



## February Program

**Jack Dennis** will provide a power point presentation at our meeting on February 27 wherein he will talk about not only safety, traveling in the desert and trail management, but also about classification of stones and the importance of same as a measure to improve the collecting experience and propensity for finding a really good stone or two. Perhaps a few words about developing a visual discernment method for seeing what it is you seek will be included. Since we have a trip to the Yuha Desert planned for March 22-23, this is a program you will not want to miss!

## Stone of the Month

*Shikisai-seki* or color stones. **Covello/Yoshimura** state that these stones are distinguished by their “deep, subdued, and excellent color.” The color may suggest a time of day or a season. A stone is a color stone if that is its defining feature. “Good color is not, however, sufficient grounds for a stone to be classified as a *suiseki*...the stone must also be suggestive and must meet certain minimum aesthetic standards.”



A color stone suggesting a near mountain. Mystery owner...does anyone know who he or she is?

## Don't let this be your last newsletter

Is there an “**X**” on your address label? That means you have forgotten to pay your dues. We will miss you. Please send your \$8.00 (payable to Aiseki Kai) to: Nina Ragle, P.O. Box 4975, Laguna Beach CA 92652. Be sure to include your email address, mailing address and phone number.

## LOST

At the end of 2007 I was nominated and then elected President of the California Bonsai Society. One of my first duties was to read the Articles of Incorporation dated March 23, 1962. They were filed away and forgotten for 46 years, lost in someone's garage or attic. **May McNey** spent a day in Sacramento tracking down a copy. We had to have it or CBS's bank account would have been sealed away forever.

After reading it I realized just how much **John Naka's** resolve permeated my manner. **Naka** was the first president of CBS (for 19 years) and remains its spiritual leader to this moment (and as long as CBS exists).

If you have read this column from volume 24, issue 3, you know that **Naka** not only supported our concept, he made us a part of CBS and provided a meeting space in the L.A. Museum of Science and Industry. **Naka** instilled his resolve to perfect bonsai in the Japanese tradition in all of his sincere students- the members of CBS as it is today and hundreds of students around the world.

The primary purpose of CBS is stated in Art II. *...the purpose of this corporation is primarily to engage in forming an association of those who are interested in teaching and promoting the art and skill of BONSAI to all interested persons and to foster, preserve and perpetuate said art and skill of BONSAI for the benefit of future generations in the United States of America; to teach, promote, and develop the love and appreciation of BONSAI as a contribution of the cultural heritage of Japan to enrich the American way of life; to provide and stage BONSAI exhibitions for the general public, thereby offering and contributing to the community a means of appreciating this ancient and beautiful art of developing dwarfed plants and trees.*

The only difference between, Aiseki Kai and CBS is the word “bonsai” instead of “viewing stone”. Or substitute “*suiseki*” if you still don't get it. [And the last 5 words should be replaced with “displaying stones”] Make the switch and you know why we exist- one goal- to share this Japanese art form with anyone who will listen and pray they don't try to change it.

### Party notes

It was a dark and stormy night... And yet about 55-60 of the faithful came out for our annual holiday party. We had a festive evening of camaraderie, good food and a grand raffle. Ticket seller, **Al Nelson**, brought in \$827.

**Jack** and **Sachiko Dennis** drove from Alpine, in the rain, and **Peter** and **Mary Bloomer** drove all the way from Sedona, Arizona, just to join in on the festivities! Do we have awesome commitment from our members? You bet we do!

We honored special club movers, **Hanne Povlsen**, **Joe James**, **Marge Blasingame**, **Peter Bloomer**, **Ray Yeager** [absent], **Bill** and **Lois Hutchinson**, **Linda Gill** and **Jim** and **Alice Greaves**. Yours truly and her husband were presented with a very fine **Kathy Boehme** rectangular *suiban*. Thank you all for your generosity and support.



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





## Yuha Collecting Trip *by Jack Dennis*

The trip is set for **March 22 - 23**. We will meet at the San Diego County Alpine Sheriff's Station, 2751 Alpine Blvd across from Fred's Burgers, located just west of the new super market (under construction) at the intersection of Alpine Blvd. and South Grade Road (our previous rendezvous place). Please line up and be ready to leave Alpine promptly at 7:45AM. If you are delayed in route to Alpine - telephone for instructions on where to catch up with the caravan or if you wish to join the convoy at the place where we begin our assault into the desert please let us know in advance. No collector will be left behind if we can avoid it.

