

From: Haiku Society of America hsa.bulletin@gmail.com
Subject: What's happening in the HSA
Date: August 4, 2018 at 11:15 PM
To: brooksbooks@gmail.com



Volume 33, Number 08 | August 05, 2018

1968

HSA

2018

Fifty Years of Haiku



Haiku Society of America News

The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

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[Visit our Website](#)

photo: Marsh Muirhead, Glacier Park, Montana





From the
President



Fay Aoyagi
HSA President
fay.hsa.president@gmail.com

Dear Members,

This year’s HSA haiku, senryu and haiku contests closed on July 31. We will send notification to the winners only. Once we have received the results from the judges (who anonymously selected the winning poems) and have notified the winners, we will announce the results in this newsletter, as well as on our website. Complete results, including the judges’ comments, will be printed in *Frogpond* and on the contest page of the website.

Time flies! We will select 2019 officers and regional coordinators soon. If you would like to nominate someone or run for any position, please let the nomination committee know by email, at fay.hsa.president@gmail.com, no later than August 31, 2018.

Many of you may travel to enjoy a summer vacation in August. San Francisco, the city where I have been living since 1995, is a popular place for tourists. Last weekend there was a horribly long line at the cable car stop. I saw many tourists enjoying rental bikes and Go-carts (which may make climbing the steep hills very difficult).

雲がみな沖へ出てゆく夏休み 杉田さだ子
kumo ga mina oki e deteyuku natsuyasumi

all the clouds
going out to the open sea
summer vacation

Sadako Sugita

from “*Haiku Dai-Saijiki*” (“Comprehensive Haiku Saijiki”), Kadokawa Shoten, Tokyo, 2006

In Japan, a lot of people take a vacation around August 15 – a period of ‘bon’ festival. It is time for visiting the family gravesite, too. When I was small, my grandmother lit a tiny fire outside the gate. She told me the fire would tell the souls of the dead which house they should go back to. She carved horses out of a cucumber or an eggplant, too. She arranged them facing inward when the bon period started, so the souls could ride them home. She switched the direction when the festival was over to let the souls go back to the other world. I asked her, “But, Grandma, ghosts don’t have legs. How can they ride these vegetable horses?” She never gave me a clear answer.

In some districts, people set lighted paper lanterns adrift on water. I’ve only watched the event on TV, but it was a dreamy scene.

流灯群月を賜り海に出る 増田たかを
ryū tō gun tsuki o tamari umi ni deru masuda takayo

ryutogun tsuki o tamawari umi ni deru

the moon bestowed
on a group of floating lanterns
as they go out to the sea
Takao Masuda

from “*Haiku Dai-Saijiki*”(“Comprehensive Haiku Saijiki”), Kadokawa Shoten, Tokyo, 2006

a vegetable horse
with toothpick legs
summer moonlight

CAUTION:

Several HSA members have received false email requests supposedly from me (with a strange email address), asking them to purchase several large iTunes gift cards and email them the information. Please be aware that these are not from me. Unless it is from one of my proper addresses (fay.hsa.president or fayaoyagi@gmail.com), do not respond or even open the message. And whatever you do, don't spend any money on this scam.

From the

Treasurer



Bill Deegan
HSA Treasurer
hsa.treasurer@yahoo.com

Treasurer's Report

HSA Financial Status

Year-to-date **June 30, 2018**

| REVENUES | | |
|----------------------------|-----------|---------------|
| Membership dues | \$ | 8,825 |
| Contributions | | 2,579 |
| Grants | | 800 |
| Members' Anthology sales | | 36 |
| Contest fees | | 483 |
| Frogpond single copy sales | | 269 |
| Bank interest | | 44 |
| TOTAL REVENUES | \$ | 13,036 |

| EXPENSES | | |
|----------------|----|--------|
| Frogpond | \$ | 11,850 |
| Newsletter | | 718 |
| Administrative | | 125 |
| Travel | | 1,009 |

As of June 30 we had taken in \$11,404 in dues and contributions and need another \$22,596 to meet our budget. We expect that will happen when members renew in the fall (we will send out renewal reminders starting in October). HSA also relies on the continued generous contributions we have received from supporters.

Expenses are generally in line with expectations for this time of year. Cash is at a healthy level.

The membership year runs from January 1 to December

| | |
|--|-------------------|
| Meetings | 200 |
| Members' Anthology | 23 |
| Contests/Awards | 350 |
| Grants/Sponsorships | 404 |
| Insurance | - |
| PayPal & bank fees | 335 |
| TOTAL EXPENSES | \$ 15,014 |
| CHANGE IN CASH | \$ (1,978) |
| CASH BALANCE, BEGINNING OF YEAR | 94,411 |
| CASH BALANCE, END OF PERIOD | \$ 92,433 |

from January 1 to December 31. We welcome new or renewing members at any time during the year and will ship all current-year issues of *Frogpond*. However, it costs the HSA much more in postage to ship out single copies of *Frogpond*, particularly internationally. As of July 18 we already had spent \$1,314. Renewing your membership in the fall and before January 1 will help

HSA keep costs down.

Our mini-grants program continues, with three grants approved so far this year. These grants support the following activities: Cradle of American Haiku festival (Mineral Point, WI); Japanfest haiku booth and public workshops (Duluth, GA); NJ State Botanical Gardens public haiku installation (Ringwood, NJ). If you are planning a haiku outreach project that needs funding, you may want to contact your HSA Regional Coordinator to apply for a mini-grant.

