



October Program

- This will be our last meeting of the year. October 27th –
- ★ We will continue the program ‘Stones with Holes’, **Jim Greaves** leading the discussion. Please review the July program notes in the August newsletter.
 - ★ We will also discuss our plans for the exhibit at the Huntington.
 - ★ We will also answer whatever questions you might have regarding our planned trip to the Yuha Desert on November 13-14.
 - ★ We look forward to your participation!

Here is a wonderful quote from **Rick Stiles**:
“Searching for suiseki is not like playing the cello.
The more you do it, the more difficult it becomes.”
Rick’s review of the International Viewing Stone Symposium will appear in the November newsletter.

Stone of the Month

Stones with holes...Please bring the ones we didn't have a chance to discuss last July, especially caves, caverns and grottos. (See Stone of the Month, July newsletter, page 1. We will use the same guidelines.)



Jim Greaves (AVSRC collection): sea cave, grotto

Books for Sale

It is an embarrassment of riches! We are so fortunate that three new books are available, all in English, on our favorite subject. Please see pages 10 and 11 for details on these wonderful new books. Look for discounts for Aiseki Kai members.

Something Amazing

It has been the tradition to present a “Lifetime Achievement Award for Promoting Suiseki” at the International Viewing Stone Symposia held in Harrisburg, Pennsylvania. Previous distinguished recipients are **Hideko Metaxas** and **Doris W. Froning**.

Larry and Nina Ragle were selected to receive the “Lifetime Achievement Award For Promoting Suiseki” for 2010 and received the award at the Saturday banquet. They have spent decades sharing their love and knowledge of suiseki not only in their home state of California, but across the United States as well. They founded California Aiseki Kai and **Nina** is the editor of their fine Newsletter. Both **Larry** and **Nina** have presented countless seminars, exhibitions and programs on suiseki, including history, collecting, selection and display appreciation. They have traveled around the world searching for new stones and information which they share with others who are also interested in suiseki. Several of their fine suiseki are in the permanent collection of the U.S. National Bonsai & Penjing Museum in Washington, D.C.

The organizers of the International Viewing Stone Symposium, **Sean Smith, James Doyle, Glenn Reusch, Martin Schmalenberg, Arthur Skolnik** and **Wm. N. Valavanis** are very appreciative that **Larry** and **Nina Ragle** have presented several programs at the symposia and deserve the "Lifetime Achievement Award for Promoting Suiseki".

~Wm. N. Valavanis

[ED Note: Larry and I are still so moved to be selected for this award. It takes our breath away. Thank you. We expect to continue learning and sharing.]



September Meeting Notes *by Linda Gill*

Announcements: Welcome new members: **Masashi** and **Teruko Itano**. **Tom Elias** announced his new book, see page 11. **Nina** announced **Juneu Kim**'s new book, see page 11.

Don Kruger, **Jim Greaves** and **Hanne Povlsen** will be exhibiting stones at Descanso Gardens November 6-7.

Yuha Collecting Trip, see page 10

Stone of the month- (stones having or needing a poetic name)



Kathleen Fugle "Hideaway"



Don Mullally "Flowers of Stone"



Don Mullally "Cat Faced Lakes"



Ann Horton "Metamorphosis"



Bruce McGinnis "The Shadow of Night", named by Frank English



Hanne Povlsen "Stairway to Heaven"



Nina Ragle "Place of Worship"

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



September Program Notes by Linda Gill

Jack Dennis began his critique and synopsis of the book *Suiseki Meihin Taikan* (A General View of Masterpieces) written by **Arishige Matsuura** and **Kin-ichi Yoshimura** by introducing the salient features of each section. The book was published by Kodansha in 1988. It pictured 236 renowned stones including the Floating Bridge of Dreams, the Eternal Pine Mountain, and stones representing a sitting Zen monk, and an ideal Kannon, the Goddess of Mercy.

One section covers *suiban* and shows a *jiban* that is the exact size of the *suiban*. Another picture shows a *shoku* (table) that is fitted exactly to the *suiban*. **Jack** thought that they were made to emphasize the *suiban* as stand alone works of art in their own right.

Another section covered *shoku* and bronze figures. A 3rd section discussed the history, philosophy and technical aspects of *suiseki*. One section was dedicated to *suiseki kazari* (*suiseki* decorations) in *tokonoma*. There is a section that describes each stone in the gallery and tells why it is important, one with maps that shows the various collecting areas of Japan, and one that describes the features of a good stone in each category.

