



## July Program

**Jack Dennis** will deliver a slide talk that will briefly overview his lecture that he presented in Vienna, Austria during the ESA-EBA Convention held on 25-27 April 2008; note a few lessons learned, observations, and revelations and he will characterize his and **Sachiko's** ensuing travels thereafter in Austria and Germany. The ESA-EBA Convention exhibit hall was not only full of beautifully displayed *kazari keshiki-ishi* and bonsai but also there were displays of *ikebana*, *kusamono*, and *chugoku-seki* (Chinese: *gonshi*). Arguably this was the best exhibition that **Jack** and **Sachiko** have seen anywhere in the world.

You all come if you would like to know how the Europeans do it from **Jack** and **Sachiko's** perspective.

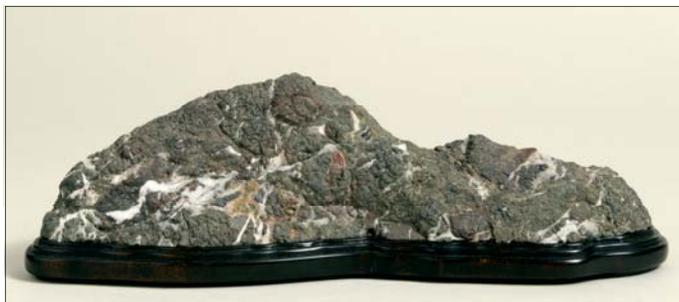


**Meeting Alert.** Ok, you know the drill. There are 5 Wednesdays in July so be sure to come on the 23rd and NOT the 30th.

## Stone of the Month

Steamy hot weather calls out for a cool theme...snow! Let's bring in stones that are either snow covered (*sekkei-ishi*) or have remaining snow (*zan-setsu-seki*) - those with a white inclusion reminding us of.... snow.

**Jim Greaves** Eel River stone exemplifies the cool quiet of lingering snow.



**Swap meet at the July Meeting!** Back by popular demand. Come early and bring in anything you wish to trade or sell. Please be prepared to conclude your business no later than 7:20. Added bonus: **Ken McLeod** is bringing recently found, natural, uncut stones.



See page 8 to order a **Kathy Boehme** *suiban* !

## Coping with Keido

We have just five months until December 23<sup>rd</sup> is upon us. Now is the time to start preparing. This year every display will be ideal with a proper *daiza* or *suiban*. How can I say that? Events at our June meeting provided two, yes you heard it right, two opportunities to improve our displays for our next show.

First, **Al Nelson** and **Cliff Johnson's** step by step "do it yourself" *daiza* carving method and **Al's** offer of classes or custom building should solve everyone's need for a proper seat. Note that his *daiza* are inconspicuous, yet beautiful. Technically, every viewing stone should have a *daiza*.

Second, **Kathy Boehme's** offer to custom build *suiban* to your exact specification forever negates the excuse, "It's the only *suiban* I have". Shape, length, width, depth and color at your command. That's an offer you **can not** refuse. Please remember, only landscape stones are shown in *suiban*. We will offer a ten minute seminar on specs for a *suiban* during the pre-meeting swap meet. Bring the stone(s) in question.

There is a source for prewashed sand at builder supply stores. The name is Monterey sand and it comes in different sizes. I'll bring examples to the meeting.

The unsolved issue is the proper table, *shoku*. Here too, the answer may be **Al's** work shop. He made some beautiful pedestals for CBS. The lids with proper legs attached could make an ideal display table.

With all of these mechanical problems solved, the rest of our efforts must come from the heart- the emotion and care we put into our display. The beauty of Keido is that it teaches us to respect the stone as well as the process as we complete every detail of our exhibit.

"Respect" should be our aim at every occasion where we represent the Japanese art form. Whether the display is a formal *tokonoma*, table top array or a single item; whether the display is for an international meeting or a party at home; whether it is for the masses or just yourself, your arrangement should show respect for all the cultural arts, in general, and specifically, for the item you are displaying and your audience. Your display represents you. Above all, it shows who you are and hopefully, your good manners. Do your very best and you will have no regrets.

