



## **Southeastern US Ohara Chapter**

### **Summer 2023 Newsletter**

#### **Upcoming Seminars**

September 28, 29, & 30, 2023 - Highlands, NC

May 2, 3, & 4, 2024 - Charlotte, NC

August 29, 30, & 31, 2024 - Location TBD

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## SEO President's Letter

Dear SEO members,

Our Summer 2023 Seminar was a resounding success. Karen Lafleur Stewart and Ellen Weston were outstanding chairs and Sub-Grandmaster José Salcedo was as always relaxed but very much on point. It was a time for celebration and also a bit of sadness. Christina Dunn and Sibbie Wilson both signed up but were prevented from coming due to illness and were very much missed. But, we were happy to celebrate with José his advancement to Sub-Grandmaster in May and his birthday on June 25th. In keeping with birthdays and life's successes, our theme for the chapter dinner was Boy's Day with carp kites and table arrangements of appropriate colors. There was a great deal of silliness and fun, and I wish all of us could have been there to enjoy that time together.

On September 28, 29 & 30, we will welcome Grand Master Ingrid Luders as our Sensei for the Autumn 2023 Seminar. Ingrid's gorgeous Bunjin and Rimpa arrangements are widely praised and she often assists the Sensei at NAOTA conferences and interprets for the Headmaster when he comes. It is an enormous pleasure to bring Ingrid to Highlands, and with Beth-Bowers Klaine and Sara Goldsberry as the Autumn Chairs, be assured no detail will be left unattended. I can't promise yet, but we may even have an opportunity to work with locally-grown dahlias. Keep your fingers crossed.

As for the coming year, the theme of celebration will continue. 2024 is our 50th anniversary year, and we have made special plans for the occasion. We are working with the Chicago Ohara Chapter to bring Professor Nishi to the states as both of our chapters are celebrating their 50th year in 2024. To help with the expense, we will expand the seminar to 30 students and hold it in Charlotte in the spring of 2024, May 2, 3, & 4.

It wouldn't feel right not to celebrate our 50th year with José Salcedo. Some of us remember his first visit to Highlands when he came to assist his teacher, Grand Master Reiko Kawamura. He later came to teach the B-group with Grand Master Betty Taylor, and has returned at least every other year since and has become a mentor to many of us. Now a Sub-Grandmaster, José has set aside August 29, 30, and 31 just for us. We have moved up the autumn seminar date to accommodate NAOTA's 2024 conference dates for San Diego, and the location has not yet been determined, but the most important detail has been nailed down - José is coming.

So, let's look forward to yet another Autumn seminar in Highlands before we launch into a busy 2024 filled with both celebrating and making history for our Southeastern Ohara Chapter. Grand Master Luders' lessons will be a challenge, but beginners and advanced students have made it clear they are not coming for an easy time of it, so we will all be pleased at advancing our skills.

Enjoy your summer travel and leisure. There is much ahead.

Julia VanHuss  
SEO President



**Chapter Dinner silliness. Sensei wearing Boy's Day hat with Sub-Grandmaster title.**

## Ikebana Iwaya Fund



Ikebana Iwaya Fund (IIF) is committed to promoting and supporting ikebana related activities. We foster interaction between multiple ikebana organizations, and the dissemination of ikebana to the general public.

Ikebana organizations may apply for a grant for financial assistance for an ikebana related event or activity. Individuals, students or teachers, may apply for a scholarship to attend training to further develop or enhance their skills.

IIF is a 501(c)(3) funded by public and private donations. Donations may be designated to Ikebana International Chapters, ikebana schools, study groups, or independent ikebana organizations. By donating to IIF, designating your favorite ikebana group, it is a win-win! Your designated group receives 100% of your donation and you receive a tax receipt. IIF wins by earning more dividends. The dividends from the Endowment are 100% dispersed each year to applicants promoting and supporting ikebana!

