



Southeastern U. S. Ohara Chapter

Newsletter Summer 2022

Dear SEO Members,

I am very pleased and proud to represent the Southeastern U. S. Ohara Chapter as your President 2022-2024. Thank you for the confidence you have placed in me.

Covid has set us back, but the future looks bright ahead. With your help we can continue to fulfill our mission of holding successful seminars to further the art of ikebana and the Ohara School.

I am grateful to our outgoing President, Beth-Bowers Klaine. She has been working to engage instructors for upcoming seminars and arranged for Jose Salcedo to return as our Autumn 2022 Seminar Instructor. She has also approached potential instructors for future seminars, and has laid groundwork with other chapters to bring Professor Nishi back from Japan in 2024. Thank you, Beth, for all you have done for us as SEO President.

Post-summer 2022, we can add Sub Grand Master Hiroko Matsuyama to the list of extraordinarily talented instructors that have taught at Highlands. We have branched out by adding to the number of lessons we offer in summer, and perhaps we can discover more innovations to add to the attractions of venue and quality that are unique to our Chapter.

There are always many details that need attention, but I know I can count on you not only for hours of hard work but also guidance on what is best for our Chapter. We have much to do in continuing to enjoy ikebana as a group dedicated to the Ohara School and its teachings. But, along with the doing comes the joy of sharing and learning, and I look forward to working with each of you in the months to come.

Julia VanHuss
SEO President 2022-2024

AUTUMN SEMINAR

SEPTEMBER 22, 23, 24, 2022

Highlands, North Carolina

Instructor: Jose Salcedo, First Degree Master

IN MEMORY

Patricia Rourke 1931- 2022

Pat Rourke was a wonderful conversationalist and made everyone feel welcome and entertained. When she arrived in Charlotte, NC she became the president of Ikebana International # 49 for several terms. Pat co-chaired the spring show Ikebana garden display for over 20 years. There are photos of her many beautiful arrangements.

It was always fun to share time with Pat at Southeastern Ohara seminars. Pat's greatest gift was as an Ohara teacher. Pat will be missed as her students carry on her legacy and influence.

Marcia Wright

In lieu of flowers, memorial contributions may be made to:
Ikebana International Chapter #49 Please email:
ikebanacharlotte@gmail.com



MEMBERS IN THE NEWS

NOATA 2022 Board of Directors now have two members from our chapter.
Alice Buch, Vice President East Coast
Beth Bowers-Klaine, Treasurer

Welcome to our New Members in SE Ohara Chapter

Sue DeGrandis, Sarasota, Florida

Takako Feygin, Waxhaw, North Carolina



Our new president, Julia VanHuss
presents our
Past President
Beth Bowers-Klaine with
Official recognition and appreciation of her
Service to our chapter 2018- 2022

Beth Bowers-Klaine participated in the Cincinnati Art Museum's Art in Bloom show this past May. She also presented a demonstration about Ikebana to promote the event at the Museum



Yuko Wain displayed an arrangement for a week at the Japan Information & Culture Center in Washington, DC in March 2022



Ellen Weston created the Yosooi on the left for the Miami Chapter February 2022
The slanting style Heika in the above photo was submitted to the Manilla 55th Anniversary Virtual Exhibition, March 2022. The container is vintage 1980's.
Ellen has seen photos of Grand Master Tomita using the vase in demonstrations



***Ikebana International Washington DC Chapter* had their annual exhibition June 17-26, 2022 at the National Arboretum. SE Ohara members Ellina Sorokina and Yuko Wain each exhibited two arrangements.**



Yuko Wain, Heika Free Style



Ellina Sorokina, Hana-Isho Radial



**Ellina Sorokina, Moribana Upright
Color Scheme - Color Method**



Yuko Wain, Heika Free Style

Susan Thorpe presented her program “Here and There” to the Ikebana International Asheville Chapter #74 on July 26, 2022. Afterwards she conducted a workshop for the Chapter. The demonstration focus was combining materials from North Carolina and Florida, hence the name “Here and There”



For the afternoon workshop Susan demonstrated for the members how to create a Moribana -Color Scheme-Color Method-Upright Style-Two Materials



Moribana - Landscape - Realistic - Near View

SEMINAR NEWS

Summer 2022 Seminar

Sub Grand Master Hiroko Matsuyama, Sensei

Marcia and I are grateful to those who came a day early to help with set up and conditioning: Beth Bowers-Klaine, Marjorie Davanzo, Carol Malott, Susan Thorpe, and Sibbie Wilson who were each given front row seats as a reward for a long hard day with very little help. Karen LaFleur pitched in to help with a vengeance once she brought Hiroko Sensei up from the Greenville airport. We are also grateful to husbands Tom Klaine, Michael Malott, and Eric VanHuss for storage trips, conditioning assistance, and general errand running on Wednesday. Particular thanks to Tom for setting up any and all things electronic and for climbing up on ladders at the drop of a hat.

