



Southeastern U. S. Ohara Chapter

Newsletter Autumn 2021

Autumn greetings friends,

We've just come off a very successful Autumn Seminar after being shut down for 2 years. It was wonderful to have First Degree Master Jose Salcedo get us back into the swing of things with his approachable style of teaching. For some attendees, it was their first ikebana practice since 2019. We welcomed 5 first time attendees and had all 20 seminar seats filled. I want to send a special high five to my seminar co-chair Karen LaFleur Stewart, despite all the uncertainty, we prevailed!

The Autumn Seminar was dedicated to the memory of Grand Master Betty Taylor. An extra seminar day was added. Materials were chosen with her favorites in mind and several of her containers were used by participants. The Chapter Dinner was held Saturday evening. It was a more informal BBQ meal followed by members sharing memories and funny stories of Betty.

No seminar goes off without a few glitches but we persevered thanks to the willingness of everyone including several ikebana husbands to pitch in. It seemed like we had a black cloud over us on Wednesday starting with a balky lock on our storage unit, a flood in the Community Center's kitchen and a very late delivery of our floral materials. Fortunately, all the subsequent issues seemed minor after that. On the plus side, the Community Center has new LED lighting which eliminated the need for most auxiliary lighting. With the addition of the new flooring and painting in 2019, it has become a much better learning environment. We

had the largest Ginza sale in memory ably run by Susan Thorpe. Thanks to the generous donations by some retired members, we netted over \$1200.

In late October, we held a Zoom session with First Degree Master Stephen Coler. Thanks to Zoom, he appeared live from Japan. All five spectacular arrangements used a type of chrysanthemum from tiny spray mums to large ping pong mums. The branches of persimmon were amazing. He posted photos on his social media outlets and included a plug for our chapter. His webpage is <https://www.stephencoler.com>

We will be hosting Sub Grand Master Satsuki Palter during a Zoom session on Saturday December 4, 2021. She will do some holiday arrangements for us. This will be the fourth Zoom demonstration for 2021. Previous Zoom sessions this year featured Sibbie Wilson and Jose Salcedo. Feedback from the chapter meeting was an overwhelming yes to continue these in 2022.

A topic at the Chapter meeting was the Martha Neese Garden. We opened the floor for discussion about funding the garden and its maintenance. This memorial garden has been funded by donations. More information on the history of the garden is included in this newsletter.

Ohara Headquarters released a series of 3 video demonstrations on Rabbit Ear Iris arrangements this year. I just finished watching the autumn and late autumn demonstrations by the Headmaster Hiroki Ohara and Professor Kanamori and highly recommend purchasing a ticket for future demonstrations. A Holiday video is planned for December. I will send you the link to purchase a ticket when they send it out.

As winter and the holiday season approaches, I hope you will be surrounded by family and friends. I look forward to seeing you online Saturday, December 4, 2021.

In the meantime, create a holiday ikebana arrangement for your table.

Beth Bowers-Klaine

Beth Bowers-Klaine



Karen LaFleur-Stewart, Jose Salcedo, Beth Bowers-Klaine

MEMBERS IN THE NEWS

Chapter President

Certificates Awarded to Members:



Beth Bowers-Klaine
Second Term Master

Sibbie Wilson was presented her First Degree Master certificate in May 2021.

Beth Bowers-Klaine was presented with her Second Term Master certificate in May 2021



Sibbie Wilson First Degree Master

IN MEMORY



Ginny Matthews, a beloved member of SE Ohara passed away on April 24, 2021. She was a student of Pat Rourke for many years and studied for a period with Sibbie Wilson.

Helen Pruitt a longtime member and student of Betty Taylor passed away in March 2020. She will be remembered for her great sense of humor, charm and grace. She was a superb hostess and a talented arranger.



Demonstrations



Form Low Bowl and the afternoon lesson was Hana-isho Basic Inclining Form Low Bowl.

Sibbie Willson presented an Ohara demonstration at the Ikebana International Asheville Chapter #74 annual luncheon, on October 12, 2021. Her presentation entitled "Autumn Escapade" which highlighted the essence of the season included five arrangements. Her assistant for the demonstration was Susan Thorpe.

