



April Program

The Stone of the Month will be our April program and everyone gets to participate. We would like each member to send your stone photos, one “explicit” stone and one or two that are “suggestive” or “intriguing” but not clearly defined. The first stone leaves no question as to what it is, for example a mountain, a hut, or a waterfall, (even a clearly formed, unmistakable pattern stone). The others caught your attention but as much as you like them, you do not know what they are. Is it a mountain or a rabbit? Could the ambiguity be the attraction? Perhaps they suggest something to you but, only you. None-the-less, they capture your imagination so you keep them.

We want you to share your thoughts on each one. What drew you to each stone? What feelings does each evoke. It is your story! Be sure to send your photos to Paul at paul.harris@lmu.edu and Nina at ragle@cox.net (PLEASE do not crop the photos for Nina!) We look forward to “seeing” you on the 29th at 7:00PM. Here is the zoom link:

<https://lmula.zoom.us/j/93425463109>

Our Virtual Exhibition at The Huntington

<https://www.huntington.org/events/viewing-stones-online-show>
We are still on their website! Go ahead and share it with friends!

Stone of the Month

One is explicit, the other... not so much!



Jim Greaves: Waterfall Stone
Eel River, CA 7.8 x 13.3 x 4.25



Jim Greaves: Early Spring Breeze
Trinity River, CA 6.125 x 1.125 x 2

The Art of Mental Cropping~ Redux

Although I admitted last month [Ed Note: May, 2008] that I don't find myself in what I would describe as deep meditation when I am viewing a stone, I recognize that I have learned, inadvertently, the art of mental cropping, that is, seeing only the scene I want to see. Once I wrote the title, it occurred to me, that I better look up the meaning of “cropping.”

Cropping is defined on Wikipedia as “the removal of the outer parts of an image to improve framing, accentuate subject matter or change aspect ratio.”

That's more to the point than I expected. In fact, it's essentially what I do when I view a stone. I crop it in my mind. My imagination becomes the saw blade and I use it to cut away the parts I don't want to see.

I love coincidences. While pondering this column for a future subject, I was paging through *Bonsai Focus*, No.115, May-June 2008. This is an excellent magazine with fabulous articles and photos of bonsai techniques and display. I had looked at the front section the day I received it but I never got to the back. As I picked it up today it opened to page 94, an article titled, *Touching the Heart of Suiseki, Appreciation of Famous Stones, Text and photographs by Kinbon Magazine.*

The article features photos of 13 stones. Most of these stones are un-worked with a *daiza* fitted to the bottom. There is no attempt to conceal the contour of the sides.

The accompanying text focuses (no pun) on the importance of their natural occurrence. I salute *Bonsai Focus*, their editor, **Farrand Bloch**, and their staff for establishing this relationship with *Kinbon*. While I'm saluting, let me thank **Hideko Metaxas** who has continually supported Aiseki Kai. She is a master of *suiseki*, *bonsai*, *kusumono*, *bonseki* and *ikebana* and for that matter, every other Japanese art ending in a, e, i, o or u. She has tirelessly provided translations of all of **Uhaku Sudo's** presentations and published many articles on Keido.

This quote is from Part II of a series found in *Golden Statements*, Vol. XXX No.2, March - April, 2007. Expressing Mr. **Sudo's** feelings **Hideko** writes, “Stones become *suiseki* only when a person stares deep into the core depth of the stone in contemplation and sees and feels *something*.” She adds, **Sudo's something** is *Yugen*.

~Larry Ragle

Announcements

Your participation is what makes this all work. We hope you will join us!

Stone of the Month: Spring!

These might include plant patterns, frogs, snails, birds, rain puddles, waterfalls, new growth, lush hillsides and melting snow...