Thanks to the Highlands Community Building video and equipment improvements, the technical skills of Tom Klaine, and the photo memory stick prepared by Seminar Co-chair and Historian Marcia Wright, we were treated to instant pictures of Hiroko Sensei's arrangements and of ourselves and other members from recent and long ago seminars. This instant feedback enhanced our learning and strengthened the memories we have from our many years of holding seminars at Highlands.

This was a special and unique seminar due to the low attendance and teaching style of Hiroko Matsuyama whom we found to be absolutely delightful. We were challenged to tell Hiroko Sensei what we knew about Ikebana by arranging without her demonstrating or providing pictures beforehand. Scary stuff! Critiquing was very hard work for our Sensei as she was determined not to interfere with our ideas of what the flowers were telling us, yet still adhere to the restrictions of styles.

We deeply regret that so many of our SEO members were unable to share in Hiroko Sensei's unique teaching approach, her genuine warmth and talented expressiveness. We cannot duplicate such a singular experience, but we can try by bringing Hiroko back to Highlands!

We will see you shortly at the Autumn 2022 Seminar. Beth and Karen are hard at work and all of us are looking forward to the always delightful but nonetheless exacting, Jose Salcedo, as our Instructor.

Lesson #1

Hana-isho - Kihon - Tateru-katachi - Ban-ni-ikeru **Hana-isho -Basic Rising Form - Low Bowl**



Hiroko Sensei opened with an invitation not to copy her work but to carry out ideas dictated to us by our flowers. Hence, she began the seminar without diagrams or pictures but with the intent of strengthening what we already knew and our ability to follow through with our own creative ideas.

With the flat side of her dark half moon container facing the viewer to emphasize vertical lines, five stems of equisetum, two pink hydrangea and baby's breath, Sensei created a stunning rising form. Perfectly balanced between the height of the equisetum and the visual weight of the hydrangea, Sensei added movement by bending two of the equisetum stems diagonally and inserting them to rise upward to the right.

Lesson #2
Moribana - Shikisai - Shikisai-hon-i - Keisha-kei
Moribana - Color Scheme - Color Method - Slanting Style



Advanced Radial Form was next on our schedule, but as the Anthuriums were missing in the first delivery, Sensei switched to slanting style for the second lesson. Without diagrams or a demonstration we proceeded, praying the flowers and branches would tell us how they wanted to be arranged. While we worked, Sensei put together a pristine arrangement of buckberry, iris and foxtail fern. Although we had brought iris leaves, we didn't use them as Sensei's plan to use foxtail fern provided adequate kenzan coverage as well as dramatic punch. During her critiques, Sensei focused on placing the subject branch exactly right in slanting style and trimming it for beauty and interest.

Lesson #3
Moribana - Shikisai- Chokuritsu-kei - Tamashida
Moribana - Color Scheme - Traditional Method - Sword Fern

The Anthuriums arrived but not as expected, so Sensei made another switch and we tackled the *Tamashida* instead. Now knowing us a bit better, Sensei relented and let us watch her insert sword fern correctly into shippos. Hiroko Sensei prefers cutting sword fern for propping into one inch pieces rather than folding them up accordion style. With Hiroko's relaxed and concentrated approach to traditionally strict placements, we followed her lead and produced some impressive *Tamashida* arrangements.



Lesson #4

Hana-isho - Tenkai - Hiraku-katachi

Hana-isho - Advanced - Radial Form

Sensei had planned to use green Midori Anthuriums, medium sunflowers, Billy Balls, baby's breath and ming fern, but the Anthuriums came in pink and green and also way too large for our materials. So, Sensei elected to re-use the pink Sweet Unique roses from the morning's Tamashida arrangement, and the effect was glorious. One of our arrangers used all five of her Billy Balls on one side of the arrangement, and our puzzled Sensei asked *Medusa?* Of course, we all had a good laugh over that!



Lesson #5 Basket Ikebana



Hiroko Sensei wanted to do both a tall basket for the benefit of those needing Heika lessons, and a Moribana basket to show the two methods side by side. The materials provided variety and interest: buckberry branches, upright green Aramanthus, one large blue hydrangea, two smaller green hydrangeas and Love in a Mist. Sensei's tall basket was light and airy with beautifully trimmed buckberry to the left, Love in the Mist to the right, the blue hydrangea placed low in the center and two green hydrangeas to the back. The bird's eye view photo above shows the placements. Note that the basket handle is not covered up with material.



