



Southeastern U.S. Ohara Chapter

Newsletter Summer 2018

Thank you for the confidence you have placed in me by electing me as your new Chapter President. I thought I'd share a little about myself.

My Ohara journey began in 1993, when as an Air Force Nurse Midwife, I was stationed near Tokyo. An Ohara Instructor came to the base weekly and gave lessons and I fell in love with this traditional art form. I earned my first 2 certificates before being transferred. Most of my Ikebana studies were on hold for the next 15 years until I retired from the Air Force. I have been a member of the Miami Valley Chapter and Ikebana International #33 in Dayton since 2009 and have served in various officer positions. In addition to Ikebana, I volunteer weekly for several local charitable organizations and have my own Stampin' Up! business. I have been teaching both Ikebana and card making for the past 5 years. I'm married and have 3 lovely daughters and a grandson.

I hope you can join us for the Autumn Seminar. Our instructor, Jose Salcedo has some great lessons planned. Space is still available but please RSVP quickly so that we can solidify our orders for plant materials and food.

Beth Bowers-Klaine

Members in the News



Diane Harker

In May, Diane Harker gave a demonstration to the Ikebana International Asheville Chapter Number 74. Her theme was "Spring Showers Bring May Flowers."

Seminars for 2019

Summer Seminar

July 25, 26, 28, 2019

Instructor to be announced

Autumn Seminar

September 26, 27, 28, 2019

Instructor to be announced

**New Board Of Directors
2018 - 2019**

**President: Beth Bowers-Klaine
Vice President: Jennie Johnson
Secretary: Susan Thomas
Treasurer: Susan Mitchell**

Seminar News

Dear Southeastern Ohara Members,

Marcia and I are celebrating having another SEO seminar under our belts but don't yet feel like old pros! We were even more aware this year of how dependent we are on all of you to help when and where you are needed and for offering advice and sometimes solace when things don't go according to plan.

We had mostly better luck with our flower order this seminar with only Dracaena that was too short to be used anywhere and Flax not long enough for Hanamai. But, Nishi Sensei solved the latter problem in a flash by substituting Calla Lilies for the Flax in Hanamai and switching the Hana-kanade lesson to the last day.

Kay Storck as interpreter heightened our appreciation of the finer points of Nishi Sensei's lessons. Thank you, Kay, for your wonderful competence and good humor – you made a huge difference!

We were once again blessed by the presence of Grand Master Betty Taylor as our honored guest. Jane Newman drove Betty back and forth and Marcia was blessed with having Betty as her roommate. Betty was up at 6:00 in the morning for the drive back home and was the first contributor to the "re-hash" group that met in the lobby of the Highland Inn Lodge Sunday morning. Marcia and I were bolstered by compliments and helpful hints about what worked and what didn't. Thank you all.

Many thanks to all of you who came on Wednesday to help: new member Marjorie DaVanzo, Diane Harker and husband Russ, Jennie Johnson, Karen La-Fleur Stewart, Beth Klaine, Kay Storck and Jane Newman.

And to Dori – you are the best. Dori came early on Wednesday morning and was back again on Saturday afternoon to help us make our storage runs.

Hope to see you at the Autumn 2018 Seminar September 27th, 28th, and 29th!

Marcia Wright and Julia VanHuss, Summer 2018 Seminar Co-Chairs

Summer 2018: Seminar Akihiro Nishi, Sensei



Tateru-katachi
Hana-isho- Basic
Rising Form - Low Bowl

Lesson #1
Tateru-katachi
Hana-isho-Basic -
Rising Form - Low Bowl

The Dracaena “Milky Way” came in too short, but the floral company supplemented with longer Variegated Aspidistra leaves. Nishi Sensei stressed taking care that the variegation pattern on the Aspidistra leaves matched and that the leaves be trimmed to reflect the natural shape of the leaf rather than being cut straight across the bottom. He also demonstrated rolling the leaves tightly at the top in order to give them movement and interest. We were asked to choose between Gerbera Daisies or Lisianthus as the object, and both basic

and variation styles were allowed. Sensei demonstrated the variation style using Lisianthus, Gerbera Daisies and Variegated Aspidistra.

Lesson #2
Hanamai

The Flax came in too short to be used for Hanamai, so Sensei suggested using the Calla Lilies ordered for Hana-kanade instead and switching the order of the two lessons. The stems of Hanamai are not allowed to cross and should “dance” in harmony. The focal point of the arrangement is kept high at the center of an imaginary circle. The Elaeagnus and Sunflower were stripped of their leaves up to the focal point. The straightest stem was placed first, then all 3 stems were pulled together by the nearly touching tension of the Sunflower and Calla Lily. Sensei provided additional examples using two stems in a single container, and another using two separate containers.



