

June Program

Larry and Nina Ragle will show slides of all the tokonoma displays from the 5th Japan Suiseki Exhibit that was held in Tokyo last February.

We can all learn from these masters who have the history and cultural knowledge to understand how to display their extraordinary stones. Of course, they also have access to all the best tables, suibans, dobans, scrolls and accessory pieces.

The catalog says, "...viewers can experience the emergence of a miniature universe contained within this space." Come on the 27th, sit back and enjoy the show!

Stone of the Month

After a period of May Gray and what is often known as June Gloom in southern California, it looks like summer is here, maybe.... Summer can make one wish for cooling breezes and water related activities... Let's bring in our **water related stones**, pools, lakes, islands, falls, whatever. Please remember that your stone must be properly displayed in a *daiza* or *suiban*. Please also measure your stone in inches, w x h x d. Write down that information as well as the source of the stone.

In July we will make the Stone of the Month the program so this is good practice! (You can read about that in the May newsletter.)

This waterfall stone from the Eel River belongs to **Al Nelson** and you can bet he made the *daiza*, too.

5 x 6.5 x 2.5



Missing May

Last month saw an imperfect storm... I say *imperfect* because although the combination of circumstances aggravated a situation drastically, we did not experience a catastrophe. It was simply a matter of key players unable to attend the meeting for what should have been our first opportunity to more thoroughly discuss our stone of the month. As **Richard Turner** and **Paul Harris** put it, "We don't think that the planned experiment with the format of the meeting and its subsequent documentation in the newsletter will work without all hands being on deck....We agreed that it would be best to postpone the experiment until such a time when we can do it right."

As disappointing as that was, it was the right thing to do. Fortunately, we are nothing if not flexible. Cancelling the May meeting was just a minor blip on our radar. We will reschedule.

We are insanely grateful to GuyJim for providing his brilliant content to what would have otherwise been a one page meeting notice. Your readers and your humbled editor thank you!

I am concluding with this from the May 21, 2018 issue of *The New Yorker Magazine*. I think the cartoonist had me in mind....



~Larry Ragle

Remembering Jim Hayes



My good friend Jim Hayes died after a long bout with cancer on April 7th, 2018. He was 73. Before commenting on his love of stones, significance to the advancement of viewing stone appreciation, and special association with Aiseki Kai, I will simply

note that Jim was a dedicated employee at the Franklin Mint for over 25 years where he developed his love for graphic design and typography. In 2001 he received the Distinguished Artist Award for creativity, excellence and integrity. In the early 1990's Jim mounted several of the earliest public exhibits of American viewing stones: first in the gallery at The Franklin Mint and later repeated at the Philadelphia Flower Show attended by over 200,000 visitors; another at the Longwood Gardens famous Chrysanthemum Festival.

Jim was very active in the founding of the National Viewing Stone Collection of the National Bonsai & Penjing Museum at the United States National Arboretum in Washington, DC, to which he donated four stones from Pennsylvania. In 2000 he designed **Awakening the Soul**, the initial catalog of the viewing stone collection. In 2009 he curated a special exhibition at the museum of stones from Pennsylvania, *Suiseki from the Keystone State*. In 1999 Jim was honored to have Bill Clinton present his Eel River suiseki, **Way of Eternal Peace**, to Japanese Prime Minister Obuchi as a State Gift.

Jim, Patrick Coen, and Arthur Skolnik conceived The North American Viewing Stone Society in 1994 and it came to life in 1996 with his creation of **Waiting to Be Discovered**, the first publication dedicated to informing and linking early American 'suiseki' collectors. Running from the winter of 1996 through autumn of 1999, WTBD provided the first platform for enthusiasts across the country to exchange ideas. California Aiseki Kai members became enthusiastic supporters: Jack Dennis covered the San Diego scene, Ray Yeager focused on the personalities and history of California Aiseki Kai; and I found a venue to explore the issues still being dealt with by GuyJim. Other more distant CAK member/contributors included Frank English and Peter Aradi. Many more

members of CAK contributed notes and photos: Cliff Johnson, Ted Matson, Larry & Nina Ragle, Don & Chung Kruger, Chuck Kantzer, Alice Arbaugh (Greaves), Mary Holmes Bloomer and Peter Bloomer. Posthumously, stones collected by early members Bob Watson and Melba Tucker were also featured.

