

Southeastern US Ohara

A Chapter of the Ohara School of Ikebana



Autumn 2023 Seminar Students, Grand Master Ingrid Luders, My Hana Frames

A Busy Fall & An Exciting 2024!

By [Julia Van Huss](#), President

Fall was busy starting with our splendid Autumn Seminar followed by the 20th [NAOTA](#) Conference in Boston, Massachusetts.

Looking ahead, mark your calendars for our Spring Seminar and 50th Anniversary Celebration on [May 2-4](#) in Charlotte, North Carolina. We are working to include a special demonstration by Professor Nishi on the afternoon of **Wednesday, May 1.**

Keep an eye on your email as we share updates. For now, Thanksgiving is upon us, so I wish you all a good holiday as you celebrate with family and friends the joys of your lives - ikebana included!

We Welcome New Members!

Membership in the [Southeastern US Ohara Chapter](#) is open to anyone interested in the Ohara School of Ikebana. Our members come from many states, ranging from Beginners to First Degree Masters. We encourage you to invite your friends to consider membership. Please refer to the [Membership Application](#) for more information.

Fall/ 2023 / #20

www.seoohara.org

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WHAT'S INSIDE

SPRING SEMINAR UPDATE

Possible schedule addition and a partial list of hotels so you can make reservations in advance.

SEO AT NAOTA

AUTUMN SEMINAR HIGHLIGHTS

Grand Master Ingrid Luders delivers an amazing educational event.

TIPS & MEMBER NEWS

MEMBERS WE LOST IN 2023

Spring Seminar 2024 & 50th Anniversary Celebration

May 2-4, 2024

Sensei: Professor Akihiro Nishi, Council of Professors

[Trinity Presbyterian Church, 3115 Providence Road, Charlotte, NC](#)

Travel Advisory

We are actively working to schedule a demonstration by Professor Akihiro Nishi on Wednesday, May 1, in the late afternoon. **Consider changing your travel plans to arrive in time for this unique opportunity.**

We will notify members when we confirm this special addition to our anniversary celebration. The demonstration will be included as part of the seminar fee. The public will be able to purchase tickets for the demonstration only.

Registration

Updates will be mailed in January and registration forms 60 days out. Space is limited. Registration is on a first come, first served basis, so do not delay in responding when you receive your form.

CHARLOTTE



Hotels Near the Seminar Venue

These hotels are all within a 10 minute drive of the seminar venue, have ample parking, and are within walking distance to make restaurants, cafes, a supermarket and a large shopping mall. All are reasonably priced. There are no "negotiated rate" hotels for the seminar.

- [Hampton Inn & Suites](#), 6700 Phillips Pl
- [Hilton Garden Inn Charlotte/SouthPark](#), 4808 Sharon Rd
- [Renaissance Charlotte SouthPark](#), 5501 Carnegie Blvd
- [Residence Inn](#), 6030 Piedmont Dr South
- [Hyatt Centric](#) (new!), 3100 Apex Dr
- [Double Tree by Hilton](#), 300 Carnegie Blvd
- [AC Hotel by Marriott](#)*, 1824 Roxborough Rd
- [Canopy by Hilton](#) (new!), 4905 Barclay Downs Dr
- [Courtyard by Marriott](#), 6023 Park South Dr

[Complete Google Listing of Nearby Hotels](#)

**Professor Nishi will be staying here*

WANTED: Your Memories & Photos

[Karen LaFleur-Stewart](#) is curating memories, stories, photographs, and historical documents to create the program for our celebration dinner and program at the Spring Seminar the seminar.

Your contributions will make this program an event to remember. Please share your submissions with Karen as soon as possible. Karen can be reached at passerina216@icloud.com or (864) 630-3858.

SEO Shines at NAOTA's 20th Conference: Strong Presence, Inspirational Presentations, and Overcoming Pre- Conference Challenges

Shortly after the Autumn Seminar, some of us saw each other again in Boston for NAOTA's (North American Ohara Teachers Association) 20th Conference, held October 16-18 in Boston, Massachusetts, with Hozuki Oyamada as Sensei.

Of the 39 Ohara Instructors who participated, 13 were from SEO, including [Alice Bush](#) (NAOTA Vice President East Coast) and [Beth Bowers-Klaine](#) (NAOTA Treasurer). We had a strong showing and upped our game with the latest approaches from Japan.

