



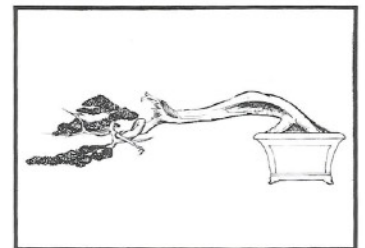
After Todd Schlafer Styling 2022



2025

WILD THING! This California Juniper was collected from the Sand Canyon area in the early 1970's by none other than the legendary John Naka and his friend and collecting companion Professor Howard Latimer of California State University Fresno. Its unusually long, horizontal trunk contrasts with the typically upright shape found in this desert species. Understanding the harsh habitat where this native juniper survived sheds light on the reasons for its form. Found clinging to a rock face, it endured desert heat, nutrient-poor soil and persistent drought. Perpetual assault by high winds, that shaped its low profile and scoured its sun-bleached trunk with blowing sand that relegated the foliage to small tufts, offers us a glimpse into a lifelong struggle for survival in an unforgiving environment.

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



CBCS 066 YAMADORI

Artist/ Maker Howard Latimer/John Naka/Ryan Neil

Common Name: California juniper Botanical Name: juniperus Californica Evergreen

Date Acquired: Spring 2019 Age: Collected in the 1970's Sand Canyon near Tehachapi

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



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. Originally native to Japan, they were first collected in the 1850s. They are primarily grown and used as decoration, and at one point were a symbol of status in Japan. Shimpaku juniper are one of the most popular species in the bonsai community. Its attractive foliage and beautiful bark make this one of the top candidates for bonsai.

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



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 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: 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 front.

Donor: Bob Hilvers



CBCS 054 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 is the only example of a bonsai created by Harry Koga known to exist. Harry Koga was one of the original members of the old LA Bonsai Club that eventually morphed into the California Bonsai Society, one of the oldest bonsai clubs in the United States. It was founded in 1950 by John Naka and other Japanese-American bonsai pioneers to promote and educate the public about the art of bonsai.

Artist/ Maker: Harry Koga

Common Name: 'Nana' juniper Botanical Name: *Juniperus procumbens* 'nana'

Date Acquired: 10/10/11 Age: Estimated to be 50 years + 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. 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. To give scope for the cascade shape, this style often appears in a tall, slender container not used elsewhere in bonsai.

Donor: Helen Kawaguchi



This native California Juniper has had its original appearance heavily manipulated by artistic interpretation. Although the foliage is neatly arranged and the branches are precisely wired into a pleasing image the lower trunk, which is large, compressed, and deformed, shows characteristics that differ from those of the thinner, elongated upper trunk and are undeniably wild. We wonder what ravages of time and environment could create such a form. The large and disfigured base hints that perhaps once, there was an additional larger trunk that split away during some natural disaster, leaving a lower much younger branch to form the present trunk. We will never know for sure. Nevertheless, it offers us a compelling image of how nature and art are combined to create an intriguing bonsai.

CBCS 006 YAMADORI 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



CBCS 072

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



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 of very early Bonsai design may hold some answers. Some Bonsai styles of the time followed an octopus form, known as "Tako." This pine may be a very early example of the melding of a cascade form with the antiquated "octopus" style.

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



If you look very closely within the scar, you can see the top of the original trunk.

Hardly the image of graceful lines and precisely arranged foliage pads, this rugged and imposing Coast Live Oak exudes an aura of past disaster that irrevocably disfigured its misshapen trunk. Nicknamed the “Del Monte Ogre” by staff of the old Clark Center for Japanese Art and Culture one can only wonder what terrible event befell this tree. Looking closely at the interior of the massive scar on the front of the trunk, the remnants of the original trunk are still visible. Did a powerful, ancient storm break this tree off at its base? Was there a rockslide that caused heavy boulders to smash all in their way? Did another tree fall and crush it? There is no way for us to know. We do know that somehow this tree overcame hardship in what must have been a life-threatening experience, offering us one more glimpse into the myriad forms wild trees offer the Bonsai artist.

