



## May Program

May 23rd promises some real excitement! You will not want to miss “*Daiza Makeover*”. **Al Nelson** will be doing a hands on, power tools and all, remodel on selected *daiza*. Want to change the shape, color, or size of an existing base? You are invited to bring in your “want to bring it up another level” *daiza* for suggestions and perhaps a start on the way to a complete makeover.

**Al** has been a professional woodworker for 50 years and teaches *daiza* construction at his home shop in Irvine.



**Meeting Alert!** There are 5 Wednesdays this month. Please join us on the 4th Wednesday, May 23. You will miss the fun if you show up on the 30th. And we will miss you!

## Stone of the Month

In keeping with the theme of our program, why not bring in stones that are in *daiza* that need a makeover? Perhaps we should call this Stand of the Month? Maybe your *daiza* will be **Al**’s selected project!



This *daiza* needs to be sanded and restrained, darker.



This *daiza* needs to be reshaped and refinished.



This *daiza* needs to be smaller.



This *daiza* needs to be less shiny.



This *daiza* needs to be darker and follow the stone’s contour better.

## SUISEKI BEFORE AISEKI KAI Part 1 by Ray Yeager

After reading **Larry**’s in depth look concerning California Aiseki Kai’s founding and early years you may be wondering about what was going on before Aiseki Kai.

Wherever you find bonsai, suiseki can’t be far behind. In 1950 the Southern California Bonsai Club was founded and ten years later the Los Angeles Bonsai Club was formed. These two organizations were the beginnings of the bonsai community in the Los Angeles area. In 1957 the Southern California Bonsai Club became the California Bonsai Society and the following year they held their First Annual Bonsai Exhibition at Exposition Park and three viewing stones were displayed for the first time.

**John Naka** became intrigued with suiseki around 1957 after he saw a Japanese suiseki magazine published by **Keishi Murata**. While vacationing along the Russian River in September, 1960 John collected his first stones. But it was in 1965 when he and his wife, Alice, visited Japan and attended the 39<sup>th</sup> *Kokufuten* National Bonsai Exhibition and saw suiseki displayed in conjunction with bonsai that his interest in suiseki really peaked.

In 1967, the first issue of *Bonsai in California* was published and photos of suiseki belonging to CBS members were shown. Also included was an article concerning suiseki written by **Richard Ota**.

In Southern California finding high quality black stones was largely restricted to the Kern River north of the town of Kernville in the Southern Sierra. Around 1960 **Frank Toji** took **John, Morihei Furuya** and **Richard** to the Kern River for the first time. **John** has stated that the Kern was hit by a huge flood around 1970 and that he was not able to find many black stones since that event.

LA Bonsai Club Kern River trip in the 1960’s



Standing: Kazuo Sakaida, Frank Iura  
Seated: Yasutomo, Kazuo Handa, Roy Okita

### April Meeting Notes

by Barry Josephson

ANNOUNCEMENTS- The Japanese-American National Museum is planning a display called: Landscaping America, to show stones. It can be seen one day at a time, on the first Saturday of each month beginning July 7<sup>th</sup> through November 3<sup>rd</sup>. It is located at 369 East First Street in LA. Hours 11-5. Admission \$8 and for seniors [62+], it is \$5. More info: (213) 625-0414.

**Santa Anita Bonsai Society and the Shohin Bonsai Society of Southern California will be holding their Annual Combined Show on May 26-28 in Ayres Hall at the LA County Arboretum, 301 N. Baldwin Ave., Arcadia. 9-4:30 each day. Demos at 1PM each day. Sales. Reception on Saturday evening, May 26, at 6:30.**

**Bruce McGinnis** is home and mending after triple bypass surgery. **Sachiko Dennis** is home and mending after 3 surgeries for a burst appendix and a benign tumor. **Kiyo Yoneda** is also home and mending from 3 broken ribs and an ailing elbow. Best wishes for speedy recoveries to **Bruce, Sachiko and Kiyo!**

STONE OF THE MONTH - Figure stone, human shaped. These suggestive stones must be shown in a *daiza*. **Mas Moriguchi** showed a figure stone suggestive of a lady carrying a baby. **Sandy Josephson** showed a "gorilla". **Lois Hutchinson** showed two cartoon figures. **Joseph Gaytan** had two figure stones. **Larry and Nina** showed four assorted human figure stones, two from China. **Joe James** and **Harry Hirao** showed assorted black stones from a recent trip to the Sacramento river, multicolored with jasper streaks. **Sharon Sommerfeld** showed a fat black stone from the Eel river suggestive of a Buddha.

