

## 11th World Convention

Headquarters Japan

The sublimity of I.I.'s 11th World Convention in Okinawa has set a standard. Somehow, formal restraints were less and energy/excitement was high. The result was a basic, brilliant, and open expression of the meaning of Ikebana. I.I. President Junko Katano observes, "This experience reinforced our conviction of how wonderful Ikebana is!" The demonstrations were vivid displays of the essence of each school; the spectrum of international Ikebana talent in the exhibition was magical. Here was Ikebana truly from the heart.

The next, special issue of this magazine (Vol. 62, Issue 1) will feature the 11th World Convention. Members who did not attend the world convention can share the experience in the magazine.



Hih Takamado at the ribbon-cutting ceremony



The welcoming banquet

## SJ 50th Anniversary

Singapore 135, Singapore



In commemoration of SJ 50—the 50th Anniversary of Singapore-Japan Diplomatic Relations—Singapore Chapter was invited to exhibit at Japan Creative Centre, Embassy of Japan, Nassim Road. Fourteen beautiful arrangements by our members were on display Sept. 26–28, 2016. The exhibition and a floral demonstration were open to the public free of charge. On September 27, both our demonstrators, Datin Ong Kid Ching and Momoko Emmotte, demonstrated four arrangements each. Using unusually designed containers that they made themselves, they created awe-inspiring arrangements. Datin Ong Kid Ching shared the history of Ohara School and its different arrangement styles, while Momoko Emmotte spoke about the Ryuseiha school and explained their styles of flower arrangement. All guests were invited to join in the afternoon tea, contributed by our committee members.

## Misho-ryu Demonstration

Kobe #181, Japan

On Sept. 9, 2016, Kobe Chapter held the first meeting of 2016–2017 at the Kobe Club, inviting Keiho Hihara, the 10th Headmaster of Misho-ryu, as the Ikebana demonstrator. After the welcome address by Kobe Chapter President Nancy Ito, Mr. Hihara composed five arrangements—two traditional kakubana and three contemporary shinka. Since the Chrysanthemum Festival is on September 9, Mr. Hihara arranged white, yellow, and red chrysanthemums in three cylindrical bamboo vases as prayers for long life for everyone. Chrysanthemum symbolizes longevity.



Concerning the decrease of Ikebana enthusiasts in younger generations, Mr. Hihara has been holding Ikebana classes for children. He is also very committed to promoting Ikebana all over the world. After lunch, guests and members enjoyed a raffle, and the winners could take home lovely autumn flowers.

## Boston Flower and Garden Show

Boston #17, USA



The 2017 Boston Flower and Garden Show, under the auspices of Massachusetts Horticultural Society, with the theme of Superheroes of the Garden, was held from March 22 to 26, 2017. Boston Chapter was represented by 30 members, representing Ikenobo, Ohara, and Sogetsu schools, who made a total of 29 arrangements on pedestals and one floor arrangement. The Ikebana exhibit was extremely well received by the general public, who appreciated the diverse representations of the different schools.

Ikenobo members made shoka and rikka style arrangements. The president of the Ikenobo branch, Mimi Santini-Ritt, made a stunning rikka shimpu-tai using a variety of material including cork. Linda Clarke made a miniature rikka shimpu-tai, which elicited a lot of queries. Ohara members made traditional moribana style and several spectacular free style arrangements. Sogetsu members made many beautiful free style arrangements. The chair of the Flower Show, Joanne Caccavale, made a large floor arrangement using debarked curly willow branches, scotched black plastic bags, and strelitzia. Many viewers found her arrangement very interesting.

There was a Curriculum Corner where members made arrangements following a school's curriculum: shoka shofu-tai of the Ikenobo School, slanting moribana and hana isho inclining form of the Ohara School, and moribana variation five of the Sogetsu School. This is an important section, since it serves to educate the public on the fundamentals and basic principles guiding each school.

Tomoko Tanaka of the Sogetsu School, gave a demonstration for one hour in which she made several exquisite arrangements. Thirty-one members served as docents throughout the five-day event.



