

Ikebana International Washington, DC Chapter No. 1

~ Elected Officers ~

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~ Special Event Co-Chairs ~

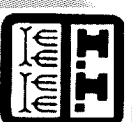
Diana Cull & Connie Forster

~ Committee ~

Shella Advrani
Julie Cimino
Cathy Houston
Gloria Hege
Dorothy Koltnow
Ursula Kondo
Sally Lloyd
Jane Newman
Margaret Starkey
Patricia Stocks

~ Special Event Schedule ~

Ginza: 10:00 – 11:00 AM; 12:30 – 2:00 PM
Program: 11:00 AM – 12:30 PM
Optional Lunch: 12:30 – 1:30 PM



Ikebana International Washington, DC Chapter No. 1

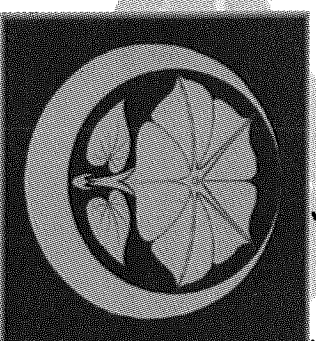
~ Special Event ~

Autumn Moon

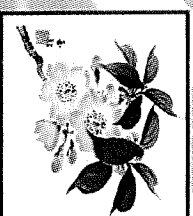
Dr. Ricardo Bansho Carrasco

Headmaster

Banmi Shofu Ryu



Friday, October 25, 2013
Cedar Lane Unitarian Church
Bethesda, Maryland



Friendship through Flowers



Take me back to Waialua

Sail catches winds of change, takes us to places we choose, to paths we follow ~ most of the time, to recall, to revisit, to renew.

Driftwood Hashibana Saba



Kansui~ike Bethesda

Predictably, moon rises much like Spring after Winter. Its rising soothes the spirit, its appearance assures the mind; its light guides the body.

Kansui~ike Moribana



Samurai Crossing

In growing the legacy of Banmi Shofu, our present day energy joins the spirit of the way of the flower or *kado* from generations before us ~ a bridge rises and the connection grows stronger than ever.

Hashibana Maru



Friendship Is Complex ~ Regally Expressed

If flowers were royalty, then, through their presence, Banmi Shofu offers friendship through regal lines and stories that emerge from creating our flower designs.

Multiple Moribana



Shoshin Grows Mindfulness

western sun fades into slumber called reborn hope peace truth and mindfulness.....

Bansho Haiku in Guang Ming Temple, Buddha's Birthday 2011 & Double Nageire



Homage Taisaku to Fukushima Roots

together we rise ~ sun and moon with each ebb and flow looking up and persistent..

Bansho Haiku for Resilience after Daiichi Disaster, 2011 & Nageire Taisaku



Saga Kiku Otsukini

Reflections in a pond evoke the peace we need at the end of each day ~ so long as we give ourselves permission to find the time for it.

Hashibana Saba



One is Elegant Company

Elegance of a single bloom flows well with sipping tea – even when alone

Banmi Shofu Chabana



Nageire Celebrates Banmi Tutu

Moon wind pulls wood afloat in salt water molding friendships through flowers

Bansho Haiku, 2013 & Nageire



Flying Solo to Otsukini

The quiet beauty of a singular flower touches the heart in quiet harmony with each beat.

Woven Hashibana Maru



Autumnal Omoto

autumn lily tropical dates warmer than winter omoto leaves brrrrrr

Bansho Haiku, Fall Everlasting Chapter No. 1, 2013 & Moribana Oseika



風踊り Kaze odoru ~ together we dance to

the wind, with Banmi

Guided by *kaden* from generations ago, we offer our synchrony and harmony of line and *nejime* to honor you and especially, Banmi Bessie sensei.

