

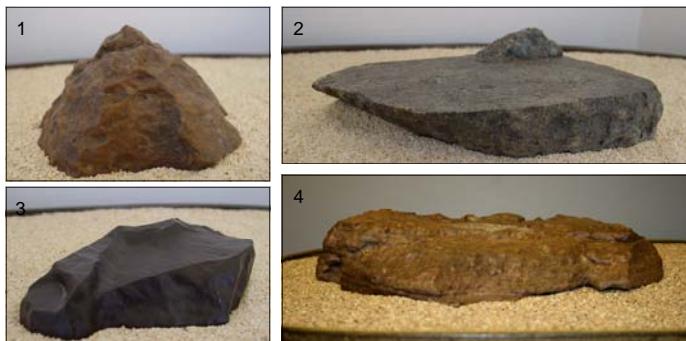


March Program

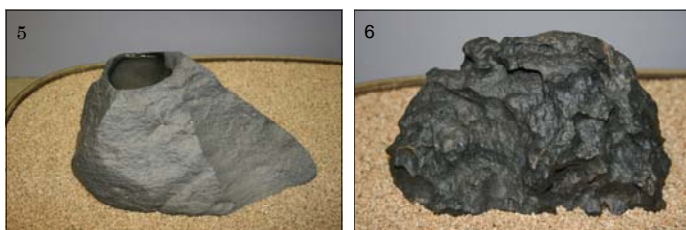
Jack Dennis will be the speaker on March 28th. **Jack** plans to summarize the highlights of the program he gave last June to the Iowa Bonsai Association in Des Moines to set the stage for the advancement of a basic classification guide that he uses in his lectures and talks and in classifying the stones in the **Dennis** family diary. **Jack** will explain his opinion about the artistic and visual characterization of stones and will relate his major ideas in his classification guide. **Jack** calls his presentation “Classifying Decorative Viewing Stones (*Kazari Keshiki-ishi*) in the Japanese Aesthetic, Custom and Tradition - A few Viewpoints with the Spotlight on Opinion and Personal Perspective.”

Stone of the Month

Please bring in your best Yuha Stones from our recent trip. If you missed this trip, perhaps you have a Yuha stone from a previous adventure. The first 3 are Jack’s:



4 & 6 are Larry’s and 5 is Nina’s. That one will go in next years show!



Thank you all for renewing your membership. You make our club special. Aiseki Kai wishes to thank the following donors who, in addition to their dues, generously contributed \$50 or more: **May McNey, Kay Komai, Ki Soon Um** and **Ralph Johnson**.

Buried in a Landslide of Yugen Part 12

Yugen in Japanese art implies mysterious skills that can be felt but not put into words.
The Many Mysteries of Suiseki. Why Aiseki Kai?

Tony Thomas - Guardian angel by day, pyromaniac by night.

About thirty miles north of Baker, California, and maybe a mile or two west of Highway 127 there is a simple monument, a memorial to **Tony Thomas**. It’s high on a hill side overlooking one of his favorite places, a makeshift campground in the Saddle Peak Hills.

Depending on your perspective, like most of the California desert, this spot appears to be a desolate, harsh wasteland. But **Tony**, when he first found this place along with his friends, **Melba Tucker** and **Cliff Johnson**, saw a treasure chest, an endless source of natural ventifacts. The sand was speckled with odd shaped stones. **Tony** was an emotional guy and had a temper with a short fuse, but he was at peace when out on the desert.

Tony had constructed a “dune buggy” out of a VW with an extended wheel base and heavy duty roll bars. He added a large basket behind the seats just for large stones. During the day **Tony**, with his friend, **Michael Schlegel**, would roam the hills to make sure everyone was safe. If you had a large stone or a bag full of stones he would pick you up and deliver you back to the camp.

