



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



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 / Sokan. 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.

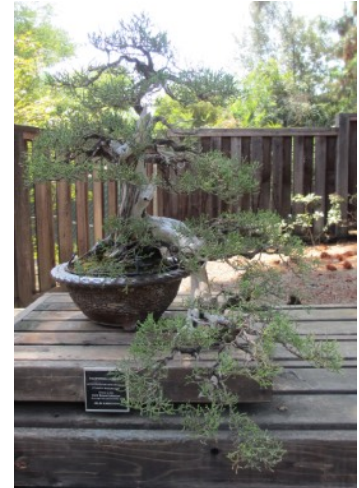
Donor: Bob Hilvers



Unworked Material



After Initial Styling by CBCS Staff.



Developing as a Cascade

This is one of the original bonsai donated to the Clark Center for Japanese Art and Culture to form a public bonsai collection. It came as “unworked material” as pictured to the above. The most notable aspect of this bonsai is that it is a “natural cascade,” meaning that no “styling” techniques have been applied to the tree in order to create a cascade style bonsai. This is extremely rare. Additionally, all “jins” and “sharis” are natural also, extremely rare as it is common to artificially enhance or supplement “deadwood” features, even on “yamadori.” The cascade style is modeled after trees in nature that grow from banks over water or down the side of a mountain, the apex falling below the base of the pot.

CBCS 109 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: Sam Kawaguchi

Common Name: California Juniper Botanical Name: Juniperus Californica

Date Acquired: 2016

Age:?

Evergreen

Style: Initially 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. Developed as a **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. To give scope for the cascade shape, this style often appears in a tall, slender container not used elsewhere in bonsai.

Donor: Helen Kawaguchi

SPONSOR: Sumiko Safreno In Memory of n Memory of Laurent Michelle Douglas



This Korean Hornbeam has several important connections to the element of time. Firstly it originated in Japan where it was created by an artist planting 7 small trees together which merged over time. (Look closely and see if you can see the “seams.”) Tatamori Gonzo, a California bonsai practitioner, brought it to the US in 1997 when he estimated that it was 70 or 80 years old, making it over 100 years old today. Another significant aspect of the element of time in Bonsai is that because of their potential longevity, they will be tended by a series of artists over time and in different environments, all of which affects the changing appearance of the bonsai. This is the great difference between Bonsai and other visual art forms. As a living entity, as long as it lives, it is never truly “done,” and each subsequent artist adds his or her own experience and artistic vision.

CBCS 42

Artist/ Maker: Unknown Japanese Artist/Acquired by Tatamori Gondo 1997

Title/plant species: Korean Hornbeam Botanical Name: *Carpinus turczaninowii*

Date Acquired: 5-25-26

Age: Est. 100+ years

Deciduous

Style: Natural? According to Tatamori Gondo: Created by planting 7 small Korean Hornbeams together and letting them fuse over time.

Purchased by CBM from Scott Chadd of Lotus Nursery



One could be forgiven for wondering how this ugly stick in a box could one day become a Bonsai. The journey will be long and the transformation profound. Right now, the trunk has a pronounced lean to it. That will be corrected to a bolt upright position. Few if any of the current branches and foliage will remain, as most will be removed to facilitate the planned design. Nature has already provided this “tree” with much of the character needed for a convincing Bonsai. Some of that character can be seen at the base of the trunk just above the soil line. The future image will be of an ancient snag struggling for existence on some rock outcropping at the very limit of altitude for its species. Surviving the extremes of a savage environment, broken by wind and snow, blasted by lightning, it stands venerable and defiant in the twilight of its life. We invite you to return to watch the transformation of this “ugly duckling”

CBCS 053

Artist/ Maker: CBCS Staff

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

Date Acquired: May 2022 from Scott Chadd Accessed 1/21/25

Age: Est 150 Evergreen: Style: Natural

Donor: CBCS purchased from Scott Chad

Container: Wooden Box



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.

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 KIMI KAWAGUCHI In Memory of the Artist

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** 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: Helen Kawaguchi



Intake Picture 2016



Ryan Neil Restyling 2017.



