



# PRESIDENT'S MESSAGE



A recent experience in China highlights for me the wonderful artifacts, programs, and cultural items at the Chinese Historical Museum. I was fortunate to be able to spend the summer in China with my wife Criselda and kids Bryan and Justin, participating in a family language and culture program in Beijing. As an American of Chinese descent, it was wonderful to live in China and allow my 2 kids to explore China. I was able to practice my Mandarin, grocery shop amid the western goods and the herb and tea counters, and see the similarities and differences between American Chinese food and, well, Chinese food.

The downtown community plan is being updated, and the Asian Pacific Historic District and the Museum itself will be affected by how much the community plan includes the district, and downtown arts and culture. If you are interested, you can view the documents at [www.ccdc.com](http://www.ccdc.com). The documents have weak impact on the district and do not encourage new Asian-themed businesses to help invigorate the district. Please call or email your city council representative to say that you support the museum, the Asian Pacific Historic District, and arts and culture downtown. (Contact City Councilman Scott Peters by telephone at (619) 236-6611, by fax at (619) 236-6999, or by e-mail at [ScottPeters@sandiego.gov](mailto:ScottPeters@sandiego.gov).) Please also contact me if you are interested in helping out.

Very close to publication of this issue, the 7th Chinese American Studies Conference will be held in San Francisco on October 6-9. This conference series is the premier gathering of Chinese American historical and cultural information in the nation, and you will learn much to inspire your spirit. In 1999, we were honored to sponsor the 6th Chinese American Conference, which was a wonderful event that brought presenters and visitors from around the world to the University of San Diego and the museum. As Chair of that event, the planning brings back tremendous memories of working with fabulous volunteers and a dedicated core group of Donna Lee, Gladys Lee, Murray Lee, Judith Liu, Susie Quon, and Alex Chuang.

Again, best wishes to all for the fall.

*Michael Yee*

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## SAN DIEGO ASIAN FILM FOUNDATION:

### 6TH ANNUAL SAN DIEGO ASIAN AMERICAN FILM FESTIVAL

September 29 - October 6, 2005

Mann Theatres Hazard 7 in Mission Valley

The San Diego Asian Film Foundation hosts the San Diego Asian Film Festival, which sets out to highlight Asian cinema. Since 2000, the San Diego Asian Film Festival has gained an international reputation as one of North America's premiere Asian American film festivals for our excellent programs, outreach to the community, and support for independent artists.

*For more information visit [sdaff.org](http://sdaff.org).*

## SAN DIEGO GASLAMP FALL BACK FESTIVAL

October 30, 2005

11 AM-4 PM

Island Avenue between 4th & 5th Avenues, Downtown

The Fall Back Festival brings the history and culture of the Gaslamp Quarter and Old San Diego alive for children and families. This is a free festival which features History Hill Showcase, entertainment, demonstrations of blacksmiths and candle making, carriage and pony rides, food and lots of fun. This year, the San Diego Chinese Historical Museum will have a booth set up, at which we will have many activities for the whole family such as Chinese Calligraphy and games, as well as information about San Diego's own historic Chinatown.

*For more information, call (619) 223-5008 or visit [www.gaslampquarter.org/events/fallback.php](http://www.gaslampquarter.org/events/fallback.php)*

## SAN DIEGO SYMPHONY:

### JACOBS' MASTERWORKS SERIES

The Jacobs' Masterworks Series, under the direction of Music Director Jahja Ling, brings you some of the greatest music ever written, performed by our outstanding musicians and with world-renowned soloists. Friday and Saturday performances start at 8 pm. Sunday performances start at 2 pm.

Oct 7th & 9th

Joshua Bell, violin

Stravinsky: Pulcinella, Suite; Glazunov: Violin Concerto

Tchaikovsky: Meditation; Respighi: The Pines Of Rome

Nov 4th, 5th & 6th

San Diego Master Choral

Mahler: Symphony No. 2 (Resurrection)

Dec 2nd, 3rd & 4th

Jennifer Frautschi, violin

Beethoven: Leonore Overture No. 3

Bernstein: Serenade; Brahms: Symphony No. 1

*For more information and a complete list of the 2005-2006 Jacob's Masterworks Series as well as other San Diego Series, visit [www.sandiegosymphony.org](http://www.sandiegosymphony.org)*

## CHINESE HISTORICAL SOCIETY OF AMERICA CONFERENCE

### Branching out the Banyan Tree: A Changing Chinese America

2005 Chinese American Studies Conference, presented by Chinese Historical Society of America with Asian American Studies Department at San Francisco State University.

"Branching Out the Banyan Tree: A Changing Chinese America" is a three-day conference that will showcase the history and diversity of Chinese America. The banyan tree is one of nature's most noble and respected creations. For the Chinese, the banyan tree is the core of the village, representing family, home, community, and communication. It is under this banner that we gather for the 2005 Chinese American Studies conference. Within an exciting three-day period, there will be over 50 panels, 9 new book talks, 7 new documentaries or documentaries-in-progress, and other activities.

#### When:

October 6-9, 2005

#### Where:

Radisson Miyako Hotel

1625 Post Street

San Francisco, California 94115

[www.radisson.com/sanfranciscoca\\_miyako](http://www.radisson.com/sanfranciscoca_miyako)

#### Expected Attendance:

400-600

*For More Information, go to <http://www.chsa.org/events/conferences.php>, or contact Leonard Shek at 415-391-1188, ext. 107 ([conference2005@chsa.org](mailto:conference2005@chsa.org)) or Lorraine Dong at 415-338-7590 ([ldong@sfsu.edu](mailto:ldong@sfsu.edu)).*

## ON-GOING EVENTS

### THE 60TH ANNIVERSARY OF THE ENDING OF WW II EXHIBIT

*San Diego Chinese Historical Museum Extension*

#### WARM YOUR HANDS WHILE SOOTHING YOUR HEART:

##### CHINESE HANDWARMERS EXHIBIT

*San Diego Chinese Historical Museum Extension*

##### JADE FROM THE PAST EXHIBIT

*San Diego Chinese Historical Museum Extension*

##### APHD WALKING TOUR

*San Diego Chinese Historical Museum*

Take a walking tour of the Asian Pacific District of downtown; every second Saturday of the month. Please RSVP.

619-338-9888 or [www.sdchm.org](http://www.sdchm.org)

##### FARMERS MARKET AND ASIAN BAZAAR

Every Sunday from 9AM to 1PM

## A DAY OF FUN AT AN OLD FASHIONED PICNIC

Mary Anne Lacaman, *Museum Staff*

On August 21, the museum participated in the Old Fashioned Summer Picnic, held at Carlsbad's Poinsettia Park. The picnic was organized by Susan Keogh, head of the San Diego Chapter of Families with Children from China (FCC). This picnic was not only an excuse to get outside and enjoy San Diego's wonderful weather, it also allowed for families who have adopted children from China to get together and meet new people in the organization.

It was a fun-filled family event with games and crafts. There were many organized games such as the relay race and ring-o- toss where children were able to win prizes. There were also tables set up with various learning activities for kids to participate in with their families, such as animal origami, calligraphy, and flutes to play. And of course there were plenty of hula hoops, balls, and huge bubbles just waiting to be blown.

The museum's Agnes Chuang and Mary Anne Lacaman had an activity table for kids to learn how to say and write their Chinese numbers; they also had their names written in Chinese. Some children who went to Chinese school knew their numbers, but still wanted to participate in the activity because it was good practice for them. Plus, they wanted to see their names written in Chinese! The younger children, who have not gone to Chinese school, were very excited to learn their numbers for the first time and were especially interested in seeing their name written in Chinese by Agnes. Several parents even asked Agnes to write their name in Chinese too, or the word "double happiness".

