



Holiday Party



January 25th
Help set up at 5:30
Party begins at 6:00
Dinner at 6:30
Raffle after that

Come celebrate the end of another amazing year and the beginning of a new one. Remember this is a **potluck** so bring a favorite dish to share and utensils with which to serve it. The club will provide all the soft drinks, plates, napkins, flatware, etc., but please bring your appetite and....

Party Raffle



Don't forget, this is our annual fundraiser. Please donate anything you think will be appreciated by your fellow club members and be ready to buy lots of raffle tickets. This is a great way to help support our club activities. It is also a lot of fun! And speaking of supporting our club activities....

Dues are Due

This is a request to you folks who get the hard copy of the newsletter who have a computer and could easily be *e~subscribers* to please rethink your membership needs. The more of you who are *e~subscribers*, the better for all. We hope you will consider going green. Save a tree and our resources. We really appreciate your support. Thank you.

Please send \$10 payable to California Aiseki Kai
c/o Nina Ragle
P.O. Box 4975
Laguna Beach, CA 92652-4975

Collecting Trip ~ Save The Date

We are going on a collecting trip to the Yuha Desert on March 10-11. **Joe James** will lead the way. This event will follow the **Chiara Padrini** lecture at the Huntington on the evening of March 7th. Details next month.

Participation

Thanks to all of you, 2011 came to an outstanding climax ending with yet another great show. We had our best membership participation, 43 exhibitors, and we had a number of members who didn't exhibit but participated as docents, thanks to **Linda Gill**. Thanks to everyone who pitched in, beginning and ending with **Marge Blasingame's** crew, **Jim Greaves** and **Don Kruger** who spent the best part of two additional days fine tuning the displays, **Richard Aguirre**, who made the handsome labels and **Jack** and **Sachiko Dennis's** final day chili buffet.

I can't prove it, but I think we had our best ever attendance, in both interest and numbers. Just look at the crowd shots (photos on pages 9 and 10). The slide show was well attended and received, generating a lot of questions and discussions after each showing. On the last day, while acting as a greeter outside, I noticed that there were many people who came directly to our door, just to see our exhibit. We have a following.

But with the crowds comes concerns. Read **GuyJim**. I agree with everything **Jim** wrote; first, the areas where we need to improve our displays and second, that we need to be more attentive to our guests, all the time, crowds or no crowds. As docents and security, we just need to remember why we are there. To improve our displays, we need to work on our display techniques this year so that everyone has the needed material and understands how to finesse each display. If that doesn't help, there may be more stones 'under the table'. (With the new venue, see below, a more strict selection process may be invoked.)

Sad to say, we may be at the end of our sweet run in Friends Hall. There is a plan to tear it down this year but maybe we will have one last fling on its shin breaking floors next December. (Permits are yet to be finalized. Hope springs eternal.) **Jim Folsom** and his staff, **David MacLaren**, **Danielle Rudeen** and **Evie Cutting** are always keeping our needs in mind. When they learned that Friends Hall was scheduled to be razed in November 2012 they made plans for our show (and CBS's bonsai show) to be held in an alternative location, the Botanical Center, long before we heard the news. So, no worries. We will return.

Happy New Year. See you at the potluck!

Larry Ragle

Tecopa Hot Springs Collecting Trip ~ November 5 - 6, 2011

Richard Aguirre took the group of nearly 2 dozen to a new location. **Phil Chang** said he found a couple of keepers. **BJ Ledyard** said, "The weather on Saturday was glorious. It was fun just to romp around among the wildflowers and mines. The hot springs were very relaxing, and the Date Farm was amazing -a real oasis." The following report comes from **Buzz Barry**.

"We had very nice weather for our stone hunting. **Richard** had met **Jim Ito**, who was building a vacation house in Tecopa and acted as our host and guide. He was very gracious and arranged for our group to visit an interesting house/project of a friend of his in the morning, before hunting. We toured the house, which was distinguished by the use of large beams brought from the owner's property in Lake Tahoe, and by a beautiful room for bathing in water piped in from the hot springs. There were three or four large baths, nicely tiled, each holding spring water of a different temperature. The room was equipped with a built-in speaker system and the acoustics were studio quality.