Her students: Susan Thorpe, Karen LaFleur Stewart and Marcia Wright created the table arrangements for the luncheon. The following day she taught two workshops for the chapter. The morning lesson was Hana-isho Basic Rising



Sibbie Willson & Susan Thorpe

Three members presented an Ohara Demonstration at the Ikebana International Chapter #49, Charlotte, North Carolina meeting on November 04, 2021.

Helping in the presentation were Susan Mitchell, Julia VanHuss and Marcia Wright. They were honored that their first sensei, Pat Rourke attended.



Back Row: Susan Mitchell, Marcia Wright & Julia VanHuss
Front Row: Pat Rourke

SEMINAR NEWS

Autumn Seminar 2021

The Betty Taylor Memorial Autumn Seminar was held September 23-26, 2021 in the Community Building, Highlands NC. Our sensei for the autumn seminar was Jose Salcedo, First Degree Master. The rain which preceded the seminar gave way to sunny skies and fall-like temperatures. With everyone vaccinated against COVID-19, we voted on the first day to wear masks when we were close to others, such as during the lecture/demonstration part of each lesson, afterwards it was mask optional.

Lesson 1: Hana Isho Basic-Inclining Form- Low Bowl

We started with a Basic Hana Isho lesson using Aspidistra, Roses and Explosion Grass. Jose discussed the characteristics of Aspidistra, how to measure and its asymmetric form. He showed how to manipulate the leaves to achieve curves and how to make the leaf narrower as needed. We were encouraged to place the subject leaf anywhere along the 270° arc not simply at 90° to the right or left. The largest rose was selected as the object and was placed in front, 20° to the left or right of center. A tall rose filler was



Hana Isho Basic Inclining Form Low Bowl

positioned looking towards the sun. Explosion grass was used to blend the materials. A leaf of Aspidistra is placed low to soften the rim of the container. The entire arrangement should draw the eye towards the subject. Materials should not be placed in a straight line. The eye should travel up and down across the arrangement.

Lesson 2: Hana Isho Advanced- One Row Form

The second lesson was One Row form using Kangaroo Paws, Peach colored Gerberas, Hypericum, Leatherleaf fern and Giant Liriope (Lily grass). Sensei began by emphasizing the proper placement of kenzans. The depth within the container should be staggered forward and back and the center subject kenzan should be placed slightly off center towards the

secondary or object kenzan. The 3 principal stems form a scalene triangle even in a narrow container. In this arrangement, the subject is always in the center. The secondary and object groups can be on either side. Material for the 3 principal stems



Hana Isho Advanced One Row Form

can be the same or same material for subject and secondary, or same material for subject and object. Do not use like material for secondary and object and different material for the subject. The latest revision of the curriculum changed the area allowed for materials to extend up to 1/3 the length of the subject to each side. The length of the subject is free. The length of the secondary and object are based on the subject. Use green materials to form the base of the arrangement. The angles of the principal stems should flow in various directions but never all to the same direction. Vary the colors up and down throughout the arrangement. Don't overdo the filler as you don't want it to compete with your principal stems. Giant Liriope was used like waves across the arrangement to add depth. When using Gerberas, remember to angle them so they aren't flat facing the viewer.

Lesson 3: Heika, Slanting Style

We began day 3 with a focus on tall vase arrangements. The first lesson on Friday was Heika. Materials were Bittersweet, Asiatic



Heika Slanting Style

Lily and Leatherleaf fern. He advised filling your vase with water because it will help your mechanics stay in place.

Since we were using Bittersweet as our branch material, Jose reviewed the differences between slanting and cascading styles of Heika. The subject branch for slanting is 70' down, for cascading it is 130' down. He demonstrated how to bend branches using the palms of your hands and not your thumbs to avoid breaking the

branch. Avoid knots in the branches as they will be more likely to break when manipulated. The cross piece for the subject was demonstrated. He advised using two hands when inserting materials. Insert the secondary under the subject branch. The tall branch filler leans forward more in slanting style. For cascading style, the tall branch filler is more upright. Techniques were demonstrated for positioning the other branches using stays. When complete, all the materials above the rim of the container should have a tight base and appear to originate from the left front quadrant. As you choose your branches, the subject will be an older branch, sturdier. The tall branch filler is thinner with fewer leaves. This is the branch that would eventually take the place of the subject in nature. Don't choose one with a flimsy stem as it will be more difficult to use. The fourth insertion is the object, normally ½ of the subject but in this case cut shorter due to the large size of the lily. Use a green material as filler when branches don't have leaves. Place near the subject and secondary always at an angle and never flat towards the viewer.