It's great when members participate in the stone of the month. We prefer that any stone to be photographed for the newsletter be shown in either an appropriate *daiza* or *suiban*. We can learn a lot about specific classes of stones if we only include those stones that are in that classification. Please let us know if you have a suggestion for a stone of the month.



Lois's cartoon figure stones of E.T. (left) and Fred Flintstone (right).



Larry and Nina's figure stones from China.



Mas' mother and child.



Sandy's gorilla.



Joseph's two figure stones. The one on the left was purchased from Ken McLeod.



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



**April Program Notes** by Barry Josephson

Dr. **Kathy Coffman** reported on her trip to the Ligurian Alps last September to take a seven day course with **Chiara Padrini** which consisted of hiking and rock collecting for five days, followed by *daiza* making, two days, and attending the 2006 Crespi Cup Bonsai and Suiseki Show in *Parabiago* at the Crespi Museum. The collecting phase was characterized by **Chiara** chauffeuring everyone over rugged mountain roads, strenuous hikes up and down inclines carrying rocks in backpacks, digging up rocks and cleaning off the hardened clay with special protective gear to minimize exposure to silica. Amazing mountain scenery of rock formations and foliage were noted along with



Stones on a window sill

horses, goats, cows and dogs. Beautiful stones were seen all over, in houses, on walks, in and on fences and for sale. The trippers were fueled by gourmet, home-cooked Northern Italian mouth-watering menus and

more than adequate accommodations, all at very reasonable prices - *Mangia* Trekking. The rocks were primarily variations of limestone, trapped in layers of shale, many buried upside down and found with flat bottoms, facilitating *daiza* making. All the specimens seen were those of *Palombino*, a limestone that comes in shades including cream, green, gray and black. Lessons were given in carving *daiza* out of apple, pear, rosewood and chestnut woods. There were evening discussions and lectures on the philosophy of suiseki.



The happy trekkers at an evening meal. Kathy is front right.

At the convention, **Chiara** gave instructions on how to judge stones based on: material, durability and patina, how displayed, how well they match up with the classification, the quality of the base, the front and back of the stone, how evocative of emotion is the personality of the stone and the display of the stone, *daiza* and stand. Each student evaluated the stones, then they were reviewed by **Chiara**. There was also a bonsai competition, and a bonsai pot competition.

The Crespi Competition is held every two years. Rocks can be shipped readily at the local post office but bring your own bubble wrap.

We are very appreciative to **Kathy** for her excellent and stimulating presentation, making you feel that you were traveling along with her and dining on that mouth-watering Italian food. We wish her the best of success in Cleveland.



6 Stones belonging to Andrea Schenone



One of Kathy's wonderful stones, found near a fence post, out of the way of grazing cows.



Chiara *daiza* carving

These 3 were part of the Crespi suiseki show



**Chiara** has a course coming up in September 2008. For more information go to: [www.padrini.it](http://www.padrini.it)

## Ask Guy Jim

---

*Dear Readers,*

*I have received a few questions relating to the use of suiban and the display of waterpool and lake stones. To one degree or another, water has been a common element in these questions. Rather than answer each question individually and perform incompletely, I have decided that first it might be useful to provide an overview of my ideas concerning water. Therefore, below I am reprinting, with a few minor editorial changes, an article I published in *Waiting To Be Discovered*, Autumn, 1999. Please note that the expressed concerns for 'believability' are primarily applicable to the more objective, realistic representational approach inherent in Western (non-Asian) viewing stone appreciation; such concerns may be irrelevant and incorrect within traditional Japanese suiseki practice.*