CBCS 011 “The Del Monte Ogre” YAMADORI 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



Ray Thieme, a bonsai local legend, created this Trident maple forest which was acquired by Bill Clark for the Clark Collection at the Clark Center for Japanese Art and Culture in 2013. Internationally known Bonsai Master Ryan Neil transplanted and re-styled the group in 2018, in collaboration with Ray. The estimated age of the largest tree is over 50 years. In forest style bonsai, a variety of heights and trunk sizes are employed to add visual interest and to reflect the age differences encountered in mature forests. In nature, when a “mother” maple drops its seed pods, the seedlings compete for sunlight, the fastest growing shading the others resulting in a variety of sizes. The placement of an odd number of trees should look natural and random, but in fact the precise placement of each tree requires great artistry. The goal is to portray a view into a forest, using balanced asymmetry and perspective effects, such as placing the smallest trees toward the rear to visually expand the depth. The most appealing bonsai forests seem to invite the viewer to enter.

CBCS 015

Artist/ Maker: Ray Thieme (See Bio)

Common Name: Trident maple. Botanical Name: *Acer buergerianum* (*A. trifidum*)

Date Acquired: 5/10/13

Age: Estimated age of largest tree 50 years + (second largest tree is reputed to be of native Japanese origin)

Deciduous

Style: Yose-ue/Forest This style describes a planting of many trees, typically an odd number unless too many to count easily. Usually the pot has very low sides, to emphasize the height of the trees, and may be replaced by a flat slab of rock. 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. (For mixed-species plantings, see the Japanese art of saikei.) The goal is to portray a view into a forest, and perspective effects, such as placing the smallest trees toward the rear, are important in developing a specimen in this style.

Donor: Purchased by Bill Clark



Believed to be a Phister Juniper, this is not a tree collected from the wild. It started life as part of a hedge row in Sacramento. Years of artistic skill have turned this backyard juniper into a bonsai that looks as if it came from the wild. Given a wind influenced shape coupled with the judicious use of intentionally created “deadwood” and one could be forgiven for thinking that they are looking at a coastal Juniper collected from the sand dunes of some windswept shore. It is an example of how art imitates nature and offers a comparison to those bonsai created from trees collected in the wild, where nature becomes art.

This juniper is a good example of how a bonsai can be an artistic work created over a long period of time. In 1991 this large juniper was collected from a garden in Sacramento by Vincent Owyong, who has been growing, designing and styling bonsai for over 50 years. It was planted in a wooden container and just allowed to grow for the next few years. In 2007, Vince reduced the foliage and started to lower some of the lower branches and put some movement in them, slowly changing the profile over the next couple of years. The juniper was finally transplanted into a bonsai pot in 2009 and maneuvering of the branches continued. In 2015, Vincent donated the bonsai to the Clark Bonsai Collection in Shinzen, and Sam Adina, a highly regarded member of a number of bonsai clubs and sensei (teacher) for the Modesto Bonsai Club, made additional adjustments in preparation for the big juniper’s trip to Fresno. In 2017, Ryan Neil, internationally known, Nippon Certified bonsai master and CBCS’s Visiting Bonsai Master, began his additional styling of the juniper to refine its two-wave windswept style.

CBCS 106 URBAN YAMADORI SPONSOR. Linda Jacobsen 3/25-3/26

Original Artist/ Maker: Vincent Owyong et al Major Re-styling by Ryan Neil 3/1/17

Common Name: Phister Juniper Botanical Name: *Juniperus x pfitzeriana* (a hybrid, often resulting from crosses between *Juniperus chinensis* and *Juniperus sabina*)

Date Acquired: 9/14/15

Age: Est. 80+ years

Evergreen

Style: Fukinagashi/Wind-swept 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.