SEO member [Joe Rotella](#) delivered an entertaining lecture he developed about the history of the Ohara School and shared practices he is successfully using with much success to recruit new students.

The attention to detail and dedication of [Russ Bowers](#) and his crew in the face of some daunting pre-conference barriers were impressive, and as is the case so often with ikebana, all worth it in the end.

Mark your calendar for the 21st [NAOTA](#) Conference, October 21-25, 2024, in San Diego, CA!



Susan Mitchell, 2nd Associate Master, having her arrangement critiqued by Assistant Professor Hozuki Oyamada



Free Expression by Joe Rotella, Third Term Master was deemed "Exhibition quality" by Assistant Professor Hozuki Oyamada

Autumn Seminar Highlights with Grand Master Ingrid Luders

Our recent autumn seminar in Highlands, led by [Grand Master Ingrid Luders](#) from September 28-30, was an extraordinary experience. We immersed ourselves in the beauty of flowers, created exquisite arrangements, and received personalized lessons tailored to our growth as arrangers. Ingrid's teaching style, particularly suited for Ohara, left many of us feeling like we were hearing the concepts for the first time.

This seminar utilized a new format to maximize the learning experience of the participants. Learners were divided into two groups based on the level of certificate held. **Group A** was at the certificate of Instructor and higher. **Group B** was Beginner up to Assistant Teacher 2nd Degree.

Numbers for the seminar were down, possibly as the NAOTA conference in Boston followed it closely, but with fewer students a relaxed intimacy developed among the attendees that made our experience more enriching. Of course, our comfort level was greatly enhanced by Seminar Co-Chairs [Beth Bowers-Klaine's](#) and [Sara Goldsberry's](#) careful attention to every detail which entailed months of preparation on their part. Thank you, Beth and Sara, for your hard work and dedication to our SEO seminars.



Grand Master Ingrid Luders teaching Bunjin at the Autumn Seminar 2023



Ingrid Luders Grand Master

- Founder of the North American Ohara Teachers Association (NAOTA) and has served twice as its president.
- Studied under 3 Headmasters and several Professors of the Ohara School during numerous trips to Japan, most recently in June, 2023.
- Studied with and served as an assistant to Mr. Tomita at the Ohara Center Headquarters in New York.
- Mentored by Professor Kudo, Ingrid was awarded the First Degree Master certificate in 1997.
- Awarded the Ikebana Grand Master Degree in 2001 by Headmistress Wakako Ohara in recognition of her artistic talent and for promoting teaching of the Ohara School.
- In 2015, Ingrid received the prestigious Meiyō Ichijiken Honor Award.
- Past president of Ikebana International Cleveland Chapter 20 and the Ohara School Northern Ohio chapter.

Autumn Seminar 2023 Notes

Seminar Co-Chairs [Beth Bowers-Klaine](#) and [Sara Goldsberry](#) skillfully compiled a concise summary of our lessons. The note-taking style is designed for your convenience, offering a quick reference to capture the key insights.

Group A Instructor and Above

Group B Beginner to Assistant Teacher 2nd Degree

Lesson 1
Thursday, Sept. 27, Morning



Maruru-katachi (Circular Form)

Hana-isho Tenkai Mawaru-katachi **(Circular Form)**

Arranged in stemmed wine glasses with Freesia, Boston Fern, Liriope, Lisianthus and Galax leaves. This is a color-scheme arrangement although the school doesn't emphasize this. Convey the season either with color or with the materials. Looking at the picture, the subject is at the back right and the secondary is to its left. Fillers are between the secondary and object and the subject and object. Rotation can be clockwise or counterclockwise. Using *kusa dome*, the Boston fern was placed in the wine glasses. Keep negative space in the center of the circle. Take photos from above.



Tateru-katachi (Rising Form)

Hana-Isho Kihon Tateru-katachi **(Rising Form)**

Materials were Monkshood, Asiatic Lily and Hosta leaves. Ingrid reviewed placement of the kenzan in a vertical orientation to keep the base tightly together. Criss crossing insertions into the kenzan helps to hide the kenzan.



