



**Third E.O.T.A. Seminar  
in Greece, Kinetta / Attica  
from October 26<sup>th</sup> till 28<sup>th</sup>, 2008.**

Our President Joanna Charitou Barczyk and her Board could welcome on October 25<sup>th</sup> in the evening a big united E.O.T.A. Family in the Kinetta Beach Hotel: 61 seminar participants and 20 accompanying partners from 7 European countries, Martinique (Antilles), Canada and Jordan.

Also new "Family Members", as for example the newly founded Study Group North West Germany, were impressed by the Greek Welcome in every room: a vase with an olive branch and a rose, the symbols for Peace and Love.

Studying the seminar folder, which, as always, was of exemplary perfection, filled the time till our first meeting with exciting anticipating joy.

At supper we saw the welcome gift shine: a silver necklet with a pendant, the motif of which had its origin in the byzantine coin "Constantinato" (Emperor Constantin, Founder of the Byzantine Empire A.D. 311-337).

Today this piece of jewelry is a good luck charm and we experienced immediately its effect:

A wonderful seminar, meetings full of affection, nice weather for swimming and an unforgettable excursion to the Meteora monasteries from the Byzantin period, which belong to UNESCO World Heritage.



Our Headmistress Wakako Ohara had delegated as Seminar Leaders the Masters Mr. Hirokazu Yokohigashi, Associate Professor of the Council of Ohara Professors for Group "A" and Mrs Kumiko Miyazaki, Assistant Professor of the C.O.P. She looked after Group "B" and was an outstanding translator for Master Yokohigashi from Japanese to English offering the base for Edeltraut Kokocinski's German translation and Eliane Gagneux's French translation.





Our Seminar began on Sunday morning with a bus ride to the Gerania mountains so that we could collect material:

1. for a Realistic Landscape and
2. Cyprus branches for a Rimpa as well as material, suitable for a Sculpture.

The lush vegetation gave us inspiration already when watching it through the bus window. This year autumn colours were to be seen between the different shades of green. There were big wild growing bushes of Smoke Tree (Cotinus), the gold coloured leaves of which were meant to give to our seminar work "Season feeling".

The area, the 61 Ikebanists had at their disposal for cutting their material, was a botanic paradise, naturally previously spotted by the Barczyks. We found not only the Cyprus branches, we had looked for, but also branches of Strawberry Tree - Arbutus Bush, Pistachio-Nut Tree - Pistacia, Holm-Oak - Quercus dry and green, Pine-Pinus Halepensis dry and green, roots and dry branches and wonderful spires of grass.

Our seminar program comprised 5 lessons for Group-A and, in change, about the same lessons for Group-B with the translation of Mrs Miyazaki, Associate Professor, or Mrs Ekuko Izumi-Yans from Belgium. The demonstrations were arranged by Master Yokohigashi.

The following arrangements were planned to be created:

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|---------------------------|---|
| Sunday afternoon, 26.10.  | A: Realistic Landscape with 5 materials<br>B: Hanamai with 2 materials                    |
| Monday morning, 27.10.    | A: Hanamai with 3 materials<br>B: Realistic landscape with 5 materials                    |
| Monday afternoon, 27.10.  | A: Colour Scheme Moribana Go-Shu-Ike, 5 materials<br>B: Rimpa with 3 materials            |
| Tuesday morning, 28.10.   | A: Rimpa with 5 materials<br>B: Colour Scheme Moribana, Water reflecting with 3 materials |
| Tuesday afternoon, 28.10. | A: Sculpture without container<br>B: Sculpture with vase or container                     |



Sunday afternoon, 26.10.2008

Master Yokohigashi began the first lesson with the demonstration of a Realistic Landscape, lashed by storm. He arranged his dry and green Cyprus branches (Cypressus) in lying and inclined position. He imagined the background as rocks and forests and in foreground the sea. In different heights we saw the change from summer to autumn by means of the bush material Cotinus and as floor covering Asparagus myriocladus and Fern-Nephrolepsis.

The small white Chrysanthemums were placed in wave-like form in different lengths. The landscape was arranged multisided, to be regarded from all sides. Perfect translation Japanese-English from Mrs Miyazaki, German and French: Edeltraut Kokocinski, Eliane Gagneux.

After this example, but with the branch material, we had collected ourselves, we arranged our landscapes in upright or in water reflecting style. We had to follow the following rules:

To imagine a Shakei and create it in a container, i.e. Presentation of the Environment.