Synchronized Oseika

Bessie Bannni Fooks, 1st Generation Iemoto, circa 1960



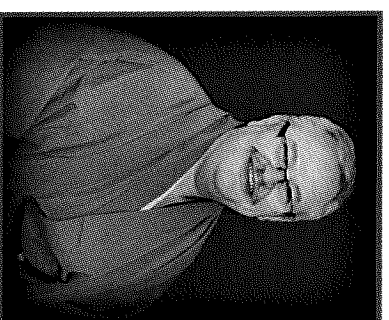
- Ikenobo roots in the 1960's
- *Shofu* School from *Bansui Ohta sensei* in Japan
- Authorization to establish *Bannni Shofu* School early 1970
- Travelled around the world to teach with Department of Defense Dependents Schools with husband Mr. Gil Fooks, and Ikebana whenever she could
- Exhibited widely with Ikebana International
- Went on retreats in *Saga* School
- Initiated hallmark use of driftwood in *Bannni Shofu* designs
- Employed driftwood not as an artifice, but as a way of connecting with the spirit of driftwood in creating a floral design
- Retired and passed away in Hawaii in the presence of family and current Headmaster Ricardo *Bansho Carrasco*

Ricardo *Bansho Carrasco*, 2nd Generation Iemoto



- Ikenobo roots while working in Japan and Asia as marketing executive
- *Bannni Shofu* lessons from Bessie *Bannni sensei* in Tainan, Taiwan, and continued for *sensei-deishi* relationship for over 35 years
- Although they taught their own students separately, exhibited and demonstrated in different venues and locations of the world, they were always united in spirit
- In 1996 started translating the school's formal curriculum, based on handwritten and published manuscripts and verbally passed from *iemoto* to the next
- Currently on DVD version with two books in the works: *Bannni Shofu Kado* and *Telling Stories through Flowers*
- Member & Previous Vice President & President, (2 terms) Ikebana International Orlando-Winter Park Chapter No. 132
- Currently an occupational therapist, neuropsychologist and higher education administrator serving as Chair & Professor at Nova Southeastern University – Tampa Doctor of Occupational Therapy program

Greg *Banshakegyaku* Alderson, 2nd Level, 3rd Grade Instructor, *Nara no Shou*



- Started Ikebana as *deshi* of Bessie *Bannni Fooks sensei* in 1997
- Continued to learn from Ric *Bansho Carrasco* in 2005
- Exhibited in regional and chapter Ikebana International conventions
 - Asian Regional Conference in Manila Philippines,
 - St. Petersburg Chapter No. 65, and
 - Orlando Winter Park Chapter No. 132
- Master quilter
- *Bonsai* enthusiast
- *Kumitimo* hobbyist
- Achieved 2nd Level, 3rd Grade of *Bannni Shofu Ryu sensei* certification as *Nara no Shou*
- Registered nurse at Sun Coast Westminster Communities in St. Petersburg, FL

Laurel *Banbana Fooks*, 2nd Level, 3rd Grade Instructor, *Nara no Shou*



- Ikebana lessons as a child in Japan with *Bansui Ohta sensei, Shofu Ryu*
- *Kado* competence and artistry from:
 - *Ichiyo* Ikebana with Jeanne Holton sensei
 - *Sogetsu* Ikebana with Monique Noujaim sensei
 - *Bannni Shofu Ryu* Ikebana with her mother, Bessie *Bannni sensei*, and Ric *Bansho sensei*
- Exhibited for:
 - St. Petersburg Chapter No. 65, and
 - Orlando Winter Park Chapter No. 132
- Achieved 2nd Level, 3rd Grade of *Bannni Shofu Ryu sensei* certification as *Nara no Shou*
- Retired Regional Coach for Kentucky Fried Chicken

Bessie Banmi and Driftwood

by Gilbert Fooks



Bessie had a love affair with driftwood. It began when she grew up in Hawaii walking on the beach collecting *puka* shells (*puka* is hole in Hawaii) and sea glass. After taking her first ikebana lessons in Japan in 1962 and returning to Hawaii that summer she came across a number of tree stumps while looking for *puka* shells. The variety and shapes of the stumps made such an impression that she immediately made an arrangement there. That incident inspired the use of driftwood in her flower designs.

