



Southeastern US Ohara

A Chapter of the Ohara School of Ikebana

Half a Century Strong: Reflecting on Our Chapter's Legacy and Future Endeavors!

By [Beth Bowers-Klaine](#), Immediate Past President

[Our chapter is 50 years old.](#) To sustain a club over such a long period of time, particularly when most members live scattered over many states, is a testament to the friendships made and the willingness of our members to step in to assist each other.

[Our first seminar in Charlotte](#) was a huge success. President Julia [Van Huss](#) ably secured a venue and guided two new seminar chairs, [Fay Charlesworth](#) and [Takako Feygin](#) along with locals [Susan Mitchell](#) and [Marcia Wright](#) to host a seminar for 32 members. Julia coordinated with the Chicago Ohara chapter and Ohara School HQ to bring Professor Nishi back as our sensei for this event. We kicked off the seminar with a well-attended public demonstration by Professor Nishi to introduce our chapter and Ohara Ikebana to the greater Charlotte area. [Karen LaFleur Stewart](#) compiled a fascinating [history of the chapter](#) which she presented during the chapter dinner, and which will be available on our website. We unveiled a new chapter logo at the seminar, funded by Ginza sales of former President Judy Melton's ikebana containers. [Joe Rotella](#) gifted each attendee with a photo directory to assist us in getting to know our newest members.

Another first for 2024 will be a late summer seminar in Arlington VA, co-hosted by the Washington DC Ohara Chapter to which many of our SEO members also belong. Sub-Grand Master Jose Salcedo will be our sensei. The seminar announcement will be coming at the end of June.

Continued

Spring/ 2024 / #21

www.seoohara.org

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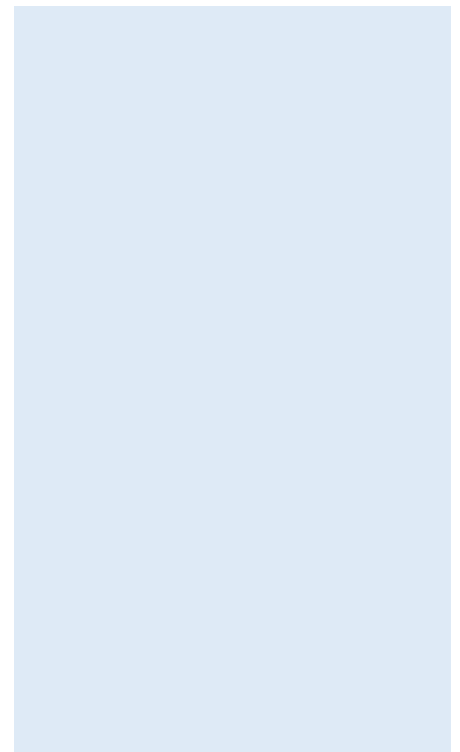
WHAT'S INSIDE

SPRING SEMINAR
HIGHLIGHTS

UPCOMING EVENTS

Following the Charlotte seminar, Julia began experiencing an adverse health event. She asked for the SEO board members to assume some of the president's responsibilities. A nominating committee chair will be named, and a slate of candidates developed. Elections will be held this summer via email in accordance with our bylaws. At this point we are focused on assisting Julia as she regains her health and on sustaining our chapter during this time of uncertainty.

[Beth Bowers-Klaine](#)
Immediate Past President



Cards for Julia Van Huss

Please send cards for Julia to her new address:

Julia Van Huss
718 Birch View Drive, Apt 34
Matthews NC 28105

We Have a New Logo!

The SEO Board of Directors collaborated with a graphic designer to create this logo to use in all our chapter's communications. It features a stylized ginkgo leaf and the Ohara School colors.

In Japanese decorative art, the ginkgo's distinctive fan-shaped leaf has carried symbolism along with its singular beauty: the ginkgo has been a symbol of longevity (the tree can live for a thousand years) and of a more profound endurance (four ginkgoes survived the blast at Hiroshima and are still growing today).





Spring Seminar Highlights with Professor Akihiro Nishi, *Professor of the Council of Ohara Professors*

Professor Akihiro Nishi, a distinguished member of the Council of Ohara Professors, has been a vital contributor to the world of Ikebana. With a career spanning over three decades, he began studying Ohara Ikebana in 1988 and has exhibited his work internationally since 1996. Promoted to Professor of the Council in 2022, his expertise and dedication have been recognized globally.

Professor Nishi's passion for Ikebana has led him to teach and demonstrate across the world, including in the United States, Europe, and Asia. His contributions to the art have fostered cultural exchanges and enriched the global Ikebana community. Notably, his work has been featured in prestigious publications like the SOKA magazine and the Ohara School Calendar.

