



37th AABC

National Bonsai Convention

Canberra Bonsai Society Inc

Catalogue of the bonsai, suiseki, mame and selected pots in this exhibition curated by the **Canberra Bonsai Society**

Many of the stories that follow are about how the trees developed and are engagingly reflective, giving interesting insights into the exhibitors' personal bonsai journey.

This is a welcome evolution from the predominantly horticultural notes we saw on exhibits only a few years ago.

**Please enjoy and don't forget to vote
for your favourite tree.**

1

Japanese maple

Acer palmatum

Tree age 50 years

Styling since 1977

Pot origin Japan

This tree is my first ever bonsai. I collected it as a seedling when I was 16. It has very strong growth and it is all I can do to stop branches growing 10 or 20cm each year. I love how Japanese it is and the lovely autumn colours.

Accent Local fern growing in pot
by Graham Cook, Australia

2

Himalayan juniper

Juniperus squamata

Tree age 40 years

Styling since 1985

Pot origin China

Perched atop a cantilevered table, as if clinging to a lofty mountain peak, stands a resilient 40-year-old *Juniperus squamata* bonsai. This root-over-rock bonsai, once a formal upright creation by Mick Balzary, has been transformed into a forceful windswept specimen.

The bonsai's limestone foundation, sourced from Western Australia, anchors the composition. The tree's windswept form reaches out, evoking a sense of movement and struggle against an unseen, relentless gale.

This classical three-point display elevates the bonsai experience to a spiritual level. A carefully chosen mountain scroll represents heaven, the tenacious *Juniperus* embodies man, and an alpine native prostrate plant, serving as the accessory, symbolizes earth. These elements create a harmonious tableau that invites observers to lose themselves in a miniature world of beauty, strength, and timeless tranquillity.

Accent *Pratia* sp. prostrate flowering alpine plant
Mountain scroll, by local artist

3

Bois de chenilles

Volkameria heterophylla

Tree age 15 years

Styling date 2010

Pot by Luke Parsons, Adelaide

A striking and unique cascade created by Jan Briggs around 2010. Started as a root cutting.

Accent Suiseki, Flinders Ranges, SA
decorated with handmade string

4

Grevillea

Grevillea x semperflorens 'Mallee Dawn'

Tree age about 8 years

Styling since 2017

Pot by Monika Leone, Australia

The generous flowering of this tree gives great delight for much of the year. The colours of this amazing pot complement the colours of the flowers and the form of the pot suits the tree's casually leaning habit.

5

Blue Atlas cedar

Cedrus atlantica 'Glauca'

Tree age 60 years

Styling since about 1965

Pot by Matsushita Masuo, Japan

An iconic tree created by Joe Micallef, a nationally significant artist from Canberra. It was originally grown by a nursery located where Googong dam is now. The tree was purchased from Joe Micallef and has had several custodians over the past three decades, including being on display at the National Collection until 2021.

It is depicted in the quilt titled 'Lost and Found', as it was unseen for over a decade while in its second owner's collection. It is now at Port Macquarie in accommodation suited to its specific climatic requirements.

Accent *Euphorbia oxystegia*

Quilt 'Lost and Found' by Leonie Wise, 2007

6

Blue wattle

Acacia dealbata

Tree age 18 years

Styling since 2015

Pot by Graham Cook, Australia

Acacia dealbata is a tall, evergreen, hardwood tree, native to south-eastern Australia and common along the Great Dividing Range, including the ACT. Its delicate, feather-like foliage is soft to touch, and it blooms lush yellow flowers in summer.

This specimen represents a mature Australian native tree thriving in an exposed highland setting, shaped by sun and wind, with its canopy spreading to shade its roots.

Accent *Thyptomene baeckeacea*
(cascading myrtle)

7

Liquidambar

Liquidambar sp.

Tree age unknown

Styling date unknown

Pot by Luke Parsons, Australia

Upright

Accent Unknown plant in a Watto pot

8

English elm

Ulmus minor subsp. *minor*

Tree age 30 years

Styling since 2010

Pot origin China

These graceful English elms display fine ramification, and are surrounded by a lovely carpet of *Pratia*.

Accent *Fittonia* sp. in unglazed Japanese flower-shaped pot

9

Crepe myrtle

Lagerstroemia indica

Tree age 19 years

Styling since 2006

Pot origin unknown

Elegance; root-over-rock; informal upright.

Accent Toad lily in a Watto pot

10

Red box

Eucalyptus polyanthemos

Tree age 7–8 years

Styling since 2019

Pot by Greg Heard, Australia

Life in Australia's high country can be harsh, with extreme temperatures, strong winds, variable rainfall and occasional inundation. The tree is a survivor, having reshaped itself after a drought several years ago and retaining some branches that died and losing others to the wind. Last winter, a transient flooding resulted in near-total leaf loss, but it is back.

Accent Arrangement of *E. polyanthemos* leaves illustrating the variety of size, shape and colour of foliage borne by the tree

11

Myrtle beech

Nothofagus cunninghamii

Tree age 25 years

Styling since 2005

Pot by Pat Kennedy, Australia

Nothofagus cunninghamii, a Gondwanan relict, grows in the cool, wet forests of Tasmania and southern Victoria. This bonsai reminds me of those majestic forests that now only grow in the dampest gullies and shaded slopes, providing a fern-filled refuge for lyrebirds.

Accent Maiden hair fern (*Adiantum aethiopicum*) in a stone-like pot

12

Myrtle beech

Nothofagus cunninghamii

Trees age 25 years

Styling date unknown

Pot by Gary Dolman, Australia

Nothofagus cunninghamii, a Gondwanan relict, grows in the cool, wet forests of Tasmania and southern Victoria. This tree was grown in Tasmania and styled by Sam Thompson in 2022. The tall trees reflect how this species grows in a forest, with a high canopy and mossy forest floor.

Accent Maiden hair fern (*Adiantum aethiopicum*) growing on moss covered wood

13

Temple juniper

Juniperus rigida

Tree age 53 years

Styling since 2010

Pot origin China

My oldest tree. I had no real idea what I was doing with it for twenty years, then I trained it with tightly-trimmed foliage pads in the traditional manner. Now I am exposing the increasingly evolving branches, breaking up the masses of leaves, and aiming for something complex that 'just grew like that'. I've found it much harder to do than mindless ramification to a formal pattern.

14

Tick bush

Kunzea ambigua

Tree age 33 years

Styling since 1998

Pot by Pat Kennedy, Australia

While small, the age of this tree is reflected in the twisted branches and bark. The bird comes out of the more protected, dense growth areas, where the fig would live, to feed on the fruit/nuts from the *Kunzea* trees. The *Kunzea* pot is representative of the substrate in which the *Kunzea* grow.

Accent *Ficus salicifolia*, willow or narrow-leaf fig, Japanese pot, Bizen pottery bird on a branch (possibly eating kunzea nuts)

15

Small-leaved elm

Ulmus minor

Tree age 20 years

Styling since 2010

Pot origin Japan

The trees in this forest were dug as suckers in 2004 from a fallen small-leaved elm in a pine forest which had been destroyed by bushfire in 2003. This former pine forest is now the site of the National Arboretum Canberra.

The collected trees were first planted in a bonsai forest setting in 2010. In light of its origins, and in its autumn livery, this forest evokes the strength of nature to recover from adversity and return to the rhythm of the seasons.

Accent Mondo grass, succulent and moss in Japanese pot

16

Japanese camellia

Camellia japonica

Tree age 20 years

Styling since 2017

Pot origin Japan

This camellia was acquired as a bonsai stock plant in 2015 and extensively styled in 2017. While its origins are unknown, its form suggests it was initially a garden specimen.

Its ability to flower prolifically every autumn evokes a feeling of the abundance and splendour of nature.

Accent Miniature mondo grass in Japanese pot

17

Japanese maple

Acer palmatum

Tree age 36 years

Styling since 1994

Pot origin China

Multiple, ascending trunks is the natural growth habit of Japanese maples. This tree represents my earliest attempt to break away from the traditional view of a 'bonsai', to create a miniature 'tree'.