After the house tour, we drove on some gravelly back roads to the house of a woman who had grown up in Tecopa and whose parents had collected quite an eclectic collection of desert glass and stones in a variety of colors and shapes, which she was pleased to show us.



After that, we headed out in a caravan to a collecting area just below an old mine entrance. We spread out and hunted over desert terrain for a good while until lunch time. Then we moved on to another spot to see what we could find.

A definite highlight was our potluck dinner on Saturday night. We had plenty of good company and food and drink, including **Jack's** justly famous chili, both red and white. The setting was an

outdoor area in front of a stage where the hotel puts on a music festival in the Spring. We had hay bales and chairs to sit on around a large fire built in a drum from a washing machine with holes punched in it. The heat radiated from it just like a pot bellied stove and warmed an otherwise very cold desert night. After dinner, some of us took advantage of the hotel's pools, which looked like Jacuzzi's without the jets, fed by the natural underground hot springs—just the thing to sooth the muscles after a day of energetic stone hunting." [Photography: Richard Aguirre]



The 1 inch wide inner margins are designed for use with a 3 hole punch.



Our 2011 Huntington Show

Photo credits: Peter Bloomer, Buzz Barry, Wanda Matjas and Larry.



John and Carol Mortensen



Cheryl Manning



Bruce McGinnis



Ken McLeod



Don Kruger ~ Year of the Dragon



Kathy Benson



Ted Iwaki



Paul Vasina

continued on page 9

Guy Jim

2011-12 Huntington Show: Random observations and criticisms:

The caliber of the individual displays continues to improve and the overall level of the show, whether or not the proverbial ‘best ever’, at least approached that level with its balance and openness. The show has for some time reached a plateau, each year there are slight ups and downs, but the overall effect has remained level. Any future curve of improvement may reflect changes in the venue, but more likely, will come through individual care and refinement rather any quantum leap. Below are a few observations of where we might seek improvement.

Linda Gill did a great job gathering sufficient bodies for the docent/security detail. However, there were numerous times when the actual security presence within the exhibit was insufficient or, even with more than enough members present, inattentive. Having had an item stolen at GSBF while two inattentive ‘security’ volunteers were present, I can only urge that those assigned to security remember that keeping an eye on the show is their number one priority, not chatting among themselves (especially sitting in a cluster) or even talking about the show with the public.

Although it does not comport with current Japanese practice, in our past shows a scattering of larger trees around the perimeter tables added measurably to the overall ‘look’ of the show and public appeal. This year we lacked the larger trees; in order to create more visual variety and rhythm I reintroduced a few vertical group displays from past exhibits- – but, the trees were missed.

With regards to sand, even after it has been discussed ad nauseam at club meetings, a few members still fell inexcusably short: employing poor grade sand of coarsely mixed color and particle size, failing to sufficiently fill the *suiban*, failing to level the sand, or piling up too much sand in an attempt to hide stones that were obviously too deep for the selected *suiban*. We may always have a continuing debate of appropriate sand color or grain size, but with a year to prepare, these basic problems should have disappeared by now!

I’m personally not fond of the proliferation of painted black *daiza*. I would prefer that they be reserved for special, problematic pieces and not become ubiquitous. These *daiza* are often better fitted to the stones and undoubtedly easier (and therefore cheaper) to make and are quite suitable for personal enjoyment, but when too many are present they perceptibly lack the

refined warmth of finished wood complementing stone. (If you are a club member initially attracted to the black *daiza* after having seen their use to display **Ralph Johnson**’s collection of malachite, understand that his is a special case where the stones are usually presented en masse. His selection of the uniform black finish de-emphasizes the *daiza* because too many variations in wood types and finish would detract from his purpose to focus on the malachite. If the same individual malachite viewing stones were to be routinely displayed within our setting, a natural wood finish would be preferable.)