After Change of front/Restyling

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



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 Container:

Top of tree to soil (H): 39"

History of Work: Bob Hilvers added guide wires to lower branches 4/2017



2025 Naka Exhibition



This possibly 500 year old 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



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. Fukinagashi is the Japanese term for a Wind-swept bonsai style which describes a tree that appears to be affected by strong winds blowing continuously from one

CBCS 106 SPONSOR. Linda Jacobsen

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

Common Name: Juniper (variety ?) Botanical Name: Juniperus?

Date Acquired: 9/14/15 Age: Est. 80+ years Evergreen

Style: WFukinagashi/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



Intake Reference Photo

After Styling 4/20/22

2025

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?

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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



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



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

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

SUMMER TOKONOMA DISPLAY

A tokonoma, typically found in a traditional Japanese home or tea house, is a recess or alcove, for displaying flowers, art and ornaments. The typical display features an harmonious usually seasonal arrangement of a hanging scroll, with a bonsai, ikebana or suiseki.



MOUNTAIN RANGE SUISEKI (VIEWING STONE) IN SUIBAN

(a tray filled with gravel or sand)

Collected by Harry Hirao in the Sierra foothills around Murphys, California

Donated to the CBCS by the Harry Hirao Estate

Suiseki are not just any stones found in nature; they must be expressive and have a special shape, color and texture. Landscape suiseki may resemble mountains, lakes, waterfalls or rivers, while other stones have object shapes such as animals, people or abstract sculptures.

HANGING SCROLL: Waterfall

Donated by Chuck Nelson

SHITAKUSA
(Accent Plant)

Wood Hyacinth



One Sunny Day Initiatives partners with Green Legacy Hiroshima in their mission to spread peace trees throughout the world. These Peace Trees are grown from the seeds of the Hiroshima Legacy Trees “hibakujumoku,” ginkgos, persimmons, camphors, and many more species which survived the atomic bombings of Hiroshima and Nagasaki during WWII. Every year volunteers gather seeds for distribution all over the world. They are planted in public parks, city centers, college campuses, and botanical gardens, to serve as living reminders that life and recovery are possible even after the most profound destruction. The Clark Bonsai Collection was honored to be gifted 21 seedlings from a camphor tree that survived the bombing of Hiroshima for the creation of this bonsai forest which was created by Curator Bob

CBCS 080 SPONSOR Judith Swick

Hiroshima Peace Tree Forest (See Stories)

Artist/ Maker: Bob Hilvers

Common Name: Camphor

Botanical Name: Cinnamomum camphora

Date Acquired: 5/21/20

Age: 1 year

Evergreen

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. 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: Green Legacy Hiroshima Peace Tree Project



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



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



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.

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



This juniper was one of several landscape trees collected about 20 years ago by well-known bonsai artists Ryan Neil and Anthony Gallante from the long-deserted Sequoia Drive-in Movie yard in Visalia. They gifted this one to Bob Hilvers, Clark Bonsai Curator, who was not available to join them. While “yamadori” are bonsai collected from the wild, “urban yamadori” are collected from construction sites, urban yards, empty lots and the like. The style of this bonsai is informal upright or moyogi, which 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. This bonsai also has a significant part of its trunk bare of bark. In nature, trees in the sharimiki or driftwood 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.

CBCS 048

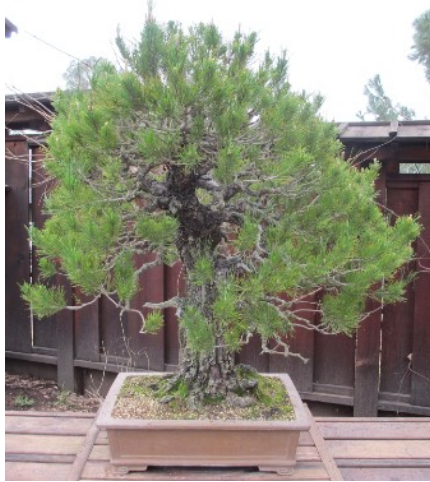
Artist/ Maker: Bob Hilvers

Common Name: Juniper Botanical Name: Juniperus

Date Acquired: 2023 Age: Est 60+ Evergreen

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. **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: Bob Hilvers



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:

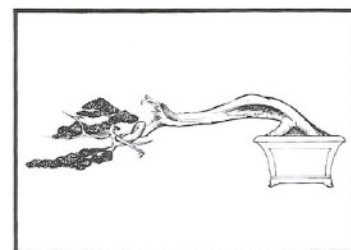
Evergreen

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



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.



