



Finding A Landscape Setting And Designing A Group Planting As A Souvenir To Remember It By

A number of people have been producing group settings of Australian plants as bonsai. The following article by Peter Hanrahan takes you through the process he followed to develop a group setting based on a group of weathered, old trees in a rocky, cleared landscape. Let us know what you think about it. [Ed.]

An Australian Setting with Eucalyptus

By Peter Hanrahan

Although my designs are different to the traditional designs, I have worked with *Eucalyptus nicholii* since 1995 and have found this variety to be excellent native material for most of the basic techniques in



Fig. 1. The large of the *E. nicholii*.

bonsai. Over the past five years I have collected several *nicholii* from various nurseries with the intent of one day creating a uniquely Australian setting.

Before creating the current setting, I had attempted two others, both of which failed. In the first setting, the trees were lost in the tray and had no really Australian feel to it. The second tray was too shallow (slate) and the young roots froze in the winter frosts. I was left with one large tree and two small trees. The large tree was wired and put in the ground for two seasons.

The result is the trees you see in the following photos(Fig. 1, 2 and 3).

CONTENTS

<i>Eucalyptus</i> group setting	1
Working with <i>Eucalyptus</i> as bonsai	3
5 th National Exhibition of Aust. Bonsai	5
Notes on <i>Melaleuca</i> 'Revolution Gold'	7
Final Subscription Notice for 2007	8
New APAB Website	8
National Bonsai & Penjing Collection of Australia	8
What My Friends See	8
WA Bonsai Exhibition, Subiaco Sept '07	9
Information Collecton for Natives as Bonsai	10
Help find a Lost Member	11
Where to next with Study Group?	11

Gallery 5 (included with this newsletter)



Fig. 2. One of the two small *E. nichollii*.

In many landscapes in Australia the eucalypts and rocks go hand in hand, so I



Fig. 3. The other small *E. nichollii*.

took my camera to the southern side of Cooma (Southern Tablelands of NSW) and took some pictures so I would have a reference to inspire my landscape (Fig. 4).



Fig. 4. Eucalypts in a paddock cleared for grazing.

The next part of this landscape was to source the rocks. Luckily I have relatives in south west NSW with many areas of moss-covered, granite outcrops. I collected 14 rocks of various sizes and shapes, although I did try to be consistent with a triangular form.

The tray chosen for the setting is a compromise between the two extremes of root-



Fig. 5. Oval Korean mica tray.

depth mentioned earlier. The tray is a Korean mica oval 79cm x 60cm x 10cm (Fig. 5).



Fig. 6. Trees, still in their pots, placed in the tray to help determine their placement.

To begin with, the trees were placed in the tray still in their pots (Fig. 6) for two reasons:

1. to help decide the rough placement of the trees; and
2. to help determine how I would prune the trees before actual potting.

As you know, the placement of the trees does depend on how they come out of the pot and how much I am willing to root prune. The large tree was in a 30cm pot and the small ones were in 20cm pots. Another consideration for root pruning was that the large tree had only been in its pot for less than a year from being lifted from the ground. The small trees had been repotted two years previously. As you

can see from the next photo (Fig. 7), I took about two-thirds of the root ball off each tree.



Fig. 7. Trees placed in pots after removing two-thirds of their root masses.

This is how the initial setting ended up in early September (Fig. 8). There was some criticism from some web-colleagues of the positioning of the middle rear tree. So for now I shuffled it as much as the root ball would allow. The next picture (Fig. 9) was taken two months on .



Fig. 8. The group setting as initially styled.

When the trees have recovered fully, I will be carving the jins and wiring the branches into position, which will be in late December- early January. As the foliage fills out over the next 12 months I am hoping to have it close to the final structure



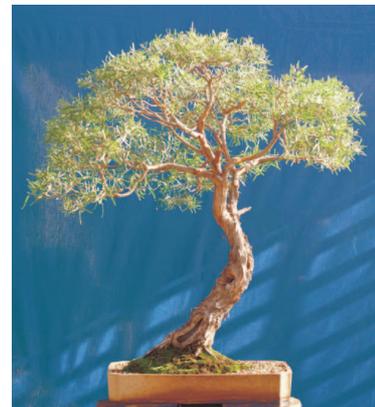
Fig. 9. The setting two months later.

for the National Exhibition of Australian Plants as Bonsai, November 2008 in Canberra.

Continuing with notes on *Eucalyptus nicholii* – the narrow-leaved peppermint.