Arguably, too many ikebana *suiban* and *doban* were used and several were inappropriately matched to their stones, often being too big for small stones and thus competing with them. Some usage seemed random and convenient rather than based on any considered choice. Another general reminder: with few justifiable exceptions (boat?), non-landscape stones are not traditionally displayed in a *suiban* or *doban*. (I hope to explore this question in a future **GuyJim**.) If you feel criticized, feel better knowing that I, too, was beat-up for displaying an object stone and a figure stone inappropriately in *suiban*. In truth, I was knowingly flaunting the rules and expecting to be criticized. I had warned **Carol** and **John Mortensen** that my placing of their Harp Seal Pup (see pg 3) in a *doban* with sand was technically ‘wrong’; however, it follows my personal belief that aquatic creatures (more commonly a turtle, frog) have a logical place within a *suiban*.

My other faux pas, far more arcane, was in regard to the *tsukubai-ishi* (water basin stone) in my Japanese Garden Group. Interestingly the problem is not with the stone itself, but with the use of the little bamboo ladle (see pg 9). **Nina** pointed out that the presentation of the *tsukubai-ishi* within the little *doban* with the accompanying ladle is inconsistent with current Japanese practice that suggests that a water basin should either be shown (a) in a *suiban* without the ladle or (b) on a *daiza* if the ladle is present. A water basin stone is considered to be an object stone and as such it is therefore expected that it be shown on a *daiza*. The identification of the stone as an object is reinforced by the presence of the ladle. Conversely, **Nina** affirms that according to Mr. **Sudo**, since a ladle explicitly signifies that the stone is an object and object stones cannot be shown in a *suiban*, to have displayed

the *tsukubai-ishi* with a ladle as I have done is improper. My retort is that in this particular case, the style of basin is that of a less common, tall type and I felt that any additional height from a *daiza* would have looked absurd – prior to the show I had experimented with elevating the stone to *daiza* height and rejected it. For exhibition to the general public, my choice will remain to use the *suiban* to suggest a garden setting, fill the basin with water and add the explanatory ladle, for without it the stone might be indecipherable!

Again, as was the case with the 2010 show, we had half a dozen ‘formal’ tables that presented the public with relatively flat, amorphous stones in *suiban*. Regardless of their inherent quality, ambiguous *suiseki* without sufficient explanation or context remain rocks in sand to the ‘general public’. In a show of our size, too much apparent sameness is ‘death’ for the public who are not *suiseki* cognoscenti immersed in the subtle, literal ‘in’s and out’s’ of island stones versus mountains or coastal rocks. For this type of Japanese inspired ‘purity’ to have a chance to be meaningful, I believe there must be either more informative labeling or some form of comprehensive didactic introduction to the exhibit.

Finally, the problem area causing me the most distress was the increase and generally inappropriate use of pillows/cushions to present stones, instead of using traditional *daiza* or *suiban*. This topic requires a more detailed discussion so I will incorporate specific criticisms within a broader discussion next month.

The Grumpy Guy Jim

Wreck the Halls, the end of an era~

If the Friends Hall is demolished in 2012 as projected, we will be saying goodbye to an era and an old friend for no matter how poorly lit, it has proved an exceptional venue for CAK. We will also have to say goodbye to the long-standing set-up that has been refined by **Marge Blasingame** and her behind-the-scenes crew. The club will face a year or two of wandering before returning to an enlarged exhibition space in the entirely new complex planned for the entrance to the Huntington. (For more information go to huntington.org, select ‘About / Projects in Progress’ and find the Multi-purpose Room on the provided architectural floor plan.)

With the interim exhibit space likely to be in the Botanical Complex, the club must prepare for more complex logistics related to location and restricted parking. Importantly, more members will be needed for daily security because the building is more open and the

show may be scattered through several discontinuous rooms and/or levels. One bright side is that we will likely be able to devote a section to small stones and miniatures because of the security provided by the smaller *Flora Legium* (the room used for the GSBF displays).