The picnic was a great success! About forty children participated in the activities and were delighted to take their number packets home with their Chinese name written on the side. One little girl, who is about to start first grade, was already excited to bring in her written name for show and tell. The museum was happy to be a part of this year's picnic and looks forward to next year. We wish all those kids luck in the upcoming school year! -ML



*Museum Staff Agnes Chuang (left) and Mary Anne Lacaman (right) take a minute out of the day's festivities to pose for a picture with Susan Keogh, head of the FCC- San Diego Chapter.*



*Three of the picnic's participants, enjoying the day.*

## A JEWEL AT THE HEART OF THE GAS LAMP

Mona Taghikhani, *Museum Staff*

Our serene Museum garden is hidden behind the museum at the corner of J Street and Third Avenue. This meditative little garden has long attracted people, tours, and a variety of other groups to the museum with its babbling stream and Koi pond. We've hosted weddings and gatherings, even a business dinner recently.

However, we are proud to say that our garden, which was designed by Museum Director, Alexander Chuang, has recently been chosen to be a place of worship. The Redeemer Lutheran Church had been searching for a place in the Gas Lamp Quarter to start a "Gas Lamp Church" for worship. A member of the church, who is familiar with the downtown area, thought of the Chinese Historical Museum's garden as the perfect place. So now, on Sunday mornings, the museum is proud to host the Redeemer Lutheran Church and its "Gas Lamp Church" congregation. Stepping into a garden with these qualities is like entering a world apart from its surroundings.

On the street, people are enjoying the Asian Farmers Market and all that it has to offer every Sunday. While inside the garden, members of the church are able to worship while enjoying the beautiful outdoors. When the church first booked our garden, they did so for five weeks; however, after congregating here for the past two Sunday's, they extended their engagement for another six weeks. We are glad that they appreciate our little sanctuary as much as we do. -MT



*The Pastor and Congregation of the Redeemer Lutheran Church, holding their service in the Museum's shaded garden.*

## EDUCATION UPDATE

Mary Anne Lacaman, *Museum Staff*

Since school has been out for the summer, we haven't had our usual number of Classroom Exhibit Presentations (CEPs). In fact, we've had none scheduled for the summer break. However, this is not to say we haven't had students coming in for museum tours. On August 6, Vincennes University's World Geography class came here on a field trip to learn about Asian culture as supplement to their class on world cultures. They came to the Chinese Historical Museum after their visit to the Philippine Library & Museum on 5th Avenue. Also on August 9th, a group of students from an *English as a Second Language* class came with their teacher to learn about Chinese history, art, and culture. Their teacher gave them an assignment to write about interesting facts and objects they found in the permanent collection. We wonder which artifacts they chose to write about...

We are proud to announce that the Education and Outreach Program has two new classroom presenters; Alex Stewart and Mary Anne Lacaman. They will be taking the place of Kara Hwang and Michelle Lee, we are very sorry to see both of these teachers go but we are thankful for all of the contributions they have made, and to have had them as a part of the SDCHM community. Alex and Mary Anne will be the teachers providing Classroom Exhibit Presentations (CEP) to various schools around San Diego County once the school year gets underway. Both have experience working with children and are looking forward to the upcoming school year and putting on those costumes.

The SDCHM's Education and Outreach Program has been very successful in the past and we hope to continue its success. Currently there are four CEP programs: Chinese New Year's Special: A Dragon's Tale for K-6th grades; Window Flowers: The Art of Chinese Paper Cutting, 2-6th grades; The Rise and Fall of the Qin Dynasty, 6th grade and The Art of Chinese Writing for 7-12th grade. Through these programs, we hope to continue our mission of sharing Chinese history, culture, and art in order to educate the community. Please refer to the descriptions to the right for more information on our CEPs. -ML

### Parents & Teachers

#### BOOK YOUR CHINESE NEW YEARS CEPs TODAY!

SDCHM offers classroom exhibit presentations for grades K-12. Email [info@sdchm.org](mailto:info@sdchm.org) or call us at (619)338-9888 for more information and to book a CEP.

New Years Special: A Dragon's Tale  
(Grades K-6) Only offered January-February. Learn about the Chinese zodiac and how it came to be. Find out about the history of the most revered zodiac character: the dragon. (Interactive storytelling+ Receive a red envelope)

Window Flowers:  
The Art of Chinese Paper Cutting  
(Grades 2-6) Discover this Chinese folk art using paper and learn how to distinguish Chinese art from other world art forms. (Lecture+Hands-on paper cutting+Game)

The Rise and Fall of the Qin Dynasty  
(Grades 4-6) Explore the Qin Dynasty when the Great Wall and famous Terra Cotta Soldiers were created. (Interactive storytelling+Hands-on activity)

The Art of Chinese Writing  
(Grades 7-12) Demystify the Chinese language and hear about the history of Chinese characters and how they originated. (Lecture+ Calligraphy demo+Hands-on calligraphy)

### FROM THE SOIL *Continued from page 12*

capsule, herbs prepared by traditional decoction are easier to absorb and act faster. It is best to decoct herbs in a ceramic pot because iron and bronze can allow chemical reactions. After soaking for twenty minutes, the herbs are boiled over low heat in a closed pot to prevent active components from escaping. The time needed to decoct each herb varies, but usually each dose can be decocted two or three times. Today, people might not use an earthenware pot with a handle and steam spout like the one in the museum extension's bay window, but the fundamental method of decoction is unchanged. And even though they might not have a traditional herb cabinet and hanging scale, Chinese herbalists have been treating the same disorders with identical formulas for millennia.

The Yellow Emperor wrote: "Everything in creation is produced by the soil, and is then governed by Heaven and Earth." The soil produces herbs that are dominated by the yang force of heaven or the yin force of earth. When their powers are properly harnessed, these ancient medicines can create perfect balance in the human body. -AS

## THE WALL AND THE CHINESE PEOPLE: PROTECTION AND ISOLATION

Alexander Chuang, *Executive Director*

Geographically, China is situated such that the east is bordered by an ocean, the south is protected by a large mountain ridge, and the west is a wasteland and desert. The north however, is flat and unprotected. Consequently the threat of foreign invasion has always been concentrated along China's vast northern border.

Because no natural protective barrier existed in the north, the Chinese took matters into their own hands. During the Warring States Period and the Qin Dynasty, the Chinese began erecting a man-made barrier, one so massive that two thousand years later The Great Wall is still standing strong. Some are quick to point out that with thousands of miles in length the wall would have been impossible to guard and individuals could have surely crossed over unnoticed. But these critics are overlooking the fact that the wall was not designed to keep men out; it was instead designed to stop the horse. No horse could climb over the wall, and without a horse, a Mongol soldier is useless.

History has proven that in itself, the wall is in fact very effective. While invaders did occasionally penetrate the wall, each time it was due to weakness within the Chinese government or internal collaboration with the enemy, not weakness within the wall. When the Manchurian army penetrated the wall in the later part of the Ming Dynasty it was at the hands of Ming General Wu San Keiu (吳三貴) who invited the enemy in.

Historically, high walls were built around important cities, and even individual homes were segregated by physical boundaries. Unlike Western neighborhoods, where houses are placed side-by-side, Chinese homes were closed off and private. The rich built high walls of stone or brick, and those who could not afford to build a wall built fences, but all established boundaries in their own rights. The Chinese may build walls and barriers around their cities and residential dwellings; however, once you are inside the house, everything is open and each room is accessible by the head of the family. This is in contrast to a Western house, in which the outside perimeter is accessible but the inside is closed off for the privacy of each member of the household. In many parts of China, the house itself is a huge wall: the courtyard and garden are on the inside with all the rooms surrounding the garden. In some cases, even the house's garden and courtyard are protected by an iron protective enclosure.