The following article was first published in *Wirabarra*, the newsletter of the Canberra Bonsai Society. The report is a slightly edited version of an interview of Peter Hanrahan by Steve Wise and approved for re-publishing here.

Working with *Eucalyptus nicholii* as Bonsai

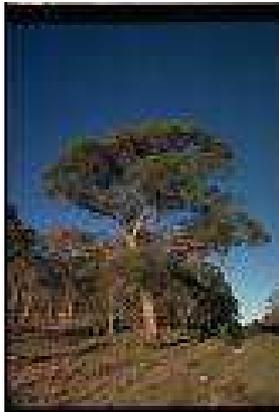


1. *What attracts you to working with Eucalyptus nicholii as a bonsai subject?*

The challenge of creating a distinctively Australian bonsai, using a eucalypt as the material. Over the past 12 years I have found that the *nicholii* responds to most of the regular techniques used in bonsai although at different times of the year.

2. *What do you look for when selecting stock to work on?*

Much the same as normal bonsai: healthy



trees with some movement in the trunk. In nurseries, I have only found *nicholii* in 100mm pots, so what I buy is either put into larger pots or in the ground and grown on. The *nicholii* is a fast grower and can put on good size

over a two year period. As with most natives, it is important to shape the trunk when still young.

3. *What is your general approach to styling Eucalyptus nicholii? What are you aiming for in working with Eucalyptus nicholii?*

I am trying to achieve the look of an aged eucalypt. I study trees in the bush and have noticed particular points that make a eucalypt different. As a young tree, a eucalypt has straight branches and a round, full canopy. As the tree ages, it drops lower branches and has die back which creates extreme movement in the main branches. Also, the foliage separates into layers or clouds. This process highlights the trunk which becomes the main feature of the tree. When the tree ages, its trunk becomes hollow, which also adds character to the tree. As mentioned before, I have found that the *nicholii* responds well to bonsai techniques. It has some of the basics of leaf-size reduction and gnarly bark. In short, using what I'd consider a versatile native, I'm trying to recreate images of what I see around me, heavily influenced by the country around Cooma.

4. *What is the best time of year to:*

- *prune?*

I prune heavily at the end of November and again at the end of December into early January. The rest of the year I finger pinch the foliage to retain the shape.

- *trim to develop branch structure and leaf mass?*

This is a constant process to keep the shape and to balance the tree. If the foliage mass on one branch is less than the others, it is probable that you will lose that branch.

5. *How does it typically respond to:*

- *hard pruning?*

As mentioned above, if done around these times, the tree will bud back. Be aware that eucalypts will bud back at the base and it is important to rub these off. If this is not done, these throw backs will become dominant and eventually kill the rest of the tree.

- *trimming?*
In particular, does it bud back on bare wood? older wood? Does it shoot back near the cut or further back? Does it shoot back strongly, reliably?

When trimming hard, I will cut back the branches to about two leaf nodes. This would be done all over the tree. I would not trim a weak branch. Pruned branches will bud back from the two leaf nodes left and also back on old wood, around scarred areas and at the base of the branch and base of the trunk. The unwanted buds are rubbed off over the next two weeks or until the new growth hardens.

When doing a light trim, I finger pinch the foliage. The tree will respond by budding back about 2 nodes behind the broken tip, but generally not on the older wood.

6. *How do you go about developing the branch structure and foliage that you want?*

When I prune hard, the budding back gives me options on whether to use the new growth or not. When these new branches are soft, they can be wired into whatever shape I want. When the branch is in place, I keep pruning the end foliage until I have a mass of tertiary branching. I then go through this branching and thin it out to create a cloud (layer) with some structure.

7. *How do you go about maintaining the style once achieved?*

Regular hand pruning, or tip pruning, occasionally thinning out the foliage (less over winter), or wiring or using string.

8. *What fertiliser(s) do you use and when do you apply them?*

I use native Osmocote® twice a year – in August and again in December. I also use diluted liquid seaweed around September and again at the end of January.

Sometimes I will use Dynamic Lifter® around October.

9. *What pests and diseases have you encountered with this species/group? How do you treat them*

The main pests are mealy bugs and leaf eaters. I generally treat with Confidor® or any systemic pesticide except Rogor®. I find that if the *nicholii* gets full sun it rarely attracts any bugs.

