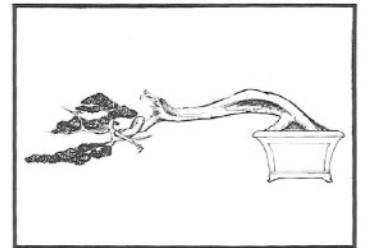


PEDESTAL 1



This California juniper was collected from Sand Canyon in 1978 by John Naka and Howard Latimer, retired Botany professor from CSUFresno and a long-time member of the Fresno Bonsai Society and supporter and friend to the Clark Bonsai Collection. Howard collected this juniper with John Naka (considered “The Father of American Bonsai”) in 1978 from Sand Canyon in the Tehachapi mountains at an elevation of about 4500 feet Naka created the original design plan for this bonsai and featured it in the second volume of his seminal book: *Bonsai Techniques II* (1982). In 2019 it traveled along with three other CBCS bonsai to Bonsai Mirai in Oregon where Ryan Neil, internationally known bonsai master and former CBCS Visiting Master, featured it in one of his live streamed programs, restyling it in keeping with John Naka’s original design plan illustrated in the book with his distinctive hand sketches. This is a process that Curator Bob Hilvers and the CBCS team have continued since its return.



Created by John Naka none other than the legendary John Naka, this unconventional Bonsai is representative of John’s unique styling approach. The long, nearly horizontal trunk presents a feeling of vastness and open space reminiscent of a desert horizon. The native environment of this California Juniper. The eye is guided across an extended organic form that culminates in a tuft of foliage. Giving the impression that seems for all the world like an extended arm holding a small Bonsai in a cupped hand as much as it does that of a tree trunk reaching out from a shaded cliff face to allow its austere foliage capture what sunlight it can. Offered here, for your consideration of how the art of Bonsai captures the spirit of nature.

CBCS 066

Artist/ Maker Howard Latimer/John Naka/Ryan Neil

Common Name: California juniper

Botanical Name: juniperus Californica

Date Acquired: Spring 2019

Age: Collected in the 1970's Sand Canyon near Tehachapi

Evergreen

Style: Han-kengai/Semi-cascade The apex of the tree extends just at the level of, or beneath, the lip of the bonsai pot. It does not fall below the bottom of the pot.

Donor: Howard Latimer



A slender trunk with minimal foliage characterizes a style of Bonsai known as “literati”, named after the Chinese scholars who focused on painting, poetry, and calligraphy. Pine trees with thin elegant trunks reminiscent of calligraphy, often appeared in “literati” paintings. Japanese artists emulating the Chinese “literati” began to create bonsai using a minimum of visual elements to create an image expressing austere elegance. The key art principle in the design of “literati” bonsai is proportion. The trunk's width exceeds a 12:1 ratio to its height, giving it a slender shape. Additionally, “literati” Bonsai are also depicted with trunks that have interesting, sometimes radically bending trunk lines to produce elegant and often abstract images.

This approximately 300 year old California juniper was collected in the high Mojave desert, but it does not follow any familiar tree pattern. This is an extremely free-form approach to bonsai. Each bonsai expresses the artist's approach to styling. The deadwood which twists in elaborate configurations is all natural. The foliage is styled with careful pruning and wiring to place the branches in the most aesthetic arrangement. A valued characteristic of California junipers is the contrast of the living vein which twists and turns against the bleached deadwood. This particular tree is famous for winning the Ben Oki International Design Award in 1998. Ben Oki was a revered bonsai artist who studied under bonsai master John Naka, considered the “Father of American Bonsai,” and became an internationally known bonsai master himself. Sherwin Amimoto, the original artist of this bonsai, was an aerospace engineer, literally a “rocket scientist,” and an avid bonsai practitioner with a particular love of California junipers.

CBCS 082 *LEGACY COLLECTION* Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Sherwin Amimoto

Common Name: California Juniper

Botanical Name: Juniperus Californica

Date Acquired: 10/30/08

Age: Estimated to be 300 years +

Evergreen

Style: Sharimiki/Driftwood This style portrays a tree with a significant part of its trunk bare of bark. In nature, trees in the sharimiki style are created by disease, physical damage to the trunk, weathering, and/or age. At least one strip of live bark must connect the leaves and living branches to the root system to transport water and nutrients. The bare trunk areas give a strong impression of age regardless of the tree's conformation, so driftwood bonsai often fall outside of the conventional styles in shape and foliage.

Donor: Linda Amimoto



While it is not frequently employed in Bonsai design, the principle of a vertical line can be effectively utilized in certain compositions to convey a sense of order and stability. This bonsai's verticality conveys strength, power, and permanence. A series of horizontal lines composed of weathered and broken branches directs the viewer's attention across the artwork, resulting in a perceived sense of movement. The texture of the scarred trunk contrasted by the turgidity of the living bark connected to energetic foliage creates a sense of tenuous resilience in a tree in the twilight of its life. The image is one of venerable age, a spirit battered but not yet defeated.

CBCS 100 LEGACY COLLECTION Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Wayne Takayasu

Wayne Takayasu immigrated from Japan in 1957. Some time later, he became interested in the art of bonsai and had the good fortune to meet John Naka, considered the "Father of Bonsai in America," who became his "sensei" (teacher). Wayne's favorite species was the California juniper and other "yamadori," trees collected from the wild. He had the honor of having one of his bonsai selected for the John Naka Bonsai Pavilion at the National Arboretum in Washington, DC. California junipers are particularly valued for their look of age and the appeal of the often twisting and contorted combination of bleached deadwood and the dark vein that sustains the life of the tree.

Common Name: California Juniper

Botanical Name: *Juniperus Californica*

Date Acquired: 1/17

Age:

Evergreen

Style: **IMoyogi Informal upright** The informal upright style is common in both nature and in the art of Bonsai. The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Chuck Nelson



2021



2024

Humenori and Kioko Hatanaka were extremely talented Japanese American pioneers of the early practice of bonsai in the US. We don't know which one or if both created this bonsai by grafting Shimpaku foliage onto a prostrata juniper twin-trunk. Grafting is used for a variety of purposes: to add a branch in a specific place for compositional reasons, to replace foliage with a preferred variety, to enhance the roots or to create a new tree combining desired characteristics of both plants, as is the case with this bonsai. Shimpaku has finer, more attractive foliage than prostrata, which can have strong trunks and well distributed branches. Stripping the bark to create deadwood *sharis* and thinning branches to create *jins* add to the look of age. Artists use these techniques to replicate what nature does over a long period of time.