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



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



2024

This is a California juniper collected in the Jawbone Canyon area of the high Mohave desert. The question most frequently asked by visitors is “What is the oldest bonsai?” The answer is always a guess, except for the very few bonsai in the Collection that were grown from seed. The rule of thumb for estimating age in California junipers, depending on their environment, is that the diameter of their trunk will increase by about an inch every 75-100 years, so this one is quite old, about 1000 years. However, it has only been a bonsai for about 5 years, making it both one of the oldest trees and one of the youngest bonsai. Its twisting and contorted deadwood is a testament to its age and struggle for survival, both of which are highly valued by bonsai artists. The absence of termite runs and worm holes is further evidence of its age because very old, slow growing California junipers have very hard wood and high resin levels that protect the tree from these invaders. The collector and artist is David Nguy, well-known for his work with California junipers and black pines. His training includes studying with some of the internationally foremost bonsai artists. He is known for his skills and advanced techniques found in his signature trees. The Bonsai Jidai Nursery created by he and his wife June is located in Chino, California.

CBCS 026

Artist/ Maker: David Nguy

Common Name: California Juniper

Botanical Name: Juniperus californica

Date Acquired: April 2016

Age: Estimated 850-1000 years

Evergreen

Style: **Slanting/Shakan:** 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. **Driftwood/Sharimiki:** 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 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.

Donors: David and June Nguy

**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: Procumbens Juniper

Botanical Name: Juniperus procumbens

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



This California Juniper was created by Masayuki Ikeda whose businesses included farming, carpentry, a poster company, Salinas Farms and the first bonsai nursery in the LA area. He is thought to be the first to use procumbens “Nana” juniper for bonsai, which has become one of the most common species for bonsai production in the US. He collected California junipers with Harry Hirao (known as “Mr. California Juniper”) beginning in the 1960’s in the San Bernadino Mountains in the Red Rock Canyon area. This bonsai was donated to the Clark Collection by his son, Mel Ikeda, who became famous in the world of bonsai in California as both an artist and teacher. This bonsai is part of the Legacy Collection, bonsai 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 perspective on the art form in keeping with our mission as a bonsai museum. It is also a “yamadori” which in Japanese means “collected in the mountains” but is loosely translated into gathering plants from the wild.

CBCS 125 LEGACY COLLECTION and YAMADORI

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 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*,

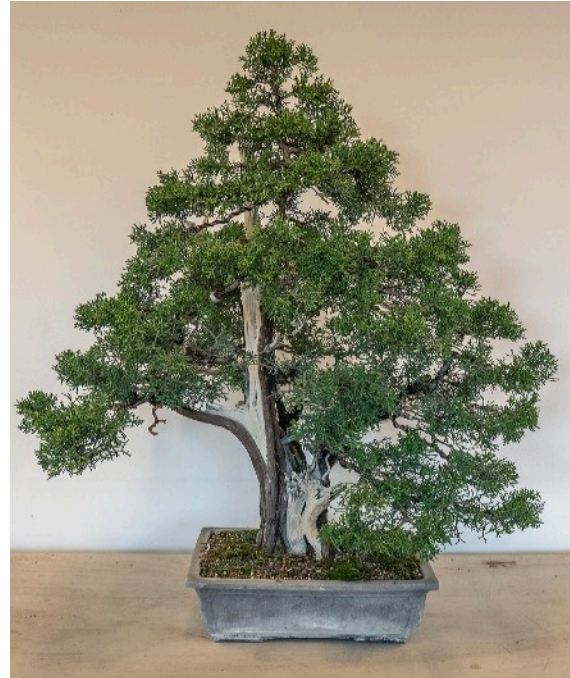
Date Acquired: 5/20/09

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



CBCS 035 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: Harviche Hanemoto (See Bio)

Common Name: California Juniper

Botanical Name: juniperus Californica

Date Acquired: 12/11/23

Age: Collected in the 1970s

Evergreen

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: Chuck Nelson



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