**THE PLANNED ROUTE:** We will travel east on highway 8 to the Golden Acorn Casino for a brief pit stop to include gas. This will be your last chance prior to our exit from the highway into the desert. In the desert you must find your own creosote bush – not to worry there are a lot of them. Hopefully we will be back on the road again to Highway 98 on which we will turn south for 12 miles. We will turn off Highway 98 at an area officially known as 'Sunrise Butte'. The goal will be to reach the turn off into the desert at or about 9:15. The area where we plan to make our first stop is approximately 1½ miles from the desert entrance. The second day of the hunt we will concentrate further into the rock field which I will explain to you all at the party after we have had a glass or two or three of Jack's secret sauce. More detailed route info will be available at the February meeting.

**TRAIL MANAGEMENT:** As a measure to avoid delay of the whole column – all four wheel drive (4WD) vehicles will move out at the head of the caravan. I will go first. All Wheel Drive (AWD) are not the same thing as a 4WD. They are not designed nor manufactured for off road driving and in the least you run the risk of damage to your vehicle. There are no roads in the Yuha, only limited trail routes. If you are driving an AWD and you wish to fall in behind the 4WDs – please drive at your own risk. If you insist on driving your family sedan into the desert please fall in behind the AWDs. The 4WDs will off load their passengers. After off loading, some volunteers with 4WD will be asked to backtrack along the trail to pull out anyone who is stuck and to pickup those collectors who wish to leave their vehicles at the entrance to the desert. Please be advised that most vehicles designed for street driving only do not have a convenient place to attach a rope or chain. All Terrain Vehicles are NOT permitted on the limited trail routes we use in the Yuha.

**If you do not have a 4WD, it is highly recommended that you team up with someone who has or rent one for the trip.** \*\* In those cases where it isn't possible to catch a ride at the desert entrance it is suggested that you park at the entrance to the desert and wait for the trail master and his helpers to return for you. The good news is that the desert has received a lot of rain this year and the surface area on the trail routes are unusually firm and it is possible that your AWD or even your family sedan may be able to negotiate the route without a problem? The trail master will leave the driving to you.

**FACILITIES IN ALPINE.** **Janet's Montana Café** 2506 Alpine Blvd. and the **Bread Basket** 1347 Tavern Road located in the Alpine Creek Shopping Center is suggested for breakfast. The **Ayers Inn** for sleeping over is the only game in town – make your own deal – 1251 Tavern Road; phone 619.445.5800 (it fills fast on weekends). A trip up and down Alpine Blvd. will reveal a few Mexican places and some Italian restaurants as well. Sachiko and I like the "**Taco Shop**", reasonable and friendly. Call us if you would like additional recommendations; home: 619. 659.1195 or cell: 619.925.1195.

**MOTEL ACCOMODATIONS IN CALEXICO.** We recommend the **Best Western John Jay Inn**, 2421 Scaroni Rd. (760) 768-0442. The best rate is available on-line. You must make your own deal but do it now! Rooms fill up fast. Weather permitting; we will have our usual potluck social / party and wine tasting to start at or about 5:00PM. Jack's chili will be back by popular demand at or about 6:00PM. If the weather is inclement (always a threat) we will execute plan B.

**FOOD AND DRINK.** Unfortunately, we are going to visit a remote location where there are no facilities. You must bring your own picnic. It is always a good idea to bring lots of water.

**IMPORTANT!** It is imperative that you call **Barry Josephson** at 714.544.8399 or you can email him at [bmjige@cox.net](mailto:bmjige@cox.net) to let us know if you are going on the trip. You must be a paid member of Aiseki Kai for insurance purposes to join the group. If you sign up for the trip but can not make it – please let **Barry** know so we do not waste time trying to find you. A note to the beginners: Last year **Chieko Shimazu** found a thatched hut shaped stone on her first trip!

\*\*[Ed note: Please see April 2007 newsletter, pg 2. to fully appreciate the need for 4WD only. Although **Jack** has offered to do so, we prefer you not ask us to rescue stuck cars when we could be collecting stones.]