Measurements are in inches, w x h x d

Photos were taken by the owner



Butch Buddingh: Rabbit, Yuha Desert 5.5. x 3 x 2



Buzz Barry: The various shades of green, especially the lighter ones, evoke spring foliage (a coastal rock?) N. California 10 x 7.75 x 4



Carol Mortensen: "Compliments of the Easter Bunny" Poppy jasper embedded flower image stone, N. California river, 2 x 3 x 2



Mika Breyfogle: Scenery stone, China 6 x 6 x 2.5



Mika Breyfogle: Scenery stone with sprouts., China 6 x 3.5 x 2



Mika Breyfogle White plum flower, Japan 3 x 1.5 x 2.5



Paul Harris: "The Dao of Spring", Poudre River, CO, 12 x 6 x 2

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



Stones on Stools

Paul A. Harris, in memory of Paula T. Harris



This series presents intersections of two collections: rocks I have collected over decades, and “crickets” (antique footstools) my mother collected as an antique dealer.

Created in the months after my mother died, the project explores mortality, mourning, and material forms of memory. Stones and stools are humble, often overlooked objects; beneath our feet or seat, they are often beneath our notice. But examined closely, they are temporal repositories, material archives of wear and tear over human and geologic timescales.

Time passes through bodies; bodies pass through time, until they pass away. At my mother’s funeral, I read a sentence written by French author Georges Perec: “*Je cherche en même temps l’éternel et l’éphémère*” (I seek at the same time the eternal and the ephemeral). These planes of time cross one another in death and funerals; as a devout Catholic, my mother also tried to connect her secular life to the sacred. In working on this project, I discovered that mourning also brings out a constant interplay between the passing moment and the permanent or eternal.



Paula, ca. 1982, in slat back armchair, ca. 1725

When she would show you a chair, she would tell you when and where it was made, and then invite you to sit in it and try to imagine all the people who may have sat in that chair.

My mother loved antiques, and she furnished her homes beautifully, with a refined taste that was self-taught and came to be widely respected among local dealers. I think that my appreciation for the aesthetic pleasure of looking at individual stones began with looking at chairs with my mother. She loved chairs and valued not only their beauty but the histories they represented and lives they carried.

When she would show you

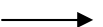
Like chairs, rocks carry material traces of their histories, but these histories have to be imagined or conjectured. As I’ve written, “The earth writes its history in lithographic traces, taciturn testimonies to untraceable temporalities.” Or, as scholar Jeffrey Jerome Cohen writes: “Stone conveys into present simultaneity the lingering traces of promiscuous relationships” with “mineral seams, fossils, enfolded strata, inscriptions from rivers, from glaciers, from human hands.”

My friend and fellow stone poet and artist Alyson Hallett wrote an essay called “A Field, A Stone, A Grief” about mourning her father. She states, “I’d forgotten how much I love working with stones. They take me into another dimension.

They take me into a place for which I have no name and no words.” Working with stones and stools allowed me to dissolve into a sort of suspended animation, a state of rumination. Searching for a pair that works, playing with displays, is a creative process that sometimes culminates in a coalescing of disparate things into something suddenly

stunning. I felt that way when this large, angular beach boulder unexpectedly balanced (visually and physically) with this 19th century milking stool. These special moments are poignant occasions in which the work of mourning unfolds. Often I would think, I wish Paula could see this. In these moments I felt the full shock of her passing. Sitting in the sort of stubborn stillness of stones and stools, I could absorb the mute fact of death, face the brutality of mortality.

At other times, I would realize, no, Paula would probably not like to see stones on her stools; the very idea and act might seem harsh, unfeeling to her. While we might like the color match here and see a



bird form in the mineral marking on this stone, and find it pleasing and perhaps charming, Paula may well have recoiled from seeing the sharp edges of the rock and feared they would scar the original red paint on this stool from around 1800. She might have seen the stone more like my friend David Wood, who called it



“Rocky Horror” and said it looks like a crime scene.

Paula’s taste in footstools ranged from the elegant and delicate like the red one to bare,

humble, and even funny pieces like this one. She liked stools that were stepped on and sat on, she liked to think of all the feet (or footstones!) that had rested on them. She actually didn’t collect more decorative ones with needlepoint or upholstered embroidered covers, which are by far the most popular type of antique stool here and in England.