Hanamai

Lesson #3
Chokuritsu-kei
Heika Style - Upright

Sensei stressed the importance of technique in arranging Heika Style Upright. Rather than wire and a crosspiece, he used thin skewers and green tape to extend stems and anchor them in place. As Sensei built an arrangement of Orange Gladiolus and Yellow Roses, he continually stressed placing each stem to the left across the subject stem. This anchored the stems and kept the mouth of the vase neat. He tripled the length of a Gladiolus leaf using a skewer, tape and a discarded stem, then inserted it to the left of the subject.

Sensei felt two materials were all that was needed to complete the arrangement but added Gypsophila to demonstrate the technique. Sensei then turned the arrangement to the side to show that the stems were spread out in the shape of a half-opened fan with no stems side by side. Sensei called for more water to fill the mouth of the container to the brim which heightened appreciation for the arrangement's limited use of container space.



Chokuritsu-kei
Heika Style - Upright

Lesson #4
Moribana - Color Scheme – Traditional-
***Tamashida* (Sword Fern)**

Nishi Sensei asked that everyone be given 14 Sword Fern Leaves so each would have an extra stem to cut up and use to stuff the centers of shippos or lay flat on kenzans so that stems cut into sharp points could be inserted into them. Stems were measured, sorted as to straight or flowing left or right and all were cut to the same length. Three Pink Carnations formed the intermediary group and either Daisies or Lisianthus were used as the object.



Moribana - Color Scheme - Traditional - *Tamashida* (Sword Fern)

**Lesson #5
Bunjin – Heika**

Using four dramatic materials, one of dried wood and three seasonal, Sensei created a spectacular but unstudied Bunjin arrangement. He described Bunjin as having a distinct feeling that characterizes the subdued tastes and interests of highly educated intellectuals of China's Literati political class. Reserved and subdued, the Chinese Literati were not interested in acquiring material things but preferred living simply and pursuing art as a hobby rather than as a profession.

In his introduction to Bunjin technique, Sensei pointed out that there is always one customary branch that is not used and always one branch that flows to the back. The unused branch is usually the secondary as it tends to hide the backward flowing branch: in our photo, the lichen branch to the back is clearly visible.



Bunjin - Keika

Nishi Sensei said to think of the container as the scholar's house and the various materials as representative of the people living there. He referred to a tall Lichen branch as the old man of the house, the lowest Viburnum branch as the old woman, the Phoenix Palms as the young man of the house reaching out to welcome guests and the Pink Oriental Lily as his wife. Nishi Sensei said it was more appropriate for the wife to appear as demure, looking away shyly or even arranged with her back to the approaching guests. As with the Heika, he filled the vase to the brim so that the water could be seen and enjoyed.

Lesson #6 Hana-kanade

The arrangement on the left is the usual style for Hana-kanade while the right-hand arrangement is a modified design introduced to us by Nishi Sensei at the Autumn 2017 Seminar. Sensei said stems should be placed in a manner that enhances their beauty without regard to the usual positions for subject, secondary and object. Then, stems must not go beyond prescribed boundaries: the subject tip is the highest point and nearest the center, the secondary tip extends almost to the rim of the container, and the shorter object tip extends the furthest but remains within the container's outer rim.



Hana-kanade

Upcoming Events & Programs

2018

SEPTEMBER 2018

September 27,28 & 29, 2018
Southeastern U. S. Ohara Chapter
Autumn Seminar
Highland, NC
Instructor: Jose Salcedo, First Degree Master

OCTOBER 2018

October 13, 14, 2018
Carolina Bonsai Expo
N C Arboretum Asheville, NC
www.ncarboretum.org

October 25 & 26
Wilmington I.I. Chapter
Two Day Workshop
New Hanover Country Arboretum
9:30 AM
Contact: Beverly Maurer
bevwillm@gmail.com

2019

JULY 2019

July 25, 26, 27 2019
Southeastern U. S. Ohara Chapter
Summer Seminar
Highland, NC
Instructor: To be announced

SEPTEMBER 2019

September 26, 27, 28. 2019
Southeastern U. S. Ohara Chapter
Autumn Seminar
Highland, NC
Instructor: To be announced

Directory of Ohara Teachers

Louise Bennett
Dayton, Ohio
937-439-9123
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Teaching, Demonstrations and Seminars

Beth Bowers-Klaine
Batavia, Ohio (Cincinnati)
513-377-2413
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Alice Buch
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703-524-4055
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Demonstrations and Teaching

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Teaching

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Teaching, Workshops,
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Corrections, Additions and Notifications of Events

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Lagniappe: A little something EXTRA