If you have been on an Aiseki Kai rock hunt you know we have a “tradition”. The main event is not the hunt, it’s the party after the hunt. **Tony** was the “founder” of that tradition. While **Mary Christy** and her daughter, **Margurite Sousa** would bring a truck-load of food for a dinner - and lunches and breakfasts - **Tony** would bring a truck load of firewood and gallon bottles of wine. He would create a structure dwarfing most cremation pyres. **Tony**’s bonfires on the many trips, the wine, singing camp songs and telling jokes into the night gave birth to the character, the spirit and the camaraderie that define our club. Oh, and we found some nice rocks, too. Thank you, **Tony**.

Next: What we learned that first year.

Larry Ragle

February Program Notes

by Linda Gill



Chinese Scholars' Rock Presentation by Kemin Hu

Kemin Hu began her talk on Scholars' Rocks by telling us that Chinese Scholar's Rocks are called *gongshi*. *Gong* means respect and *shi* means stone. They are rooted in Chinese philosophy.

In ancient times, the Chinese believed that stones were the kernels of energy, bones of the earth. Stones have energy, spirit and life, thus we should respect and admire them.



Stones were often pictured in ancient Chinese paintings. One stone is illustrated as the root of a cloud and the stone itself has the shape of a cloud. The stone has lots of energy to even fix a "leak in the sky". It was said, in ancient times, that a lady, **Nu Wa**, was able to mend the mighty sky with a stone.

Confucius says "a clever person loves water" and "a kind person loves mountains." Stones are regarded as a miniature mountain. So people who love stones are kind people. If you like both, you are clever and kind.

Kemin showed an ancient painting of a man who asks a stone to be his companion. The old man is the famous Tang Dynasty scholar, **Bai Juyi**. He asks because he knows that when all the young people have left, the stone will be constant and be his faithful friend.



An 18th century scholar said he loved stone & bamboo and they loved him, too. She spoke of **Mi Fu** (the famous poet and painter of the Song Dynasty who was considered the ultimate connoisseur)

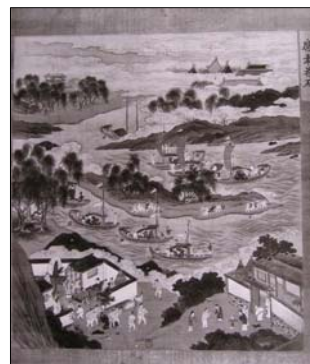
who said to a particular stone, "Oh my brother, I have been waiting to see you for 20 years" and then fell to his knees. And, she asked, isn't it better to be crazy about stones than to be crazy about money or power?

In addition to the influence of Confucianism and Taoism, *gongshi* was also associated with Zen Buddhism. A Zen stone does not have a fancy shape, it is more quiet in its appearance and it produces feelings in the viewer. Zen stones are commonly horizontal.

In the Song Dynasty a monk brought two Zen stones to Japan and they are still there. The beginning of stone collecting in China was during the Tang Dynasty, 618-907. A painting of the time shows stones are brought to

the emperor as a tribute by neighboring countries. There is also a picture of two ministers - **Yu & Li** - who loved stones. They are remembered also because they traded ministries. Two famous statues of these ministers are *lingbi* stones.

The Song Dynasty, 960-1279 was the Golden Age of stone collecting. A picture of that era shows large *taihu* stones being moved by boat from a house vault. The walls of the vault had to be breached to remove such huge stones.



Tu Wan's 'Stone Catalogue of Cloudy Forest' was originally written in the Song Dynasty.

During the Ming Dynasty (1368-1644) stone connoisseurship flourished. A catalogue was published that had drawings and notes on stones. The catalogue still exists but the stones have been lost.

Stone collecting became popular among the common people during the Qing Dynasty (1644-1911). **Kemin's** article on the earliest Chinese Scholars' Rocks appeared in the respected magazine 'Arts of Asia' titled "Yanshan: The Earliest Chinese Rocks", March 2007 issue. *Yanshan* (mountain shape ink stone) was more for display than for use. Although early ink stones were produced with mountains and basin; later the basin was omitted but the mountains remained. **Kemin** told us that the Palace Museum of Beijing paid 3.9 million dollars for the calligraphic work by **Mi Fu** which was an ode of *Yanshan*!