Rimpa-cho

Rimpa-cho

Materials were Dahlias in 2 colors, Hosta leaves, Monte Cassino aster and Miscanthus plumes. This arrangement was created by the 3rd Headmaster, Houn Ohara, and is based on screen paintings from the Rimpa School in the Edo period. Originally this design used 3 groupings. More recently, the trend is to have 2 groupings as used on a 17th century screen by Sotatsu depicting the God of Wind and the God of Thunder. Don't vary from the published lists of acceptable materials. Flowers on screens were painted flat rather than naturally, so arrange as painted. Ingrid builds the foundation first. It is good to have 2 types of green materials. Don't have more than 2 materials used throughout the arrangement. Most *rimpa* arrangements have 5 materials. Extend out the two sides but don't have matching insertions. Use Hosta in different ways, think line, mass, and surface as you place insertions.



Tenkai Narabu-katachi
Helen Dowling's corrected arrangement

Tenkai Narabu-katachi
(Advanced One-Row Form)

A low variation was used. Materials were Calla Lily, Lemon-Leaf, Tree Fern, Solidago, and Monte Cassino aster. Although the length of the subject is free, it is most commonly 1-1 ½ the standard measurement. Kenzan placement within the container was reviewed to maximize the scalene triangle. The subject is always in the center but placed closer to one of the side kenzans to create uneven negative spaces.



Shakei Moribana Shizen-hon-i
Carol Mallot's corrected arrangement

**Shakei Moribana Shizen-hon-i
(Realistic Landscape)**

Materials were Azalea, Bittersweet, Hosta, Monkshood, Small Chrysanthemum, and Grass. 95% of Realistic Landscapes are Near View. Establish the season and setting. Decide where the wind blows and where the sun is positioned. A flower is the main stem in near view. Use 5 materials. Using only 3 is difficult to convey seasonality. Use 2 green materials. Build the foundation first with the green materials. Driftwood can be used and can be considered either not a material or as one of your 5 materials. Overall arrangement is a triangle. The main line goes to the rear. Add a branch which goes out then curves back into the arrangement. Take excess blossoms off the monkshood to make it look more like those in the wild.



Katamukeru-katachi

**Katamukeru-katachi
(Inclining Form.)**

Materials were Crabapple, Coxcomb, and Explosion Grass. Ingrid prefers the variation with the kenzan to the side of the suiban. Facing of the subject branch determines right or left kenzan placement. Leave 90° between the subject and filler for the object. The tall flower filler should be less than 1/2 the subject. For those doing exhibitions, arrange inclining form with the main line to the back to avoid a viewer knocking over the arrangement.



Ingrid Luder's
Instagram

Basket Arrangement

Group B used a low basket with a kenzan. Materials were Bittersweet, Chrysanthemum and Japanese Maple branches

Group A used a tall basket and had the same materials as Group B with the addition of Miscanthus.

Basket arrangements were originated with the Second Headmaster., Koun Ohara. Baskets came to Japan from China and have been used since the Edo period. Early Japanese basket artists copied from the Chinese. SOKA this year has an article on basket history. They are seasonal but not used in winter. Keep the handle visible, consider it part of the composition. There is no specific style. Begin with stabilizing the branch material; using *Tatewari* mechanics is recommended. Angle everything very forward, keep light and airy. Place the basket on a display board to elevate the beauty of the composition.



Bunjin-cho

Bunjin-cho

Materials were Lotus leaves, Lotus pods and Coxcomb. Translation from the Chinese is Bun literati and Jin-person. It is a one-sided arrangement and was inspired by Chinese scholars (literati). It is from the Yuan period, 12th -13th century. The container does not have to be Chinese but the form is in the Chinese

taste. The container with pomegranates on the sides is to be used only in the fall. The Lotus-edge container is appropriate but don't cover the rim. 95% are arranged in a tall vase. There should be a tall element. You need to have an unexpected placement such as the reverse of a leaf.

We added Ming Fern because the Coxcomb did not have good leaves and some green was needed. Accessories are appropriate for this arrangement only. Crabs represent new life. A calligraphy brush and stand are also good. Place the arrangement on a display board. Ingrid prefers a plain black display board.



Moribana Keisha-kei (Slanting Style)
Arranged by Grand Master Ingrid
Luders

Keisha-kei (Slanting Style)

Materials were Crabapple, Chrysanthemum and Leather Leaf Fern. Positions of the 5 branch materials were reviewed. The tall branch filler can tilt towards the object or the subject. The tall flower filler faces the tall branch filler. The short flower filler is 1/2 the length of the object and is positioned between the object and the subject.