After submitting my first article on Desert View Stones to Jim in early 1997, we quickly became close friends. A highlight of our year would be when Jim flew west to meet Alice and me on the Eel River (or less often at Thomes Creek) where we would spend sunrise to sunset collecting. In truth, both Alice and Jim would have spent all night collecting by flashlight as well ... more than once we returned to Willits to find most restaurants closed! (On the East Coast we visited Jim and his wife, Joanne, and daughter Ryan, in Broomall, Pennsylvania, from where we set out in search of weathered jasper in his favorite Pennsylvania woodland creeks.)

Over the last few years as time and health failed, Jim was no longer active, but to the end the subjects of our occasional phone calls always went to stones. All collectors owe him gratitude for his contributions; I have lost a true friend,

~GuyJim



Rugged Mountain
Southeastern Pennsylvania
15 1/2" x 5 1/2" x 6 3/8" (39.4cm x 14cm x 16.2cm) cut

Jim donated this stone, recently shown in the AVSRC 2017 exhibit, to the AVSRC in memory of Alice; he considered it to be the best stone collected in 2008.

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





Coastal Rock with Water Pool

Southeastern Pennsylvania

10 1/8" W x 4" H x 7 1/4" D (25.7cm x 10.2cm x 18.4cm)

One frequently encounters Pennsylvania jasper that has been cut to obtain dramatic mountain peaks. This more rounded natural stone could easily have been passed over in the quest for 'mountains'. However, the ruggedness and rich surface qualities inherent in the stone well represent a wave - washed rock with ledges undercut by endless confrontation with the sea and splash-filled water pools reflecting the sun.



"Firestorm at Black Butte"

Stony Creek, CA

14" W x 5" H x 4 3/4" D (35.6cm x 12.7cm x 12.1cm) cut

This well-known Frank English stone was actually found by Jim Hayes and given to Frank as a thank you for taking him collecting on one of Frank's secret spots on Stony Creek.

Excerpts from Jim's invitation to participate from the inaugural issue of **Waiting To Be Discovered** (Winter, 1996)

... I have often wondered how I became so passionately involved with this wonderful gift of nature ... at Longwood Gardens ... I came upon a rock sitting in a basin of water. I'll never forget my response: "What are you supposed to do with this thing, rub it for good luck?" Then it hit me. Wow! It's a miniature mountain! Never before had I seen anything like it. Instantly, I was hooked.

... Golf is all but forgotten now. The golf bag is collecting dust in the garage. It has been replaced by an old tattered canvas bag. Suntan lotion has been replaced by bug repellent. Golf shoes have been replaced by a hideous pair of yellow rubber boots. And a great round has been replaced by a great find. For me, searching for stones provides a tremendous sense of tranquility and enjoyment. I live for Saturday mornings when I'm up at the crack of dawn; unshowered, unshaven, I hop into the truck and I'm on my way to my favorite collecting spot. Whether I discover one or none, it doesn't matter. For a brief moment, I am not hassled by endless e-mail, voice-mail, unpaid bills, or an overgrown lawn. I have managed to steal temporary peace of mind from a world that yields so little ... I am a carefree child once again.

(Note that Jim had been an avid golfer who was contemplating turning professional.)

Remembering Arthur Leonards



Arthur Leonards and Jim Greaves (2016)

Most of you are likely unaware of Arthur Leonards unless you happened to note his name as collector on the label of a stone in an AVSRC installation. Arthur always lived well off the grid. In 1997 he contributed a photograph to Jim Hayes' **Waiting to Be Discovered** (Autumn 1997, p.8). Eventually we connected, and Alice and I drove far from our usual collecting areas to track him down north of Nevada City, CA. It was an eye-opening experience.