The book also talks about the controversy of the Eternal Pine Mountain stone. It seems there are two competing groups that each support a certain stone. There is also a 3rd stone that is claimed by some but no one knows where that stone is.

Jack summarized some pertinent points of their viewing stone perspective that were prepared to set the stage for the critique of selected stones from the parade of superstar masterpieces.

Having said the foregoing, **Jack** stated that he and **Sachiko** did not invent the Japanese language nor did they invent *suiseki*. It is not their desire or goal to change either but they noted that they tried to eliminate as much as they could of the colloquial, slang and jargon words in use by the elite class of times past, and those words eliminated from the language by the pre-WWII attempt by the authorities to simplify the language.

Having said the foregoing, **Jack** stated that they did invent the Hierarchal Diagram Guide in one of the slides and therefore insist on the recognition for its creation and development, and of course, they will shoulder the blame if they are proven wrong. **Jack** stressed that the Guide is just that and is not, and was not, intended to be a panacea. He then proceeded to point out some of the unique features of the Guide with special attention to the expansion of the categories *dan-seki* (step stones), *dankyu-seki* (tableland/single

terrace stones), and *sakagata-ishi/doha-ishi* (slope/embankment stones). The result of adding the categories of *kifukuyama-ishi* (rolling hills stones) and *koyamagata-ishi* (hill/hillock shaped stones) has eliminated the ambiguity that existed between *dan-seki* and *doha-ishi* of previous understanding. He also included a category of *sabaku-ishi* (desert vista stones) and the various styles within the category. **Jack** and **Sachiko** devised a new grouping under the *suiseki* classification called *uchu-keshiki-ishi* (cosmic view stones) to accommodate either shape or pattern stones. **Jack** said that they have identified and added shapes, objects, patterns, abstract and color stone categories that do not appear anywhere else as far as they know. They have taken the required copyright pre-registration steps that confirm the development of the Guide as it was presented at various times to Aiseki Kai and elsewhere in the world. He drew attention to their article recently published in GSBF magazine that details their take on the categories of *kazari-keshiki-ishi* (decorative viewing stones) and contains revision 1 of the Guide. He has distributed copies to those who are not members of GSBF.

His opening remarks culminated by reviewing the criteria for a stone to be renowned and noted that they asked themselves of each stone in the parade of *suiseki* masterpieces: Why is this stone renowned? **Jack** and **Sachiko** then characterized each stone in the parade in accordance with their Hierarchal Diagram Guide. The criteria for a masterpiece are:

- (1.) A stone that is recognized for its technical/categorical qualities, its beauty and its suggestiveness.
- (2.) A stone that is widely acclaimed, honored, celebrated and famous.
- (3.) A stone with a recorded history of ownership by a noble person or a high-ranking official.

Most of the stones in the presentation were historical or famous Japanese stones. **Jack** said that the authors of the book pointed out that there are many renowned stones in Japan and even though we all see a stone through the lens of our own experiences, often we wonder why a particular stone is so honored.

Jack showed 63 slides of stones from the book. He often added where the stone was found. It seems that many stones are identified by their place of origin rather than their category and often they have poetic names if they are famous. Some stones belonged to the royal family and one of those was a flower stone with two blossoms on the front that the public may see but only the royal family can see the single flower on the back. The Floating Bridge of Dreams is shown on white sand, contrary to the usual practice, because the sand represents the clouds. Who owns, or did own, the stone

Ask Guy Jim

Dear GuyJim,

As a seller of viewing stones I often find potential customers shocked when given a price. As a follow-up on August's related discussion regarding the cost of daiza, if permissible, could you please do a column explaining factors that affect the pricing of stones?

Ken McLeod, Sonora, CA

Dear Ken and Readers,

This raises a legitimate, serious question. Traditional *suiseki* and scholar's rocks may be valued for their antiquity and provenance as much as, or more than, for intrinsic quality. These factors have yet to have an effect on the value of stones found in North America. Here, the quality of the rock, scarceness of the type of rock, and shape are still paramount. Important additional factors are whether or not the stone has been cut and whether it is being sold with a *daiza*. Ultimately the monetary value of any viewing stone is simply what a person is willing to pay for it ... and there is no guarantee that that value will hold in the future. To determine 'how to determine' fair value, I will try to follow the various stages as a raw stone moves from the river to the vendor's table, noting how each step, no matter how minor, may incrementally influence final pricing.