10. *When do you generally re-pot and what potting mix do you use? Are there any particular potting requirements?*

I repot in September/October when the night temperatures are around 10°C or above and day temps are around the early to mid 20's. I have tried repotting from as early as August through to as late as mid December with success.

The potting mix I use is the Rich Gro® (Australian Native Mix) with an amount of

zeolite thrown in until it looks right: the KISS principle.

11. *What growing conditions (light, moisture, shelter) do you provide – in summer? in winter?*

The *nicholii* is watered twice a day during summer and once a day during winter unless it rains. The *nicholii* likes full sun and also uses more water than the other trees in my collection. This causes me to do two things during the hot months:

1. keep foliage to a minimum
2. put it into semi shade (I only do this because I work during the day and it helps the tree survive till the next watering).

12. *What is the most important advice you could give to someone starting to work with Eucalyptus nicholii as bonsai?*

The *Eucalyptus nicholii* loves full sun. Don't prune hard in the cooler months from January to September. Due to the fast growing nature of *nicholii*, watch any wiring.

5th National Exhibition of Australian Plants as Bonsai

By Mike Woolley

This year at the exhibition, held in partnership with the Australian National Botanic Gardens, 31 trees were on show and 15 photographs of bonsai. There was support from no less than 12 bonsai organisations from the ACT, NSW, WA and Tasmania and also from bonsaiists in Vic and Qld. The photos of native bonsai were sent for exhibition from Townsville, Hobart, and Western Australia. The organisations contributing were :

Australian Plants as Bonsai Study group
Albury Wodonga Bonsai Society
Bonsai Society of Australia
Bonsai Society of Southern Tasmania
Bonsai Society of Sydney

Bonsai Society of Western Australia
 Canberra Bonsai Society
 Illawarra Bonsai Society
 Nepean Bonsai Society
 Ray Nesci School of Bonsai
 Sakura Bonsai Studio
 Weston Creek Bonsai Group

This year the most popular tree, as voted by the public, was tree number 27 in the catalogue – the *Eucalyptus nicholii*. The second and third most popular trees were numbers 1, *Acacia howittii*, and 7 the *Leptospermum laevigatum* (owned by Ray Nesci). The voting between the most popular three was much closer than last year. Congratulations to the two local boys and Ray. As with last year, almost all trees received votes, indicating the wide range of appeal of natives and the various styles in which they were displayed.

The next seven most popular trees (to make up a top ten) in order of merit were :

Tree No.	Species
11	<i>Melaleuca styphelioides</i>
8	<i>Casuarina equisetifolia</i>
24	<i>Melaleuca ericifolia</i>
26	<i>Leptospermum obovatum</i>
22	<i>Ficus rubiginosa</i> 'Little Ruby'
29	<i>Ceratopetalum gummiferum</i>
4	<i>Allocasuarina torulosa</i> and <i>Babingtonia virgata</i>

(Trees 22 and 29 were equal 8th)



Fig 1. Will Fletcher with Huon pine at his demonstration.

To acknowledge the contribution of enthusiasts who provided photographs of their bonsai, the exhibition planning committee and volunteers selected their favourite amongst the photographic entries (a bit like the Archibald Packer's Award – but more prestigious). The most popular

photographic entry was tree number 7, *Leptospermum polygalifolium* – Yellow tea-tree, from WA.

As was the case last year, four demonstrations of styling were presented in the ANBG theatre. Three were by Study Group members, Lisa (lillypilly), Lorraine (melaleuca), Will (Huon pine, also a member of the Bonsai Society of Southern Tasmania) (Fig. 1), and the 4th by Tom (fig). Thanks to all four for your time and effort spent in preparing for, and presenting, interesting and varied sessions to inform and attract the interest of visitors to the exhibition.

Will has a particular interest in Tasmanian based Australian natives as bonsai and, as well as demonstrating the styling and potting of a Huon pine, to support the exhibition, he set up a display of nursery stock natives he had propagated – along with excellent photos of those species grown by himself as bonsai.



Fig. 2. Tasmanian pencil pine, *Athrotaxis cupressoides*.