HSA News

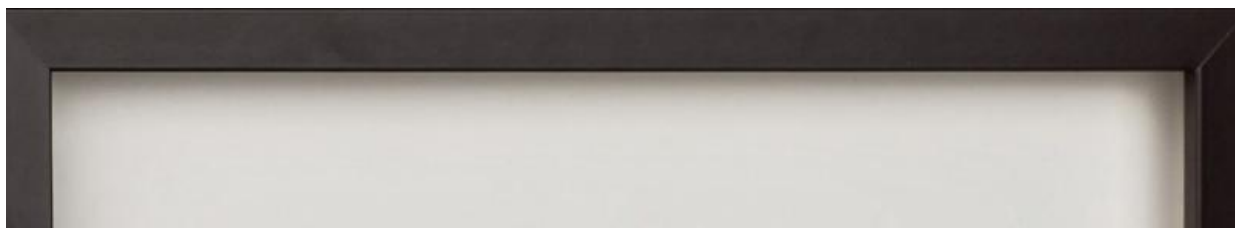
50th Anniversary Offering

To celebrate our 50th anniversary, and to raise funds for the Society, the HSA will be offering for sale to members a series of 12 letterpress broadsides suitable for framing or use as bookmarks, etc. Each broadside commemorates one of the 12 haiku chosen by the Executive Committee from among winners of past HSA contests.

The project was suggested by Scott Murphy, owner of Befuddled Press, who generously provided the artwork and printing at no charge. Samples may be seen on Scott's website, <http://befuddledpress.com>.

The cost of the broadsides will be: \$10/each, \$50/6 cards and \$100/12 (complete set) All prices include shipping and handling. Single cards and series of 6 cards will be selected randomly. As a limited supply is available, the broadsides will be sold on a 'first come, first served' basis.

Details of the purchase process will be available on the HSA website by the end of September. I hope you will invest in and enjoy these unique commemorative issues.





John Stevenson Appointed as New Honorary Curator of the American Haiku Archives

Appointment Announcement

The American Haiku Archives advisory board is pleased to announce the appointment of John Stevenson as the 2018–2019 honorary curator of the American Haiku Archives at the California State Library in Sacramento (www.americanhaikuarchives.org). This honor recognizes the excellence and range of Stevenson's haiku and haibun, his longtime service to the haiku community, especially as an editor, publisher, and adjudicator, and his other teaching and leadership roles. Stevenson was born in Ithaca, New York, and now lives near Albany. He is a former president of the Haiku Society of America, former editor of *Frogpond*, and currently serves as managing editor of *The Heron's Nest*. He is a founding member of the Route 9 Haiku Group, which has published the semiannual anthology *Upstate Dim Sum* since 2001. His haiku-related



John Stevenson since 2007. His haiku-related publications include *Something Unerasable* (self-published, 1996), *Some of the Silence* (Red Moon Press, 1999), *Quiet Enough* (Red Moon Press, 2004), *Live Again* (Red Moon Press, 2009), and *d(ark)* (Red Moon Press, 2014). His poems and books have won numerous awards in most of the leading haiku contests. In 2015, he also codirected the Haiku North America conference at Union College in Schenectady, New York. We are pleased to celebrate John Stevenson, and to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent.



a deep gorge . . .
some of the silence
is me
(*Geppo*, July/August 1996)

one last look
through the old apartment
a dry sponge
(*The Heron's Nest*, May 2003)

nothing matters how green it gets
(*Roadrunner*, VII:4, 2007)

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Michael Dylan Welch, Garry Gay, and Randy Brooks, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Gary Snyder, Jerry Ball, LeRoy Gorman, Charles Trumbull, Marlene Mountain, Ruth Yarrow, Haruo Shirane, and Patricia Donegan.

The archives continues with its mission, which is as follows: "Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established 12 July 1996 as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives' material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry."

The AHA advisory board is delighted to pay tribute to John Stevenson as the twenty-second honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit <http://www.library.ca.gov/>. For information on donating material to the archives, or other information about its history and past honorary curators, please visit the American Haiku Archives website at www.americanhaikuarchives.org.

Regional News

California



Deborah P Kolodji

Four Seasons Haiku Kai

The Four Seasons Haiku Kai met on May 12, 2018 at the Mercy Center Burlingame. Attending were Mary Fuchs, Elaine Mannon, Malaena Nahmias, Sarah Paris, Karen Schlumpp, and Mark Werlin.

After rounds of haiku, Sarah guided the group through a writing and editing session. Mark had revised Jane Benson's exercise on juxtaposition to include haiku examples drawn from David Grayson's collection *Discovering Fire: Haiku & Essays*. The smaller gathering allowed ample time to discuss in depth the use of contrast, similarity, and association in bringing together two (or more) elements into a haiku.

Selected haiku from the meeting:

Angry voices
tugging at the same coat—
thrift shop
Elaine Mannon

stillness
hugging the tree—
the cry of the hawk
Mary Susan Fuchs

broken flower pot,
the gate ajar
Garden of Eden
Malaena Nahmias

winter wind—
the crows' caw-caw
cut in two
Sarah Paris

a pause in
the conversation--
scent of basil
Mark Werlin

Leather-spined book
wiped clean--
love poems
Karen Schlumpp

At the next meeting on September 8 Bay Area haiku poet Chuck Brickley will read from his collection

At the next meeting on September 8, Bay Area haiku poet Chuck Brickley will read from his collection *earthshine*, which received the 2017 Touchstone Distinguished Book award from The Haiku Foundation. Meetings are held at Mercy Center Burlingame, 2300 Adeline Ave, Burlingame, CA 94010 each season, on Saturdays from 11:00 a.m. to 1:00 p.m.

Haiku Poets of Northern California

The Haiku Poets of Northern California gathered for our summer quarterly meeting on July 22 at Fort Mason in San Francisco. Garry Gay, president of HPNC, opened the meeting at around 1:30 p.m. with a round of introductions and haiku. The following people were present: Susan Antolin, Betty Arnold, Chuck Brickley, Bernie Choden, Stephen Colgan, J. Hahn Doleman, Garry Gay, David Grayson, Carolyn Hall, Debbie Kolodji, Kirk Kolodji, Sean Kolodji, Yvette Kolodji, Werner Landeck, Mark Levy, Sarah Paris, Sharon Pretti, Joseph Robello, Lois Scott, Judith Schallberger, Michael Sheffield, Barbara Sovejoy, and Mark Werlin. Susan Antolin introduced our featured reader, Yvette Kolodji, who travelled from southern California for the reading. Yvette has been published in *Mariposa*, *The Heron's Nest*, *Modern Haiku*, *The Wonder Code* (edited by Scott Mason) and other journals. Besides poetry, she enjoys science and art. She attended UC Santa Cruz, which is an added incentive for her to come to the Bay Area and revisit her old stomping grounds. She is also a visual artist and brought some of her drawings and paintings with her to show after the meeting. From her reading:

filtered sun
I awake
a woman
Modern Haiku 47:3 (2016)

his promised
return
paper airplane
The Heron's Nest, June 2014

Garry thanked Sharon Pretti for providing a beautiful and tasty spread of snacks for the meeting. He also reminded everyone that Cherie Hunter Day has stepped down from her role as editor of *Mariposa* with the spring issue and that all submissions for the fall issue should go to our new editor, Carolyn Hall. See submission details on the HPNC website. Carolyn also noted that she welcomes submissions of black and white artwork that could be used either on the cover or on the inside pages of *Mariposa*.

