



The Princess Persimmon is a cold-hardy variety of persimmon and is excellent for bonsai due to its dwarf growth size and the small fruit, which requires both male and female trees for reproduction. The small fruit can be pumpkin- or tear-shaped. It is yellow in the early fall then gradually turns a dark reddish orange in the cooler weather of late fall and winter. The fruit can remain on the tree even after it loses its leaves. Eventually the fruit that manages to remain on the tree turns black about the time the green leaves of spring emerge. The fruit is primarily ornamental, hanging like tiny glowing lanterns from the branches of the tree.

CBCS 040

Artist/ Maker: Ray Thieme

Common name: “Princess Persimmon”

Botanical Name: Diospyros kaki

Date Acquired: 5/15/12

Age: Estimated age 10 years

Deciduous

Style: Sankan-gi/ Triple trunk style has three trunks growing from a single root ball. If there are three trunks of differing diameters, it is referred to as a father, mother, son arrangement. Slender trunk trees, such as maples and elms, are best suited to this style.

Donor: Bill Clark





Trident Maple (*Acer buergerianum*) is a favorite species of Bonsai practitioners for a variety of reasons. They are vigorous growers with rapidly developing roots and are responsive to a variety of Bonsai techniques, especially their ability to ramify. A good Bonsai, to be convincing, must present the image of a miniature tree rather than a shrub in a pot. The primary visual component of a "tree" includes a trunk firmly rooted on the soil. The trunk must taper gradually from base to tip and limbs must also taper as they extend out from the trunk. Branches must be smaller than the limbs that support them and twigs smaller yet, with all parts of the tree in proportion to one another in an aesthetic process known as diminishing scale. In *Bonsai speak* this is called ramification.

In viewing the Trident Maple before you, carefully examine how the widest part of the trunk rises from a spreading root base, yet is smaller in circumference at the division of the first large limb. Each subsequent limb above the first is smaller, each branch division is smaller and so on. Does it not present the image of a miniature version of its full-sized cousins? You have just learned one of the "secrets" of Bonsai, the intentional crafting of *diminishing scale.*

CBCS 145

Artist/ Maker: Bob Hilvers

Common Name: Trident Maple Botanical Name: Acer buergerianum

Date Acquired: 10/19/22 Age:

Deciduous

Style: Naturalistic Modified Broom

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 'Tschi-Tschi') 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



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



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

CBCS 015. SPONSOR Judith Swick in Memory of Beverly Fitzpatrick

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





After Will Baddeley carving 2018



Before Carving

This Japanese Maple was one of the early donations to the Clark Bonsai Collection from Kathy Boomsma, a bonsai artist and collector from Los Osos, CA. It was not in the best of health. Over the past 16 years, the CBCS team has been improving its structure, but the large flat scar on the front of the trunk was not adding much to the overall aesthetics of the tree. In 2018, as part of the Visiting Masters Program, Will Baddeley, a bonsai carving expert from Great Britain, came for a weekend workshop. One of the tasks he was given was highlighting the undistinguished trunk with some knotholes that would appear to have happened naturally over a

CBCS 012

Artist/ Maker: Kathy Boomsma

Common Name: Japanese Maple

Botanical Name: Acer Plamatum

Date Acquired: 5/10/06

Age: Estimated age 40 years +

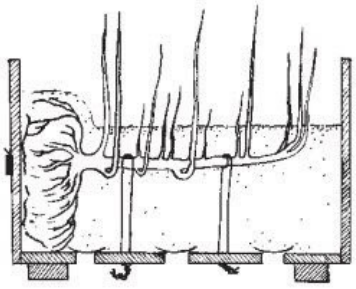
Deciduous / Evergreen: Deciduous

Style: **Chokkan/Formal upright** The tree has a straight, upright, tapering trunk. Branches progress regularly from the thickest and broadest at the bottom to the finest and shortest at the top. This gives the branches a triangular shape and symmetry which is sought after for a formal upright style. There should be strong surface roots visible, moving from the base of the trunk downward into the soil, and radiating evenly around the trunk (preferably with none pointing directly toward the viewer).