18

Japanese black pine

Pinus thunbergii

Tree age 20 years

Styling since 2009

Pot origin China

Japanese black pine
Clings to life on a cliff face
Defies elements.

19

Japanese box

Buxus microphylla

Tree age about 35 years

Styling since 2005

Pot origin China

The tree was grown as an ornamental pot plant from around 1990. It was given to me by the original owner and first styled in 2005. It is a very slow growing species, once in a bonsai pot, so has taken this time for the styling to come together. The tree's proportional leaves, rough bark and ramification make it extremely suitable for bonsai despite the species being seemingly underrated in bonsai circles.

20

Japanese pieris

Pieris japonica

Tree age about 15 years

Styling since 2021

Pot by Monika Leone, Australia

This tree was rescued from a client's home at a renovation project. It had been in a pot and was suffering major neglect to the point of near death. It had some interesting trunk features, so I grew some new healthy foliage and put it in a beautiful Monika Leone pot. The flowing buds 'showing now' open to be a beautiful chain of flowers in spring.

21

Japanese barberry

Berberis thunbergii

Tree age about 35 years

Styling since 2005

Pot origin unknown

Penjing style setting depicting the barberry, with exposed roots, created by flowing water down to a river pool. Other plants in the feature include a small-leaf cotoneaster and ferns around the river pool with a rocky cliff edge.

Accent Fern in Chinese pot
Waterfall scroll

22

Firethorn

Pyracantha crenulata

Tree age unknown

Styling since 2021

Pot origin China

The display is a take on the common name of the tree, 'firethorn'. The theme is an erupting volcano with the fiery berries depicting the lava flowing down from the volcano.

Accent Cotoneaster 'Cotoneaster sp.'
in pot by Tony Birt, Australia

Volcano scroll 'Fire mountain, fire thorn'
by Rachel Wright, Queensland

23

Ovens wattle

Acacia pravissima

Tree age unknown

Styling since 2005

Pot origin unknown

Acacia pravissima, widely recognized as the Ovens wattle, is a captivating Australian native tree characterised by its distinctive triangular to almost heart-shaped foliage.

Developed since 2005 when it was bought from a nursery as an ex-display tree. During its development as a bonsai/penjing it has had issues with die back, due to my neglect at times and lack of understanding of its horticultural needs.

All this is forgotten in September each year when the flower buds open into a profusion of bright yellow, enhancing what I imagine as a waterfall of yellow and green.

Accent *Schefflera* sp.

24

Black she-oak

Allocasuarina littoralis

Tree age 21 years

Styling since 2010

Pot origin Monika Leone, Australia

Allocasuarina littoralis, commonly known as a black she-oak, is a species of flowering plant in the family Casuarinaceae and is endemic to eastern Australia. This tree was part of a planting of native tube stock back in 2005. It was dug up in 2008 and put into a grow-pot to recover.

In the early stages of its design, to overcome the straight trunk, I introduced more movement into the branching, leading to a more naturalistic style of tree.

25

Coast banksia

Banksia integrifolia

Tree age unknown

Styling since 2004

Pot by Pat Kennedy, Australia

Banksia integrifolia, commonly known as the coast banksia, is a species of tree that grows along the east coast of Australia. One of the most widely distributed banksia species, it occurs between Victoria and Central Queensland in a broad range of habitats, from coastal dunes to mountains. It is highly variable in form, but is most often encountered as a tree up to 25 metres (82 ft) in height. Its leaves have dark green upper surfaces and white undersides, a contrast that can be striking on windy days.

Inspired by one of Grant Bowie's trees shown in an early Australian Plants as Bonsai exhibition I was able to pick up this as raw material from a local nursery the same year.

Three years ago it was infected by a fungal disease and lost many branches and has taken that long to rebuild it.

26

Bottle brush

Melaleuca viminalis

Tree age unknown

Styling since 2022–23

Pot by Pat Kennedy, Australia

Melaleuca viminalis is a large shrub or small tree growing to 10 m (30 ft) tall with hard, fibrous, furrowed bark, a number of trunks and usually pendulous branches.

It was bought from a club member as a stock tree back in the early 2000s. I was never able to give it a definitive direction over the following years until I sat in on a talk on penjing by Allan Harding a few years ago. Inspired by the wind swept and weeping forms, producing intricate detail in the branching, and very dynamic movement in the design of these trees.

Armed with this I revisited this melaleuca about two seasons ago, thinking that the large red flowers that are produced at the ends of the branches would fit the wind swept style. To further highlight this, I introduced many hard bends in the branches (not up to the Chinese standards)

A club member suggested that with the red flowers it looked like the fiery breath of a dragon.

27

Blueberry ash

Elaeocarpus reticulatus

Tree age unknown

Styling since 2004

Pot origin unknown

Elaeocarpus reticulatus, commonly known as blueberry ash among other common names, is a species of flowering plant and is endemic to eastern Australia. It is a shrub or small tree with oblong to elliptic leaves, racemes of white or pink flowers which develop into blue, oval spherical fruit.

I dug this tree from my father's vegetable patch on the South Coast in the early 2000s. Its design is leaning more toward a deciduous tree and for me, I am happy with the direction it has taken. The biggest challenge is its survival over the winter months in Canberra and the flowering in December.

28

Narrow-leaved black peppermint

Eucalyptus nicholii

Tree age unknown

Styling since 1995

Pot by Luke Parsons, Australia

A medium-sized tree 10–20 m tall with rough, thick, grey-brown bark which extends to the larger branches. Adult leaves are slightly broader than the juvenile leaves, and are a dull grey-green, 6–12 cm long and 5–10 cm wide.

I picked this up in 1995 from the recycle centre at the South Canberra dump, in poor condition and I wasn't sure what it was. I had started bonsai the year before and was in the mindless collection mode.

Up to this stage, the only Australian native material I was developing, were two figs. There wasn't much information on the care of eucalypts back then, but many old wives' tales. Over the years I have developed a system, by observation and more recently, listening to other people who are developing eucalypts. Currently my system seems have been working, for the trees survival in a pot, and avoiding height creep. I am now able to spend more time developing what I think is a good representation of a large *Eucalyptus* tree.

Accent Lizard

29

Golden Chinese juniper

Juniperus chinensis 'Aurea'

Tree age 30 years

Styling since 1998

Pot origin Japan

This lovely windswept design brings to mind a tree growing on an exposed slope with strong prevailing winds. The continuous struggle between the trees nature to grow up and the constant pruning of the wind has resulted in this image.

Accent *Cyclamen alpinum* (Alpine rock cyclamen)

30

Trident maple

Acer buergerianum

Tree age 14 years

Styling since 2012

Pot origin Vietnam

The inspiration for this tree came from a walk in Ettrema Gorge in Morton national park. A wonderful fig tree growing on a cliff sent its roots down 20 metres over the rock into the creek. I have tried to recreate this but in a more Japanese way. I love the colour of the tree and it gives me great pleasure in all seasons.

Accent *Imperata cylindrica* 'Rubra' (Japanese blood grass) in a Monika Leone pot

31

Swamp cypress

Taxodium distichum

Tree age 30 years

Styling since 2004

Pot origin unknown

I supplied a Queensland cane farmer with 10 cuttings of swamp cypress to grow as a wind break. About 10 years later the farmer called me and asked if I would like to collect some of the established trees for bonsai. The tree was approximately six metres tall at collection, all the branches and apex were regrown and the carving is man-made.

This tree received the Bonsai Clubs International 2013 award for excellence, won best tree overall at the 2015 CBS spring show, received praise from

Italian bonsai master Mauro Stemberger during a critique. It won most popular tree at the 2020 CBS spring show.

Accent *Imperata cylindrica* 'Rubra' (Japanese blood grass) in Monika Leone pot

32

Queensland small-leaf fig

Ficus obliqua

Tree age about 45 years

Styling since 1989

Pot origin unknown

Originally collected as a ground-grown stock stump in Bundaberg, Queensland in 1989. Over the years this bonsai has won many local and state awards in Queensland, as well as receiving the Bonsai Clubs International award for excellence in 2014. It won best Australian native and most popular tree at the 2018 CBS spring show.