She bought stools without any real value as antiques. She liked unpretentious, purely functional ones with unburnished, rustic immediacy, in whatever state of wear or disrepair. Their worn surfaces and layers of flaked paint bear witness to decades or centuries of human use for standing, sitting, or working, and serve as signs that like people, stools too shall pass. And the same holds true for stones, evident in the decay seen in this lichen-crusted, chipped quartzite piece from the Snowy Range in Wyoming. As Ponge writes in “The Pebble”: “contrary to [the] customary view of it as a symbol of duration and impassability, we may say that since stone does not recreate itself in nature it is the only thing that is constantly dying.”



A base fits the stone’s needs. A stone fits the stool’s niche. From the standpoint of viewing stone display, the stools stand in for daiza. But while the stool functions like a base for the stone, the process is much different. Bases are secondary and subordinate -you determine how the stone is best seen, and then conceive and create a fitting base. Whereas here, the stool comes first, and poses a question: what stone will sit on and fit with me? Stools are an open invitation, just a suggestion, an incomplete idea; they are restless until something comes to rest on them. The question is, what rock will rest restfully? Here, the beach sandstone boulder almost seems like a custom cushion designed for this Queen Anne stool, with a plank cover, ca. 1720.



These two displays are actually of the same stone. Clearly, different faces of a single stone can call for completely different stools. This to me is comparable to a stone that can be displayed different ways, for which one has several bases carved.



During this project, I found myself working between two poles. On one side, the desire to take things as they are, to let stones and stools speak for themselves. I think of this mode as a literally superficial simplicity, a feeling for the time, wear and tear that stones and stools wear on the surface of their bodies, a sense of their functionality, a closeness to their use and uses.



Stones on Stools

from previous page

At the other pole, I felt a desire to transform simple stuff into aesthetic objects, to seek out more refined or elegant members from the two collections, and create dialogues between their form, color, material, and texture. I like the echoes in contours between these, and find that the two merge more as one looks at them longer.

Grieving has no timetable. It takes time, and it takes the time it takes. The time of grieving is a grieving of time, its passage and loss. I have never felt so close to time as when working on this project. Assembling stools and absorbing stones, I felt time in my bones.



Wanda Matjas: "Enchanted Tree" 10 x 7 x 1.5 (Ralph Johnson gift)



Jim Greaves: "Hummingbird" Saddle Peak Hills, CA 3.75 x 2.25 x 1.75



Stone of the Month

continued from page 2



Paul Harris: "Spring Bug Listens to Mountain Bird Singing", Yuha Desert, 3 x 2.5 x 2 (Base by Shanghai carver Chin Shinhong)



Jack Levy: "Rain filled Pond" Yuha Desert, 5.5 x 1.5 x 4.5

[See page 7, mid- right column for the seasonal aspects of the "Fledgling" and the "Hummingbird".]

Bottom left- Jim Greaves: "Spring Runoff" Thomes Creek, CA 12 x 5 x 5 Collected by Frank English (AVSRC acquisition)

Below - Jim Greaves: "Fledgling" Stony Creek, CA 7.75 x 5 x 3.8 Collected by Ken McLeod (AVSRC acquisition)



Ask Guy Jim

Beyond the Stone – Considerations for presenting viewing stones within a thematic concept, Part XVII: Stones for Seasonal Displays

The subject for the March Stone of the Month was stones that reflected the spring season. To encourage participation Nina provided a broad range of examples of subjects that might be related to spring, yet member participation was minimal. While we found this lack of response perplexing, it has led me to take a more systematic look at the relationship of viewing stones and seasonal display, particularly from a non-Japanese perspective.