She said, "not only do you have to see the driftwood, you have to feel it in your heart."

We started to collect driftwood in Hawaii but also where we worked overseas: Japan, the Philippines (especially bamboo roots), Germany, Korea Taiwan, and in Turkey (olive tree wood) as well as other parts of the world. This was how driftwood came into *Banmi Shofu* as one of its hallmarks. Bessie's use of driftwood came to its peak during the 2007 II Asian regional convention in Hyderabad, India. Our daughter Maureen arranged for us to stay with her friend Deepa in New Delhi who took us to the flower market the morning after we arrived. The

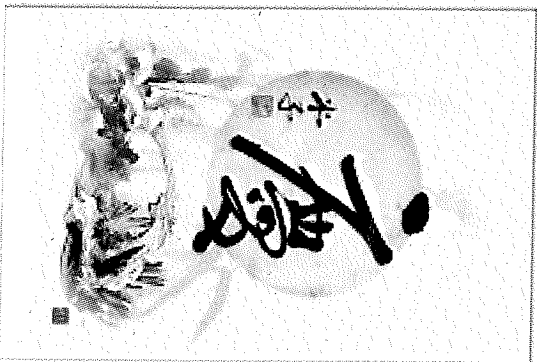
variety and number of marigolds made a distinct impression on Bess, who then asked Deepa if there was a river nearby where there might be driftwood. Deepa replied that she had a piece of driftwood that might work. Upon returning to her home, the driftwood presented itself in the shape of an elephant trunk and the face of a cow: two holy animals of India, and from the Ganges River! Bessie knew that she had to use it with marigolds for her design at the convention. And she did.

Her last memorable convention was in Monterey, CA, 2008 where she and Ric *Bansho* Carrasco made an arrangement together for the first time at an II North American Regional Convention. The driftwood came from Aspen, CO thru Allen Fukui in San Francisco. Ric *Bansho* continues the tradition, collecting driftwood in Alaska (see *Gil left, collecting Alaskan driftwood*) and other places where he works or travels.

"Bessie is gone but our 8-year old grandson Kaimana helps collect driftwood," says Mr. Fooks.

Banmi Bessie's love affair with driftwood continues!





In July 2008, Bessie *Banmi-sensei* installed Ricardo *Bansho Carrasco* as the 2nd Generation Headmaster of *Banmi Shofu Ryu*. Ricardo *Bansho-sensei* was one of her students in her first classes in 1972 in Taiwan, and received his

initial teaching certificate in 1974. Since then, they continued working together for over 40 years, their last creation shown during the 2008 North American Regional Convention held in

Monterey, California. Upon installation, *Bansho-sensei* launched a 5-year plan, a formalization of

their shared vision, but until then, not combined nor communicated to the entire family, and only to a handful of *Ikebana* communities. The 5-year plan includes this brochure, a book on driftwood and *Banmi Shofu Ryu kaden* (not so secret methods), a website, and an aggressive education initiative called *Hashi Series*. The mission of *Banmi Shofu Ryu* is to preserve, grow, teach and communicate the legacy of its *Banmi Sensei* aligning with the motto, "Friendship across the Globe through Flowers and Driftwood."

For 5 years, Ric *Bansho* and Bessie *Banmi-sensei* hosted annual *Banmi Shofu Ryu* workshops in Florida. From December 2008, the annual event it was changed to the Bessie *Banmi Fooks Memorial Annual Workshop*.



In 1996, they refined the *Banmi Shofu Ryu* curriculum, based on the translation of a Japanese manual of flower arrangement handed down from *Bansui Ohta-sensei*. It is now a manuscript used to teach *Banmi Shofu Ryu* to students and prospective teachers. The curriculum dovetails with levels of *Banmi Shofu Ryu* study.