Western civilization originated around the Mediterranean Sea, where people were constantly exploring, expanding their territory and venturing out into the sea for commerce and discovery. In contrast, the Chinese people have always been surrounded by natural barriers or The Great Wall, giving them a great sense of security.

Originally, the Great Wall of China was designed to protect the nation from northern invaders, but today the wall's function is primarily symbolic, reflecting the psychology of a nation which has long existed in isolation from the outside world. The existence of structural and psychological boundaries is deeply rooted in China's history and closely tied to its geographical situation. However the walls that were so effective in the past, are rendered useless by modern technology today. Planes and satellites pass over the Great Wall of China deeming it useless as a physical barrier. And today, with China at the forefront of a global economy there is hope that economic and psychological barriers will also be broken down as China opens itself up to the international world. -AC



*The Great Wall of China defines the northern border of China and for centuries has helped to protect against invaders.*



*The Chinese have always built walls around their property. (Top) The outside view of a city's protective wall. (Middle) Neighboring houses, the only front doors are those which look out onto the street. (Bottom) A picture of the inside of a house. The house and its rooms create a wall around the central garden.*

## COMMUNITY OUTREACH REPORT JULY - SEPTEMBER 2005

**August 6****Museum and Garden Tour**

Vincennes University's World Geography Class,  
Docent, Agnes Chuang and Alex Stewart

**August 9****Museum and Garden Tour**

English as a Second Language class  
Docents: Agnes Chuang and  
Mary Anne Lacaman

**August 13****APHD Walking Tour**

Docent: Murray Lee

**August 13****Special Museum Presentation**

Discussion and presentation by William Wong,  
author of *Images of America: Oakland's  
Chinatown*

**August 21****Special Picnic for FCC**

The Museum participated in and helped to  
sponsor the "Old Fashioned Picnic" for the  
Families with Children from China (San Diego  
chapter) at Carlsbad's Poinsettia Park.

**August 19****Special Museum Presentation**

Tom Lee presented to the Carlsbad Chinese  
Club on Chinese Immigration and San Diego's  
Chinatown and Museum.

**September 10****APHD Walking Tour**

Docent: Murray Lee

**September 10****APHAFIC Forum**

V-J Day 60th Anniversary, commemorating  
the 60th Anniversary of the ending of WW II.

**September 22****Museum and Garden Tour**

San Diego Elder Hostel, Docent: Agnes Chuang  
and Alex Stewart



Museum Executive Director, Alexander Chuang, giving an interview to two UCSD students: Grace Pugal (left) and Diane Chanson (right).



Alexander Chuang with Chi Mui, Deputy Mayor of San Gabriel, and his wife; enjoying the museum garden.

## THE CHINESE WEDDING TRADITION

Mary Anne Lacaman, *Museum Staff*

Today, the wedding procedure in China is highly influenced by Western customs; however, in ancient China, weddings involved a very extensive and proper procedure that was laden with traditions which date back to the Warring States period (402-221 B.C.). In order for the marriage to take place, the bride and groom had to abide by the customs set by tradition. These customs were collectively known as the Six Etiquettes. The Chinese word for etiquette means both custom and gift.

The first step of the wedding process was the use of a matchmaker by the parents of the bride and groom to arrange the pairing of a couple. The first two etiquettes involved the groom's parent's search for the proper bride. They had to make sure the birthday and birth hour of the groom was astrologically compatible with that of the bride. The groom's parents would send the matchmaker to give news of the request for marriage by presenting gifts to the bride's family. Next, the parents would place a formal document with the date and hour of the girl's birth on the ancestral altar of the boy's family to determine if the match was good. If there were no bad omens or signs then the same process would be repeated with the boy's date and hour of birth. If nothing goes wrong in the family, the proposal would continue and the two families would meet.

The next two etiquettes were for giving the betrothal and the wedding gifts. The matchmaker presented gifts to the groom's family with a betrothal letter. The bride's family would reciprocate by sending a dowry back which included items such as a chamber pot filled with fruit and strings of coins to display their social status and love for their daughter. Wedding gifts were then given to the bride such as tea, lotus seeds, red beans, green beans, red dates, bridal cakes, and other items depending on the wealth of the family and the customs of the region. Once these gifts were received by both families, the engagement was set.

The fifth etiquette was choosing the perfect wedding date. Unlike Western tradition, when the date is chosen according

*Continued on page 16*

## The APHAFIC Forum to Commemorate the 60th Anniversary of V-J day: The End of WWII on September 10th

Nancy Lo, APHAFIC President

Sixty years have passed since the surrender of Japan and Germany. The end of the war has brought peace to the world; however, the atrocities that took place during the war should not be forgotten. Millions of victims who suffered greatly during the war in Asia will have peace only when justice is done for them. The theme of the forum was "War and Peace." Although the war is over, is there really peace and harmony in Asia?

The Association for Preserving Historical Accuracy of Foreign Invasions in China (APHAFIC) together with many other San Diego organizations, held the forum at the Spreckels Organ Pavilion in Balboa Park on the afternoon of September 10. This is one of the Global commemorations, which was initiated by the Global Alliance (GA) for preserving WWII history in Asia (of which APHAFIC is a member). We chose September 10th because it was the weekend date closest to September 9th, one week after the Japanese signed the unconditional surrender to the US on the battle ship Missouri at Tokyo Bay on September 2nd. The September 9th ceremony began at 9 am, i.e. 9 am on the 9th day of the 9th month. Why 9-9-9? In Chinese language, the word for nine is pronounced the same as the word for everlasting. The triple nines emphasizes that we want the peace to last.

The program started with a beautiful organ performance by George Butterfield of the San Diego Organ Association. This performance led to opening remarks by Nancy Lo, APHAFIC President. There were speeches from many WWII veterans. The keynote speaker for the event was Lester Tenney. Lester is a professor, WWII veteran, former POW, and author of *My Hitch in Hell*. He spoke on the theme of the forum: "The War is Over, but the Memory Lingers On". We honored all servicemen and women of allied forces who fought in WWII. Nancy Lo and Carlos Montoya, who is an ex-POW, placed flower wreaths as a tribute to civilian victims, servicemen and women who fought in the war. Jack Meng told stories about two Chinese WWII heroes: the late general Hsiao I-Shu, and ex-POW Liang Su Yuan. Colonel Frank Mason, WWII veteran and ex-POW, spoke about Iris Chang, author of *The Rape of Nanking*. Mason himself was in Nanking when the massacre started. Dr. Yoshikuni Kaneda, a retired pastor of the United Church of Christ, led prayers and released six peace doves. He was assisted by Nancy Lo; David Du; Frank Mason; Carl Montoya; Frank Chiu, the Deputy Director of the Chinese culture center

in Santa Ana of the T.E.C. O. in Los Angeles; and Ray Nam Kim, president of San Diego Korean-American Association. (The doves were provided by Love Dove in Flight.) The last part of the program included Chinese folk dances by San Diego Chinese Folk Dance Ensemble, Yangqing. There was also a performance of the dulcimer, a Chinese hammered instrument, by Shillin Wang, and of the San Diego Chinese Choir and Sunshine Chior performing four famous songs composed during WWII. Alex Chuang, Executive Director of SDCHM, gave closing remarks.

Before the program started, visitors read posters which introduced, to many, unknown WWII histories in Asia. The museum's display was titled "War and Peace." It showed pictures of the celebration at the end of WWII in 1945 in China, the U.S., and other countries. There were also images telling the story of the Bataan Death March: the Bataan Death March began at Mariveles, Phillipines on April 10, 1942. During this march, American POWs were forced to move from Bataan to Camp O'Donnell, about one hundred miles away. They were forced to walk this entire distance in the unbearable heat. There were many other display panels with topics ranging from Unit 731, when the Japanese evicted the residents of several villages in the Philippines to make room for germ warfare testing; to the subject of Comfort Women, a euphemism used for women who worked as prostitutes in military brothels in Japanese occupied countries during World War II. These panels were assembled by various organizations associated with the APHAFIC. Along with the displays, there were books about WWII for sale.