Larry Ragle

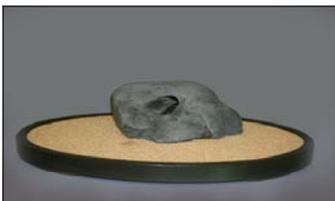
# June Meeting Notes

by Linda Gill

ANNOUNCEMENTS: We had a number of guests and a few members who were in attendance for the first time.

**Sharon Sommerfeld** is part of an art exhibit in Long Beach in which she has two drawings [details, see pg 8].

STONE OF THE MONTH - cave stones - *dokutsu-ishi*: **Jim & Alice Greaves's** 2 stones [below]: **Ken McLeod**



found the one on the left, a multi positional stone. The other [Alice's] is from Thomas Creek. **Joseph Gaytan's** dark stone with a tunnel is from **Harry's** back yard. At right, **Linda Gill's** Yuha cave stone is black with that luster we all love. **Jack Dennis** brought a shore stone with a cave set off by



a small Chinese ceramic boat. **Hanne Povlsen's** cave stone had pink and gray horizontal stripes and was her last stone from 'out there'.



**Joe James** showed a Ligurian stone [left] with a tunnel in a **Kathy Boehme suiban** and an 'apartment stone' with several caves; some with A/C. **Kyra**

**Haussler's** sandstone cave stone came from the Yuha Desert. **Sharon Sommerfeld** brought a small cave or a hut stone and a botroidal jade figure stone of Hotai.

**Nina Ragle's** cave stone [at right] was found in the Stillaguamish River in Washington State and was shown in a bondo base that



looked just like wood. **Barry Josephson** brought a gray stone. **Harry Hirao's** stones were from the Eel River. One was a good color stone and the other was dark



brown. **Al Nelson's** cave stone [at left] was from the Yuha Desert. **Don Mullally** showed a bear figure with reddish-brown color and piece of quartz that looked like a smiling mouth/cave?

**FYI, we have settled on our dates for the Huntington Show: December 27 through January 2, closed New Year's Day. Set up will be Dec 22-23. Save the dates!**

The meeting was preceded by a swap meet which turned out to be a huge success. Members brought in items to give away, trade or sell. See below. **Kaz** and **Kiyo Yoneda** brought in a few *shoku* which we will place in a soon to be announced raffle. Stay tuned...

The heat and the price of gas did not deter our group. The standing room only meeting was attended by 55 members and guests ~ a fantastic turnout.



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



## June Program Notes

by Linda Gill

**Daiza Making:** The room was packed as **Al Nelson** described his method for making variable wall *daiza* using a process originally developed by **Cliff Johnson**. Between them, they have over 50 years experience.

Tools – a band saw, compass, die grinder, Dremel, bits, disc or palm sander and a contour detail sander. The cost should be about \$300. **Al**'s die grinder was from Harbor Freight for ~\$30. A band saw costs ~\$95 and a detail sander ~\$60 in a kit with discs and sleeves. Rockler makes a stylus. The Wood Carvers Supply Catalogue is a good source for special bits and tools.

**Al** uses walnut and buys thick, 8 quarter (2" thick)



pieces that allow him to cut down the *daiza* to size.

Start by deciding how deep the stone in the *daiza* should be and (1) draw a line around the stone with blue carpenter's chalk. Set the stone on the wood, using wedges to hold it in position and band saw 3/4" beyond the perimeter of the stone, then copy the line on the side of the wood using the stylus. (2) Set the width of the stylus to the largest gap between the stone and the top of the wood. The pointer of the stylus should be held level [some have a built in level]. Perfection in this step is not necessary.

(3) Draw the perimeter of the stone on top of the wood. (4) Using the die grinder with a burr, grind off the edge of the wood down to the line on the side and in to the perimeter line.