1. Environment = main materials as external frame
2. Bushes = Cotinus = Season
3. Ground is very important: Soil = Asparagus myriocladus and
4. Fern = Nephrolepsis, not to be considered as Fern but as soil
5. Flowers = small Chrysanthemums as light points



Group-A composed, with the main material they had collected, their impressions of a Realistic landscape in a round or rectangular Suiban.



The Master demonstrated for Group-B Hanamai with 2 materials: Eucalyptus and Strelitzia in a Pagoda container.

The 4<sup>th</sup> Headmaster Natsuki Ohara had created Hanamai as a new style. Three-dimensional, multisided.

Rules:

- Watch branch or flower carefully to find its three-dimensional beauty.
- A good focal point should be found in the upper third of the branch. Here, the second material meets the first one.
- They may touch, overlap and approach but **not cross**.



The Master placed the Strelitzia upright at the left edge. Eucalyptus inclined from right to left. If the materials are intended to touch each other, the right side Kenzan should be moved closer to the middle. Eliane Gagneux mentioned that formerly when composing Hanamai in the Pagoda container, it was usual to prolong the narrow side wall of the Pagoda container with one of the Hanamai elements. The Master replied that today both elements can be placed towards the middle when they are supposed to touch.



### Pagodaform:

In a rectangular opening of the container, the diameter of the imaginable circle would be the upper limit for the upright form, but it is advisable to place the elements higher!

When composing the inclining form, the elements can be longer than the circle and can incline more in order to emphasize the dance.



**Round Suiban** with inwards turned rim:

- The line on top of the meeting point is higher.
- The external edges of the container give the limits for a “cylindric column”. Materials should not be placed outside this cylinder.
- Materials should not be placed parallel either vertically or horizontally (i.e. Kenzans are placed in the container side by side but **not** in one line).

**Resumé:**

The Master stated that we have well understood Shakei and Hanamai. He stressed that Hanaisho is multisided. **Hanamai is 3-dimensional.** It is very important to have a focal point and in order to show it well, one must learn to cut away.

Shakei: When arranging a landscape, it is necessary to imagine a theater. The environment = main material is like the stage, the chrysanthemums are the actors.

Monday morning – 27.10.

The Master showed us, out of program, a Hanamai in 3 different vases and in different heights.

For 3 containers there is a different rule, i.e. : how the free space may be used for 3 plants.

Important: When a good point of contact is found, one can move the containers so that it shows best.

1.Upright, 2. Slanting, always 3-dimensional.

Master Yokohigashi chose for the strongest line of the Strelitzia a Heika Vase and applied fixing techniques. The bent branch of Judas tree was fixed in the second small white vase in a Kenzan. The thin stem of Gypsophila, which was placed in the Kenzan of the smallest vase, gave a lightweight contrast to the strict main line and the bent second line with its serene round leaves.

A perfect didactic example for different types of containers.



To place containers on different levels gave a completely new and interesting 3-dimensional arrangement.

The Master showed a wonderful example with 3 unusual “vases”: 3 seashells, which Joanna (or Günter) had dug out of the sand on the bottom of the sea. They are arranged in different height. One of them is being placed on a small table covered with a Japanese brocade table-cloth, the other two on Dais. Into the test-tubes, which are within the sea shells, the Master placed shades of green without flowers: A thin Judas tree branch which inclined from the highest container to the second one which contains a stem of Cyperus and towards it slants filigree Asparagus. An enchanting beautiful composition !



Group-A arranged a Hanamai with 3 materials in one container. Edeltraut used two containers, placing the second one higher. The effect was exciting. Jenny Banti created also on different heights. The material to be used was: Judas tree branches = *Cercis siliquastrum*, *Strelitzia* and *Gypsophila*.





The Master demonstrated for Group-B a good instructional example for Realistic Landscape in “Water reflecting” style.

Explanations:

- “Water reflecting” is a good style for Realistic Landscape.
- It is important to show clearly the Water- and Landline.
- To pay attention as to where Shu-, Fuku- and Kyaku-shi are placed.
- Shu inclined backwards, Fuku towards the front.
- Shu inclined towards the front, Fuku backwards. “Water reflecting” is a variation of Slanting style. It depends on the material whether Shu slants forward or backwards.

Master Yokohigashi chose for his demonstration a beautifully bent wild Olive branch for Shu which slanted backwards. Fuku forwards left and Kyaku as branch material right. The triangle was visible. In-between Smoke tree – *Cotinus* for autumn mood, low, as ground cover, *Asparagus myriocladus*, groups of *Nephrolepis* as land and small white chrysanthemums as if they were growing on the land – one high, one low and the next a little higher.

Group- B arranged according to this accurate instructional example by using their self-collected-branches and created various interesting landscapes of the Gerania mountains.