## Spring Blossoms

*Shanghai #267, China*

March is like a song awakening nature, a southern soft wind dancing in hundreds of blossoms. In this blossom season, Shanghai Chapter held its 2nd annual members exhibition, Spring Blossoms, in Takashimaya department store, Shanghai. The exhibition brought together five major ikebana schools: Ichiyo, Ikenobo, Ohara, Saga Goryu, and Sogetsu, transcending schools and countries. On March 11, 2016, members from China, Japan, and also France, Brazil, and Canada living in Shanghai set up the exhibition.

On March 12, 2016, Shanghai Chapter President Lily Zhang welcomed all participants and made an appreciation speech for their continuing support and participation. Mrs. Katayama, wife of the Consul General to Shanghai, made a congratulatory speech in fluent Chinese. Mr. Komori, General Manager of Takashimaya Shanghai, also gave an opening address.

During the exhibition, hundreds of visitors, after queuing for 1–2 hours, came in to appreciate the world of ikebana. Members explained their arrangements and the concepts of ikebana.

It was an ikebana gathering in which people shared their inspirations, styles, philosophy, and techniques. This exhibition provided an opportunity for members to communicate, but also created an effective platform for flower lovers to learn more about ikebana.



## Elementary School Demonstration

*Wilmington # 212, USA*



On Tuesday November 8, 2016, three members of Wilmington Chapter gave an ikebana demonstration to 30 second grade students of the Cape Fear Academy in Wilmington. Bev Maurer was the teacher, and Yuki Gallan and Doris Davis were helpers. They showcased a Low Bowl Rising form of the Ohara school using yellow spider mums and white daisy mums with fatsia leaves for the greenery. Each student had a turn in placing a stem in the container. They all enjoyed their ikebana experience.

Yuki, whose son is in this grade, also showed some Japanese clothing and made origami for each student. All who participated had a great time learning about Japan. The final arrangements were distributed to other classrooms for all students at the school to enjoy.

## Recycled Material Theme

*Wellington #158, New Zealand*



Wellington Chapter held an exhibition and demonstrations on Sept. 29 to Oct. 2, 2016, at the Dowse Art Museum in Lower Hutt, New Zealand, titled Ikebana, the Art of Japanese Flower Arranging. We used recycled material as a theme. All members pitched in to help either by preparing arrangements or assisting with other preparations and were available to share information about ikebana. The Japanese Ambassador opened the exhibition with a thoughtful and encouraging speech followed by cutting a delicious cake. There were nearly 30 people present at the opening, which was very encouraging. It was a great opportunity to raise the profile of our chapter and hopefully attract new members, especially in the Hutt Valley. An online report of the exhibition is at <http://www.stuff.co.nz/life-style/home-property/nz-gardener/84819256/let-flowers-speak-to-you-through-ikebana>

## Make It and Take It

*Milwaukee #22, USA*



Milwaukee Chapter held its annual Torii Gate show at Mitchell Park Conservatory, June 24–26, 2016. In addition to the thirty arrangements exhibited, there were hands-on activities for guests such as origami and Japanese gift wrapping using fabric and scarves.

A major goal of the show was to introduce guests, especially children and young people, to the art of ikebana. After introducing the basic principles of ikebana, members helped guests make their own arrangements using three line materials, three flowers, and three leaves to develop an upright or simple slant design. The use of plastic containers and floral foam allowed participants to take their arrangements home. Line material and leaves were brought from members' gardens; some flowers were purchased, and others were donated. All activities were free of charge, although donations were welcomed to cover the cost of the flowers. Over 50 arrangements went home with the participants, many of whom were children.



## Comprehensive Ikebana Program

*Traverse City #165, USA*

Members of Traverse City Chapter presented a comprehensive Ikebana Program to an attentive audience of 60 at a meeting of The Friendly Garden Club of Traverse City. The presentation included the histories of Ikebana International and the founding of Chapter 165. Member Patty Bishop demonstrated the creation of a shoka shimpu-tai arrangement. The presentation also featured a collection of Japanese art, moribana arrangements, and a large display of plant materials suitable for use in the art of Japanese flower arranging.