Accent Wooden pot with native ground cover

33

Japanese maple

Acer palmatum

Tree age about 50 years

Styling since about 1975–85

Pot origin unknown

Believed to have been grown as a potted bonsai for over 40 years. Formally owned by the late Syd Green, the tree has been under the current owner's care and maintenance for the past seven years and was exhibited at the CBS spring show in 2019.

Accent Small rock composition with *Soleirolia soleirolii*

34

Cork oak

Quercus suber

Tree age about 50 years

Styling since about 1985

Pot origin unknown

Cork oak is still used to seal quality wine bottles. This bonsai display has a wine production theme as a tribute to the cork produced by these trees. This bonsai was purchased in 2023 and had a major

restyle, with over a quarter of the canopy removed. It was placed in a pot half the size of the original. This tree will continue to improve with age ... not unlike a good wine.

Accent Wine accessory

35

European hornbeam

Carpinus betulus

Tree age 39 years

Styling since 1988

Pot origin unknown

This tree is especially attractive in winter when the branch structure can be seen. The graceful down-sweeping branches evoke an image of an old tree growing in a field somewhere in Europe. At some time in the near future the tree will require a rejuvenation pruning to push growth back closer to the trunk. It will then take on a new and different 'second life'.

Accent *Adiantum* sp. (Maidenhair fern)

36

Burgan

Kunzea phyllicoides

Tree age about 40 years

Styling since 2009

Pot origin China

This tree was collected from a farm south of Canberra. It is to me either a small island in a river, washed by the river, or in this pose, a windswept clump high up on a ridge blown by the winds. I like the exposed roots and the thin but elegant trunks.

Accent *Blechnum penna-marina* subsp. *alpina*
(Alpine water fern)

37

English and American elm forest

Ulmus minor subsp. *minor* and

Ulmus americana

Tree age 42 years

Styling from 1998 to 2015

Pot origin Vietnam

This forest is composed of trees from several locations, Jerangle, Tharwa and north Curtin horse paddocks. It gives me great joy in April and May of each year. The bright yellow of the English elms and the subtle oranges of the American elms look wonderful on the grey trunks. I always think of Lothlorien when I look at it at this time – who knows where Lothlorien might exist? The trees are underplanted with *Pratia pedunculata*, an Australian native groundcover that has small white or blue flowers adding to the forests appeal when it is flowering.

38

Wollemi pine

Wollemia nobilis

Tree age 20 years

Styling since 2022

Pot by Pat Kennedy, Australia

This tree was bought when the newly-discovered species first became available to the public. It languished in a black plastic pot for about 18 years, during which time it grew to over a meter tall. In 2022 the initial cut was made to reduce the height and a number of branches were removed. Since then it has been fascinating to watch the new growth forming on the ends of the cut branches. The surface of the pot represents the natural habitat of the tree, sandstone, moss, lichen-covered rocks and ferns.

39

Port Jackson fig

Ficus rubiginosa

Tree age 47 years

Styling since 1979

Pot origin China

This tree is an old friend which originally came up in a pot belonging to my mother, probably delivered by bats.

Mum and I spent many precious hours together after the initial styling by Dorothy Koreshoff. That is, chopping a two and a half metre tall trunk back to around 600 mm, discussing and caring for it. We styled it with the beautiful old trees in the Sydney Domain in mind. Its formal upright stance

is powerful with the delicate aerial roots allowed to break up the massive trunk. It is difficult to protect in winter but its link to my Mum is wonderful.

Accent *Chloris truncata* in a Chinese pot

40

Silver banksia

Banksia marginata

Tree age 11 years

Styling since 2017

Pot by James Tranter,

Samarkand Pottery, Australia

The tree was purchased as a seedling from the Australian National Botanic Gardens. As it grew it developed into a similar shape to its cousin at the NBPCA and I didn't have the heart to change its appearance from that.

Accent *Crassula atropurpurea* var. *anomala* in a pot by Pat Kennedy, Australia, on a Huon pine jitta

41

Chinese cork-bark elm

Ulmus parvifolia 'Cork-Bark'

Tree age more than 25 years

Styling together since 2024,
separately more than 20 years

Pot by James Tranter,

Samarkand Pottery, Australia

One tree was grown from a root cutting. It was wrapped around a rock and trained into its present form from the 1990s. The other was given to me by a long-time friend within the last few years. Together they have a strong presence that can be interpreted in various ways, depending on my mood at the time. One could appear to stand over the other in a protective stance, or perhaps in an authoritative manner, or perhaps they are about to take on an adversary together.

42

Hinoki cypress

Chamaecyparis obtusa

Tree age 20 years

Styling since 2010

Pot origin China

Chamaecyparis obtusa, commonly known as Hinoki cypress, is a large, woody, needled, evergreen tree native to Japan. This bonsai's dense foliage and distinctive bark contribute to a visually appealing and harmonious form. The tree's evergreen presence and soft, layered foliage create a calming effect, symbolising endurance and tranquillity in Japanese culture. This tree reminds me of a large, isolated tree in a park where children play games, watched over by parents.

Accent *Crassula* 'Dianne' (Jade) in a Chinese pot

43

Crabapple

Malus x zumi 'Golden Hornet'

Tree age 18 years

Styling since 2007

Pot origin unknown, Australia

In spring, this tree is a mass of white flowers, which produce tiny green apples. As the season wears on, the apples grow and turn red and, as the leaves drop, the tree is once again spectacular. Unfortunately, this year the apples were attacked by birds and only a few remain. However, when all the leaves have fallen and the fruit has shrivelled and dropped, the tree is still beautiful and full of promise for the next year.

44

Scots pine

Pinus sylvestris

Tree age 45 years

Styling since 1980

Pot origin Japan

Informal upright. Grown from very young purchased stock. Key features of the tree are a strong nebari and a powerful well-tapered trunk.

Accent Fescue grass, potter unknown

45

Trident maple

Acer buergerianum

Tree age about 33 years

Styling since 2005

Pot origin unknown

This 'root over rock' bonsai was first styled in 2005, using a tree that was struck as a cutting in 1992.

The style occurs in nature, when trees establish themselves in rocky areas. To emulate nature, when creating this style, young roots are attached to the rock, the rock buried in a tall pot, and over a number of years, the mature roots are gradually exposed. Trident maples, with their strong root system, are an ideal species for this style.

46

Blaauw juniper

Juniperus x media 'Blaauw'

Tree age 42 years

Styling since 1995

Pot by Pat Kennedy, Australia

This tree was first styled at a workshop at a Bonsai Clubs International bonsai convention held in Sydney in 1995. This initial styling involved extensive wiring of the whole tree. The jins and shari (deadwood) on the right-hand trunk are features often used on juniper bonsai.

Accent Fern, species unknown

47

Jack pine

Pinus banksiana

Tree age about 40 years

Styling since 1994

Pot by Alexa, Australia

Satsuki azalea 'Rimpu'

Rhododendron indicum 'Satsuki Azalea'

Pinus banksiana is a North American species. This tree was collected from one of the many arboreta that existed in the Brindabellas prior to the 2003 bush fires. The species buds back readily, and the needle size can be reduced dramatically.

Accent Small suiseki

48

Hinoki cypress

Chamaecyparis obtusa

Tree age about 40 years

Styling since about 1990

Pot origin unknown

Satsuki azalea 'Rimpu'

Rhododendron indicum 'Satsuki azalea'

This Hinoki cypress group setting was acquired in 2013. It was restyled and then potted into the current freeform pot in that year.

Accent Shohin, Kingsville box

49

Japanese maple

Acer palmatum

Tree age about 40 years

Styling since 1985

Pot origin China

These trees were a gift from a neighbour's garden not long after we moved into our house. We had admired their glorious garden with several lovely Japanese maples. These trees were presented to me as having the best colour to make this bonsai forest. They express every season poetically in harmony and in contrast to the winter and summer gardens. They are a memory of my generous neighbours and their inspiration to create.