(5) Take off the center area making it blend to the same depth as the opposing side.

Redraw the perimeter line on the top surface. (6) Cover the bottom of the stone with chalk and set it on the wood. Take out the wood that is chalked. **Cliff** marks the high spots of the stone with tape so that he sets the stone into the wood the same way every time. **Al** glues small rectangular pieces of wood along the edge of the base to do the same thing.

(7) Switch from chalk to carbon paper. Put the paper under the stone and press it into the *daiza*. Carefully remove the darkened wood with a small burr. Repeat, repeat, REPEAT - until the stone fits perfectly. Remove the guides when the fitting is almost complete.

(8) Using an erasable red pencil, mark the edges of the *daiza* that absolutely don't want to be cut. **Al**'s goal is a *daiza* that won't allow a business card between the *daiza* and the stone. **Al**'s time to this point is about 4 hours.

(9) Decide how thick the *daiza* should be. Use wedges to decide the best angle. Although there are rules about the thickness of the *daiza* compared to the height of the stone, both **Cliff** and **Al** agree that it must look right.

(10) Use scrap pieces to mark the width of the wood that will be removed from the bottom. (11) Glue the edges of 2 equal size scraps of wood to the bottom of the *daiza* to stabilize it and remove the unwanted wood with the band saw. (12) Sand the bottom with a 12" disc sander or a palm sander using 80 grit paper.

(13) Draw a line 1/8" outside of the stone's perimeter; this marks the width of the wall from the stone. It may need more than 1/8" to make it look right. (14) Set the band saw to 18 degrees plus or minus 2 degrees and cut off the excess.

(15) Mark the places for the feet and remove another 5 to 8 degrees between the legs using the band saw, Dremel or an oscillating sander. Blend the legs into the sides but don't take any wood off the top of the legs. Leg size should be proportional to the size of the *daiza* and the stone.

(16) Draw a line from the top of any leg to the top of the adjacent leg and continue around the *daiza*. Draw parallel lines 5/8" away, toward the center of the bottom. (17) Using a long burr, remove the wood between the lines to 'free' the legs. Don't smooth until the end. **Al** sits and holds the wood in his lap for this but bean bags to position the wood are best.

(18) Finish the *daiza* using a contour detail sander. Rough sand with 80 grit and use a burr to knock off corners, change to 120 and 220, and end by hand sanding with 220 grit. Don't go finer than 220 or the stain will not penetrate evenly.



# Ask Guy Jim

Dear Guy Jim,

As members are tightening up their summer plans, would you provide some information about your up-coming exhibition at the U.S. Arboretum?

Nina

Nina and all,

The Washington, D.C. exhibition scheduled for September 4- October 16 will be the third moderately large exhibition under the aegis of the American Viewing Stone Resource Center (AVSRC). As with the first two, as well a several smaller local displays, Alice and I hope to demonstrate the viability of our core concept of creating an in-depth resource from which institutions may draw viewing stones to mount exhibits custom fitted to their needs.

In 2007, we simultaneously mounted *Worlds of Stone – An Introduction to Viewing Stones* for the Pacific Rim Bonsai Collection in Federal Way, Washington and *American Viewing Stones – Natural Art in an Asian Tradition* at the Mingei International



Overview of the Mingei International Museum exhibit

Museum in San Diego. These two shows were geographically about as far apart as is possible on the West Coast; they were also at the opposite extremes in terms of approach. David De Groot, Curator in Washington, specified a wide-ranging sample of easily apprehended stones to introduce his audience to the



Maguro-ishi, Kern River



Sugata-ishi, Eel River



Taki-ishi, Eel River



Renzan-seki, Eel River

concept of viewing stones and perhaps attract new visitors to the Pacific Rim Bonsai Collection. Rob Sidner, Director at the Mingei Museum, preferred non-traditional stones – less than a third were landscapes and only two may have been candidates for true suiseki – to be presented within a stand-on-their-own art context in a manner consistent with the Museum’s exhibition philosophy.

