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TANG
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Issue No. 2 | Fall 2020

MISSION BUILDING

404 Third Avenue.
San Diego, CA 92101

DR. SUN YAT-SEN MEMORIAL EXTENSION BUILDING

328 J Street San Diego, CA 92101

CHUANG ARCHIVE & LEARNING CENTER

541B Second Avenue
San Diego, CA 92101

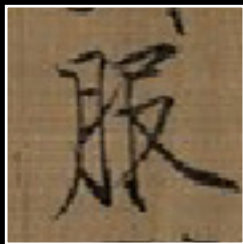
MUSEUM HOURS

Monday - Thursday CLOSED
Friday 11:00am - 5:00pm
Saturday 12:00pm-4:00pm
Sunday 12:00pm-4:00pm

Members : FREE

Visitors: \$5.00

Children 12 & Under: FREE



FEATURED CHARACTER

Written by Emperor Huizong
(1082–1135, ruled 1100–1125)

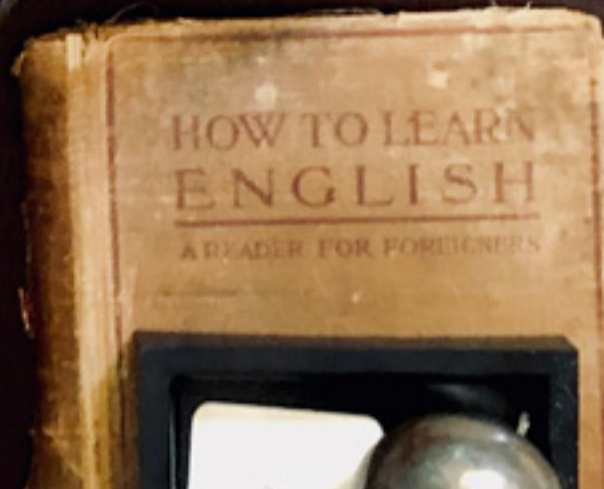
宋徽宗

During the Song Dynasty
衣服 Clothes

服從 Obey

心服口服 xīn fú kǒu fú

Convinced completely





COVER CALLIGRAPHER

Emperor Huizong (宋徽宗) (1082–1135, ruled 1100–1125)

Huizong is best remembered as a painter and calligrapher as well as an art collector, but he was a failure as an emperor. He ignored state business and focused on art. He urged painters in his academy to depict objects “true to color and form”. His own paintings of birds and flowers were detailed, accurately colored, and perfectly composed. His calligraphy excelled in a style known as “slender gold.” Huizong sponsored a major catalog of artists’ biographies and paintings from the 3rd century to his time, known as Xuanhe huapu (宣和畫譜).

Image taken from Collection of Calligraphy And Paintings of Emperor Huizong of Song Dynasty (Chinese Edition), July 1, 2017 by Song Huizong

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**DEAR MEMBERS, SUPPORTERS
AND FRIENDS OF THE CHINESE
HISTORICAL MUSEUM,**

Greetings to all! The pandemic has certainly been very challenging for our local, national and global communities. We have all had to cope with the many changes and the new normal. The museum is currently closed. We hope to reopen and re-populate sometime in the month of October. During this period of closure, we have had a chance to clean up and reorganize. Thank you so much for all the volunteers who have lent a helping hand. As the saying goes: "a friend in need is a friend indeed."

It is hard to imagine that we will be celebrating our 25th anniversary in early 2021. Over the last quarter of a century, so many people have given so much to the museum. I join the board in thanking ALL of you for your significant contributions to the development of this JEWEL in downtown San Diego.

We are extremely excited to present to you a fabulous exhibition in October showcasing the art collection belonging to the late former U.S. Ambassador to the Republic of China and his wife, Everett and Florence Drumright. We are also proud to present our newly revamped walls outlining Chinese history and local Chinese American history in our Mission Building.

Please let us know how we can better serve you, and as always we welcome you to our beloved Museum.

LILLY CHENG
CHAIR, BOARD OF DIRECTORS



DEAR MEMBERS,

We all have heard, "Every cloud has a silver lining." This is true for our museum due to the COVID-19 shutdown. We have used this opportunity to rework everything from koi pond maintenance and termite treatment to window replacement and building renovation, so we can be ready for our 25th anniversary celebration next year.

To recap what has happened since the last newsletter was published in January, SDCHM successfully hosted a Chinese New Year banquet and fundraiser in February, welcomed hundreds of visitors during a busy Chinese New Year street fair weekend, and presented a student art show alongside the San Diego Chinese Art and Culture Society, entitled, *True Colors*, which displayed over 100 paintings by local students. Unfortunately, due to COVID-19, we closed the museum on March 13, and were forced to lay off all employees shortly after.

As we reopen the museum, in October, we will only open from Friday to Sunday. We will have an improved permanent exhibition in the Mission building, and in November, a special exhibition in the Extension building. This special exhibition is drawn from our permanent collection of Chinese ink paintings donated by Ambassador and Mrs. Drumright. The new and refreshed look in both buildings will be exciting to see.

SDCHM will rely solely on volunteers to sell admission tickets, interact with visitors and lead tours. We are also in need of volunteers to work on museum administration, exhibition development, communications, website maintenance, lectures, and special events, etc. Many thanks to the generous friends of the museum who have donated money and time to continue their support of the museum in this unprecedented time. Fundraising events are now difficult to host due to the requirements of social distancing. The Museum will work on other innovative ways to host programs and fundraising events. Please bring your family and friends to visit the museum, and please help in any way you can.

LILY BIRMINGHAM
DIRECTOR



A Letter From Dr. Shu Chien

Dear Members ,

The San Diego Chinese Historical Museum (SDCHM) was opened in 1996 by the Chinese Historical Society of Greater San Diego and Baja California. The mission of the Museum is to educate and inspire by preserving and celebrating the richness of Chinese history, art, culture, and the contributions of Chinese Americans.

