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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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photo: Rebecca Lily, Rockingham County, Virginia



From the



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

Dear Members,

This is my last greeting as HSA President. For the past four years, I enjoyed visiting various places as President and made new friends. I've been lucky to be supported by dedicated, hardworking officers who are all volunteers. Also, I would like to thank the members for understanding, patience and encouragement. I ask your continued support.

一年の終りに雨の音を聞く 森田智子
ichinen no owari ni ame no oto o kiku
at the end of the year
I listen to the sound
of rain
Tomoko Morita

from "Haiku Shiki" ("Haiku Four Seasons," a monthly haiku magazine), March 2013 Issue, Tokyo Shiki Shuppan, Tokyo

On New Year's Eve, temples in Japan ring their bells 108 times. It is believed to purify the 108煩惱 (bon'nou: earthy desires) that human beings have. I grew up listening to the bells, slurping noodles (a symbol for longevity) in Tokyo, but I've never thought about what they meant. I searched on the Internet. I found that 'obsession, anger, hatred, sense of superiority, self-conceit, doubt, and regret' are on the list.

除夜の鐘少しの幸を思ひをる 松村昌弘
joya no kane sukoshi no sachi o omoioru
New Year Eve's bells
I think about
a small happiness
Masahiro Matsumura

from "Haiku Shiki" ("Haiku Four Seasons," a monthly haiku magazine), December 2011 Issue, Tokyo Shiki Shuppan, Tokyo

One of my friend's hobbies is ballroom dancing. She travels all over the United States to attend dance competitions. She hires a professional makeup/hair artist, invests in her dress, pays the teacher to dance with her. Unlike haiku which only needs a pen and paper (or a smartphone or tablet, these days), it seems a rather expensive hobby. But she has a 'passion' for dance and she won first place in several competitions this year. Although we should not be 'obsessed' with one thing too much, 'passion' is not a bad thing to have. By the way, her mother still dances at the age of 88.

一枚の存在十二月の暦 長峰竹芳
ichimai no sonzai jyûnigatsu no koyomi
existence
of a sheet

so, please renew your HSA membership for 2020 now.

It's easy to renew by credit card through our website [here](#).

Timely renewals help to keep HSA membership dues low by saving on shipping costs.

Please renew your membership by December 31 so you don't miss out!

From the

Treasurer



Bill Deegan
HSA Treasurer
hsa.treasurer@yahoo.com

Dear Members,

If you already shop through [Amazon.com](https://www.amazon.com), you can generate income for HSA at no cost to you.

And **Amazon Smile** offers the same items and prices as the regular Amazon website

Shop through [smile.amazon.com](https://www.smile.amazon.com) and select **Haiku Society of America** as your charitable organization. Amazon will donate 0.5% of your eligible purchase price back to the HSA.

Thank you for your generosity!

Regional News

 *California*



YTHS September 14, 2019 Event: Moon Viewing

A Moon Viewing party and potluck dinner was hosted by Linda and George Papanicolaou on Saturday evening September 14. Their home is adjacent to Kite Hill, which provides a perfect perch to watch the full harvest moon come up over the southern San Francisco Bay area.

While waiting for moonrise, members discussed the Spring reading and possible readers. Roger Abe and Mimi Ahern reported on YTHS' participation in the very successful Multi-cultural Moon Festival held at Kelly Park on August 31; over 600 people attended. Members walked to Kite Hill in time for the spectacular vision of the bright orange harvest moon coming out from behind the East Bay hills and illuminating the bay and Silicon Valley. Roger Abe set up his telescope focused first on the moon and then on Jupiter and its 4 moons.

Returning to Linda's home, guests shared their own haiku, as well as those sent in by members who could not attend. Here is a small selection:

autumn at its best—
the moon comes up
smiling
Linda Papanicolaou

an old habit
wandering by your house –
moonrise
Patricia J. Machmiller

In addition to our hosts, Linda and George Papanicolaou, the guests included: Roger Abe, Mimi Ahern, Mary Dederer, Patricia J. Machmiller, Carol Steele, Michèle Boyle Turchi.

submitted by Michèle Boyle Turchi





l to r: YTHS President Mimi Ahern, Michelle Root-Bernstein,
Retreat Coordinator, Carol Steele.