## An Introduction to Pot Stones

by Thomas S Elias & Hiromi Nakaoji

*Tsubo-ishi* or “pot stones” are a rare and fascinating but little known type of *suiseki* mainly from two regions in Japan, the Senshu region in the southern Osaka area and the Mino region in the Gifu area. Depending upon the location where the stones originate, they are referred to as Senshu *tsubo-ishi* or Mino *tsubo-ishi*. **Matsuura** writes that good *tsubo-ishi* is found in layers of sandstone, conglomerate, shale and other types of stone. The Mino *tsubo-ishi* appears to be composed more frequently of conglomerate stone while the Senshu *tsubo-ishi* is composed of hard overlapping and folded layers. This is based upon the limited number of *tsubo-ishi* observed and seen in illustrations.

The stones are typically reddish brown to brown in color and rounded to some extent in shape. The distinctive surface patterns may range from smooth to very rough in texture. But the most distinctive feature is one or more cavities reaching to or close to the center forming a partially hollow central core. The stones with the most uniformly rounded shape are the most valued and the most scarce. In fact, **Arishige Matsuura** in two of his books on *suiseki* states that the number of these stones is very few and that it is almost impossible to see a perfect one. An excellent pot stone is illustrated on page 99 in his *Suiseki Introduction Manual* published in 2003. His earlier work, *Introduction to the Beauty of Suiseki* published in 1992 illustrates a shallow rounded stone with a large central cavity that is reminiscent of a shallow pot. **Matsuura** wrote that *tsubo-ishi* was once used as a vase in tea ceremonies and flower arrangements. It is interesting to note that *suiseki* was first used in conjunction with these art forms before it became recognized as a distinct natural art form.

*Tsubo-ishi* has been known for over 200 years in Japanese literature. **Sekitei Kiuchi** referred to these stones in his three-volume work, *Unkon-shi* or “*Book of Stones*”, published from 1772-1801. This Edo Period man loved stones so much that he devoted much of his life traveling by foot throughout Japan observing, talking about stones, and later in his life, writing a three-volume classic. Even though this was not a science based study, his work was a major contribution to the development of the hobby of stone appreciation in late Edo Period in Japan. A modern language

version including notes and interpretation of this work was published in a single volume in 1969 by Japanese geologist **Isao Imai**.

**Keiji Murata** was aware of these stones as a Senshu *tsubo-ishi* illustrated on page 44 in his 1966 book, *Gendai Aiseki Fu* or *Contemporary Aiseki Notation*. This stone was described as having the feeling of an ancient vase. A year later, **Murata** and **Takahashi** described the rugged color of *tsubo-ishi* as graceful and noted that the stones came from the soil in the southern part of Osaka. This description is from their 1967 book *Suiseki no-bi* or *The Beauty of Suiseki*.

The two *tsubo-ishi* illustrated here are from the Senshu region in Osaka. The larger more orbicular stone is 4.5 inches high and 6 inches across. A larger primary cavity is accompanied by a smaller secondary cavity. The smaller more rough textured stone is 3.5 inches high and nearly 3 inches across at its widest point. This stone has a single central cavity. Both stones have cavities that will hold water. The smaller stone is reminiscent of some modern rough textured flower pots seen in shops in Japan. Geologically, these stones are very old. They came from an old collection once owned by the father of **Yoshiko Inoue** of Osaka. They are now in the collection of Tom Elias and Hiromi Nakaoji.



Large Senshu *tsubo-ishi* measuring 6 inches wide and 4.5 inches high. This type of *tsubo-ishi* should be displayed in a *daiza* at a slight angle to give the impression of a water outlet. *Daiza* by **Sean Smith**.





Top view looking down at the larger central cavity and the shallower oblong cavity to the right. Stone is 6 inches across at the widest point.



Smaller upright Senshu *tsubo-ishi* measuring 3.5 inches high and nearly 3 inches across and deep with a single large central cavity. *Daiza* by Sean Smith.



Original old *kiri bako* box for the smaller upright Senshu *tsubo-ishi*. Upper right text is translated as "Senshu" while the larger text in the center is "*tsubo-ishi*" and the lower left text is "*kariike-an*" or "Goose pond house."



Ed note: You may recall that Mr Keiseki Hirotsu had a *tsubo-ishi* in his collection. Here it is at right. He called it a vase stone and the hole was 6" deep! It was found in Cache Creek in California.

**Lost in Translation:** Tom and Hiromi want us to note that in the last newsletter, Jan 08, pg 4:

In the fifth paragraph, we wrote "In a significant change, Nagase moved both pattern stones and figure stones from subsets of *chinseki* or rare stones in his first chart to a new position as one of three main subsets of *suiseki*." The last word in this sentence should have read "viewing stones" and not "suiseki".