*Guy Jim*

There is a long history of combining the use of water with stones. Probably the first instances involved the discovery and use of natural stone basins that held pools of water; their descendants, both natural and manmade, are still an important focal point of Asian gardens today. The combination of water and stone has been appreciated for both its use in the re-creation of natural landscape effects and, philosophically, as a reflection of yin-yang (the concept of opposites) as seen in the interplay between the soft, flowing water and the hard, fixed stone. The incorporation of water with viewing stones developed in conjunction with the creation of tray landscapes in China. Today, we continue these traditions. We add water to depressions in our stones to create lakes and pools. We still display our stones in a *suiban* (water basin). The *suiban* may hold water to reinforce the impression that the stone is an island or it may simply contain the stone to facilitate spraying with water to bring out richer color and enable us to enjoy various transient effects as the water slowly evaporates. From every approach [creation of the stone to its display], the water and stone relationship is an intricate part of the art of stone appreciation. We have all spent endless hours looking for stones, looking at stones, and discussing stones - let us take a moment to look at water, the other part of the equation.

Water is simply defined as an odorless, tasteless liquid oxide of hydrogen. In our daily activities water is usually experienced in small, colorless quantities, such as a glass of water. When we go outdoors and encounter water in the natural world, we subconsciously interpret its surface extent and depth, whether a drop or an ocean. Water has an inherent dimensional scale directly related to its volume and color. [We also have an inherent sense of scale associated with the surface movement of water. When watching a grade B movie did you even once believe those model boats were really on the high seas!] Water that is translucent, murky, or opaque is automatically read as being deeper than transparent crystal clear or "water-clear" water. Daylight entering a clear body of

water may be partially reflected off the bottom, thus the water might appear yellow over sand if shallow or more greenish if of mid-depth. Daylight entering deeper water, such as in Crater Lake, is almost entirely absorbed with the exception of the short wavelengths of blue light that escape to reach our eyes. The milky green color of some glacier-formed streams and lakes is the result of superfine suspended particles reflecting more of the spectrum towards the green.

When water is included within a display, it may become an 'indirect' determinant of scale that can significantly affect our perception of the stone. Often a small concavity or shallow depression in a stone's surface that is intended to be seen as a lake ends up looking like a residual water splash in the process of evaporating from a river rock. Even a prime black stone with a relatively deep depression, if we are honest with ourselves, may tend to look more like an interesting rock holding a cupful of water rather than a prized *mizutamari-ishi* holding a deep pool of water or even a lake. Instinctively, we read the actual dimensional parameters of a given volume of water in its absolute size. A drop is seen as a drop regardless of how much you wish that drop to represent a lake in your mountain stone. Because of the transparency of the actual volume and depth of water usually used with stones, our eye reads the clear water as it is: a small, shallow volume of water. In practical terms this objective view of the water, and immediate, unconscious recognition thereof, overpowers the subjective image of the larger, deeper body of water we are seeking in the mind's eye. One can overcome this problem and create an acceptable illusion by adding food coloring, ink, tea or green soap to the water. Once the transparency of the water is altered enough to obscure or hide the bottom of the filled depression, the pool or lake within the stone will be read correctly. Resist the obvious temptation to use a blue coloring agent as it usually looks quite artificial. Colors should be muted; dark or muddy greens often work best. Pools in Korean stones (*soosuk*) are often filled with various dilutions of milk which create

opaque effects reminiscent of the ponds seen in classic Chinese gardens, but an excessively milky look intrudes on our appreciation of the stone and disrupts our reading of its scale. Water used in a *suiban* may be similarly modified to kill an incorrect scale caused by its shallow clarity.

In addition to the problem of clarity, water sometimes exhibits a second physical phenomenon that affects the way we read its scale: surface tension and the resulting meniscus effects. Commonly, a slight concave depression develops in the surface as the water climbs the edges of a pool by capillary attraction. Occasionally, the reverse will happen where surface tension causes a very small volume of water in a miniature puddle to ball-up in a small convex curve. Such beading often occurs around the edges of a small puddle of water on a highly polished stone, thus betraying the desired illusion of a larger-scale volume. These problems may be easily overcome by adding a wetting agent such as a bit of detergent to break the surface tension - however, caution must be used to avoid over-wetting which might result in the creep of the water beyond the desired edges, especially on more porous stones. Somewhat related, under hot exhibition conditions, the display of stones with smaller lakes can be a real nuisance because of rapid evaporation, especially if you do not want the surrounding stone to be wet. The addition of liquid soap or glycerin to your pools will help retard evaporation.