Kemin talked about the guiding principles of Chinese stone collecting. Stones are art by nature. Nature's work is often beyond our imagination. It surprises us. Human work touches only the outside of a stone while nature's work reaches deep inside the stone. Chinese scholars communicate with nature through their stones. Scholars' Rocks provoke creative thinking and imagination. They are enduring and scholars view them as lifelong mentors and friends. Stones mean longevity, love, or eternal friendship.

Historically, stones have always been an important part of Chinese culture and are often the subject of Chinese art.



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



Kemin also described some different ways to judge Scholars' Rocks:

According to **Mi Fu** the criteria are:

shou [slenderness]

zhou [wrinkles]

lou [channels]

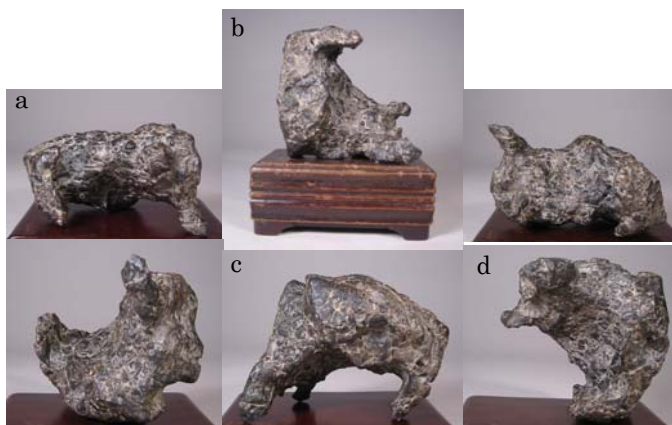
tou [holes and openness].

Kemin told us about the 11 foot tall *taihu* stone that is outside the Boston Museum. She said we know that it is natural because to secure the stone, they had to drill a foot into it near the bottom of the stone and took a core of stone out for anchoring. They found channels in the core where a person could not have reached them. She told us that deep inside channels can only be eroded by nature. [Ed: Apparently, the Chinese also appreciate natural, unworked stones!] Holes in a stone are romantic. They allow one to see moonlight through the openings.

Modern stones are judged by their shape, material, color & spirit, this last criteria is the most important. The good ones should be beautiful, elegant and even obscure often resembling objects, but not look exactly like them. Other considerations are "ugliness", clumsiness and rarity.

Kemin told us some stories about her father, a stone connoisseur. He always told his wife that the stone was a bargain! Once he wanted a stone but did not have enough money with him. He tried to ask the dealer to keep the stone until he got money from the bank. He asked **Kemin's** brother, who was accompanying him, to stay in the store. But when the store was going to close, **Kemin's** father had not yet returned. So the dealer joked to **Kemin's** brother, "Your daddy sold you here!"

Usually the stone is positioned in a way described by the Chinese saying, "cloudy head & rainy feet". This means the larger part should be on the top and the smaller part on the bottom. Sometimes a common stone



This is the same stone in 6 different positions: (a) is digging , (b) is relaxing, (c) is stretching and (d) is looking.

can be mounted to make it unusual and a stone that looks as though it is moving is more interesting.