Will has a particularly soft spot for the Tasmanian pencil pine (*Athrotaxis cupressoides*) and there were some striking photos of very mature 'pencils' that he had spotted in the wild (Figs 2 & 3). The other natives that Will introduced us to were :

<i>Acacia axillaris</i>	Midlands wattle
<i>Diselma archeri</i>	Tasmanian dwarf pine (Fig 4.)
<i>Nothofagus gunnii</i>	Deciduous beech
<i>Baeckea gunniana</i>	Alpine heath-myrtle
<i>Epacris mucronulata</i>	Southern River heath
<i>Trochocarpa thymifolia</i>	Thyme-leaf purpleberry
<i>Olearia ledifolia</i>	Rock daisy bush

Will left us with some printed material giving growing tips on each of these plants as bonsai, as grown in Tasmanian conditions. [I will publish these as soon as there is space. Ed.]



Fig 3. Tasmanian pencil pine, erect growing.

As always, the planning and set up of these exhibitions requires the contribution of many of our

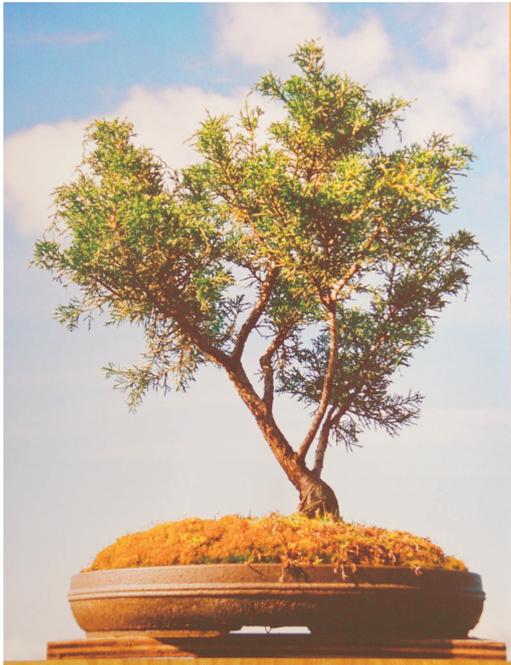


Fig. 4. A Tasmanian endemic native conifer, the Tasmanian dwarf-pine, *Diselma archeri*.

Canberra Bonsai Society members who volunteer their time to help promote bonsai. In this instance we have helped the community of bonsai enthusiasts around Australia who are keen to work with and explore the growing of, Australian native plants as bonsai. Thanks very much to those who made it all happen from the planning, setup and

running to the take down. Thanks also to the exhibitors of plants or photos.

As is the established policy for this exhibition, any profits will be donated to the National Bonsai and Penjing Collection of Australia trust fund.

Notes on *Melaleuca* 'Revolution Gold'

By Lee Wright

I found the 'baby' picture of this tree. I am actually sending 2 baby pictures (Figs 1 and 2) and the one I took today (Fig. 3). How's this for 2.5 years training? I'm thrilled.... I had forgotten how ugly it was when I got it – how totally desperate. I cannot see what I saw in it other than the promise of the foliage with a curve in the trunk at the base.



Figs 1 and 2. *Melaleuca* 'Revolution Gold' ex nursery, 2.5 years ago.

Even now it must be planted a particular way to hide the large indentation making great reverse taper on one side... but bonsai is all about illusion and it works... which is also why the rocks are there... to stabilise the trunk image just a tad more.



Fig. 3. *Melaleuca* 'Revolution Gold', 2.5 years after being 'rescued' from a nursery back bench.

Final Subscription Notice for 2007

If your name on the address label of this newsletter is underlined in RED, then this is the last newsletter for you unless you renew immediately. A few of you have just been too busy to pay the subs, but now is really the last chance for the year.

New APAB WebSite!!!

Thanks to the initiative and hard work of APAB member, Kerry Marston, and ASGAP Web Master, Brian Walters, we have a new, revamped website (<http://asgap.org.au/bonsai/index.html>). Have a look. It's a great presentation of what we are doing. The links to the November Exhibition photos on the ANBG website are excellent.

Kerry has also initiated an index to articles in the newsletter. It is impressive to see the breadth of coverage of our goals that members have contributed via the newsletter to date. Keep up the good work. We particularly need articles on melaleucas, casuarinas and cypress-pines. So if you are growing these and haven't reported which ones, when you prune and repot, and how you style them (what style and why you like it), please put pen-to-paper or fingers-to-keyboard right now. You won't get around to it later, I fear! We need your views and experience, however long or short it is.

If you have ideas for the website, please let us know.

National Bonsai and Penjing Collection of Australia

The NBPCA now has a formal opening date: 11 am on Sunday, 28 September 2008. Mr Jon Stanhope, the Chief Minister of the ACT will officiate at the opening. This is a momentous occasion for bonsai in Australia. There should be 35-40 magnificent trees on display, with a mix of native and exotic, coniferous and broad-leaved.