Water has been traditionally used to wet stones to bring out their colors. Although wetting with water is a natural act that generally does nothing to physically alter the stone, the application of water may create too much gloss on a naturally polished stone. Strong reflections, especially multiple reflections from an irregular stone surface, may overwhelm any other perceptions. Consequently, the stone will read as what it is, a wet stone, rather than the intended distant mountain. Such reflections disrupt our perception of the stone's scale. Intense reflections also overwhelm form and color perception. The problems of reflection can be mitigated by using a minimal wetting technique followed by blotting any excess water. If you are not concerned with developing a patina from long term handling, you might also create a non-glossy wet effect by applying liquid soap or glycerin. Interestingly, the same effects of intense reflection, which are detrimental to the appreciation of a fine stone, may be turned to your advantage in the presentation of a stone of lesser quality. Bright reflection, whether caused by a glossy surface coating or by liberal wetting with water, can enhance continuity of outline. The stone's appearance may be improved because the reflection, itself, can obscure imperfections of surface and color as it "carries" the eye across the stone.

The reflective quality of water may provide another solution for certain problems of the scale of water relative to our stones. We read reflections from the surface of small quantities of water similarly to the way we see reflections off large bodies of water. Therefore, our brains can easily process a surface reflection and accept it as being off a body of water that is in scale with the imagined scale of the displayed stone. For this reason, strong overhead or back lighting of a stone in a *suiban* or with a waterpool is an effective way to artificially create a reflection as from off the sea or a distant lake. By introducing the believable phenomenon of surface reflection, we can simultaneously eliminate any question of the water's depth because we are accustomed to not seeing beneath the reflecting surface of deep bodies of water. The creative use of reflections may be especially helpful during the photography of *suiseki* when it may be difficult to see a waterpool under more usual lighting conditions. Occasionally at an exhibition one can turn bad lighting to one's advantage by positioning a stone with water so that reflected light from an open window or errant overhead spotlight actually enhances a display.

There may be philosophical arguments against these suggested methods for manipulating water to our advantage. Some might argue that they are artificial enhancements, that the presentation becomes too literal thus requiring no introspective effort by the viewer. However, for the purpose of public display, they are subtle, yet extremely simple, effective ways to improve your presentation by eliminating the inherent problems of scale caused by water. In fact, they are so convincing, that even if you now think such tricks to be heretical, I suspect that once you have experience in their use, you will be reluctant to abandon them.

We are not taught "water" in any formal, academic way; through experience we each develop a concept of what water is. Much of our understanding is subconscious and seldom, if ever, do we give water a thought. However, the ways in which we instinctively interpret water have direct consequences with regard to the successful use of water as an auxiliary element when displaying our *suiseki*. Ultimately water is an indirect determinant of scale that can significantly affect our perception of a stone. Increasing our awareness of the properties of water and incorporating our understanding within the display process will lead to a more satisfactory viewing experience for all.

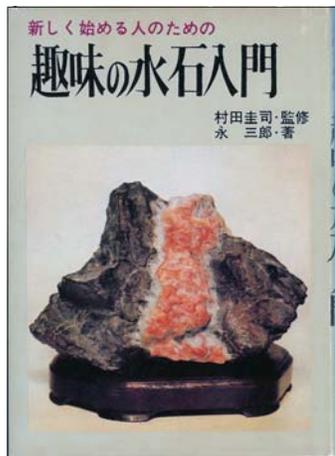
GuyJim

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@adelphia.net](mailto:jimgreaves@adelphia.net) or 1018 Pacific Street, Unit D, Santa Monica, CA 90405 (310) 452-3680

# *Introduction to the Hobby of Suiseki* (1968)

## written by Saburo Ei [Part 1]

By Thomas S. Elias & Hiromi Nakaoji



Much has been said and written about a diagram of a classification system of stones that appeared in the book *Introduction to the Hobby of Suiseki* published in 1968. This little book has become the object of much debate including this volume's very existence or not. Early last year, we stopped in one of our favorite used book stores in Tokyo to look for out of print volumes on viewing

stones. To our good fortune, someone has just sold a stack of six old suiseki books to this store. We purchased them all because opportunities such as this rarely surface. Included in this purchase was a copy of *Introduction to the Hobby of Suiseki* written by **Saburo Ei** and edited by his good friend **Keiji Murata**.