Accent *Ledebouria socialis*

50

Ivy

Hedera helix

Tree age about 43 years

Styling since 1990

Pot origin unknown

This shohin bonsai is all that is left of a rookie error we made when we landscaped part of our garden in 1986. It is most attractive but still an Ivy. The small multi-coloured leaves and interesting bark are suitable for shohin bonsai. It took us years to get rid of the rest of it as it tried to take over the BBQ; but this tiny piece remains.

It changes with the seasons from bright greens to pretty red-brown, the same colour as the pot, in winter, providing interest all year round.

51

Paperbark

Melaleuca linariifolia 'Claret Tops'

Tree age 35 years

Styling since 1994

Pot by Pat Kennedy, Australia

Tall baeckea

Sannantha pluriflora

A meandering river runs between a sheltered slope with rich green growth and sparser vegetation on dry, gently rolling hills.

52

Japanese black pine

Pinus thunbergii

Tree age 44 years

Styling since 1982

Pot origin unknown

This corky-bark black pine was one of the trees that we purchased from a nursery in Pialligo soon after arriving in Australia. Its architectural simplicity with the thick corky trunk is very different and appealing. In most ways it can be treated as a standard Japanese black pine. The pine and the azalea show a very Japanese scene together.

Accent Sao-to-me azalea

53

Hinoki cypress

Chamaecyparis obtusa

Tree age 44 years

Styling since 1982

Pot origin unknown

This hinoki cypress was one of the trees that we purchased from a nursery in Pialligo soon after arriving in Australia. The time spent working with this tree has rewarded us with a wonderful image of a small tree. It has spent time on display in the National Collection at the Arboretum but is now gracing our garden with its delightful presence.

Accent Miniature bamboo in a bamboo shaped pot

54

Virginia creeper

Parthenocissus quinquefolia

Tree age 27 years

Styling since 2000

Pot origin unknown

This tree was collected from a friend's garden as 'urban yamadori' in 2000. It has had a difficult life, being broken by possums. The current trunk is regrown after the main trunk was broken off. The colours of the leaves in autumn and the purple of the berries are beautiful together. The tree is quite simple but very elegant and very evocative of autumn. We just have to be vigilant to stop the birds eating the berries.

55

Saw banksia

Banksia serrata

Tree age 25 years

Styling since 2007

Pot by Pat Kennedy, Australia

This tree stands alone, a solitary testament to the both the elegance and drama of the Australian bush. Its rugged trunk speaks of strength. Its branches, which reach out to welcome the viewer, speak of grace.

56

European hornbeam

Carpinus betulus

Tree age about 25 years

Styling since about 2009

Pot origin unknown

In the early years, focus seemed to be mostly on some neglect, in a small pot before being passed to a new owner who started improving its condition in a larger pot and initial styling. Acquired by the present owner in 2012, it presented a confused preferred viewing angle. This was eventually revised in 2024 with a ninety degree turn in the pot and root prune to better present the nebari and show the trunk line to better effect. Its journey, to a proud but lone tree to provide shade, continues.

57

Formosa sweet-gum

Liquidambar formosana

Tree age 35 years

Styling since about 1990

Pot by Pat Kennedy, Australia

An old, stubborn but proud tree bearing old scars, where lower limbs once protruded, supporting growth but succumbing to adversity over the years. Now is the time to focus on survival by putting its efforts into growth higher up, where new branches might be safer. We're going to survive.

58

Kunzea 'Badja Carpet'

Kunzea badjaensis 'Badja Carpet'

Tree age 35 years

Styling since 2004

Pot origin unknown

Wollemi pine

Wollemia nobilis

Tree age 4 years

Styling since 2021

Pot by Roger Hnatiuk, Australia

Flat land stretches to the horizon

Hidden gorges plunge deep

Valleys filled with shade and fog

Hope rises with a new generation

平坦的土地延伸至地平線

隱密的峽谷深不見底

充滿陰影和霧氣的山谷

新一代人帶來希望

Poem by Roger Hnatiuk,

Caligraphy by Lao Mo, painting by a local artist

59

Willow-leaved peppermint

Eucalyptus nicholii

Tree age about 31 years

Styling since about 1994

Pot by Roger Hnatiuk, Australia

The trunk has a rugged character and shows iconic characters of eucalypts. It is always challenging to keep in shape. It was a gift in 2004 from a dear friend, Nancy Stacpoole.

60

Flaky-barked tea tree

Gaudium trinervium

Tree age 30 years

Styling since 1995

Pot by Roger Hnatiuk, Australia

The clump of trees in a rugged pot reminds me of walks in shrubby vegetation on sandstone with shallow soil pockets. Often nearby there were steep cliffs plunging into deep gorges. The flaky bark is so delicate and beautifully coloured, but reminds me of the fires that sweep through here, regenerating the rich shrubland.

61

Hillgrove spotted gum

Eucalyptus michaeliana

Tree age 20 years

Styling since 2014

Pot by Pat Kennedy, Australia

The new red growth on the tall trees has faded to mauve.

The white summer flowers on the undergrowth have matured to leave tiny, brown seed pods.

Mist hangs in the valley floor and only the tall trees reach the cool, autumn sky.

Accent *Sannantha* sp.

62

Hawthorn

Crataegus monogyna

Tree age about 60 years

Styling since 2009

Pot origin China

This tree started life on a flood plain and shows great resilience in the face of nature's forces. Its initial movement was forged by nature and has been refined by man over time.

63

Ivy

Hedera helix

Tree age about 85 years

Styling since 2002

Pot origin China

This vine was originally grown on a property in Gunning, NSW, and was then dug and moved to Goulburn, when the property was sold. This is an invasive species and is best grown as a bonsai to prevent propagation in the native bush. An unusual bonsai subject but a rewarding one.

64

Atlas cedar

Cedrus atlantica

Tree age about 35 years

Styling since 2014

Pot by Watto, Australia

This literati design tries to evoke a feeling of a plant still surviving, despite the ravages of nature. Not only surviving, but the green foliage shows resilience to continue its journey.

65

Honey myrtle

Melaleuca linariifolia

Tree age about 35 years

Styling since unknown

Pot by Watto, Australia

This image is one of a majestic old tree by the water's edge. A place where people can sit and relax and be protected by the tree's foliage. A place of peace and reflection for all to share.

66

Candlebark

Eucalyptus rubida

Tree age 23 years

Styling since 2015

Pot by Fergus Stewart, Australia

This tree was born in the ashes of the fires that burnt through the Snowy Mountains (to the south of Canberra) in the summer of 2003. Twelve years later, high in the mountains, the stags sharpen their antlers in anticipation of the coming 'rut'. This tree was used as a 'rubbing stick' by one such stag. When I found it, it had been shredded back to a stump. I nursed it back to health over a year in the ground and then started the process of turning it into a bonsai. The stand is crafted from blackwood, a local *Acacia* species that died in the same 2003 fires.

67

Callistemon or river bottlebrush

Melaleuca sieberi

Tree age about 10 years

Styling since about 2015

Pot by Pat Kennedy, Australia

This tree was planted on a local type of granite. I don't know how Pat Kennedy did it without seeing this rock but he made a pot that matches it perfectly.

68

Kunzea

Kunzea phylicoides 'Snowman'

Tree age unknown

Styling since about 2013

Pot origin Australia

A dense compact form of *Kunzea phylicoides*. It has white lacy flowers and dark green foliage. This cultivar is frost hardy and slow growing. Bought for an Ausbonsai shohin competition in 2012, it never made the cut. I left it to develop in its original 140 mm black nursery pot. At that stage it was looking like a good candidate for a *Eucalyptus* style tree. To achieve this, I was unable to keep it at a shohin height. This *Kunzea* normally has a rough scaly bark, but I remove it about twice a year to

leave the smooth yellowish bark which gives the tree the effect of a ghost gum.

69

Mirror plant

Coprosma repens

Tree age 10 years

Styling since 2015

Pot origin unknown

Cutting from garden plant in 2015. Carved and gnarled trunk suggests an early struggle.

70

Chinese elm, cotoneaster and serissa

Ulmus parvifolia, *Cotoneaster* sp.
and *Serissa japonica*.

Tree age 27 years

Styling since 2000

Pot origin unknown

An Asian inspired landscape put together in memory of a departed, talented, bonsai friend.