Donor: Kathy Boomsma







Raft (Ikadabuki) bonsai styles mimic a natural phenomenon that occurs when a tree topples onto its side, for example, from soil eroding beneath the tree. Branches along the top side of the trunk continue to grow as a group of new trunks. Roots will develop from buried portions of the trunk. Raft-style trees give the illusion that they are a group of separate trees, while actually being the branches of a tree planted on its side. This Raft bonsai was created from a tree removed from Ray Thieme's Trident Maple Forest when it was restyled and transplanted by Ryan Neil in 2018. Peter Schaeffer of the Fresno Bonsai Society built the box. The raft was created by Bob Hilvers and the Clark Bonsai team. The team removed it from the box and the raft bonsai was potted in February, 2020.

CBCS 056

Artist/ Maker: Bob Hilvers and CBCS Staff

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

Date Acquired: Forest 5/10/15 Tree boxed for raft 1/28/18 Potted 2/20 Deciduous

Style: Ikadabuki/Raft, straight-line These styles mimic a natural phenomenon that occurs when a tree topples onto its side, for example, from soil eroding beneath the tree. Branches along the top side of the trunk continue to grow as a group of new trunks. Sometimes, roots will develop from buried portions of the trunk. Raft-style bonsai can have sinuous or straight-line trunks, all giving the illusion that they are a group of separate trees, while actually being the branches of a tree planted on its side. The straight-line style has all the trees in a single line.

Donor: Bill Clark (Original Ray Thieme Forest)

History of Work: The Trident Maple tree was removed from Ray Thieme's forest during its restyling by Ryan Neil in 2018. It was planted in a box by Peter Schaeffert of Fresno Bonsai Society built the box. The raft was created by Bob Hilvers and the CBCS team. The team removed it from the box and placed it into a pot on 2/5/20





Kenneth Rank, a long time member of the Hanford Bonsai Society, donated this fine Catlin Elm bonsai to the Clark Collection. He reported that it originally came from China, and its Chinese origins are evident in its style. The tightly sculpted foliage pads and the exposed roots are both more common in Chinese bonsai than in Japanese. Zen Buddhist monks from China brought the practice of bonsai to Japan over 1200 years ago. They preferred to focus on the tree or trees; while most common and popular in China were *penjing* (tray landscape) which combined trees with rocks, water and sometimes small figures to create a miniature scene. (The picture to the right is the oldest image of a penjing, dating from 706.)

CBCS 32

Artist/ Maker: Kenneth Rank

Common Name: Catlin Elm [a dwarf variety specifically raised as a bonsai plant by John Catlin, La Canada, CA, circa 1950]

Botanical Name: ulmus parvifolia 'catlin'

Date Acquired: September, 2018 Age: ?

Deciduous/ Evergreen in mild climates

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

Donor: Kenneth Rank. (Reported that it was imported from China)

History of Work: Purchased from Nihai Bonsai, which reported that it was imported from China





Crepe or Crape myrtles are chiefly known for their colorful and long-lasting flowers, which occur in summer. Most species of *Lagerstroemia* have sinewy, fluted stems and branches with a mottled appearance that arises from having bark that sheds throughout the year. The trunk has a smooth beige dappled bark which peels each year when the trunk gets thicker. The leaves are oval, simple and can be alternating or opposite. In autumn the leaves turn yellow or a rusty-orange before they fall. Flowers are borne in summer and autumn in many-branched clusters of crinkled flowers with a crêpe-like texture. Colors vary from deep purple to red to white, with almost every shade in between. The species is subtropical being native to India, southeast Asia, northern Australia, and other parts of Oceania, subsequently cultivated in warmer climates around the world. It was introduced to the US in the 18th century where it has become very popular for landscaping.

CBCS 038

Artist/ Maker: Unknown

Common name: Crepe/Crape Myrtle

Botanical Name: Lagerstroemia

Date Acquired: July, 2018 Age: Deciduous

Style: Natural

Donor: Pressler/Kimura Bonsai & Nursery/FPI Holding Trust





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 Owyoung, 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 Owyoung et al Major Re-styling by Ryan Neil 3/1/17

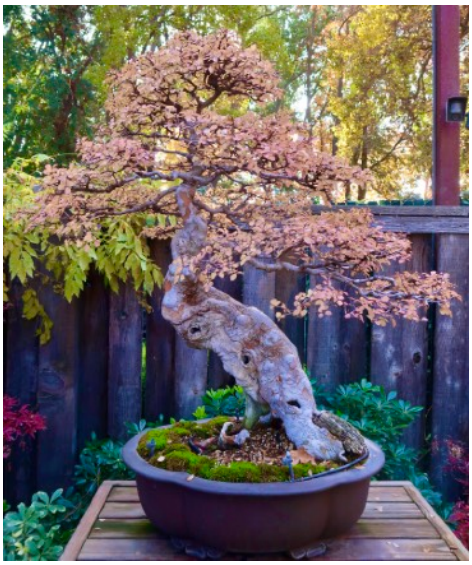
Common Name: Juniper (variety ?) Botanical Name: Juniperus?