YTHS October 12, 2019 Event: Hakone Gardens

After the Panama-Pacific Exposition in 1915, San Francisco philanthropist, Isabel Stine, was inspired to build her own private Japanese estate and garden nestled in the foothills of the Santa Cruz Mountains near Saratoga.

Fourteen haiku poets and friends recently came together there for a picnic lunch and ginko. Patricia Machmiller gave a short talk comparing the process of creativity to that of the flight of a dragonfly. “We might have a goal in mind, but we don’t get there in a straight line.” She also reminded us of a Shakespeare quote from Hamlet, “By indirections find directions out,” and though we were not concerned about the same issues, we did try to be less intentional and more open about our writing.

Carolyn Fitz demonstrated beautiful and novel sumi-e art possibilities of how to create a dragonfly. She shared a bit about the life cycle of the dragonfly and gave us an opportunity to try our hand at using a brush dipped in black ink and also a brush dipped in bleach that we then pressed onto black “Astrobrite” cardstock-weight paper. Magical!

We peacefully walked the grounds, reassembling later to share our haiku. Here is one by Marilyn Gehant.

the metal heron
hovers over the koi
autumn loneliness

Participants -Violet Abtahi and Vincent Diallo (new guests), Betty Arnold, Dyana Basist, Carolyn Fitz, Marilyn Gehant, Dana Grover, Mark Levy, Patricia Machmiller, Jean Mahoney, Linda Papanicolaou, Judith Schallberger, Carol Steele, and Alison Woolpert

Yuki Teikei Asilomar Retreat: November 8-11, 2019

Forty members and guests attended the annual Yuki Teikei retreat held at the Asilomar Conference Grounds in Pacific Grove, CA. Over the long weekend we welcomed our guest presenter, Michelle Root-Bernstein. She gave a lovely haiku reading, a talk titled “Honing Imagination Honing Haiku,” and a lively workshop, “Whole Body Observing and Other Ways to Notice the Invisible.”

Neil Whitman gave a clever introduction for a ginko encouraging us to “be still and just observe.” Clysta Seney shares this ginko haiku:

*the no sound
of falling pine needles
autumn wind*

Patricia J. Machmiller and Karina Young led a kukai of haiku that was submitted pre-retreat. Here is one that was “born” by Kathy Goldbach:

*a candle flame melts
a hole in the window frost
solstice solitude*

and Karina Young’s first place winner:

*if I had
to choose . . .
autumn loneliness*

“Collage” was the genre of art chosen by Toni Homan for the haiga party. Participants created banners from the myriad of gorgeous papers and art supplies she provided.

Christine Horner announced the Tokutomi Contest Winners; the results can be found at the YTHS website: youngeaves.org

We celebrated the 2019 Members’ Anthology, *lost pinwheel*, edited by Amy Ostenso-Kennedy, with a round-robin haiku reading. The title comes from a haiku by Patricia J. Machmiller:

*lost pinwheel—
the wind finds it
plays with it*

Saturday evening we honored the loss of two dear members who have passed, our long-time dojin Jerry Ball and artist/poet Ann Bendixen.

It wouldn’t have been a YTHS retreat without a renku party. Two groups of writers spent Sunday evening “linking and shifting” way into the wee hours.

Next year, our 2020 retreat will celebrate Yuki Teikei’s 45th Anniversary and special plans are already in the making. We’d love to have you join us.

submitted by Alison Woolpert

Haiku Poets of Northern California

The Haiku Poets of Northern California (HPNC) met for our fall quarterly meeting on October 20, 2019. Garry Gay, president of HPNC, opened the meeting at 1:40 p.m. with a round of introductions and haiku. Present at the meeting were: Mimi Ahern, Susan Antolin, Betty Arnold, Stephanie Baker, Sherry Barto, Lyn Beigel, Chuck Brickley, Bernie Choden, Elizabeth Costello, Cherie Hunter Day, Bruce Feingold, Garry Gay, Marilyn Gehant, Johnnie Johnson Hafernik, Carolyn Hall, Patricia J. Machmiller, Sarah Paris,

Sharon Pretti, Joseph Robello, Judith Schallberger, Lois Scott, Michael Sheffield, Carol Steele, Michèle Boyle Turchi, Alison Woolpert, and Joan Zimmerman.