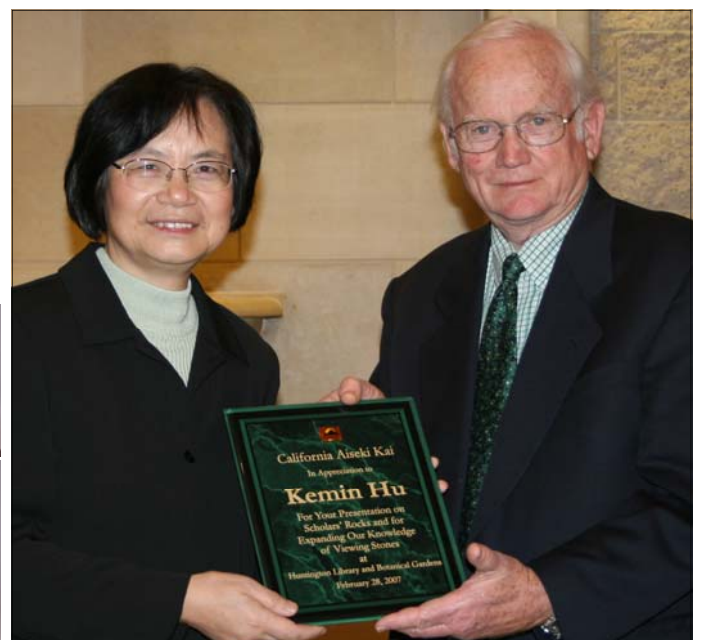
She talked about the importance of finding the just right position for the stone. In Chinese stone appreciation, choosing stone position is extremely important. Different positions will result in a very different appearance. **Kemin** showed us one stone with several different stands for different stone positions. This was only to emphasize the importance of stone positioning. But virtually all Chinese Scholars' Rocks are displayed in only one chosen way. Mountain stones are easier to display since they are usually horizontal. Meditation stones are best displayed flat as well.

She described 11 major types of stones; *Lingbi*, *Ying*, *Taihu* which comes from a lake, *Kun* which comes from a mountain and are no longer available, *Boshan Wen*, *Yellow Wax*, *Laoshan Green*, *Muhu* which comes from a lake, *Red River* which looks like pottery, *Fongli* which comes from the Gobi Desert and are agates & jaspers, mostly small with good patina, and some *Pertrified Wood* which also comes from the desert. Traditionally, the first four types are the most popular.

Kemin closed by telling us that although she was surrounded by beautiful stones when she was growing up, she did not become interested in them until later in life. "Without hunger, no taste", she said. Later, she missed the stones... lucky for us!

This was an exceptional evening. 140 guests attended the lecture and the reception that followed. We had the pleasure of meeting the delightful **P.Y. Woo**, **Kemin's** husband, and getting to know them both.

continued on pg 7



Larry presented Kemin with a plaque in appreciation for expanding our knowledge of Scholars' Rocks.

Ask Guy Jim

Dear Guy Jim,

I have attended several exhibitions, including the 5th World Bonsai Convention in Washington, D.C. and Stone Appreciation Symposiums in Pennsylvania. At each occasion, several awards were given to recognize the best stones on display. Closer to home, the Southern California Shohin Society and the Korean American Soosuk Club of Southern California have long given awards for the best stones in their annual shows. Wouldn't it be a good idea and increase interest if California Aiseki Kai developed an awards program?

Anonymous Ms.

Dear Ms. Anonymous,

In hiding your identity, I think you have subconsciously anticipated my reply so I will show you some mercy, avoid hysterics, and answer by simply presenting a slightly revised version of my article, *Some Thoughts on Judging*, in **Waiting To Be Discovered** (Winter, 1998):

While objective criteria for stone evaluation do exist, the true appreciation of suiseki and viewing stones is ultimately a personal experience. The appreciation of a stone is essentially a communion with one's own life experiences, it is contemplative, it is peaceful – If not by definition or even practice, at least in ideal theory, it should be a noncompetitive activity. Competition would seem to be the antithesis to stone viewing.

Stone evaluation may take two basic forms: (1) to simply judge what are the best stones within an exhibit or within a finite group or (2) to evaluate against some established standard accepted by the preponderance of collectors or connoisseurs. Obviously, through logical extension the use of the latter could be applied in the judging of the former.

Without a widely accepted standard providing an objective underpinning, competitive judging is apt to be too subjective and is likely to produce inconsistencies over a period of time. [Example: A mediocre example of a classification type, such as a waterfall stone, shown in an exhibition in 2007, might in the presence of weak competition be given a blue ribbon as best; in 2008, all ten stones entered in the waterfall category could be superior to the winner of the 2007 ribbon, yet only one stone would receive the blue ribbon – we would end up with a stone designated by a second or third place ribbon, or no ribbon at all, being ranked inferior to the previous year's winner.] Such results have been commonplace enough that annual awards can be seen to have no real merit over time, yet the judging process can still become a cause for hard feelings. [Once, I found it necessary to reject a display that was submitted for our club's annual exhibit, even though it had won a ribbon for Best of Show in another organization's exhibit in the previous year].