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 Owyoung







The moat distinctive feature of this Chinese Elm bonsai created by Ray Thieme, is its gnarled and mottled slanting trunk. Slanting style is called *Shakan* in Japanese. While bonsai is an expression of the artist's creative vision, it is also an opportunity for the viewer to engage his/her imagination. For example, looking closely at the trunk of this bonsai, some people see a dragon or ancient sea creature. Typically choosing the "front" from which the bonsai will be viewed is an essential part of bonsai design. However, some bonsai have two possible front views. The other view of this bonsai features a deep hollowed scar. This style is called *Sabamiki*. It portrays the visual effect of a lightning strike or other severe trunk damage weathered over time, telling a

CBCS 091. SPONSOR Robert Yambing

Artist/ Maker: Ray Thieme

Common Name: Chinese Elm Botanical Name: Ulmus parvifolia

Date Acquired: 4/16 (Koen Nai) Age: Deciduous

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: Ray Thieme





This Chinese elm was estimated to be about 50 years old when it was rescued from the bull dozers 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 t*win-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 yellowing and losing their leaves in the fall, they will remain green in milder/warmer climates.

CBCS 81

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

Common Name:Chinese Elm

Botanical Name: Ulma 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





Fall after repotting & new angle

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

CBCS 016 **SPONSOR: TESSA CAVALLETTO**

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

Common Name: Bald Cypress

Botanical Name: Taxodium distichum

Date Acquired: 5/10/10

Age: Estimated age 50 years +

Deciduous / Evergreen: 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

AUTUMN TOKONOMA DISPLAY

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



HANGING SCROLL:

"Autumn Grasses Under a Harvest Moon"

Donor: Chuck Nelson

It is believed that the Full Moon brings good fortune to those who embrace its energy. The Harvest Full Moon is also a time for reflection and introspection. Many people use this time to set intentions and manifest their desires for the coming months.

BONSAI: Korean Hornbeam
Original Artist & Donor: Bob Hilvers

ACCENT

Wooden Sculpture of a Wandering Sage

The concept of a wandering sage has a long tradition in the Far East. He may be a poet, a monk, a teacher or a philosopher–and most often all of that at once. He renounces the rigid societal rules and the materialistic world, and roams the world in pursuit of knowledge.



Late Summer/Early Fall



Fall Color



Spring

The botanical name of the Japanese Maple is *Acer Palmatum* which comes from the hand-shaped, five-lobe leaves. The species is originally from Japan, China and Korea. There are countless varieties with diverse leaf colors, shapes, growth habits and sizes. They are popular as ornamental trees and shrubs as well as bonsai, especially for their beautiful fall color. The red color of the leaves in fall comes from the anthocyanins produced from the sugar trapped in the leaves. Cool temperatures, especially at night, combined with abundant sunlight promote the formation of more anthocyanin, and hence deeper red color.

The style of this bonsai is called *Hokidachi* or Broom, a style employed with trees with extensive, fine branching. Typically the trunk is straight and upright. The branches and leaves form a ball-shaped crown, which can also be very beautiful in the winter months when in "winter silhouette" revealing the "skeleton" of the tree.



Winter Silhouette

CBCS 014

Artist/ Maker: Chuck Nelson. (See Bio)

Common Name: Japanese Maple

Botanical Name: Acer Palmatum

Date Acquired: January 2019 Age: ? Deciduous

Style: **Hokidachi/Broom** This style is employed for trees with extensive, fine branching, often with species like elms. The trunk is straight and upright. It branches out in all directions about ⅓ of the way up the entire height of the tree. The branches and leaves form a ball-shaped crown, which can also be very beautiful during the winter months.

Donor: Chuck Nelson



Liquidambar is commonly known as Sweetgum. Its glossy green, star-shaped leaves can turn fiery shades of red, orange, yellow and even purple in the fall. This forest style bonsai was restored and restyled by Kenji Miyata, a Japanese Nippon certified Bonsai Master in 2015. It was originally created in a Golden State Bonsai Federation convention demonstration in the 1980s, but was in terrible condition by 2002 when the Clark Bonsai Collection acquired it. The roots were so compacted, he had to use a chainsaw to separate the trees to create the new forest composition, which has thrived ever since. Kenji served as the visiting bonsai master for the Clark Bonsai Collection from its beginnings. He currently resides in McDonough, Georgia where he has a bonsai nursery and continues to teach and create bonsai. The Visiting Bonsai Master Program at the Clark Bonsai Museum is dedicated to improving the quality of the Collection and the skills of the curatorial team that maintains the bonsai.