Photo Gallery from the Collection of Ralph Johnson







## Ask Guy Jim

---

**Dear Guy Jim,**

*California Aiseki Kai has been hotly debating the use of stone labels at the Huntington Exhibition, yet, I have noticed that you, even though our nominal curator, have not expressed any strong opinions. What are your thoughts?*

*All Ears in El Monte*

Dear All,

I'll share my thoughts to promote a further discussion of labeling, but with few specific recommendations. The extent to which stones should be labeled relates directly to the venue and its particular audience. Obviously, a display for friends, club members or a GSBF Convention is best enjoyed without the presence of labels. Public venues are trickier and may require different labeling as determined to be appropriate for the experience level of the anticipated audience. While doing away with labels might be an admirable goal, it cannot be done without forethought and considerable 'make-up' effort to provide suitable substitutes to communicate with the audience.

From my experience, the best approach is to eliminate labels, which is what **Don Kruger** and I did for several years in our small show for the Japanese Festival at Descanso Gardens. There, we posted an introductory explanation of *suiseki* and viewing stones that concluded with an admonishment to the visitors to first look at the stones and form their own interpretations, then ask one of us (**Alice, Don** or myself) what we perceived and any other questions. Such an intimate approach was possible because of the small venue and our constant presence. I might add that it is the most rewarding approach for the host as well. The essential key is the presence of the collector or other informed host. This approach will become inherently less manageable and inversely effective as a show grows in size or duration. Success depends on the hosts being attentive and willing to engage the visitors, to be proactive and initiate conversations by inquiring after their reactions.

Therefore, in my opinion, the idea of doing away with labels at the Huntington would be a 'non starter'. The numbers of new visitors and the large-scale logistics of the Huntington Show make it a 'given' that some form of labeling is required. Furthermore, to limit the label information to some minimal jargon that might satisfy an experienced collector would seem to undermine the exceptional opportunity we have to reach out and engage new viewers.

The actual label content can take many forms. Some have suggested that we simply indicate the

collector's name, but one might equally argue that the collector's name should be the first line eliminated. After all, the name adds no useful information for the general public unless included as part of some informational, historical display. The name, whether well known or unknown, might even prejudice a viewer's reaction and enjoyment.

If there is to be a label at all, then some sort of descriptive name in English would seem to be the minimum required. Whether or not it should be a standardized classification term – and if so, what term? – is not my present concern. Simple descriptive titles or poetic names might augment or even be considered as substitutes for an actual classification name. (I will deal with descriptive and poetic names in a future note).

With our current practice, the next line on the label repeats the classification information in Japanese. This labeling has been based largely upon the Japanese classifications as presented by Covello & Yoshimura in *The Japanese Art of Stone Appreciation*. However, conflicting views and erroneous interpretations have too often presented the public with an inconsistent mess. Again, whatever classification system is used, it should be used consistently, which is near impossible with our current system of presenting **Bill Hutchinson** with our self-determined label information. In truth, the inclusion of the Japanese terms serves little purpose except that it establishes a link to a foreign tradition that, in turn, lends an aura of historical legitimacy and implied sophistication to the concept of showing natural stones in an artful manner.

Next we have been listing the geographic source for the stone. While the Japanese use the stone source as the prime classifying determinant, we in the West have always opted for the subject or style of the stone. In our early shows, source information was often quite specific, but it has in many cases degenerated to the point of meaninglessness. Let's face it, none of us has ever collected in the California River. Although I am aware that the original idea was to differentiate between "kinds" of sources (river, desert, mountains, coastal) in our label format, it has proven to be too vague and confusing. Such identifications just lead to



endless questions as to the mysterious River's location.

Undoubtedly, with experience we have become less forthcoming about the locations where we collect. This is not necessarily mean-spirited. Citing a large river such as the Eel or a vast expanse such as the Yuha Desert may not reveal one's favorite spot, but smaller rivers or creeks often have limited access so that simply providing their name may reveal too much. Personally, I think including the source location adds something of interest. However, be sensible and limit information to a level with which you and your collecting buddies are comfortable – a general location such as Cascade Range or Big Sur might suffice. The easiest approach would be to indicate only the state, perhaps adding the county in the case of our ubiquitous California stones.

