August Program

Linda Gill will present a travelogue of her trip to Turkey- a 3 week “odyssey” (also the name of the tour), this is an evening not to be missed. If you recall her trip to Antarctica, you know what I mean. I just read her diary from this adventure and it is amazing. Linda even went rock hunting and found a stone that looks like…. a turkey! She will share the trip she took with Jon with pictures and stories galore. See you all on the 27th.

Stone of the Month

It is time to select the stone we will put in the tokonoma this year for our show. 2009 will be the Year of the Ox. We will need a dobutsu-seki [animal shaped] stone suggestive of an ox. Remember, figure stones must be displayed in a daiza. If you do not have a daiza for it yet, there is still time to make one before the Huntington show. Review the July newsletter, pg 3.

The Object of our Affection

I enjoyed Jack’s program (see page 3) last month and appreciate all the diligence he and Sachiko have applied to translate the dozens of names for stones. It is nice to know all the possibilities. I hope they will be able to publish it soon in the book they are planning. However, due to its complexity, I see it more as a method of indexing a large collection for storage and retrieval - as Jack described.

Jack’s talk did inspire me to think about the past 26 years of programs, events and shows. Are we still in conflict over what defines various viewing stones?

What have we learned? The founders came together because they wanted to learn all they could about Japanese viewing stones, as practiced in Japan. We learned after the first few meetings that there were numerous styles of stones and what distinguished a suiseki- landscape shapes. Even in 1983, we learned that a 3-dimensional shape was the major quality for all landscape, human, animal or object stones. These stones, and particularly a suiseki, should have a front, two sides, a top, a bottom and a back consistent with the shape. Any of the stones mentioned to this point could also contain interesting surface patterns such as waterfall inclusions.

We learned some stones with a 2-dimensional surface pattern or stones that were colorful were also cherished as chinseki or biseki, respectively. However, the shape of the stone was not a factor in these classifications- only the pattern. The pattern, raised, flat or indented had to suggest a natural scene, weather related events or resemble an object of antiquity. With this information our collection trips began yielding far better stones as well as examples of all the groups.

Do we need better stones? Always! Do we need more classifications? I don’t think so. I believe the Murata - Ei chart, based on Japanese traditions, is appropriate for our purposes and has little if any, faults. For example, the followers of Keido use similar designations as Ei did. I base that on the teaching of Uhaku Sudo. Although Sudo never referred to any classification system by name, he defined suiseki, biseki and chinseki in the same terms as Ei. Suiseki, one of the three primary subjects in Keido practice, are 3-dimensional stones whose shapes are suggestive of a landscape scene. Keido, as does the Ei chart, identifies

Note: The sand that Nina and Larry brought to the last meeting is Lapis Luster produced by Cemex. It comes in a 100# bag for about $15 at a building supply store. It is also called Monterrey Sand. The smaller grain size works well for most stones and the sand is CLEAN.

continued on pg 11

August 2008
ANNOUNCEMENTS: First timers: Si Nguyen, John Nielsen from Redlands who has been on a Yuha trip with us and Marisa Barbosa from San Diego.

STONE OF THE MONTH - Cool stones! Stones that exhibit lingering snow (zansetsu-seki) or are snow covered (sekkei-ishi):
Larry showed a distant mountain with lots of snow and a near mountain with a little snow. Al had a distant mountain with lots of snow and a flower stone.
Manny's gray lingbi from China had a snowy top and he also had a Murphys’ stone with snow. Lois showed 3 stones with snow, 2 of them from Lake Hill. Phil's stone had pink snow (which is caused by a bacteria that lives in the snow in real life). John Nielsen's stones were from the Yuha; one was a spring mountain and the other a coastal stone. Harry brought 4 stones: a dark red with a white ring, a waterfall, a dark stone found in a stream and a Murphys’. Jim showed 3 stones: a near mountain with traces of snow (calcite), a jasper with lots of snow and a greenish distant mountain with snow. Joseph G’s distant mountain was collected by Steve Young. Don K found his near mountain in the Panamint’s off Indian Ranch Road. Cliff's pink near mountain with snowy top was from the area near Death Valley where we are no longer allowed to collect. Cliff also showed a malachite piece from Ralph Johnson.
Don M’s light green stone had traces of white and was translucent. Si Nguyen got his stone from a collector in Japan, a Murphys’ type with lingering snow.
**July Program Notes**  
*by Linda Gill*

**Jack Dennis** and his presentation at the ESW-EBA Convention in Vienna, Austria April 25 to 27, 2008:

Jack’s first picture was of his White Cliffs of Dover stone [at left] and he described the mental image that the stone brought to mind which the folks at the convention related to very well. He then made a disclaimer that his points of view in this presentation may not agree with your ideas but that doesn’t mean anything except that “we may both be wrong”. **Jack** credited the photos in his talk to **Willi** and **Gudren Benz** because his camera was stolen in Vienna.