This forum provided another opportunity to educate the general public about the atrocities committed by the Japanese Imperial Army during The War. The forum brings us closer to the truth of WWII history in Asia and closer to the 'peace' we are longing for. We believe that through knowledge we can help to achieve recognition, responsibility, and forgiveness.

This forum was organized by the APHAFIC, Jack Meng, David Du with co-chairs: San Diego Chinese Association, Jing Institute of Chinese Martial Arts and Culture, and David Shen. This forum would have been impossible without the support of local organizations and individuals: San Diego Northern County Chinese Society, San Diego Historical Society and Museum, San Diego Chinese Women's League, San Diego Chinese Art Association, San Diego Chinese Choir Association, Love Dove in Flight, House of China, U.S.-China Entrepreneur Association, Indo-Chinese Association, San Diego Fukienese Association, Hakika Association, U.S-China Peoples Friendship Association, San Diego Sunshine Choir, San Diego Chinese Folk Dance Ensemble, Michael Lee, Ephraim Feig, Polly Liew, Cynthia Liao, Pierre Goupillaud, Hongfang Sha, Daniel Chang, Rosa Tchang and Frank Liu. We thank all our board members and APHAFIC members who have worked hard to prepare for this event: Daniel Chang, Pao-chin Chu, Michael Lee, Alex Chuang, Jack Meng, Lucia Yau, Hong Fan Sha, Lilin Wang, Xiting Phillips, Nancy Lo, Agnes Chuang, Wendy Meng, Jianzhong Wang, Ying Yang, John Ferguson, David and Wendy Rytell -NL

San Diego Chinese Historical Museum



*WILLIAM WONG Continued from page 1*

that he would be happy to give his presentation even if only one person showed up.

Fortuitously, the Sun Yat-sen Memorial Lecture Hall was filled with people when William Wong's presentation commenced; about 50 people had gathered. William Wong began his presentation by emphasizing the "serendipitous" nature of the coordination of his visit. He explained that at the same time that he and his wife, Joyce, were considering making a trip down to San Diego to attend a musical performance by their nephews, he received an introductory email from me in praise of his most recent book. (My grandmother just happened to have his email and passed it along to me.) In my email, I explained that I had worked at the SDCHM and inadvertently came across his book while conducting research for an article that I was writing for the museum newsletter. The timing of my email was uncanny. William Wong and his wife decided that they would indeed make plans to visit San Diego, for the twofold purpose of attending their nephews' concert and presenting at the SDCHM.

After bringing the listeners up to date on the events leading up to the engagement, William Wong inquired about the crowd's connection to Oakland's Chinatown. He asked anyone who had lived there, spent a significant amount of time there, or even visited there to raise their hand. I raised my hand with pride and then turned to look around the room. To my surprise, about every other person in the crowd had raised their hand.

As his presentation progressed, the audience's close connection to Oakland's Chinatown became even more apparent. As he flipped through his slideshow presentation and illuminated stories of Oakland's Chinatown's past, numerous audience members interjected in surprise to point out a close family member featured in the photographs. At one point, William Wong paused as he flipped to a sepia-toned photograph featuring a family of multiple generations wearing Victorian-style clothing. He hesitated, as he couldn't recall the date of the photograph – "1912," I yelled out. William Wong looked at me briefly with surprise and then admitted he couldn't recall the name of the family. "The Bowen family," I volunteered. Coincidentally, I knew all about this family that eluded William Wong's memory, because it was that of my grandmother's great-grandparents. The same photograph is displayed in the foyer of my parents' house, although we had no clue that other copies were in existence. The recognition of names and faces by audience members continued throughout the presentation, adding even more life to the historical reality and demonstrating the deep roots of the community.

Following his presentation, folks swarmed William Wong to share anecdotes of their own family history, convey the relevance of his book to their own past and express appreciation for the contributions he has made to the preservation of Chinese American history. Someone in the crowd raised the question of when San Diego's Chinatown would have a similar piece of literature dedicated to its history. Immediately, William Wong indicated that that is a challenge for Murray Lee, the SDCHM's accomplished curator of Chinese American history. I look forward to seeing that develop and highlight the rich history of San Diego's Chinese community.

I left this event with the strong impression that William Wong's stories of Oakland's Chinese American community reinforced the cohesiveness of San Diego's own. Although San Diego's Chinatown is unique among its counterparts in San Francisco, New York or even Oakland, it is apparent that it does share with these communities a strong social bond and a rich history that must be preserved. Additionally, I left feeling fortunate that a chance email to a complete stranger resulted in this special event that could be shared with so many.

For those interested in purchasing William Wong's book, [Images of America: Oakland's Chinatown](#), please visit his publisher's website. His publisher is Arcadia and their web address is: <http://www.arcadiapublishing.com>. -AW

The San Diego Chinese Historical  
Museum Presents:

STARTING SATURDAY, OCTOBER 1  
Dr. Sun Yat-Sen Memorial Extension,  
328 J Street, San Diego

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# SDCHM PHOTO GALLERY

*The Old Fashioned Picnic  
for Families with Children  
from China  
August 21, 2005*



*Agnes Chuang takes a minute to sit with two of the day's participants.*



*Cassie proudly holds her Chinese numbers.*



*Mary Anne Lacaman and Agnes Chuang help kids (and moms!) write their Chinese numbers and names.*



*Two of the picnic's younger participants practice writing their Chinese numbers.*

*The Annual Board  
Member Retreat  
September 11, 2005*



*At the Board member retreat, Lilly Cheng, former Museum President, acted as the meeting's facilitator. This retreat was held to develop strategic planning for the museum.*

*William Wong Presentation  
August, 13, 2005*



*William Wong signs a book for Museum Treasurer, Tom Lee, and his wife Dorothy.*



*The audience of the William Wong presentation, seated in the Museum Extension Lecture Hall.*



*Museum Director, Alexander Chuang, presents William Wong with an Award of Achievement.*



*William Wong signs a book for former museum Board member Norman and his wife Pauline Fong.*

## CURATOR'S CORNER

Murray K. Lee, *Curator of Chinese American History*

On July 21, the fifth annual "Walk Through Time" Gaslamp Quarter Street Theater was held on one night with six performances (one for each of 6 tour groups). I portrayed Ah Quin again standing at the corner of Island and Fourth Avenue and welcomed everyone to Chinatown and told them what happened in 1889 on this very corner. This year Gladys played Ah Quin's wife again and I was able to get James Wen, his wife Laurie and their daughters Charlotte and Janelle to participate. I introduced James, Laurie, and Janelle as a Chinese merchant family. Due to the last minute loss of a man who was to play Ah Wo Sue, a Chinese fisherman, who befriended San Diego's famous dog "Bum," a new role had to be created. I wrote a part for Ah Wo Sue's niece, who was played by fourteen year-old Charlotte. Charlotte has had numerous local acting roles with the San Diego Junior Theater, the Old Globe, the Starlight, the Moonlight Amphitheater, and the Civic Theater. She and Bum, who was portrayed by Suzy, a flat-coat retriever, became new stars of the "Walk Through Time."

On August 13, I gave the regular Saturday presentation and Chinatown tour for ten people. Shortly after the tour the lecture hall had to be set up for the visit by William Wong. This was a very busy day for the Museum and its staff.