One presumes most members of CAK are aware of the essential role seasonal awareness plays within Japanese culture and arts, in our case, particularly with bonsai and suiseki. With bonsai the trees follow the natural living cycle of the seasons: budding, leafing, blooming, withering back to dormancy... Expression of the season is essentially built-in, needing perhaps a seasonal accent plant or symbolic complementary okimono or *kakejiku* (hanging scroll) to make the display more precise. [While the Japanese also follow the four seasons as represented by the Gregorian calendar, at higher levels of practice they may also observe *nijushi sekki*, a system that further divides the solar year into 24 seasons or even aspects of the *Shichijuni ko* system of 72 seasonal periods that Japan adapted from more arcane ancient Chinese practice. At such levels of refinement the employment of complementary materials to establish precision is all but essential.]

After four decades of looking at viewing stones I believe I can go out on a limb and safely say that our stones don't really change all that much! Seasonal stone display, whether of Japanese suiseki or our own viewing stones, is therefore far more dependent upon complementary display items than is bonsai display. In Japanese tokonoma-style displays featuring suiseki, one observes that any 'seasonal' reference is usually established by the *kakejiku* and/or complementary items, not the choice of suiseki which may be seen as arbitrary. [Obviously, explicit exceptions exist, e.g., a snow-capped mountain denoting winter or a red Sado mountain or chrysanthemum stone conjuring autumn.]

In our practice we are free to follow the Japanese precedents and express seasonality by employing the same or similar loose relationships between stones and complementary item(s). However, my desire is to present a few observations as to how our stones by

themselves and especially when combined in multi-stone thematic arrangements, have the potential for seasonal representation within our Northern Hemisphere, primarily North American context. As noted in the examples above, with regard to autumn and winter landscape stones we share with Japan the defining characteristics of colorful foliage and white snow – symbols that are perhaps as close to being universally recognized as one can get. When we look beyond landscape stones those stones with plant and animal imagery often provide seasonal contexts that are more specifically related to local observation (e.g., as an ex-New Englander, I share the Japanese association of chrysanthemum flowers with autumn, but I do not associate plum blossoms with late winter or early spring) and/or less directly, to any cultural context, including holidays.

The following discussion is focused on the selection of stones for consideration for use without the usual support of defining complementary items. However, it is important to remember that where space allows a multi-stone selection might be expanded and/or enhanced by incorporating tenkei, okimono, scrolls, plants, or comparable Western cultural items. Be aware that when considering each season independently, you may find that the same stone might have the potential to serve two or more seasons when presented in a slightly different context. As long as you are not presenting more than one season at a time, for example, a series of the four seasons, you may have considerable flexibility to reuse the same stone in different seasonal presentations.

Autumn and Winter: A quick overview of the seasons makes it obvious that autumn and winter present us with unique, 'automatic' selections for landscapes that suggest colorful foliage or white snow. Candidate subjects for non-landscape stones tend to retain these same color references: warm-toned chrysanthemum stones, cooler images of defoliated trees, and patterns of falling snow. As autumn passes into winter these distinctive elements may overlap, e.g., an autumnal red mountain with the white of an early snowfall. Further, a cold hazy moon or crystal clear night sky serve either and both seasons may share inwardly directed subjects, e.g., human activities such as 'tea', a warmth seeking curled-up cat, a foraging mouse; a cricket or spider.



Mountains with Snow: Here I wish to interject that within the context of California and much of the mountainous West, among all landscape stones, mountains with snow, whether actually snow-capped or with remnant traces, would seem to be the only landscape forms that might be logically included within all four seasons. The highest snow-capped peaks such as Shasta retain their white topping even in the heat of California summers, presenting dramatic vistas year round. Western glaciers, though retreating, still provide a year-round presence – ironically, by virtue of contrast they might be considered a stronger visual features of summer than winter! Similarly, mountains may retain various degrees of lingering snow in their shadows and crevasses. Beyond suggesting winter, stones with traces of remaining snow are particularly credible for the seasonal transitions from late autumn into winter and winter into early spring.