In contrast to the Heika form the Moribana basket was low and round. Here, Sensei used Aramanthus, two green hydrangea and a single stem of blue Love in a Mist placed just below The Aramanthus. The hydrangea leaves are exquisitely placed, and the formal look of the Aramanthus is softened by the delicacy of the Love in a Mist stem. In all our lessons, Hiroko Sensei's combination of materials was absolutely striking.

Lesson #6

Rimpa-cho Rimpa

Sensei had specified a sodeshi for the Rimpa, but once she saw the colors and branch materials she went with two black fans instead. The sweep of gold decoration on the fans she turned to the back. Materials included three pink Asiatic lilies, five stems of white astilbe and five stems of magenta Sweet William, plus student supplied azalea branches and hosta leaves.

Sensei's left fan included all the lilies with one arranged high and to the back into the space of the second fan. The first astilbe was placed with the side lily, another sat below the second lily on the opposite end, and the third astilbe was placed higher but still well below the dominant lily. The left side of the second fan was left empty with only azalea branches arching overhead. The far right of the second container held the Sweet William placements and two of the astilbe, one mid-high and the other low. Sensei used azalea as a connector throughout and hosta leaves to ground the arrangement. The effect was exquisite.



Lesson #7
Jiyu Hyogen
Free Style



Sensei was disappointed that not everyone brought a madoka as it has become essential for Free Style. The inward curving rim of the madoka allows materials to be securely tucked under the container edge instead of using a kenzan. Sensei coaxed five stems of flax into attractive curves, then used a bent sunflower stem to break up the circularity with angular lines. Then, she used petals to accent the sunflower focal point. By tucking hypericum berries underneath and to one side of the sunflower, she made the arrangement beautiful from every angle.

Lesson #8 Jiyu Hyogen Creation



For this style of free expression Sensei designated three branches of dried kiwi vine, three gerbera daisies and three variegated aspidistra leaves. She asked us to begin by creating a container for the arrangement using the kiwi vine and wire. By reducing the width of the aspidistra, Sensei created a profusion of loops to nestle into her container of kiwi vine, then slipped a gerbera daisy under the dominant leaf to create a surprise for the viewer.

When critiquing the Creation arrangements, Sensei first examined the balance of the kiwi vine and carefully observed the wiring for neatness and strength. As she did throughout, Hiroko Sensei grasped the student's initial idea for the arrangement and worked to strengthen it. In doing so, she validated our thinking and boosted our confidence significantly. On behalf of us all, Hiroko Sensei, we are grateful for your faith in our abilities and your extraordinary talents.

Marcia and Julia
Summer 2022 Seminar Co-chairs



UPCOMING EVENTS & PROGRAMS

SEPTEMBER 2022

September 22, 23, 24 2022

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

September 30, 2022

LECTURE

Roots of Ikebana in the Arts
Sinead Vibar, Curator of Japanese Arts
Cleveland Museum of Art
4:00 PM

DEMONSTRATION

Ohara School of Ikebana
Northern Ohio Chapter
Hiroki Ohara, Honor Guest & Demonstrator
Cleveland Museum of Arts's Gartner Auditorium
5:00 PM
Admission \$50.00
Tickets purchase available on the The Cleveland
Museum of Art Website: [https://
www.clevelandart.org](https://www.clevelandart.org)

Directory of Ohara Teachers in Our Area

Beth Bowers-Klaine
Batavia, Ohio (Cincinnati)
513-377-2413
Beth.klaine@gmail.com
Teaching, Demonstrations and Exhibitions

Alice Buch
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Sue DeGrandis
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Teaching and Demonstrations

Sushila Mathew
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Teaching Weekly at 10:00 AM

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Teaching and Demonstrations

Susan Thorpe
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Teaching, Demonstrations and Exhibition

Julia VanHuss
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704-366-2504
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Teaching Tuesday 1:30
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Ohara Reference Page

Corrections, Additions and Notifications of Events

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Lagniappe: A little something EXTRA



Ellen Weston, Ikebana International Miami Chapter 131 conducts workshops with her chapter for children. They did over 130 arrangements using soup cans covered in washi paper, and a raffia belt. They place the knot or bow in the front so the kids can orient their material to the correct directions. As you can see by the photos everyone has a wonderful time both learning and passing on their love of flowers and the art of ikebana.

**Remember
RELAX
SMILE
and ENJOY**



Candid Photos from the Summer 2022 Seminar