Lesson 4: Bunjin-Heika style

The fourth lesson was Bunjin. Materials were branches brought by the participants, Roses or Lilies, and Miscanthus. Miscanthus was chosen to mimic a giant reed. Bunjin materials should be Chinese in style with strong characteristics. Each material has equal importance in the arrangement and when used together, the unique characteristics of color and shape are emphasized. The arranger's focus should be on how the materials interact as you insert them, avoid a pre-planned arrangement. No more than 3 materials are used. Jose was given lichen-covered apple branches. He used a container originally purchased by Betty

Taylor. He advised when using stems of lily to visualize where the buds will be when they open as you place them into the container. We learned that the traditional Chinese rose opens with a single layer of petals, not like the hybrid roses commonly available in the US.



Bunjin-Heika

Lesson 5: Rimpa

Jose began this lesson with some history of the Rimpa school of painters. Rimpa can be seen as a Rococo period of Japanese art. It emphasizes the decorative beauty of nature; flowers are fully open and mainly front facing. Rimpa in the Ohara school are a composition of materials, not an arrangement with set rules. The fan shape originated from painting by Sotatsu. The circle form was introduced by Korin Ogata. Korin's family was in the kimono design business. When you examine kimonos, flowers are front facing as in the screen paintings. Flowers are exaggerated, most stems and leaves are not seen in these paintings.

Rimpa arrangements are usually seasonal and can incorporate materials from the season just ending. You can use one large long container or multiple containers. The placement of multiple containers is changing and can be placed with zero to slight



Rimpa

overlap of containers. If you use fan-shaped containers, you must arrange in the fan style. If rectangular containers, you can arrange in either the fan or circular styles. Place kenzans similar to those in One Row form. Flowers are grouped but not connected. There is very little blending of the main materials. Branch material is used to connect the groupings. Zig zag the filler materials throughout the arrangement. Our materials were Celosia (Coxscomb) in 2 colors, Solidago, Aster, Spray Chrysanthemum, Cotinus (Smoke Bush) and Giant Liriope. If doing a circular style, make the 3 principal groups first. If doing a fan shape, establish the height first. Sensai used Solidago as a connector. It mimics the gold leaf seen in some screen paintings. Since Solidago is similar in appearance to Patrinia, it could be used as a grouping. The Giant Liriope was inserted in a wave pattern to add movement and is always placed lower than the main groupings. Cover some parts of the container's rim.

Lesson 6: Moribana-Color Scheme-Color Method- Water Reflecting Style

Our sixth lesson began on Sunday morning. Our materials were Bear Huckleberry (Buckberry), Roses and Solidago. Jose explained the two ways to arrange with 3 materials using the Color Scheme-Color Method. The first option is that each material has its own specific placement in the arrangement. The second option is to arrange with two principal materials with an auxiliary material. Since we arranged using option one at the 2019 seminar, Jose led us in the second option. He diagrammed the placement of the subject using a round container and using an oval or rectangular container. The subject must cross over the center of the container and come forward 45' in the round. The angle will be longer in the oval or rectangular container but still must cross over the center of the container. Make sure that the object is the furthest to the outside of all placements. Select a tall branch filler with a curve that flows away and then back towards the subject. He emphasized avoiding a straight line between the subject, secondary and tall

angle will be longer in the oval or rectangular container but still must cross over the center of the container. Make sure that the object is the furthest to the outside of all placements. Select a tall branch filler with a curve that flows

away and then back towards the subject. He emphasized avoiding a straight line between the subject, secondary and tall



Moribana-Color Scheme- Color Method- Water Reflecting Style

branch filler. Place the auxiliary material to create a sense of depth and interest using an uneven distribution. If using bare branches, the auxiliary materials add volume. Seasonality is reflected in the amount of materials vs water. In colder weather, show less water. In summer, show more water.