As a result of the joint efforts by the founders and dedicated supporters, such as Dorothy Hom, Tom Hom, Sally Wong, and Murray Lee, the Museum has made remarkable advances. Particularly noteworthy is the strong dedication and generosity of Alex and Agnes Chuang, who worked pro-bono with strong dedication for the Museum for twenty years. They also donated to the SDCHM the Chuang Archive and Learning Center property. Starting with the galleries that host ethnographic exhibitions that celebrate Chinese and Chinese American heritage and artistic exhibitions, SDCHM now has two other sites, all within walking distance of each other. One is the Dr. Sun Yat-Sen Memorial Extension to house additional exhibits, and the other is the Chuang Center that can seat more than one hundred attendees for lectures, music and other cultural and educational events. Collectively, the three sites form a superb consortium that are enjoyed by hundreds of thousands of visitors, celebrating and disseminating Chinese history, art, and culture. Today, SDCHM is an outstanding platform to celebrate multiculturalism, enrich the community, and showcase San Diego as an international and cultural tourist destination. It has won many awards and honors, including the Orchid Award for Historic Preservation, the Multicultural Heritage Award, the Asian Heritage Award for Cultural Preservation, and the Excellence in Cultural Awareness Award.

Alex and Agnes have retired from their outstanding work and the Museum is entering a new phase. We are very fortunate that Professor Lilly Cheng of San Diego State University has kindly agreed to become the Chair of the Museum Board. The future of the Museum depends on the active participation by its members. I would like to ask all of you to help support this marvelous treasure, so that the Museum will continue its impressive trajectory of growth and development to preserve and extend this cultural center for all of us and our next generations!

DR. SHU CHIEN
FORMER DIRECTOR



BOTTLE GOURDS by Liu Ye Zhao (1910- 2003)
Ink & color on paper; Gift of Ambassador & Mrs. E. F. Drumright

Ambassador & Mrs. E.F. Drumrights' Ink Diplomacy

NATALIE ZHANG

On November 6, 2020, SDCHM will welcome back its viewers with a new exhibition, titled: *Ambassador and Mrs. E.F. Drumrights' Ink Diplomacy*. This exhibition features selected ink painting and calligraphy highlights from the collection of the former Ambassador to the Republic of China (R.O.C.), Everett Drumright (1906-1993), and his wife, Florence (1915-2003).

Everett Drumright was the Ambassador to the R.O.C. from 1958 to 1962. He spent the majority of his lifetime in the foreign service, serving in a variety of posts throughout China, Japan, India, and South Korea. In 1958, he was nominated by President Eisenhower to be the American Ambassador to the Republic of China. Drumright was Ambassador for four years until his retirement in 1962.

During the Drumrights' residency in the R.O.C, Florence became enamored by Chinese painting and calligraphy. Soong Meiling, or Madame Chiang Kai Shek, was a gifted painter and introduced Florence to the artists that assisted her in honing her skills. Florence began studying under masters such as Huang Junbi, Shao Youxuan, Chen Dancheng, each of them specializing in a particular subject, such as landscapes, bamboo, and other symbolic flora. The Drumrights' were swiftly welcomed into the elite art and literary circles, and on Thursday afternoons, Florence held an open house teatime in the American residence, where artists would paint and American guests would observe and enjoy.

Upon the Ambassador's retirement and the couples' relocation to Poway, California, the

Drumrights' were still actively engaged in Asian art circles within San Diego and would often play tour guide when accompanying friends visiting the R.O.C. In their later years, Florence would sponsor their artist friends from Taiwan to tour and exhibit their works in the United States. After the passing of the Ambassador in 1993, Florence divided their substantial collection between the San Diego Museum of Art and the San Diego Chinese Historical Museum in 1996.

The Drumright Collection is one of the earliest and most treasured holdings in SDCHM's history, and this exhibition honors their lasting legacy and enthusiasm for cross cultural exchange within fine arts communities.

Conductor Laureate Jahja Ling: The Story of a Chinese American Conductor

NATALIE ZHANG

Mr. Jahja Ling is universally praised for his work as music director of San Diego Symphony Orchestra, transforming it from post-bankruptcy into one of the top-tier major orchestras during his 13-year tenure from 2004 to 2017. He is an internationally renowned conductor with an exceptional reputation for musical integrity, intensity and expressivity.

Born to a Chinese family in Jakarta, Indonesia, and now a citizen of the United States, he is the first and only conductor of Chinese descent who holds a music director position with a major orchestra in the United States. Ling has conducted all of the major symphony orchestras in North America including Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco.

This exhibition was developed by the Bonita Museum, where it was first exhibited in 2018. We are pleased to be able to host it at the SDCHM, to the delight of our local museum lovers. The exhibition includes videos, photos, a story-board, musical instruments and even a sculpture of Maestro's hand holding a conductor's stick.



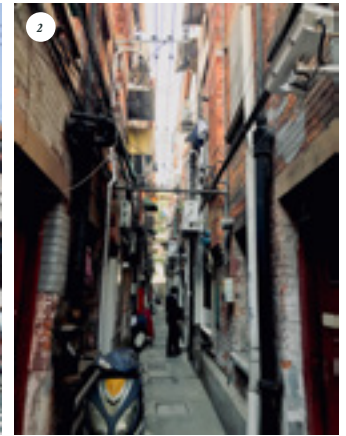
JAHJA LING EXHIBITION at Bonita Museum & Cultural Center, 2018
 PC: Michael Field (<https://www.flickr.com/photos/minkfink58/with/30749933878/>)

Jewish Refugees in WWII Shanghai

NATALIE ZHANG

On the eve of World War II, tens of thousands of Jewish refugees were trapped in Nazi-controlled Austria and Germany. No country would accept them as refugees except China. The brave Chinese diplomat Ho Feng Shan defied the Nazis and his own government to help these people by signing Chinese visas day and night. They traveled to Shanghai and lived in a restricted impoverished area during Japanese occupation until after WWII. Chinese people, who were also enduring the war against Japan, sheltered them.