## Fragrances and Floral Design

*Taipei #105, Taiwan*

On Oct. 17, 2016, Taipei Chapter invited young members from different Taiwan branches of the Ikenobo School to demonstrate. They all have long and rich experiences in Ikenobo ikebana and continue to study and enhance their skills. The program started with special speaker Mr. Huan You Li, who presented the topic of Incense and Flowers. Mr. Li briefly introduced the history of Taiwan aged incense, including how it is formed, the uniqueness of its fragrance, and how it connects with floral design. He invited all the guests to his place for a wonderful, nutritious cuisine and to study the incense.

The highlight of the day's program was coordinated by former President of Taipei Chapter Meili Lin. She invited 10 Ikenobo artists from 11 different branches all over Taiwan to demonstrate. The demonstration had three parts. The first part was of four demonstrators whose average age was under 35 years old. They all have spent a much time in Japan taking advanced classes. Their demonstration was very dynamic and vibrant. Some of them started ikebana when less than 10 years old, and some took a respite for a few years in order to experience things with less regulation. However, they all came back with the desire to focus more on Ikenobo. They emphasized seasonal materials, because arrangements have life if they follow the seasons. Each of them got the chance to explain their arrangements and also spoke about their own philosophy of ikebana.

The second group was composed of four ladies between 50 and 70 years old. One of them is also a former President of Taipei Chapter. The way they learned ikebana is very different from the first group. They had families to take care of and studied ikebana as a hobby or pleasurable pursuit. The way they interpreted ikebana was quite different from the first group, as well.

The finale was two senior demonstrators leading all the demonstrators to do an arrangement on stage. It had front and back sections. The two senior demonstrators made two arrangements in large vases at the front, and the other demonstrators arranged flowers and branches in a pre-made frame structure in the back. This division of talent was fascinating.

The chapter president awarded each demonstrator a prize for their performance. Also twenty members displayed their arrangements in the room to share their creativity.



## Chrysanthemums

*Gurgaon #255, India*

Dr. Janki Ram (Director Pusa Institute ) was the guest speaker on September 17, 2016. The topic he had chosen to speak on was chrysanthemums, which are loved by flower admirers due to their bushy look and cushy touch. When all summer flowers are making their exit, they quietly come to bloom in September through October in all their glory, winning hearts right and left. Dr. Ram took us through a journey from past traditional methods to grow them to present, almost miraculous ones, which invited oohs and aahs from the audience. Ikebana artists love "mums," as they are affectionately called, to make different arrangements. It was an immensely useful topic for gardening as well as ikebana students. The silent admiration for this king of flowers invited members and guests to mingle over delectable coffee from the host.

## Japanese Lacquer Ware

*St. Petersburg #65, USA*

On Sept. 19, 2016, as an opener to St. Petersburg Chapter's Japanese Culture program theme for the year, well-known St. Petersburg sculptor Kyu Yamamoto was our guest lecturer. He gave an entertaining and well-informed lecture on Japanese lacquer ware.

Yamamoto works primarily in clay portraits and cast metal. Previous experiences in building and replication as an employee at Disney Japan provided him with extensive technical knowledge. Since coming to the U.S. from Japan, he has used the lacquer medium to an extent in his own sculptures.



Lacquer topics included the origins and its history in Japan and China and the sourcing and collection of the sap of the lacquer tree. The techniques of lacquer application over a wooden base, how to tell old from new lacquer, and the determination of quality were also discussed. There was a lavish display of prized lacquer objects brought in by our chapter members as a splendid foreground to the lecture. Following the General Meeting and lunch, each school had lessons.



## Making Japanese Paper

*Geneva #143, Switzerland*

On May 20, 2016, with bright, energetic sunshine emerging from the east, Geneva Chapter members departed northwards to the beautiful county of Gruyeres for our general assembly. Since it is a considerable drive from Geneva, we decided to reserve a bus so that everybody could be together and travel in comfort. We arrived at our destination, the magnificent Hotel Cailler, where we held our general assembly.