Our featured reader, Cherie Hunter Day, has been publishing haiku and related Japanese short form poetry for nearly 30 years. Her first full-length collection of haiku was *The Horse with One Blue Eye* (Snapshot Press, 2006). A second collection, *Apology Moon* (Red Moon Press, 2013) won a Touchstone Book Award from The Haiku Foundation and is in its second printing. Her most recent collection *For Want* (Ornithopter Press, 2017) was shortlisted for a Touchstone Book Award and received an Honorable Mention in the Haiku Society of America Merit Book Awards. In addition to haiku she also writes prose poems and flash fiction and has been published in a number of mainstream literary journals including: *Mid-American Review*, *Moon City Review*, *Quarter After Eight*, *Smoke Long Quarterly*, and *Wigleaf*. A haibun of hers was nominated for a Pushcart Prize in 2019. She edited and produced *Mariposa* for 6 years. Currently she is an associate editor at *The Heron's Nest*. Cherie read a selection of haiku, about half of which were one-liners, and two haibun. From her reading:

ocean a summer's worth of asking
Right Hand Pointing #130 (April 2019)

the right
to free assembly—
sandhill cranes
Presence #57 (2016)

redwood silence from a different century
The Heron's Nest XVII:4 (December 2015)

After a break for refreshments and socializing and some time spent sharing announcements, Joan Zimmerman gave a presentation on gender bias in haiku. Joan earned her doctorate from the University of Oxford through her research on solid-state physics with applications to archaeology. She then worked on the moon rocks at Washington University. She was featured in the 2013 New Resonances haiku anthology and was the first Poet in Residence for the Cabrillo Festival of Contemporary Music (2014). As well as reviewing books, she writes articles on Japanese poetry forms. Joan posted on the walls around the room graphs of her statistical findings from her research on gender bias in haiku as well as other relevant data and gave a brief overview of each. She noted that one of the difficulties in making accurate comparisons between journals in the percentage of women poets represented is the challenge of obtaining consistent data. For example, some editors and other analysts count every poem in the entire journal, including poems contained within essays, haibun, book reviews, etc., whereas Joan prefers to count only stand-alone haiku for purposes of gender bias analysis and for comparison with stand-alone haiku that place in contest results.

In looking at *Mariposa* in the years between 2012-18 (with data kindly provided by Cherie Hunter Day), Joan found that between 49%- 63% of the published poems were by women, and in that same period 53%-63% of the submissions were by women, showing that on average the gender of the published poets corresponds to the gender of the poets submitting work. She also looked at the representation of women in haiku society anthologies and found that on average women make up about 58% of the poets. Haiku journals average 47% women.

The percentage of women appearing in a sample of non-society haiku anthologies is much lower than in journals or society anthologies. For example, women were only about 25% of the poets included in *Haiku in English*, edited by Jim Kacian, Philip Rowland and Allan Burns. In Cor van den Heuvel's *Haiku Anthology* (3rd edition, 1999) only 20% of the poets

poets. In *Soi Van den Heuvel's Haiku Anthology* (Sutton, 1999), only 30% of the poets were women, and in *Haiku 2014*, edited by Lee Gurga and Scott Metz, 32% were women. This gender imbalance is not a recent development. In his landmark 1963 book *A History of Haiku Volume One*, R. H. Blyth wrote that it is “doubtful... whether women can write haiku” and “haiku poetesses are only fifth class.” Cherie Hunter Day commented that our current perceptions of what a haiku is come from translations of a man with a misogynist worldview. What Blyth modeled about the haiku form became our standard in the West. She noted that we are still working today to change that perception.