71

Coast tea tree

Gaudium laevigatum

Tree age 35 years

Styling since 1990

Pot by Tracey Francis, Australia

I look at this tree and it reminds me of the friendship I have with the person who gave it to me some five years ago. As the current custodian, I feel privileged to now be accountable for the health and well-being of a tree approaching 35 years of age. In relative terms, this not a great age but the tree evokes stability to me, with its strong structure and roots clinging to the surrounding ground, set on a good and rewarding foundation. If we look after our trees, we are generally rewarded. That satisfied feeling is difficult to describe or match but it is important.

72

White kunzea

Kunzea ambigua

Tree age more than 40 years

Styling since 2016

Pot origin Rikkado, Japan

The artist considers this white kunzea to be the culmination of his experience creating bonsai over his 20 years in the practice. It represents the product of continual exploration of the species that has contributed to its rise and notoriety as a bonsai subject on the East Coast. The tree itself has a synergy that meshes both the aesthetics of juniper design and kunzea design, making for an interpretation that highlights the capacity of the species as a keystone genus in Australian bonsai. The movement of the trunk and the streamlined nature of the foliage mass indicate a coastal environment. This tree was presented at the 2024 Bonsai Open and received both the Bonsai Open Second Prize, and the categorical award of Best Australian Native.

Accent Western Sydney native herbs on ironstone fulgurite

73

Tea tree

Leptospermum lanigerum

Tree age 23 years

Styling since 2006

Pot by Pat Kennedy, Australia

A powerful trunk conveys strength and stability; gentle curves in the branches reflect cycles of growth, set-back and regrowth; soft foliage clouds show a welcoming, undaunted spirit.

Accent *Lobelia pedunculata*, in a pot by Pat Kennedy.

74

Grevillea

Grevillea 'Poorinda Marian'

Tree age 15 years

Styling since 2013

Pot by Pat Kennedy, Australia

A gentle, graceful tree, overcoming a challenging start in life.

Accent Doone Valley thyme

75

Star jasmine

Trachelospermum jasminoides

Tree age 48 years

Styling since 2008

Pot origin Japan

This liana has been quietly cascading for 48 years, determined to make a significant, undulating, visual experience. Its design is emphasised by the accent art reaching up to communicate.

Accent Prize winning lace art, leaves on contorted hazelnut twig, pot origin Japan

76

Silver birch

Betula pendula

Tree age 45 years

Styling since 1980

Pot origin Cummins, Australia

This tree was a seedling from a then 50 year old silver birch in our garden. The garden birch was the roost of a rescued owl after its successful release. The soft feathers of an owl echo the smooth trunk of a silver birch. The design of the bonsai shows the passage of time, with the new trunks rising from the stump of the original trunk.

Accent Owl

77

Ginkgo, maidenhair tree

Ginkgo biloba

Tree age 44 years

Styling since 2010

Pot by Mr Kataoka
known as Reihou, Japan

Ginkgo biloba is endangered in the wild and is an ancient form of tree. There are many in cultivation. This 'living fossil' bonsai is a survivor, having been moved three times by its original owner before she gave it to me. After all these years it is developing the flare of a canopy and is showing the beginnings of an aerial root – a feature of its survival strategy. Its accent is a fern, another ancient plant form. The tree is golden in autumn and the fern has red stems as a contrast.

Accent Prickly rasp fern (*Blechnum neohollandicum*) in pot by Pat Kennedy

78

Small-leafed cotoneaster

Cotoneaster microphyllus

Tree age 25 years

Styling since 2000

Pot by Val Garth, Australia

Around North Canberra we have a huge problem with self-sown cotoneasters spread by birds, and this is one was weeded from the garden. On the plus side, they are very hardy and don't mind being manipulated and styled. This small-leafed example came with a gentle curve in the trunk. It is vigorous and wayward and needs to be controlled. It has pretty white flowers and red berries in autumn reminding me constantly that the only good cotoneaster is a bonsai.

79

Azalea sao-to-me

Rhododendron indicum 'Sao-to-me'

Tree age 25 years

Styling since 2005

Pot by Pat Kennedy, Australia

The plant is a non-flowering species, with small leaves which change colour in cold weather. Aspects of this tree that give me pleasure are the very old-looking, surface-root system and the multiple trunks. Along with the spreading canopy they evoke old age.

80

European olive

Olea europaea

Tree age 30 years

Styling since 1998

Pot by Pat Kennedy, Australia

I was given this tree by a club member. It has been trained to be a small size tree.

81

Snow gum

Eucalyptus pauciflora

Tree age 11 years

Styling since 2015

Pot by Janet Selby, Australia

An image of this species growing in the high country above the snow line.

Accent Australian native grass

82

Copper beech

Fagus sylvatica 'Purpurea'

Tree age 21 years

Styling since 2014

Pot origin Tokoname, Japan

Accent Fescue blue grass,

Festuca glauca

83

Rosemary 'Irene'

Salvia rosmarinus 'Irene'

Tree age 16 years

Styling since 2014

Pot origin unknown

A battered tree growing above the water line in a river gorge, with damage from the strong winds.

Accent Japanese blood grass,
Imperata cylindrica 'Rubra'

84

This tree has been withdrawn

85

White cypress pine

Callitris glaucophylla

Tree age about 40 years

Styling since about 1990

Pot by Roger Hnatiuk, Australia

In the 1980s this native conifer was collected from the Western District of NSW on a property between Grenfell and West Wyalong, by Mick Balzary. It was then passed on to Roger Hnatiuk and subsequently handed on to the current owner who had previously lived in Grenfell. The white cypress is found in the Weddin Mountains National Park to the west of Grenfell where it forms the dominant remnant vegetation.

86

Saw banksia

Banksia serrata

Tree age 28 years

Styling since 2005

Pot by Luke Parsons, Australia

This natural dwarf variety of *Banksia serrata* is from the south coast of NSW, near Eden. This tree shows great characteristics of age, in the bark and the small size of leaves. Its compact growth adds to the look of age. It looks as though it has withstood the ravages of time plus constant battering by the strong winds of the area.

Accent Port Jackson fig, *Ficus rubiginosa*, in a pot from Japan, on slab of river red gum

87

Atlas cedar

Cedrus atlantica

Tree age 65 years

Styling since about 1970

Pot by Penny Davis, Australia

This twin trunk *Cedrus atlantica* was created to emulate the image of a tree clinging to a high mountainous cliff. The tree grows natively in Morocco. It was been carefully paired with a Barbary lion wandering through the forest, which is also Morocco's national animal.

Accent mixed planting

88

English elm

Ulmus minor subsp. *minor*

Tree age 45 years

Styling since 2000

Pot origin China

This bonsai was created to emulate the feeling of a large tree, on a hillside, being blown over by strong winds. As the tree stretches out, you may notice some small ferns, which could be growing as a ground cover along a river.

Accent fern

89

Japanese red pine

Pinus densiflora

Tree age 54 years

Styling since 2021

Pot origin unknown

This setting was inspired by the idea of creating a representation of the artist's family. Three Japanese red pines are entangled but working harmoniously with one another. As they stretch out for sunlight over the riverbank, they are greeted by a family of three turtles taking a break on a large stone. In Japanese culture, turtles are considered a symbol of longevity, wisdom and luck.

Accent Copper crabs

90

Jelly bush

Leptospermum polygalifolium

Tree age more than 175 years

Styling since 2021

Pot origin Yamaaki, Japan

Leptospermum polygalifolium, commonly known as tautoon, jellybush or yellow tea tree, is a species of shrub or tree of the family Myrtaceae. The species is used heavily, in the farming sector, for manuka honey. It grows along the east coast of Australia. This setting was created to emulate the feeling of a gnarly old and twisted tree that has battled through many years of harsh weather environments. It was initially grown vertically, and over the years, the artist has slowly transitioned it to a striking cascade form.