Then he showed several honoraries who opened the convention: Japanese Emissary **Shimazu**, **Willi Benz** - the ESA President, and **Walter Pall** from Germany – the Convention Chairperson – who also gave docent tours of the bonsai displays. **Jack** noted that **Willi** was recently honored with the Order of the Rising Sun with Gold and Silver Rays for his lifetime efforts to promote the Japanese arts. This is the highest order that the Emperor of Japan can give a non-Japanese and **Willi** said it was the highlight of his life. **Walter Pall** was awarded a prize for the Best European Bonsai [at left] in a recent contest between the Europeans and the Americans; it was a Rocky Mountain Juniper that was collected in the Sierras and was shown at the convention also. There was not much negative space in his tree because he feels that trees in nature don’t have negative space. **Janet Roth** was awarded Best American Tree and **Tony Tickle**’s prize winning raft style tree was collected near his nursery.

The exhibit was in a long hall displaying trees on both sides with suiseki and accessory art works interspersed. The trees were well groomed and very healthy probably due to better water in Europe and it was spring – the best time of the year for trees. **Jack** loved the Red Japanese Momiji (maples) which were beautiful. Ikebana were displayed throughout the exhibition. **Jack** and **Sachiko** thought it was the best exhibition of bonsai and stones they had ever seen.

**Jack** then showed some of the stones in the show. There were 2 large areas for the stone displays. Most were in the Japanese style but there were many styles from China and Indonesia and some from South Africa. There were lots of light colored daiza, tables and jiban. **Jack** estimated there were between 250 to 300 stones in the show.

Most of the stones were on tables rather than jiban, which was not **John Naka**’s preferred method of display. He asked ‘What is the space under the table?’ What does it represent?

**Jack** noticed that the suiban / daiza were not centered on the shoku (at right) and **Willi** said that the suiban should be placed on the shoku in the same relation as the stone is to the suiban. We *(Aiseki Kai)* have been centering our suiban on the shoku. **Jack** noted that **Jim Greaves** made a note and might write about this issue. **Willi** also said that there are male and female suiban. If the sides are straight and the shape is square or rectangular then it is male; if the suiban has rounded sides (top to bottom) then it is female.

**Jack** also thought that **Willi** had said you can make a “minor adjustment to the bottom of a stone” and thought **Willi** was OK with cutting it. **Willi** replied that only Americans and Japanese cut a stone. Folks were also interested in **Jack**’s experiments in yoseki – aging a stone to create a patina. **Jack** will keep them informed.

**Jack** was the main American speaker at the exhibition. He was surprised to learn that the Germans have been having bonsai shows longer than the Japanese! The first exhibition was over 100 years ago in Germany while the first Japanese show was in 1927. Prior to that bonsai and suiseki were only studied among the upper classes.

**Jack** opened the talk with a slide of a typical mountain stone found in the Eel River [at right] and described the Common Thread Theory which is his philosophical approach to the classification of stones. The theory connects suiseki to the other classifications within the Kazarai Keshiki-ishi (decorative viewing stones). **Jack** feels that any stone is a suiseki when the emotional images, real and imagined, that are brought to mind,
Ask Guy Jim

Dear Guy Jim,

At the 2006 International Stone Symposium in Pennsylvania, you presented many lecture slides focusing on the display of object and pattern stones, but I also recall that you did not consider them to be suiseki. I recently found a stone that looks just like the Roswell (New Mexico) Alien and thought it might be of interest to show it at the coming Symposium in September. Any ideas on how I might display it?  

Pat Coen, Tulsa

Dear Pat,

The short answer is “In your room!”

Now that your problem is solved, with your permission, I’ll use your question as an excuse to ramble on about my current thoughts regarding the larger questions of what is a ‘suiseki’ versus a ‘viewing stone’ and, more specifically, where object, image and color stones should be included. For those readers who believe that any natural stone that is not a suiseki still qualifies as a viewing stone, you had better go find your umbrella because I am about to rain on your parade. Think cloudburst!