CBCS 098

Artist/ Maker: Original Artist: Hatanakas. Restyling Bob Hilvers & Julian Tsai

Common Name: Prostrata Juniper Trunk & grafted Shimpaku Juniper foliage

Botanical Name: *Juniperus Prostrata* & *Juniperus Chinensis*

Date Acquired: June 2021

Age: Given provenance, estimated age 50+ years

Evergreen:

Style: Twin Trunk / Soka. Two trunks rise from a single set of roots. The base of the trunks generally touch and may be joined to each other up to a short distance above the soil. One trunk is usually taller and thicker than the other, both are clearly visible from the bonsai's front.

Donor: Bob Hilvers



On display in this bonsai is an evocative and dynamically compressed curving base that transitions to a slanting and rapidly tapering trunk, creating an unexpected contrast of line and shape. The angular asymmetry of the foliage canopy contrasts with the curves of the trunk creating a surprising unity and pleasing harmony. The unexpected image presented by portions of the lower trunk that spill beyond the confines of the pot creates a feeling of nature barely contained. The entire composition sits precariously balanced on a shallow and seemingly undersized container, filling us with an exciting sense of vibrant organic energy waiting for a chance to escape. To comprehend the changed effects of its restyling, compare the current dynamic energy of its thrusting diagonal trunkline to its previously more sedate horizontal line and tight foliage. (See prior composition left.)

CBCS 006

SPONSOR: AMY HILVERS

The original source for this plant is believed to be a collecting expedition to the Mojave desert that included Harry Hirao.

Artist/ Maker: Richard Ramirez. Total restoration by Bob Hilvers and museum staff; Re-styling and reorientation by Ryan Neil 12/18

Common Name: California Juniper

Botanical Name: *Juniperus Californica*

Date Acquired: 5/20/09

Age: Estimated age 500 years

Evergreen

Style: **Sharimiki / Driftwood** This style portrays a tree with a significant part of its trunk bare of bark. In nature, trees in the sharimiki style are created by disease, physical damage to the trunk, weathering, and age. At least one strip of live bark must connect the leaves and living branches to the root system to transport water and nutrients. The bared trunk areas give a strong impression of age regardless of the tree's conformation, so driftwood bonsai often fall outside of the conventional styles in shape and foliage though this bonsai might also be considered **Informal Upright/Moyogi**, a style common in both nature and in the art of Bonsai. The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Clark Center for Japanese Art and Culture



Some of the Bonsai in the Clark Collection are beloved of staff and visitors alike, due to their unique visual attributes. Our Bald Cypress is often referred to as the “Swamp Monster” in reference to its large size and origin. The Coastal Live Oak, with its grotesque features, long ago acquired the nick name “Del Monte Ogre”. The three Junipers you see before you are often called “the dancers”. The narrow trunk width relative to the vertical height of the trees (a proportion ratio of 12:1) creates an elegant, graceful image. The rhythmic repetition of gentle curves in the trunks creates a sense of harmonious movement, as if the trees were dancing to some silent melody. Close your eyes and listen, can you hear nature's music? The trees do.

CBCS 118

Artist/ Maker: Unknown

Common Name: Chinese Juniper—Shimpaku

Botanical Name: *Juniperus chinensis*

Date Acquired July, 2016

Age:?

Evergreen

Style: Triple Trunk **Sankan** **Three-trunk** Three trunks rise from separate sets of roots. Trunk sizes are varied, with one dominant trunk being the thickest and generally the tallest. The three trunks are placed so that a straight line cannot intersect all three, to minimize symmetry and make the design look as natural as possible.

Donor: Richard Brustlin



Within this compact semi-cascade Bonsai are several basic elements of art. **Line**, defined as a continuous mark that can be straight, curved, thick or thin, that indicates direction and movement. **Form**, defined as a three-dimensional shape having length, width and height creating a sense of volume and depth. **Balance**, defined as the distribution of visual elements within a composition, creating a sense of equilibrium and harmony. **Movement**, defined as the visual path the viewer's eye follows through the artwork. **Unity**, defined as a sense of wholeness or oneness in a composition, achieved through the harmonious relationship of elements. All Bonsai artists must use these, and many other basic visual elements to create a Bonsai.

CBCS 052

Artist/ Maker: Kathy Boomsma

Common name: San Jose juniper

Botanical Name: Juniperus chinensis 'San Jose'

Date Acquired: 5/10/0

Age: estimated to be 40 years +

Evergreen:

Style: **Han-kengai** **Semi-cascade** The semi-cascade style, just like the cascade style, is found in nature on cliffs and on the banks of rivers and lakes. The trunk grows upright for a small distance and then bends downwards/sideways. The apex of the tree extends just at the level of, or beneath, the lip of the bonsai pot. It does not fall below the bottom of the pot.

Donor: Kathy Boomsma



If you look very closely within the scar, you can see the top of the original trunk that was most likely broken off in a rock slide many years ago.

Hardly the image of graceful line and asymmetrical form we often associate with the art of Bonsai, the proportions of this rugged oak, with a heavy trunk and compact height, presents an image of wild power, contained but not tamed. A slight inclination of the trunk line only hints at a measure of dynamic movement and asymmetry. A pronounced scar in the center of the trunk, calloused over by generations of growth, gives visual emphasis of some ancient disaster and offers us a momentary glimpse into the tenacity of life. These design elements combine to create a complex visual image that consistently attracts the fascinated interest of our visitors. The original artist is Katsumi Kinoshita who has been a Bonsai artist for over 60 years, serving as the sensei (teacher) of the Monterey Bonsai Club and for other groups of bonsai enthusiasts. He is well known for his mastery bonsai made from Monterey coastal native species. The Clark Bonsai Museum is honored to have several of his bonsai in its Legacy Collection of bonsai created by Japanese Americans.