As a special offer for the members of E.O.T.A. – requested by Joanna and granted by the Headquarters – Master Yokohigashi demonstrated two examples of Shohinka style art.

Explanations:

Shohinka is not only a small arrangement, being composed of a branch and a flower, but by the reduction and a vase of special fine art, it becomes a work of art.

- Study of the material, how does the plant grow, what is the character of it.

Example: a Camelia tree can be recognized even as a short branch with a few or only one flower.

- Important is the combination of materials and their meaning. Expression of thoughts with the selection of plants – they communicate.
- Combination of materials and vase, max. 3 materials.
- One can create also a Shohinka with “Bunjin-Feeling” in a Bunjin vase.
- To have an eye for the material = observation of nature
- **It is important to study the differences between Bunjin Heika and Shohinka.**
- **See Kikyo 267, October 2007**

First Example: Rising form in Lionhead-vase (Bunjin vase of Ohara School).

Red flower of South Africa: *Erythrina humeana*, Branch material: *Pistacia lentiscus* plus Oleander with seeds' capsule- *Nerium Oleander*.

Second Example: Bunjin feeling by combination of materials.

Bronze vase, copy of a chinese vase.

Branch of Pine tree with young needles-*Pinus halepensis*  
and dry branch of Pine tree = Youth and old age,

Filler: *Aconium arboreum* brown-green = Succulent

Kyaku: Geranium with two small pink flowers.

The Master recommended: Exercise Shohinka and enjoy!



Monday afternoon, 27.10.

Group-A: Colour Scheme Moribana – Go-Shu-Ike: 5 materials

Combination: 5 *Asparagus densiflorus* “Meyers”, 3 Gerberas, 3 branches of *Eucalyptus*, 3 *Astromerias* and 5 red Roses.

We did not work according to traditional methods as the Chrysanthemum-arrangement, but either upright or slanting. Shu, Fuku and Fillers are of the same material in the main group. One can choose flowers or branches.

Master Yokohigashi chose for the Shu-group 5 *Asparagus* “Meyers” in upright style. Shu 1 x diameter of container, High Filler ½ of Shu, Short Filler placed inwards between Shu and Fuku, Second group: 3 Gerberas shorter than H.F. of Shu, Third group: *Eucalyptus* higher than Gerberas, Fourth group: 3 *Astromerias* shorter than Gerberas, Fifth group: according to container either 3 or 5 Roses as Kyaku-group 45/60d.

According to this pattern, Group-A arranged a Go-Shu-Ike, trying to obtain the desired “high and low effect and in between empty space”. The result would have been better in a bigger suiban.



Rimpa demonstration for Group-B with 3 materials:

Explanations:

- There are two types of Rimpa Form arrangements:

- 1) Fan = ENGAHO = opened japanese fan
- 2) Circular, based on 2 types of Rimpa painting  
= UCHIWA round = chinese fan.

Master Yokohigashi demonstrated the fan shape according to his container.

Balance between the container and the completed arrangement.

- Imagination of the space which is filled by the fan.
- Emphasis to the artistic design, for ex. Cocks comb-Celosia is beautiful only when it is arranged upright. white Chrysanthemums are beautiful only when one can see their face.
- When arranging the fan shape, the main group is in the center because the fan is open, that means, that the groups right and left are shorter.
- Have in mind that one can paint the Rimpa groups.
- A beautiful Rimpa arrangement gets improved in front of a golden paravan.

Materials: 5 Celosias, Pittosporum, 5 medium size white Chrysanthemums.

The main group consisted of 3 Celosias, left group 2 Celosias, right smallest group consisted only of Chrysanthemums and Pittosporum. Chrysanthemums were placed from left to right 1-2-2 in different heights. Pittosporum with its beautiful green leaves was added to every group.

Resumé: Group-A: Go-Shu-Ike: If possible we use sufficient Kenzans, the fixing points of Shu- and Kyaku-groups are important.

Group-B: Study the Rimpa paintings and exercise to work accordingly.

Framework and spaces. Deep placed flowers must have different heights.

Tuesday morning, 28.10.

Group-A: Rimpa with 5 materials

Cypress-Cyprissus, self cut in the forest.

5 Celosias, 5 medium size white Chrysanthemums, 2 branches Cotinus, 3 Solidagos.

Demonstration and explanations of the Master:

1. Cypress is usually suitable for landscape. In Rimpa we used Cypress as green coloured connecting lines but ... without its cones as we arranged Rimpa and not a landscape.
  - Landscape feeling is not welcome in Rimpa.
2. Connecting lines: Cotinus with coloured leaves (In Japan one would use coloured Maple leaves in autumn).
  - Autumn feeling by Celosia and Cotinus.