1. The primary (field) collector must figure out where to collect. Most well known sites will have been picked-over; this means that he is likely to find little of value there. Further, active collectors are already likely to have examples of stone from that site and thus less apt to buy. Therefore, he must determine where new material might be found, whether through research, intuition or both. Here in California, it is also important to note that the effective 'window' when optimum collecting conditions exist may only last a week or two on many smaller rivers because the water is too high during snowmelt and then when it drops, the shallow water warms quickly so that the stones are soon obscured by algae.

2. The primary collector must prepare for a collecting trip and load the vehicle (which most likely is a gas-guzzling SUV) and drive to the area of interest. [Note that an average drive for **Ken** to sites in the Coastal Range is 5-8 hours.]

3. The primary collector must drive and/or hike locally to explore and find access (preferably legal) to the potential site. This can mean hours and days of dead ends, often literally as a dirt road ends, is blocked by a fallen tree, or is discovered to have a locked gate after 45 minutes at a slow crawl. Most productive sites are not within a few feet of a parked vehicle, but require

long hikes from the nearest road – and, for some strange reason, rivers run at the bottom of steep ravines, not up where walking is flat! And as to rivers, much time is spent in the middle of them, not perusing the banks. Some sites such as 'Murphys' require an additional awareness of season and rattlesnakes. A bigger danger is stumbling across the two-legged variety growing pot deep within an undeveloped area, even within a National Forest – or BLM land, the smell of marijuana has caused me to cautiously turn back more than once!

4. The commercial primary collector must collect! Every available hour is used for collecting, not leisurely meals. While always hoping for the rare great stones, the collector must take 'bread-and-butter' stones that will appeal to the uninitiated at an affordable price. Occasionally one may find a bonanza, but more often, only a few stones that will eventually make it to the vendor's table. The chance of an occasional 'big score' buoys the spirits and, when it occurs, may put one ahead of the curve for awhile, but there is no getting around the need for relatively constant collecting as compared with a semi-annual *tanseki* or quiet weekend by a river. **Ken** and I truly returned with not one usable stone – not even a decent cutter! Doing a quick review, I found that from the last 22 days spent on collecting trips, I have entered only



'Midnight Magic at the Merced', Star-pattern Stone (Hoshigata-ishi) Merced River, CA 7" W x 7" H x 3" D (17.8cm x 17.8cm x 7.6cm)



only one stone (see photo page 4) into our database – one home run in 22 days for a batting average of .045; even after throwing in a couple of singles and a double, the batting average per hour is less than .019 ... not Major League!

5. The primary collector entails on the road costs of lodging, food and more gasoline. Note that the term ‘wear and tear’ takes on a literal meaning when much time is spent truly off-road!

6. The primary collector must drive home ... and unload the stones and clean and restore gear. Although mundane, this can take substantial time.

7. The commercial collector may also purchase raw stone from other primary collectors such as those who specialize in locating jade. If his relationship to them is to remain viable, he must pay a fair return reflecting their own collecting time and expenses.

8. The commercial collector prepares stones for sale: (a) Washing of the stones; removal of biological accretions (b) Studying the potential for natural display or possibilities for cutting (c) Cutting the stone: positioning in saw, cutting, removing any cutting oil/residue. [Note that cutting entails the original cost of the saw, expensive diamond wheels that do break, cutting oil, and cleaning soaps/solvents. You can add to this a high electrical bill, noise and, perhaps, very unhappy neighbors!]

9. After years of observing sales, it is obvious that relatively few individuals will purchase a stone without a *daiza*. The casual buyer and new collectors want a stone ready for display. Thus, the seller must make or, more likely, because of factors of quantity and time, commission someone to make *daiza*. Meeting with the *daiza* maker introduces the ‘hidden’ time of driving, reviewing the design, and driving home; later, driving both ways again to pick-up completed *daiza*. [Note that **Ken**’s closest *daiza* maker, **Jerry Braswell**, is an hour and a half away]. All *daiza*, which cost from \$70 to several hundred must be paid for upfront regardless of whether or not the stone is ever sold. Note too that the seller generally must accept less than perfect work and mistakes, absorbing the cost, even a resulting loss. Many sales barely clear the cost of the *daiza*.

10. The commercial collector will likely need to photograph his stones and maintain an internet site to inform potential buyers.