Returning for a moment to the inclusion of the exhibitor's name. The question of the name line is far more complex than it first appears. First, do you simply use the name of the current exhibitor/owner? Sounds logical, although on examination it may be a meaningless bit of vanity. In most cases the name on a label suggests that that person found the stone, but it is not uncommon that someone else, "X", may have actually collected the stone. In some cases, "X" may have even mounted the stone in the current *daiza*. It could also be that the stone was simply found by "X", but only later recognized as a *suiseki* by the exhibitor. What if "X" found and even showed the stone as a *suiseki*, but the current owner decides to use it in an entirely different orientation that the original "X" finds appalling? Even more complex, I have stones that were collected by "Y" and cut by "Y" to create *suiseki*, but I have now recut the stones to create "new" viewing stones with entirely new proportions and images that again, may be quite unacceptable to "Y". "Y", in fact, might strenuously object to having his name associated with the stone as now presented!

Who gets the credit line? More to the point, who cares? ... Actually, as you may have gathered, I do. As Alice and I have ventured into providing viewing stones and exhibitions for museums, where there is often an interest in historical context, we have had to confront these questions. At this point we have yet to settle on any one solution for all venues. At **Richard Turner's** *Home/Office Landscapes* exhibition and at the Mingei International Museum, we included the designation of Field Collector on labels in those instances where we knew who had collected the stone (for use as a viewing stone, not simply a specimen of raw rock). In other displays this approach would have been too awkward and confusing. To use names or not, that is the question! This leads me to conclude that perhaps the one easy and

accurate solution for our labels is to simply indicate "Collection of ...." and thereby avoid all the more complex issues of origin.

It may be of interest to those who have not visited *American Viewing Stones – A Natural Art in An Asian Tradition*, that we added one other additional line to the labels: Bottom Cut. This was noted on all cut stones. [If applicable, we would have also added something to the effect of Worked, Shaped or Artificially Polished.] My feeling is that the discussion of cut versus natural stones should be dealt with once, at the entrance to the exhibition. Year after year visitors enter the Huntington show after hearing or reading that all the stones are natural, only to be confronted by stones with artificially flat bottoms. We have all fielded questions about cutting. If cut stones are going to be acceptable within an exhibition, the addition of the line "Bottom Cut" will end the confusion. Two bonuses are that we won't have to answer the questions and no one will waste time guessing as to whether an apparently flat stone is in fact naturally so. For the record, I am also experimenting with longer labels with informational text on geology, history, etc. for those museum installations where docents or hosts cannot be present to answer questions.

Returning to the idea of no labels. Some have mentioned that one conceivable way to set-up the Huntington show without giving every stone a label would be to return to the concept of providing introductory tables with a comprehensive didactic display as was done in the early 1990's. If proper examples of most of the relevant classifications were provided, such an area (along with the current handout) might provide sufficient information to get the visitors in tune with what we are doing; the hosts could take over from there. However, let me caution that the logistics of such an endeavor might prove to be formidable.

Finally, we all have seen visitor after visitor walk down a line of tables and carefully (or not) read each label and then move on with hardly a glance at the stones. If we are to continue using labels, this kind of "walk-by" might be somewhat mitigated by placing the labels on a table corner away from the stones. Perhaps other incremental changes, even section-by-section experimentation, may be the best approach to finding the optimum blend of information and freedom of personal discovery.

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

## Polymer Clay Daiza: A How-To Series [part 2]

by John Palmer

### Step #1 Condition the clay

Select a clay color suitable for the stone. In this example, we will be using Premo Burnt Umber. The clay must be conditioned to soften it and make it workable. The reason is that the manufacturing process aligns the molecules. These need to be randomly distributed in order for the clay to work properly.

The simplest way is to work it with your hands for several minutes. Try a 1/2 ounce chunk to start with until you get the feel of it. Cut it into lots of small pieces. Pick up a few pieces, squeeze them together and roll them against a clean hard surface or roll it between your palms. When you have a nice fat worm, move your hands in a circular motion to change it into a ball. Then back to a worm. Repeat several times and you will sense that it is softening. Pick up a few more pieces and do another one. Then put these together. Eventually you will end up with a bigger chunk of “conditioned” polymer clay.