Arthur was neither an ardent 'suiseki' enthusiast nor, despite a penchant for jade, a mineral



Mountain
Sonoma County, CA
12 1/8" W x 3 3/8" H x 3 7/8" D (30.8cm x 8.6cm x 9.8cm)

This rare blue-green and 'vulcan' nephrite jade was found by Arthur; Robert McKenzie acquired it and cut it to obtain two beautiful mountain stones – Arthur never forgave him!

collector; he was an enthusiast of the hunt with his own artistic vision. His rocks on every inch of the ground and endless benches in his yard consisted mostly of materials such as granite and non-landscape, boulder shapes that would generally be dismissed as unacceptable for 'suiseki'. **Mountain with Lake** is an



Mountain with Lake
Northern California
8 3/4" W x 2 1/2" H x 8 1/2" D (22.2cm x 6.4cm x 21.6cm)

exception and the first stone he was willing to sell. His passion for stones combined a truly artistic eye with his own theories of the spiritual and scientific. However, his many abstract stones, especially figural stones from the Feather River, blew me away: See **Kuan yin** at right, **Taka**, (next page), and spotted by Alice, **Morning Glory**, **Evening Grace** (next page)



Kuan Yin
Feather River, CA
7" W x 15" H x 6 1/2" D (17.8cm x 38.1cm x 16.5cm)

Mounted on a knot by Arthur.





Taka (Falcon)
 Feather River, CA
 5 1/4" W x 7 5/8" H x 3 7/8" D (13.3cm x 19.4cm x 9.8cm)

Mounted on a branch stripped of bark by Arthur.



Morning Glory, Evening Grace
 Feather River, CA
 7 1/2" W x 8" H x 4 1/4" D (19.1cm x 20.3cm x 10.8cm)

Currently on loan from The Huntington to the National Bonsai & Penjing Museum in Washington, D.C.
 Daiza: Jim Greaves

His practice of melding a stone with a naturally weathered wood base greatly influenced me as attested

to by my use of natural wood supports for every stone in the *Vision Quest* thematic group in our last show.

Over time we revisited and collected together. Arthur and Alice fed on one another's enthusiasm, disappearing for a day of collecting stones whenever I was preoccupied at a convention in Sacramento. (If the stones were 'uncooperative' they would shift gears and collect wild morels.) To my knowledge Arthur parted with very few stones. He occasionally talked of monetizing his finds and creations, but in his heart he was ever reluctant to part with them. Fortunately, Arthur was charmed by Alice and we eventually obtained stones we have exhibited many times.

During the 2016 GSBF Convention Richard Turner and I played hooky and drove through torrential rain to Grass Valley to see Arthur. The visit was bittersweet: as always one was overwhelmed with interesting stones and his enthusiasm, but it was distressing to see the ravages of his long fight against cancer. That day I acquired **The White Buffalo** (page 10 under GuyJim in this newsletter, *Vision Quest*, The

American Bison Thematic Group) and, as a final gift, Arthur, finally and graciously, allowed me to purchase **Interstellar**, a masterpiece that had been seared into my memory since our initial visit.



Interstellar
 Patrick's Point, CA
 3 3/8" x 8 1/2" x 2" (8.6cm x 21.6cm x 5.1cm)

This exquisite, subtle stone has a form and surface that is beyond my abilities to capture. I have yet to confirm Arthur's identification of the stone as being black jade, but then again, who cares?

Daiza: Jim Greaves

Ask Guy Jim

Dear Guy Jim,

It has been several months since you have written about displaying stones. Do you intend to continue your series on creating thematic multi-stone displays?

Nina Ragle, Laguna Beach, CA and everyone else in Aiseki Kai

Dear Nina, etal.....

My apologies. To my own frustration, additional segments have been sitting largely completed, but in need of certain photographs. The AVSRC collections of stones and support materials have been in the process of being transferred to The Huntington with the result that they are currently physically split between my home studio and storage at The Huntington; still others are out on loan – thus the logistics continue to present a challenge. However, I will temporarily abandon what I had intended to be a logical sequential approach towards creating larger more complex displays; instead I will skip ahead and review *Vision Quest*, an experimental full-table thematic group that was presented in the most recent California Aiseki Kai Annual Exhibit:

Beyond the stone – considerations for presenting viewing stones within a thematic concept: Vision Quest, an example of an expandable multi-stone display.

Variations on the concept of a ‘vision quest’ exist worldwide, but the immediate inspiration for this thematic approach is derived from practices among Native American Indians, primarily those tribes of the Plains and Southwest. No specific beliefs or practices are represented, rather I have appropriated, amalgamated and likely conflated elements to present an admittedly superficial, but hopefully interesting overview.

Shamans may undertake vision quests by themselves – with or without mind-altering substances; but perhaps one more readily associates the concept with the rites of passage from youth into adulthood. Most commonly it refers to a youth being sent alone into the wilderness or to a specific sacred spot where over a period of days and nights he/she follows rituals, fasts and ‘dreams’. In the dreams he/she encounters his/her life’s guardian spirit usually in the form of a companion animal. The dream then may be clarified/ interpreted by a shaman.