A presentation of "In Search of Gold Mountain" for the teachers of the Old Town Program School was scheduled for the 6th of September. Every fourth grade class will be coming to their school in Old Town to learn about California history and they want to be prepared to educate the children on the contributions of the early Chinese immigrants to the building of California.

Recently, I made a survey of all the historic plaques that are on the buildings of San Diego's Asian Pacific Historic District. Some of these have never been put up and others are in need of repair or replacement. In an earlier meeting with Centre City Development Corporation (CCDC), it was mentioned that there might be money to add and repair these plaques. I gave this survey to CCDC at a meeting on August 22 as part of the Collaborative's district improvement program.

For the APHAFIC forum in Balboa Park to commemorate the end of World War II, I prepared a list of some of the San Diego Chinese American veterans and a summary of their war records for Nancy Lo. This event will be on September 10. Unfortunately, I was not there, since I agreed to be a speaker at a Multicultural Festival in Isleton on the Sacramento River Delta on September 10-11. Because the recently restored Grace Quan, a Chinese shrimping junk, sailed up the river from San Francisco to the Delta area, they want to feature the history of the Chinese fishing industry. I already have a presentation on the San Diego Chinese fishing industry, but have been asked to do one on Chinese fishing throughout California as well.

On September 25 at the monthly meeting of the San Diego Friendship Force, I will present a version of the paper that I plan to give on October 8 in San Francisco.

The 2005 Chinese American Studies Conference will be held in San Francisco on October 6-9. The theme is "Branching Out the Banyan Tree, A Changing Chinese America." As you may recall in July of 1999, we hosted the conference here in San Diego at USD. They have accepted my paper "A Snapshot of the Asian Community in 1930 San Diego." A preview of this paper was presented at our Asian Pacific Islander Forum back in May. -ML



Ah Quin and his wife with a peasant family and their dog. (Standing) Laurie Wen, Murray Lee, James Wen, and Janelle Wen. (Seated) Gladys Lee and Charlotte Wen. (In front) Suzy (dog playing Bum).

## FROM THE SOIL: CHINESE HERBAL MEDICINE

Alex Stewart, *Museum Staff*

In *The Yellow Emperor's Classic of Internal Medicine*, the author compares a doctor treating sick people to a thirsty man digging a well by hand or someone making weapons while in the midst of battle. While Western medicine treats the symptoms of a disease, Chinese medicine seeks to bring the body's internal energy into balance. The book is attributed to the legendary Huangti, or Yellow Emperor, who lived from 2697 to 2597 B.C. and is considered the mythical father of Chinese medicine, but modern scholars disagree over the exact date and its true authorship. Regardless, the ancient text establishes core principles of Chinese medicine that are still in use today such as yin and yang, distinct methods of diagnosis, external treatment by acupuncture and moxibustion, and internal treatment with herbal medicines.

The roots of Chinese medicine lie in the Taoist concept of yin and yang, the dual energies that make up the universe. Yang is the sunny side of a hill, masculine, upward movement, exterior and heat. Yin is the shady side of a hill, feminine, stillness, interior and cold. The two are opposites, yet they contain each other and become one another as day gives way to night. When yin and yang are out of balance within the body, illness is a result. The doctor of Chinese medicine makes a diagnosis by feeling the pulse in three places on each wrist, observing a patient's complexion, listening to and smelling a patient's breath and asking questions. He must diagnose the internal (yin) condition by observing the exterior (yang) effects. Acupuncture is applied externally to treat excesses of yang by promoting the flow of yin. Burning herbs near the skin, known as moxibustion, is an external treatment for excess yin. These treatments are applied along the meridians, or channels in the body that carry yin and yang energy. They are often used in conjunction with ingestion of an herbal formula.

Legend has it that Shen Nong, the Chinese founder of agriculture, personally tasted hundreds of different plants to discover their nutritional and medicinal properties. He classified the herbs according to their energy, taste, movement and route along the meridians. Herbs with a cool or cold energy promote yin and those with warm or hot energy increase yang. Pungent tasting herbs disperse and encourage energy flow and sour herbs constrict and obstruct. Sweet herbs slow down and harmonize, while bitter herbs harden and salty herbs soften. Some herbs push downward to treat symptoms that rise, such as hiccups or a cough. Some push upward to treat falling symptoms such as diarrhea or prolapsed organs. Herbs said to float cause outward dispersal, like those that induce perspiration. Herbs that sink direct energy downward, such as those that promote diarrhea. Each herb can only enter and travel along specific meridians, so the route it takes determines which region of the body it can treat. To achieve optimum effect, multiple herbs are usually combined in an herbal formula. Herbal formulas most often fit the model of a monarchist government. A king herb has the strongest effect on the most serious imbalance. A subject herb will address the main problem from a different angle or treat a secondary disorder. An assistant herb can increase the effects of the king, reduce the king or subject's harsh or toxic effects, or supplement the king's effect by acting in opposition. Finally, the servant herb can focus the formula's effects on a specific area or harmonize all of the herbs.

Although some herbs are available in a compact powder form or a time-release



*(Above) The doctor of Chinese medicines makes a diagnosis after taking the patients pulse in three places, on each wrist.*



*(Top) The Museum's own earthenware pot, which was used to steam any mixture of medicinal herbs.*

*(Bottom) The Museum's mortar and pestle, which was used to crush and mix herbs. Both of these items are featured, along with other Chinese herbal medicine tools, in the extension bay window.*

*Continued on page 17*

# SDCHM PHOTO GALLERY



Col. Frank Mason pays tribute to Iris Cheng.



Professor Lester Tenney, who is a WWII veteran and ex-POW, delivered the keynote speech for the event.



Jack Meng pays tribute to WWII heroes, Gen. Hsiao I-Shu and ex-POW Liang Su Yuang. Lilly Cheng translates into English.



Carlos Montoya presents an honorary wreath to WWII servicemen and women victims.

The 60th Anniversary of  
the Ending of WWII  
Presented by the APHAFIC  
and the San Diego Chinese  
Historical Museum  
September 10, 2005



Nancy Lo presents an honorary wreath to WWII civilian victims.



(From Left to Right) Col. Frank Mason, Col. Allan Riker CAF (Commemorative Air Force), Museum Executive Director Alexander Chuang, and Col. Carl H. Silber, Jr. CAF.



(From Left to Right) WW II veterans: Prof. Lester Tenney, Carlos Montoya, Richard Winter, Bill Ching, Col. Frank Mason, and Nancy Lo.



(From Left to Right) Mrs. Liang C. Ku, Daughter of General Hsiao I-Shu and war veterans, John Hom, Jimmy Hom and Miles Hom.



Visitors viewing the WWII exhibits before the program. The Chinese Historical Museum presented "War and Peace: Images of Celebrating the End of WWII, from 1931-1945", among other APHAFIC exhibits.

## AN INTERESTING EXPERIENCE AT THE MUSEUM GARDEN

Agnes Chuang, *Museum Volunteer*

On Thursday, May 26, the museum garden was the site for a formal dinner and medical presentation. The manager from Morton Steakhouse, which is located across the street from the museum, came to Alexander Chuang for permission to have the party hosted in the garden because they were overbooked. Due to the short notice, the museum had no one on duty but Agnes Chuang, who happily volunteered to take on the task.