Conditioning by hand can be very time-consuming. So if you really intend to give this a serious try, run right out and buy a pasta machine. It will save lots of time and eliminate much frustration. (If you do, skip Step 2 and go on to Step 2A.)

How long do you condition clay? This comes with experience as you see and feel the changes. Depending on the clay, its age, the temperature and how much you ate for breakfast, it may take 5 or 10 minutes. You can't condition it too much although you may find a particular batch that may soften too much and get “sticky”. If you encounter this, just set it out in the air overnight or chill it for an hour or so.

There are some tricks to speed this up. Seal the clay in a plastic bag and set it in a warm place, like in some lukewarm water or out in the sun. (If you are so inclined, you could sit on it for 10 minutes or so while watching TV.) Some folks use a dedicated food processor to chop up the clay at the initial step.

For this particular stone, since it is relatively tall, dictating a thicker base, I started by conditioning a full package (2 ounces) of Premo using my pasta machine. *Tip: If you have to stop working on your project for a day or two at any stage, wrap your clay up in Saran Wrap or equivalent to keep it pliable..*

### Step #2 Make a flat slab the hard way

Assuming your pasta machine has not yet arrived, you will need a flat surface, some freezer paper (wax paper will do), some tape, some spacers and a rolling pin. The flat surf can be a piece of wood, MDF, fiberboard, or even a piece of glass - maybe 12 x 12 inches although a little bigger would be better, providing more stability.

Next tape the freezer paper to the board. Then find some spacers about 1/16 of an inch thick. (The thickness of the spacers in effect determines the thickness of the *daiza*.) I used mat board here, but anything will do. Place the clay on the board. Then place another piece of freezer paper on top of the clay. You can also tape the freezer paper to



the rolling pin as shown in figure at left. Roll it out flat. Fold the clay in half, rotate 90 degrees and roll it again. Repeat until you get a nice flat surface of even thickness.

### Step #2A Condition and make a flat slab the easy way

You can make the whole process a lot easier by

investing in a pasta machine (at right). Not only does this make it easier to make slabs, but also it can be used to condition clay quickly and easily. Cut the clay into small pieces as



previously described and squeeze a few together as best you can. Set the pasta machine at its maximum spacing between rollers and run each little batch through several times. Then put them together and run them through. Soon - very soon - you will have a nice conditioned flat slab of the best thickness.

### Step #3 - Make the rim layer

The objective here is to make a visible impression in the flattened clay. If you press it in too firmly, the stone will probably stick and mess everything up. So press the stone in lightly. Then holding the stone against the clay, turn it



over, and then with your fingers, lightly press the clay downward along the edges progressing around the perimeter. The resulting impression is shown at left.



Next using a sharp Exacto knife, cut out the internal piece. Hold the knife vertically and try to make a continuous cut all the way around (at left).

Remove the interior cut section. If there are any ragged areas along the cut line, carefully clean them up with the knife. (Figure top of the next page.)







Now replace the stone. Turn it over and look carefully to make sure you have not trapped any clay beneath the stone. Sguiggle it around as

needed until it falls in place (figure at right).

Then cut out the rim layer leaving around 3/8 to 1/2 inch clearance around the stone. Then cut out the rim layer leaving around 3/8 to 1/2 inch clearance around the stone.



Make sure that the clay hasn't adhered to the paper underneath, If it has, carefully free it up. Slide the clay and stone onto a fresh piece of freezer paper (figure at left). Examine the clay carefully looking for

separations between the stone and the clay. Gently push in the clay radially from the outside to fill any gaps. Also, make sure that the clay is flat. If it has raised up a little, gently press it down. The idea is to do as little work as possible later on, so keep the rim surface clean and flat.

Thank you, John, for getting us started.

[Ed note: For those of you who are ready to make a polymer clay *daiza*, we have printed the rest of this series on our web site. We knew you would not want to wait each month to read the next step! Please go to our site at aisekikai.com and click on "Polymer Clay *Daiza*" or, if you do not have a computer, ask a friend who has one to print it out for you. ]

## Stones at the Baikoen Show



Emma Janza



Harry Hirao



Joe James



Nina Ragle



Hanne Povlsen (back)



Same stone (front)



Hanne's stone has an excellent front. Some might consider the side with the low near mountain as a front but we can see from the overhead shot at left that the true front appears above on the right. This side embraces the viewer.