CBCS 146 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: Originally, Japanese guest artist for GSBF convention
Kenji completely restyled in 2015

Common Name: Sweetgum Botanical Name: Liquidambar styraciflua

Date Acquired: Bob Hilvers purchased in 2002 at GSBF auction for $25. Demo piece for convention in the 80s

Age: ? Deciduous

Style:Forest or Yose-ue: 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, and perspective effects, such as placing the smallest trees toward the rear, are important in developing a specimen in this style.

Donor: Clark Center





Gingko trees are ancient and resilient survivors. It is one of the oldest living tree species on earth, dating back over 270 million years, predating the dinosaurs. It has survived multiple mass extinction events as well as being one of the tree species surviving the atomic bombing of Hiroshima in 1945. They are also extremely tolerant of pollution, drought and heat. They can live for a very long time, some specimens being over 1,000 years old. For all these reasons they have become a symbol of endurance, strength and hope.They are also prized for the beauty of their unique fan-shaped leaves that turn a brilliant golden-yellow in the fall. The gingko is highly revered in many Asian cultures and is often planted at temples and shrines. For centuries, ginkgo has been used in traditional medicine for a variety of ailments.

The individual trees of this bonsai were grown by Haruye Oto, a survivor herself from the internment of Japanese citizens during WWII. She gave them to Chuck Nelson, a fellow member of the Fresno Bonsai Society, to create this gingko forest bonsai.

CBCS 030

Artist/ Maker: Mrs. Haruye Oto—Grove by Chuck Nelson

Common Name: Ginkgo Botanical Name: Ginkgo biloba

Date Acquired: 12/11/23 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.

Donor: Chuck Nelson



This intriguing image, created by none other than the legendary artist Katsumi Kinoshita, is unique in all of Bonsai in that it is the only *Literati* style *Yamadori* (collected from the wild) Monterey Pine Bonsai known to exist. Literati, or Bunjin, are less formalized in design than other Bonsai *styles,* thus considered to be more of a design approach. Although difficult to define in specific terms, Literati Bonsai emphasize elegance, minimalism and rugged character embodied in a slender expressive trunk with sparse branches and foliage. Forgoing the strict rules of balance and form dictated in other Bonsai designs, as John Naka, American Bonsai Master noted, Literati bonsai seem to violate all the principals of bonsai form and yet still convey the elegance and freedom which embodies the art.

CBCS 73

Artist/ Maker: Katsumi Kinoshita

Title/plant species: Monterey Pine Botanical Name: Pinus Radiata

Date Acquired: 6/10/26 Age: 55 years (grown from seed) Evergreen

Style:**Bunjingi / Literati** In nature this style of tree is found in areas densely populated by many other trees and competition is so fierce that the tree can only survive by growing taller then all others around it. The trunk grows crookedly upward and is completely without branching because the sun only hits the top of the tree. To make sure that it looks even tougher, some branches are “Jinned” (without bark). When the bark has been removed from one side of the trunk, the trunk is referred to as a “Shari”. The idea is to demonstrate that the tree has to struggle to survive. These trees are often placed in small, round pots**.**This style has a generally bare trunk line, with branches reduced to a minimum, and typically placed near the apex of a long, often contorted trunk. This style derives its name from the Chinese literati who created Chinese brush paintings like those found in the ancient text, The Mustard Seed Garden Manual of Painting. (Bunjin is a translation of the Chinese phrase wenren meaning "scholars practiced in the arts" and gi is a derivative of the Japanese word, ki, for “tree.”

Donor: Katsumi Kinoshita





This gingko bonsai by Roy Oto is part of the Legacy Collection, which are bonsai with historical importance having been created by Japanese immigrants and Japanese American artists, some at a time when many elements of Japanese culture were suppressed. As a result, they often have a distinct approach to styling. Without a concerted effort to locate and maintain these bonsai, the only visual records of this vanishing art are a few photographs. The Clark Bonsai Collection endeavors to seek out and maintain these trees so that future generations can appreciate their artistry. This bonsai is also special because of the artist's compelling history. He immigrated from Japan with his family in 1935. During WWII they were interned in Jerome, Arizona. After the war he became a leader in the Japanese American community and contributed to the planning and construction of many public works in Fresno, including Shinzen Friendship Garden.