Chuck Brickley announced that he will be reading at the O'Hanlon Center for the Arts in Mill Valley at 616 Throckmorton Ave. at 7 p.m., September 7, 2018 as part of their annual Wabi Sabi exhibit. Information about the O'Hanlon Center is available at www.ohanloncenter.org. Chuck will also be giving a presentation on editing haiku the following day, September 8 at the Mercy Center in Burlingame beginning at 11 a.m. More information about that event and about the Mercy Center in general at www.mercy-center.org.

In news of recent awards, Carolyn Hall's book *Calculus of Daylilies*, won 3rd place in the Merit Book Awards from the HSA. Congratulations, Carolyn!

Susan Antolin mentioned for anyone who didn't already know that renowned haiku poet Angelee Deodhar passed away recently in India. She was a retired eye surgeon who devoted herself to haiku and in particular to haibun in recent years. She frequented haiku conferences around the globe and was treasured not only as a poet but also as a caring friend to many. The *Journeys* anthologies of international haibun that she edited are very well regarded and include the work of several of our HPNC members.

After a break for snacks and socializing, Michael Sheffield led the group in a discussion about the influence of Buddhism and Zen on haiku. At the outset, he stressed that he was not a scholar, but that much of his knowledge about the topic came from years spent practicing Buddhism. He began by providing a historical overview of the development of Buddhism and then touched on some of the foundational principles, such as enlightenment, loving kindness and awakening to one's true original nature. He then turned our attention to Zen, and posited that the Zen mind is very similar to what we understand to be the haiku mind. He likened the haiku moment to the moment of suchness in Zen. He also touched on the terms wabi and sabi, speaking briefly about the notions of the transitory nature of all things, imperfection, the feeling of sadness at knowing that all things pass away. David Grayson asked Michael's thoughts about the concept of "original mind," to which Michael responded with a discussion of the unconditioned mind in which you suddenly lose your preconceptions about everything and experience

the unconditioned mind in which you suddenly lose your preconceptions about everything and experience a oneness with all that surrounds you. Garry Gay expressed his feeling that while his own haiku may have distinct elements of Zen in them, he never writes haiku with that goal in mind. Joseph Robello recommended two books to the group: *Buddhism without Beliefs*, by Stephen Batchelor (Riverhead Books, 1998); and *Why Buddhism is True*, by Robert Wright (Simon & Schuster, 2017). Sarah Paris pointed out what she felt was missing from the discussion so far was an emphasis on haiku as a form of mindfulness practice. She noted that for her the discipline of writing haiku is a way to achieve a sense of oneness with the world.

We took a brief break and then resumed with a period of writing inspired by the preceding discussion. We then shared our haiku around the circle before adjourning the meeting at around 4:45 p.m.

The big event of the year for HPNC, our Two Autumns reading, will take place on August 26 at Fort Mason in San Francisco and will feature the following four readers: Sharon Pretti, Bill Kenney, Johnnie Johnson Hafernik and Allan Burns. The editor of the commemorative chapbook will be Chuck Brickley, and the producer will be Karina Young. As always, our events are free and open to the public. We hope to see you there!

Submitted by Susan Antolin



Featured presenter, Michael Sheffield, and featured reader, Yvette Kolodjil
photos by Deborah Kolodji

Haiku San Diego

The Haiku San Diego Study Group met on Sunday, July 8th at the North University City library in air-conditioned comfort from 12:30 pm until 3:00 pm. Members present: Anita Guenin, Bob Lundy, Elizabeth Yahn Williams, Robert Mehyer, and Carol Judkins, serving as facilitator for this meeting. Members reviewed juxtaposition in haiku via a handout with definitions, problems in writing good juxtapositions, and 14 examples that stimulated a lively discussion with thoughtful critique. The group identified haiku that spoke to them, underscoring our understanding that resonance is achieved through a unique partnership between the poet and each reader. Finally, an anonymous workshop was conducted. Members were reminded to submit haiku to the editors for the coming Southern California Haiku Study Group Anthology. Next meeting: August 12th, same place and time!

Submitted by Carol Judkins

Southern California Haiku Study Group

The Southern California Haiku Study Group met on Saturday, July 21st at 2:00 p.m. at the Hill Avenue Branch Library in Pasadena for its monthly workshop. The following people were present: Lynn Allgood, Vibiana Arparicio-Chamberlin, Kim Esser, Scott Galasso, Debbie Kolodji, Sharon Lee, Greg Longenecker, Janis Lukstein, Beki Reese, Wakako Rollinger, Bonnie Santos, Toni Steele, James Won, and Kathabela Wilson

Kathabela Wilson kicked off the workshop with a writing exercise on the following prompts: “the shore (taste),” “endangered,” and “vulnerable”

Participants wrote haiku for five minutes on the prompts and then there was a read-around of haiku where participants either read their haiku for the prompt, or another haiku of their choice.

After the read-around, Deborah P Kolodji moderated a discussion on “the sense of place” in haiku, inspired by kjmunro’s column at the Haiku Foundation. We talked about how a place can almost act as a kigo in a haiku, for example the sense of being in a cemetery in Tom Tico’s haiku:

at the burial
one of the black umbrellas
breaks down
- Tom Tico

In this haiku, “at the burial,” brings to mind the entire experience of a graveside service – the other graves in the graveyard, the hole in the ground, the coffin balanced on top of the hole, the flowers, the officiant, the mourners, chairs for mourners, a canopy over the chairs, the grass between other graves, etc. The details might vary based upon the reader’s experience with being at a burial, but the haiku is filled out by those details that the reader already has by thinking of this occasion in this place.