Vision Quest (December, 2017)

This particular display centers on a landscape feature that is the site of the vision quest with sub-groupings of ‘vision’ related stones. Nine stones are admittedly a lot to look at on a single table. However, unlike landscape stones whose forms and subtleties are usually best appreciated in relative isolation, these stones are not meant to expand into broader visualizations within the mind but rather to be appreciated for their specific representational embedded-imagery. While even the weakest has sufficient quality to be displayed alone, together they reinforce one another to create greater context. [Please note that the layout may appear a bit wonky because the table was distorted, not flat, and the ADM (Auxiliary Display Modules) were selected from available club stock, not custom fitted for optimum balance.]





Caption at right

Vision Quest Site: the 'Eye of the Ram'

Eel River, CA
12 5/8" x 9 1/2" x 7 3/8"
Jim Greaves

When I found this stone around 2000, I immediately recognized the form of a sheep/ram's head (actual nostrils and mouth are visible when observed more from the left). However, I have always considered it to be a landscape stone: a massive rock, one that could not help but be recognized as a major landmark, a safe shelter, a lookout ... and a likely spiritual site. In reading I found that sites used by shamans ideally incorporated a water source for purification and a shelter or cave with walls where visions might be recorded – this stone has both shelter/cave and a water pool on the shelf outside.



Altered States

Eel River, CA
7 3/8" x 7 1/4" x 3 1/4" (18.7cm x 18.4cm x 8.3cm)
Jim Greaves

Figures of shamans experiencing a vision sometimes indicate pulses of energy emanating from the body and show a hollow head. Shamanic visions are often induced with hallucinogens, while visions of others result from lack of food and sleep. Note that the unusual base was chosen specifically to expose the entire bottom of the stone so that the figural image levitates.



The Shaman

Thomes Creek, CA
5" x 8 1/8" x 4 1/4" (12.7cm x 20.6cm x 10.8cm)
Jim Greaves

This imposing figure is surmounted by an antler headdress as seen in some recorded depictions of shamans.

Guardian Spirits / Companion Animals

These supernatural teachers are frequently depicted in animal form. For many tribes in the West, the most powerful companion animals are the rattlesnake and the grizzly bear.



Rattlesnake

Eel River, CA
5" x 7 1/4" x 3" (12.7cm x 18.4cm x 7.6cm)
Hanne Povlsen

The undulating form of the snake is frequently represented by an abstract zigzag line.



Grizzly Bear

Eel River, CA
6 3/8" W x 5 5/8" H x 2 3/8" D (16.2cm x 14.3cm x 6cm)
Jim Greaves

The bear is considered to be the most potent companion across most if not all the tribes across North America.





Left of Display



Right of Display



The Recorded Dream

Cache Creek, CA

7" x 4 1/8" x 2 1/4" (17.8cm x 10.5cm x 5.7cm)

Jim Greaves

Displayed alone, I have sometimes labeled this stone as *The Prey* or *Trophy Herd*; here, I refer to a shaman's recording of a vision on a cliff face or cave wall. In truth, such a colorful and elaborate 'painting' better relates to a prehistoric cave painting than the simpler monochromatic or scratched-in images that would likely be produced after an individual vision quest.



The Vision

Eel River, CA

5" x 6 1/2" x 3 1/8" (12.7cm x 16.5cm x 7.9cm)

Jim & Alice Greaves

The lower right of the stone bears a slightly up-turned head in sharp profile; emanating from the head in a cartoon-like balloon is the 'vision' including clear suggestions of animal forms.

Petroglyphs

Throughout the Southwest, petroglyphs were created by using a sharp stone to peck and scratch through dark surface layers of ancient desert varnish, creating designs by exposing the lighter underlying rock. They can be hundreds, even thousands of years old records of earlier inhabitants. Some clearly depict game animals or hunters, others are almost certainly cosmic images, but their meanings remain uncertain, unknown. Some may have simply been requests for, or records of, a successful hunt; others were almost certainly sites of shamanic activity including vision quests.