If you would like to receive the Iwaya newsletter to learn more about people and programs that have been funded, please sign up through "Contact" on the Iwaya website. Please visit the website for more information:

<https://www.ikebanaiwaya.org/about.html>

<https://www.ikebanaiwaya.org/grant-information.html>

<https://www.ikebanaiwaya.org/scholarships.html>

Ellen Weston, Iwaya Fund Board Member

## **2023 Summer Seminar June 22, 24, and 25**

The 2023 Summer Seminar welcomed the newly-designated Sub-Grandmaster, Jose Salcedo to Highlands. We also had the pleasure of being introduced to three new SEO members, who were attending their first SEO seminar. A warm welcome was extended to Helen Dowling from Baltimore, MD, to Hiroko Furuie from Fredericksburg, VA, and to Linda Mallis from Inman, SC. We hope to see them all again....and often!

Many thanks to Walt Orlowsky for photographing Sub-Grandmaster Salcedo's arrangements for our newsletter and giving technical assistance for publishing them.

For those who came early to set-up and condition the flowers, we truly appreciate your willingness to help - you are literally indispensable. Thanks are due as well to Marcia Wright as overall conditioning chair and flower team captain. Marjorie Davanzo and Yuko Wain also served as captains. Serving on flower teams were Carol Malott, Marty Jones, Ellen Weston, Helen Dowling, Jane Newman, Hiroko Furuie, Sara Goldsberry and Linda Mallis.



## Summer 2023 Seminar Lesson Summaries

### Lesson 1: Heika - Slanting Style *Heika Keisha-kei*

Summer Seminar lessons began with a challenge: Heika Slanting. Using *Liatrix* - an unusual choice but one that clearly illustrated placements - as the subject, roses as the object, and *Gypsophila* as a filler. The goal was to teach angles and placement relationships; straight *Liatrix* made it easier to see and position the stems to achieve the desired placements.

Sub-Grandmaster Jose Salcedo's systematic and excellent guidance made the tall vase arrangement almost easy! Jose provided a number of valuable insertion suggestions regarding assembly sequence and placement. For example, explaining the importance of having three points of connection to the vase was valuable guidance. For example, to secure the subject, the two points of contact were the two ends of the subject's crosspiece on the back wall and the one connection to the vase's front lip. That anchorage allowed us to compose stable arrangements. For the most stable arrangement, all stems should have three points of contact.

There were two major keys to Sensei's strategy. First, by attaching the subject securely to the cross piece, the subject served as the foundation and anchor for other stems. With the subject resting inside and on the vase, it could more easily be nudged into the desired location. Second, remaining stems could be more easily inserted and stabilized as they were able to take advantage of a secure subject. Sensei noted that the secondary must be visible between subject and tall branch filler (TBF) [aka tall subject filler or tall filler]. In his debriefing, pleased, Jose commented that all had achieved the goal of making secure Heika arrangements.



**Lesson 2:**  
**Moribana - Color Scheme - Color Method - Slanting Style - Three Materials**  
*Moribana Shikisai-hon-i Keisha-kei*



Jose Salcedo  
Sub-Grandmaster



Aspidistra leaves, pink asiatic lilies, and white stock were used to compose the first Moribana, one that consists of three groupings of three different plant materials - a subject/secondary group and an object group flanking the third, different middle plant. In this arrangement Sensei chose to use Aspidistra, curving in towards the arrangement, as the material of the subject/secondary group, while stock made up his object group. Participants were, however, given the freedom to assign the plants in their bucket to any position and not merely duplicate what Sensei selected. His recurrent theme of suggesting we decide on our own sequence of materials enabled us to learn from our own experience what would not be as harmonious...or would be as harmonious as Sensei's choice.

The principal stems of the subject/secondary group as well as the fillers are all inserted with similar lengths, angles, and positions as they are in a two material Moribana. The same holds true with stems of the object group.

Between the two principal groupings, the third material, in Sensei's arrangement the pink lilies, the three stems are of unequal lengths and are aligned in a zig-zag. ("There are no straight lines in nature or in Ohara.")The tallest stem may be in the middle of the trio creating "mountain" profile. Alternately, the shortest of three stems may be in middle creating a "valley" profile.