We then read the current issue of *frogpond*, passing it around the room, each person reading one haiku and then we, as a group, analyzed it for a sense of place, if we could determine the setting of each haiku and how the setting or place informed our overall sense of the haiku’s meaning. All but two of the haiku we read had a strong sense of place, and by place we talked about a general location, “a forest” versus an actual geographical location like “Angeles National Forest.”

The group then brainstormed a list of places in Southern California, both geographical and general, to use as writing prompts: shore, stable, concrete river, Hollywood Bowl, Santa Monica Pier, Mt. Wilson, Hollywood Walk of Fame, Surf City, tide pools, BBQ pit, cactus garden, Lake Arrowhead, Sunset Boulevard, Chinatown, desert border

Workshop participants wrote for ten minutes on these prompts and we finished up with an anonymous haiku workshop on the first drafts of the haiku written for these prompts.

Current copies of the following journals were on hand for browsing: *frogpond*, *bottle rockets*, *Modern Haiku*, *Mayfly*, *Mariposa*, and *Blythe Spirit*.

Our next workshop will be on Saturday, August 18 at 2:00 p.m. at the Hill Avenue Branch Library, 55 South Hill Avenue, Pasadena, California.

Submissions are still being accepted for the 2018 Southern California Haiku Study Group anthology, edited by Beki Reese and Susan Rogers. All Southern California haiku poets are encouraged to submit. Haiku group workshop participation is not a requirement. Send 5-15 haiku and/or 1-3 haibun to SCHSGanthology@gmail.com by August 15, 2018. Put “2018 SCHSG Anthology Submission” in the subject line. Be sure to include publication credits with any previously published haiku/haibun. All poems submitted must appear in the body of the email.





standing: Kathabela Wilson, Debbie Kolodji, Wakako Rollinger, Bonnie Santos,
 Vibiana Aparicio-Chamberlin, Sharon Yee, Toni Steele, Scott Galasso
 sitting: Janis Lukstein, Greg Longenecker, Lynn, Beki Reese, Kim Esser, James Won
 not pictured: Lynn Allgood
 photo by Lynn Allgood

Yuki Teikei Haiku Society

The Yuki Teikei Haiku Society Tananbata celebration happened on the traditional 7th day of the 7th month. Ann and Don Holman were our gracious hosts on the east side of Diablo. A yummy potluck was shared with Patricia and Al Machmiller, Karina Young, Marilyn Gehant, Christina Horner, Mimi Ahern and Eleanor Carolan.

This evening marks the meeting of the weaver girl (Vega) and her lover the cowherd (Altair) on the Milky Way bridge. A couple, in love, who forgot their duties were condemned to meet only once a year on this night. Season words include *love, Tananbata, 7th day of the 7th month, Milky Way, star festival, river of stars, and Magpie Bridge*. On Tananbata, kimonos are worn and wishes tied to bamboo, the wind takes them to the stars. Ann and Don's deck spread out under a huge sky where we felt the wind and saw Venus' girdle.

Karina brought colored papers and string and Mimi, bamboo branches. Haiku for health and safety were written on kimono shapes, and knowledge and progress in calligraphy on rectangular shapes. Patricia told us that Kyoko made the first kimono pattern, learned from her grandfather, so long ago. We wrote and made our wishes. A sequence haiku from Amy Ostensio-Kennedy and Phillip Kennedy and a haiku from Judith Schallberger were added the next day.

Star festival –
 the weaver's shuttle
 fills with sorrow

Judith Schallberger

Submitted by Eleanor Carolan



The YTHS Haiga Garden Party

June 16, 2018 at the home of Carolyn Fitz in her redwood and bamboo garden.

left: river rocks the workshop attendees "calligraphed" with our favorite-of-the-day words.

below: participants after they moved indoors due to rain



moved indoors due to rain.
Left to right: Betty Arnold, Linda Papanicolaou, Jeannie Rueter, Patricia Machmiller, Allison Woolpert, Carol Steele, Karina Young, Joan Zimmerman, Dyana Basist, Eleanor Carolan.

photos by Carolyn Fitz
(photos arrived too late for the July NEWS)



Midwest



Julie Warther

The Cradle of American Haiku Festival 6

Friday Aug. 10—Registration

Friday, Aug. 10—Registration

1:00–5:00 Shan Thomas will be in charge of folks who will help with the registration in the Walker House Hub. Cash or check only.

The registration fee is \$50 for the three days. If one plans to attend only Saturday, the fee is \$35. Extra dinner tickets are \$20. We will not have credit card capabilities so please register with check or cash. If you wish to register early make your check out to: Cradle Haiku and send it to Shan Thomas, 324 High Street, Apt. 2, Mineral Point, WI 53565.

3:45–4:45 Panel Discussion—Today's Haiku from the Editor's Point of View, in the Main Gallery in the Walker House

5:00–6:00 Reception in the Walker House Pub, Refreshments and Appetizers, Entertainment by Rick Harris

Dinner on your own—Popolo's, Tony's Tap, Brewery Pub, Tequila Point, Grey Dog Deli (they have free music starting at 7:30)

Mineral Point is hosting a Plein Air event, Paint the Point. You may see many painters working around town. If you are interested you may visit with the painters and see their exhibits at the Masonic Temple.

Saturday, Aug. 11 Presentations

8:30–9:15 Farmers Market at the Water Tower Park. This can be used as a Ginko activity.