Lesson 7: Free Expression

Our final lesson of the Autumn Seminar was Free Expression. Jose led a discussion about Free Expression vs Sculptural and referred us to the Headmaster's lesson on Sculptural at the NAOTA conference in Victoria. Free Expression has two types. One is maximizing the beauty of the material in its natural form, emphasizing its character and nature. The other is to transform the material into something else, to express a thought or idea. The container can be used to emphasize a characteristic such as roundness. Think about using the inside and outside of the container in the arrangement. Water is not needed. Remember less is more. We were each given some Curly Willow and Galax leaves. Other materials leftover from previous lessons were made available.

A special thank you goes to all the participants who jumped in to assist with the daily tasks with alacrity and smiles. Our Helping Hands leaders, Fay Charlesworth, Alice Buch, Elizabeth Clark and Marcia Wright were invaluable. Elizabeth and Marcia led a team of Yuko, Ellina, and Marianne who cut Buckberry that was perfect for our lesson. Finally, thank you to my co-chair Karen LaFleur Stewart. Your knowledge of plant materials, meticulous planning, and eye to detail resulted in a fabulous seminar that didn't feel like we had two years of rust to shake off. Jose sent

me a note after the seminar saying that we are still the “gold standard” of seminars in his eyes.

Beth Bowers-Klaine

Autumn Seminar Co-Chair

SAVE THE DATES

SUMMER SEMINAR

JUNE 9, 10, 11, 2022

Highlands, North Carolina

Instructor: Akihiro Nishi, Associate Professor of COP

AUTUMN SEMINAR

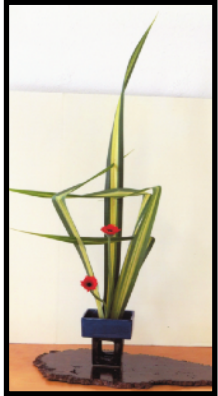
SEPTEMBER 22, 23, 24, 2022

Highlands, North Carolina

Instructor: Jose Salcedo, First Degree Master

ZOOM ZOOM

Spring 2021 - **Sibbie Wilson, First Degree Master**



Summer 2021 - **Jose Salcedo, First Degree Master**



Autumn 2021 - **Stephen Coler, First Degree Master**



Directory of Ohara Teachers in Our Area

Louise Bennett
Dayton, Ohio
937-439-9123
ronloubnt@gmail.com
Teaching, Demonstrations and Seminars

Beth Bowers-Klaine
Batavia, Ohio (Cincinnati)
513-377-2413
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Teaching and Demonstrations

Sushila Mathew
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Sushilamathew70@gmail.com
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910-256-4046
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Ohara Reference Page

Corrections, Additions and Notifications of Events

Please submit to Elizabeth Clark,
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Or mail to:
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Ohara Chapters in Our Area

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Lynne Hamilton

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Sushila Mathew

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Washington DC Area Chapter

Victoria Melzer

victoriaelisem@gmail.com

Martha Neese Garden



Martha P. Neese Memorial Garden dedication was July 21, 1997 since that time our chapter has been active in supporting the garden located in the town of Highland, North Carolina. During our Autumn Seminar 2021 several members made a visit to the garden and were please to see how much the garden has developed and grown. Below are a few then and now photos of the garden dedicated to Martha Neese.



Lagniappe: A little something EXTRA



IT TAKES A VILLAGE TO RUN A SUCCESSFUL SEMINAR...



....AND A VERY TALENTED AND VERSATILE SENSEI. HE TELLS US, HE DOES WINDOWS TOO!!

A BIG THANK YOU TO JOSE SALCEDO FOR SHARING HIS SMILE AND TALENT.