11. The commercial collector sells at conventions, etc. Again there is an unsung litany of time and effort: safely pack and load stones, drive (gas again), unload and set-up sales area, hotel/meal expenses, symposium and vendor table fees, expected raffle donation, 9 to 10

hours per day on the floor selling, repack/reload, return drive, unload and store. Note that, unfortunately, with conventions comes inexperienced handling resulting in occasional breakage of delicate peaks and edges. Incredulously, I have even witnessed a ‘buyer’ attempting to pop-out a small natural bridge that, in fact, was what made the stone of particular value! A damaged stone may lose some or all its value and even smaller damages to edges may result in the *daiza* no longer fitting properly, thus a total loss.

Although not a physical ‘step’ in the sequence I have described, one final observation: Any person finding and presenting stones for successful sale on a regular basis has to have developed an eye for what collectors have traditionally desired or new material of potential interest. The field-collecting vendor has looked at more stones than most of us can hope to ever see and his process of pre-selection benefits everyone by furthering and stimulating interest in stone appreciation.

Much of the above may seem mundane, a mere nuisance or part of the adventure for the occasional stone hunter, but the costs of collecting and investment in effort and time add up. When one divides the final return by the hours involved, that too-expensive little stone is likely netting the seller less than minimum wage. In truth, how many of us have more than once stopped while lugging a rock up a hill from the river on a 100+ degree-day and said that ‘no-one could pay me to do this work’! Having walked the walk, **GuyJim**, for one, is grateful to be able to obtain wonderful stones that are beyond my available time and physical capacity to find and bring home.



Warning: Without Professional Help This Could Be You!

GuyJim

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



Travelers Among Mountains and Streams, Fan K'uan (active 10th - early 11th century)

'Point of Entry' Revisited

Last month's **GuyJim** presented my concept for a 'point of entry' – seeking a starting point to visually travel through a landscape stone. The idea of a 'point of entry' turns out to have an historical precedent going back hundreds of years in China. Painters of the Northern Sung Dynasty (960-1279) included small foreground paths and figures within their monumental landscapes. Philosophically, this was to portray the insignificance of man before nature, but **Kathleen Emerson-Dell** has brought to my attention that another established intent was to invite and enable the viewer to 'move' into the paintings and wander their vast landscapes. This style of painting later lost favor with the literati and seems not to have been embraced by the Japanese, who preferred the Southern Sung style with its receding planes separated by misty spaces. However, much of Chinese stone appreciation, itself, originated with the scholar-painters of the Sung Dynasty so it would seem likely that they would have applied their concept of a 'point of entry' to their stones as well. The function of a 'point of entry' remains identical for our own appreciation of landscape stones.

GuyJim



'Sitting with Fan K'uan', *Monyo-ishi*, Wyoming Elmer Uchida (AVSRC) 7 1/4in x 8in x 4 3/4in (18.4cm x 20.3cm x 12.1cm) Cut The buff scab of this dark green-black nephrite jade has been worn off the higher ridges to provide a glimpse of a subtle Chinese landscape painting of mountains and clouds. Note the 'paths' across and rising diagonally from the bottom.

AVSRC Featured Acquisition

This important stone, originally collected by **Hiru Tao**, one of the pioneering suiseki collectors of the Sacramento area, was recently obtained through **Robert McKenzie** of Sacramento. It is the finest stone that I have personally seen from Bowman Lake in the northern Sierras.

The stone presents a sense of great mass and stability. The broad surfaces are rounded and smooth, but pockets of texture provide interesting variation, enhancing the suggestion of landscape forms. While the cut bottom reveals that the stone is actually green, the surface has developed a rich, warm patina like caramelized leather. Patterns of brown and black are reminiscent of *tora-ishi* stones from the Setagawa River of Japan.

Several mountains surround a large central lake (computer simulated in photo at right). The tallest peak on the left hooks and curves towards the lower massive dome on the right. There are two prominent water-courses supplying the lake at the back, another to the left in front, and possibly one or two more can be discerned. There is an active drainage at the front that drops over the lowest protruding hill. Another cleft in the lower front peaks suggests an old, if not active, egress. Old channels also exist in the back behind the dome on the right, where a second, smaller lake exists.

Note that relevant to last month's **GuyJim** discussion, this stone presents steep vertical sides with the ends receding, not embracing. However, the course

of drainage in front might provide a 'visual point of entry,' suggesting a steep path that we might climb to investigate the largely hidden lakes.