## Refreshments

Thanks to **Everyone** who brought tasty treats to our holiday potluck. February goodies will be provided by **Alice and Jim Greaves, Kyra Haussler, Linda Gill and Hanne Povlsen.**



**California Aiseki Kai** meets on the 4th Wednesday of each month at 7:30 pm at the Nakaoka Community Center located at 1700 162nd St, Gardena, CA. Second floor. We do not meet in Nov-Dec.

## Contact People

**Programs:** Larry Ragle 949.497.5626  
**Treasury/Membership:** Nina Ragle 949.497.5626  
**Annual Exhibit:** Jim Greaves 310.452.3680  
**Exhibit Set Up:** Marge Blasingame 626.579.0420  
**Refreshments:** Lois Hutchinson 714.964.6973  
**Historian:** Ray Yeager 760.365.7897  
**Webmaster:** Bill Hutchinson 714.964.6973  
**Newsletter:** Larry and Nina Ragle 949.497.5626



cfsmail@cox.net  
 ragle@cox.net  
 jimgreaves@roadrunner.com  
 blasmrjr@aol.com  
 whutch70@surfside.net  
 ryeager890@aol.com  
 hutch@aisekikai.com  
 ragle@cox.net

## Newsletter Committee

**February Contributors:** Jack Dennis, Tom Elias, Jim Greaves, John Palmer and Larry Ragle.  
**Mailing:** Flash Partch  
**Editor:** Nina Ragle

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

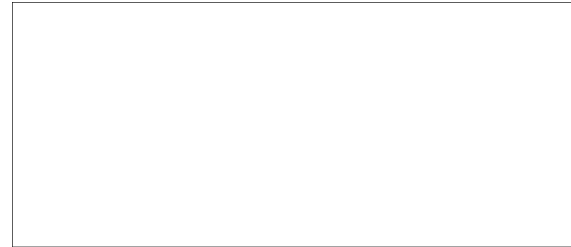
**Ragle  
P.O. Box 4975  
Laguna Beach CA 92652**

**ADDRESS CORRECTION REQUESTED**



*Leaves no stone unturned*

*See us on the web*  
**aiseikikai.com**



If there is an "X" on your address label, you have not paid your dues. This will be your last newsletter.

## Coming Events

### AMERICAN VIEWING STONE RESOURCE CENTER

Exhibition: *American Viewing Stones – Natural Art in an Asian Tradition* (Selections from the **Jim & Alice Greaves** Collection) held over by popular demand. Contact museum to confirm the exhibit's status. Mingei International Museum, Balboa Park, San Diego. Tues - Sun, Hours: 10 - 4; Call the Mingei at 619.239.0003. Go to: [mingei.org](http://mingei.org).

### BONSAI-A-THON XII

GSBF Collection at the Huntington Fundraiser, Feb 23-24, Huntington Botanical Center, 1151 Oxford Rd., San Marino. 7:30-4:30. This is a fundraiser so bring donations! Early bird specials, breakfast, lunch, auctions, raffles, vendors, children and adult novice workshops. Demos both days and demo material will be auctioned. **Jim Folsom's** early morning tour will be a special treat this year because it will include the new and wonderful Chinese Garden, which has its public opening on the 23rd! **Larry Ragle** will be giving a presentation on Keido - Display of Bonsai and Suiseki on Sunday, Feb24th at 1pm in the lower auditorium.

Please continue to support the Southern California Bonsai and Viewing Stone Collection. For more details, see last months newsletter, page 11.

### CALIFORNIA BONSAI SOCIETY

51st Bonsai Exhibition, "Bonsai-Images of Spring's Promise" March 8-9, Friends Hall, Huntington Library and Botanical Gardens, 1151 Oxford Rd, San Marino. 10-4:30 both days. Reception in Friends Hall, March 8th, 7-9pm. All Aiseki Kai members are invited to this really nice event. You will enjoy it!



Sept 24-28 in Saint Vincent, Italy. Bonsai and Suiseki Exhibition. For more info see the event web site: [bci-ibs2008.it/home-en.asp](http://bci-ibs2008.it/home-en.asp)

### INTERNATIONAL STONE APPRECIATION SYMPOSIUM

October 2-5 at the Harrisburg-Hershey Holiday Inn, Grantville, PA. Exhibits, workshops, critiques, vendors, auction. For more info: Glenn Reusch at 540.672.5699 or email [stoneshow2008@aol.com](mailto:stoneshow2008@aol.com)