Demonstration Notes

Hana-Kanade



Three cream ceramic vases
Wisteria, Variegated Japanese Maple, Mahonia, Sarracenia (pitcher plant), Sedum

Radial



Green glass cylinder
Japanese maple, Deutzia, Peony, Larkspur, Clematis, Plumosa fern

Rimpa



Two large fans and three small black fans
Rhododendron 'General Eisenhower', Wisteria, Peony, Hosta, Louisiana Iris, Hydrangea, Japanese Maple

Bunjin



Green celadon vase
Loquat, Giant reed, Lily

Heika



Tall basket
Calycanthus floridus (sweet shrub), False Solomon's Seal - stems and flower spire, Peony

Landscape



Two Udei-Ware Suibans
Ornamental cherry, Azalea, Japanese Holly, Solomon's Seal, Autumn Fern, Club moss, Umbrella fern, Penstemon, Driftwood

Lesson Details

Lesson 1 Thursday, June 2, Morning



Hana-isho Rising Form

Bird of Paradise, Monstera leaf, Gerbera

The first lesson was based on an arrangement created by Professor Nishi for SOKA February 2020.

The Shu measurement should be about twice the container size (container length plus height or depth). He suggested extending the stem using floral tape if it is too short. If arranging in advanced style, the Shu length can be less than twice of container size.

The Kyaku was a Gerbera tilted 45 degrees forward or even a little lower towards horizontal. The flower needs to look upward and look beautiful from the front. Other Gerberas can be shorter or taller than the object. Another Bird of Paradise was the tall filler, about 2/3 of the subject length in this arrangement. The Monstera was placed behind the Kyaku. Professor suggested cutting the leaves to make it look smaller if too large using paper scissors to cut them for a clean, smooth edge. A Gerbera placed behind the

Monstera which can be seen through the hole of the leaf can be interesting – almost like looking through a window to the flower. Monstera leaves could be used facing in different directions to adjust the impact of the leaves.

Lesson 2 Thursday, June 2, Afternoon



Heika Slanting Style

*[Under Third Master]
Pussy Willow,
Roses*

Professor Nishi recommended using only two materials so that students can more easily learn the placement of branch material. He showed us

how to use the crosspiece fixing at the end of the Shu, which needs to be a little longer than the mouth of the vase. Having the crosspiece at the end of the Shu makes space in front of the subject so other materials, including the Kyaku and some fillers can fit more easily. He demonstrated to insert the Kyaku stem by bending it after slightly cutting the surface of the stem to make the bend easier.



Heika Cascading Style

*[Third Master and Higher]
Spirea, Snapdragon*

The length of the Shu is free - it can be longer than usual subject length for other Heika styles. However, the Fuku should be half of usual Shu measurement (1.5 times of the

container measurement) and is placed behind the Shu. The Fuku is placed so it looks as if it is coming from the same branch as Shu and it leans to the left. The tall filler Spirea does not need to be as tall as it was used for Slanting Style. The Kyaku was Snapdragon, and it is tilted forward, but it will be higher than the Kyaku in Slanting Style. Since materials for Cascading Style are harder to come by, it was a good chance to review this arrangement's rules.

Lesson Details

Lesson 3 Friday, June 3, Morning



Hana-isho Radial Form

Sword Fern, Anemone, Sweet Pea, Limonium, Freesia, Plumosa

Freesia and Sword Fern were used as Shu and Fuku, and Anemone was the Kyaku.

Students brought either a tall vase or a suiban.

Those with a suiban used a kenzan. Professor Nishi recommended cutting Freesia diagonally so that it will have larger surface for the kenzan to grip. Sword fern blades were also cut just under the leaves for easier placement in the kenzan pins.

In the tall vase, Professor Nishi recommended using quite a lot of Limonium on each side of the opening to act as a stopper for the main materials. In addition, a crosspiece, inserted from front to back in the vase mouth is useful.

The Kyaku Anemone should be located in the middle of the arrangement as if it is the fixture of a fan. Other Anemones should not be too tall, and nothing is supposed to be behind the Anemone. Plumosa and Sweet Pea were inserted last to add a splash of color and to add an interesting line flowing from the arrangement.

Lesson 4 Friday, June 3, Afternoon



Moribana: Traditional Method, Color Scheme, Slanting Style

Birds Nest Fern, Lisianthus

Professor Nishi referred the class to the workbook where the leaf length and placement was detailed. Each leaf has a set placement in the shippo. He explained how to cut the bottom of the leaves in a leaf shape for successful insertion into their slot.

He explained the idea that the leaf has a 'crown' which is not considered in measurements for it. This is similar to how flower heads are not considered in flower stem lengths. For the Bird's Nest

Fern, the 'crown' is just over the length of a Rose flower. Understanding the concept of the 'crown' is crucial in selecting plants with long enough leaves. Many students used a smaller 12" Suiban to compensate.

The Shu length is 1.5 times the diameter of the container. This equals the container diameter plus the leaf's crown size plus the depth of the container. It slants to the left. The Fuku is 3/4 of the subject's length. Professor Nishi explained that the Headmaster prefers the Fuku to be more upright, rather than slightly leaning back which is what is described in the Traditional Method book.

After placing these first two leaves we selected four surrounding leaves, each around 2/3 of subject length. The taller pair are placed to the back and the smaller two more forward. The final two leaves are the smallest of all. They face each other but one towards the center of the container, facing toward the arranger and inclining forward.

Lisianthus was used as the Kyaku, and four more stems were placed to cover the shippo. Professor suggested using three Roses as their leaves would be better to hide the shippo nicely. Some students were able to reuse their Roses from a previous arrangement. The professor showed the class how to place either three Roses or five Lisianthus stems in the shippo.