The "Del Monte Ogre" was thus nick-named by the staff of the old Clark Center for Japanese Art and Culture, the original home of the Clark bonsai Collection, due to its misshapen appearance. This Coast Live Oak presents a powerful image. In studying this tree we are intrigued by its gnarled, scarred trunk. What happened? It appears as if the trunk was actually broken off at the base in some past catastrophe with the tree regenerating a new trunk around the stump. It was collected from private property, with the permission and cooperation of the owner, in the Del Monte forest near Pacific Grove.

CBCS 011 "The Del Monte Ogre" Sponsor: Rick Dyck

Artist/ Maker: Katsumi Kinoshita (See Bio)

Common Name: Coast Live Oak Botanical Name: Quercus agrifolia

Date Acquired: 4/10/09

Age: Estimated age 100 years +

Evergreen:

Style: **Moyogi/ Informal upright** The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line. t

Donor: Katsumi Kinoshita



Intake Picture 2016



Ryan Neil Restyling 2017.



After Change of front/Restyling

The term “line” is a basic element of art that guides the viewer's visual focus and enables artists to effectively communicate concepts. As it is used in the art of Bonsai the “line” is the path the trunk follows as it flows up from the roots. Trunks are actually two lines forming the boundaries of a silhouette revealing a shape. Ranging from calm stability to dynamic excitement trunk shape becomes the primary aesthetic element Bonsai artists use to communicate an infinite variety of visual and emotional values. The twisted shape of the trunk of this Bonsai evokes a sense of tension and instability. The counterbalance of the canopy restores order and harmony creating an engaging and exciting image

One can only ponder what forces were at work to form this elegant slanting twisted trunk in the harsh environment of the high desert. Apparent in the large portion of “deadwood” on the trunk are extensive “termite runs,” elongated hollows indicative of termite damage. Naive junipers are often the victim of termite infestation, especially on wood that grew quickly and thus was “softer.” Slower growing wood is denser and as it matures is infused with resin from sap trapped in the cells of the wood. Termites cannot digest this resin-infused wood and therefore do not attack it. Lack of termite infestation is often the sign that a particular native juniper was very slow growing and therefore of extreme age, as you can see in some of the other California junipers in this exhibition,.

CBCS 116

Artist/ Maker: Unknown. Restyling by Ryan Neil

Common Name: California Juniper

Botanical Name: Juniperus Californica

Date Acquired: July, 2016

Age: 200+ years

Evergreen

Style: **Sharimiki / Driftwood** This style portrays a tree with a significant part of its trunk bare of bark. In nature, trees in the sharimiki style are created by disease, physical damage to the trunk, weathering, and age. At least one strip of live bark must connect the leaves and living branches to the root system to transport water and nutrients. The bared trunk areas give a strong impression of age regardless of the tree's conformation, so driftwood bonsai often fall outside of the conventional styles in shape and foliage. **Shakan / Slanting** In nature a result of the wind blowing in one dominant direction or when a tree grows in the shadow and must bend toward the sun, the tree will lean in one direction. The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base.

Donor: Richard Brustlin



The cork bark oak (*Quercus suber*) is a species of tree that forms a thick, rugged bark containing high levels of suberin (protective epidermis). Over time the cork cambium layer of bark can develop considerable thickness and can be harvested every 7 to 10 years to produce cork which is used in a wide variety of commercial uses: wine stoppers, flooring, shoe soles for example. The harvesting of cork does not harm the tree (though it tends to reduce its life expectancy), in fact, no trees are cut down during the harvesting process. Only the bark is extracted, and a new layer of cork regrows, making it a renewable resource. Naturally, this tree has never been harvested, so its bark has developed deep fissures that provide much of this bonsai's visual interest and look of age which is estimated to be over 45 years. Ray Thieme, a local bonsai legend, was the original artist. Bill Clark acquired the bonsai in 2013 for the original collection at the Clark Center for Japanese Art and Culture. It is an informal upright (moyogi) style in which the trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

CBCS 078

Artist/ Maker: Ray Thieme

Common Name: Cork Oak

Botanical Name: *Quercus*

Date Acquired: 5/15/13

Age: Estimated to be 45 years +

Evergreen:

Style: Moyogi/ Informal upright The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Bill Clark



Transformation of style from intake to traditional to contemporary bonsai style.

This Olive bonsai was selected as a subject to explore the differences between its original traditional styling and a more contemporary approach chosen by Visiting Bonsai Master, Ryan Neil. As a bonsai museum, we strive to offer our visitors the opportunity to experience different interpretations of the aesthetics of bonsai including the evolving trends in style over time. The original, very traditional styling (left) suggested stability and a passive strength, while the re-styled more contemporary style (right) is made more dramatic and dynamic by accentuating the features of the battered trunk. Which is the better bonsai? That is, as with all art, left to the eye of the beholder.

The principle of *texture* in art pertains to the tactile quality of an object, or the perceived sensation it may evoke upon touch. As trees, Bonsai offer the opportunity to experience all sorts of textures. Our Monterey Pine has thick, rugged bark; our Junipers show smooth deadwood, different foliage types can present smooth, sharp or soft textures. These qualities are often used to contrast and emphasize differences, producing visual interest in a composition. Even the Bonsai pot is a source of texture. A smooth pot surface suggests a gentle environment, while a rough texture implies a harsh one. In this Olive the rough texture of the dead portion of the trunk is a focal point that contrasts with the smooth texture of the shiny leaves resulting in rich visual experience.

CBC 143 YAMADORI literally means “collecting plants in the mountains” but is loosely translated into gathering plants from the wild. The found plant specimen is then carefully and skillfully trained into works of art also known as Bonsai. Yamadori is the most coveted type of Bonsai because of its unique characteristics.