Detail of “Spring” case display at U.S. Arboretum Waterfall (Russian River), and Rapids (Stony Creek), bronze salmon “Lingering Snow” and “Spring Runoff” (page 5) were on shelves above



Above: “Indian Summer” Eel River 7.75 x 1.75 x 3.5
Below: “Lingering Snow” Eel River 10 x 2.625 x 3.68



Spring and Summer: Both autumn and winter have distinct, defining characteristics. As autumn turns cooler the world slips into dormancy; the first dusting snowfalls can disappear in an hour or last in the shadows as winter arrives. Eventually winter evolves – literally dissolves – into spring. This physical transition may be dramatically presented with stones presenting lingering snow, cascading waterfalls, streams rushing with snowmelt (see above). Spring is characterized by renewal, thus one may incorporate non-landscape imagery of birds, flowers and animal life, especially if characteristic of a particular region, for example, the returning robin, crocus, daffodils, forsythia of my native New England.

As spring progresses there are no longer clear signs of transition, but rather an overlapping until what initially might have been unique to spring simply merges into summer: no autumns color, no winter white; just shades of green and perhaps summer browns. With regard to landscape stones the macro differences disappear leaving only subtle variations that may ultimately become interpreted quite arbitrarily and will only be seen to have a specific seasonal meaning within a personalized, localized construct that probably could very well require a label to explain. Plant and animal life merges into a continuum as well, e.g., while my stone of the Fledgling is distinctively spring, the Hummingbird flies continuously from early spring through summer (see page 5); turtle and frogs first appear in spring, but then remain a summer presence. [Similarly, as summer fades the cicada and circling hawk move to autumn, but in general there is less summer-to-autumn blending of subject matter.] Fortunately, a human presence may be indirectly introduced to help establish summer displays through the imagery that is associated with summer outdoor activities, e.g., a boat that is perfectly suited for autumn display in the manner of an abandoned Japanese boat is perhaps even more useful for introducing leisure summer activities along the coasts, thus also introducing the subjects of coastal rocks, sandbars, and aquatic critters... a suggestive title or two can make your case!

Additional Thoughts on the Color of Landscape Stones: It may seem sacrilegious, but let me begin by saying that black stones when exhibited without complementary materials are largely ineffective within the concept of a seasonal presentation. While black ‘suiseki’-style landscapes provide the oft-cited ‘blank slate’ upon which one can project the colors of your season of choice, such personal interpretations are

Bonsai Garden Newly Opened in Kyoto from Wil (checking in from Japan)

Though much of life is still on hold due to the pandemic, certain movement is nonetheless taking place. Just last month as the cherry blossoms were peaking, a new bonsai garden opened in Kyoto to a small number of invited guests, which in the future will give interested visitors to the city a new place to put on their list of sites to see. Mr. Morimae, who has had a long relationship with the temple and organized many exhibitions there over the years, was invited by the abbot to create this space on a plot within the temple grounds that had gone unused for many decades (see CAK newsletter from May 2013).



Of course, bonsai and suiseki can be seen in a number of places throughout Japan, but apart from the Taikanten and smaller exhibitions organized by local clubs, there are not many public places in Kyoto where these traditional arts can be readily enjoyed. What makes this new development particularly interesting is its location – the temple Daitokuji. In the northern part of the city, this Rinzai Zen sect temple dates back to the early 14th century, and over the years has been associated with many important historical figures. Perhaps reaching its peak in the Momoyama and early Edo periods, it remains important to practitioners of the tea ceremony still today, due to its association with Sen no Rikyu (1522–1591), and Kobori Enshu (1579–1647). It is also famed for its multiple rock gardens, and houses old bonseki which have only recently come to light in the suiseki world, such as that featured as the special entry of the 4th Japan Suiseki Exhibition in 2017.



Being primarily a bonsai garden, that is what takes center stage; and being the cherry blossom season, well... you can guess what was in the first alcove of the indoor display area. A young, weeping cherry tree, with the figure of an elderly man sitting below admiring the blossoms, all under the glow of a full moon. Informed viewers will immediately recognize this as an allusion to the monk and poet Saigyō (1118–1190), who wrote over two hundred poems on the subject of cherry blossoms alone, and one of whose most famous poems is about wanting to die in the spring under the flowering trees. Should we all be so lucky!