Suiseki and, to a lesser extent, viewing stones, are usually non-specific and suggestive, thus open to various interpretations fostering an expansive view of or insight into the natural world. The feelings aroused may be positive, even comforting, or tend toward the melancholy; one is not so much awed as put at ease with one’s place in the world. Where images are more discomforting, they do not conjure negativity or fear so much as an abiding respect for the immensity of nature and the relative insignificance man. Non-specific images present the universal truths. Many landscape viewing stones, particularly those that have been cut to provide a more perfect view, tend towards greater representational realism. Often the greater specificity of image has an adverse effect on one’s imagination. Accurate miniature representations of specific landmarks close the mind to other interpretive options. Even the Japanese, in their reverential focus on Mt. Fuji, have been caught in this conundrum. (Note that the Chinese have long named stones after famous mountains, but these relationships are philosophical associations and poetic devices, - not meant as accurate representation of actual features of the mountain so named.)

Subject matter plays an even more critical role in whether or not an object or picture-image stone is suitable for suiseki or ‘viewing stone’ status. Stones most often suggest a subject from the natural environment. In fact, the list of man-made objects is almost exclusively limited to kuzuya-ishi (hermit’s hut), funagata-ishi (small boat) or toma-bune (thatched boat) and hachi-ishi (bridge stone). The reason for this is that each has long been associated with classic Chinese and Japanese landscape painting where they are used symbolically to indicate both man’s presence and his relative insignificance within the vast grandeur of nature. In this sense, they are, themselves, actual natural elements of the environment. Other than a rare figure stone, perhaps the only other objects that readily come to mind are tsukubai (stone basins), but it can be seen that they serve a similar function within the more limited environment of the Japanese garden or temple surrounds. It is important to note that even these commonly acceptable man-made objects are apparently included as suiseki only if the stone is a keisho-seki (object stone); I do not recall ever having seen a monyo-ishi (picture-image stone) formally used within the narrower interpretation of suiseki [see sidebar, pg 6].

Within the framework of ‘viewing stones’ – as derived from Japanese precedent, not from the far broader and inclusive Chinese approach – in addition to these established suiseki object forms, we can display many more types of keisho-seki plus monyo-ishi. However, the common traditional thread that the stone represents natural objects or environmental phenomenon continues to provide the core consideration for acceptability. Despite this expansion of subject matter, if you look at a typical list of Japanese stone classifications you will see that no actual categories of man-made objects have been added to these we have already discussed as appropriate for suiseki! In practice, one may occasionally see an individual stone representing a ‘tea caddy’ or some other traditional object, but this is exceptional. Therefore, to consistently follow Japanese precedent, it would seem appropriate that we accept stones that retain some association with the Japanese, Chinese and Korean cultures from which we have adopted our own developing version of stone appreciation. Subject matter might be consistently expanded to include references to other cultures, seminal or nearly forgotten, from the distant past – such reminders might lead to philosophic ruminations on...
transient, ephemeral existence of man. In time we might explore ways to incorporate aspects of our own historic culture and philosophy, including subject matter from our own experience: Amerind myths and culture, folktales; westward expansion. However, it seems to me that a distinction, however blurred, must be maintained between a reverential approach drawing upon a tradition or remoteness in time on one hand and a wide-open acceptance of ‘anything that looks like something’ on the other.

Poetic and generic descriptions are attached to object stones, particularly human forms. But, curiously, as has been mentioned above regarding landscape stones, as a given representative image becomes more specific with reference to an object or, in the case of a human-figure or image stone, to an actual existing image (photograph, painting, or in the flesh) of an individual, the stone becomes to that degree less a viewing stone. Therefore, while a stone might evoke one’s visualization of a Saint Francis or even a generic madonna and remain within the purview of viewing stones, if it presents an unmistakable profile of the George Washington as we know him from contemporary portraits, it may be too specific. Ambiguous and evocative stones keep the viewers interaction with the stone alive; fixed images are both the beginning and end of the conversation’! Remember this handy rule of thumb: “madonna okay; “Madonna”, no way!”

Cloudburst! Now for what is not a suiseki and not even correctly a viewing stone: Roswell Aliens, E.T., airplanes, skyscrapers, Paris Hilton, your personal initials (whether in Romanized alphabet or kanji), I-Pods, Snoopy, etc. No matter how awesome, cute or perfect the stone may be, the subject matter is inappropriate for inclusion under my concept of ‘viewing stones’. This may include George as well. I suggest that George – although in his case, the heavy cultural overtones redeem him –and all the rest be expunged from the viewing stone galaxy. They are more accurately at home in a much wider universe that includes a whole bunch of space junk known as mimetoliths.