The garden became a delightful scene for a medical presentation, followed by a fancy candlelight dinner. Tables were set up, each with four candles, as well as a projector and a viewing screen. The sound of the waterfall helped to provide the garden with a soothing and delightful atmosphere, there was also just enough outdoor light for a warm glow. The event turned out so successful that the two-hour dinner party scheduled from 6-8 PM ran until 10 PM when, after the manager of Morton Steakhouse hinted that it was getting too late, Agnes Chuang announced that it was closing time. The museum garden has been the scene of other events such as a wedding reception and a film shooting but never before has the museum experienced such a formal affair. The experience has brought insight into a source of future revenue, which would greatly benefit the museum. -AC

## HOW TO GET THE MOST OUT OF DONATING TO YOUR MUSEUM: SAVE TAXES AND DO A GOOD DEED

Cynthia Tam, *Financial Planner*

In the past year, we've seen the opening of the Dr. Sun Yat-Sen Memorial Extension. It became a reality because of your contributions and the vision of the Board. As much as this is a landmark accomplishment, the time has come to further plan for our future. Our long-term goal is to continue providing our museum's services to our children and community. We all recognize the selfless dedication from Alex and Agnes Chuang over the past ten years. They took our museum from a fledgling operation and transformed it into a landmark destination in San Diego today. One of Alex's gifts was his ability to recruit top talents, like Tom Lee, the treasurer of the museum, who not only takes care of the budget, taxes, and pay roll, but also helped Alex manage the construction of the new wing.

What did we pay the Chuangs and Tom Lee to get these spectacular results? Zero dollars. In fact, the Chuangs made numerous contributions out of their own pocket to fund the museum's collections, public relations and enrich the museum's endowment. Tom not only donated his time and talent, but also made substantial financial contributions to the museum. In the future, when Alex, Tom, and Agnes finally decide to retire, we cannot realistically expect to recruit a professional team without pay. That's the reason we have to raise funds today to provide for continued management and operations. Alex is carrying the responsibilities of both Museum Executive Director and Major Fundraiser. According to salary research, the services we receive from Alex Chuang, Tom Lee, and Agnes Chuang are worth over \$180,000 annually. In order to fund these positions, we need to create a nest egg of \$3.5 million.

As members of the Museum, it is our responsibility to think ahead and ask ourselves what we can do to help achieve this goal. As individuals, we can each look at our own financial situation and decide if our museum is worthy of a long-term commitment. If you agree with me, then we can look at what we can afford to do. Some of us are raising young families with a mortgage. Others are finished with these obligations already and can look forward to retirement.

Ultimately, if we have an interest in our past and enjoy the pleasure of seeing new artistic creations, isn't it our calling to leave a legacy for others? You can make a gift outright if you can afford to do. You can pledge a gift to the museum if you need the income during your lifetime. But you can also replace the gift to your heirs in your strategy. You can also gift the income from an investment but leave the asset to another heir. There are three financial benefits incidental to gifting: 1) Principal contribution is exempt from capital gains taxes. 2) Immediate tax deduction on the fair market value of your gift. 3) Asset protection from future creditors.

*Continued on page 18*

## 1911-1954: Over 40 Difficult Years for China



1911. Qing soldiers execute a rebel in the street at Amoy, whose status as a treaty port explains the presence of the American soldiers in the audience.



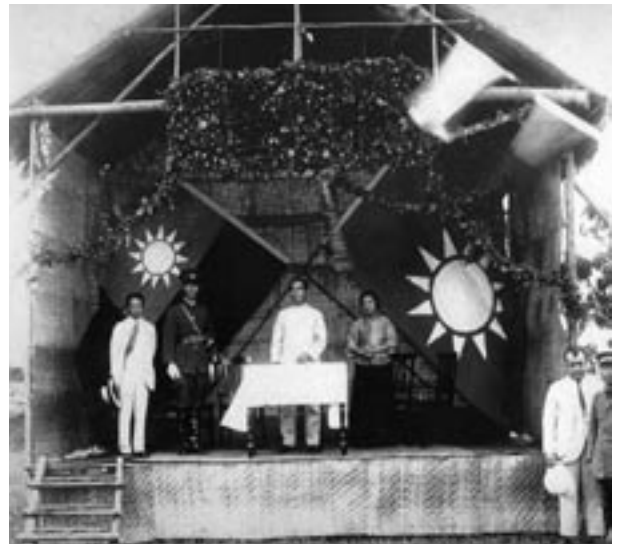
During WW I, Chinese in France, wearing French helmets, unloading artillery charges for propelling large-caliber shells. The Chinese worked as non-combatants in France in 1917-1918. Their jobs included trench digging, burying corpses and wire cutting.



Zhou Enlai, in Geneva in 1954, to look after China's interests in the negotiations to end France's war in Vietnam. Dulles, the American Secretary of State, publicly refused to shake his hand at the conference but Zhou's diplomatic skills won him praise, and helped establish a new image of China.



1916, to the Western Front. Chinese laborers recruited by the British and French, leaving China. Over 100,000 workers traveled to France to help the allied WW I effort.



Leaders of the Guomindang. In a rare photograph, Sun Yat-sen addresses the cadets of the new Whampoa (黄埔) Military Academy in June 1924, under the white star of the Guomindang. He is attended by key members of his party: his wife, Soong Qingling, is to his left and Chiang Kai-shek to his right. Chiang had just been appointed commandant of the Academy. In the white suit, holding the straw hat, is Liao Zhongkai, friend of Sun and Chiang's main rival after Sun's death. Liao was assassinated in 1926. The Academy became Chiang's power base and many of its cadets remained his closest supporters for the next twenty years.

**PHOTOS & TEXT:** All pictures and text from *The Chinese Century: A Photographic History*, Endeavour:1996.

# CHINA'S HISTORY

*THE CHINESE WEDDING Continued from page 15*

to a convenient time or perfect season, the tradition in China was to select a date that was astrologically compatible with the birth dates of the bride and groom.

The most interesting aspect of the traditional Chinese wedding is the sixth etiquette, which involves the wedding preparations and the wedding procession. Before the wedding, the bride and groom participate in rituals that symbolize their initiation into adulthood. These rituals include the "retreating to the cockloft ritual" where the bride lives in a secluded part of the house with her closest friends to mourn the separation from her family. The installation of the bridal bed is an important process in



*This Bride's Dowry Chest, from the late 1800s, is part of the museum's collection. The top part is constructed so it can be carried by a pole between two men during the wedding procession.*



*A Chinese Bride's Hope Chest, a replica of one from the mid-1800s, is also part of the museum's collection. This Hope, or Dowry, Chest was used to carry the bride's clothes and other valuables to the groom's home.*

which the bed is placed in the groom's house by a good luck man or woman, this luck will hopefully bring them many children. The bride and groom also participate in rituals that prepare their appearance for the wedding itself. In the hair dressing ritual, the bride is pampered with a grapefruit-infused bath and has her hair done by a good luck woman in the style of a married woman. The groom's capping ritual occurs when the father of the groom places a cap decorated with cypress leaves on the groom's head while kneeling down on the family altar. This act would pay respect to the tablets of Heaven and Earth, his ancestors, family and relatives.

On the day of the wedding, the procession to retrieve the bride from her house and bring her to the groom's house is marked by loud noises from firecrackers used to chase away the evil spirits that threaten to corrupt the bride on her wedding day. The wedding procession leading to the bride's house is a grand spectacle. Guests gather around to watch the groom, who arrives in a blue and yellow teak sedan chair, leading a child, who symbolizes the bride and groom's future sons. Attendants carry banners while musicians play, and a man dressed as a lion dances. The bridal sedan chair is red and heavily curtained, so that when the bride is seated inside, she can not see bad omens such as a widow or cat.

The groom's arrival at the bride's house is the climax of the event, the groom meeting his bride for the first time. Upon entering the bride's house, the groom is given a difficult time by the bride's friends and sisters, who tease him and bar his entrance if they do not receive bribery in the form of red packets of money. The women sometimes even require the groom to sing and answer questions before he is allowed to take her away (which is more embarrassing than being interrogated by the bride's father in the Western tradition!) Once the women are satisfied, the bride is transported to her chair on the back of the good luck woman. (It is considered bad luck for her to touch the ground until she reaches the groom's house.) A red umbrella, which symbolizes the many descendants she would bring to her groom's family, shields her. Also, rather than show any

joy on her wedding day, the bride cries to show the emotional state of being separated from her family. If she did not cry, she will be shamed and laughed at for her poor upbringing. The tradition makes sense since the bride is leaving her family to live with a man she does not know and her main purpose is to bear his sons.