Joan presented much of her data in a creative audience-participation scheme in which she distributed cards around the circle and had us each read out the “answer” printed on the card, to which she then provided the corresponding “question.” For example, for the answer “Roberta Beary,” Joan provided the question, “Who wrote, ‘within the haiku hierarchy women are treated as second-class citizens?’” (*Modern Haiku*, 2015, volume 46:2, pp. 105-106). Another interesting observation Joan shared is that Wikipedia’s “Haiku in English” page, which lists 32 “Notable English-language haiku poets,” includes only 1 woman.

On a more promising note, Joan shared that the first haiku poet to have haiku published in the widely read *Best of American Poetry* anthology was Joyce Clement, who had a haiku sequence published in the 2018 volume.

After presenting additional data and analyses, we shifted gears and spent the remainder of the time quietly writing haiku in reaction to a selection of haiku Joan presented using words with potentially gender related connotations such as kitchen, tractor, pregnant, and knitting. Afterwards, we went around the circle twice sharing some of the many haiku we had written. The meeting adjourned at around 4:45 p.m.

Our next meeting will be on January 26, 2020 at Fort Mason in San Francisco. Judith Schallberger will be our featured reader, and Maggie Chula (visiting us from Oregon) will give a presentation and workshop on haibun. Our meetings and events are free and open to the public, so please join us if you are in the area! For details about HPNC, including our schedule, photos, audio recordings, and more, visit our website at hpnc.org.

Southern California Haiku Study Group

October 19, 2019 Workshop

Eleven members of the Southern California Haiku Study Group and special guest from New York, Adelaide Shaw, met at the Hill Avenue Branch Library in Pasadena at 2pm. Present were Deborah P Kolodji, Greg Longenecker, Bonnie Santos, James Won, Adelaide Shaw, Mary Torregrossa, Scott Galasso, Kimberly Esser, Kathabela Wilson Jonathan Vos Post, Charles Harmon, and Lynn Allgood.

Books and journals brought to share:

Modern Haiku, Vol 32, No 1, Winter/Spring 2001

Modern Haiku, Vol 50, No 3, Autumn 2019

frogpond, Vol 42, No 3

A Moment's Longing, HSA Anthology 2019, edited by Tanya McDonald

Acorn 43, Fall 2019

Breathmarks by Gary Hothan

After a read-around where poets either read from a book/journal provided or their own work, Greg Longenecker gave a thought provoking haibun presentation, followed by a reading by our guest, Adelaide Shaw.





Kathabela Wilson, Greg Longenecker, Adelaide Shaw, Debbie Kolodji

November 16, 2019 Workshop

Hill Avenue Branch Library in Pasadena, 2pm

There were ten attendees: Kathabela Wilson, Jackie Chou, Wm Scott Galasso, Kimberly Esser, Bonnie Santos, Marcia Behar, Jonathan Von Post, Penelope Moffett, Lynn Algood, Janis Lukstein.

Because of our small numbers, we began the session with three read-arounds of original haiku or something published in the shared journals. One reading included one of Debbie Kolodji's haiku in Robert Epstein's recently published "Haiku of Aging":

faded ribbon
the stiff keys of old
typewriters

Kathabela and Jackie then moderated a discussion of The Buson 100 writing prompt (writing ten haiku a day for 100 days). The group reviewed three essays written by Greg Longenecker, Jackie Chou, and Kathabela Wilson on their experiences and insights in participating in this writing project (sometimes a challenge). Some takeaways were: where to look for inspiration (what one sees in everyday life closely observed or reading others haiku); don't focus on an imperfect or incomplete haiku - just appreciate the process and inspiration; perhaps dedicate a time of day consistently where your "muse" can find you; and don't worry about an exact count to "ten."