The interim shows will present the opportunity and need to experiment with different formats that in turn will necessitate new approaches to our (non) selection process. The total count for this year’s show was 175 stones; a bit less than several past years when many members have displayed collections of smaller stones. In the future, there will likely be a need to reduce the number of entries per member (applicable especially to myself). In this past show the absence of many displays, especially multi-stone stands, from a half dozen members who have normally participated points to the impending crush. By a quick count based on earlier shows it is estimated that, collectively, this year’s temporary absences accounted for a reduction by as many as 40 stones! Clearly, the notably open feel of this year’s show resulted from this uncoordinated happenstance. Unfortunately, the number of displays may have to be reduced just as club members are expanding their capability to present stones. With the possibility of the show being scattered between several rooms and levels, we will likely have to abandon our cavalier ‘bring it and we’ll find a place approach’. Some process of screening and pre-selection will be required to optimally plan the contents of specific available spaces. As our last meeting falls in October, the club may find it imperative to complete much of the final selection by September ... so start thinking about your own display(s) now!

In closing, let me offer my personal thanks to all for your efforts, cooperation, support, and forbearance. That club members have tolerated 22 years of my often dictatorial approach without my person sustaining some bodily injury is a wonder; hopefully this process has been mostly benign, helping to rein in some of the potential chaos and create a manageable, consistent look for our show. I am pleased that this final show in Friends Hall achieved much of what has been best and distinctive about the Annual California Aiseki Kai Viewing Stone and *Suiseki* Exhibit. Thanks again,

A Grateful Guy Jim

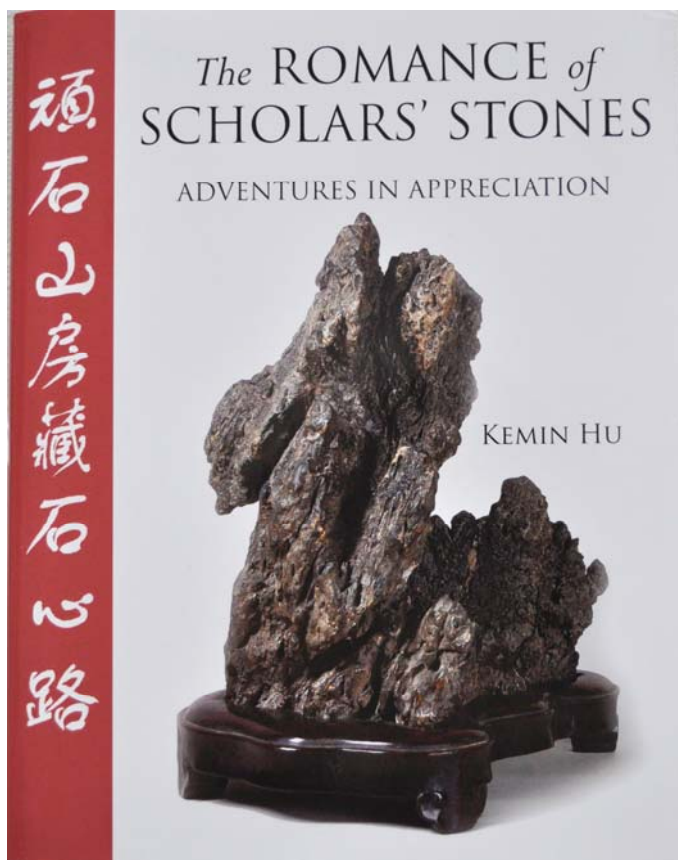
The views expressed in this column are personal, perhaps irreverent, irrelevant or just plain wrong and do not reflect the consensual view of California Aiseki Kai. Send your viewing stone questions (or comments) for Guy Jim to jimgreaves@roadrunner.com or 1018 Pacific Street, Unit D, Santa Monica, CA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

Book Review

by Rick and Mimi Stiles

The Romance and the Enigmas of Stone Appreciation

Our friend **Kemin Hu** deserves high praise for her longstanding efforts to tell the story of stone appreciation, and its origins in ancient China. Her latest book, *The Romance of Scholars' Stones* adds to the ongoing narrative. It also raises some intriguing questions about the essential position of collectable stones within the rarified world of fine art.