Bansho Ric-sensei inspects a *hairloom driftwood* before the 2008 *Banmi Shofu annual workshop*.

Banmi Shofu Ryu is open to developing talent and Chapters in various locations, and offers various models of teaching, teacher training, demonstrations, and exhibitions which are negotiable according to student expertise and venue needs. For more information, go to the *Banmi Shofu Ryu* website or contact by e-mail, traditional mail, or phone.

Dr. Ricardo *Bansho Carrasco*

Iemoto & Momiji no Kyoshi

Headmaster & Professor

Banmi Shofu Ryu of Ikebana

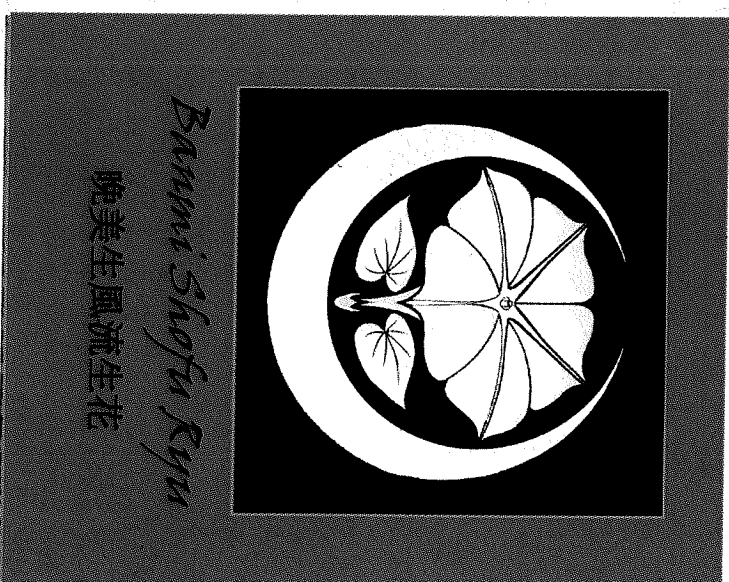
1906 Crosstown Carriage Way, #201

Tampa, FL 33619

Telephone & FAX: 407-797-7337

E-mail: RicBansho@IkebanaBanmiShofu.com

www.IkebanaBanmiShofu.com



Friendship across the Globe through
Flowers and Driftwood



moon moon come shine on me send your beam to warm
me moon moon come shine on me

Bessie *Banmi Fooks*, July 19, 2008



Hallmark Banmi Shofu Ryu design created by Bessie Banmi Sensei for a Honolulu Hale exhibition.

Ikebana is the ancient Japanese art of arranging flowers, documented as far back as 1486 (Yoshikawa, 1936). The art, and the companion discipline of *Kado*, (way of the flower) evolved from a ritual of randomly thrown floral offerings to the spirits of the dead in the birthplace of Buddhism – India. When Buddhism came to Japan during the 6th century via China, the flower practice came along with it. By the 10th century, priests, who were primarily responsible for temple floral offerings started the use of containers. Soon, the aristocracy took a liking for *Kado*, transforming it from its religious purpose into a domestic, albeit royal aesthetic.

By the 15th century, Ikebana achieved its status as an art form, while retaining its symbolic, philosophical, and spiritual underpinnings. The first teachers and students came from the religious and aristocracy, but now, Ikebana is practiced at all levels of Japanese and Western societies. Various Ikebana schools started when personal expression, business with the Western world, and adaptation to different

home settings came into the picture. By 1936, there were 500 schools in Japan. Today, there are more than 5000 ikebana schools all over the world.

Roots of Banmi Shofu Ryu of Ikebana

Banmi Shofu Ryu originated from Shofu Ryu, which, like all other schools had its roots from the first school of Ikebana – Ikenobo. Shofu Ryu appealed to European taste because of its clever adaptation of traditional Kado principles to new conditions. Its name translates to pine or living breeze, and Shofu creations express a spirit of naturalness, as effortless as the wind on the pines on a summer day; they show both



fluidity of line and fidelity to the way plants grow in nature.