This exhibition tells the story of then and now through videos and photos of interviews with the survivors and a film named Above the Drowning Sea. It is an inspiring tale of the Jewish people's dramatic escape to Shanghai and about people who found common cause and dignity in a world in chaos.



- 1 2 Former Jewish residences on Huoshan Road, Hongqiao District
- 3 Monument to Jewish Refugees by He Ning, front of Shanghai Jewish Refugees Museum
- 4 Star of David windowpane on Zhoushan Road

Refresh

LILY BIRMINGHAM

HISTORY HAS ALWAYS BEEN a powerful reminder of our connection with others. As a historical museum, we want to showcase a prominent timeline, featuring images and text, on the wall to bridge our displayed items with their respective histories. During the COVID-19 shutdown, SDCHM took the opportunity to construct a fixed wall in the center of the Mission building's gallery to divide display items into two main sections. One side of the wall depicts a timeline of Chinese history from the Shang to the Qing dynasty, while the other side depicts the Chinese American immigration story with a focus on Chinese American history in San Diego. The history of our own museum has a segment at the end of the long wall, which will honor the individuals who were key players in establishing the museum that we know today. The exhibitions are now story-based and are presented in several groups. A few examples are listed below.

1. Traditional Chinese Medicine

A 70-inch wide herbal cabinet is the focal point of this area. An acupuncture model, a scale, an herb grinding tool, and samples of herbs in glass jars support this section. Visitors are invited to open glass jars to smell the herbs and even open a few designated cabinet drawers to see the inside of them.

2. Religion and Philosophy

Confucianism, Daoism, and Buddhism are the three major belief systems in China. Filial piety is an essential component of Confucius's teaching and is entrenched in Chinese tradition. Early evidence of filial piety could be found in funerary items. The most stunning of all burial goods on display is a to-scale replica jade suit with copper threads, donated by George and Kathy Tomlanovich. Along with the jade suit, there will be Buddhist and Daoist sculptures in this area, including the 1500-year-old Wei Dynasty Buddha head in the SDCHM collection.

3. Chinese Folk Art

The intricate bed once owned by warlord Feng Yuxiang was reduced to the façade, which features a sitting area and an ornately carved frame. Feng's bed will be depicted on the wall as a large photo behind the façade. The components of the bed are in storage and will receive proper care after years of display. In recently acquired jewelry display cases, smaller items such as snuff bottles, cloisonne, opium smoking paraphernalia, porcelain, and jade carvings will be showcased.

4. Chinese Laundries

Believe it or not, 75% of Chinese men worked in the laundry business, according to the U.S. 1900 census. A large display case with artifacts from old laundry shops and a sewing machine from the early 20th century (donated by the owners of Wong Lee Laundry, formerly on Broadway) aim to preserve and tell the story of the industry, which has waned significantly within the last few decades. A large panel detailing the history of Chinese laundries in the U.S. and San Diego on the wall is accompanied by many vintage photos to satisfy visitors' curiosities.

5. Ah Quin's Story

Some say Ah Quin (1848-1914) was the unofficial mayor of Chinatown, and some say he was the richest Chinese man of his day. Whatever one reads about Ah Quin, one would know that he was a charismatic, generous, and kind man. The Chinese American history timeline on the wall devotes a section to Ah Quin, his family, and his contributions to the citizens of San Diego's Chinatown.

With all the changes that the Museum has undergone, we hope to inspire our visitors and whet their appetite for historical exploration.

NEW ADDITIONS (From top to bottom):

- 1 RUBBER STAMP** from the Gim Wing Company Store
- 2 COUNTING MACHINE** from Woo Chee Chong Store
- 3 VINTAGE SINGER SEWING MACHINE** donated by Wong Lee Laundry



Suit Up

LILY BIRMINGHAM

The amazing jade suit on display at SDCHM came to us as part of a large donation of jades from George and Kathy Tomlanovich in 2003. This is the first time the suit will be exhibited in the Mission building as one of the main features of our permanent collection. Our jade suit is a replica of those of Han dynasty design and is just as impressive as the Han original.

For many years, archaeologists suspected that records of jade burial suits (*Yuyi*, 玉衣) were only legends. The discovery in 1968 of two complete jade suits in the tombs of Liu Sheng (165-113 BCE) and his wife Dou Wan (靖王劉勝及其妻子竇綰) in Hebei, finally proved their existence. Each jade suit consisted of over 2,000 pieces of jade fastened by gold threads.

Burying funerary items for one's ancestors was an expression of filial piety, a traditional Chinese custom following Confucianism. However, the elaborateness of funerary wares depended on one's wealth and social status. Jade suits were used only for the noblemen during the Han dynasty. According to the Book of Later Han, the type of wire used was dependent on the status of the person buried. The emperors and empresses had gold thread; noblemen such as princes, princesses, dukes, and marquises, silver thread; sons or daughters of noblemen, copper thread; and lesser aristocrats, silk thread. Commoners were not allowed to be buried in jade burial suits, no matter how wealthy the person was.

The jade suit on display at SDCHM has the same design as a typical *Yuyi*. It has six parts: head, top, sleeves, trousers, gloves and shoes; Each component can be separated from the other. For sake of convenience, each part of *Yuyi* was made separately and then stitched together after adorning the body. In SDCHM's jade suit, the individual jade plates are joined by copper threads through small holes drilled near the corners of each jade piece.

Chinese people believed that jade could slow down the decomposition of a dead body and facilitate one's entrance into the next life. Therefore, using jade in burials played an important role in the Han dynasty.