~ Jim Greaves



'Big Dome Country' Mountain with Lake, Bowman Lake, CA, Hiru Tao (AVSRC) 16 1/8" W x 5 1/4" H x 8 1/8" D (41cm x 13.3cm x 20.6cm) cut



The Making of a Japanese Dry Landscape Garden

by Ray Yeager

The Dry Landscape Garden (*karesansui*) located at the Sky's The Limit property is finally completed. The original design had to be adjusted due to unexpected costs. The stone wall that was to be built exceeded our entire budget! The garden is now contained by cedar posts that will age to a dull gray and are connected with heavy manila rope. This, it turns out was a plus. The beautiful surrounding desert is now a part of the garden but still a separate entity.

The final design was dictated by the availability of stones of a certain size and shape and the need to preserve the "openness" that is so important. Seven stones in three groups (three, two and two) were decided on. The importance of these groups forming a triangle was also maintained. The four largest stones were donated by our next door neighbor and the remaining three were from our property.

Stone moving day was filled with anxiety. You could recognize the stones you wanted but were unsure that a particular stone was not just the tip of a giant boulder. Fortunately the stones were all sitting on top and successively moved with the help of a marvelous piece of equipment. Another concern was damage to the stones. This, it turned out, was minimal. The first stone to be removed was the largest and its estimated weight was nearly a ton! The crane shuddered and strained (as did my heart) but all went well and the stone was easily moved. I chose not to use the traditional white or light gray gravel which would be too bright in the harsh desert sun and would not achieve the proper contrast to the stones. A light tan gravel was found and appears to work well. Four rough hewed stone benches complete the design.

Garden design is taken very seriously in Japan. A few years ago the first international workshop on *Kansei* was presented at the Kyoto Institute of Technology. A lengthy paper was presented concerning *karesansui* and stated that "traditional concepts in the garden aesthetic remain difficult or even impossible to articulate". Another key point that was made: "...the visual percept on infinity is achieved with a finite, limited number of rocks". A *karesansui* is basically designed space.

Many people that have visited the site are intrigued by the mystery of it all. Seven stones placed on a bed of gravel located in the middle of the desert. What does it all mean? Sounds like a question one might ask about the meaning of Zen. There is no meaning, it's all there.

If you ever visit our magnificent Joshua Tree National Park you can find the Dry Landscape Garden near the 29 Palms entrance to the National Park. We are located on the left a few hundred yards before the entrance. The Garden borders the park's boundary.



Photos by Bill Dahl

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Part 1 can be found in October 2008, page 6

Part 2 can be found in November 2008, page 6

Both are available on our web site, aiseikikai.com

Confessions of a Suiseki Failure

by Peter Aradi

I lead the life of a recluse with the internet being my life line to the outside world. One of my monthly pleasures is receiving an email from **Nina**, notifying me that the latest issue of the newsletter is posted online. It is always a pleasure to read it, but to tell you the truth it has an optimistic happy tone that does not match my own experience with *suiseki*. The newsletter is filled with success stories. So...let me tell you my own real life experiences related to *suiseki*.

In 1962 I enrolled at Sophia University in Tokyo, among my objectives were to study Japanese language, history and art history. I found immediately that the language was confusing, imprecise, frustrating and every word and expression was qualified by stating that "it depends on the context." The Chinese origin characters were even worse; sometimes it means one thing, in combination means another, and on Tuesdays it means something else. While I successfully passed my language competency test in 1965, I could not read a newspaper because I was not sure what exactly "is" meant. Perhaps I sound like **Bill Clinton**. As soon as we returned to the mainland, I concentrated finishing grad school, earning a living and raising a family. My Japanese language skills deteriorated and today I am happy if I can ask and understand directions to the toilet. A language failure.

About 20 years ago my late, great friend, **Tomoe Doss**, asked me for help. She finished her MFA and was working toward a graduate degree in Interdisciplinary Language Studies at San Jose State University while teaching Japanese on its faculty. I made several trips to Sacramento to help her research her thesis at Stanford University's Hoover Library where I did some research earlier for my own studies. The title of her thesis was "Japanese Ambiguous Expression." Wow, so even a native speaker has difficulties. As far as I was concerned the whole language could be included in her thesis. While the text is unpublished, it is available through the Interlibrary Loan Service for those who wish an in depth study.