While doing research I came across an apparently reliable archaeological reference that white quartz was often found associated with shaman vision quest sites in the Mojave. The prime reason is that it was the tool used to scratch through the desert varnish to record the shaman's dreams; as a possible additional factor, it was noted that compressed quartz has an electrical charge that can be released as a flash of light when smashed.... Not living in the organic sense, but observable as a life/energy/magic source!



**'Poonkinny'**

Eel River, CA

6 3/4" x 4 3/8" x 6 1/4" (17.1cm x 11.1cm x 15.9cm)

Jim Greaves

These irregular markings resemble indecipherable glyphs found throughout the Southwest and many other sites around the world. Although collected from the Eel River, the surface has an uncanny resemblance to that of desert varnish. The title derives from the Poonkinny, native Indians of the Dos Rios area of the Eel River where it was found.

**Picture Rock**

Feather River, CA

6" x 4 5/8" x 5 3/8" (15.2cm x 11.7cm x 13.7cm)

Alice Kikue Greaves

Note the distinct animal image on the upper right.

Comments on The Choice of Natural Wood Bases:

You may wonder at my choice of natural wood bases. Note that all the stones were collected between 1988 and 2007. The **Eye of the Ram**, set along my walkway, often got me rethinking the possibilities for creating a group. The same big stone with its irregular bottom also raised the need for a daiza and that was usually enough to end my thoughts right there. However, periodically I kept pulling out the stones to contemplate and the basic concept did gel ...But presenting the Ram?

Desiring to introduce a new thematic display at our annual show, late last year I opened the boxes once again. In the past I had successfully mated certain stones with pieces of naturally weathered wood occurred to me that I might find a piece suitable for displaying **Altered States**. Going to one of the many bins of natural knots, burls, roots and branch I have accumulated over the years, I found a match within a couple of minutes. Encouraged, I decided to check a bench where I stored some larger pieces of found wood to see if I might find a match for **Eye of the Ram**: the first piece that caught my eye worked!

At this point I abandoned all thoughts of making daiza. It was immediately apparent that the use of the natural wood was more sympathetic to the subject matter than traditional daiza. The idea of presenting a mix of natural wood and daiza seemed disconcerting because it would be visually inconsistent; further, to introduce a formal Japanese element into an exhibit with an American Indian context seemed a bit bizarre. Also, I must confess that the mating of stones with wood turned out to be so easy that they were all completed within a few hours!

One final point to note: the display of this many stones on the single exhibit table would not have been possible if using traditional Japanese tables or even jiita as there would simply have been a confusion of too many visual elements. Instead, by employing the club's neutral ADM (Auxiliary Display Modules) a unified overall appearance and context was maintained while each stone also could be cleanly viewed in relative isolation.

Potential Expandability

With this single table display already crowded with nine stones, other stones with relevance to concepts of Vision Quest and shamanism, in particular abstract symbols of energy and cosmic images and less common companion animals, were omitted. Additionally, other figural stones might have been included within the framework of a broader 'Indian' context. One such group, the **Bison Group** (see next page) has yet to be publicly exhibited but would seem suitable for a subset on a neighboring table or as an independent thematic display. [Notably, the **White Buffalo** (next page) is of major shamanic/religious significance for most Plains tribes.]

American Bison Thematic Group



The Buffalo Backs

Eel River, CA

23 1/4" x 4 3/4" x 12" (59.1cm x 12.1cm x 30.5cm)

Collected by Heron Nelson; cut for a viewing stone by Michael Riley
This nephrite jade was honored with several awards under its original name of "Dragon Back Mountain," however, to my eye it has always presented the quintessential view of the Great Plains with a distant range of mountains, in particular, the Black Hills of the Dakotas. In this case, the 'black' hills are appropriately covered with a rich, dark patina of Vulcan jade; the combination of the rich brown color and the rolling quality of the hills evokes a heard of bison. Look closely at the largest center peak and you will see a highly developed buffalo form.



American Bison

Kern River, CA

6" W x 3 5/8" H x 3 5/8" D (15.2cm x 9.2cm x 9.2cm)

Jim Greaves



The White Buffalo

Feather River, CA

7 3/4" x 11" x 6" (19.7cm x 27.9cm x 15.2cm)

Arthur Leonards

The White Buffalo are sacred to many Native Americans. The Lakota (Sioux) Nation has passed down The Legend of the White Buffalo – a story now approximately 2,000 years old – at council meetings, sacred ceremonies, and through the tribe's storytellers. There are several variations that you might want to explore on the Internet. Natural wood mount by Arthur Leonards.