Donor: Vincent Owyong



This California Juniper is believed to be well over 1,000 years old. While there is no definitive way to determine its exact age, other than destroying it to count its growth rings, we do have some empirical data that allows us to make an educated guess. For example, some slow growing California Junipers evidenced by the lack of termite damage due to resin infused wood, have been demonstrated to be as much as 100 years old per inch of trunk diameter. This Juniper has no termite damage and a trunk diameter, at its narrowest point of 9 inches, and at its widest point of 21 inches. We might wonder, was this tree a seedling when a group of Viking explorers established a settlement on what is now Martha's Vineyard, or is it possible it sprouted during the Roman occupation of Judea?

YAMADORI: literally means "collecting plants in the mountains" but is loosely translated into gathering plants from the wild. Yamadori is the most coveted type of bonsai because of its unique characteristics.

CBCS 120 SPONSOR: TODD SCHLAFER (4/21/22-4/21/24)

Artist/ Maker: Todd Schlafer. Styling 4/20/22

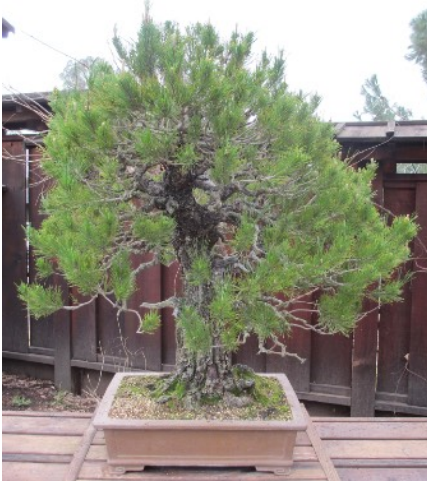
Common Name: California Juniper Botanical Name: Juniperus Californica. Evergreen

Date Acquired: 1/14/17. Donated as Unworked Material Age: Estimated age 1200+

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. While this tree was collected from the desert of the high Mojave, its styling was inspired by the ancient Bristlecone Pines of the White Mountains of the Eastern Sierra's, home to the world's oldest living trees. Some of these gnarled and twisted trees are over 4,700 years old, making them some of the oldest living things on the planet.



Donor: Richard Ramirez



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

Unique in the art of Bonsai, this Monterey Pine was collected from the forests on the Monterey Peninsula making it a quintessential example of the use of *Yamadori* (trees taken from the wild) to create a bonsai. Virtually all other known Monterey Pine bonsai were created from nursery stock. In addition to being a “one-off”, this bonsai also embodies the legacy of Japanese American immigrants that introduced to this country the practice of using collected wild plants as subject material for bonsai. Collected and originally styled by none other than Bonsai auteur and master Katsumi Kinoshita, who uses bonsai to create images that embody the Monterey Forest and shoreline environments.

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

A favorite of visitors and Bonsai professionals alike, perhaps more than any other tree in the Collection, this Bald Cypress embodies its native environment. Just viewing this magnificent Bonsai, transports us to a humid water-world of slow-moving bayous, hanging moss and the occasional alligator. Indeed, it was collected from the Okefenokee Swamp in Florida. Extremely rare in Bonsai, this Bald Cypress displays its distinctive "knees" - raised bumps at the base of the trunk—which were once believed to help supply oxygen to submerged roots. Recent studies indicate that Bald Cypress "knees" collect debris and flotsam from slow-moving bayou water, that accumulates to stabilize the water-logged soil to support the tree.

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.

CBCS 016 YAMADORI

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



HANGING SCROLL:

“White Wisteria and Koi Fish”

On Loan from Linda Jacobsen

In honor of the Central Valley Koi Society Koi Show, we are featuring this painting of a Koi and wisteria, which is actually a spring image. In Japan Wisteria is thought to represent good luck, kindness and long life. Koi fish are also auspicious, symbolizing success, wealth and good fortune as well as persistence and determination.

WATERFALL SUISEKI (Viewing Stone)

Donated to the CBCS by the Harry Hirao Estate

DAIZA (Carved Base)

Donor: Bob Hilvers

Collected by Harry Hirao in the Sierra foothills around Murphys, California. Suiseki are not just any stones found in nature; they must be expressive and have a special shape, color and texture to be categorized as suiseki.