Just about the same time I got interested in *suiseki* and tried to see how it fits in with my previous studies of East Asian culture. While on vacation in Kyoto, I had a chance to visit one of Japan's best known *suiseki* shops. I was escorted upstairs to the showroom, a six mat *tatami* room filled with stones on the floor. There were stones in boxes, stones on boxes, stones on *daiza*, stones without *daiza*, stones the size of a large thumb to stones that would challenge the lifting abilities of a sumo wrestler. I slithered into the center and started

looking; I wanted a stone that appealed to me and one that I could afford. Many filled the first criteria, but had difficulty with the second. Finally I found one that fit the bill and I happily showed it to my hostess and said "It is a distant mountain stone." She smiled and agreed. I fondled the stone, looked at the bottom, and inspected the *daiza* and the box. My hostess said: "It is an island stone." Wow! Did I understand that right? I said to her: "But you said it was a distant mountain stone!" She said "Yes!" Now I was really confused. Was it the language? Was it me? I sat there bewildered, trying to look cool at the same time. "It is a rocky shore shape!" – She said. I was devastated. I quickly grabbed the stone, the box, paid for it and left. I was so confused that I even forgot to negotiate the price listed at the bottom of the stone. Another failure.

A few years later I was attending a stone symposium in Shanghai, my first visit to China. As my wife predicted, everything was ten times bigger. Larger cities, more people, giant stone markets, great exhibits of stones, many ten times larger than the ones in Japan. I found a nice English speaking Chinese gentleman and he acted as my guide. I asked him how the exhibit was organized. He said the larger stones were on the ground floor and as we moved higher up on the escalator, the stones got smaller. I asked how were the stones classified or categorized. He stated that the only criteria was their place of origin. A Red River stone was from the Red River. Great! How simple and ingenious. I spied a *Taihu* stone, one from Lake Tai. I told him that it was a *Taihu* stone. He said, "Yes indeed". I said it must be very old. He said not really. Lake Tai was all "fished out" and nowadays similar stones are brought in from another province. So what was the name of that stone? *Taihu* stone! So let me understand this: All Chinese stones are classified by their place of origin. Some *Taihu* stones are actually from Lake Tai, while other *Taihu* stones are from elsewhere? "Yes", he said. "It is also true for *Lingbi* stones." As my English friends say, I was gutted! Another failure.

I now live in San Antonio and my living room is decorated with stones. I like to look at them as they challenge my imagination. The stone I bought in Kyoto is displayed prominently and I look at it often. Some days it looks like a far mountain; other days it gives the impression of an island. Occasionally it may remind me of a rocky shore. Yet, it is OK with me. I learned from the great Chinese painter **Lu Ch'ai**: "Some set great value on method, while others pride themselves on dispensing with method. To be without a method is



Stone of the Month

continued from page 2



Ken McLeod's "Northern Lights", "Pluto"



"Field of Flowers"



and "Fire Falls"

Program Notes

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was also interesting. It would take a five page article to name and describe all the stones and no description would do justice to the pictures or the presentation.

Jack and **Sachiko** have concluded that the Japanese only acknowledge suiseki using as does **Covello/Yoshimura, Felix Rivera**, and the **Ei** chart that Aiseki Kai promotes. However, they feel that suiseki can include, when certain conditions of age are apparent: object shaped stones, surface pattern stones, color stones, and abstract stones. They understand that the jury may still be out in the minds of some but feel that the antique look of age is a prerequisite for a stone to be a suiseki unless it has *shibui* – beauty beyond beautiful!

Jack said that you may also come to the conclusion from what you have seen in the gallery of stones in this presentation that a stone to be renowned may not even be a good suiseki in the technical sense but they did not notice a single crack. He recognized after some agony and much ecstasy that they have confirmed their line of reasoning that a suiseki in Japan is as much about the place of origin, geologic history or the age of the stone, as any other single factor. Why the Japanese place so much emphasis on 'place of origin' is a mystery. The word on the street is that the Japanese note the location to tell people where the stone comes from so that they will know where to look. To **Jack** and **Sachiko** this is an overly simplistic point of view; they think it runs far deeper and is embedded somehow in the culture, myths and history of the rivers, streams and mountains of Japan. Therefore they continue to support

Jim Greaves' contention that it has little significance to stones found in North America.

Jack and **Sachiko** concluded that the book is a treasure and is the 'Rosetta Stone' of suiseki. So far they haven't found anything in it that contradicts their understanding of the art as they promulgated it to the club in October 2008. Contrarily it reinforces their point of view that they have been promoting in their presentations and writings since 2006. But they noted that they have only scratched the surface of the information that is in this remarkable book. At some point they plan to donate the book to the **Jim and Alice Greaves'** Resource Center Library.

This is the first stone that Jack critiqued during the meeting, an *amayadori* from Mr. Matsuura's big book. The floor for the rain shelter appears to be in the front of the stone, not on the left side.



Confessions

continued from page 8

deplorable, but to depend entirely on method is worse.....The end of all method is to seem to have no method."