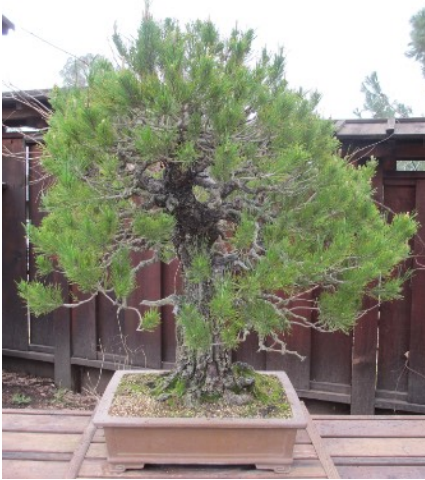
Original Artist/ Maker: Chuck Nelson Restyled by Ryan Neil

Common Name: Olive Botanical Name: Olea europaea

Date Acquired: 4/2017 Age: ? Evergreen

Style: Shakan/Slanting In nature a result of the wind blowing in one dominant direction or when a tree grows in the shadow and must bend toward the sun, the tree will lean in one direction. The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base.

Donor: Chuck Nelson



Monterey Pine at the time of its intake, after initial and later restyling by Ryan Neil

Unique among Bonsai, this intriguing Monterey Pine is *yamadori*, meaning it was collected from the wild to create a bonsai. Virtually all other known Monterey Pine bonsai were created from propagated nursery stock. It has the additional distinction of being a true Monterey native having originated in the Del Monte Forest on the Monterey peninsula.

As an example of how Bonsai artists use the basic principles common to all visual art, this bonsai exhibits nearly ideal proportions. In Bonsai design the perfect ratio of dimensions between the width of the trunk at its base and the height of the tree measured from the soil line is 6:1. A Bonsai with a 1-inch trunk should be 6 inches tall, following a 6:1 ratio. The trunk of this Bonsai, at its base, is 6 ½ inches in diameter and it is 38 inches tall, just missing ideal proportions for a Bonsai by 1 inch in height. The visual result of a 6:1 proportion for a Bonsai is an idealized image of a tree in miniature.

CBCS 097 LEGACY COLLECTION Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Katsumi Kinoshita

Common Name: Monterey Pine

Botanical Name: *Pinus radiata*

Date Acquired: Summer 2016

Age:

Evergreen

Style: Moyogi/ Informal upright The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Richard Brustlin



Fall after repotting & new angle

This bald cypress bonsai was estimated to be 50+ years at the time of its collection from a swamp in Florida by Mary Madison, a friend of Ray Thieme's. On May 5, 2010, it was added to the Clark Bonsai Collection at the Clark Center for Japanese Art and Culture in Hanford. Due to its origin and being somewhat too tall for a bonsai by Japanese standards, it was dubbed the "Swamp Monster." It arrived in a large plastic hod bucket, and required many layers of wood hardener to stabilize the partially hollowed trunk. Ryan Neil has said that he thinks it is the finest example of bald cypress bonsai that he has ever seen. One of its unique features is that it has "knees" which are developed in the slow moving waters of bayous and swamps where these trees thrive. After many years of debate over their possible purpose, it has been concluded that the knees develop to add stability to the tree by the accumulation of detritus flowing by. It is certainly a favorite of visitors. For docent Tessa Cavalletto, it was love at first sight. She dubbed it "Diana Ross" because it reminded her of Ms Ross' silhouette at her famous concert in Central Park. Tessa has "adopted" her favorite bonsai in support of the Collection.

Nature has provided much of the visual interest in the design of this Bonsai and therein lies one of the challenges for bonsai artists – how to preserve and depict the spirit of a wild tree in a confined environment. When this tree was collected from a swamp in Florida and placed in a pot, its wild nature changed forever, or has it? Under the artist's hand the image of hanging moss and slow-moving bayous is preserved by intentional enhancement of the most interesting visual aspects of a broad base populated by an iconic feature of Bald Cypress' the "knees". The tall, tapering trunk is thus accentuated providing a soaring and graceful image. The crown of foliage is idealized by careful manipulation of branches resulting in a complex yet harmoniously pleasing blend of nature and intentional design

CBCS 016**SPONSOR: TESSA CAVALLETTO**

Artist/ Maker: Original artist is unknown. Current tree styled by museum staff

Common Name: Bald Cypress

Botanical Name: Taxodium distichum

Date Acquired: 5/10/10

Age: Estimated age 50 years +

Deciduous

Style: **Moyogi Informal upright**

The informal upright style is common in both nature and in the art of Bonsai. The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Bill Clark

TOKONOMA DISPLAY

A tokonoma, typically found in a traditional Japanese home or tea house, is a recess or alcove, often a few inches above floor level, for displaying flowers, art and/or ornaments. The typical display features a harmonious, usually seasonal, arrangement of a hanging scroll, and a bonsai, chabana (simple flower arrangement) or suiseki (special viewing stone). Three point displays include an accent that may be a complementary small plant, stone or sculpture.



**GO TO FINAL PAGES FOR MORE
SEASONAL TOKONOMA DISPLAYS**

HANGING SCROLL:

“WATERFALL IN SPRING”

Donor: Chuck Nelson

The waterfall in this painting is associated with early spring because its waters gush out in full melt-off mode, even producing a mist with the force of its waters. But the waterfall has a deeper symbolic meaning dating back to Taoist, Buddhist and Shinto beliefs. In art, the waterfall has frequently been an element which is considered the symbol of impermanence as opposed to the changelessness of rock.

BONSAI: Japanese Cherry

Original Artist & Donor:

Mike Nishitani

The national flower of Japan, the cherry blossom – or Sakura — represents a time of renewal and optimism. When they bloom, they mark the ending of winter and signify the beginning of spring. Due to their quick blooming season, cherry blossoms also symbolize the transience of life, a major theme in Buddhism.

SHITAKUSA (Accent Plant)

Wood Hyacinth



The original unworked form (pictured above left) of this Sierra Juniper collected from the wild (yamadori) featured a bolt upright stout trunk, and a single heavy and sinuous branch surrounded by disordered secondary branching. One of the challenges in the art of Bonsai is to bring order to disorder, harmony to disharmony. The image you now see cleverly combines several design principals to achieve a visually harmonizing yet dynamic bonsai. The upright trunk was inclined ever so slightly to the right, thus giving an uninteresting straight line some interest...and creating a bit of tension to counterbalance the heavy primary branch to the left. The undulating primary branch was brought down to provide directionality to an otherwise static composition and provide a sense of dynamic movement. The result, a visually interesting yet harmonious composition – the very soul of the art of Bonsai.