At two o'clock, the bus transported us to a little nearby village where Viviane Fontaine, a talented Japanese paper artist, welcomed us to her recently inaugurated workshop.

Mrs. Fontaine is a renowned artist. For over three decades, she has transformed plant leaves to paper and then designed the most beautiful objects from these splendid natural fibers. Fabulous pictures, bowls, theater costumes, you name it, can be created from organic plant matter, metamorphosing one material into another. She visited Japan on numerous occasions in order to master the skill of making Japanese paper.

She gave us a wonderful demonstration on how to make a thin sheet of paper by skillful manipulation of her water basin and her sieve. It was an enchanting experience. Mrs. Fontaine was very welcoming and answered our numerous questions about the process. At five o'clock, we departed on our homeward journey with our eyes sparkling from this fabulous encounter.



## “I” in Design

*New Delhi #77, India*

The month of September brought a whiff of fresh air in the demonstration by Manisha Kedia (Sept. 7) from Mumbai. Her theme was “I” in Design, and this was very well expressed in her arrangements, where her containers were unique, and she complimented the containers by using unusual greens and some dry and bleached material. She was trained by both Sogetsu and Ohara masters in Mumbai. This has guided her in her desire to create arrangements that reflect her personality. The calm and the speed with which she arranged using the most unusual containers, bringing them to life with the flowers and greens, amazed the audience. The program was very well attended and was graced by Patricia Hiramatsu, wife of the Ambassador of Japan. Mme. Hiramatsu complimented Manisha on her selection of containers and for using them so aesthetically in her arrangements.



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## Sogetsu Demonstration/ Workshop

*San Diego #119, USA*

On April 27, 2016, San Diego Chapter was very fortunate to welcome Kika Shibata, a renowned Sogetsu instructor (riji), for a special demonstration. Three arrangements were created: (1) A round container and a Tate-no-Soegi-dome vertical fixture were used to create a spectacular display of

smoke tree, gerbera daisies, horsetail, and ti leaf to demonstrate a space and mass technique; (2) A rock-elevated moribana container was used to demonstrate an “accidental beauty technique” using horsetail attached in configurations with wire pins, ti leaf, cream roses, and green anthurium; (3) A tall glass vase was used to create a three-dimensional technique bending horsetail outside of the container, and ti leaf and gerbera daisies. Assisting Shibata-sensei were Carol Rakers (Phoenix Chapter), Hiroko Szechinski, and Jeff Fine. Hiroko Szechinski and her committee were responsible for putting together this special event and making the display arrangements. Fifteen members participated in the workshop using horsetail in different configurations, along with gerbera daisies and ti leaf. Afterwards everyone enjoyed a potluck lunch.

## Surface and Texture Workshop

*Belfast #207, Northern Ireland*



Workshop leader Belfast Chapter Secretary Janet Kirk, Director of Belfast Sogetsu Branch, asked us to make an arrangement using two or more types of material that feature both an interesting surface and an unusual texture. Surfaces could be made from a variety of plant material, not necessarily leaves. Janet demonstrated some lovely designs using plant material from her own garden to illustrate the theme. Members then made arrangements, which were assessed by Janet. We were pleased to welcome Barbara Megarry, Chairman of the Northern Ireland group of Flower Arrangement Societies. This was Barbara's first time to make an ikebana arrangement; she enjoyed the experience, and we hope to welcome her to the chapter again in the near future. The afternoon concluded with tea and biscuits.

## In the Grid

*Rochester #53, USA*

Rochester Chapter's July 2016 meeting was neither on nor off the grid but a grid certainly factored into the workshop theme. Gail Newman, Ichiyo Associate Master, demonstrated clever ways to incorporate a 14-in. (35.5 cm) square metal grid to advantage in our ikebana arrangements. No kenzan needed. The grid was used to either support stems or create an attractive lattice background for the flowers. Workshop participants made airy, summery arrangements using a grid—in, on, or over their containers—with fresh flowers from their gardens woven through or braced by the grid.