The opening will be at a temporary location in Canberra. The permanent location won't be ready on opening day. It won't be too long before the Collection's 'stage 1' home will be up and running at the Canberra International Arboretum and Gardens. The complex will be on the side of an enormous events terrace looking across Lake Burley Griffin to Parliament House and beyond. So

if you are planning a trip to the national capital, that is a date to aim for.

I know that there are still many superb bonsai with Australian native species out there that no one has thought to consider for loans or donations to the national collection. If you know of such a tree, please contact Grant Bowie. The final selection of trees for the opening was made on 23 January. But the Collection will always be open for new loans or donations. Loans are included in the planning so that there is an opportunity for people to have the best bonsai shown in the national Collection for many, many years to come. A regular revitalising of the exhibition with new plants, plus an opportunity for the very best to be seen again and again, will make this *your* national collection.

What My Friends See...

By Robert Gourlay

[The following note is taken from an email from Robert. Some interesting explorations of Australian species as bonsai. Editor]

While my friends look at them and say they are bonsais, the pure or conventional experts would probably say they are just pot plants.

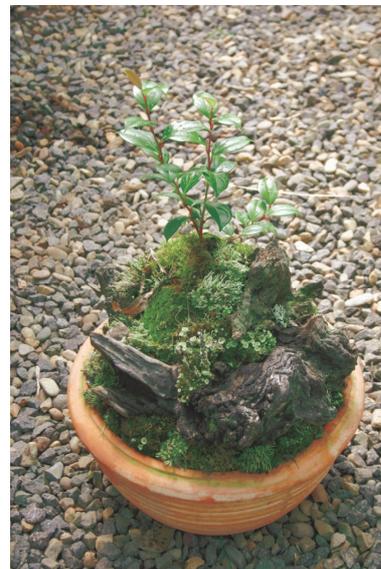


Fig 1. *Agapetes meiniana*, a dwarf species from the cool, high mountains of NE Queensland.

My aim here has been to do something different with my native plants in a bonsai form. I have selected plants (generally) that I know have small or shallow root systems (eg. *Rhododendron. lochae* and *Agapetes meiniana* (Fig. 1), the other is *Telopea mongaensis*, (Fig. 2). Consequently, there should be less root trimming required.

I am using old wood, rocks, moss and lichen to create landscape effects, and if I have to trim roots the landscape effects can be restored easily.

It is my intention to trim the plant to maintain a miniature form, and this includes the wire treatment.

I have about 20 plants now in this style.

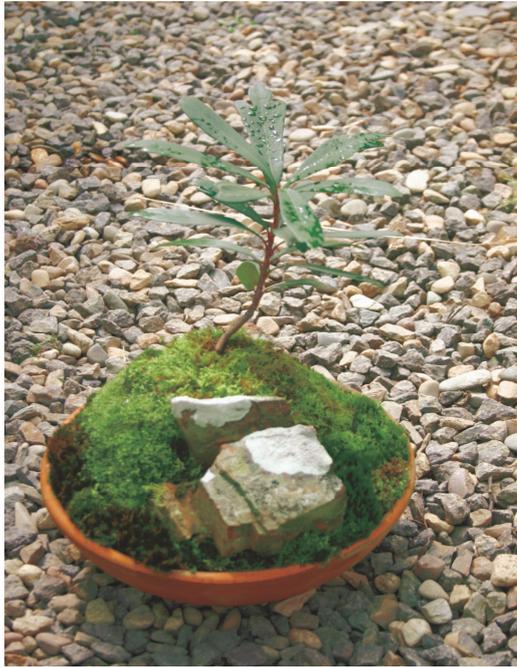


Fig 2. *Telopea mongaensis*, a waratah from SE Australia.

WA Bonsai Exhibition, Subiaco Sept '07

By Cas Liber

In November 2007 while visiting Perth, I stumbled across an exhibition by the Bonsai Workshop, held in the Palms Community Centre, Cr Rokeby Rd and Nicholson Rd, Subiaco. I had previously been to an exhibition of theirs in April 2006 where I had photographed a glorious yellow-flowered form of,



Fig 1. *Melaleuca raphiophylla*, swamp paperbark.