Accent mixed Australian native planting

91

Flaky-barked tea tree

Gaudium trinervium

Tree age 37 years

Styling since 2015

Pot by Tracey Francis, Australia

The *Gaudium trinervium*, commonly known as the flaky-barked tea tree, is a stunning flowering species native to Australia. Known for its delicate, evergreen foliage and profuse white or pinkish flowers, this bonsai brings a touch of elegance and charm to my collection. Its small, aromatic leaves are dark green with a subtle silver sheen, providing a lovely contrast to the tree's gentle flowering. In addition to its aesthetic beauty, the *Gaudium trinervium* is well-suited to bonsai cultivation due to its resilient nature and ability to adapt to pruning and shaping. This tree was collected early in the last decade and the initial work was handled by Hugh Grant at his nursery. Since I have acquired the tree, I have continued to improve and progress the tree into the wonderful bonsai you see today.

Accent *Rytidosperma geniculatum*, pot by Adelaide bonsai potter

92

Manchurian pear

Pyrus ussuriensis

Tree age 35 years

Styling since 2010

Pot origin Japan

This Manchurian pear, *Pyrus ussuriensis*, has a history as rich as its seasonal colours. I acquired it in 2013, from a fellow member of the Canberra Bonsai Society, who had originally grown it in his garden. In an unfortunate twist of fate, he was in the process of landscaping his front yard when a miscalculated move with a Bobcat left the tree heavily damaged. Rather than discarding it, he saw potential in what remained and offered it to me.

In early 2014, I further reduced its height, refining its structure and setting the stage for a new beginning. By 2015, fresh branches emerged, and a vision for its future as a bonsai took shape. Over the years, careful pruning and training guided its

development, balancing strength with elegance.

The winter of 2021 marked a significant milestone—the tree was placed into its first bonsai pot. Now, with each passing season, it continues to develop its character, with a striking transformation in autumn when its leaves turn a deep, rich red.

A testament to resilience, this tree stands as both a work of art and a reminder of nature's ability to endure and adapt.

Accent native ferns and grasses

93

Coast banksia

Banksia integrifolia

Tree age 32 years

Styling since 2003

Pot origin China

This tree was grown from a cutting but as the tree grew older it experienced some damage over time. Part of the tree died and was then carved out as an experiment. The wood is very soft and was easy to carve. So far, the internal wood has not rotted and has survived about 15 years. This tree represents an Australian native tree that has survived in the wild through storms, floods, wind and fire.

Accent Port Jackson fig, *Ficus rubiginosa*

94

Chinese elm

Ulmus parvifolia

Tree age 33 years

Styling since 1992

Pot origin Japan

In the beginning, a root cutting was used by a Chinese master, to form a penjing style tree (the Chinese form of bonsai). The work has been carried on for many years. It represents a tree with its branches tumbling down a cliff or a waterfall.

Accent Cotoneaster, *Cotoneaster* sp.

Pot origin Japan

95

Japanese black pine

Pinus thunbergii

Tree age 43 years

Styling since 1982

Pot origin Japan

This Japanese black pine was grown from seed by the late Mick Balzary, a long time Canberra Bonsai Society member, and my bonsai mentor. The tree has been styled in a semi-cascading literati style. The main upright-trunk was partially cut through, to allow two ninety degree bends to be made to create a semi-cascade, downwards-flow, of the branches, which fan outwards searching for light. The tree's base clings to a cliff. The aged, flaky bark adds to the impression of the considerable time the tree has been growing. It is indicative of the trials: of a tree growing and clinging onto a rugged cliff face, endures, due to climate and the elements of wind and rain. I inherited this tree and it is being displayed in tribute to Mick's artistic genius with pine trees over many years.

Accent Pool-stone suiseki in timber daiza

96

Rockspray cotoneaster

Cotoneaster horizontalis

Tree age 24 years

Styling since 2003

Pot origin Japan

This is a rewarding little tree, in that it flowers in spring, then produces little red berries, with the help of the numerous bees that the flowers attract – and it is also deciduous. In late autumn, the leaves adopt orange and red colours, fall and leave the red berries on the bare branches. In spring, out pop the new green leaves. Something happening all year round.

97**English elm***Ulmus minor* subsp. *minor***Tree age** 23 years**Styling since** 2008**Pot by** Pat Kennedy, Australia

Sourced from a 2005 Canberra Bonsai Society dig, centred around the suckers of a large but long dead English elm. This is one of several that I retrieved and has developed quite an aged look with its fissured bark and complex branching.

98**Trident maple***Acer buergerianum***Tree age** 30 years**Styling since** 2008**Pot origin** Japan

This is my first tree developed from commercially grown bonsai stock (Shibui Bonsai). I was impressed by the large base and trunk, but as I was relatively inexperienced, I didn't realise it would take another 10–15 years to create a suitably proportioned canopy in an informal upright style.

99**Black she-oak***Allocasuarina littoralis***Tree age** 21 years**Styling since** 2009**Pot by** Pat Kennedy, Australia

This was a commercially grown bonsai stock tree from Island Bonsai, Tasmania, one of my earliest native Australian plants developed as a bonsai. I have used a combination of wiring, to establish the basic design, and pruning, to fine tune the branch layout.

100**Serissa***Serissa japonica***Tree age** 15 years**Styling since** 2009**Pot origin** China

This is a very resilient tree surviving floods, droughts and frosts. Over the years it has spawned a number of heirs and continues to flower for a good part of each year.

101

Bamboo

Bambusa sp.

Tree age 15 years

Styling since 2022

Pot by Jocelyn Taylor, Australia

Given the type of plate I had made, it needed the right plant to be able to grow on it. So, I chose this bamboo that is reasonably hardy and would eventually create a base of roots, in and amongst the plate.

102

Japanese garden juniper

Juniperus procumbens 'Nana'

Tree age 35 years

Styling date unknown

Pot by Yu Mingzhi (余明志) China, 1992

Resilient lone juniper, weathered by time and the changing seasons, endures upon the cliff's edge. Through hardship and solitude, it has found quiet strength and lasting grace. The pot, formed from Yixing sisha clay, in the winter month of 1992, the Year of the Monkey, rises in tall cascade form, its surface hand-carved with bamboo and plum blossom—symbols of resilience and renewal. Together, with the misty mountain scroll, reflecting the spirit of nature: enduring, unyielding, and eternally growing.

Accent Misty mountain scroll

103

Chinese quince

Pseudocydonia sinensi

Tree age 35 years

Styling since 1999

Pot origin Tokoname, Kouyou, Japan

This is one of my most favourite bonsai. It is very slow to grow and mature but has lovely bark, and leaves that colour beautifully in autumn. With increased age, the branches and twigs become finely reticulated.

Accent Cotoneaster, *Cotoneaster* sp.
Pot origin Japan

104 This tree has been withdrawn

Suiseki display

The art of stone appreciation involves the display of stones collected from nature. The Chinese have collected and admired stones for thousands of years (since 206 BC), the Koreans from about the same time period and the Japanese from around 593 AD. Westerners developed an interest from early Japanese migration to the USA with their bonsai in the early 19th century. Europe, the Americas and the Asia – Pacific region now also enjoy the art of stone appreciation. There are many names for this common stone-collecting art-form including scholar's stones or Gongshi (China), Suseok (Korea) and Suiseki (Japan and Australia). There are three main descriptive categories for suiseki/viewing stones.

Scenic landscape stones – evoking impressions of near and distant mountains, islands, waterfalls, caves, lakes and other examples of natural topography.

Object stones – resembling man-made objects such as boats, bridges and old Japanese thatched huts. Also prized are animal-shaped stones, resembling birds, fish and human shapes.

Pattern stones – with unique surface patterns, variations in colour, unusual texture and contrasting mineral inclusions. Examples include chrysanthemum and stones with celestial (sun/moon/star) patterns.

105 Mountain stone

In subdued 'blue mountains' colour, with soft lines similar to many Australian mountains. This natural stone was found on the NSW South Coast.

106 Sea stack stone, Australia

A stone rising dramatically from the ocean, found on the NSW South Coast. It reminds me of the Glasshouse Rocks near Narooma. Rising dramatically from the sea, the stones seem to have power and presence.