Of greater interest to us, however, are the five suiseki that were on display. An important point to note before considering the stones chosen for the inaugural exhibition, however, is the mission of the garden. What does it hope to achieve in such a place? Visitors to the exhibition received a short guide to the displays, with the following statement by Akiyoshi Sokushu, the abbot of the Daitokuji sub-temple Hoshun'in, within whose grounds the garden lays:

“On this occasion, on a plot within the grounds of the Daitokuji complex, we open the first bonsai garden in a Zen temple. Bonsai came from China in the ancient past, and through the varying aesthetic sensibilities of the people who cared for them over the years, they have become the very living form of the Buddha nature that resides in all aspects of the natural world. Fusing bonsai and Zen rock gardens in this historical temple, we created the garden with the hope that a great number of visitors will leisurely look at, discuss, and enjoy the “living Zen and philosophy” that is bonsai.

Suiseki developed over time as well, transforming from the bonseki favored in the Higashiyama culture of the Muromachi period, to the suiseki practice we have inherited



today. They are simple stones lying in rivers and mountains, which convey the poetics of landscape beauty. Through the spirit of allusion, they allow people to enjoy boundless worlds in the palms of their hands, or placed in trays.

People, history, culture. Nature, plants, and stones. It is our sincere hope that standing still in this garden, you will all feel something special in your hearts.”

With that introduction, it is clear that the purpose is quite simply to introduce these arts to temple visitors who may not otherwise know much about them. Accordingly, the inaugural exhibition was not a parade of great masterpieces put out to impress the cognoscenti, but rather simple, straightforward displays that even someone who had never heard of suiseki could look at and understand. Included were clear examples of the different types you might choose to introduce the art to any beginner: a yamagata ishi, shimagata ishi, taki ishi, and funagata ishi.



In another alcove was a three-trunk pine displayed with a small waterfall stone. Keido teaches that bonsai



and suiseki should not compete with one another in tokonoma displays, and therefore must not be displayed together, but let us remember that bonsai and suiseki were being displayed together in this manner long before Katayama created Keido and its various principles and aesthetic philosophies. In the mid-20th century suiseki experienced great growth in popularity as an independent pursuit, but before that time it was practiced by many as a companion art of bonsai, and displaying them together in this fashion was not at all uncommon in the past.

The important point is that they harmonize. Completely separating them is not the only way to ensure they do not compete. In this case, the stone is clearly taking on the role of a secondary element in the display, with the bonsai garnering the attention. Figure stones of various shapes, including hut and boat stones, and small landscape stones such as this have long been used as suggestive accessories in bonsai display, and the practice continues in the bonsai world today. The opposite pattern of using bonsai as secondary elements in suiseki display, however, is something one does not encounter in the mainstream.

With the development of this new garden, it is hoped that bonsai and suiseki both will have the opportunity to reach new audiences, helping preserve the traditions in an idyllic setting, while providing a means of outreach to a new generation.

April Display by Yvonne Graubaek

Spring invites to joy and play. but we all also have sorrows that intrude from time to time ... This display shows such a day where I am sad but humbly forget myself when I stand in front of a peony in full bloom and see unconditional beauty.

When I buy scrolls, I have found inspiration in the picture and imagine it with a stone I already have. If I can use the scroll with more stones, I feel very lucky.

It's the month/season and the scrolls that are current at this time that determine which display I set up ... This time it's a beautiful dark scroll with a peony that I fell in love with on a good day in an antique shop in Kyoto, I saw it for me together with the very old human shaped stone and the old table that I already had. The vertical lines in the scroll and the stone, and the quiet atmosphere was a part of my thoughts behind this display.