JADE SUIT REPLICA



The Mission renovations will present existing pieces with a new focus—San Diego History.



2020 Chinese Lunar New Year Banquet

ELIZABETH CHANEY

On January 25, 2020, the San Diego Chinese Historical Society and Museum received guests at Pearl Chinese Cuisine, celebrating the lunar new year. To bring in the year of the rat—the first of the animals to cross the river in the competition convened by the Jade Emperor—we were joined by the Southern Sea Dragon and Lion Dance Association. The lions of Southern Sea mingled with the crowd before dinner.

Banquet Co-Chairs, Dr. Polly Liew and Dolly Woo provided welcoming remarks. The honorable Neil Yang, who served on the Museum executive committee for two full years (first as Treasurer, and, later, as Board Chair) offered a formal address, to present the incoming Board of Directors Chair,

Dr. Li-Rong Lilly Cheng.

That evening, we were pleased to recognize an honorary CNY banquet chairperson—a most humble and humane renaissance man, who has dedicated a great deal of service to the Museum and its mission: the architect Joseph Wong. Each of the three facilities that the SDCHM has to its name evidence the labor dedicated by this exemplary community member to the Museum. We are pleased to have been able to honor him and the members of his firm at the 2020 Chinese Lunar New Year Banquet.

During the meal, guests enjoyed performances by the Xingjian Children's Dancing Group, as well as the San Diego



Wushu Group. The Museum is immensely grateful to all community members who took part in the event. We would like to recognize all table sponsors, including Joseph & Vivian Wong, Brenda Baker & Steve Baum, Louis & Rebecca Cohen, Steven & Michelle Dias, Polly & Fah Seong Liew, Claire K.T. Reiss, Susan Shirk & Lei Guang, Lilly Li-Rong & Koun-Ping Cheng, Sheldon & Kuangyi Lou, Peter & Lillian Chu, Lily Birmingham, Tom & Loretta Hom, Joseph & Eva Leonard, Yi & Leah Sun, Edward & Karen Tian, Stanley & Winnie Wong, Susan & Jiawen Wu, Michael & Criselda Yee, Neil & Carolyn Yang, Dolly & Victor Woo, SDG&E, as well as Katrina

Wu. It is only with the support of community members that the SDCHM is able to advance its mission, as a cultural heritage institution dedicated to preserving and sharing the history of the Chinese community in the San Diego region.

- 1 Southern Sea Lion dancers perform
- 2 Lion dancers entertain Board Chair Lilly Cheng & her guests
- 3 Councilman Ron Roberts and Susan Lew
- 4 Drs. Shu and K.C. Chien
- 5 Sheldon Lou and Yi Sun
- 6 Ron Roberts and Joseph Wong
- 7 Former chair Neil Yang speaks
- 8 Polly Liew, Lilly Cheng, and Dolly Woo awarded certificates of appreciation
- 9 Wushu artist performs
- 10 Joseph Wong receiving recognition
- 11 Polly with the Dias Family; Michelle and daughters Kalina and Leilani
- 12 Fan dancer performs



The History of the Quin Produce Store, as told by Norma Quin Chan

RECORDED BY MADELINE QUIN

"My name is Norma Mae Quin Chan. I was born on January 7, 1923 at 2:45AM. I am the oldest surviving descendant to the famed Tom Ah Quin and I am 97 years young this year. When I was a young child, my mom, me and the rest of my family moved to 431 3rd Avenue (Historic Building No. 89 in San Diego's Asian Pacific Historic District on the southside of Downtown San Diego). This is my story on how we came to live there.

I was the third and youngest daughter born to George Ah Quin and See Gee Ow Young (AKA "Mee Gee"). Mee Gee, his bride from China. In my earliest years, I lived at my Grandpa (Tom Ah Quin) and Grandma's (Sue Leong) home at 439 Third Ave in downtown San Diego while my dad (George Ah Quin, the #1 son to Tom Ah Quin) operated Ah Quin Produce and farmed Santa Margarita Ranch.

Papa was a kind and good man. Papa loved children, other people were prejudiced but I saw Papa reach out and hug black children in the neighborhood. He cared about them. He worked hard and helped others with food and money. He lent money when people were sick and needed help paying doctor bills. Papa worked hard and he was successful.

I remember visiting Papa's ranch and watching the cowboy ranch hands. I remember cooling my feet in the water canals in the wide, open land. One time, I was in my dad's Model T Ford sulking. I remember Papa cheering me up by pointing to some cows and saying "Look, Mae-Mae! Moo moo Mae-Mae!" We both laughed at the words, "moo moo Mae-Mae." Those were good and happy times.

Then we hit some very hard and sad times. Papa owned and leased his Santa Margarita Ranch in Oceanside which later became part of military-operated land. One year, massive flooding destroyed the Santa Margarita Ranch and Papa lost everything. No one offered any help or even repaid money lent to them. Papa suffered severe depression from this setback. Despite his depression, the financial hardships and unpaid money lent to others, he continued to care and comfort his family. My Papa died unexpectedly and suddenly when he had a stroke in his forties. I was only seven years old at that time.

Shortly after Papa died, we were kicked out of Grandpa's house! My Papa was the #1 son but Tom Ah Quin's oldest child was a daughter, Auntie Ann who was a mean lady. Grandpa's home had partition walls. You could hear what was going on in other rooms through those open spaces near the ceilings. I remember her yelling at my mother, Mee Gee, in another room. I remember trying to stand up for my mom. I remember climbing up on a chair and telling my aunt to "stop yelling at my mommy." The aunt was then yelling at me to "shut up." We had to move out at the end of the week.