When Kathleen Emerson-Dell (Ked), Assistant Curator, first raised the possibility of an exhibition at the U.S. National Bonsai & Penjing Museum, we thought that at last we would be doing ‘suiseki.’ However, having seen my presentation at the 2006 Stone Appreciation Symposium in Pennsylvania, she also expressed a desire to concentrate on less traditional viewing stones as a contrast to what has been shown at the National Collection in the past. During her holiday visit to see the club’s Huntington show and meet a few local collectors, she visited the Mingei exhibition and familiarized herself with our collection, making preliminary selections for what has evolved into



‘Genesis’, Kings River



‘Homage to MiFu’, Mojave Desert



‘Wild Horse Mesa’, Panamint Valley

*Beyond the Black Mountain – Color, Pattern, and Form in American Viewing Stones.* The ‘*Black Mountain*’ serves as a metaphor for traditional suiseki. Rather than concentrating on a specific area, the exhibit has become a sampler, appetizer or smorgasbord of examples of less commonly encountered stone classifications. In addition to the specific categories of color, pattern and form (figures) of the title, it was decided to include colorful mountain stones and two subgroups of landscape ‘forms’: desert view stones and coastal or water-related stones, neither of which have been explored previously at the Museum. (The latter will be a condensed version of *By the Sea*, our 2006 exhibit at the Huntington Bonsai-a-thon.) Consistent with my personal interest, several multi-stone ‘thematic’ arrangements will be integrated within the larger displays. These will include groups that may be familiar from the annual Huntington exhibitions.

Those familiar with the International Pavilion of the Bonsai & Penjing Museum will recall that the entry is through a multi-purpose area that was not well designed for a coherent display. We plan to put a few larger stones on the open platforms and *a propos* our title, present a single display of seven black suiseki. In answer to **Ked**’s challenge as to what could be done with the four built-in wall cases with fixed glass shelving, I have created displays with stones that relate to each of the Four Seasons. Finally, in keeping with our tradition, *Transcendence*, that ever-touchable Eel River mountain stone, will be in the entry to entice visitors, especially the younger ones. Within the Special Exhibitions Wing, proper, we will devote each of the three long walls to the sub-groups of desert view stones, water-related stones, and a selection of color,

pattern and figural stones. [If you go to [www.bonsai-nbf.org](http://www.bonsai-nbf.org) you will find photos of these nicely designed display benches.]

Here might be a good place to note an aspect of our exhibitions within the AVSRC concept that is fundamentally different from a typical club show. Institutional shows are generally of much longer duration, typically a few weeks, even months – the Mingei Museum show ultimately lasted 10 months. Every institution has a different architectural space, often with fixed physical cases, lighting, etc. that must be taken into consideration. Brief shows set-up on the ubiquitous 6 or 8 foot folding tables are not standard museum fare. We do not have the luxury of simply selecting the very best stones. We must select stones that not only present the images desired, but that also can be successfully displayed within each given display environment.

Our two 2007 exhibitions illustrate two extremes. The physical parameters of the show for the Pacific Rim Bonsai Collection could not have been more challenging. Their principal display space consists of two long glass-fronted cases, each containing three six-foot tables. What made it really interesting is that there is less than a foot of space between the glass and table and the only access is through one end! Yet, through precise planning we managed to set-up the show of 54 stones without being able to access them from the front – we began placing stones at the far end and set each stone in its final position as we backed out of the case. The final effect may not be *shibui* and full of *ma*, but within its didactic context, it was successful and held over until the exhibition space had to be closed for the winter.



Pacific Rim Exhibit – View of the two 18’ cases showing divisions into sub-classifications: flower stones (left, from China, Japan, Korea, Canada U.S.). Figure stones (center, from China, Korea, U.S.), Pattern and abstract stones (right, from China, Canada, U.S.). The second case (below) consists entirely of U.S. stones illustrating primary Japanese classifications, plus a section of desert view stones (right).