[Ed Note: Thank you, Peter, for a valuable lesson. We look forward to hearing from you again!

Yuha Here We Come

November 13-14: We are headed out to the Yuha for another wonderful weekend of adventure. Our leader, **Joe James**, can field your questions. The most important things to remember are to **be on time**, drive a **4WD** vehicle, **let Barry Josephson know** that you are coming, **pack water**, bring paper to wrap your stones, wear sturdy shoes, have something to carry your stones, a bucket or a backpack work nicely. Wear a hat and bring sunscreen.

Some of us will meet at the Golden Acorn Casino where one can have breakfast and get a sandwich "to go" for lunch, (or bring one from home). There aren't any facilities in the desert so be prepared. We will follow up with a potluck at the motel and although the club will provide pizza, please bring something else to share.

Accommodations: El Centro at the Best Western John Jay Inn, 2352 S. 4th street. 760.337.8677. Get the best deal on line.

Please re read March 2010 newsletter, pg 3

You must call or email Barry if you are coming.

Plans change? Tell him! Call 714.544.8399 or email: bmjige@cox.net not later than 6PM on Friday, Nov 12. Make sure **Barry** knows if you will be at the Golden Acorn or at Dunaway.

We will leave from the Golden Acorn Casino parking lot at 9AM on Saturday morning. It is 25 minutes east of Alpine, Interstate 8, Crestwood exit. If you wish to meet us at Dunaway, be there by 9:30. We will not wait for you. Call 562.598.4263 or email: james3101@verizon.net or call Joe's cell: 562.810.7798

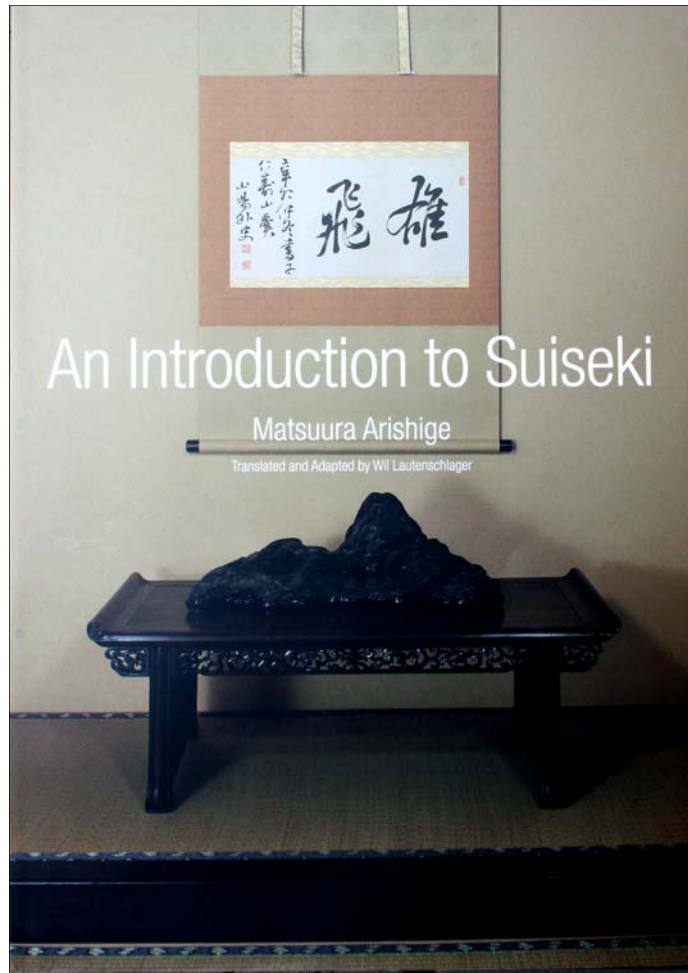


Marge says they are over there!



Some of the group from last April and notice there are no sedans!

Books for Sale




This book by **Matsuura Arishige** was translated and adapted by **Wil Lautenschlager** (aka Wil from Japan). Published and produced in cooperation with the Nippon Suiseki Association. Soft cover with slip case, 88 pp, 8¼ x 11¾ and all in English. Limited Edition.

We think this is must have book whether you are a suiseki beginner or advanced student. This guide to suiseki answers all your questions about how suiseki is practiced and accepted in Japan today. It includes the history of suiseki, the elements of display, the use of *tenkei*, examples of *suiban* and *shoku*, sections on what makes a quality suiseki, proper storage, carving *daiza*, cutting a stone and it describes the 10 fundamental classifications of suiseki. It is beautifully written and photographed.