SHITAKUSA OR ACCENT PLANT: Succulent

Ledebouria socialis or
wood hyacinth,



Cedar of Lebanon first exhibit



After Ryan Neil Restyling

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

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



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.

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



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.

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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



Forested mountain slopes with abundant precipitation in the form of rain and snowfall, and nutrient rich soil allow Sierra Junipers to grow at a faster rate than their California Juniper cousins experience. In their harsh and unforgiving desert environment. Although rugged and battered in appearance, this Sierra Juniper is no older than 200 to 300 years. Significantly less than would be expected of a California Juniper of similar trunk diameter. Why then, does it look so old? It was found growing in a shallow depression at an altitude that saw snow remain on the ground well into early summer. Its squat shape and broken, snow-damaged branches reveal a life spent buried and frozen for six months of the year, aging it beyond its years.

The Sierra Juniper, *also* known as the western juniper, is native to the western United States, growing in mountains at altitudes up to 10,000 feet. At these high altitudes, they are slow-growing and snow-covered about 5 months of the year. This tree was collected by Scott Chadd in 2003 when it was a shrub about 5' in diameter. He estimated it to be 200-300 years old when he gathered it from the Tahoe National Forest. In 2018 Scott donated it to the GSBF Convention where Internationally known bonsai master Bjorn Bjorholm styled it. More work was done later when Bjorn visited Scott's Lotus Bonsai Nursery. Scott and Bjorn put it in this big bonsai pot, leaving room for the material beneath what can be seen. The bonsai was purchased in May, 2022 and the CBCS' current visiting bonsai professional consultant, Scott Chadd, worked with Curator Bob Hilvers to re-style it, changing the "front," but following Bjorn's original design plan.

CBCS 031 YAMADORI

Artist/ Maker: Bjorn Bjorholm/Restyling by Todd Schlafer (See Biographies)

Common name: Sierra Juniper Botanical Name: *Juniperus occidentalis*

Date Acquired: May, 2022 Age: Est. 200-300 years

Evergreen:

Style: **Shakan / Slanting** In nature a result of the wind blowing in one dominant direction or when a tree grows in a shadow and must bend toward the sun, the tree will lean in one direction. 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: CBCS Purchase from Lotus Bonsai Nursery

See You Tube Video of Re-styling in May, 2022



This California Juniper is one of the original four bonsai donated to form the Clark Center for Japanese Art and Culture, now the Clark Bonsai Museum in Shinzen Garden. Helen Kawaguchi donated it in memory of her late husband Sam, who was an aerospace engineer and bonsai artist from Santa Maria. Unusual for native Junipers, it exhibits a sinuously graceful and unusual “natural” twin-trunk style. Devoid of the telltale elongated hollows indicative of termite activity, this tree could be estimated to be five hundred years old, maybe older. The exhibition also features two more California juniper bonsai by Sam Kawaguchi: a needle juniper forest near the entrance and a cascade-style California Juniper.

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 500+ 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.

Donor: Helen Kawaguchi



This Chinese elm was estimated to be about 50 years old when it was rescued from the bulldozers in a highway 41 right of way by John Roehl, former president of the Fresno Bonsai Society. *Yamadori* (literally “from the mountains”) is the Japanese term for trees collected in the wild. Those salvaged from city yards, lots and even trash heaps, are now termed *Urban Yamadori*. Bob Hilvers, Clark Center Bonsai Collection Curator, created this twin trunk style bonsai from the rescued material in 2009. Bonsai Master Kenji Miyata also contributed to its styling. In *Sokan* or twin-trunk style bonsai, two trunks rise from a single set of roots. A bonsai artist not only sets out to create a miniature tree, but to create one that looks old. The guide wires connecting the lower branches to the base add to the tree’s look of age because in nature branches lower as trees grow older. Some Chinese elm varieties are considered *semi-deciduous* because instead of

CBCS 81

Artist/ Maker: Bob Hilvers. (From material provided by John Roehl)