Kathabela then distributed a Buson 1000 prompt (yes, 1000!) for an anonymous submission workshop.

below: Kimberly Esser, Kathabela Wilson, Marcia Behar, Jackie Chou, Penelope Moffat, Bonnie Santos, Jonathan Vos Post, Janis Lukstein -- sitting: Scott Galasso



Shelley Baker-Gard

November 2019 Meeting

The Joint Portland Haiku Group and HSA members met on November 13, 2019 at the Friendly House. Our meeting was hosted by Shelley Baker-Gard. She provided the lead for the kukai and a lecture/discussion on the concept of juxtaposition when writing haiku. Thanks are due to Michael Dylan-Welsh for his article on Juxtaposition available on his website, GraceGuts. This was followed by a workshop on using juxtaposition – Shelley had everyone select two items from tiny drawers to put together in a haiku – this was a mostly successful exercise, although sometimes a challenge – especially when Glen pulled out a deflated balloon and a tiny bell – we worked on those two items as a group to create a haiku and had a lot of fun doing it.

Because our meeting was close to Veteran's Day, John Budan gave an overview and handout on haiku/senryu and war. He noted that, while haiku/senryu generally does not have war as a theme and even Basho recommended against it as a subject, there are exceptions. Notably a well-known one by Basho who viewed the summer grasses as the only remains of soldiers' dreams when he visited a famous battlefield in Iwate Prefecture. Another remarkable exception is the modern collection of senryu in *"Among Poppies"* edited by Terry Ann Carter and published in 2018. In this short work, we clearly see how the beauty of one breath poetry can point out the humanness and evils of war.

There were many high quality haiku/senryu entries for the kukai and 6 haibun entries. The winner of the kukai for 1st place was Jacob Salzer for his ku "autumn morning...; there

was a three way tie for 2nd place between Shelley Baker-Gard for: “ steam...; David Rosen for “in the red rose ...; and Jacob Salzer for : “cemetery path...” ; 3rd place went to David Rosen for : “ cold wind. For the Haibun kukai, a three-way tie occurred between Jory Farr for *Coney Island*; Kevin Nusser for *Fireballs* ; and John Budan for *Mnemonic Devices*.

Our next meeting will be on 12/28 from 2 pm to 4:30 at the home of Shelley Baker- Gard, 1647 SE Sherrett St, Portland. RSVP at sbakergard@msn.com or 503-232-6560. Also send to her your haiku, tanka and haibun for the kukai. This will be the first of our quarterly meetings held during the day and on a weekend to enable those who cannot attend at night or on weekdays.

The **Eugene Willamette Group of Haiku Poets** held their meeting on November 15th at the Springfield Public Library. They told of their adventures at Seabeck and had a discussion of John Stevenson’s poetry. In addition, they also “unraveled” their ambiguous haiku examples.

Don’t forget that if you are in the Eugene area and want to attend that group’s meeting, contact [Barbara Snow](#) ; and if you are in the Bend area contact [Nancy Bright](#) for meeting information.



Seren Fargo

Northwest Hosts Ion Codrescu

In October, the Bellingham Haiku Group had the honor of hosting the renowned haiku poet and haiga artist, Ion Codrescu. He and his wife, Mihaela, stopped in Bellingham for a couple days on their way to BC, Canada. We arranged a day of activities: a visit to the Marine Life Center; dinner at Anthony's restaurant; and a meeting that included a presentation by Ion, titled "Lecture for Japan Center: Haiga Painting and Western Artists", followed by Q&A, and an anonymous haiku/haiga slide presentation/discussion.

Ion's presentation was very informative, and several people participated in the anonymous haiga sharing/discussion. The evening's events even attracted attendees from outside our membership.





Barbara Hay

**ATTENDEES AT THE
ARKANSAS HAIKU
CELEBRATION
NOV 1-2, 2019**
Arlington Hotel,
Hot Springs National Park

1–Tom Murphy, 2–Stacy Pendergrast,
3–Gordon Bradford, 4–Terri French,
5–Theresa Mormino, 6–Vic Fleming,
7–Johnye Strickland, 8–Paul Kreth,
9–Lee Gurga, 10–Rodney Bloor,
11–Kelly Sauvage Angel,
12–Sherry Stansbery, 13–Ray French,
14–Stanford M. Forrester,
15–Frank Adams, 16–Chandrika
Taylor, 17–Judy Michaels, 18–Howard Lee
Kilby,
19–Red Hawk, 20–Julie Zimmermann





Julie Warther

New Regional Coordinator

Next month we welcome Bryan Rickert as the new HSA Midwest Regional Coordinator. I know he is looking forward to his time with you. If you get a chance, please drop him a note to introduce yourself and welcome him. brickert72@yahoo.com.