CBCS 104 LEGACY COLLECTION

Artist/ Maker: **Ryutaro "Roy" Oto,**

Common Name: Ginkgo Botanical Name: Ginkgo biloba

Date Acquired: 1/28/17 Age:? 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.

Donor: Chuck Nelson





The Chinese Hackberry is native to China, Korea and Japan, where it is often found on forested slopes. The original artist of this bonsai was the late Ray Thieme, considered a local legend and a valued member of the Clark Bonsai Collection team. You will see several of his trees in the Four Seasons Exhibition. The Hokidachi or Broom style is applied to trees with extensive fine branching. The trunk is straight and upright. Branching out in all directions, the branches and leaves form a ball-shaped crown, which can be very beautiful during the winter months after it has dropped its fall yellowed leaves. This is called “winter silhouette,” highly prized by bonsai artists as it reveals the years of careful pruning to develop *ramification*: branching into smaller and smaller sections (i.e. trunks to branches to twigs).

CBCS 070

Artist/ Maker: Ray Thieme

Common Name: Chinese hackberry Botanical Name: Celtis sinensis

Date Acquired: 5/6/13 Age: Estimated to be 15 years + Deciduous

Style: **Hokidachi Broom** This style is employed for trees with extensive, fine branching. The trunk is straight and upright. It branches out in all directions about ⅓ of the way up the entire height of the tree. The branches and leaves form a ball-shaped crown, which can also be very beautiful during the winter months.

Donor: Bill Clark





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





Purpleleaf Plum may be grown as a shrub or a small tree. This species from the rose family originated in central and eastern Europe, southeast Asia, and central Asia. In spring, beautiful cranberry-burgundy foliage emerges with a medium textured, oval leaf. By fall, the foliage matures to greenish-bronze. It produces pinkish-white springtime blossoms that make a showy appearance before the leaves emerge. After blooming, one-inch purple fruits, sometimes called cherry-plums, appear and attract birds and squirrels. The fruit can be used to make an edible jam preserves, but on bonsai are best left as ornaments for all to enjoy.

CBCS 065



Artist/ Maker: Ray Thieme

Common name: Purple leafed plum

Botanical Name: Prunus cerasifera

Date Acquired: 5/15/12

Age: Estimated to be 20 years+

Deciduous / Evergreen: Deciduous

Style: Multi-trunk

Donor: Bill Clark





This is one of a number of bonsai that the late Ray Thieme donated to the Clark Collection. Ray was a local bonsai legend and a member of the Clark Bonsai Collection team from its early days. Ray had a special talent not only for creating bonsai, but for seeking out unusual and significant bonsai, such as the rare bald cypress collected from a swamp in Florida currently on display in this exhibition. Ray also created the Trident Maple Forest to the right. This bonsai is a Liquidambar, which is commonly called sweetgum because of the sweet resinous sap (liquid amber) exuded by the trunk when cut. It is also prized for its beautiful fall color which can .range from yellow and orange to bright red and purple.

CBCS 057

Artist/ Maker: Ray Thieme

Common name: Japanese Liquidambar

Date Acquired: 5/10/12

Age: Estimated to be 10 years +

Deciduous / Evergreen: Deciduous

Botanical Name: Liquidambar Japonicus

Style: Sokan/Twin-trunk 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 taller and thicker than the other, and both are clearly visible from the bonsai's front.

Donor: Ray Thieme



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







Late fall to early winter fall color. Blooming from late winter to mid-spring and bearing fruit from summer to early fall depending on the climate and variety



CBCS 105

Artist/ Maker: Unknown

Common Name: Pear Botanical Name: Pyrus

Date Acquired: July, 2016 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.

Donor: Richard Brustlln # 25

History of Work Misidentified as a Crabapple upon acquisiton. Once it bore fruit Summer 2018, it was correctly identified as a Pear.

When this bonsai first arrived at the Collection, it came with no information. It was in such poor condition that its survival was uncertain and the best guess as to it species was crabapple due to the look of its trunk and leaves. And crabapple it was until it recovered its health to such a degree that it was decided to allow it to bloom and fruit. Lo and behold, it turned out to be a pear, thereafter known as the Crabapple Pear.





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





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

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 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