Reference to The White Buffalo stone is made on page 5, the right column.



Buffalo Moon

Eel River, CA

12 3/4" W x 10 3/8" H x 5" D (32.4cm x 26.4cm x 12.7cm)

Nina Ragle

This bison, with its lowered, bearded head facing to the right, could be the archetype for the American five-cent coin. Below the humped back and between the well-delineated legs, rests the prairie moon. (In 1985 I obtained this stone from Nina who had originally displayed it as a sea fan; the daiza is one of Larry's first.)

On further consideration, it occurs to me that with the addition of a few appropriate landscape stones and inclusion of several other AVSRC stones having imagery related to Amerindians of the West, Northwest and Southwest, an entire exhibit might be mounted within the space of the Ikebana House at The Huntington! ... Maybe GuyJim will have to change his name to...

Chief Crazy Rock

[ED NOTE: GuyJim isn't kidding! He could easily mount such a display. See page 11 for starters.]





Indian with Bow

Eel River, CA
 3 3/4" x 3" x 1 3/4" (9.5cm x 7.6cm x 4.4cm)
 Jim Greaves

While not profound, this stone definitely appeals to younger visitors.



Seated Indian

Eel River, CA
 11 5/8" W x 12 3/4" H x 5 1/8" D (29.5cm x 32.4cm x 13cm)
 Jim Greaves

My fellow collectors told me not to bother carrying this jasper the half mile back up river, but I was reluctant to leave a stone of such quality. Only when studying it once back home did I discover the figure of a seated Indian woman wrapped in a warm blanket while tending to a young goat. In this photograph the stone is shown dry; spraying with water reveals that it is a deep blue-black and bright vermilion, but the goat tends to go a bit transparent. While on exhibit I occasionally spray the stone so that the public can see it both ways, experiencing the stones as we do on the river.



Mustang

Wyoming
 9 1/4" x 6 1/4" x 1 1/2" (23.5cm x 15.9cm x 3.8cm)
 Elmer Uchida

This rather sharp shard of black nephrite jade portrays the outstretched neck, head and flying mane of a horse racing across the plains. The mottled pattern created by the contrast between the weathered scab and polished jade reinforces the image, suggesting the markings of an Indian's pinto.

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 or call (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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Newsletter Committee

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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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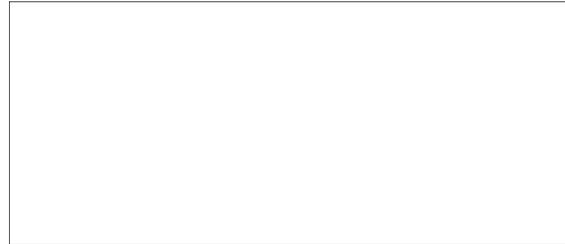
ADDRESS CORRECTION REQUESTED



Leaves no stone unturned

See our website:

aisekikai.com



Coming Events

DESCANSO BONSAI SOCIETY
49th Annual Show, June 16-17,
1418 Descanso Drive, La Cañada/
Flintridge. Sales. Admission to the
exhibition is free with admission to
Descanso Gardens. The club will host a
reception on Saturday night, 6-7, raffle at 8.



U.S. NATIONAL BONSAI EXHIBITION
6th Exhibition, September 8-9, Total Sports Experience,
435 West Commercial Street, Rochester, NY. Admission
\$20, weekend pass \$30 (before August 1st). Invitational
suiseki exhibit and critiques, demonstrations, vendors. For
more information see usnationalbonsai.com

Freeman Wang 626-524-5021

Suiseki-Viewing Stone Sale
stores.ebay.com/thestoneking

Stone Sales Ken McLeod

209-605-9386 or 209 586-2881
suisekistones.com

GSBF 41st CONVENTION

“Creativity Taking Flight”, October 24-28,
Sacramento, CA. McClellan Conference
Center, 5411 Luce Ave., McClellan Park.



Refreshments

Our June festivities will be provided by the
Ragles and **Janet Shimizu**.... Anyone out
there suiseki land want to participate? You know how
important our snack break is! Let me know, send a few
bucks and we will buy something in your name!



Always check Golden Statements Magazine
Calendar section for additional coming events