At the groom's house, the bride is welcomed with firecrackers. She is allowed to step on the red mat placed on the ground, instead of being carried. Unlike the Western custom of the groom carrying the bride across the threshold, the Chinese tradition is for the bride to step over a saddle or lit stove. The Chinese word for saddle and tranquility sound the same and it is believed that the fire will guard against evil. Once inside the groom's house, the couple is led to the family altar where they acknowledge Heaven and Earth and bow to their families and ancestors. The couple then bow to each other and enter the bridal chamber where games are played and the groom is teased by family members, this helps the couple feel a little more comfortable in getting to know one another. Last but not least, there is a wedding banquet with all the family members and guests from both sides, having a good time and enjoying food and wine. -ML



**IN MEMORY OF PAK WONG:****A SMILING GENTLEMAN WITH HUMILITY AND HAPPINESS, STANDING TALL AMONG US**

Alexander Chuang, *Executive Director*

The last time Pak Wong showed up at the museum was for the opening of the Chian-Chiu and Chow Leung-Chen Ying painting exhibit. On one occasion, he was seated and smiling, posed for a number of cameras alongside two of his peers. Pak was 91, and together with Mr. Chow and Mr. Chi Kang, the trio had lived over a combined 280 years- it was a moment worth photographing.

Pak was a welcome presence at the museum, regularly attending events and generously offering support whenever he could. Pak believed strongly in the museum's mission to preserve Chinese and Chinese American history, because it was in every way his own history.

Whether collective or personal, remembering history was very important to Pak. Two years ago at a dinner given by Pak, several friends and I were in attendance; he gave me a copy of an autobiography recording the story of his life called The Life Together of Self-Encouragement. The book told about his early life, his migration to the United States after overcoming many difficulties in Burma and living in Hong Kong, his commitment to Christianity, and his experience raising a family in a new land.

Pak describes how time after time his family survived difficult and dangerous situations, causing him to believe that he was particularly blessed. But while Pak attributed his good life to fortune, it is clear that his privileged situation was not merely the result of chance. Pak was a gracious and appreciative man who made the best of every situation. He never forgot a kind act and always returned kindness with even greater kindness.

Pak Wong's legacy lives on at the San Diego Chinese Historical Museum. Once the owner of a construction company, he undoubtedly influenced his son, Joseph Wong, who with his father's same generosity has kindly volunteered as the architect for both the museum and the museum's extension. Whether in the influence on his children, or the memory of a snapshot, the memory of Pak will stay with us. And as indicated by the hundreds that gathered at his funeral, he will be greatly missed. -AC



*Pak Wong (right), seated with master painters, Chow Chian Chiu (left) and Chi Kang (middle) at the Chow Chian Chiu & Chow Leung exhibit on May 7 of this year.*



*Pak Wong (second from right) with Museum Director Alexander Chuang (far left), and Pak's sons: Frank Wong (second from left), and Joseph Wong (far right) at Pak's 90th birthday party.*

**COVER CALLIGRAPHER:****Zhao Meng-fu 趙孟頫 (1254-1322)**

Originally from Huzhou, in the ZheJiang province of China, Zhao Meng-fu, also known as "Zi Ang," was the best known calligrapher and painter at the time of the Yuan Dynasty. Zhao's wife, Guan Daosheng, and his son, Zhao Yong, were also talented in painting and calligraphy.

During Zhao's time, China was under the rule of the Mongols. The Mongols were great cultural patrons, and as the leader of calligraphy and painting at that time, Zhao received much support and encouragement from the Mongols—especially from Mongol ruler Khubilai Khan. Khubilai Khan gave Zhao a court position making him a high official. A descendent of the Song imperial family, Zhao served the Mongols as an official in the Ministry of War. Khubilai Khan and later Mongol emperors admired Zhao's paintings and continued to promote and reward him, presenting him with the position of President of the Hanlin Academy in 1316, the most prestigious body of scholars in China. Chinese scholars of his own time and of later dynasties denounced Zhao for renouncing his own heritage and serving the Mongols.

# FUNDING & DONOR SUPPORT

## MUSEUM DONATIONS

Penny L. Sitko	\$100.00
Shao-Chi & Lily Lin	\$1,000.00
Wen Tai & Bih Jyu M. Liu	\$50.00
Kung-Shik & Michelle Liu	\$1,000.00
Victor and Dolly Woo	\$1,000.00
Celia Shi-Ching Su	\$1,000.00
Families with Children from China	\$100.00
Alexander & Agnes Chuang	\$1,000.00
Gorman & Delores Fong	\$1,000.00
Peter & Catherine C. Woo	\$1,000.00
Chung Yun Chang & Gloria Ho	\$1,000.00
Jaw Jim & Charlotte S. Hsieh	\$2,000.00
Shu & Kuang-Chung Chien	\$1,000.00
Fah-Seong & Polly Liew	\$1,000.00
Charles W. & Linda Tu	\$1,000.00
Harry & Constance Mow	\$1,000.00
Florence Drumright Trust	\$5,000.00
San Diego Chinese Women's Association	\$500.00
Digital projector	
George S. & Mary S. Chang	\$100.00
In memory of Wang Hsu Chen Ying	
Herbert & Therese M. Liu	\$100.00
In memory of Chow Leung Chen-ying	

## IN MEMORY OF KAI YIP

Mu Yue & Mona Hsiao	\$50.00
George & Mary Chang	\$51.00
Herbert & Therese M. Liu	\$101.00

Fah-Seong & Polly Liew	\$101.00
Gloria S. Chang	\$50.00
Alexander & Agnes Chuang	\$101.00
Robin & Winnie Cheng	\$101.00
Michael M & Beverly J Kloian	\$50.00

**TOTAL** **\$20,555.00**

## BUILDING FUND

Pui Lau	\$3,000.00
Tong Woon Chor	\$3,000.00

## EXHIBIT SALES

Philip C. & Irene O. Lao \$1666.00  
 (Balance for 2 Chow Chian Chiu paintings,  
 total \$5000, 1/3 as quid pro quo donation, \$1666.)

**GRAND TOTAL** **\$28,221.00**

## ARTIFACTS

Annie Chen, Genghis Furniture	Bridal Carriage (late 1800s)
Kevin Stewart	38 Items: Ancient Chinese Pottery dating from the Han to Ching Dynasty
Dr. Stanford S. Penner	Pi Disk, Money God, Hell Painting Brush Washer & Scroll by Ting Kuang-Peng
Kung-Pu & Ning Li	Water Smoking Pipe

## DONATING TO THE MUSEUM *Continued from page 14*

We are familiar with outright gifts. In this issue, we'll look at the second gifting strategy: even though your gift goes to the museum in the future, the IRS gives you two tax breaks now. One is removing all capital gains taxes. The other is an immediate deduction that can help cut your taxes. However, you must set up an irrevocable trust and name qualified charities as beneficiaries. You can change beneficiaries from one to another, but cannot change the beneficiary to another person such as your child. Your tax savings depends on your age, whether or not you reserve lifetime income to your spouse, value of the charitable gift, and expected return on your investment.