CBCS 027

Artist/ Maker: Ryan Neil

Common Name: Sierra Juniper

Botanical Name: *Juniperus occidentalis*

Date Acquired: November 2017

Age:

Evergreen:

Style: **Informal Upright / Moyogi:** The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line. **Sharimiki / Driftwood** This style portrays a tree with a significant part of its trunk bare of bark. In nature, trees in the sharimiki style are created by disease, physical damage to the trunk, weathering, and age. At least one strip of live bark must connect the leaves and living branches to the root system to transport water and nutrients. The bared trunk areas give a strong impression of age regardless of the tree's conformation, so driftwood bonsai often fall outside of the conventional styles in shape and foliage.

Donor: Scott Chadd



A NOTE FROM BOB HILVERS, CBCS CURATOR: This is one of my favorite bonsai in-collection. It was originally styled by Katsumi Kinoshita, in my opinion perhaps one of the most natively talented bonsai artists in the US. I particularly appreciate Kats' subtle yet definitive "wind influenced" styling of this tree. It captures the very essence of mature Monterey Cypresses that have their upper canopies sculpted by on-shore winds. The original source of this tree was collected from private property in the Del Monte Forest on the Monterey Peninsula, so it is considered Yamadori [literally "collecting plants in the mountains" but is loosely translated into gathering plants from the wild]. As the original artist is Japanese, it is also part of our Legacy Collection which is comprised exclusively of bonsai created by Japanese and Japanese American artists. Kats gifted this tree to the Clark Bonsai Collection some years back when the Collection was located at the old Clark Center for Japanese Art and Culture (the original home of the CBC).

CBCS 064 *LEGACY COLLECTION* SPONSOR PAUL KOMINERS

Artist/ Maker: Katsumi Kinoshita

Common Name: Monterey cypress Botanical Name: Cupressus macrocarpa

Date Acquired: 4/12/ 12

Age: Estimated to be 60 years + (Yamadori)

Evergreen

Style: Wind influenced/Fukinagashi This style describes a tree that appears to be affected by strong winds blowing continuously from one direction, as might shape a tree atop a mountain ridge or on an exposed shoreline. The windswept characteristic can be applied to a number of the basic bonsai styles,

Donor: Katsumi Kinoshita

Container: American – Jim Berrett



A slanting trunk is often seen among bonsai trees. A slanting or diagonal line, as a principle of art, is used to create visual tension or instability, resulting in a more dynamic and engaging composition. This Chinese Elm bonsai features a strong diagonal line complemented by horizontal lines of foliage pads. The horizontal lines guide the viewer's eye across the artwork, creating a sense of movement and direction. A final art principle in play with this composition is the concept of positive and negative space. Positive space, which is occupied by the branches and their foliage, is highlighted by the negative (empty) space between the branches. The effect is to emphasize a sense of volume, depth and dramatic excitement as the eye moves through the artwork.

Chinese Elms are a very popular species for bonsai and the Clark Bonsai Collection has several, but this is the only Variegated variety with the distinctive white mottling on its small green leaves. The design combines two bonsai styles: Slanting Style, which in nature occurs as a result of the wind blowing in one dominant direction or when a tree grows in shadow and must bend toward the sun; and Exposed Root Style in which the roots appear as extensions of the trunk like old trees whose roots have been exposed over time by wind and rain. This tree is estimated to be over 60 years old.

CBCS 062

Artist/ Maker: Ray Thieme

Common Name: Variegated Chinese Elm Botanical Name: Ulmus Parvifolia

Date Acquired: 2/9/24 Age: Est. 60+ years Deciduous

Style: Style: **Shakan/Slanting** The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base. Branches will generally parallel the ground, rather than growing at right angles to the slanted trunk. **Neagari/Exposed-root.** The roots of the tree are exposed as extensions of the trunk, free from soil.

Donor: A gift from Gene Nelson to Bob Wright



This Monterey Cypress was collected by Katsumi Kinoshita in 1970 on the Monterey Peninsula not long after immigrating from Japan. It was featured in his first place prize winning composition at the international toko-kazari competition at the Clark Center for Japanese Art and Culture in 2002. It's style is reminiscent of the iconic "Lone Cypress" which has stood atop a granite headland overlooking Carmel Bay in Pebble Beach California at least since the 18th century. Kinoshita has been a masterful bonsai artist for over 60 years, serving as a sensei (teacher) for the Monterey Bonsai Society and many other bonsai groups. The Clark Bonsai Collection is honored to include several of his bonsai—all on display in the current exhibition—including this signature bonsai donated on World Bonsai Day 2025.



LEGACY COLLECTION: Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

YAMADORI: literally means "collecting plants in the mountains" but is loosely translated into gathering plants from the wild. The found plant specimen is then carefully and skillfully trained into works of art also known as Bonsai. Yamadori is the most coveted type of Bonsai because of its unique characteristics.

CBCS 037

Artist/ Maker: Katsumi Kinoshita (See Bio)

Common Name: Monterey Cypress Botanical Name: Cupressus macrocarpa

Date Acquired: 5/3/25 Age: Est 75-100 years. In Training since 1970 Evergreen Conifer

Style: **Moyogi / Informal upright** The informal upright style is common in both nature and in the art of Bonsai. The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Katsumi Kinoshita



The gentle curves of the trunk of this Pine offer a pleasing and sensual shape. The curving lines guide the viewer's eye through the composition to primary branches originating at each bend in the trunk creating a sense of movement and energy. The overall form, defined by the foliage mass, echoes the movement of the trunk to create a sense of visual harmony and flow. The feeling from viewing this Bonsai is relaxed calm. Here is a question to consider, did nature sculpt this Bonsai to produce the image you see before you, or is this the intentional product of an artist? This *informal upright* or *moyogi* style is common both in nature and the art of Bonsai. Here is a question to consider, did nature sculpt this bonsai to produce the image you see before you, or is this the intentional product of an artist?

CBCS 083 LEGACY COLLECTION

When this Black pine was originally donated by Dennis Makishima it was approximately 10 inches taller than pictured in the original accession picture. In consultation with Kenji Miyata it was determined that the overall design did not support the height of the tree and it was subsequently shortened to the present height.