9:30–10:45 At the Walker House

Main Gallery

Julie Warther—*Seasons of Haiku* Path—A New Take on an Ancient Tradition

Description: Paths of haiku stones (*kuhi*) have been around for centuries. Outside of Japan, however, there are only a handful of such paths, due to the costly nature of their creation. This spring, a new sort of haiku path was installed on the grounds of The Holden Arboretum in Kirtland, Ohio. This path, known as *Seasons of Haiku*, is part of Holden's very popular *Guide by Cell* program. *Guide by Cell* allows visitors to the Arboretum's gardens and collections to scan QR codes on strategically placed signs to obtain videos, audio clips, useful resources and now . . . poetry! This presentation will take a look at the creation of the *Seasons of Haiku* path and how it is being used to reach beyond the Arboretum's grounds to increase awareness and appreciation of haiku.

Upstairs Dining Room

Randy and Shirley Brooks—The Adventures & Discoveries of Editing THE COLLECTED HAIKU OF RAYMOND ROSELIEP

Description: In this informal presentation, Randy and Shirley will share their process of collecting and editing the newly released book, *The Collected Haiku of Raymond Roseliep*. Roseliep was a prolific writer who published haiku in leading poetry journals of his day as well as in all of his contemporary haiku magazines. He experimented with a wide range of approaches to haiku and celebrated haiku as poetry, a literary art. He also kept meticulous notes in his journals and contributor copies which helped us in editing this collection. In addition to sharing some of our realizations from this editing journey, Randy and Shirley will read selected haiku by Ray that illustrate the range of his experiments and venues.

11:00–12:15

11:00–12:15

Main Gallery

Paul Miller—Julien Vocance and Haiku

Description: Julien Vocance was an early French haikuist best known for his sequence “A Hundred Visions of War” about his trench experiences in World War I. Few of his haiku have been translated into English. My presentation will provide an overview of his life, his haiku, and give more than a few examples. Because he was working in poorly charted territory, I’ll look at what he got right regarding haiku, and what he got wrong—from a current-day perspective.

Upstairs Dining Room

Melissa Allen—Haibun Prose: Faster, Higher, Stronger

Description: This workshop is geared toward people who have been writing haiku a little while and would like to try haibun, or people who have written haibun but would like to improve. We’ll be focusing on haibun prose: What distinguishes it from other kinds of prose? What makes it effective? Even better, what makes it exciting? How can you take yours to the next level?

Lunch on your own—Tony’s Tap, Popolo’s, Brewery Pub, Café 43, Red Rooster Cafe, Grey Dog Deli, Pointer Café, etc., and shopping. Visit the painters and their exhibits. Buy books at Foundry Books!

2:00–3:15

Main Gallery

Lidia Rozmus—Let’s Make a Haiga!

Description: Traditional haiga (wabi-sabi aesthetics, Zen philosophy, sumi-e technique) and contemporary haiga (various techniques and concepts) will be explained. Examples of haiga by various artists presented over the years in the haiga gallery of *Modern Haiku* and on the covers of *Mayfly* will be shown. Also, we will view a screening of a film from the haiga exhibition, *Between “Word and Image,”* presented by Michele Root-Bernstein and Steve Hodge at Michigan State University in autumn 2017.

Upstairs Dining Room

Ben Moeller-Gaa—Chapbooks: 10 Things to Consider

Description: When putting together a chapbook there are a number of things to consider which will help you find the right path to publication. This talk will go through 10 key areas of focus. Ben will also share from his experience publishing his two very different haiku chapbooks.

3:30–4:45

Main Gallery

Dan Schwerin—The Life of a Haiku

Description: The presentation will focus on how haiku come alive from first glimmers, to inklings, to threads, what sort of language the poem wants, editing, and finally getting your haiku to leave home and find their place in the world. We will focus on the process of writing and editing impactful haiku.

Upstairs Dining Room

Francine Banwarth & Michele Root-Bernstein—Looking for Voice in Haiku

Description: Is there voice in haiku? Some might say the poem, in its one-breath form, is too small. Our preliminary efforts in working with each other on our first chapbooks has us thinking otherwise. Select sequences of haiku can and do develop distinctive feel for the poet behind the words and images. Looking for voice in each other's body of haiku, we consider how to recognize it—and how to craft it.

5:00–6:00 Cocktail Hour (Cash Bar) and appetizers—in the Banquet Room

6:00–8:00 Italian Dinner in the large Banquet Room

Public Reading in the Main Gallery

Aug. 12

9:00–10:30

Ginko led by Joel Gosse, TBA

11:00–1:00 Farewell Brunch in the Banquet Room (\$15, including tax and gratuity (cash or check only)

Book Sales at Foundry Books (Poets are responsible for removing their own books on Sunday) Friday–Sunday 11:00–4:00

For more information, contact: Jerome Cushman (jercush@aol.com) or Francine Banwarth (frantic647@yahoo.com)

For more information, contact: Jerome Cushman (jercush@aol.com) or Francine Banwarth (frantic647@yahoo.com)

RIDE SHARE TO THE CRADLE EVENT!

If you are coming from the Chicago, IL area or Madison, WI and would like to coordinate rides to Mineral Point, (whether offering or looking for a ride) please contact S.M. (Mike) Kozubek at smkozubek@gmail.com

MIDWEST MEMBERS IN THE NEWS

Charlotte Digregorio has written the Foreword to Robert Epstein's forthcoming book, *Checkout Time is Soon: Death Awareness Haiku*. It is due out in mid-August. Further, Digregorio was invited to read her haiku and senryu at Coffee Speaks in Highland Park, IL as well as exhibiting her haiku/haiga at Fremont Public Library in Mundelein, IL through Oct. 7 and at North Shore Senior Center in Northfield, IL until Aug. 23.

MIDWEST STUDY GROUPS

Evergreen Haiku Study Group (Michigan)

Evergreen Haiku has recessed for the summer and will start meeting again in September on the campus of Michigan State University.

Info about dates for the next calendar year will be announced later this summer.