Here is an example of a charitable trust which offers income to the donors, passes on the balance to the museum, and still provides an inheritance for heirs: Let's say we have a donor, age 55, who transfers \$1 million in assets to a qualified charitable trust. The donor retains the right to receive an income interest equal to 10% of the assets contributed to the trust during his lifetime. At his death, any assets remaining in the trust pass to charity. Each year during the donor's lifetime, the donor will receive an annual annuity equal to \$100,000 (10% x \$1,000,000). At the donor's death, any assets remaining in the trust pass to the museum. The donor can also specify that a spouse will get income from this trust for a maximum of 20 years. At that time, the balance of the trust assets will pass to the museum. The couple can ensure that the wealth is replaced to the surviving spouse and other heirs. At the passing of the couple, the heirs will receive \$1 million. This strategy can work for someone philanthropically inclined and family oriented. I am volunteering my professional time to help anyone interested in gifting to our museum. To find out more about this process, with no obligations and in total confidence, please set up an appointment with Alex or Michael. -CT

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# MUSEUM UPDATE

## MUSEUM UPDATE

Alexander Chuang, Executive Director

The museum has been busy with events this summer. The weather has been mild and beautiful, making the garden a tranquil attraction for visitors. In fact, several organizations have rented our garden for their gatherings. We were even proud to host a small wedding ceremony and reception in the garden courtyard.

On August 13, William Wong gave a presentation on Oakland's Chinatown in conjunction with his book, *Images of America: Oakland's Chinatown*. The presentation was thoroughly enjoyed by the audience; half had a personal connection to Oakland's Chinatown. The event had a good turn out, and was followed by a pleasant reception in the museum garden.

The museum is also getting ready for the ten-year anniversary celebration in January 2006. It will be a time of reflection: of what has passed and progressed in our little museum over the past ten years. In preparation, the museum is undergoing renovation. The installation of the shelves in the extension is finally finished and ready for storage. The mission side of the museum is receiving the most changes. There will be reconstruction of the roof and repairs to the office ceiling to prevent future leaks. The interior of the museum has also been given a refreshed look by having its walls and cabinets repainted. In order to paint the museum's interior, every object and artifact had to be removed from the walls; every display case was dismantled and removed. The excavation exhibits were especially difficult; we took pictures to insure that the objects would be put back in their proper place. Thanks to our contractor, Strong Army Construction, who sent a crew of professionals, the work was done quickly; they even worked through Saturday and Sunday to expedite our museum schedule. So much work was involved that the museum was closed for six days.

The Museum Supporters Accumulated Donations plaque located in the extension building will be updated and printed in the publication of the museum's ten-year celebration book. Some of you may want to upgrade your donations and now is the best time to do so, especially for those who are close to moving up to the next level. If you would like to find out how much you have donated, call the museum and we can provide information from the treasurer's records.

Other museum news includes the search for a place to host our annual banquet by the event chair, Polly Liew. Also, a board member's retreat was held August 11 for the strategic planning of the museum. We would also like to thank Eleanor Bregman; two of her clients, Ms. Pui Lau and Mr. and Mrs. Tong Woon Chor have donated \$3,000 each to the museum's building fund to update the founders' plaque. We also received a \$5,000 donation from Florence Drumright's trust fund. Ambassador and Mrs. Drumright were our close friends and the museum's strong supporters. For other donations, see page 18. -AC



Museum Staff, Alex Stewart and Agnes Chuang fastidiously dismantle one of the museum's exhibit cases.



The mission side of the museum was completely dismantled for the renovation.

SDCHMM Membership 2005

MEMBERSHIP AND RENEWAL APPLICATION



BECOME A MEMBER

**TO APPLY FOR MEMBERSHIP**

Please return your membership application with cash or check payable to:  
**San Diego Chinese Historical Museum**  
 404 Third Avenue  
 San Diego, CA 92101  
 info@sdchm.org  
 www.sdchm.org  
 ph. 619 338 9888  
 fx. 619 338 9889

**Annual Membership**

Active	\$20
Active Couple	\$30
Senior (60+)	\$10
Senior Couple	\$15
Student	\$10

**Life Membership**

Life	\$200
Life Couple	\$300
Senior Life (60+)	\$150
Senior Life Couple	\$200
Corporate	\$500

*Welcome all of our new and returning members to the San Diego Chinese Historical Society and Museum! We appreciate your support, as well as your prompt renewals of membership. \*\*Members receive quarterly newsletters, invitations and discounted admission to all special events/openings, as well as complimentary general admission to both the SD Chinese Historical Museum and the Dr. Sun Yat-Sen Memorial Extension.\*\**

\*Please fill out form completely and check appropriate boxes\*

- NEW MEMBER
- RENEWAL
- ACTIVE
- SENIOR (60+)
- STUDENT
- ACTIVE COUPLE
- SENIOR COUPLE
- LIFE
- SENIOR LIFE (60+)
- CORPORATE
- LIFE COUPLE
- SENIOR LIFE COUPLE

NAME..... SPOUSE.....

CHINESE NAME..... SPOUSE'S CHINESE NAME.....

ADDRESS.....

CITY..... STATE..... ZIP CODE.....

E-MAIL.....

HOME PHONE..... WORK PHONE.....

OCCUPATION..... COMPANY/SCHOOL.....

SD Chinese Mission Building  
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San Diego, CA 92101  
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www.sdchm.org info@sdchm.org  
**NEW** Dr. Sun Yat-Sen Memorial Extension  
328 J Street  
San Diego, CA 92101  
Ph. 619 595 1506

**FALL 2005**  
October through December 2005

The mission of SDCHSM is to collect, preserve and share the Chinese American experience and Chinese history, culture and art to educate the community and its visitors.

## Ming

- ming : to sound;  
the cry of a bird



Written by  
**Zhao Meng-Fu 趙孟頫**  
(1254-1322)

During the Yuan Dynasty  
1279-1368

鳴謝

To express thanks

鳴冤

To cry out for redress

一鳴驚人

To make one sound or one  
move which would surprise  
everyone

鳴礮示敬

To fire a salute

## MUSEUM HOURS

**Tuesday-Saturday**

10:30am-4:00pm

**Sunday** 12pm-4pm

**Closed Mondays**

**Admission \$2. Members Free.**

**Group tours** are available upon request. Please share this information with your local school or organization.

## OAKLAND'S CHINATOWN: A FATEFUL CONNECTION TO SAN DIEGO'S CHINESE AMERICAN COMMUNITY

Amanda Wilson, *Museum Staff*

On the afternoon of Saturday, August 13, the San Diego Chinese Historical Museum hosted author William Wong for a presentation based on his most recent book, Images of America: Oakland's Chinatown. Having deep familial roots in Chinatown, I personally looked forward to this event a great deal. His book, in fact, even features several photographs of my relatives, both distant and intermediate, and locations where my grandparents and mother had worked and played. However, as the events of that Saturday progressed, it became increasingly apparent to me that the subject of William Wong's writing also shared a strong, almost fateful connection to many individuals in San Diego's Chinese American community.



William Wong (seated) and Amanda Wilson share stories and reminisce over photographs featured in Wong's book, Images of America: Oakland's Chinatown.

That Saturday started off with an air of serendipity at the museum. Among the first guests to visit the museum that day was a ninety year-old grandmother, accompanied by her son and his family. I struck up a casual conversation with this woman and she revealed that she had been born in Oakland's Chinatown, my first coincidence of the day. I also gathered from this woman that she and her son's family had decided to visit the SDCHM for the first time that day, on a whim; they weren't aware of the presentation to be held later that afternoon.

When William Wong and his family arrived at the museum shortly before the start of his presentation, he candidly asked me what kind of crowd I thought we should expect. I answered him with skepticism, unsure of how many folks in San Diego would be drawn to a presentation about a community located 500 miles away. From the numerous conversations that I had struck up with museum patrons over the few months that I served as a docent, I had the strong impression that Oakland's Chinatown is little known outside of the Bay Area. "That's alright," he replied, explaining

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