**Lesson #3**  
**Moribana - Color Scheme - Traditional Method Upright - Hosta**  
*Moribana Shikisai Yoshiki-hon-i*



Besides demonstrating the traditional hosta arrangement and teaching the one clump method, the third lesson incorporated a potential and optional skill - how to use shippo in lieu of kenzan. When using shippo in a traditional arrangement, there is an "always space"- meaning you cannot use any other shippo cavity than the one prescribed for that position. For example, in the two ring object shippo, the "always" space is the top curved space/room in the ring further most (left or right side of container) from the subject shippo. Ed: Sensei's video about shippo is an excellent review. ([YoutubeJoseSalcedo@josesalcedo2683](https://www.youtube.com/watch?v=JOS3alcedo2683))



Some traditional Ohara arrangements require plants that cannot be easily obtained at any time of year. In order to practice traditional arrangements - but NOT to demonstrate them, similar plants may be substituted to allow practice to learn placements and relationships. Sometimes even plastic substitutions may be made during practice. For example, using fresh Rhodea leaves and plastic berries opens up the possibility of practicing this lovely winter arrangement.

With the traditional hosta arrangement, it is possible that hosta may not be blooming at the same time that the lesson is taught or assembled. An alternative to the bloom stem of hosta is to use larkspur. This summer we planned for that but were fortunate that hosta were in bloom! Sibbie Wilson graciously supplied the seminar attendees with sufficient hosta blooms stems from her lovely hillside of well- established plants. Thus no substitution was necessary and our compositions could be truly Traditional!

This Traditional Moribana arrangement uses the one-clump method to arrange solid green long stemmed hosta plus their bloom stems. Roses are used as an intermediate material, and a daisy spray was used to form the object group. Very similar in placements to Moribana, hosta leaves are repositioned at different heights and angles, nestled together around the hosta flower stems, forming clumps. Three hosta leaves are placed around bloom stems at different heights and angles, back, right and left, serving as the tall, middle and short fillers. The secondary hosta cluster or clump also surrounds a bloom stem but at different heights and angles, back, right and left. The two groups or clumps are then positioned to form one clump.

The roses - like the third material in a three material Moribana - are positioned in the center in either a “mountain “ or “valley” shape, with the stems staggered and not in a straight line. Their different profiles are not as extreme, and they are slightly mingled. Sensei reminded us that negative space is important - so the groups should maintain their separateness and some distance. The multi-stem daisies of the object group were carefully selected and thinned to highlight the best-positioned flower faces. One cluster of daisies was used as the the object on the far end; while the remaining stems served as the tall flower filler (TFF)and the short flower filler (SFF). As the arrangement uses three materials, the object fillers are shorter than the object stem.

## Lesson 4

### Moribana - Color Scheme - Color Method - Upright Style Moribana *Shikisai-hon-i Choritsu-kei*

As Sensei prepared for this lesson, he diagrammed both the proper kenzan placement and the proper shippo placement in a container. While the positions of the two types of flower holders are slightly different, both generally hug the left rim so as to make it possible to triangulate the principal stems. A series of tropical plants were the materials of this Multi-Variety Moribana: Stretlitzia reginae leaves with three bloom stems, Meyer's foxtail fern (Asparagus densiflorus) ginger leaves, sea holly (Eryngium planum), along with medium hosta leaves brought by participants.



Jose chose as his subject/secondary group the leaves and blooms of Stretlitzia and used Meyer's fern for his object group. The goal is to position the intermediate groups both as distinct separate material but slightly intermingled.

We were cautioned again not to make rigid rows. With this many materials that can usually be avoided with making different heights within the group a little less extreme, and by inserting into the slight voids of the neighboring groups.