Undeniably, visible designations of merit such as ribbons do draw the public's interest and may lead to a positive questioning and learning experience; however, the public would likely be better informed through increased interaction with individual exhibitors. On the negative side, the presence of award designations may reduce a visitor's spontaneous experience and appreciation of the stone by limiting his or her initial subjective interaction. Finally, the concept of "winners" necessarily, and however inappropriately, also ascribes the connotation of "losers" to other stones.

Awarding a stone a blue ribbon is in its own right a bit incongruous: a stone is a found object; what you bring to it is perception. Unlike with bonsai, where an individual has to exhibit at least a minimum of skill and effort to keep a tree alive for a few years in order to exhibit it, with stones little or nothing may be required of an owner. Exhibiting a found or bought stone (object) is comparable to exhibiting a bought painting (object) created by someone other than yourself; in both cases you can be acknowledged as a person who recognizes the beauty of your object (*suiseki* or painting), perhaps as someone who devised the best way to show the object (*daiza* or frame), and as a discerning collector. (In the case of stones you might also be recognized for creating a particularly successful formal display). However, has anyone ever attended a fine art exhibition where a collected painting, for instance the best Rembrandt, was awarded a blue ribbon?

In truth, within the world of fine arts you will primarily encounter checklists of desirable features when the "art form" in question is not established, is insecure, or is being commercially promoted. Criteria for evaluation may be useful for refining our understanding, but they should not be used in a misguided, unnecessary attempt to validate stone appreciation... or worse, to create a "point" rating that purports to establish monetary value for a stone.

Suiseki and viewing stone organizations should preserve the essence of stone appreciation. Individual response should remain spontaneous and personal.



Undeniably, well-thought-out systems of evaluation will encourage a greater refinement of collecting. Certainly more objective parameters could be used to establish a threshold of merit to simplify the screening of stones for exhibition, perhaps in conjunction with some type of jury process. Noncompetitive "comment" sheets might provide pertinent information regarding individual stones and displays. Perhaps the jury, entire club, or outside reviewer could select a few stones of particular merit for special mention. Such recognition need not suggest a context of competition.

Don Kruger once suggested the simple, elegant possibility of having an honored guest(s) be given one or more chrysanthemums to be placed beside the stones most appreciated. All flowers might end on one stone or on separate stones. **Don's** key point is that the decision would involve and respect their spontaneous reaction, or more appropriately, interaction with the stone, rather than any analytical comparisons.

Suiseki and viewing stones are more than collectible physical material with objective value; they have subjective values that may be just as complex, compelling and refined as found in any of the fine arts. Great stones, and many lesser stones, have an ethereal quality that moves us on both conscious and subconscious levels. Even the most realistic, detailed, obvious, in-your-face mountain stone still requires some level of personal experience and interaction to be "received" by the viewer. No matter how many ribbons or points it has accumulated, that stone cannot be truly understood as "good" if the viewer has never experienced a mountain. Our stones are not mineral specimens, pumpkins or postage stamps. We should resist any attempt to apply a county-fair mentality to stone appreciation, where the best examples defy definition and transcend objective criteria.

Ultimately, the most profoundly effective stone in existence may be found to have a technical flaw that would disqualify it from serious consideration as a *suiseki* or even a proper viewing stone – perhaps it might have a sharp, broken edge or back. If we are able to forget the checklist, we may have the *suiseki* equivalent of the *Nike of Samothrace* or *Venus of Milo*. Ironically, if a high quality stone could be fully described by an "objective" system, it would still never qualify as a truly great stone ... for a great stone transcends its particulars and like the greatest art, cannot be totally defined.