Evergreen Haiku Study Group Chapbook Submissions

Deadline: In hand by January 31, 2020.

Theme: No theme; any subject.

Eligibility: All Evergreen Haiku members/participants who have attended at least two meetings from January 2018 through January 2020.

Submissions: Submit up to eight unpublished haiku in person (two copies, typed) or by email (preferred) anytime in December 2019 or January 2020. Poems should not have appeared in any other haiku chapbook, haiku journal or online publication. Please include a short bio – and perhaps a sentence about what draws you to haiku (no more than 75 words). Members submitting work are guaranteed to have at least one poem selected for publication.

Email Submissions: evergreenhaikuATgmail.com

The Haiku of Contemporary Wisconsin Poets - Anthology

Lee Gurga and Kelly Sauvage Angel are editing an anthology of haiku written by poets who have influenced the landscape of our beloved Badgerland to be published in mid-2020. The anthology will include work by poets who meet at least one of two criteria:

- (1) They have at any time, past or present, resided in the state of Wisconsin and/or
- (2) they have participated in a Wisconsin-based haiku group/workshop.

If there are others you know of who meet these criteria, please forward this invitation to them. We have great respect for your work and your contribution to our legendary haiku heritage; thus, we would appreciate the opportunity to consider your work for this gathering of diverse yet harmonious voices. Please send us up to 15 of your finest haiku, previously published or not, a 50-word bio, describing your connection to Wisconsin, and a good-quality photograph (headshot preferred) by January 31, 2020. Previously published submissions should include publication data. Submissions should be sent to wisconsinhaikuanthology@gmail.com. We look forward to considering your work!

Cradle of American Haiku Festival 2020

Save The Date: August 7, 8, 9, 2020 at the Walker House in Mineral Point, Wisconsin for the next Cradle of American Haiku. More details to follow in the coming months.

Midwest Members in the News

Country Magazine featured one of **Dan Schwerin's** haiku on their [Facebook](#) page December 1.

One of Charlotte Digregorio's haiga with art by Lidia Rozmus was recently featured at "Westival," Westport Music & Arts Festival in Westport, County Mayo, Ireland. It was showcased on the Festival's promotional literature, thanks to HSA Member Roberta Beary who was one of the literary stars of the event.

Charlotte Digregorio will also have a haiku/haiga exhibit at the Glenview Park District in Glenview, IL from Oct. 2 through Dec. 31.

Midwest Study Groups

Evergreen Haiku Study Group (Michigan)

Our final meeting of the year will be held Saturday, December 7.

Our meetings will be held at Michigan State University in C310 Snyder Hall, 362 Bogue Ko' ôStreet, East Lansing, MI. 48825, starting at 1pm. Many thanks to the Center for Poetry, RCAH, for hosting us. Parking free on campus on Saturdays. Contact [Michele Root-Bernstein](#). See chapbook submission guidelines in announcements above.

Haiku Waukesha (Wisconsin)

Haiku Waukesha met October 30 with a great mix of conversation about what makes haiku effective, and an hour of work-shopping. We meet again December 4th, 5-7pm at First United Methodist Church Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186 in room 216. Next month bring a poem to workshop. Perhaps something you are considering submitting to the Wisconsin Anthology. Guests are welcome. Direct questions to [Dan Schwerin](#). Thank you.

The Haiku Chapter of the Illinois State Poetry Society (Illinois)

In October, the group met and had a lively conversation about haiku and the place of punctuation in haiku. Lee Gurga helped the group understand the role of different punctuation marks.