The recent Seattle Art Museum (SAM) exhibition *Luminous: The Art of Asia* showcased 160 master works from SAM's Asian Art collection including paintings, screens, sculpture, ceramics, stone, wood, lacquer and metal ware. This exhibition was the best-of-the-best from 7000 works held in the collection of the Seattle Asian Art Museum, SAM's subsidiary. Prior to this homecoming finale, *Luminous* toured internationally and received rave reviews in Japan.

The internationally recognized contemporary Korean artist **Do Ho Suh** (b. 1962) provided written commentary on a series of panels at the *Luminous*

exhibition. He points out that many of the objects on display were never meant to be seen as museum art. They are fragmented pieces, laden with history, taken out of context, and patched together to create a story "which may or may not be close to the truth."

Unfortunately, *Luminous* offered no examples of *suiseki*, *suseok*, or *gongshi* and such objects have no regular presence in SAM gallery displays. With few exceptions, these collectable stones are rarely seen at major art museums -- at least in the United States. This is an enigma for the stone appreciation community.

The Museum of Fine Arts in Boston (MFA) offers a few Chinese examples in the section it devotes to Asian furniture, and also one very large Lake Taihu stone displayed prominently on the front lawn. One MFA stone "Honorable Old Man" was highlighted this past year in the Gund Gallery when it was displayed with a set of nine hanging scrolls and one hand scroll by the painter **Liu Dan** (Chinese, born 1953). This was an exceptional event where the stone played foil as the model for the paintings, which themselves were part of the series, "Fresh Ink: Ten Takes on Chinese Tradition."

Kemin Hu's book presents photographs of more than 100 fine stones. These are objects of exceptional beauty, but little is really known about most of them. She speaks about the well-known Song Dynasty personage **Mi Fu** (1052-1107) and discusses the four judging criteria he used for stone appreciation. These include: *shou* (the quality of appearing slim and elegant), *zhou* (the quality of a wrinkled complex surface), *lou* (the quality of intricate internal interconnected channels), and *tou* (the quality of openness with holes and transparency). Over the years, numerous painters have depicted **Mi Fu** bowing to a large stone he admired as an elder brother. This image is certainly memorable. It has endured through time, along with the notion that he was mad for stones in the extreme. His commentary on these admirable qualities of stones is valuable.

However, many more things are known about **Mi Fu** than appear in this book. Few stone collectors may understand that he was also a major figure in the art of Chinese calligraphy. **Robert E Harrist, Jr.** and **Wen C. Fong** detail his important contributions in their book, *The Embodied Image: Chinese Calligraphy from the John B. Elliott*



Collection (The Art Museum, Princeton University). Examples of **Mi Fu**'s calligraphy can be seen today in institutions such as the Palace Museum in Beijing and the Metropolitan Museum of Art in New York.

Surprisingly, **Mi Fu**'s calligraphy art is still with us, but none of his stones have survived. How can this be? Stones are much more durable than paper, yet the stones **Mi Fu** cherished have been lost. They could exist somewhere, but they cannot be identified. How ironic that stone seems to be the ephemeral medium.



Yume no Ukihashi (Floating Bridge of Dreams)

There are exceptions. Certain historic stones like the Japanese national treasure *Yume no Ukihashi* (Floating Bridge of Dreams) from the collection of **Emperor Go Daigo** (1288-1339) now in the Tokugawa Art Museum in Nagoya, have been preserved. But far too many stones have no identity. No one knows where they originated. No one knows who collected them. No one knows who first placed them in an artistic context. No one knows who owned them over time. This is another enigma with collectable stones. They should have much to say, but so often they cannot speak.

These beautiful stones offer romance. They are lovely. But when they are disconnected from their history, scholarship becomes problematic. There is little of substance to grasp. Notwithstanding **Do Ho Suh**'s caution that "A common misunderstanding about the museum is that it is presenting the truth," having a firm handle on context can be very helpful. Without it, stone critique can become overly dependent on cues from mere physical appearance, salted with sketchy inferences.