**Hiromi**, a professional interpreter/translator, agreed to translate portions of this book in order to help others understand the chart and accompanying text. First, it is important to point out that this is a third edition of this book and we have not yet been able to locate the first edition to verify the presence of the chart and when it was first published. **Keiji Murata**, a leader in both the bonsai and viewing stone communities in Japan, served as the supervising editor of the book. **Murata** wrote in his introduction to his friend's book that "Mr. **Ei**'s view on suiseki is exactly the same as mine and the book describes the essence of suiseki for beginners to easily understand." The Japanese kanji characters for **Saburo Ei**'s name can also be translated as **Saburo Naga**; however, **Ei** appears to be the better translation.

*Introduction to the Hobby of Suiseki* was one of several books published on viewing stones and suiseki in the 1960s for hobbyists. **Keiji Murata**, son of the bonsai leader **Kenji Murata**, was a prolific author and may have written or edited approximately 20 books on stones and on bonsai. Earlier references to a classification of various types of stones exist, but that will require more investigation and searching to ferret out the pertinent data. For example, two years earlier, **Murata** described the following categories of stones in his book *To the Beginners of Suiseki* (1966). **Murata**

identified the general categories of (1) Mineral Stones, (2) *Niwaishi* (Garden Stones), (3) *Bonseki*, (4) Jewelry, (5) Stone Sculptures, and (6) Suiseki. **Ei**'s *Introduction to the Hobby of Suiseki* is a well illustrated 248-page volume that is composed of seven chapters plus an appendix that contains a list of locations to collect stones, a glossary of suiseki terms, and an introduction of Japan's Aiseki groups. The chapters in the table of contents are (1) Story of the Stone Boom, (2) Viewing Stones, Now and in Older Days, (3) Inside and Outside of Suiseki, (4) Outline of Suiseki Shapes, (5) Guidance and Points of Appreciation, (6) The Meaning of a Collection and Preparation for Searching for Stones, and (7) Spots to Search for Stones and the Description of Places for Stones. His classification chart is presented in chapter three. This article will focus primarily on chapter three and not attempt to present a complete overview of this book.

Translating and reproducing just the chart from page 86 of *Introduction to the Hobby of Suiseki* is a relatively easy task. To then translate the adjoining explanatory text is a more challenging task. The appreciation of viewing stones and suiseki was not then nor now an exacting science but more a system based upon subjective judgment. There are definite conflicting opinions expressed in the Japanese literature. In some cases, they represent emerging or evolving views coupled with the development of guidelines for understanding and appreciating the various categories of stones. **Ei** quotes **Keiji Murata**'s definition of suiseki as "Suiseki is one natural stone sometimes revealing itself as a mountain or water landscape or as a cohesion of creative work such as the uniqueness of the shape, pattern, or color. Suiseki is appreciated indoors."

[Next month, in Part 2, we will print **Tom** and **Hiromi**'s translation of **Ei**'s classifications of three categories of viewing stones: suiseki, *chinseki* and *biseki*. Part 3 will complete the article and include the chart.]

Tom Elias is the Director of the National Arboretum, the author of *The Complete Trees of North America* (2000) and 19 published articles on bonsai and suiseki including the lengthy *History of the Introduction and Establishment of Bonsai in the Western World*. He was the recipient of the 2001 BCI Writers, Artists and Photography Award. We are fortunate that he is also a member of Aiseki Kai.

**Harry's 90th Birthday Celebration**



Harry had a terrific 90th Birthday Party last March 12. 145 guests helped Harry mark this special occasion. Harry thanks all his well wishers!



Happy Birthday, Harry!