Lesson Details

Lesson 5 Saturday, June 4, Morning

Advanced Hana-isho One Row Form

[Under Third Master]

Hydrangea, Fern Curls, Solomon Seal, Hosta, Dianthus



There are many combinations of Shu, Fuku and Kyaku.... Shu and Fuku can be the same or Shu and Kyaku can be the same. Indeed, all the main stems can be different. However, students were told to avoid having the Shu (subject) different from the other two main stems. The length of the Shu is free although Professor Nishi advised the length plus height of the container to new students. The Fuku is little shorter than Shu about 3/4, and Kyaku is about 2/3 of the Shu. All other stems are free, but we were reminded to leave space in the arrangement.



Rimpa

[Third Master and Higher]

Peonies, Hydrangea, Dianthus, Hosta, Solomon's Seal, Lily Grass



The lesson started with a review of the origin of the Rimpa arrangement.

Professor Nishi taught that there are 2-point structures and 3-point structures for Rimpa.

If there is a large branch material on one side, such as the Rhododendron in the demonstration, the arrangement will more likely be 2-point structure. This can be seen in the famous screen painting by Tawaraya Sotatsu, "Fujin Raijin" (of the wind-god and thunder-god) where the two main figures are located on each side of the painting making two focal points.

Since we weren't using branch material, Professor Nishi suggested they were more suitable to a three-point structure. Students were free to choose a main material and started by placing a large and beautiful bloom in the middle (but not completely in the middle) and then made a group on either side.

Since we were imitating a painting, the green leaves were directed to the sides, not forward. Dianthus was used freely and 'sprinkled' around the arrangement sparingly. Finally, Lily Grass was placed as if it was brush marks on an ink-painting.

Lesson Details

Lesson 6
Saturday, June 4, Morning



Hana-Kanade

Curly Willow, blue or white Iris, Monte Casino, Leather Leaf fern

Containers were varied – some used Madoka or Suiban, others the triangular Hana-Kanade container or three small bowls.

Branches of Curly Willow had to be trimmed to show an interesting line. The same applied to Iris if it had leaves that distracted from showing a clear line. Both the Shu and the Kayaku were Curly Willow and the Fuku was one Iris. Daisy and fern were used as filler.

The Shu's length is 1.5 times of the container measurement (diameter plus height of container). This can be tricky to calculate. Professor Nishi suggested new students should think the Shu should be twice the container diameter minus depth. The Fuku is 3/4 the length of the Shu and the

Kyaku is between 2/3 and 3/4 of the Shu. Sensei reminded us to take care not to make these main stems too short.

All stems extended outwards a precise amount. The Shu should fit in the 'cylinder' formed by the container rim. The Fuku extended no further than the inside of the container rim. The Kyaku is the only stem that can go outside the cylinder but only by the same amount as the container's depth. Air and space are emphasized as the stems cross but do not touch each other.

For fillers, one short Iris was placed at the base of the Fuku. Leather Leaf was cut smaller (using the side leaves) and placed nicely to cover the kenzan. First it was placed to the left of the main stems, then the right of them. Some remaining leaves were used to lightly hide the kenzan taking care to make each base area different to another. Finally, Monte Casino Aster was added short to decorate each base.

1292 Demonstration & Seminar Photos!

Another first for this seminar was our use of DropEvent to collect photos and videos of the demonstration and seminar.

- Six members have uploaded 1,292 images! Thanks to [Fay Charlesworth](#), [Takako Feygin](#), [Carol Malott](#), , [Joe Rotella](#), [Dianne Titlestad](#) and [Marcia Wright](#) for contributing!
- **The deadline to add your images is 6/27!** Please visit <https://dropevent.com/SEO2024Spring> to add your photos and videos! You can also email your images and videos to SEO2024Spring@dropevent.com
- Visit the [DropEvent site](#) to see what has been shared



DropEvent.com



Did you Know?

The history of Ikebana dates to the establishment of the Ikenobo School of Flower Arrangements during the Muromachi period, but the Ohara School was born "*only*" a hundred and several dozen years ago during the Meiji period. However, out of the more than four hundred schools of Ikebana, the Ohara School has become so large that it is known as one of the three major schools of Ikebana.

Source: <https://www.ohararyu.or.jp/about/>

Upcoming Ikebana Events

August 29-31, 2024

Arlington, VA

[Southeastern Ohara Chapter](#)

Autumn Seminar 2024

October 21-25, 2024

San Diego, CA

[North American Ohara Teachers Association](#)

Conference

April 20-22, 2025

Osaka, Japan

Ohara World Seminar

April 25-28, 2025

Kyoto, Japan

[Ikebana International World Convention](#)

Conditioning Tip: Rudbeckia (Black-Eyed Susans)

To condition Rudbeckia (Black-Eyed Susans) to use in an arrangement, follow these tips:

- Cut your flowers early in the morning or near or after sunset.
- Cut the stems as long as possible.
- Dip stems in a small amount of boiling water for a few seconds.
- Condition overnight in deep, cool water.