The Haiku Chapter of the Illinois State Poetry Society is meeting next on December 15, 2019 from 1pm-4pm at the Northbrook Library, 1201 Cedar Lane, Northbrook, Illinois in the Civic Room. In addition to our critiquing we share resources and discuss published haiku from recent journals. Contact Jim Sullivan at jsully1558@gmail.com for more information.

Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group met Saturday, November 9, from 10am to noon at the Cuyahoga Falls Library. The following poets were present: Joe McKeon, Larry Shircliff, Colette Sauvageot, Tia Haynes, Nicky Gutierrez, Phyllis Lee, Bethany Kessel and Julie Warther. Our kukai theme was "grotesque haiku". Julie Warther, Phyllis Lee and Tia Haynes won book awards. We also held a haiku slam of published haiku found in recent journals and benefitted from a discussion of what makes an effective haiku. We used the remainder of the time to workshop our poems.

Our next meeting will be held Saturday, December 14, from 10am to noon at The [Cuyahoga Falls Public Library](#) located at 2015 3rd Street, Cuyahoga Falls, Ohio 44221. Our kukai theme is "prairie". All are welcome! We'd love to see you there. Contact: [Julie Warther](#).

Columbus Haiku Group (Ohio)

The Columbus Haiku Group meets the fourth Saturday of each month from 10 a.m. to noon. Locations around the Columbus area vary. Please contact [Jennifer Hambrick](#).

Peregrine Haiku Society

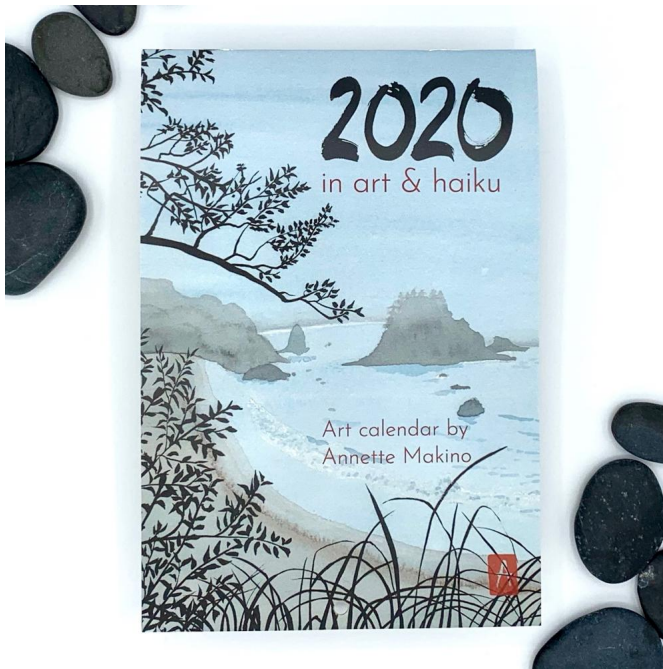
The next installment of the Peregrine Haiku Society will be held at noon on Thursday, December 5, 2019 at [The Mercantile Library](#) located at 414 Walnut Street, 11th Story, Cincinnati, Ohio 45202. Formerly the Haiku Workshop, renamed for the peregrine falcon.

Cincinnati, Ohio 45202. Formerly the Haiku Workshop, renamed for the peregrine falcons that live in downtown Cincinnati, and are frequent hunters outside the Mercantile Library.

Join us for Haiku writing and read around, led by Patti Niehoff. Forget 5-7-5, this group is for anyone interested in focusing on those tiny moments of illumination, honing their craft, or just curious about the art form. Open to all levels of expertise. The Workshop is free and open to both members and non-members of the Mercantile Library. Please contact Amy Hunter at the Library (513-621-0717) to make a reservation. Lunch will be provided.



Print Publications



2020 Calendar of Art and Haiku

Annette Makino has published a 2020 calendar of her art and haiku featuring natural landscapes, animals and flowers. She painted the original haiga in sume-i ink and Japanese watercolors.

These mini wall calendars are \$12 each plus shipping and tax. HSA members get 15% off calendars with code HAIKU2020.

Order through [Makino Studios](#)

Please contact [Annette Makino](#) with any questions.