Documentation standards for other forms of Asian art are far more rigorous. They stand in stark contrast to the usual practices for collectable stones. *The Orchid Pavilion Gathering: Chinese Painting from the University of Michigan Museum of Art* (University of Michigan), a two-volume compendium that was issued in 2000 offers a sterling example. Michigan owns one of the best collections of Chinese

painting anywhere, and its standards for documentation are truly first class. They include meticulously detailed analysis of the artists, *provenance*, published references, seals, inscriptions, colophons, and associated history. These elements permit the works to be understood in relation to each other, and also within the progression of the art form.

This bar is high. In the fine art world, without scholarly authentication and a record of *provenance*, you really can't be sure what you have, or what can truly be said about it. This seems to be one of the core reasons why collectable stones have trouble finding any secure recognition as fine art.



The Kunming Stone

The highlight of **Kemin Hu**'s book is her chapter "A Treasure from the Han Dynasty" in which she discusses the *Kunming shi* (Kunming Stone) aka *Yi Nan Shi* (Facilitate Male Stone) and the body of historic evidence associated with it. This stone was acquired in 2005 by **Sun Zhaojun**, from the **Li** family who held possession of it ever since **Li Shubo** purchased it in the late 18th century. The **Li** family's ownership is documented in a five-volume *Genealogy of the Li Family*, a compilation that "includes poems and testimonials in praise of the stone by well-known scholar-officials." These attestations also make the claim for a truly ancient primary collection date in the Western Han Dynasty (206 BCE – 9 CE).

The more distant end of the documentary thread comes from the translation of a near-contemporary Han history written by **Ban Gu** (32-92 CE), translated in *History of the Former Han Dynasty*



by **Homer H. Dubbs** (Waverly Press). This work describes the excavation of Kunming Pond in Shaanxi Province. During the excavation, several strange stones were uncovered including one that seems to match the description of the stone owned by the **Li** family, so many years later.

The **Ban Gu** description also matches the **Li** family claim that this was a stone with the magical power of being able to facilitate the birth of male children. Any object thought to have such power would have been priceless. It would have attracted attention. It would have been legendary. People would have fought over it. Scholars would have written about it. And indeed, the book cites various commentaries beginning in the Tang Dynasty.

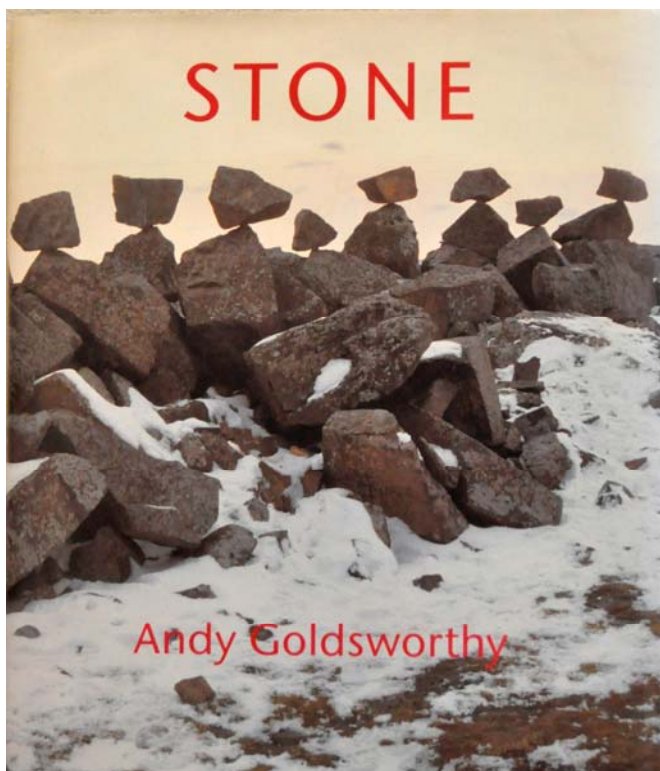
However there are gaps in the story -- some as large as 1200 years. It seems surprising that an object with unique magical properties could disappear without leaving a trace for such long periods. These gaps make one wonder if the **Li** family stone is really the original *Yi Nan Shi*. Documentation from the late 18th century forward appears credible, even though the legend of the stone's 2000 year-old Han origin may not be proven.