Because Aiseki Kai is subsidizing the cost of this book, we will offer it to current members for a rate reduced from the original ¥8,000 (almost \$100) price. **To order:** ragle@cox.net or call 949.497.5626. Bring your checkbooks to the October meeting! We will have them there just this time. We have a limited number of books!

Books for Sale

VIEWING STONES
KOREAN CLASSICAL CONCEPTS



Edited by Ian Kim


THE JUNEU KIM COLLECTION
REFLECTING KOREAN LITERATI VIEWS

100 NATURAL VIEWING STONES
FROM SOUTHERN CALIFORNIA, USA.


This is a very personal journey into stone appreciation. In the spirit of sharing ideas, **Juneu Kim** shows us his excellent collection of natural viewing stones, all from Southern California. **Kim** expresses his opinion with respect to our manners and display in his beautifully photographed album. Although he states that his book was meant for the advanced collector, I think that beginners would certainly appreciate this collection of fine stones. 78 pp, 8 x 10, hardcover with dust jacket. \$40 + shipping. To order email: sun.juneu@gmail.com

Chrysanthemum Stones

The Story
of Stone
Flowers



Thomas S. Elias and Hiromi Nakaoji



This is the first book in English on the subject of chrysanthemum stones. Learn about their history, geology, types, forms and locales of origin. Includes 120 photographs of these rare stones. 144 pp, 7 x 10, soft cover, \$29.95 + tax and shipping.

Tom and **Hiromi Elias** have offered to sell their book to Aiseki Kai members for 20% off if purchased directly from them. To order email : tselias@msn.com

Call 909.626.6095 * Non-members: 1.800.252.5231

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.

Contact People

Programs: Larry Ragle	949.497.5626	cfsmail@cox.net
Treasury/Membership: Nina Ragle	949.497.5626	ragle@cox.net
Annual Exhibit: Jim Greaves	310.452.3680	jimgreaves@roadrunner.com
Exhibit Set Up: Marge Blasingame	626.579.0420	margeblasingame@att.net
Refreshments: Lois Hutchinson	714.964.6973	wlhutch@verizon.net
Historian: Ray Yeager	760.365.7897	ryeager890@aol.com
Webmail: Bill Hutchinson	714.964.6973	hutch@aisekikai.com
Newsletter: Larry and Nina Ragle	949.497.5626	ragle@cox.net



Newsletter Committee

October Contributors: Linda Gill, Ray Yeager, Peter Aradi and Jim Greaves.
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

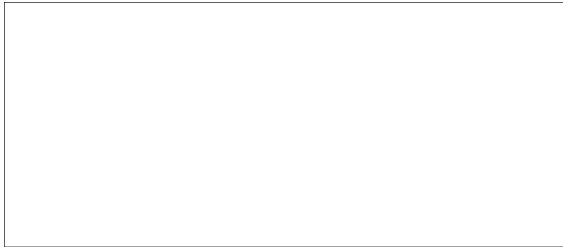
ADDRESS CORRECTION REQUESTED



Leaves no stone unturned

See our website:

aisekikai.com



Coming Events

GSBF CONVENTION XXXIII
“New Face of Bonsai”, Santa Clara,
Santa Clara Marriott, October 28 –31. See
Ryan Neil, Peter Warren & Mike Hagedorn
Info at: gsbfconvention.com/index.htm



21st Anniversary Exhibition Viewing Stone Show

Huntington Library and Botanical Gardens
Friends Hall

1151 Oxford Road San Marino

December 26, 2010 – January 2, 2011

10:30–4:30 (closed New Years Day)

Free parking and exhibit entry

Daily slide shows repeated hourly, Dec 26 –30.

***Suiseki Panel Discussion at GSBF: Oct 30, 8:30 - 12.** *

Save the date: Bonsai-a-thon XV

February 26-27, 2011

Contact **Marge Blasingame** for information: call
626.579.0420 or email her at: margeblasingame@att.net

Stone Sales

Ken McLeod

209.605.9386 or 209.586.2881

suisekiken@sbcglobal.net

Refreshments

Thank you **Marge Blasingame, Joseph Gaytan, Mari Suzuki, Harry Hirao** and the **Dennis's** for the delicious September snacks.



October festivities will be provided by **Bruce McGinnis, Hanne Povlsen, Kirsten Blaemire** and **Don Mullally**.



Always check Golden Statements Magazine
Calendar section for additional coming events