My mother, Mee Gee, did not know what was left to her from Papa's estate. She did not know how to read or write. She did not have any formal schooling but she was smart enough to know and use a life insurance policy to buy 431 Third Ave. Asian immigrants could not buy U.S. land at that time so she put my oldest

sister Georgia's name on the deed. My older brothers and sisters took over Ah Quin produce with my brothers making deliveries. We were poor but my mom never asked anyone for money.

Even though we did not have a lot of money, I got my love for cooking from my mom. I played with my cousins in an area now called the Gaslamp Quarter. I went to Lincoln Elementary, then Memorial Junior High and then graduated from San Diego High School in 1940. My earliest job was at National Dollar Store which was a Chinese-owned store in downtown San Diego. My next job was at the U.S. Naval Supply Depot on Broadway. I married William Chan in 1943 and had two children: Sharon and Darrell.

During 1946-1947, my husband Bill and I tried to buy lots in La Playa and La Cresta in the Point Loma area of San Diego. I remember being denied the right to buy property due to racial discrimination and initiatives to prohibit non-white residents. Even the Department of Veteran Affairs intentionally misappropriated our information in trying to avoid responding for a loan approval. Finally, a lot was found and we built a house in the Point Loma Heights area where I still live.

Even after we bought land and built a home, we still faced racial discrimination. A neighbor tried to scare me with lies about snakes and falling telephones after we moved in. On one occasion, I remember bringing my daughter to her classmate's birthday party. The other mothers at the birthday party made it clear to me that we were not welcome.

In the 1950s and 1960s, I came back to the family building to work for Ah Quin Produce operated by my brothers, Joseph and Allen Quin. It was my job to set up orders to be loaded onto the truck for delivery. I also peeled potatoes for delivery. It was a good job and really convenient because I got to see my mom, be with my brothers and sisters and then get off work to pick up my kids getting out of school.

In the 1980s, I travelled to China, Thailand, and Japan. In China, I visited my mom's birthplace, a village noted for raising pigs and its cobble-stoned streets. It was raining when I visited but we stopped and enjoyed a simple meal at the village. I remember when the Spanish Landing park was built near my home. I loved to go on daily walks to this park and brought sandwiches for the homeless.

At 97, I can no longer walk too well to feed the homeless at the park. I'm now feeding a black cat named Shadow left behind when a neighbor moved away. And the neighbor trying to scare me away with the lies about snakes and falling telephone poles? He finally accepted my family's presence in the neighborhood and has even exchanged Christmas cards and gifts with us.

I miss cooking but still like to listen to the music of

Engelbert Humperdinck. I stay close to home. I don't go far...I mostly get out with my daughter, Sharon, and her family. My grandson Warren is helping me around the house. So is my son-in-law, Peter.

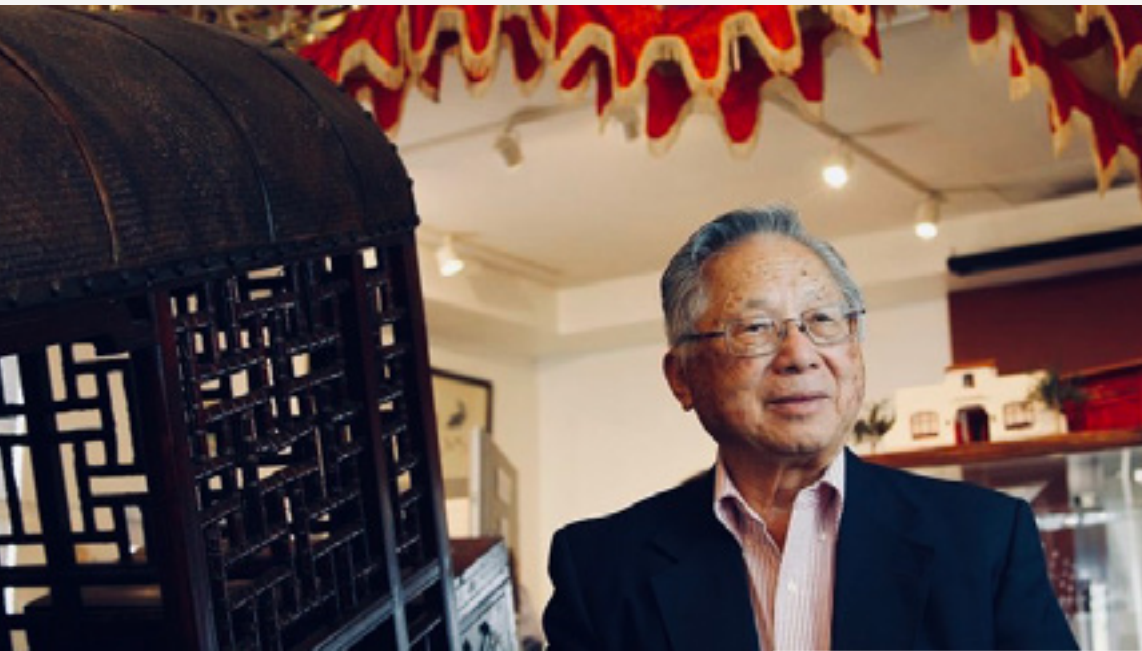
My Grandpa Tom Ah Quin's house at 439 Third Avenue is gone and those painful memories of getting kicked out of that house are fading. There've been so many changes to the downtown area but I see my family's building when I attend museum events. I am glad to know it will stay as part of San Diego history. It's also my family's history and I am proud to be a part of that history."

Dictated by Norma Quin Chan

*Recorded by Madeline Quin,
great granddaughter of Ah Quin*



LEFT to RIGHT
NORMA QUIN CHAN in her youth
NORMA QUIN CHAN today
AH QUIN PRODUCE STORE today



TOM HOM PC: <https://www.baltimoresun.com/>

Celebrating Tom Hom

ELIZABETH CHANEY

Thomas Edward Hom was born in February of the year 1927. Hom Cheuck Ngee (Tom's birth name) grew up in a part of downtown San Diego bound by Market Street, Sixth Avenue, J Street, and Second Avenue. His father ran a successful business on Sixth Avenue, the David Produce Company, which supported his wife and twelve children.