Ingrid Luder's Instagram

My Hana Frame

Materials for Group B were Wax flower, Gentian, Ming Fern and Equisetum. Materials for Group A were Wax flower, Gentian, Ming Fern and Liriope.

The My Hana Frame was developed by Professor Ami Kudo. It is not in the curriculum.

The main principle is to have negative space. Beginners should start using principles from Rising form or One Row form. Use no more than 5 materials. Take inspiration from materials. Use an asymmetrical design and ikebana principles, depth of design. Make sure you have a green material. Repeat insertions. Place rising materials to the front, not behind the frame.

Upcoming Ikebana Events

January 25, 2024

Tokyo, Japan

[Ikebana International New Year Luncheon](#)

April 27-29, 2024

Oak Park, IL

[Chicago Ohara Chapter](#)

50th Anniversary Celebration

May 2-4*, 2024

*May 1 Demonstration
to be confirmed
Charlotte, NC

[Southeastern Ohara Chapter](#)

Spring Seminar 2024 &
50th Anniversary Celebration

August 29-31*, 2024

Preliminary dates. Location to be
determined.

[Southeastern Ohara Chapter](#)

Autumn Seminar 2024

October 21-25, 2024

San Diego, CA

[North American Ohara Teachers Association](#)

Conference



Did you Know?

The Ohara School's main offices are in Tokyo, Osaka, and Kobe. It has 160 chapters in Japan, and 57 chapters outside Japan. Worldwide, there are nearly 130,000 Ohara teachers and over one million students. (Source: [Ikebana International](#))

Member Tip

[Yuko Wain](#), Third Term Master, offers this helpful tip she learned from her mother-in-law for transporting *kenzans*.

The back pocket of old jeans is a perfect kenzan holder!

Sometimes called a *pin frog* or *flower frog* in English, the *kenzan* is an indispensable tool in ikebana. *Kenzan* in Japanese literally means *sword mountain*. *Kenzans* are typically made of metal and consist of a heavy base plate to prevent tipping with a series of upward spikes for fixing flowers in place.

It is said that the *kenzan* was first used on the late Meiji or early Taisho era (around 1910 AD). A lot of people have claimed to invent the *kenzan*, but the true inventor is unknown.

Black *kenzans* are less noticeable in a finished arrangement and are available from many sources, including [Amazon.com](#).



Yuko Wain shows how jean pockets helped her safely transport kenzans to the NAOTA Conference



Sibbie Wilson in her studio/classroom

Welcome Back, Sibbie!

[Sibbie Wilson](#), First Degree Master and Life Member of the Southeastern Chapter, has resumed giving lessons in her Franklin, North Carolina studio/classroom.

Sibbie held the office of President of the Southeastern Chapter for three terms from 2002-2008

Conditioning Tip: Poinsettia Flowers

To use cut poinsettia flowers in an arrangement or vase, cut the stem the desired length, and quickly sear the cut end with a small pocket lighter. Put the poinsettia in a deep bucket of water that covers most of the stem and leaves but allows the colorful bracts to stay dry. Place the bucket of cut flowers in a cool place indoors for 8 hours or overnight to condition the flowers.



Members We Lost in 2023

Mary Lib Saleh, Life Member

First Degree Master



Mary Lib, daughter of SEO founder Martha Neese, passed away peacefully on Wednesday, August 30. She was 92 years young and had worked hard and creatively through most of her life.

She passed on a love (and a certain "dread") for flower arranging to all five children. The "dread" came from the fact that even in her 92nd year she could tell you immediately if you had too many flowers, too much line material, an even number of flowers versus odd, or if the flowers simply were not speaking to her as they should.

None of us received her gift of "understanding" the way of arrangement...but all of us loved watching her arrange.

Louise Bennett

First Degree Master



Louise Bennett passed away peacefully with family by her side on September 1. In 1973, Louise was the co-founder and first Board of Trustees president of Benjamin Wegerzyn Garden Center in Dayton, Ohio. During the past 50 years she remained continuously active supporting what is now Wegerzyn Gardens MetroPark. Her leadership in annual fundraising activities as well as financial campaigns for garden development will be a lasting gift to her community for generations to come. In recent years, Louise became interested in raising butterflies, especially Monarchs. She designed a Monarch Waystation near her home at St. Leonard's planting host plants to attract many different butterfly species. Her passion for ikebana, gardening, flowers, and butterflies carried through to the end of her life.