The white Chrysanthemums were short and faced forward to the spectator. Solidago had the shape of a triangle and should be well visible. To be used only in the central and left side group, not right side, otherwise the arrangement looks too symmetric.

- Care for in between spaces in order to have a good balance between materials and container.



Demonstration for Group-B: Colour Scheme Moribana , Water reflecting style.

- This arrangement is always arranged in Shippō.

Explanations:

- We arrange in round Suiban on two Kenzan.
- When working with 3 Kenzan in round or rectangular Suiban, their position should form a triangle.
- When working in Shippō, notice should be taken of:
- 3-ring Shippō is used for Shu-group (5 stems), 2-ring Shippō for Kyaku-group, stems are arranged in the small holes of Shippō (Thick stems in big hole).

Materials: 3 branches Eucalyptus, 3 red Roses, 1 stem Gypsophila.

Hongatte-left: One bent line for Shu inclined 75 degrees over the water and was reflected on it.

- Fuku ½ of Shu not in a straight line backwards, but inclined 20 degrees forward. Fuku and High Branch Filler were standing close to Shu. High Branch Filler was shorter than in "Slanting Style" – water reflection is more important.
- Cascade Filler close to Shu inclined over the water.
- Small Branch Filler backwards as Backfiller beside Shu.
- All 5 branches were fixed on the Kenzan at the back.
- On the front Kenzan 3 Roses were placed sideways.
- Kyaku 30 degrees sideways, 45 degr. inclined, High Flower Filler and Small Flower Filler .
- White Gypsophilas were placed on both Kenzan and formed like the Roses a triangle. A beautiful Rose leaf or Eucalyptus hid the Kenzan.

Resumé: Group-B had understood the style and worked well.

Group-A: The Celosia should be observed and arranged with the eyes of a painter in order to achieve a decorative effect.

In Rimpa one should be able to discover the character of the plant and offer its best side for show.

The Master drew an example: A Tulip has 5 petals, the painter paints only 3. The abstraction expresses the typical form of the flower.

Tuesday afternoon, 28.10.2008

Last lesson

Group A: Sculpture without vase with branches collected in the Gerania mountains + coiled aluminium wire from Japan.

Group-B: Sculpture with vase, 7 leaves Aspidistra, 3 Helianthus- Sunflowers or collected material.

Demonstration for Group-B – Explanations:

A simple composition in Madoka container was demonstrated.

"Free Style" with 1 Kenzan. 7 leaves Aspidistra were arranged as mass. 1. Possibility: show the side of the leaves. 2. Possibility: work them up one by one, first roll up the tip of the leaf and then roll with the ball of the thumb.

- concentrate on one direction, don't mix all possibilities.
- Madoka container is round, so one can work in circles.
- by the round container keep in mind the beginning and then work the circle.
- by Free Style the Focus Point is very important.
- for example: without Kenzan one should work along the inside rim or place an extra leaf beside the mass so that a stem stands out over the rim of the container.





The Master chose for himself 6 leaves as mass plus one more leaf, the stem of which to stand over the rim.  
- as Focus Point 1 Sunflower-Helianthus.  
- one can also let only flower petals swim, for example, in the center of the container, like “sun on the water” or place the flower between the leaves. Important: Either one method or the other – not both!



Group B



Demonstration for Group-A - Sculpture standing on the table.

Master Yokohigashi had found dry thin pine tree branches – *Pinus halepensis* and arranged quickly a sculpture like a big spider's web – the wire looks like a spiral and can be thrown into the sculpture.  
- The Master knots small pieces of wire around the branches for decoration and fixation.  
- for fixation always use the same method.  
- wires as Focus Point should not be tied together.  
- if one has the time, make many small knots.  
- a possibility to decorate: cut a leaf of *Strelitzia* in half and place it as balance transversal through the sculpture.



Group-A arranged Sculptures with thin, thick and heavy lines.



#### Resumé:

The Ohara School has many expressions, that's why one should practice a lot to enjoy the result. The Master expressed surprise about our creativity and imagination. He was happy to see this. He admired our strength and joy. We are friends within the Ohara Family. He thanked for the Greek E.O.T.A. Seminar, the President Joanna Charitou Barczyk and the Board, as well as the Participants of the Seminar. He enjoyed working with us. We thanked the Master enthusiastically with standing ovations.

Photos: Annelie Wagner and Margot Kawinski

Text: Margot Kawinski, since 27 years Board Member of the Switzerland Chapter  
since 25 years Member of the France Chapter, Frankfurt- and Paris Chapters.