Essentially, that was my 1998 article. My views since have not only held steady, but have strengthened. As more and more stones are being purchased, often already mounted on *daiza*, rather than collected in the field by those who ultimately display them, there seems

to be less merit than ever in bestowing awards. There is a place for all collectors, whether they comb deserts and streams or vendors and galleries. All may enjoy and enrich our world of stone appreciation by sharing both their stones and their passion with fellow collectors and the public.

GuyJim

Nobody Asked GuyJim, But ...

How to View a Viewing Stone Exhibit:

Don't make the mistake, common to gallery goers, of first viewing the stones from too close a vantage point – don't hug the tables and cases. One may view graphics, ceramics, or netsuke up close, but viewing stones, like oil paintings, are best understood when first approached from some distance. First look at the displays that are at some distance from you – those on the opposite side of the aisle or even across the room. (Of course you will likely have to walk closer to fully see and appreciate the stone). The key is to engage the stone at a distance that is sufficient to allow you to find the most natural perspective. Gradually approach to the point where the view pops into the same visual framework through which we observe actual landscape features. Then move in to look closely at the stone and examine surface detail. Only as a last step, check your impression against the label and, perhaps, see who is the collector.

* * *

Your editor's favorite feature: *GuyJim's* *suibanics*...

Sushi-ishi: (1) A wide variety of forms resembling *inari* sushi; unfortunately, they may only be exhibited in pairs! (2) Any stone which may be eaten without cooking; rare!

Wasabi-ishi: A hot desert stone which will singe your fingers; less common, but just as hot: a stone collected from a river in central California during August!

Damn-ishi: A catchall classification that covers all stones with characteristics ascribed to *doha-ishi* and *dan-seki*. More specifically, it is the classification of choice when you would rather not admit that your usual system is to just flip a coin to decide.

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@adelphia.net or 1018 Pacific Street, Unit D, Santa Monica, CA 90405 (310) 452-3680

COMMENTARY TO YOUR RESPONSE TO MY LETTER TO THE EDITOR

By JACK DENNIS

Dear Larry,

Covello/Yoshimura defines *chinseki* as an old Japanese word for a miniature landscape stone. Further, "Prior to the Meiji era (1868-1912) a variety of other terms were used interchangeably to describe miniature landscape stones, including *bonseki*, *bonzan*, *kaiseki*, and *daiseki*." This was during the time of the Samurai who have been credited with the changing of the art from the Chinese style to the subtle, austere, unpretentious and horizontal approach that we now know as the Japanese aesthetic. Also it has been said that the art went through a major redefinition in the 1920's and 30's. My reference tends to cause me to believe that *chinseki* was a term used to describe Chinese stones. In my diagram Chinese stones are identified as *shina-seki* or *chugoku-seki*. A garden stone (*niwa-ishi*) is defined in my diagram as: "Any viewing stone classification, category or sub-category or they may be just rocks or boulders to be displayed singularly or in concert with others in a landscape garden scene. Usually, those decorative viewing stones that are too large for inside viewing are designated *niwa-ishi* to be positioned in the garden landscape or to be placed on pedestals for garden viewing."

The classification system that I have characterized and defined is limited thusly: *sui-seki*: scenic landscape stones [in two groups; *keshiki keisho-ishi* (landscape shaped stones) and *umibe keisho-ishi* (seascape shaped stones)]; *buttai keisho-seki*: object shaped stones; *shomen mo'yo-seki*: surface pattern stones; *chusho-seki*: abstract stones; *shikisai-seki*: stones of color. A common thread that runs through all five of these classifications is the word 'natural' meaning to me as nature made them. I feel that an altered stone is a distraction that reduces or negates the propensity of the stone to be used as the catalyst for emotional contemplation, reflection and meditation in formal Tokonoma and Tea Ceremony presentations and therefore is reduced in its value. Here again it is the mood which is the essence of the ceremony. Everything contributes to an atmosphere of contemplation including any stone so exhibited. It is felt that, in the Japanese aesthetic, an altered stone should be classified by what its shape and color suggests as long as the skin of the stone has not been altered beyond hand rubbing and watering to develop the venerated patina of age. However altered stones just may not be appropriate for formal display but are viewable for what they suggest. Thus the beauty of a stone is based in not only what is seen but also by how it is seen where the free play of imagination helps to reconstitute the stone as the sum and substance of a natural panorama.