Tom, with his late wife, Dorothy Hom, has been closely involved in efforts to safeguard the history of the Chinese community in San Diego, since the mid-1980's. Tom, who was the first Asian American to be elected to the San Diego City Council (1962-1968), and who, later, served on the State Assembly (representing the 79th district, from 1968-1970), played a key role to establish an Asian Pacific Historic District in the part of the City where he grew up.

In conversation, Tom is apt to recall the fateful day when he and Dorothy first learned of plans to destroy the building that housed the Chinese Community Church (formerly, the Chinese Mission) from 1927 until 1960 (and which, on its new site at 404 Third Avenue, now houses the Museum). He remembers how Dorothy received a phone call from a friend at City Hall, who informed her that City Council had approved a permit to demolish this building of

great cultural significance. He recalls her reaction-how she immediately got to work, calling Council members. Collaborating with Sally Wong-Avery, Dorothy sought consensus from the community, eventually building enough support to achieve a reversal of the Council decision, sowing seeds for the San Diego Chinese Historical Museum.

Following the 1986 incorporation of the Chinese Historical Society of Greater San Diego and Baja California, Tom served as president of the organization during a formative period (1988 - 1990). He would go on to play a key role in work to relocate the building from its original site on First Avenue, and led efforts to acquire the parcel of land where the Museum currently stands.

We celebrate the many important contributions of Tom Hom--to not only our institution, but also to the community at-large, to the City of San Diego, and to the state of California. The Museum is extremely fortunate to have been able to count on the support of such a highly-accomplished community member from our founding years to the present day.



A GOOD READ

"Rabbit On A Bumpy Road" is Tom Hom's memoir—a story of courage and endurance in meeting life's challenges to achieve "The American Dream." Tom was born into a Chinese family in the year of the Rabbit in the 1920's when much of American society was segregated, socially and economically. He entered school in San Diego, like other children who lived in Chinatown, speaking only Chinese. As he grew older, he faced limited job opportunities and discrimination in housing. He never lost faith in the American dream and went on to achieve success for himself, his family, and the greater good of a diverse America, breaking age-old barriers of prejudice and segregation. Today, Tom Hom is a respected elder who has contributed to the success and growth of San Diego and has inspired a new generation of Americans to greater achievement in economic growth and civic responsibilities. His journey and words of wisdom offer encouragement to all who believe in the future of America

- GOOGLE BOOKS



NANSON HWA

In Loving Memory of Nanson Hwa

August 2, 1946 - January 11, 2020

LILY BIRMINGHAM

He played drums in a rock and roll band called “The Nobles” in school dances and weekend gigs. He never stopped playing music and enjoyed music all his life. In 1966, Nanson entered the army. He was trained as a hard hat “deep sea diver,” and became a specialist in the U.S. Army. There is no record of a Chinese-American being a U.S. Army Diver prior to Nanson. While training at Fort Eustis (in the state of Virginia), he was required to swim 300 meters in the cold, rough water of the James River and hold his breath for two minutes. In 2016, Nanson was recognized on the “Avenue of Heroes,” which was designated by the State of California as a Gold Star Memorial Highway, on Coronado Island.

Nanson worked for the State of California Department of Business Taxes, and, after finishing his work with the state, he was employed for ten

years with the tax preparation service company, H&R Block. After retiring, he enjoyed helping the community in many different capacities. He actively participated with numerous organizations, including the Chinese Community Church, the Chinese Consolidated Benevolent Association (CCBA), the Union of Pan Asian Communities (UPAC), the House of China, and the San Diego Chinese Historical Society and Museum. He also volunteered with the United Way and assisted with work to maintain the Vietnam Unit Memorial installed at the Naval Amphibious Base Coronado. During the past three years, he dedicated time with his wife, Sylvia, to volunteer each week at the Monterey Heights Elementary School in Lemon Grove, working with the school’s kindergarten classes.

NANSON HWA was born on August 2, 1946 in Qingdao, China. He came to the United States at age 3, later earning his degree in Public Administration from the San Diego State University (SDSU). He worked at SDSU for seven years in the Education Opportunity Program as a counselor for college students. While at SDSU, he met his wife, Sylvia. They were married for 46 years with two sons. Nanson’s early years were exciting.

MUST THERE BE SYMBOLISM?

Chinese Bird-And-Flower Paintings



THE LAST LIVE LECTURE Lily Birmingham speaks on the contributions of Emperor Huizong (1082-1135) to the promotion and institutionalization of art production during his rule, from 1100 to 1125. His painting, *Auspicious Cranes*, which depicts twenty white cranes at the palace gates during a festival in 1112, is shown in this photograph

On February 15, 2020, SDCHM members and stakeholders came together at the Chuang Archive and Learning Center for the first Third Saturday lecture of 2020. Lecturer Lily Birmingham, opened with an observation:

“Bird-and-flower paintings emerged as a notable genre during the 10th century. In Chinese culture, many different bird and flower species are loaded with symbolism, due to legends or homophones. Keeping this in mind, then, do bird-and-flower paintings always foreground the symbolism associated with the subject?”

In her exploration of the genre’s evolution, Lily spoke to the contributions of artists, intellectuals, and public servants over the past eleven centuries. Although, most Chinese bird-and-flower paintings did have symbolism, there were many focused on realism, compositional mood, pure aesthetics and dynamism.

The timeline she shared was livened with anecdotes, illustrating the very human eccentricities of different actors who played a part in the genre’s development. Her lecture closed between Shanghai and Hong Kong, with observations about the response of Chinese artists to international developments in art production (specifically, the advent of modernism in the early twentieth century), later opening to questions and observations shared by members of the public.