Mimetoliths are all stones and natural rock formations that simply ‘look like something’. The term, derived from the Greek mimetes (an imitator) and lithos (stone), was coined by Thomas Orzo MacAdoo and first published by R.V. Dietrich, a prominent geologist, in Stones – Their Collection, Identification and Uses (1989, ISBN 0-945005-04-0) a great, user-friendly background resource for all stone lovers. [Note that you may Google mimetoliths to see his extensive website.] The term of mimetolith is nearly all-inclusive as it covers stones, crystals, minerals, fossils, microscopic cross-sections, mountains and entire geographic areas. Many viewing stones and some suiseki could be considered to be mimetoliths, but these would represent only an infinitesimally small ‘aesthetic upper crust’ of mimetoliths. In fact, even GuyJim’s ‘silly-seki’ are quite sophisticated by comparison!

Snaffleoffagus, Lake Hill– a mimetolith from 'Seasame Street'

More pertinent to our discussion, almost all likenesses of man-made objects are properly suited for designation as mimetoliths. Stones that look like space shuttles or Mickey Mouse are best enjoyed as marvelous mimetoliths, not viewing stones. Old time club members may recall Chuck Kantzer’s dagger stone from Dumont Dunes. While it is a mimetolith and, I have always believed, unsuitable to be displayed individually as a viewing stone, such a stone might occasionally be incorporated into a multi-stone display where context adds interpretive meaning – in a sense a
stone accent piece within a stone display. Further, any in the list above—with the exception of Paris Hilton—could be presented with appropriate explanation in a display designed to attract interest, especially to engage children. With the adage that one has to learn to crawl before one walks, I keep a sub-collection of such stones reserved for children’s workshops.

Finally, in a different vein, the expansion of classification from suiseki to viewing stone also opens the door to non-representational forms and patterns. Unlike the more specific keisho-seki and monyo-ishi, non-representational stones have a potential that parallels that of suiseki in that, lacking a fixed image, they leave room for the mind to wander into the realms of pure emotion and the philosophical—what we might call the ‘invisible’ world we occupy. The other major non-suiseki (non-landscape) group that falls under the umbrella of viewing stones is shikisai-ishi (color stones). I would argue that ‘color’ stones are a bit different because any representational aspect is, by definition, secondary or non-existent. These stones are seldom subtle or ambiguous because strong color, by its nature, stimulates an immediate sensual response that leaves little room for further experience or exploration. Note, too, that with color stones the imperative for a quality material, surface wear and balanced form is essential. For me there are still many unresolved questions as to what or when a subject might be accepted within the realm of viewing stones, not a mere mimetolith. Always, the quality of the stone—its material, wear and aesthetic whatever—may be the deciding factor. Certainly, a ‘passage of time’ factor seems appropriate and probably necessary. Maybe we need to impose an arbitrary rule such as that any man-made object created after 1900 (you choose the date) is not acceptable. The date of 1900 seems about right for me because that is around the rebirth of modern suiseki and is also close to the historical break from a predominately agrarian past and the beginnings of the whirlwind world of today. For me, suiseki, viewing stones and, yes, even the occasional mimetolith, may provide a welcome port in that storm.

GuyJim

* * *

GuyJim’s Suibanics for your pleasure:

Hernia-ishi - a stone too large to be classified as a suiseki; a stone too large to be carried by an intelligent man—but that won’t stop most of us from trying!

Sciatica-seki - a stone (usually a hernia-ishi) too large or cumbersome to be carried by one person, but collectible by two individuals carrying the stone at an awkward angle between them.

Harry-ishi – Aiseki Kai slang for a hernia-ishi or sciatica-seki.

The views expressed in this column are personal, perhaps irreverent, irrelevant or just plain wrong and do not reflect the consensual view of California Aiseki Kai. Send your viewing stone questions (or comments) for GuyJim to jimgreaves@roadrunner.com or 1018 Pacific Street, Unit D, Santa Monica, CA 90405 (310) 452-3680

Sidebar:

It could be argued that it would seem consistent and logical to include celestial and weather-pattern stones under suiseki. Unlike most subjects of monyo-ishi both categories are of the inorganic world; they are both phenomenal and universal. In fact, they may be the most universally comprehensible subjects—to the isolated South Seas’ islander, an Inuit on the tundra or ice, or a farmer on the Great Plains, the weather and the sky are certainly more a presence than mountains! Most would agree that contemplation of the heavens and the variations and vicissitudes of weather has the potential to transcend the immediate ‘image’ and transport one into the wider natural world and define one’s place with it. What is interesting and exceptional is that celestial views and weather phenomena can only be represented by monyo-ishi; perhaps for this reason—also their relative rarity—they were inadvertently left out of the ‘pure’ suiseki equation.]
Photo Gallery from the Collection of The Ragles: Stones from Japan
permit contemplation, retrospection or meditation. A stone in any category that stimulates your mind, imagination and/or your emotions to visualize an expanded, glorious scenic vista in the boundless space surrounding the stone is a suiseki. Jack described the scenic vista as the majestic, invisible panorama that exists in one’s imagination inspired by our life’s experiences. At the convention, Jack then projected and discussed about 80 slides using his diagram as a guide. Jack then noted that each system of classification that Aiseki Kai has studied so far – Saburo Ei, Covello and Yoshimura, and Murata/Naga – held the view of ‘Suiseki & others’, though the ‘others’ have not always been the same. Even though Larry has presented a compelling case for using the Ei chart for the Japanese standard, Jack feels that it does not work for him as the Japanese descriptions are uncommon and difficult to define, and it is limited to suiseki only. Jack said that his and Sachiko’s classification system is a work in progress and that it will change as they mature and their collection grows.

Jack feels that the secret to stone collecting is to find a classification system that works for you and use it. Load your mental database with images that help you find good stones. A classification system includes: the grouping, category, sub-category if any, poetic name, dimensions, and source of the stone. “Though we travel the world over to find beautiful stones we must carry the beauty with us within…our heart and …our soul or we find them not. A system helps develop your data base of mental images”. After you are enlightened, you will not need a classification system. It will be intuitive.

Jack noted that a stone in the exhibition was labeled zansetsu-seki and translated as ‘left over snow’ by Sachiko matches the Japanese dictionary definition of ‘lingering snow’. That term will probably be added to Jack’s diagram. The other term in the Aiseki Kai newsletter, sekkei-ishi, is defined in his dictionary as a snow valley (gorge).

Jack needs only to find a sekkei-ishi to facilitate defining such a stone.

*          *          *

Jack used three of Jim Greaves’ celestial pattern stones as examples of his ideas [bottom, left]. To Jack they elicit the perception of an unseen, intangible landscape – the entire universe/boundless space created within his imagination. Thus Jack will categorize celestial stones within suiseki in the next version of his diagram. Jack’s goal is to enjoy stones to the greatest extent and to increase his understanding to maximize that enjoyment.

After the convention was over Jack and Sachiko toured Vienna while Willi and Gudren motored home with their car full of stones and paraphernalia. They walked everywhere and saw everything including a mine where the 3rd Reich was trying to build the first jets. In Germany they saw the Benz home, which is filled with stones, teapots and antique kusa-mono pots. They stayed at a lakeside hotel with a gorgeous view [above] and helped Willi and Gudren set up a stone show in which Jim and Alice and Don Kruger had very popular stones. They all toured Heidelberg castle and garden and then on to a wine village where each house was a winery. They had to try lots of wine and all the local epicurean specialties, of course. A visit to a Chinese garden in Manheim [at right] and a market day in a country village completed their tour.

*          *          *

Jack closed with the news of a huge solar power plant that is to be built on part of the Yuha where there is good stone collecting. The plant will cover about 2700 acres. He thinks the area will probably be graded and fenced soon and suggested we plan a trip in November rather than our usual Spring excursion.
**The Object of Our Affection** continued from pg 1

selected object shapes as landscape scenes depending on how they are shown. For example, according to Sudo, a boat stone in a daiza is an object stone but a boat stone in a suiban is a landscape scene.

Jack’s comparison of a landscape stone and a pattern stone during his program really got my attention. Jack made his point beautifully, while quoting Uhaku Sudo’s phrases, “A grand view of nature” and referring to the Keido concept of “endless scenes” when describing the emotions he felt while viewing Jim Greaves’ celestial pattern stone [pg 10]. I can understand the feeling. Jack had everyone on the edge of their chairs when he asked, “If I see this grand view of endless stars doesn’t that make this stone a suiseki?” – an emotion similar to Sudo’s words printed in our June issue, “Stones become suiseki only when a person stares deep into the core depth of the stone in contemplation and sees and feels something.” Hideko Metaxas translated Sudo’s remarks for an article in Golden Statements (March-April ‘07) on what she learned from him at the 3rd Stone Appreciation Symposium, 2006. She explained, “The something was yugen”.