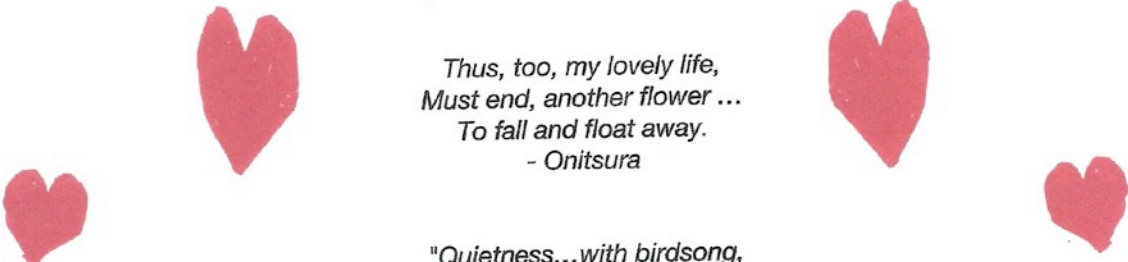






Final Lesson From Grand Master Betty Fuller Taylor

These poems were chosen by Betty for her memorial services



*Thus, too, my lovely life,
Must end, another flower ...
To fall and float away.
- Onitsura*

*"Quietness...with birdsong,
the ever changing mountain moods rocking...
meditating stone lantern, flowers,
teaching my Highlands karma."
- Betty Taylor*

Comes the Dawn

After awhile you learn the subtle difference
Between holding a hand and chaining a soul,
And you learn that love doesn't mean security.
And you begin to learn that kisses aren't contracts
And presents aren't promises
And you begin to accept your defeats
With your head up and your eyes open,
With the grace of a woman, not the grief of a child.
And you learn to build all your roads on today
Because tomorrow's ground is too uncertain.
And futures have a way of falling down in mid-flight.

After a while you learn
That even sunshine burns if you get too much.
So you plant your own garden and
decorate your own soul, instead of waiting
for someone to bring you flowers.
And you learn that you really can endure...
That you really are strong.
And you really do have worth.
And you learn and learn
With every goodbye you learn.

Author - Veroncia A. Shoffstall



Luncheon following inurnment
419 West
3865 Electric Rd
Roanoke, VA 24018
540-776-0419
419-West.com

UPCOMING EVENTS & PROGRAMS

JANUARY 2022

January 19, 2022

Jose Salcedo, First Degree Master
Ohara School of Ikebana
Demonstration & Luncheon
Ikebana International St. Petersburg Chapter
#65
St. Petersburg Garden Club
St. Petersburg, FL
ikebanastpetersburg.com

January 20, 2022

Jose Salcedo, First Degree Master
Ohara School of Ikebana
Morning and Afternoon Workshop
St. Petersburg Garden Club
St. Petersburg, FL
www.ikebanastpetersburg.com

FEBRUARY 2022

February 18-19, 2022

Jose Salcedo, First Degree Master
Ohara School of Ikebana
Morning and Afternoon Workshops on each day
Ikebana International Wilmington, NC Chapter
212
Wilmington, NC
www.ikebanawilmington.com

MARCH 2022

March 10, 2022

Rekha Reddy, First Master, Ohara
Demonstration 11 AM (open to all)
Workshop 1:30 to 3:30 (workshop fee \$40.00)
Ikebana International of Richmond
Lewis Ginter Botanical Garden
1800 Lakeside Ave
Richmond, VA
Evelyn Klumb
Mamaklumb514@aol.com

March 22, 2022

Sibbie Wilson, First Degree Master
Demonstration
10:30 am
Ikebana International Asheville Chapter #74
Folk Art Center Blue Ridge Parkway
Asheville, NC

APRIL 2022

April 18, 2022

Susan Thorpe, Third Term Master
Demonstration
10:00 am
Ikebana International St. Petersburg Chapter
#65
St. Petersburg Garden Club
St. Petersburg, FL
www.ikebanastpetersburg.com

JUNE 2022

June 9, 10, 11, 2022

Southeastern U.S. Ohara Chapter
Summer Seminar
Highlands, N.C.
Instructor: Akihiro Nishi, Associate Professor

JULY 2022

July 26, 2022

Susan Thorpe, Third Term Master
Demonstration and Workshop
<https://www.ikebana.com> Asheville
Chapter #74
Folk Art Center Blue Ridge Parkway
Asheville, NC
<http://www.ikebanaasheville.org>

SEPTEMBER 2022

September 22, 23, 24 2022

Southeastern U.S. Ohara Chapter
Autumn Seminar
Highlands, N.C.
Instructor: Jose Salcedo, First Degree Master