Common Name: Chinese Elm

Botanical Name: *Ulmus chinensis*

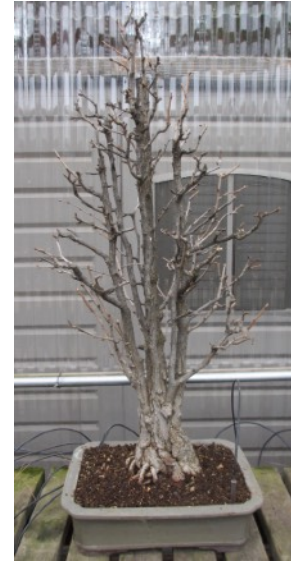
Date Acquired: 5/10/09

Age: Estimated 50+ years

Deciduous

Style: Sokan Twin-trunk. The double trunk style is common in nature, but is not actually that common in the art of Bonsai. Usually both trunks will grow out of one root system, but it is also possible that the smaller trunk grows out of the larger trunk just above the ground. The two trunks will vary in both thickness and length, the thicker and more developed trunk grows nearly upright, while the smaller trunk will grow out a bit slanted. Both trunks will contribute to a single crown of leaves/canopy.

Donor: Bob Hilvers



This bonsai is a dwarf variety of ginkgo known as 'Chi-Chi Icho'. Ginkgo biloba reproduces with separate male and female sexes. The 'Chi-Chi' is a clone propagated from a cutting from a male tree. Ginkgo biloba is the sole survivor of an ancient group of trees that date back to before dinosaurs roamed the Earth – creatures that lived between 245 and 66 million years ago. It's so ancient, the species is known as a 'living fossil.' Fossils of Ginkgo leaves have been discovered that date back more than 200 million years. Although they once were widespread throughout the world, its range shrank and by two million years ago, it was restricted to a small area of China.

The distinctive fan shaped leaf of the ginkgo is featured in many Japanese artistic designs and has long been a symbol of Tokyo, Japan's capital city. It is much admired for the beauty of its golden yellow fall color. Though its medicinal value is a matter for debate in modern times, Ginkgo has been used in traditional Chinese medicine since at least the 11th century. Ginkgo seeds, leaves, and nuts have traditionally been used to treat various ailments.

CBCS 013

Original Artist: Ray Thieme

Bob Hilvers acquired this bonsai from Ray Thieme who made it in 1972 from a cutting he got from Kahn Kumai, a well known, long time bonsai artist from southern California.

Common Name: Ginkgo

Botanical Name: Ginkgo Biloba 'Chi-Chi' (also known as 'Tshi-Tshi') is a dwarf, dense, mounded, slow-growing, multi-stemmed shrub form of the popular ginkgo tree. It typically grows to only 4-5' tall with a fan-shaped habit and over 10 years. 'Chi-Chi' is a male clone.

Deciduous.

Acquired: 3/10/21

Estimated age: 40 years

Style: Kabudachi/ Clump In the clump style, three or more (should be an odd number) trunks grow from a single point. The natural equivalent might be a group of trees that have sprouted from a single cone, or a collection of mature suckers springing from the base of a single tree.

Donor: Bob Hilvers



The Korean Hornbeam makes fine bonsai with their small shiny green leaves that have a rather pleated texture, as well as smooth and fluted gray bark. As an added benefit, the leaves turn a beautiful color in the fall which is usually a bright yellow, but in some trees, the color can be red or a yellow-bronze, making a pleasing contrast to the gray trunk. When the leaves have fallen in winter, the branch structure and the gray bark provides a wonderful winter silhouette. What makes this hornbeam unusual is its large and gnarled trunk base and lower branches that turn up, an effect that sometimes occurs with extremely old deciduous trees. This tree is currently undergoing an extensive restoration project and is expected to become one of the signature trees in the Collection.