Yugen can be defined as mysterious or suggestive with a minimal amount of information, but always captivating. Jim’s stone defines yugen better than I can - it is, after all, an endless scene, by definition. However, yugen does not change the classification from monyo-seki to suiseki.

Ideally, every stone in our collections should evoke some emotion. How we respond to a stone is predicated on our life experience. If the emotion is deep, perhaps the stone has yugen, an essential aspect of most Japanese culture.

What we are looking for here is masterpiece. Let’s not change the classification of a stone because it moves us, let’s call it a masterpiece.  

*Larry Ragle*

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**Coming Suiseki Events**

**Beyond the Black Mountain: An Appreciation of Color, Pattern and Form in American Viewing Stones**

**LECTURE:** The Art of Stone Appreciation, Sept 7, 1-2:30. Yoshimura Lecture Demonstration Center.

**WORKSHOP FOR KIDS:** Viewing Stones, Oct 11, 10-12. Yoshimura Lecture Demonstration Center. Fee: $19 (FONA/NBF $16) Limited enrollment: ages 8 -14. This workshop will be taught by Jim Greaves, a stone collector and master of viewing stone display. Participants will learn about stone appreciation and create their own display to take home. All materials provided.

**GALLERY TALK:** Viewing Stones & the Art of Display. Oct 11, 2 - 4. Special Exhibits Wing. Free. For details, see bonsai-nbf.org/site/calendar.

* * *

**International Stone Appreciation Symposium**
3 exhibits, including a special solo exhibit by Jim Hayes, workshops, critiques, vendors, banquet, auction. 15 informative programs headlined by Seiji Morimae (Japan), I. C. Su (Taiwan), Xiaoshan Yang (China) and Peter Warren (U. K.). Also featuring Kemin Hu, Thomas Elia, Hideko Metaxas, Pat Coen, Sean Smith, Jim Doyle, Arthur Skolnik, and William N. Valavanis. For date, place and contact info, see page 12.

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**Refreshments**

Thank you Cary & Steve Valentine, Tony Peredo, Harry Hirao, Joseph Gaytan, Ragle, and Sachiko & Jack Dennis for the July goodies.

August treats will be hosted by Kyra Haussler, Bruce McGinnis and Joseph Gaytan.

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**Contact People**

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<thead>
<tr>
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**Newsletter Committee**

**August Contributors:** Linda Gill, Jim Greaves and Larry Ragle.

**Mailing:** Flash Partch

**Editor:** Nina Ragle

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We hope you will participate. Please send any submissions to ragle@cox.net no more than 10 days following our monthly meeting. Thank you!
Coming Events

NANPU KAI
68th Nisei Week Japanese Festival, Bonsai ‘08, Aug 23-24, 244 S. San Pedro St., Little Tokyo, Los Angeles, Japanese American Cultural and Community Center. 10 -5 both days.

REDWOOD EMPIRE BONSAI SOCIETY
Silver Anniversary, 25th Annual Bonsai Show, August 23-24, Santa Rosa Veterans Memorial Building, 1351 Maple Av., SR Sat 10-5, Sun 10-4. Demos 1:30 each day by Kathy Shaner. Door prizes and raffle. Large sales area. More info: Bob Shimon 707.884.4126 or email: shimon@mcn.org. See web page: rebsbonsai.org

AMERICAN VIEWING STONE RESOURCE CENTER

SAN DIEGO BONSAI CLUB
43rd Annual Fall Show, Sept 27-28, Balboa Park, Casa Del Prado, Rm 101, San Diego. 10-5 Demos 11 & 2 each day. Sales area. Special exhibit in memory of Mas Takanashi. For more information: Joan Berkowitz 760.431.1014

Sept 24-28 Saint Vincent, Italy ~ Bonsai and Suiseki Exhibition. For more info see the event web site: bci-ibs2008.it/home-en.asp

INTERNATIONAL STONE APPRECIATION SYMPOSIUM
October 2-5 at the Harrisburg-Hershey Holiday Inn, Grantville, PA. Exhibits, workshops, critiques, vendors, auction. For more info: Glenn Reusch at 540.672.5699 or email stoneshow2008@aol.com (more on pg 11)

CONEJO VALLEY BONSAI SOCIETY

GOLDEN STATE BONSAI FEDERATION
Convention XXXI, October 30-November 2. Modesto, Doubletree Hotel, 1150 Ninth St. Boon Manakitivipart, Martin Schmalenberg and Tak Shimazu. Exhibit, demos, workshops, bazaar, field trips, critiques, raffles, auctions.