In addition I am of the opinion that if a stone can be described in the Japanese language it can fit in my system. Perhaps my diagram is an over simplification of a very complex area of interest but in the process of explaining its rationale I hope to answer in my presentation to the club, among other things, from my perspective the question: Are we Westerners making too much out of Stone Classification? My diagram goes beyond the five classifications in the manner of **Covello/Yoshimura** to identify and explain: *bi-seki* (beautiful stones); *niwa-ishi* (garden stones), *meisaku-ishi* (masterpiece stones), *yurai-seki* (historical stones), *yumei-seki* (famous stones), *chosen-seki* (Korean stones), *shina-seki* or *chugoku-seki* (Chinese stones) and *chokoku-ishi* (stone sculptures).

I have come to appreciate that a *shikisai-seki* (colorful stone) is more than just a pretty face. Its suggestive power is through its color not its shape. It has been said that highly polished and carved chrysanthemum stones are the only altered stones that are sanctioned in the Japanese tradition as a *bi-seki*, however, I can imagine how some may also distinguish other polished colorful stones and flower patterns as *bi-seki* as well. *Bi-seki* are not listed in my diagram as a classification but unaltered *shikisai-seki* which are described as colorful stones that suggest a natural scene or emotion such as dawn, dusk, night, spring, summer, autumn, or winter are.

Toy Sato is well known to us all and we certainly respect her perspective as a founding member of the club and we bow to her experience and education and will listen intently to what she has to say. I certainly agree with you and your statements regarding **Mr. Uhaku Sudo** and I, too, respect and have a high opinion of anything he has to say. The problem is to accurately understand it. He speaks in a most advanced Japanese language which is difficult for even the most astute English speaking Japanese to comprehend. **Hideko Metaxas** (respected interpreter and patron of the Japanese arts) has reported this to be the case in her Part One summation of **Mr. Sudo's** lectures in the GSBF Magazine.

From my perspective all viewing stones are but 'a piece of rock' in the geologic sense. To me a carved and highly polished piece of rock by mechanical altering is a sculpture made from stone (*chokoku-ishi*) and not a viewing stone in the Japanese aesthetic much in the same fashion as stones made from concrete and similar substances. I am not suggesting that we re-invent the art but rather that we collectively get it right in our own minds and to acknowledge that the art



COMMENTARY

continued from previous page

is undergoing tremendous change in Japan due to both national and international pressure. The very fact that the here-to-fore all inclusive term *suiseki* is gradually being replaced by *viewing stone* is an indication. This attitude is far from universal, however, and uncompromising differences of opinion is common in Japan because there are cogent and passionate arguments for both sides.

Thank you for this opportunity to espouse my thoughts and for inviting me to present them to the club at the March meeting. It is my hope that we can collectively examine some of the splits in the road and see if we can merge them in the same direction towards luminosity at the end of the tunnel so that we can all achieve enlightenment together in friendship. Since it is such a personal and erudite art form based in oriental religion, Zen, philosophy and culture as it may be influenced by the monetary forces of business it is unlikely that we will all comprehend it the same way. 'Til next time.

Ed note: See the October, November and January issues to follow this dialogue. Thank you, Jack.

Refreshments

The treats at our February reception were almost as yummy as your homemade goodies. **Marybel** picked up & delivered the club's grand selection from an outstanding bakery.

For March, **Sachiko Dennis, Joe James, & Linda Gill** will provide for the break time buffet.



Kemin Hu Program

continued from pg 3

Ann Horton gets her book autographed by Kemin Hu at the reception. Others are waiting their turn for a chance to meet our guest speaker and get her to sign their books, too.



We are so grateful to **Ralph Johnson, Jim Folsom** and **Danielle Rudeen** for everything they did to make this wonderful evening possible. Also, thanks goes to **Bill & Lois Hutchinson, and Marybel Balendonck** for their help with the reception.