Sunshine Blooms and Haiku by Sneha Sundaram

Announcing the publication of Sneha Sundaram's debut poetry collection, *Sunshine Blooms and Haiku*.

Spend a moment with the birds and the flowers. Traverse the seasons with the leaves and the moon. Savor nature in its transience and its permanence. Fill your life with *Sunshine Blooms and Haiku*. This book is a collection of English language Haiku and Senryu exploring the nuances of this Japanese poetry form.

Inspired by nature, *Sunshine Blooms and Haiku* is filled with little moments that celebrate life.



The haiku draw you in as you travel through the seasons. Spring, Summer, Monsoon, Autumn and Winter are all represented in their full glory. The little poems gently nudge you to be more mindful, more joyful, more present. Whether you are a lover of Haiku and Senryu or are new to the genre, this book is sure to entice you.

Paperback: 147 pages
Published Oct 30th 2019
Size: 5.25" x 8"
Language: English
ISBN 978-0-578-60174-8
Available at [Amazon.com](https://www.amazon.com)



Call for Submissions

An anthology of Signature Haiku

Call for submissions for an anthology of Signature Haiku (as well as senryu or tanka).

What is a Signature Haiku, you ask? Well, it's one of those poems that you regard as your best, one that defines you as a poet or by which you wish to be remembered.

Submission Deadline: December 31, 2019.

The poems may be published or unpublished. **ONE POEM ONLY PER CONTRIBUTOR.** Your submission may include up to one paragraph of commentary about the poem, which is subject to editing. No remuneration for inclusion.

Send email to: worldofdewhaiku@gmail.com

or SASE to: Robert Epstein, 1343 Navellier St., El Cerrito, CA 94530.

Words in Bloom: A Year of Haiku

(Haiku at the Chicago Botanic Garden)

We are pleased to announce the Haiku Society of America will be partnering with the [Chicago Botanic Garden](https://www.chicagobotanic.org/) in Glencoe, Illinois, to include haiku on the grounds of one of the world's great living museums and conservation science centers. Every year, more than one million people visit the Garden's **27 gardens and four natural areas**, uniquely situated on 385 acres on and around nine islands, with six miles of lake shoreline.

Thirty two (32) haiku signs will be placed in four of the gardens and natural areas at various times throughout 2020 and into winter of 2021. Links to the gardens with descriptions and native plant and animal species are listed below for your reference while writing.

English Walled Garden in the Spring -

<https://www.chicagobotanic.org/gardens/englishwalled>

Suzanne S. Dixon Prairie in the Summer/Early Fall -

<https://www.chicagobotanic.org/gardens/prairie>

Native Plant Garden in the Summer/Early Fall -

<https://www.chicagobotanic.org/gardens/nativeplant>

Elizabeth Hubert Malott Japanese Garden in the Late Fall/Winter -

<https://www.chicagobotanic.org/gardens/japanese>

To submit: Please send no more than two unpublished haiku for each Garden (labeled with the Garden name) in the body of an email to Julie Warther wartherjulie@gmail.com with "Haiku at CBG" in the subject line.

Submissions Open: January 1 - January 31, 2020. (Submissions received outside of the submission period will not be considered.)

Please include: Your name, full mailing address and email address with your entry. Submissions are open to all. (Haiku may be submitted in any language, but must also include an English translation.)

Mission of the Chicago Botanic Garden: "We cultivate the power of plants to sustain and enrich life".

Mission of the Haiku Society of America: "To promote the writing and appreciation of haiku in English." (This seasonal series of signs may be the first exposure visitors have to contemporary English-language haiku. We will be looking for quality, accessible haiku with a seasonal aspect. Three lines only, please.)

Notification: Selected haiku poets will be notified via email no later than February 28, 2020.

Contact: Questions may be directed to [Julie Warther](#).

Poets grant the Chicago Botanic Garden non-exclusive worldwide rights to selected haiku. Submission to this project is deemed to be an acceptance of these guidelines and conditions.

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Ignatius Fay

HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com



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