107 Chrysanthemum stone, Japan

Chrysanthemum stones are remarkable geological formations that capture nature's intricate beauty in miniature. They form distinctive flower-like patterns, created over millions of years, through the geological processes of sediment accumulation, compression, and mineral precipitation. Their brownish inner cores are andalusite, and the lighter 'petals' are calcite. Some believe chrysanthemum stones aid meditation and inner reflection. I think they are cool! This one is a very distinctive suiseki containing many flowers with the whole rock appearing natural and untouched. This was a memento of my trip to Japan and was purchased at the Kokofu sales area.

108 Animal object stone, Fleurieu Peninsula, Australia

A nodulated, orange-brown, oval specimen (that has been identified as barite or baryte), containing barium sulphate that resembles the head and neck of a rhinoceros, with multiple outgrowths and indentations of its skin. There are several relatively smooth facets that became apparent after the specimen was power hosed. It was collected from the surface of my sister's back yard at Strathalbyn on the Fleurieu Peninsula in South Australia. This is a stone that viewers will love or hate – there is no middle ground.

109 Scenic landscape stone

Layered rock, reminiscent of a coastal cliff. This is such an intricate rock that shows age and features that enhance the bonsai in my collection.

110 Mountain stone, Japan

Sado akadama mountain stone. This has a beautiful red colour in a classic mountain shape.

111 Scenic landscape stone

Green/grey stone, tall with highly textured plateau on top. The texture of this stone makes it interesting and invokes the image of tall rock formations in the US deserts.

112 Pattern stone

Flat oval stone, with 'tree design' within the stone, makes an unusual viewing stone. A Chinese-style suiseki.

113 Scenic landscape stone, Japan

This stone looks so much like a snow-covered mountain.

114 Hut stone

Small grey hut, or house suiseki, on wooden diaza. The image is very obvious in the stone – imagination isn't needed here.

115 Scenic west-coast USA mountain stone

Montane, red, volcanic material from Oroville, Northern California. Mounted on a bubinga wood (aka African rosewood) daiza. Mountains are my favourite shape/style of suiseki and this stone mimics my California suiseki-club's logo.

116 Scenic Italian mountain stone

Ligurian Palombino mountain stone. Limestone collected from Lake Giacopiane, Liguria, Italy. Mounted on a carved iroko wood (*Chlorophora excelsa*), African, or Nigerian, teak.

117 Desert mountain-castle stone, China

Mountains are my favourite shape/style of suiseki and this unusual castle-shape is interesting. It has different horizontal bands. This desert mountain castle, is composed of calcite and limestone from Quinshi Mountains, Lingbi County, Anhui Province, China. Mounted on rosewood daiza.

118 Gongshi – scholar's stone, China

Red Taihu scholar's stone (Gongshi), red calcite limestone from Baohua Mountain, near Nanjing, Jurong County, China. On a carved timber daiza with legs. This stone is an example of a Chinese scholar's stone, in a red colour, instead of the more common white form. The holes and wrinkles are typical characteristics of Chinese Gongshi.

119 Wulin Mountain stone, China

Wulin stone, grey calcite limestone from Wulin Mountain, Hunan Province, China. On a carved rosewood timber daiza.

120 Animal object stone, Australia

This pair of stones is called Kookaburra on Dog Mountain. It is a pair of petrified wood stones on huon pine diazas.

121 Antarctic landscape stone

The stone evokes images of ice formations – cliff faces and caves – with melting and re-freezing, that I saw in photographs that my 83-yr-old friend Roy took during a recent trip to Antarctic waters (on a ship) to kayak. The stone breaks every 'rule' that Frank K spoke about in his presentation on suiseki at the March members' meeting: it isn't black or shiny, it isn't stable, the 'daiza' isn't made of dark wood, and it wasn't shaped by water (as far as I know). And I'm fine with that.

122 Scholar's stone, China

This suiseki resembles a rugged mountain range with sharp peaks and detailed textures, evoking a natural landscape in miniature. The stone has intricate crevices and an uneven surface, enhancing its resemblance to real geological formations. It is placed on a wooden daiza (base), which complements and highlights the stone's natural beauty. I purchased this from Canberra Antiques, before the bonsai open in 2024. The seller said it was a Chinese scholar's stone from the early 1900s.

123

Round suiseki display stand

The stones in the round, timber, display stand are mounted on daiza – carved wooden platforms fitted to the bottom of each stone.

Top row, left to right

Red-jasper mountain-landscape stone from California, USA .

Dark-green jasper, Fengli-mountain landscape stone from the Gobi Desert, Mongolia

Middle row, left to right

Dark-black basalt object stone from the Yangtze River – the site is now underwater following the building of the Three Gorges Dam, Hubei Province, China.

Human-shaped object stone composed of white and grey Lingbi limestone with red spots from Duga Mountain, Anhui Province, China – see a nun in her religious habit with red rosary beads.

Dark-grey Lingbi-limestone object stone with feng shui type hole.

Volcanic-ironstone object stone from Guangxi Province, China, formed from magma lava. As the magma cooled the hot gases escaped leaving a pocket inside. The stone then eroded to form this strange shape.

Bottom row, left to right

Chrysanthemum pattern stone from Japan – the white crystalline forms appear as flowers against the reddish base stone.

Fish-shaped black-Lingbi object stone composed of calcite and limestone found in the Qingshi Mountains of Anhui Province, China.

Bonsai pot display

124

Tapering cascade pot

Pot by Roger Hnatiuk, Australia

Unglazed, golden-yellow oxide, crackled texture where clay stretched around top of pot. I love the colour, the pot's gentle flare, its gentle and harmonious irregularities.

125

A small triangular tray

Pot by Guiseppi Lombardo

Created by an Italian potter that showcases the elegance of Italian design with great attention to detail.

126

Vintage Owari Yuho pot

Pot by Owari Yuho, Japan

Vintage used, but undamaged, Owari Yuho oval porcelain, red, geometric, hand-painted pot from Japan. I love the curvaceous shape, the useful size (not too small, easy to see), the incredible artistic talent that created it back then, painted it, the fact that it's been used in the past ... so I can be its next custodian. I enjoy it empty because it is great art in its own right knowing that I can use it myself, without being the first bonsai grower to dirty the porcelain.

127

Dragon pot

Pot by Pat Kennedy

As a Pat Kennedy pot, made at Mirkwood Forest Bonsai Pottery, which was named after the place in Lord of the Rings, it's fitting that the markings on the pot look like a dragon. The pot brings fond memories of cups of tea and cake in Pat's kitchen in Adelong.

128

Stoneware pot

Pot by a local potter

This stoneware pot was designed to be used for a cascade juniper. It is unusual and designed to replicate a rocky hillside where junipers are often found. Once a tree is in the pot, the combination of the tree, cutting across the horizontal striations, does replicate a hillside.

129 **Japanese antique pot**
Pot origin unknown, Japan

Japanese antique pot from the late 1800s – potter unknown. Not only is it a beautiful pot, it is so old. Someone made it 130–140 years ago, and it has survived without breakage or chips.

130 **Tapered cascade pot**
Pot by Pat Kennedy

This square, slightly tapered, cascade pot, in brown clay with leather patchwork, is an unusual pot from this renowned Australian.

131 **Cylindrical cascade pot**
Pot by Graham Cook,
Bonsai Pots by Graham
Bombala, New South Wales

This cylindrical cascade pot in brown clay is different to many other cascade pots.

132 **Round, dark brown clay pot**
Pot by Marie Hewartson,
Western Australia

This round, dark-brown clay pot with embossed *Eucalyptus* leaf and nuts, is a limited edition #2/20.

133 **Round, dark green pot**
Pot by Sarah Rayner, USA

This round, dark green, with yellow/gold blaze, pot is an unusual one from a well recognised United States potter.

134 **Oval, vivid turquoise pot**
Pot origin unknown, Japan

This oval, vivid turquoise glazed pot is from an unknown potter. It was acquired at the 8th World Bonsai Convention, held in Saitama, Japan, in 2017.

135 **Limited edition pot**
Pot by David Jones
Walsall Studio Ceramics, UK

Limited edition pot from 11th Asia-Pacific Bonsai and Suiseki Convention, Takamatsu, Japan, 2011, pot #45/100.