Banksia praemorsa, as bonsai in flower. This time, Myrtaceae were the native stars of the show. The

main entrance to the exhibition was occupied by a large group planting of the local WA species known as 'swamp paperbark'

(*Melaleuca raphiophylla*, Fig. 1) on a natural-looking slab. One interesting feature was the use of a Japanese black *Viola* as an adornment. I was told it had originally cropped up as a weed but then was felt to have potential as a companion. I felt it adorned the

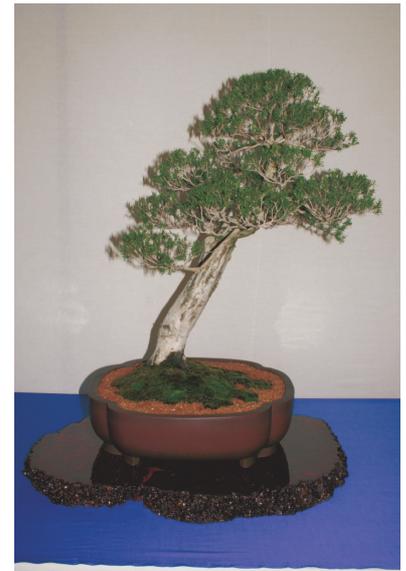


Fig. 2. *Melaleuca preissiana*, Moonah.

group planting marvellously. It resembles the local species *Viola betonicifolia* from the Sydney region (which crops up between my pavers and in my pots regularly anyway!) so I was intrigued and may try to use it in future. A second specimen of *Melaleuca raphiophylla* was notable with its amazing trunk base. It had been dug up with over 1 metre diameter root ball and gradually nursed until eventually being placed in its present pot. *Melaleuca bracteata* and *M. preissiana*, Moonah (Fig. 2), were also featured in the collection. A highly unusual and hitherto unknown plant to me as a bonsai was a species of *Adenanthos*, woollybush, probably either *A. sericea* or



A. x

Fig 3. *Adenanthos*, woollybush.

'cunninghamii' (Fig 3). This last intrigued me as *A. sericea* has certainly proven easier to grow than many WA Proteaceae and thus maybe not as difficult to keep alive in a bonsai situation. Its fine soft foliage could make an attractive feature similar to the use of she-oaks thus far.

Information Collection for Natives as Bonsai

By Neil Padbury

Here, at last, my contribution for newsletter. Hope it is of some use.

I think we should consider defining the terms used so that everyone is contributing the same facts. Having different people interpreting the terms differently must invalidate the data collected.

- ‘pruning’ v ‘pinching’ – I believe pinching is undertaken throughout the growing season while pruning refers to removing older, hardened wood but where does pinching end and pruning start?
- ‘Repotting’ v ‘potting on’ – while all plants can be safely potted on at any time of the year, it starts to get tricky when the rootball is disturbed when repotting. When does ‘potting on’ change to ‘repotting’? And how much root/ potting mix is removed when repotting.

My experience is that the amount of root removed at a particular time of year is more critical to survival than just time of year alone, and the amount of root disturbance that can be tolerated varies according to the species/genus involved. While I may be able to safely repot a callistemon with minimal root removal in spring, would it survive with 30% root reduction? Do we need information on how much root disturbance is safe for different species at different times of the year?

[Editor: These are excellent issues raised by Neil. I would certainly like to have the information with these important distinctions for the records we gather for all species. My initial attempts to get detailed records from members failed miserably and I responded with an absolutely minimalist set of questions. These have produced significant flows of information on which we will be able to base chapter one of ‘how to grow Australian native species as bonsai’. Any more detailed information would be welcome, so members, please continue to contribute information. Where people in the past have reported ‘pinching’, I’ve noted this in the data base, as I suspected that they were making the same distinction that Neil notes above.]

I’m happy with the distinction Neil makes in each of these pairs of related concepts. It is important to pin down details such as at what level of root removal or root disturbance, at which season or weather conditions, it is safe or not to work on a particular species. This is a goal for those keen members who want a challenge. Some have asked for just this sort of project in the past. Let me know if you have this information already or if you will take on the task of experimenting to find it out.

The following is a part of the rest of Neil’s contribution. Editor]

Callistemon sp.

Callistemon root over rock is shown in ‘Gallery 5’ with this Newsletter.

It was started from tube about 1995 when it was bare-rooted and the roots arranged to clasp the rock. It was grown in a polystyrene box to accelerate growth for several years, then repotted to the pictured pot in spring 2004 with about 50% root reduction. It was pruned in August 2005 and January 2007 and could probably be pruned any time of year.