UPCOMING LECTURES

SEPTEMBER 19, LILLY CHENG
UBUNTU

‘Ubuntu’ is an African word, which means: I am because you are. It means that we are human only through the humanity of others. The session will explore the concept of ubuntu in relationship to the concepts of Confucianism, Taoism and Buddhism as well as individualism to collectivism.

OCT 17, 2020, RUSSELL LOW
THREE COINS – A CHINESE AMERICAN’S STORY

Three Coins recreates the world of Tong Yan Gai or Chinatown before the turn of the century. It is a world where old traditions and family values are set against the unwelcoming attitudes of the American West. It is told by the great grandson of a railroad worker and a child slave.

NOV 21, 2020, ELAINE PEARCE
VIRTUAL REALITIES: EXTREME ILLUSIONISM IN QING COURT PAINTING

Creating the illusion of three dimensions on a two-dimensional wall has been a fantasy to many. This lecture will cover the marvels in art and architecture that Missionary artist Lang Shining created for the Qianlong Emperor. It was the fusion of the East meeting the West.



The Treasured Inkstone

DR. HOWARD MEYER

CHINESE INKSTONE

IN CHINESE CULTURE, inkstones have been valued by artists and scholars as more precious than gemstones. Inkstones when richly carved by highly trained sculptors show beauty and functionality as a work of art. The inkstone was meant to be used, and serve as a responsive tool for brush art, and personal expression. For serious calligraphers and painters, the quality of the inkstone is just as important as the quality of ink that is ground inside of it.

Inkstones stood as treasured heirlooms; good luck charms and symbols of the scholar's taste and connoisseurship. Traditionally, inkstones were passed down in scholarly families and this personal attachment aspect of the inkstone, set it apart, and elevated it to the rank of supreme importance among the Four Treasures of the Scholar's Studio.

The inkstone is Chinese in origin and dates from antiquity in China. However, its true age began in the Tang Dynasty (618-905) and reached its height in the Song Dynasty (960-1279). The Song dynasty was the most brilliant cultural era in the later part of Chinese history. Song dynasty inkstones can be of great size and often display

a delicacy of carving. Song dynasty inkstones can also exhibit a roughness in their finishing and were rarely ornate or intricate in their carving. The most famous and highly prized inkstone was made from Tao River stone gathered only during the Song dynasty.

Although seals and names had been carved on inkstones in earlier periods, the custom of adding full inscriptions arose in the Ming dynasty (1364-1644). An inscription on the underside of an inkstone carved in lishu, or official script by the distinguished eighteenth century poet, Yuan Mei (袁枚) reads: This inkstone belonged to my distant relative Yuan Jiong. One of his tenth-generation grandsons joyously bought it and asked me to inscribe it. Another marking on the inkstone, on the proper right side, near the foot, was a short inscription by Ting Shou (汀寿) read: May sons and grandsons treasure and use this forever. In the later Qing period (1644-1911), skilled craftsman carved imaginative designs and decorations on inkstones to suit the taste of wealthy merchant class who aspired to be scholars. Many resembled miniature landscapes, flowers, or images of gods and mythological beasts. Often the mini-landscapes

were carved where the inkwell might resemble a pond surrounded by a Chinese scholar's garden.

When considering the value of an inkstone, it is the sculptured stone itself, and functional features rather than decorative work, which may not be necessary and may diminish its intrinsic value. In addition to its practical value, signs of actual honest use added significant value to a piece. Even when bought new, an excellent inkstone will slowly break in over time as its user forms a personal connection to the stone. Inkstones are an acquired taste and their beauty oftentimes is not so much in how they look but in how they work together with the ink, the paper and the brush to achieve a particular variation of color, texture, depth and innumerable shades of black and gray.

Of the Four Treasures, only the inkstone has any degree of permanency. Paper is used once, inksticks are ground to a nub, and even well cared brushes eventually wear out, but fine inkstones will outlast the artist and represent the "soul" of a studio. A calligrapher or artist invests a piece of his soul into the emptiness of the paper, filling it with energy and a will, which becomes a self-portrait no matter the subject.



DUAN INKSTONE From Tom Chow's personal collection. The red cover of this inkstone is inscribed in gold, "Famous inkstone of Duan Stream".

This inkstone has a naturally occurring light color spot within the stone at the top left corner. The craftsman skillfully uses it as the Sun with a Phoenix bird next to it. This type of rare natural light spot in the rock is called an "Eye", and is considered a more valuable stone.

Four kinds of Chinese inkstones are particularly noted in inkstone art history and are popularly known as the Four Famous Ink Stones. The most famous and prized material at the top of the class is the Duan inkstone produced in Guangdong Province, China during the Tang Dynasty. Although Duan stone comes in a range of colors, from black and gray to green and white, the most celebrated are the zi or lavender-brown, stones. This fine Duan stone exhibits a unique purplish-red color; it was deftly sculptured in order to achieve a smooth to the touch softness and possessed a rare quality of "no friction" or not emit sound when grinding an ink stick. Also, sufficiently abrasive to grind the ink to a fine, smooth consistency, yet delicate enough not to damage or weaken the fragile hairs of the brush. In addition, it was nonporous so that the ink does not dry too quickly. Since the Duan stone abundantly possesses all of these characteristics its popularity continually rose and quarries in Guangdong were fortunate to supply high-quality pieces through the middle of the twentieth century despite high demand.