Illinois State Poetry Society Haiku Chapter

The Illinois State Poetry Society Haiku Chapter will be meeting on Sunday, August 19, 10:18 from 1-4pm at the Northbrook Library 1201 Cedar Lane Northbrook Illinois For

For more information contact susanbauld92@gmail.com

Haiku Waukesha (Wisconsin)

Haiku Waukesha met June 13th. There was an hour of haiku slam and an hour to workshop poems. After a hiatus in July, we meet August 8th, from five to seven pm at First UMC Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186. All are welcome. The challenge theme for August is to bring poems written on, 'peak' or 'peaks.' Direct any questions to Dan Schwerin at dan.schwerin@fumcwaukesha.org

Ohaio-ku Study Group (Ohio)

Ohaio-ku Study Group met Saturday, July 14 from 10am-noon at the Cuyahoga Falls Library. Members present were Sharon Ohmeiss, Joshua Gage, Phyllis Lee, Susan Mallernee, Joe McKeon, Larry Shircliff, Valentina Ranaldi-Adams and Julie Warther. The kukai theme was "beer". Joshua Gage and Joe McKeon won book awards. We workshopped poems and created #HaikuRocks to distribute.

There will be no August meeting. The next meeting will be held Saturday, September 8 from 10am-noon at the Cuyahoga Falls Library. 2015 3rd Street, Cuyahoga Falls, Ohio. The kukai theme is "school days". Bring along haiku to workshop and some of your favorites from recent journals to share in a reading. All are welcome! For more information, contact: Julie Warther wartherjulie@gmail.com

Cincinnati Area Haiku Group (Ohio)

Haiku Workshop at The Mercantile Library will meet Thursday, September 6 from noon to 1pm. (Sandwich wraps and salads will be provided.) Mercantile Library Building, 11th floor (it has a separate elevator) 414 Walnut St., Cincinnati OH 45202. Contacts: Patti Niehoff, patti.niehoff@gmail.com and Amy Hunter, ahunter@mercantilelibrary.com Library phone: (513) 621-0717

Mississippi Mud Daubers Haiku Group

The Mississippi Mud Daubers Haiku Group met on August 3 at Sacred Grounds in Edwardsville, Illinois. Members present included Bryan Rickert; Ben Mueller-Gaa; Natalia Coleridge; John J. Han; Richard Keating, Lisa Porter; John J. Dunphy.

John J. Han has had three books recently published: *My Wife Is Smiling and Other Poems*; *Like Dew on the Grass*; and *Four-Character Proverbs*. His poems have appeared in *Failed Haiku*, *Taj Mahal Review*, *Wilderness* and *World Haiku Review*.

Bryan's poems have been published in *Modern Haiku* and *Akitsu Quarterly*. Ben has seen his work in *Akitsu Quarterly* and *Frogpond*. Ben has a new chapbook coming out this autumn titled *Fiddle in the Floorboards*. He will deliver an address titled 'Ten Things to Consider When Considering A Chapbook' at the upcoming Cradle of American Haiku.

John J. Dunphy brought copies of *nagan rites* his new mini-chapbook published by Rattle

John J. Dunphy brought copies of *Pagan Rice*, the new mini chapbook published by Bottle Rockets Press. John has had work recently published in *Modern Haiku* and *bottle rockets*. He mentioned that Gretchen Graft Batz, who hasn't attended any of our meetings for some time now, had a poem in the last issue of *bottle rockets*.

Natalia reported on attending a family wedding. Richard has been catching up on his botanical work. He recently took a trip down the Natchez Trace and will talk about this experience at an upcoming meeting of the Sierra Club. Lisa has retired from the office of the St. Clair County prosecutor.

Members exchanged copies of poems for critiquing. We discussed how we come to seek out new periodicals to which we submit our work. Ben reported that he sends out his work to about 15 journals.

*Respectfully submitted by John J. Dunphy,
founder and facilitator of the Mississippi Mud Daubers*



Call for Submissions

The Haiku Registry Invites Submissions

The "Haiku Registry" is a useful resource of The Haiku Foundation, detailing active and experienced haiku and senryu poets worldwide.

"Serious and beginning poets will refer to it again and again," says Jim Kacian, founder of THF. Kacian says that about 650 poets are included in the Registry, and it is growing in popularity.

The Registry includes poets' biographies, their photos, contact information, and a sampling of their poems to inspire everyone to write haiku and senryu.

"It's a great networking tool, for personal and professional use alike," Kacian adds. <https://www.thehaikufoundation.org/haiku-registry/>.

Billie Wilson and Dave Russo (USA) implemented the Registry years back, but Wilson recently retired. Marta Chocilowska (Poland) is now at the helm. All active haiku and senryu poets may contact Chocilowska with information to be included in the registry at: haikuregistry@thehaikufoundation.org

Information on how to be listed is given here: <https://www.thehaikufoundation.org/apply-to-be-listed/>

"I ask that prospective poets also study the sample entries in the Registry to get an indication of the format and information required," Chocilowska says.

Further, while you're checking out the Registry, you may take note of the other valuable information that THF offers on its site, such as: journals, education resources, video gallery, digital library, Apps, Renku Session, films, and comic strips.

Don't miss out on a free education!

submitted by Charlotte Digregorio

Print Publications

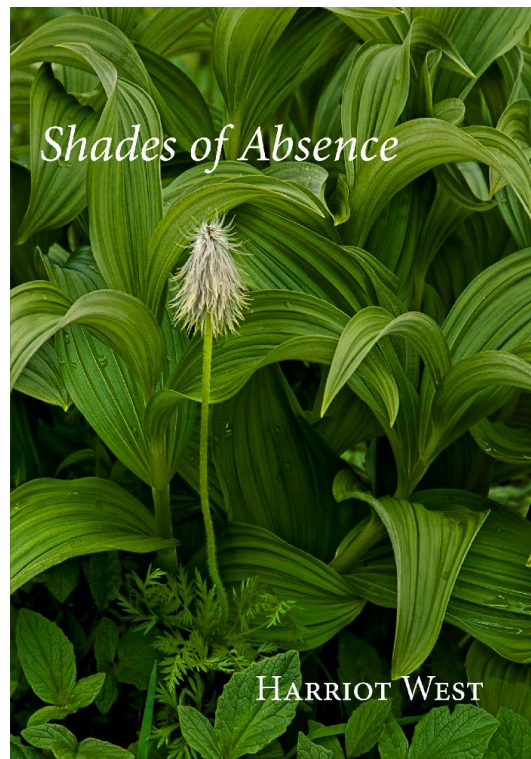
Shades of Absence, haibun of Harriot West