**Before Aiseki Kai** continued from pg 1

**Harry Hirao** was introduced to bonsai by **John** in 1961 and in the fall of 1964 **John** took **Harry** on a three day stone hunting trip to the Kern River. A few years later while **Harry** was visiting his daughter who was attending Humboldt University at that time, he found his way to the Eel River, the holy grail of California suiseki.

Los Angeles Bonsai Club member George Arashige has stated that he found the elusive black stone while fishing the Kern in 1965. The club exhibited Kern



Frank Iura's waterfall stone

River stones in their 1966 bonsai show. Prior to this the stones exhibited during their bonsai shows were from Oregon and Colorado.



Kazuo Handa's Kern River stone

**Refreshments**



Thank you **Lois Hutchinson, Al Nelson, Barry Josephson, Joseph Gaytan** and **Nina Ragle** for all the goodies at the April meeting.

For May, our calorie providers will be **Akio Okumoto, Kyra Haussler, and Marge Blasingame.**

Part 2 of Ray's series will appear next month.

Ray produced our newsletter for 14 years, 1987-2001. Ray also designed our first logo. He is presently involved in the production of a brochure for our club to distribute at our annual shows.

**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@adelphia.net  
 blasmrjr@aol.com  
 whutch70@surfside.net  
 ryeager890@aol.com  
 hutch@aiseikai.com  
 ragle@cox.net

**Newsletter Committee**

**May Contributing Editors:** Barry Josephson, Jim Greaves, Tom Elias and Ray Yeager.  
**Mailing:** Elizabeth 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**



## Coming Events

### SAN PU KAI

Annual Spring Show, May 20, Japanese Cultural Center.  
150 Cedar Road, Vista. 10-4. Sales. Info: **Joanie** 760.431.1014  
or go to their web site: [sanpukai.org](http://sanpukai.org)

### SOUTH COAST BONSAI ASSOCIATION

21st Annual Bonsai Show, May 26-27, South Coast Botanic  
Gardens, 26300 Crenshaw Blvd., Palos Verde Peninsula. Sat 9-5,  
Sun 9-4. Demos both days. Exhibit includes the famous General  
George S Patton olive designed by **Ben Suzuki**. Raffle of demo  
bonsai. Sales. Info: **Gib Hoxie** 310.373.2840 or email  
[ghoxie@cox.net](mailto:ghoxie@cox.net)

### CALIFORNIA BONSAI SOCIETY



The Golden Anniversary Show and Convention, May 31-  
June 3 Crowne Plaza Anaheim Resort, 1202 Harbor Blvd,  
Anaheim/Garden Grove. Featured demonstrators will be  
**Hiroshi Takeyama**, Chairman, Nippon Bonsai Association, and  
**Hirotoishi Saito**, internationally known teacher. For more  
information, call registrar **May McNey** 714.738.0879 or email  
**Lindsay Shiba** [ljshiba@juno.com](mailto:ljshiba@juno.com). Hotel reservations:  
866.888.8891. For more information see their website:  
[california-bonsai-society.org](http://california-bonsai-society.org).

### ORANGE COUNTY BONSAI SOCIETY

44th Annual Exhibit, June 9-10, OC Buddhist Church,  
909 S Dale St, Anaheim. 11-4. Demos both days 1:00.  
Plant sales. Info: **Patrick Heath** 562.292.4013

### DESCANSO BONSAI SOCIETY

37th Annual Bonsai Exhibition, June 15-17, Van de Kamp  
Hall, Descanso Gardens, 1418 Descanso Drive, La Canada  
Flintridge. 9-4. Demos Sat/Sun 11 & 1:30. Sales.  
Reception June 16 at 6:30 in Van de Kamp Hall.

### GOLDEN STATE BONSAI FEDERATION

Convention XXX, "Bonsai Buccaneers" Oct 31-  
Nov 4, Crowne Plaza Anaheim Resort, 1202 Harbor  
Blvd, Anaheim/Garden Grove. **Kunio Kobayashi**  
from Japan along with **Warren Hill**,  
**Kathy Shaner** and **Pedro Morales**. Collecting  
trip, vendors galore, workshops, exhibits  
including a suiseki display and raffle.  
See their website: [gsbfconvention2007.com](http://gsbfconvention2007.com)



**CA 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.