The peony blooms from early April to late May.
The stone is a human shaped Kurama ishi



Ask Guy Jim

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nearly always too subjective and arbitrary for inclusion within a seasonal presentation for the general public where there is the need for sufficient literal imagery that can be readily perceived, either immediately or with a bit of assistance through labeling. [One creative exception might be to pair such a black landscape stone with an object or image stone, e.g., autumn moon, that ‘explains’ its blackness as a nighttime silhouette. Of course, depending on your exhibition’s physical parameters, one might employ a *kakejiku* (to provide the same explanatory context, but our emphasis here is to think primarily in terms of the inherent seasonal representation of your stones.) The ‘black/blank slate’ has to be filled-in for public display!

Ironically, the use of relatively ‘pure’ green landscape stones can also prove surprisingly difficult. In a general symbolic sense, uniformly green landscape stones obviously suggest spring and summer; however, our perception of a stone as an actual landscape image is visually stimulated and enhanced when green tones are varied and/or combined with other natural colors. Whether a green stone is representative of spring or summer will often be an arbitrary decision based on one’s personal perspective – or, pragmatic necessity of finding the most acceptable stone to fulfill a concept or fill a particular space. That said, paler and brighter greens and a blush of wildflowers seem more appropriate for spring; deeper greens for summer.

For those of us in dry California, the golden honey or butterscotch of our rolling hills at times may seem to be nearly a year round norm (see top, right), brown and yellow tend to suggest late summer or autumn. As repeatedly noted vibrantly colored stones such as red and yellow jaspers shout autumn, but beyond that they mostly relate to local phenomena such as distinctive seasonal flowers or birds that might be represented by image stones. The inherent, sometimes



“California Gold” Sierra Co., CA Roberta Walters 20.37 x 3.37 x 8.25

striking colors of desert stones differ from the colorful jaspers that serve an autumnal display. Instead of suggesting foliage, colorful desert stones reflect their landscape wherein rock and sun paint the same vistas regardless of the season. Winter may provide an exception in the form of snow-capped hoodoos or mesas.

Summary: There is no one absolutely correct way to approach seasonal display. As I discovered long ago and many of you have probably observed in my own attempts, there is also a great potential for personal arbitrariness. These are just ideas that may help you evaluate stones when considering a potential display for the general public. As always, my hope is that something said might inspire you; perhaps solve or at least clarify a problem.


A closing consideration: While individual members of CAK or other clubs may not have sufficient stones to mount a multi-stone display, you may find that between a few members or as an interactive club project, you collectively have the stones to mount a thematic presentation, be it seasonal or simply the representation of a region, river, or category of viewing stone.

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

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

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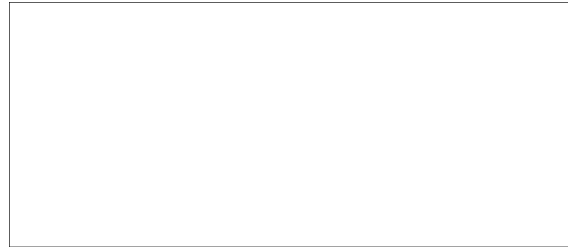
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Leaves no stone unturned

See our website:

aisekikai.com



Covid-delayed AVSRC Infrastructure Project Getting Back on Track

Last year at this time the AVSRC project at The Huntington was literally stuck in the mud. Eventually, the heavy spring rain, problems relating to the priority Chinese Garden expansion and the Covid-19 lockdown set completion of the initial phase of the already delayed infrastructure project for the AVSRC back at least another year.

However, once again in the mud, the last week of 2020 finally witnessed the pouring of foundations for cargo containers as the first step in the creation of a consolidated compound dedicated for AVSRC collections storage and eventual preparation areas. The first four shiny new containers have now been placed and an access drive should be completed within two weeks. A much larger area has been reserved so that additional bins for storage and work may be installed as the collection is processed and our projected institutional loan program expands. Big drum roll: we also have finally received keys to a dedicated AVSRC 'headquarters' in a new building adjacent to the compound area. It will function as office, consolidated library, storage for special collections and as a temporary area for preparation and photography. Custom shelving and worktables are scheduled for delivery and we hope to move in by the end of April.

Get out your Volunteer Hats!

~Jim Greaves