Artist/ Maker: Dennis Makishima

Common Name: Japanese Black Pine

Botanical Name: Pinus thunbergii

Date Acquired: 5/2009

Age: Estimated to be 65 years+

Evergreen

Style: Moyogi/ Informal upright The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Dennis Makishima



Represented in this Bonsai are a variety of principles of art. Balance - the distribution of visual elements within the composition creates a sense of equilibrium and harmony. Contrast – the use of opposing elements creates visual interest and highlight differences. Asymmetry – the absence of symmetry while maintaining a feel of balance in the composition. The visual elements include a tilted trunk balanced by a heavy rising branch acting like a second trunk, with contrasting light-colored deadwood and vibrant green foliage. The asymmetry in the unequal visual weight of the image creates tension and imbalance that is reconciled by the harmonious distribution of the combined elements returning the image to one of balance and harmony.

CBCS 084

SPONSOR DOROTHY CHEU

LEGACY COLLECTION Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

YAMADORI: literally means “collecting plants in the mountains” but is loosely translated into gathering plants from the wild. The found plant specimen is then carefully and skillfully trained into works of art also known as Bonsai. Yamadori is the most coveted type of Bonsai because of its unique characteristics.

Artist/ Maker: Sam Kawaguchi Re-styled by David Nguy Dec. 11, 2016

Common Name: California Juniper

Botanical Name: Juniperus Californica

Date Acquired: 3/09

Age: Estimated to be 250+ years

Evergreen

Style: **Shakan/Slanting** The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base.



This Japanese Maple Forest was created by the late Ray Thieme, considered a local bonsai legend, practicing bonsai for over 53 years. In 1989 he collected the seeds from a single “Mother” maple tree and when they reached the desired size, created this all-sibling forest bonsai. This unique forest style was additionally challenging because it incorporates so many similarly sized trees. It appears to be an utterly random arrangement, but it requires careful artistry to insure that no tree obstructs the view of any other, and the viewer feels drawn into the scene. Forest bonsai are more complex due to the number of visual elements that define the style. They are therefore much more difficult to render into a harmonious image, convincing our “mind’s eye” that we are beholding a miniature vignette of the natural world. The visual entry point in forest bonsai is reminiscent of what one finds in traditional Chinese and Japanese monochromatic ink landscape paintings which invite the viewers to enter and traverse the scene in their imaginations.

The line depicted by the trunk of a bonsai allows the artists to evoke movement, shape, austerity, balance, rhythm and a host of other visual messages. Straight lines can be static and uninteresting, offering little in the way of visual interest. Yet, the composition before you is a collection of vertical lines offering one of the most alluring bonsai on display. How can that be? Look again and this time notice that the spacing between the trunks (lines) is random, each of the vertical lines (the tree trunks) differ slightly in diameter, and each has an almost imperceptible difference in inclination. No single tree completely obscures another. The result is a visually rich image using only straight lines, providing a testament to the aesthetic genius of the artist that created this composition in 1989 using seedlings all collected from one “mother” maple tree. The late Ray Thieme was a local legend and the Clark Bonsai Museum is honored to have a number of his bonsai in the Collection. As you bend down to closely view this composition, note the entry point inviting you to use your imagination to take a walk into the forest.

CBCS 003

Artist/ Maker: Ray Thieme. (See Bio)

Common Name: Japanese Maple

Botanical Name: *Acer palmatum*,

Date Acquired: 5/13

Age: 34 years

Deciduous

Style: Yose-ue/Forest Group This style describes a planting of many trees, typically an odd number unless too many to count easily, in a bonsai pot. The pot has very low sides, to emphasize the height of the trees. The trees are usually the same species, with a variety of heights employed to add visual interest and to reflect the age differences encountered in mature forests. The goal is to portray a view into a forest, This forest is unique in that the trees are more numerous than usual and of similar size.

Donor: Purchased by CCJAC



As living art, Bonsai employs the elements and principles of art found in other visual art forms. These art elements and principles are the tools artists use to communicate with you, the viewer. These tools are used in an infinit variety of ways to convey feelings or evoke an emotional response in sometimes profound and sometimes extremely subtle measure. The *Literati* or *Bunjin* Bonsai style reflects the artistic spirit of the Chinese Scholars who practiced painting, poetry and calligraphy. It epitomizes the concept of austerity. Only one or two visual elements are minimally in play; a thin elongated trunk with interesting line and a small amount of foliage to accent the elegant austerity. Take a moment and consider the feeling this composition gives you.

CBCS 132. Legacy Collection Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Tak Shimazu. (See Bio)

Common Name: 'Kishu' Chinese Juniper Botanical Name: juniperus chinensis 'kishu'

Date Acquired: 2015 Purchased at the GSBF Convention Age:? Evergreen

Style: **Shakan Slanting** In nature a result of the wind blowing in one dominant direction or when a tree grows in the shadow and must bend toward the sun, the tree will lean in one direction. The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base. **Bunjingi / Literati** In nature this style of tree is found in areas densely populated by many other trees and competition is so fierce that the tree can only survive by growing taller than all others around it. The trunk grows crookedly upward and is completely without branching because the sun only hits the top of the tree. To make sure that it looks even tougher, some branches are "Jinned" (without bark). When the bark has been removed from one side of the trunk, the trunk is referred to as a "Shari". The idea is to demonstrate that the tree has to struggle to survive. These trees are often placed in small, round pots. This style has a generally bare trunk line, with branches reduced to a minimum, and typically placed near the apex of a long, often contorted trunk. This style derives its name from the Chinese literati who created Chinese brush paintings like those found in the ancient text, The Mustard Seed Garden Manual of Painting. (Bunjin is a translation of the Chinese phrase wenren meaning "scholars practiced in the arts" and gi is a derivative of the Japanese word, ki, for "tree").

Donor: Purchased by CBCS Staff at the GSBF Convention



It is hard to overstate the importance this impressive Japanese Black Pine represents to the cultural history of the art of Bonsai in California. It is believed to be a part of the Japanese Pavilion at the Panama-Pacific World Exposition of 1915 in San Francisco. In the early 1900's such events were an opportunity for nations to present themselves on a worldwide stage. The Japanese Pavilion at the "Pan-Pacific Expo" was the largest and most elaborate of any of the fifty attending countries. This tree has been a bonsai for over 100 years and is the earliest example of the art of Bonsai on California soil.