Clearly, *The Romance of Scholar's Stones* offers a visual feast. The troubling issues it raises do not diminish the delight experienced in viewing these lovely objects. Possibly, the true destiny of stone appreciation is just this private experience. Perhaps one should be content to join **Mi Fu** and the long parade of enthusiasts who have found personal satisfaction, each in their own time.

Today, there are probably more than 5000 museum-quality stones in the hands of private collectors in the United States. The dynamics of primary collecting are such that collections of this stature will never again be matched. Yields have diminished at many of the best collecting sites. Some of the premier sites have been closed permanently. Once the current generation of United States collectors passes from the scene, the golden age of primary collecting will have ended, and with it the opportunity to assemble a comprehensive index collection of American stones. The opportunity to preserve the best of these objects in a permanent institutional repository seems unlikely. Many of these stones, like those **Mi Fu** admired, seem destined to lose their identities, and disappear.

Although stones convey the impression of durability, they could simply be an ephemeral form of art. The genius **Andy Goldsworthy** has embraced stones and other natural objects as ephemera. Some of

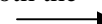
his pieces are permanently protected in places like the East Wing of the National Gallery in Washington, D.C. but he creates many of his contemporary art works outdoors in the expectation that they will be destroyed by natural processes. He preserves his artistic vision by taking photographs.



Perhaps we failed to understand the full meaning of **Seiji Morimae's** comment at the last International Stone Symposium when he said that “the opportunity to show a *suseki* is an opportunity to express your own ideas quietly” and “in some ways, the most important thing is not to display.” He may have been leading us to an understanding that stone appreciation only exists in the present moment.

Could it be that when we contemplate a fine *suseki*, we are engaging in an individual performance art, like playing the oboe? Are we the performers? Is the stone the instrument? If we create this art from our own personal capacity for perception, it only exists within the individual mind of each performer. No one can put a label on it. It's personal. It's ephemeral. It has no history. It needs no history. Concerns about posterity may be irrelevant.

In rare moments, some inspired performer may mimic **Liu Dan** and do a painting, or follow **Mi Fu** with praise in artful calligraphy, or imitate **Andy Goldsworthy** photography. We must accept the fact that these derivative expressions may outlive both the



performer and the stone. Most of the time this seems to be what happens. That thought should be humbling. Or some may see it as liberating. We face one final enigma. Stone appreciation may only exist in the present tense. In the moments when we study the fine stones in **Kemin Hu**'s book, we must confront our illusions about permanence, and ponder **Do Ho Suh**'s warning about the nature of museum truth.

* * *

Our Show *continued from page 3*



Peter Bloomer



Ralph Johnson



Jim Greaves

Throughout each day, whenever the aisles were full, Larry announced another showing of his program, "Understanding Suiseki, The illusion of Size", in the adjoining Overseers Room. It was very well received and added another level of understanding to a most appreciative audience.





Unseasonably warm weather brought thousands of visitors to our 6 day exhibition. We had loads of, "we come every year to see this exhibit" and loads of, "we had no idea this existed" and the usual, "I can't wait to get home and look at my collected stones with this in mind". Our club docents were kept busy with an inquiring public. Besides a loyal local following we are fortunate to have visitors from all over the country (thanks to the beautiful, albeit wind battered, Huntington Garden and popular Rose Bowl game and parade) We have had an outstanding 22 year run in Friends Hall. We are grateful to the Huntington staff who made it possible.



Japan ~ November 7-29, 2011

The **Ragles** spent 3 weeks in Japan stone hunting, stone viewing and stone shopping. The trip was punctuated with a visit with **Kengo Tatehata**, the editor of Aiseki Magazine. Thank you, **Wil**, for facilitating our meeting and this exchange. We could not have done it without you!

Prior to Mr. **Tatehata**'s 8 years as editor, he was a professional photographer. He said he enjoys collecting stones because it relaxes him. The magazine works closely with the All Japan Aiseki Association and helps to promote their two annual exhibitions, one of which takes place in a Tokyo department store, and the other in a more traditional setting in Okayama. The group has about 130 active members, and their exhibitions average around 80 stones.