It is pinched regularly through spring and summer, whenever shoots elongate past three leaves. It needs regular thinning of branches or it quickly gets too congested.

The style of this tree is based on trees that grow naturally on rock bars in the rivers in this area. Each year they are submerged by floodwater and all growth pointing upstream is broken or damaged, leaving sparse, elongated branches pointing downstream. Trunks often have dead wood where debris in the floodwater has injured the trunks and branches.

I still feel that this tree is too congested but, having spent time achieving density I am reluctant to thin further at this stage.

The tree has never flowered.

Banksia marginata

These trees are young and still under development (Figs 1 and 2). They were started from seed in 2003, repotted in Sept 2005 from tubes, bare rooted with roots reduced



Fig. 1, left and Fig. 2, right.

severely and arranged radially around the trunk near the surface.

They were pruned in Nov 2006 as new shoots began to open. Some plants were pruned right back to the lowest leaves to see their response. All plants budded and continued to grow.

New growth was pinched in Jan 2007 and Mar 2007 to promote density.



Fig. 3 *Banksia marginata*.

Native Osmocote © was used in the potting mix, made from number 1 compost (greenchip recycling) and superfine pinebark. This species is sensitive to phosphorous. It needs to be gradually introduced to P before using any fertilizer with even with moderate levels of P.

Shaping as bonsai has not yet started. I have concentrated on pruning to increase density of shoots and increase trunk diameter.

Trunks tend to widen just above soil level with radial roots growing from below the widest part.



Fig 4. *Banksia marginata* several years old in 150mm pots.

HELP!! Find a Lost 'Current' Member

In Aug 2007, the Study Group Account received a 'direct credit' for a member's subscription that only had the identifying information: "Direct Credit CAPE CU". If you use the 'Cape CU' (we presume 'CU' means credit union), would you please identify yourself to us, confirming the date of the transfer and the amount you transferred. Otherwise, we have no way of crediting your membership as 'paid'.

Would all members using the wonderful facility of 'direct credit' please ensure that they include their name in the appropriate box provided on the web page. Otherwise we only see a credit in the account and have no way of associating this with our membership records. That means you will be identified as 'un-financial' and this will be your last newsletter. Sad for you and sad for us too.

Where Are We Going This Year?

A year of focussing on key species for more comprehensive information seems like the best goal for the Study Group, don't you think?

I'm sorry that work on our first publication came to a virtual halt as I was overwhelmed with simply too much bonsai work. What turned up during the year is a clearer idea of the main species grown and the paucity of information on 'how to' for so many of them. As they are 'popular', that is, many people are growing them, it should be possible to get reports on what most of these people (**you**) do with those species, yes?

So, if you are growing any of the types listed below and haven't let the Group know the very basic points on when you repot (with or without root pruning); when you prune the branches (tip or major); when / what kind / how much fertiliser you use, then please put fingers to the key boards or pens to paper and send them in. Also, reports on what pests and diseases your trees got and what you did to treat them are welcome.

We got a tremendous increase in reports when the price of renewals was linked to contributions. Let's see another wave of inputs before the end of May when the next set of renewal notices will be compiled.

The kinds of plants we need to focus on are: Banksia, (Allo)casuarina, Agonis, Acacia, Baeckea, Brachychiton, Callistemon, Callitris, Eucalyptus, Ficus, Grevillea, Kunzea, Leptospermum, Melaleuca, Nothofagus, Podocarpus, and Tristaniopsis (water gum).



Australian Plants as Bonsai

If not delivered, please return to PO Box 450, Jamison Post Office, Macquarie ACT 2614.

Study Group Information

The Australian Plants as Bonsai Study Group was formed in mid 2001. Its aims are:

- to determine which species of native Australian plants are grown as bonsai;
- to determine the horticultural characteristics and requirements of each species;
- to determine the artistic and aesthetic qualities of species; and
- to publish information to help people grow and enjoy Australian plants as bonsai.

To become a member, please send a cheque for \$13 (Aus.\$17 overseas) or postal money order to:

'Australian Plants as Bonsai', PO Box 450, Jamison Post Office, Macquarie ACT 2614, Australia.

Direct credit transfers can be made to Community CPS, BSB 805-022, acct no. 03276718.

The Study Group Leader is Roger Hnatiuk. Contact him at the above postal address or at

Email: rjhnatiuk@yahoo.com.au