Although it was clearly designed to be a cascading bonsai, and the trunk offers us an image of venerable age, it is difficult to discern a definitive line or form as the lower portions of the tree seem to lose direction and disperse in a fan shape. A study

CBCS 074

Artist/ Maker: Unknown Reportedly Japanese Display for the 1915 Panama Pacific Expo

Common Name: Japanese Black Pine

Botanical Name: *Pinus thumbergii*

Date Acquired: 5/1/24

Age: Est 160+

Evergreen:

Style: **Kengai / Cascade** A tree living in nature on a steep cliff can bend downward as a result of several factors, like snow or falling rocks. These factors cause the tree to grow downwards. With Bonsai it can be difficult to maintain a downward-growing tree because the direction of growth opposes the tree's natural tendency to grow upright. Modeled after trees that grow from banks over water or down the side of a mountain, the apex of a (full) cascade style falls below the base of the pot.

Donor: On Loan from the GSBF Bonsai Garden at Lake Merritt



An enigma for many is how the art of Bonsai employs asymmetry to achieve harmony? How can balance be achieved through imbalance? This California Juniper offers some insights into these questions. The twisting/diagonal reach of this trunk emphasizes a feeling of dynamic tension and instability. The slightly asymmetrical foliage mass, with its horizontal layers, offers a sense of stability in contrast to the complex movement of the trunk, creating an unexpected sense of equilibrium in a composition filled with drama. The result is a harmonious distribution of visual elements and a visually pleasing image.

CBCS 125 LEGACY COLLECTION Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Masayuki Ikeda (Mel Ikeda's father)

Common Name: California Juniper

Botanical Name: Juniperus Californica

Date Acquired: FBS Yard Sale 12/2016

Age: Collected in the 1960's from the Tehachapi Mountains

Evergreen:

Style: **Shakan Slanting** In nature a result of the wind blowing in one dominant direction or when a tree grows in the shadow and must bend toward the sun, the tree will lean in one direction. The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base.

Donor: Mel Ikeda



This compact bonsai offers a rich visual experience employing a combination of aesthetic elements and principles. The proportional relationship between the elements of line, shape, size, form, texture and space is one of unity. The dynamism of the slanting trunk is calmed by its sensual organic curving lines. The contrasting texture of weather-beaten, bleached wood of old scars and lifeless, contorted branches speaks of adversity, implying longevity and a tenacious spirit. The vibrantly robust bark combined with fresh green foliage symbolizes resiliency and life's victory over challenges. The combined elements provide a representation of nature depicted through artistic interpretation, or as some of us think of it, the art of Bonsai.

CBCS 017

LEGACY COLLECTION Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

Artist/ Maker: Kenji Miyata ((See Bio))

Common Name: Prostrata Juniper

Botanical Name: Juniperus prostrata

Date Acquired: 9/14/22

Age:

Evergreen

Style: **Han-kengai / Semi-cascade** The semi-cascade style, just like the cascade style, is found in nature on cliffs and on the banks of rivers and lakes. The trunk grows upright for a small distance and then bends downwards/sideways. The apex of the tree extends just at the level of, or beneath, the lip of the bonsai pot. It does not fall below the bottom of the pot.

Donor: Bob Hilvers



With almost all bonsai, the most prominent visual feature is the trunk. Bonsai artists use trunk line, shape, form, and inclination as key design elements. In this bonsai, the slanting trunk describes a diagonal line that defines the image. In visual art, diagonal lines are perceived as creating a sense of tension or instability, leading to a more dynamic and engaging composition. Artists also employ diagonal lines to evoke specific emotions, such as excitement, restlessness, or even a sense of chaos or instability. Diagonal lines are also employed to lead the viewer's eye to a specific point within the artwork. In this Bonsai, the trunk line directs attention to the form created by the visual weight of foliage, which balances the composition by countering the sense of instability and chaos. The picture above left is what this tree looked like before an artist turned into the bonsai you see today.

CBCS 124

Artist/ Maker: CBCS Staff. (Donated as unworked material)

Common Name: California Juniper Botanical Name: Juniperus Californica

Date Acquired: 1/14/17 Age: Evergreen

Style: **Shakan Slanting** In nature a result of the wind blowing in one dominant direction or when a tree grows in the shadow and must bend toward the sun, the tree will lean in one direction. The trunk is straight like that of a bonsai grown in the formal upright style. However, the slant style trunk emerges from the soil at an angle, and the apex of the bonsai will be located to the left or right of the root base.

Donor: Richard Ramirez



Cedar of Lebanon first exhibit



After Ryan Neil Restyling

Although it is not an objective for most Bonsai artists, some bonsai appear to be miniature replicas of their full-sized cousins. This Cedar of Lebanon is an example. One might wonder if this bonsai was the inspiration for the Cedar tree image on the Lebanese national flag. Mature Cedar of Lebanon do not follow the expected form of a conifer. Rather they look more like an iconic “spreading oak tree.” And herein lies a challenge for Bonsai artists to re-frame their aesthetic interpretation of a conifer to achieve a completely different visual image. Creating dynamic movement and visual drama in Bonsai is often easier than paying meticulous attention to scale, proportion, and form to replicate a full-sized tree convincingly in miniature. Enjoy the artistry of this spectacular bonsai.

This Cedar of Lebanon was about 20 years old when it was acquired from nursery stock at the Henderson Experimental Garden in 1971 by Howard Latimer, Fresno State botany professor and long-time member of the Fresno Bonsai Society. In 2017 Howard donated the now 65 year old bonsai to the Clark Bonsai Collection in Shinzen. It has attracted the admiration and attentions of internationally known bonsai masters: Ryan Neil transplanted and styled the bonsai in 2018 and borrowed it in 2019 for one of his Bonsai Mirai live streamed programs. Also in 2019, Will Baddeley, bonsai deadwood carving artist from Great Britain, refined the prominent dead branch and jins. In the informal upright (moyogi) style, the trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line. The Cedar of Lebanon (*Cedrus libani*) is the national tree of Lebanon and mentioned in the Bible for both medicinal and ornamental properties and as a symbol of righteousness.