FOR SALE, \$225, post paid:

Suiseki - An Art Created by Nature, The Nyogakuan Collection of Viewing Stones, edited by **Kin-ichi Yoshimura** [Yuji's brother] and **Sen-En-Kyo,**



Mitsumura Printing, Japan 2005. This unique book is a compilation of one man's collection that not only demonstrates the beauty of the stones but also includes a description of their mineral

content. You may recall that **Larry** presented a program about this book last April. Contact **Bill Valavanis** if you are interested. Email: WNV@internationalbonsai.com

Contact People

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Newsletter Committee

March Contributing Editors: Linda Gill, Jack Dennis, Jim Greaves, 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**

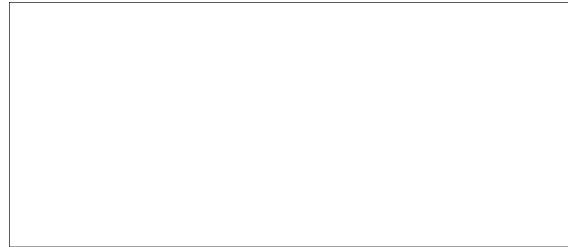
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In Our 25th Year

Leaves no stone unturned

aisekikai.com



Coming Events

CALIFORNIA BONSAI SOCIETY

Golden Anniversary Exhibition, March 24 -25. Friends Hall , Huntington Library and Botanical Gardens, 1151 Oxford Rd, San Marino. 10-4:30. Reception March 24th, 7-9pm.

SANTA CRUZ BONSAI KAI

18th Annual Show, March 25th, Elk's Lodge, 150 Jewell St, Santa Cruz. 10:30-4:30. Demo: **Katsumi Kinoshita** at 1:30. Sales, raffle of demo tree.

SAN JOSE BETSUIN BONSAI CLUB

37th Annual Spring Exhibit, March 31-April 1, San Jose Buddhist Church Betsuin, 640 North Fifth St., San Jose. Sat 12-5, Sun 11-4. Benefit drawing and sales area.

RUTH & SHERMAN LEE INSTITUTE for JAPANESE ART

7th Annual Spring Festival, April 22, Clark Center, 15770 Tenth Ave, Hanford. 10-5. Bonsai demo: **Kenji Miyata**. Workshops, exhibit, auction, sales.

DAI ICHI BONSAI KAI

21st Annual Bonsai Exhibit, "Serenity Through Bonsai", May 5-6, Nakaoka Center, 1700 162nd St, Gardena. 10-4. Sat. at 10:30, beginners workshop. Demos at 1:00 both days. Info: **Andrea Wagner** 310.370.5492

CALIFORNIA BONSAI SOCIETY

The Golden Anniversary Show and Convention, May 31- June 3 Crowne Plaza Anaheim Resort, 1202 Harbor Blvd, Anaheim/Garden Grove. Featured demonstrators will be **Hiroshi Takeyama**, Chairman, Nippon Bonsai Association, and **Hirotoishi Saito**, internationally known teacher. For more information, call registrar **May McNey** 714.738.0879 or email **Lindsay Shiba** ljshiba@juno.com. Hotel: 866.888.8891. For even more information see their website: california-bonsai-society.org.

GOLDEN STATE BONSAI FEDERATION

Convention XXX, "Bonsai Buccaneers" Oct 31-Nov 4, Crowne Plaza Anaheim Resort, 1202 Harbor Blvd, Anaheim/Garden Grove. **Kunio Kobayashi** from Japan along with **Warren Hill**, **Kathy Shaner** and **Pedro Morales**. Collecting trip, vendors galore, workshops, exhibits including a suiseki display and raffle. For further information, please see their website: gsbfconvention2007.com



CA Aiseki Kai meets on the 4th Wednesday of each month at 7:30 pm at the Nakaoka Community Center located at 1700 162nd St, Gardena, CA. Second floor.