View through the end access door. Note that all the display boxes were custom made at Pacific Rim to match specifications based on full-scale trial layouts approved by David DeGroot.

Initially, the Mingei International Museum offered the opportunity for a wide-open design to fit the stones. Unfortunately, the exhibition designer did not understand the stones and ultimately presented us with a complex architectural space that was ill-suited to traditional stone display. For instance, the cases provided were fixed in place and consisted primarily of tight squares or rectangles intended for art objects and were of the wrong proportions to display traditional longitudinal landscape stones. Most were far too small to accommodate *suiban*. Further, the designer nixed all traditional *shoku* (tables) and *ji-ita* (boards). The facts that we could not use water nor leave *suiban* with their sand unprotected by cases eliminated even more options. Consequently, a year of planning had to be abandoned and, within a day, new selections made with an eye to fitting stones to the cases and the exhibition floor plan as much as retaining a coherent exhibition concept! In spite of the difficulties, the exhibition ultimately provided a large, quiet space in which the stones could be individually contemplated within the context of a natural art. The exhibition proved to be a ‘sleeper’ that was very well received by un-suspecting visitors and was ultimately held over for 6 months. Everyone involved with stone appreciation should find encouragement to take your passion public!

Returning to Washington, D.C., the formal opening is on September 4th and we encourage any members who might wish to attend to please contact us as soon as possible in order that we may arrange for the necessary invitations. There will be a formal lecture on September 7th. Note that members of the Potomac Viewing Stone Group plan to attend so it will present a great opportunity to meet some of the most active collectors on the East Coast. [Some of them drive even farther than **Jack** and **Sachiko**!] Also note that at the back-end of the show we will do a gallery walk-through and have a children’s workshop on October 11th, Columbus Day weekend. If you have family or friends back East with younger children you might bring it to their attention. For club members on the West Coast, note that we intend to present most of the material and a review of the show in our 2009 monthly meetings, so you are free to save gas for stone collecting ... unless you will be close enough to conveniently attend an event or see the show. [If you will be attending the International Stone Symposium in Pennsylvania you will be only about two hours away.] Don’t forget, the Bonsai and Penjing Museum is worthy of a visit at any time!



We provided a selection of scrolls and stones enabling the staff to periodically change their ‘tokonoma’ space.



**June program notes**

continued from pg 3

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(19) Brush on the stain thickly and wipe off hard! Wait at least 6 hours, better overnight, before using a thin poly coating. Wait 3 hours and steel wool it with 0000 between each coat. Three coats are best. If it's too shiny – steel wool it; if it's too dull – wax it.

20



(20) **AI** likes Zar wood stain in a charcoal color. For an unstained *daiza* he uses Deft clear wood finish

in semi-gloss. Use 3 coats. For those Uh-Ohs, use DAP plastic wood filler because it can be stained. For Oh-Nos! start over.



The finished *daiza*, a snug fit and perfectly suited to the stone.

**AI** can finish a medium size *daiza* in less than 9 hours and will charge a club member the discounted price of \$30/hour to make a *daiza* for you. **AI** also teaches a class in *daiza* making. It costs \$20 to join and \$10 for each 6-hour class. Call **AI** for days and times.

Thank you, **AI**, for this wonderfully informative program. We will try to place a complete version of **AI**'s presentation on the Aiseki Kai website soon.

**Coming Suiseki Events**

**Beyond the Black Mountain: Color, Pattern and Form in American Viewing Stones**

In Washington D.C., at the National Arboretum. This exhibition features viewing stones on loan from **Jim & Alice Greaves**. Sept 4 - Oct 13. Free.

**LECTURE:** The Art of Stone Appreciation, Sept 7, 1-2:30. Yoshimura Lecture Demonstration Center.

**WORKSHOP FOR KIDS:** Viewing Stones, Oct 11, 10-12. Yoshimura Lecture Demonstration Center. Fee: \$19 (FONA/NBF \$16) Limited enrollment: ages 8 -14.