Wil, Kengo Tatehata, Hideko and Tony Metaxas standing behind Larry and Nina Ragle

Mr. **Tatehata** also said that Aiseki Magazine has regular contributors who write about places they have been to collect stones. Thus, each month he likes to focus on one particular type of stone from a particular site. What we found totally amazing was that these most generous people actually share their collecting sites!

He commented that interest in suiseki has not changed over the years. He said that he thinks a contemporary classification system is primarily useful for beginners and that although he personally prefers only uncut stones, he is obliged to include some cut stones in the magazine. He also favors *daiza* display over *suiban* display because they require less space and are easier to show. He stated that abstract stones cannot be shown in a *suiban* and neither can an oiled stone since the water will simply run off.

We extended an invitation to Mr. **Tatehata** to

come to California to join us on a stone hunting adventure. We are thrilled to announce that he has agreed and he and **Wil** may be coming to visit us later this year. We are looking forward to their visit.

[Editor's Note: in the October newsletter, pg 7, Mr. **Tatehata**'s first name was misspelled. It is **Kengo**, not **Kenji**.]



Tatehata-san gave us these 2 stones, nice reminders of our meeting.



California Aiseki Kai meets on the 4th Wednesday of each month at 7:30 pm at the Nakaoka Community Center located at 1670 W. 162nd St, Gardena, CA. Second floor. We do not meet in Nov-Dec.

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January Contributors: Rick & Mimi Stiles, Jim Greaves and Larry Ragle.
Mailing: Flash Partch
Editor: Nina Ragle

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

Ragle
P.O. Box 4975
Laguna Beach CA 92652

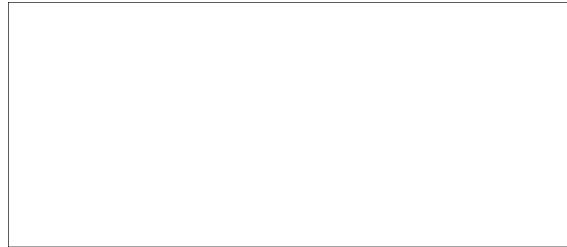
ADDRESS CORRECTION REQUESTED



Leaves no stone unturned

See our website:

aisekikai.com



Coming Events

BAIKOEN BONSAI KENKYUKAI

Winter Silhouettes, January 14-15 at the LA Arboretum, 301 N. Baldwin Ave, Arcadia. 10-4:30. Demos both days. Beautiful deciduous trees. Sales. One Aiseki Kai display. Reception Jan 14th, 6:00. Food and raffle.

BONSAI-A-THON XVI

GSBF Collection at the Huntington Fundraiser, Feb 25-26, 2012, Huntington Botanical Center, 1151 Oxford Rd., San Marino, 7:30-4:30. This is a fundraiser so bring donations! Please continue to support the Southern California Bonsai and Viewing Stone Collection. **Marge Blasingame** for info: margeblasingame@att.net or 626.579.0420

CALIFORNIA AISEKI KAI PRESENTS

Chiara Padrini on March 7, Huntington Library, Ahmanson Classroom. Reception to follow in Banta Hall.



Dues are Due. Become an e~subscriber and save a tree: Send \$10 to CA Aiseki Kai c/o Nina Ragle, P.O. Box 4975, Laguna Beach, CA 92652-4975.

CALIFORNIA BONSAI SOCIETY

55th Bonsai Exhibition, March 24-25, Friends Hall, Huntington Library and Botanical Gardens, 1151 Oxford Rd., San Marino. 10-4:30 both days. Reception on the Garden Terrace, March 24th, 7-9pm. We are all invited!



CALIFORNIA BONSAI SOCIETY

55th Anniversary Convention, April 11-15, 2012, Crown Plaza Hotel, Anaheim. We will participate in a viewing stone exhibition. To register, email: elizabethpartch@yahoo.com



Refreshments

We are looking forward to all the lovely, waist expanding goodies you will bring to our Annual Holiday Party. In addition to your favorite dish, please bring a serving utensil and your appetite. Please sign up with **Lois** for the 2012 snack buffets. What would a meeting be without a calorie break?