Rather than insisting that we recreate Jose's arrangement, again teaching us to experience different approaches to choices of materials, each of us was charged to sequence the groups in the way we felt was most harmonious, assembling an alternative which might offer a good flow of color, and still provide effective contrasts in textures.

**Lesson 5.**  
**Moribana - Landscape - Realistic Method - Near View - Water's Edge**  
*Moribana Shakei Shizen-hon-i Kin-kei*



Composed with iris blooms and leaves, Equisetum hymnale, Galax (Galax urseolata) leaves, branches of Spiraea or other small leafed shrub, driftwood pieces were incorporated in this waterside relationship intended to mimic the plants typical of plant communities at the water's edge of a pond or stream.

Jose selected a legacy container, using one of the pieces that was Judy Melton's. The intention of this freestyle arrangement is to create the feeling of being in nature, at that waterside. As we compose, we should think of how plants actually grow - on the bank, in the silted mud, or in the water...yet will, to some degree, intermingle. This composition should be suggestive of nature rather than an exact duplicate. The driftwood can represent a fallen log, a tree growing at the edge, or plant material swept downstream. The floating galax leaves mimic the difficult to obtain water lilies.

Sensei suggested that to help us compose our landscape, we should try to remember and recreate a water setting we observed in the past - or one we can imagine. As we compose, Jose remarked that even though this is free style, we should remember to assemble our branches into a “shrub” originating from the same root ball, yet sprawling. Even in this type of arrangement we were to try to assemble these plants so that there is contrast between form and texture. Plants should be close but not be jammed together - there should be some negative space between the plants. You want to be able to feel or imagine the breeze through the arrangement. To assist beginners Sensei suggested that we think of a style - upright, slanting or water reflecting - to help orient our plant groupings. There should be a lot of blending of the material in order to overlap as plants do in real life. We were cautioned not to over prune; rather remove enough leaves to expose the shape...and still suggest movement.

## Lesson 6

### Free Expression Jiyu Hyogen

The finale of the seminar was a Free Expression lesson using variegated pandanus blades, lavender aster (*Lavandula augustifolia*), and goldenrod (*Solidago*) as our possible raw materials. Charged to bring a footed or low bowl, or madoka, most attendees brought unusual and/or interesting containers for this arrangement, an arrangement which is “not any of the other styles!” according to our Sensei. He suggested that all we needed to remember is “in, out, up, down, open, closed!” Exaggerate the container’s shape or color (or perhaps another shape like a flower form) - even possibly contrast some other element. “Perhaps add to the shape...or subtract from it.”

To encourage us, Jose indicated that during his critique, he would simply be seeking to see if he could find our intent. Many of us found that the principal limitation was a mis-match of the stiffness and inflexibility of Pandanus blades to our container. We were challenged because many of our containers had shapes that did not immediately suggests what might be a harmonious blend with the rigid, straight Pandanus lines. However many different, creative and attractive alternatives emerged despite our initial lack of an obvious way to put our materials and containers together.



Karen La Fleur Stewart & Ellen Weston, Seminar Co-chairs

**2023 Autumn Seminar  
September 28, 29 & 30**



**Ohara School Grand Master Ingrid Luders recently attended the Ohara Master's Seminar in Tokyo, Japan. She is noted for her Bunjin and Rimpa arrangements and for faithfully adhering to Ohara School curriculum methods. We will be welcoming her to Highlands at the height of the fall season. Lodging may be difficult to book, so you may want to look into [airbnb.com](https://www.airbnb.com) for reservations.**

**Grand Master Ingrid Luders  
2023 Autumn Seminar Sensei**



## SEO Member Spotlight

**After the seminar,** Michael and I took leftover flowers to share. First, I made a small design for the apartment we stayed at (the vase was theirs). The next morning we had lunch with friends, and I gave them a bouquet. Then, on our way home we stopped by Wesley Chapel Cemetery in Rabun Gap, Georgia and left flowers for a friend's father and grandmother. It felt good--Friendship through Flowers!



Carol Malott demonstrating  
Friendship through Flowers