This workshop will be taught by **Jim Greaves**, a stone collector and master of viewing stone display.

Participants will learn about stone appreciation and create their own display to take home. All materials provided.

**GALLERY TALK:** Viewing Stones & the Art of Display. Oct 11, 2 - 4. Special Exhibits Wing. Free.

For details, see [bonsai-nbf.org/site/calendar](http://bonsai-nbf.org/site/calendar).

**International Stone Appreciation Symposium**

3 exhibits, including a special solo exhibit by **Jim Hayes**, workshops, critiques, vendors, banquet, auction. 15

informative programs headlined by **Seiji Morimae**

(Japan), **I. C. Su** (Taiwan), **Xiaoshan Yang** (China) and

**Peter Warren** (U.K.). Also featuring **Kemin Hu**,

**Thomas Elias**, **Hideko Metaxas**, **Pat Coen**, **Sean**

**Smith**, **Jim Doyle**, **Arthur Skolnik**, and **William N.**

**Valavanis**. For date, place and contact info, see page 8.

**Refreshments**

Thank you **Phil Chang**, **Harry Hirao**, **Joe Gaytan**, **Marge Blasingame**, **Hanne Povlsen**, **Harley Newman**, **Barry & Sandy Josephson** and **Tony Peredo** for the June goodies. The masses were fed! Fantastic!



July treats will be hosted by **Toy Sato**, **Joseph Gaytan**, **Joe & Arlene James** and **Jack & Sachiko Dennis**.

**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**

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We hope you will participate. Please send any submissions to [ragle@cox.net](mailto: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 us on the web*

**aiseikikai.com**



## Coming Events

### LONG BEACH ARTS

“2008 Members Exhibition” June 29– August 8. 245 West Broadway, Suite 260, Long Beach. 2-4pm . For more info: 562.435.5995. **Sharon Sommerfeld** is an exhibitor.

### NANPU KAI

Nisei Week Bonsai Show, Aug 23-24, Little Tokyo, 10-5. JACCC.

### REDWOOD EMPIRE BONSAI SOCIETY

Silver Anniversary, 25th Annual Bonsai Show, August 23-24, Santa Rosa Veterans Memorial Building, 1351 Maple Av., SR Sat 10-5, Sun 10-4. demos 1:30 each day by **Kathy Shaner**. Door prizes and raffle. Large sales area. More info: **Bob Shimon** 707.884.4126 or email: shimon@mcn.org. See web page: rebsbonsai.org

### SAN DIEGO BONSAI CLUB

43rd Annual Fall Show, Sept 27-28, Balboa Park, Casa Del Prado, Rm 101, San Diego. 10-5 Demos 11 & 2 each day. Sales area. Special exhibit in memory of **Mas Takanashi**. For more information: **Joan Berkowitz** 760.431.1014

### AMERICAN VIEWING STONE RESOURCE CENTER

Exhibition: *Beyond the Black Mountain: Color, Pattern and Form in American Viewing Stones*, U.S. National Bonsai & Penjing Museum, Wash, DC. Sept 4 - Oct 13. International Pavilion, Special Exhibits Wing. 10-4. (see pg 4 -6 and 7)

Here is the link to the July/August 2008 issue of *Golden Statements*. Those without high-speed internet may have better success by clicking on the pdf that's offered on the home page. This is an all new e-zine! Check it out.

<http://www.gsbf-bonsai.org/goldenstatements/>



### 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 (more on pg 7)

**Great News!** **Kathy Boehme**, ceramicist *extraordinaire*, has agreed to make *suiban* again. For a custom made *suiban*, call her as she will not be producing them for sale otherwise.  
626.967.2595

### GOLDEN STATE BONSAI FEDERATION

Convention XXXI, October 30-November 2. Modesto, Doubletree Hotel, 1150 Ninth St. **Boon Manakitivipart**, **Martin Schmalenberg** and **Tak Shimazu**. Exhibit, demos, workshops, bazaar, field trips, critiques, raffles, auctions.