\$15.00

"Harriot West's art is to layer minutely observed details in the service of subtlety and ambiguity. Every detail is a clue in a tiny mystery, one whose solution we intuit but that is never made explicit. This, we realize at last, is the nature of life . . ." — Melissa Allen

"I am both bruised and stilled after reading West's *Shades of Absence*, not from any trace of sentimentality but by her fierce intelligence and poignant insight. I found myself in these narratives and epiphanies of belonging and identity, of childhood, love and mortality and I know myself a little more from reading them." — Lynne Rees

olly olly oxen free
wanting, not wanting



to go home

bone china
things we speak of
things we don't

maybe he says i insert ellipses

ISBN: 978-1-947271-22-7

Pages: 78

Size: 6" x 9"

Binding: perfect softbound

a peep within, haiku of Bill Cooper

\$15.00

Bill Cooper's several previous books with Red Moon Press — *overtones*, *young osprey*, *the fingertips of a glassblower* and *b-flat blues* — have been met with much acclaim, and have cultivated an audience for his direct, even plangent, voice. *a peep within* further cultivates and refines this space, cementing the author as one of the few working in haiku whose voice has become unmistakable.

"Bill Cooper's unique view of everyday life is pointedly rendered. Layers of various sensory perceptions are skillfully combined to paint understated, subdued, almost factual images. Exactly this simplicity invites the reader to experience each poem and leaves him enough space for his emotional reaction. . . . the kind of haiku-poetry that is news and stays news." — Beate Conrad

***a slight twist
of the tuning peg
warming breeze***

bobblehead night his hero so still

***steep hillside
the cane knife grazing
a shin guard***

ISBN: 978-1-947271-25-8

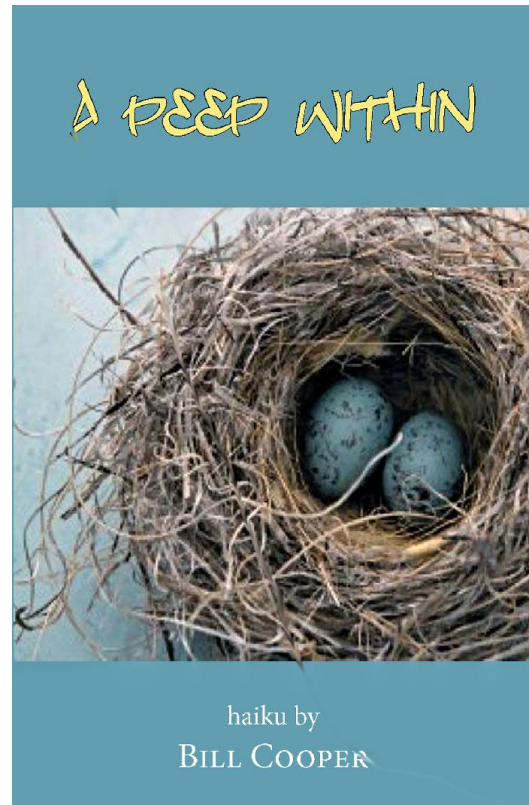
Pages: 104

Size: 4.25" x 6.5"

Binding: perfect softbound

Simple Gifts, haiku of Natalia Rudychev

\$15.00



Natalia Rudychev's first collection of haiku is soft, romantic, evocative and telling. It tends toward "psychological senryu" with a strong thematic emphasis on relationship. Also evident are the author's many practices, including her photographs serving as section dividers. A strong first statement.

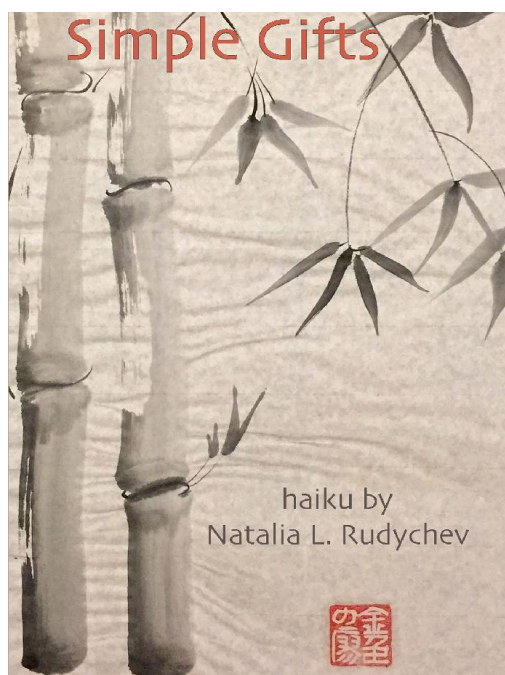
Natalia writes: "I transform echoes, images, memories, emotions and thoughts into the works of art. Words, photographs, brushstrokes and movements are just tools for making magic. Most of my publications and presentations resulted in collaborations and started beautiful friendships. And in *Simple Gifts*, Natalia's first full-length collection of haiku, we get to see the fruition of some of these activities.

nameless
a stepped-on flower
slowly reshapes itself

the world
without you
full of you

i wish i were ready
both eyes wide open
daruma doll

ISBN: 978-1-947271-24-1
Pages: 80
Size: 4.25" x 6.5"
Binding: perfect softbound



Haiku News

A Sense of Place

kjmunro's new weekly project

I am happy to announce that after a wonderful few months of 'Haiku Windows', I am now facilitating a new weekly offering for The Haiku Foundation's *Troutswirl* Blog community!

A Sense of Place - Watch every Wednesday morning for a new post, with a new weekly theme - & submit your poems!