THREE REGIONS

She inkstones come from She County (Anhui Province) and Jiangxi Province. This ink stone was first made during the Tang Dynasty. This stone is a variety of slate and has a black color and displays a variety of gold-like markings. Tao(he) inkstones are made from the stones found at the bottom of the Tao River in Gansu Province. First used during the Song Dynasty and quickly became very desired. The stone is crystalline, looks like jade and also, contains distinctive markings such as bands of ripples of

varying shades. Chengni inkstones are ceramic manufactured inkstones. This process began in the Tang Dynasty and said to have originated in Luoyang, Henan. There is also now a fifth "famous inkstone", but it is made from a compound of finely ground materials bonded in resin. It may look very attractive and may even appear real to the untrained eye.

How is an inkstone made? Highly polished and richly decorated hand-carved inkstones take months to make. To start, the stone block is cut and polished to the desired size, which can vary a great deal as both large and small stones are produced. Next each inkstone is carved and engraved in three stages:

First stage is called 'paint', which means to carve the outline of the design on the stone. Designs can vary a great deal but are commonly natural scenes, mountains, forests, temples and themes from traditional art. The second step is to initiate delicate carving work on the stone to turn the outline into a three-dimensional carving. The third step is to complete the fine detail of the carving. When carving is complete, the stone will be polished to ensure the surface is absolutely smooth to produce quality ink.



CRANE DUAN INKSTONE
Inkstone front and back

The method of grinding ink requires a small amount of water to be dropped on the surface of the inkstone, and the ink stick is slowly and gently ground to create liquid ink. A larger amount of ink could be ground from a small pool of water placed on the inkstone or from water stored in a water-holding reservoir on the inkstone. One legend says that the best ink is that ground by a young girl, as she is not too strong or impatient. Tom Chow stated, there is a Chinese saying that, "One should grind ink slowly as a sick person, but execute the brush as a warrior." That is to say one should grind ink on the stone in gentle motions to produce a smooth liquid with very fine soot particles, which will produce superior ink. Often, calligraphers and painters use the grinding process, as a form of meditation to relax and think about what they will write or paint.

Proper care of the inkstone is vital, as it should be washed clean after each use to remove all particles. An ink stick should never be left on an inkstone, as it may adhere to and damage the surface when removed. It is highly recommended that serious brush artists acquire a fine inkstone for practical use... it will put you into the "proper zone" to produce better artwork. Even now, a beautiful inkstone makes a powerful statement about its owner and his/her connection to a traditional culture of Chinese literacy.

Dr. Howard Meyer is a member of the American Artists of Chinese Brush Painting Lung Hsiang Chapter. He recently served as the Exhibition Chairperson of the Asian Brush Artists Guild, North Salem, New York. Howard has been recognized for his Chinese brush paintings, poetry and his writings about Chinese Art and Culture.

ACKNOWLEDGEMENTS:

A great deal of appreciation is extended to Shantien Tom Chow for providing invaluable insight, aesthetic descriptions, digital images and answering countless questions about eternal inkstones. He has over fifty years of teaching and brush work experience. Tom's mentoring and friendship has poured a love of Chinese art, culture, and knowledge into the author's veins; he feels privileged and honored to be a fellow traveler with him along the path of enlightenment in life and art.

Notes

VOLUNTEERS NEEDED

Upon the Museum's re-opening in October, the exhibition halls will be run by volunteers. It is of utmost importance that all our volunteers have some basic knowledge of the museum history and the exhibitions.

Four training sessions will be held via Zoom on Saturday 9:00 am to 11:30am starting on August 22. A final session will take place on Sept 26 at 9:00 am in person.

Aug 22: Overview of American History; Pre-1900 California history

Aug 29: Early Chinese American history, Modern Chinese American history, & Chinese community impact on San Diego economy

Sept 12: Fishing, laundry business, Southern CA railroad construction, Chinese merchants/farmers, produce businesses

Sept 19: Chinese community church, Chinatown archaeology, local Chinese veterans

Sept 26: Museum Protocols, Review & discussions (in person at the Museum)

DOCENT TRAINING

Training will continue for individuals who desire to be docents but do not have prior experience.

Each volunteer's duty is a 2-hour time slot- you are welcome to take 2 or 3 slots a day. 2-3 volunteers are needed during each time slot, therefore we need volunteers to fill the museum open hours from Friday to Sunday.



FOUNDERS' PLAQUE

We are so pleased to announce that the plaque for our Museum Founders, Sally Wong and Dorothy Hom, has finally found a proper place. The simple and beautiful plaque is located at the front of the Mission Building, just above the Historical Building marker. Sally Wong and Dorothy Hom started The Chinese Historical Society in 1986 using a Tea Room in Horton Grand Hotel. Later, with the help from other community members, they went to the San Diego City Council to appeal for the lease of a parcel, which is the current site of our museum. Please take a look at the plaque when you come to the museum next time.

Below is a statement from Tom Hom regarding the plaque:

"Thank you, Board of Directors of the San Diego Chinese Historical Museum, for the new bronze plaque recognizing my late wife, Dorothy Hom and her dear friend Sally Wong, as founders of the San Diego Chinese Historical Museum. Through their extraordinary efforts, Sally Wong as President and Dorothy Hom as support, went about acquiring the land from the City of San Diego, and got the old vacant Chinese church building, owned by a developer, donated.

Following Sally's initial tenure as President. I served 4 years as president. During this time, I mostly helped Dorothy in acquiring the land from the City for the museum and getting the old Chinese Church building from a developer who planned to demolish the structure. In the early stages, I worked with Joe Wong, architect and Joe Yamada, landscape architect. At this point, 4 years, I needed to move along, as I was then the Vice Chairman of the Board of Bank of San Diego and the Founding President of the Gaslamp Quarter Association.

The San Diego Chinese Historical Museum is blessed with many dedicated leaders who have helped the museum grow into one of the finest ethnic cultural museums in California. Alex Chuang, Michael Yee, Murray Lee, Lilly Cheng, Polly Liew and many others are also recognized as leaders in the earliest chapter of this museum's history."

Acknowledgements

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