136 **Stoneware pot**
Pot by Daniel Leone

This stoneware pot is granite, anagama-fired, and features natural ash and carbon glaze. It is a unique woodfiring process on a large and unusual shaped pot.

137 **Classical rectangular Japanese pot**
Pot by Bigei, Tokoname, Japan

A classical rectangular Japanese unglazed pot, with fine etching, showing great craftsmanship.

138 **Small handbuilt pot**
Pot by Monika Leone

This small handbuilt pot was inspired by ginkgo leaves, finished with gold lustre.

139 **Casuarina inspired pot**
Pot by Simone McGinley, Australia

The pot was inspired by the fruit of *Allocasuarina verticillata* (Drooping she-oak). It is well balanced, and when a wall of muck is added it has considerable volume.

140 **Small Japanese pot**
Pot origin Japan

This Japanese pot is a beautiful example of its type and quite small. I really never expected to have a suitable bonsai for it, so it sits on a shelf to be admired.

141 **Rectangular bluestone pot**
Pot by Jack Tripovich

This rectangular bluestone container is a family heirloom and one of six bluestone pots, created by Jack Tripovich, between 1988 and 1994. He created the container from a single piece of bluestone, quarried near Port Fairy, in the Western District of Victoria.

142

Landscape inspired pot

Pot by Roger Hnatiuk, Australia

Stretched and textured; applied references to lichen-covered rock emergences from cliff-face; scored dark lines of tannin-stained fractures; coloured by metallic oxides and undercoat.

The pot was inspired by cliffs above the Hawksbury River, NSW, viewed while drifting on the tides, on hot, lazy, summer days.

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These pots were made mainly in Japan, with some handmade in Australia. Small pots were traditionally more ornate than those that were larger.

Shohin display

When you think about bonsai, you might picture the traditional, larger specimens, but shohin bonsai offers a unique twist. These miniature trees, typically ranging in height from 10–25 cm, embody both delicate beauty and complex care requirements. The name 'shohin' translates to 'small thing' in Japanese, underscoring the intricate balance and miniaturization involved.

Experts believe that you must be able to hold the shohin tree in one hand, indicating the exact measure of the height of the tree is not strictly important.

In Japan, the shohin displayed competitively are usually less than 25 cm high from the top of the pot to the top of the tree. Our displays here are hence small tree displays and not true shohin displays.

Due to their small size shohin lack the visual impact of the larger trees so shohin are often displayed in groups to create a visually appealing arrangement.

They are displayed in either a three-point display, a five-point display or in a seven-point display.

These displays aim to create a harmonious and balanced visual experience, often highlighting a main masculine tree, a secondary tree reflecting the season, and sometimes an accent planting or hanging scroll for added depth.

Each tree should be carefully positioned to complement the others, allowing the display to tell a story. This setup not only highlights individual beauty but also the collective harmony.

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Shohin (small tree) display

Top to bottom and left to right

Chinese juniper

Juniperus chinensis

Tree age 15 years

The twists and turns of life. This tree has always had some wire on it, shaping it into its current form.

German ivy

Delairea odorata

Tree age about 12 years

Pomegranate

Punica granatum

Tree age 14 years

The pomegranate is a bush, but I like this because I could train it as a tree.

Satsuki azalea 'Rimpu'

Rhododendron indicum 'Satsuki Azalea'

Tree age 18 years

A species is generally grown for its spring flower display. This tree has an interesting trunk and a strong nebari.

Cotoneaster

Cotoneaster sp.

Tree age 5 years

An interesting trunk and a strong nebari.

Accent

Rock hyacinth

Silver birch

Betula pendula

Tree age 12 years

This tree started life as a weed growing out of another bonsai's pot. I rescued it off the compost pile when I noticed its interesting roots.

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Shohin (small tree) display

Top to bottom and left to right

Wee Jasper grevillea

Grevillea iaspicula

Tree age 8 years

Bright green leaves complement cream and soft pink flowers.

Swamp bottlebrush

Callistemon sp.

Tree age 12 years

Tick bush

Kunzea ambigua

Tree age 10 years

Tall, slender, battered and barely holding onto the ground – but elegant.

Tick bush

Kunzea ambigua

Tree age 10 years

This tree exemplifies the resilience of a robust Australian native species. My vision for the design is that, following a near-catastrophic event such as a flood or fire, the tree has met with favourable conditions allowing it to regenerate. The near-dead stump that remains a prominent feature, gives one the sense that the tree is of significant age.

Woolly tea tree

Leptospermum lanigerum

Tree age 10 years

My vision for the design is that, following a near – catastrophic event such as a flood or fire, the tree has met with favourable conditions allowing it to regenerate, The near-dead stump, that remains a prominent feature, gives one the sense that the tree is of significant age.

Accent

Dwarf mountain pine

Pherosphaera fitzgeraldii

Tree age about 10 years

Burgan

Kunzea phyllicoides

Tree age 40 years

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Shohin (small tree) display
Top to bottom and left to right

Chinese elm

Ulmus parvifolia

Tree age 20 years

A snake-like root cutting;
it rises like a wisp of smoke.

Japanese maple

Acer palmatum

Tree age 40 years

Alpine bottlebrush

Melaleuca ptyoides

Tree age 10 years

The alpine bottlebrush is a very hardy tree that I find suits a smaller size bonsai. It flowers, but only if you let the branches extend out to about half a metre.

Box

Buxus harlandii

Tree age 13 years

I liked this tree because it looks very old and elegant.

Myrtle beech

Nothofagus cunninghamii

Tree age 10 years

The leaves on this native beech and its coarse bark are a highlight when growing this species. A taste of another time in this land's long history.

Burgan

Kunzea phyllicoides

Tree age 17 years

This tree is a yamadori (collected from the mountains). It has a great, gnarly trunk and lovely branch movement.

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Shohin (small tree) display
Top to bottom and left to right

Japanese black pine

Pinus thunbergii

Tree age 8 years

Corky-bark box
Buxus harlandii
Tree age 12 years

European olive
Olea europaea
Tree age 30 years

Japanese maple
Acer palmatum
Tree age 16 years

Coprosma 'Cappuccino'
Coprosma 'Cappuccino'
Tree age 8 years

Chinese juniper
Juniperus chinensis
Tree age 16 years

Mame display

This very small tree display might be called a mame tree display. In Japan, mame bonsai trees are defined as under 10 cm tall from the top of the pot to the top of the tree. Mame in Japanese means bean so these are bean bonsai.

This display does not strictly conform to this size criterion given the height of the tree on the left but has been assembled to show the beauty that can be found in very small trees when displayed well.

Displaying mame trees requires consideration of many principles such as line, flow, visual weight, empty space, colour and so on. This small display makes good use of these artistic concepts to show an appealing 'mame' display.

Mame and their slightly larger cousins shohin trees are ideal for people living in apartments with balconies or those who have limited garden. Taking up very little room they can capture the beauty and grandeur of much larger trees and provide a wonderful connection to nature.

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Mame (very small tree) display
Top to bottom and left to right

Trident maple

Acer buergerianum

A winter image

Azalea sao-to-me

Rhododendron indicum 'Sao-to-me'

A gift from a friend

Box

Buxus harlandii

Early signs of old bark

Cotoneaster

Cotoneaster microphyllus

The last fruit of the season

Lichen

Cladonia sp.

A beautiful collection of goblet lichen

Thanks for attending the **37th AABC National Bonsai Convention** exhibition. We hope you have enjoyed the works of the many people who created and organised this display for you.

2025 is the **50th Anniversary** of the **Canberra Bonsai Society**, and the third time that it has hosted the AABC Annual Convention.

This exhibition represents the continual evolution and development of bonsai in Australia, since those early days in 1975.

Canberra Bonsai Society meets on the first Saturday of each month, excluding January and October.

9.30 am Hughes Community Centre

Wisdom Street, Hughes.

We have presentations from local and interstate bonsai experts, sales of bonsai equipment and occasionally plants, demonstrations, practical workshops and always a helpdesk.

You can bring your bonsai along for show, for advice or for assistance.