CBCS 135.**SPONSOR: JOHN WRIGHT**

Artist/ Maker: Howard Latimer. (See Bio)

Common Name: Cedar of Lebanon

Botanical Name: *Cedrus libani*

Date Acquired: 4/2017

Age: Estimated 65+

Evergreen

Style: Moyogi/ Informal Upright (Naturalistic Style) The informal upright style is common in both nature and in the art of Bonsai. The trunk and branches incorporate visible curves, but the apex, or tip, of the tree is located directly above the trunk's entry into the soil line.

Donor: Howard Latimer

**CBCS 001****SPONSOR: HELEN KAWAGUCHI**

LEGACY COLLECTION: Bonsai within the Collection created by Japanese immigrants and/or Japanese Americans and maintained in the style of the original artist in so far as that is possible to provide an historical spectrum in keeping with the mission of a bonsai museum.

This Needle Juniper forest is one of the original four bonsai that formed the beginning of the Clark Center Bonsai Collection. Created by the late Sam Kawaguchi, a Japanese American bonsai artist, this bonsai was also the first to be included in the Legacy Collection. This forest bonsai was a favorite of Bill Clark, founder of the Clark Center for Japanese Art and Culture, the original home of the Clark Bonsai Collection dating back to 2004. Due to its favored status and popularity with visitors, this classic bonsai forest was on continuous display in the number one position in the exhibit. This style entails the planting of many trees, typically an odd number. The pot has very low sides, to emphasize the height of the trees. A variety of heights is employed to add visual interest and to reflect the age differences encountered in mature forests. The goal is to portray a view into a forest using perspective effects. This forest bonsai was inspired by the redwood forests of the region's national parks, including the carving the top of the tallest tree to look like the result of a lightning strike. After 14 years on display, the secondary tree died and the forest required re-arranging and restoration, which are only in the early stages at this time. Bonsai is a unique art form because it is alive and therefore can change and even die. While we strive to maintain the artistic integrity of our legacy bonsai, they are living things and therefore ever-changing and never "done."

Artist/ Maker: Sam Kawaguchi (See Artist Biography)

Common Name: Needle Juniper Botanical Name: Juniperus foemina

Date Acquired: 5/14/04 Age: Age of oldest tree approx. 60 yrs.

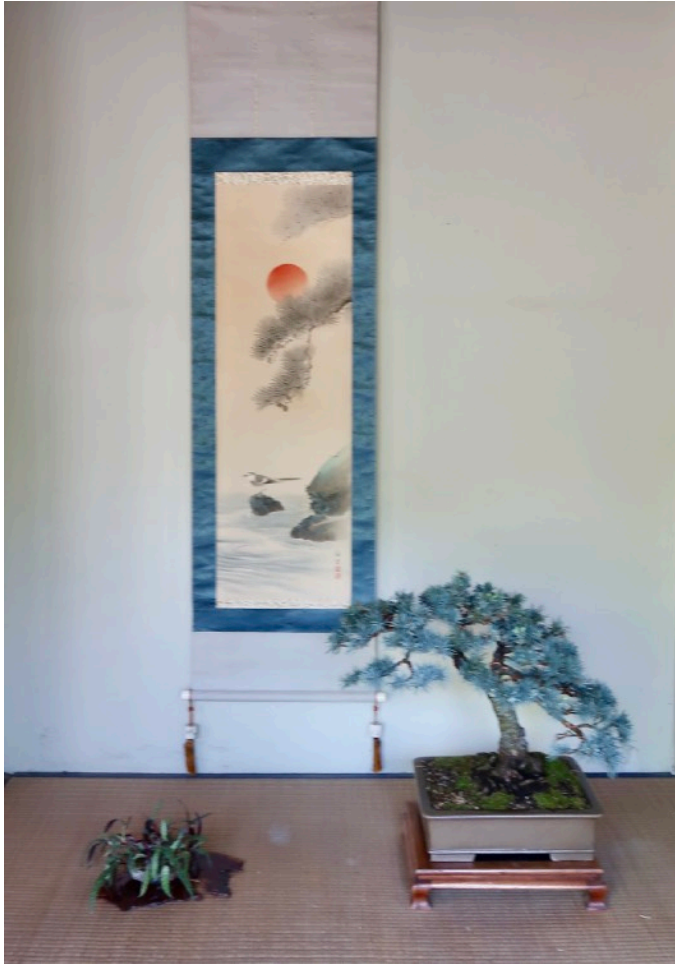
Evergreen

Style: Yose-ue/Forest Group This style describes a planting of many trees, typically an odd number unless too many to count easily, in a bonsai pot. The pot has very low sides, to emphasize the height of the trees. The trees are usually the same species, with a variety of heights employed to add visual interest and to reflect the age differences encountered in mature forests. The goal is to portray a view into a forest,

Donor: Helen Kawaguchi

LATE SPRING TOKONOMA DISPLAY

A tokonoma, typically found in a traditional Japanese home or tea house, is a recess or alcove, often a few inches above floor level, for artful, harmonious displays. They may feature a seasonal arrangement of a hanging scroll, a bonsai, or suiseki (special viewing stone). Three point displays include an accent that may be a complementary small plant, stone or sculpture.



HANGING SCROLL:

“Sunrise Bird on a Rocky Shore”

Donor: Chuck Nelson

This painting has many symbolic images common in Japanese art. The rising sun symbolizes new beginnings, hope, and the power of life. Water and stone represent opposing yet complementary forces: Water symbolizes fluidity, change, and the life-giving force, while stone represents stability and permanence. Birds in general are associated with freedom and the ability to transcend earthly limitations. Combining these elements, a bird on a rock can represent the balance between freedom and grounding, or the ability to soar while remaining firmly rooted

BONSAI: Blue Atlas Cedar

Original Artist & Donor: Katsumi Kinoshita

A species native to the mountains of Morocco and Algeria. The bluish-green color of its foliage is due to the reflection of the light on the waxy coating of its needles.

SHITAKUSA (Accent Plant) Wood Hyacinth