CBCS 087

Artist/ Maker: Unknown

Common Name: Korean Hornbeam

Botanical Name: Carpinus

Date Acquired: Summer 2016

Age: Unknown

Deciduous

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 #32



Texas Cedar Elm, the most widely spread elm in Texas, typically grows in flat valley bottom areas. The common name 'cedar elm' is derived from the trees' association with juniper trees, for some reason locally known as cedars. In cattle country they are subject to predation resulting in the stripping of their bark, producing deadwood hollows from insect damage, carpenter ants and boring beetles being the most common in the region. We do know that this tree was collected from the wild, but as often happens, this bonsai came to the Collection without much background information. So besides not knowing who the original artist is, we don't know if the hollowed scar along the front of the tree is entirely due to natural predation or if there has been additional carving work by the artist who created this bonsai, inspired by observations of these trees in their natural environment.

CBCS 039

Artist/ Maker: Unknown

Common name: Texas Cedar Elm. Botanical Name: *Ulmus crassifolia*

Date Acquired: July, 2018

Age: ?

Deciduous

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.

Sabamiki Split-trunk, hollow trunk This style portrays the visual effect of a lightning strike or other severe and deep trunk damage, which has been weathered over time. It is applicable to deciduous species, conifers, and broadleaf evergreens. The hollowed trunk is usually chiseled, making a hollow that can range in size from a shallow scar to nearly the full depth of the trunk.

Donor: Kimura Bonsai & Landscape Nursery/FPI Holdings Trust



CBCS 090 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: Irene Tamura

Irene Tamura (1922- 2011) was interned at the Tule Lake camp with her husband, Harold, and their young daughter. After their release, they returned to Madera to farm grapes. She then began spending time creating a Japanese garden at their home and added an interest in creating bonsai, many from seedlings, including the Japanese Maple forest exhibited in the Legacy Collection Exhibition. Delicate bonsai were not really of interest to her husband, so unlike other women bonsai artists who learned techniques helping their husbands, she was self-taught and became a long-time member of Akatsuki, the Madera bonsai club. Harold served as the treasurer, though Irene was the bonsai practitioner in the family.

Common Name: Japanese Maple

Botanical Name: *Acer palmatum*

Date Acquired: January 2017

Age: Deciduous

Style: **Yose-ue Forest** This style describes a planting of many trees, typically an odd number unless too many to count easily. Usually the pot has very low sides, to emphasize the height of the trees, and may be replaced by a flat slab of rock. 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. (For mixed-species plantings, see the Japanese art of saikei.) The goal is to portray a view into a forest, and perspective effects, such as placing the smallest trees toward the rear, are important in developing a specimen in this style.

Donor: Chuck Nelson



This twisted pomegranate tree was rescued from a deserted orchard over a hundred years ago. Growers discovered that pomegranate bushes were faster growing and easier to harvest than trees. This broken stump was made into a clump style bonsai, called *kabudachi* in Japanese. This style is inspired by what happens in nature when a tree is broken off by a rock slide or burned in a fire, but the roots are still healthy and strong, allowing the tree to grow new branches. This is something you can see happening in the region's mountains and foothills after the wildfires we experience almost every year. The original owner was Al Green, a founding member of the Hanford Bonsai Society, one of the older clubs in the country. The copper wire wrapped around the branches is how bonsai artists train the branches into an aesthetically pleasing composition, much like braces are used to beautify people's smiles. The wire is removed anywhere from weeks to months before it can pinch the bark, forming what's termed "wire burn."

CBCS 007

The original owner of this bonsai is reported to be Al Green, a founding member of the Hanford Bonsai Society (FOUNDED 1954)

Artist/ Maker: Ralph Green with extensive restoration by museum staff

Common Name: Pomegranate

Botanical Name: *Puncas granatum*,

Date Acquired: 5/20/09

Age: Estimated age 100 years +

Deciduous

Style: Kabudachi/Clump In the clump style, three or more (should be an odd number) trunks grow from a single point. The natural equivalent might be a group of trees that have sprouted from a single cone, or a collection of mature suckers springing from the base of a single tree. In this case, the top of the tree was broken off, but the healthy roots sent up new branches for the base of the old trunk.

Donor: Richard Ramirez



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.

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. Their placement appears totally random, but if you look closely, you will see that no tree is entirely obscured by any other. This composition includes an entry point that seems to invite the viewer to take a walk in the forest.

Donor: Purchased by CCJAC

**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