Bessie Banmi-sensei in a 1962 vintage photo in Japan

In 1962, Bessie Yoneko Banmi Fooks, 1st

Generation Headmaster of Banmi Shofu Ryu took her first lessons in Japan, and because her creations took a naturalistic form, her Ikenobo sensei referred her to Bansui Ohta, then Shofu Ryu Headmaster. During Bansui Ohta-sensei's frequent visits with her daughter in Kaohsiung, Taiwan, Banmi Bessie-sensei, then living on the island nation, continued to study with her. In 1972, she received her Professor's certificate, and authorization to establish Banmi Shofu Ryu. She started teaching in Tainan, and began exhibiting and demonstrating Kado during Ikebana International world and regional conventions for close to 50 years, and wherever

her and her husband Gil's work with the US Department of Defense Dependents Schools took her family – Japan, Germany, Turkey, Philippines, among many. Her body of work highlights the hallmark of Banmi Shofu Ryu – employing the use of driftwood, not as an artifice, but as a way of connecting with the spirit of driftwood in creating a floral design. The driftwood pieces she used came to life as they infused floral arrangements with their living spirit. Driftwood is featured in the school's identity graphic (designed by Kevin Banes and featured on the back page), together with the rising moon and happiness kanji.

"In evolving Banmi Shofu Ryu, I used natural materials in simple lines provoking movement and symbols that in turn achieved serenity and tranquility; I could view the designs from any angle. They were simply the end product of a process that connected me spiritually with plant and driftwood materials. This has been my experience that began in Japan years ago; I continued to learn from Bansui Ohta Sensei, and transplanted what I absorbed in Japan to Hawaii and to the many places in the world where I traveled and connected with friends who love flowers," (Banmi Bessie Fooks, 2005)



New Year Honolulu Luncheon Exhibition, 2005.

SPECIAL EVENT OCTOBER 25, 2013
CO-CHAIRMAN REPORT BY DIANA CULL

As co-chair of this special event, I was responsible for working with the demonstrator, Dr. Ricardo Bansho Carrasco, headmaster of the Banmi Shofu Ryu. Since this is a small school, located primarily in Florida with no teachers or students in this area, I and my committee provided the support that is usually provided by the local members of the demonstrator's school. This basically involved obtaining containers, line materials, flowers and, in this case, driftwood since the Banmi Shofu Ryu features driftwood in their arrangements. It also involved staging the event and obtaining/making props as requested by Dr. Carrasco.

Containers

I first contacted Dr. Carrasco by email in July to ask him what kinds of containers he would like to use. He emailed me pictures of specific types of containers his school uses. They included: Large moribana, regular size moribana, tall nageire, chabana, "hashibana maru" (globular), and "hashibana saba" (moon-shaped) containers.

I then forwarded these pictures to Kyoko Peterson and Fay McLaren, who have large container collections. They sent me pictures of their containers that might be suitable, along with their measurements,. I supplemented these with containers of my own and visited Jane Redmon and Sheila Advani to take pictures of some of their containers. I organized the pictures by type of container in pdf files and sent them to Dr. Carrasco in early September.

Driftwood

Dr. Carrasco then asked if our members might have interesting driftwood pieces they would like him to use. I contacted several of our members that I knew collected driftwood and asked them to send me pictures and measurements. They included Jane Newman, Marcia Siegert, Joyce Overholtzer, and myself. I also announced it at the Board meeting and Judy Roa, Sally Lloyd and Pat Stocks brought driftwood pieces.