Here is the link:

<https://www.thehaikufoundation.org/2018/07/04/a-sense-of-place-welcome/>

Haiku Windows: kitchen window

In the book *Haiku: The Art of the Short Poem*, editors Yamaguchi and Brooks quote David Lanoue: “A haiku is a window”... In the following weeks we will look at (or through?) the many possibilities raised by this thought – and you’re invited to join in the fun!

www.thehaikufoundation.org

submitted by Katherine J. Munro (kjmunro)
Whitehorse, Yukon Territory

New Bridges: The Portland Haiku Group Anthology

New Bridges is a haiku anthology by The Portland Haiku Group dedicated to Johnny Baranski (1948-2018) and Lorraine Ellis Harr (1912-2006). This anthology features 3-line haiku, 2-line haiku, 1-line haiku, and tanka by 17 poets in The Portland Haiku Group, with a foreword by award-winning poet Alan Summers. Edited by Jacob Salzer. 148 pages. Price: \$12.50

Some proceeds from New Bridges book sales will be donated to a community organization: *The Friendly House*, in Portland, Oregon: <https://www.friendlyhouseinc.org/>

[Here](#) is the link to buy *New Bridges* on Amazon:

[Here](#) is the link to amazonsmile (where a small % of the purchase goes to a charity of the buyer's choice):

New Bridges

By Jacob Salzer

July 16, 2018

Corrupt egos appear to be prisoners of their own minds. They seem to be trapped within narrow, limited viewpoints, unwilling to embrace the unknown. They seem to be unable to truly listen and seem to believe they have all the answers. This “my way or the highway” mentality seems to do nothing but strengthen the sense of ego and results in the loss of any real sense of community.

In my view, true communities work to alleviate problems and challenges. They do not ignore, repress, or shy away from problems or challenges, but rather faces them with courage and compassion. The principles of courage and compassion are available for all us, and are more powerful than any mental concepts.

It seems corrupt egos do not know how to build true bridges. Even the connections they do have appear to be hollow and empty, devoid of any true values; they are like ghosts or

do have appear to be hollow and empty, devoid of any true values, they are like ghosts or layers of fog temporarily covering bridges, obscuring the view. Even as a group, it seems they do not truly know each other. They appear to only know their common corruption.

While some walls are necessary to protect us from danger, just as firewall and security programs help protect our computers, or just as our roofs protect us from the snow and the rain, this does not replace the necessity for new bridges to be created.

As we navigate, I encourage us to use our intuition as a guide day by day, to connect with people who have open hearts and open minds. These are the people who can truly build new bridges. This is where a real sense of community takes precedence and automatically alleviates feelings of isolation and fragmentation.

This is especially important for those struggling with a myriad of mental diagnoses such as schizophrenia, bipolar, and depression, and for those struggling with past trauma, including PTSD. Traumatic events and mental conditions can take precedence within certain individuals and significantly impacts their lives. But, when we build new bridges, we can help alleviate their struggles, and discover a real sense of community, founded on the values of respect, understanding, and compassion. All it takes is one caring individual. No matter what hardships you face, they remind you that you are not alone.

As creators of our anthology, I think we have both an opportunity and the responsibility to keep building new bridges for now and our future generations. Building relationships seems to be a foundation of the global haiku community at large, and this collaborative spirit is evident in the linked-verse forms of renga, rengay, tan renga, and renku. Our Portland Haiku Group was founded on the basic principle of respect. Each bridge between us is unique from person to person, though every bridge appears to arise from the same principles. While some bridges are firmly established, other bridges are still in construction, and may extend to unseen horizons. In a world that far too often appears violent and fragmented, our anthology has a strong message to connect people and build new friendships.

All this being said, I would like to thank all the contributors for participating in the creation of this important anthology.

The full interview and essay by Jacob Salzer can be found [here](#):

Authors:

Ellen Ankenbrock
Shelley Baker-Gard
Johnny Baranski (1948-2018)
Clayton Beach
Margaret Chula
Lynne Jambor
Tricia Knoll
Jone Rush MacCulloch
Thomas Martin
Nancy Norman
Kevin Nusser
Jim Rodriguez
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Carolyn Winkler

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Bruno Jakob
Jim Lewis
Jone Rush MacCulloch
Thomas Martin
Kevin Nusser
Jim Rodriguez
Diana Saltoon
Linda Dalal Sawaya
Carolyn Winkler

Preface

New Bridges is the theme and title of our anthology. Traditionally, haiku revolves around community, sharing haiku, and building relationships. In turn, this relates directly to the actual writing of haiku, as we juxtapose images and discover subtle connections between humans and other forms of life.

Our anthology features three-line haiku, two-line haiku, one-line haiku, and tanka by both well-known and new haiku poets living in and around Portland, Oregon.

In a time when it seems more walls are being built around us, it is my hope that this anthology will encourage more people to build friendships and come together to create a better world for now and our future generations.

Jacob Salzer, Managing Editor

Blurb by Alan Summers

“Anthologies can become a call for understanding, for tolerance, and a sense of identity. They can become a place to feel safe and secure, and to ensure the dignity of others, through connection, and noticing. That is, if we notice, we can include those differences we observe into our community, and attempt to make ourselves, individual by individual, a better and more inclusive humanity. Haiku can allow us to be a bigger part of ourselves if we allow the "little poem" to build new bridges.

If we do not notice can we have empathy, one of the most basic building blocks of "being", and of being a human? This book helps us listen between the cracks of moonlight, and pulls aside the first rays of sunlight, to find those bridges. These short poems deal with humour, and sadness, and the in-betweenness we sometimes cannot utter aloud. It encapsulates moments often deemed so irrelevant in daily life they become invisible, but they are stepping stones to our identity. Make this anthology a touchstone to construct new bridges for you.”

Alan Summers
President, United Haiku and Tanka Society

co-founder, *Call of the Page*

H Is For Haiku: A Treasury of Haiku from A to Z

Amy Losak, the daughter of HSA charter member, Sydell Rosenberg, continues to garner lovely coverage of Syd's new picture book, *H Is For Haiku: A Treasury of Haiku from A to Z*, which was released by [Penny Candy Books](#) in April (National Poetry Month).

H Is For Haiku has been well-received in the KidLit and other creative communities. Amy is pleased to share a recent article which charts their journey to publish this collection [here](#).

In July, Amy did a Poetry Time at [Kew & Willow](#) books in her hometown borough of Queens, NY. She hopes to hold more readings and workshops at schools, libraries, and bookstores.

To purchase, go [here](#) or [here](#)

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