Line Materials

At his request, I sent Dr. Carrasco a list of materials that would be available to cut in this area at the time of his demonstration. He then responded with a detailed list of line materials and flowers to be used for each arrangement. Some of the line materials were available from my yard and those of close neighbors. I also arranged with Pat Painter to cut materials from her expansive garden, which is conveniently located near the demonstration venue (Cedar Lane Unitarian Universalist Church in Bethesda, MD).

Flowers

I recommended to Dr. Carrasco that we use Potomac Florals, Inc., a wholesaler in Silver Spring, MD since it was conveniently located near the venue and some of our members have accounts there and could get a discount. I arranged with Cathy Houston to place Dr. Carrasco's flower order.

Staging

At the onset of our discussions, Dr. Carrasco said that he preferred to arrange "in place" on stands or small tables on the stage rather than arrange on a central table and move the arrangements off-stage. This meant locating stands, pedestals and tables to fit each arrangement.

The Chapter has access to a number of pedestals that we've used at past exhibitions, which are stored at the U.S. National Arboretum. I contacted Sachiko Furlan, our chapter liaison with the USNA, and she helped me obtain three of the pedestals and take measurements of others. I then contacted Joyce Overholtzer who has a set of nesting cubes of various sizes and she agreed to lend them for the event. In addition, one of Sheila Advani's students had some pedestals she wanted to get rid of, so Sheila obtained them. In all, we used 9 pedestals/cubes of various sizes and heights.

In addition, we used 3 tables---2 from the church (8 foot and 6 foot) and 1 loaned by Kyoko Peterson (4 foot). We covered the tables with black cloth donated by Joyce Overholtzer.

Staging Props

Since the theme of his demonstration was "Autumn Moon", Dr. Carrasco requested that we make nine "moons" in various sizes using hula hoops and tissue paper. He sent a picture of sample moons and instructions on how to construct them. I purchased the hula hoops (2 were donated) and different colors of tissue paper (white, grey, yellow and orange). One of my ikebana classes volunteered to make them, which they did quite successfully. The "moon makers" were: Carla Amerau, Bev Andrews, Julie Cimino, Sally Lloyd and Marcia Siegert.

Dr. Carrasco also requested two scroll-like stands to be placed under the chabana arrangement. I obtained these from Lanna Mai since the Ikenobo School frequently uses them.

Since one of the arrangements was on a six-foot table below and to the right of the stage, we used a pair of 2-panel folding screens loaned by Jane Newman as a backdrop for the arrangement.

Preparation Days

As soon as Dr. Carrasco let me know which containers and driftwood pieces he wished to use, I started collecting them along with assorted kenzans and bringing them to Sheila Advani's home in Rockville, MD. Sheila had graciously offered her basement ikebana studio as a place for Dr. Carrasco to work.

Two days prior to Dr. Carrasco's arrival, I (with the help of my husband) brought the pedestals/cubes to the Church and put them in their storage room.

One day before his arrival, I cut and brought some materials to Sheila's (miscanthus, fountain grass and magnolia branches).

Dr. Carrasco arrived late on the evening of Tuesday, October 22. On Wednesday morning, we (Connie Forster, Dot Kotlnow and myself) met Dr. Carrasco and his 2 assistants at the Church. We discussed the staging plan and decided to hang the "moons" on the bar that runs across the stage and which luckily can be lowered and raised using a crank. Dr. Carrasco then met with the Church's staff to go over the Audio-visual system and did a test run of the video he wanted to show at the start of his program.

In the early afternoon, following a break for lunch at a local restaurant, we went to Pat Painter's home to cut materials from her garden. Dr. Carrasco had a wonderful time exploring the garden and cut a number of materials including: dragon eye pine, zebra-striped miscanthus, Japanese maple, chrysanthemums, dahlias, etc. His assistants helped him cut and put the materials in buckets that I had brought.

After leaving Pat's, we went to Sheila's where we unloaded the materials. Then we assembled the pre-chosen containers and driftwood pieces. Dr. Carrasco went through his demonstration arrangement by arrangement and paired the containers and driftwood. He worked with the driftwood to decide the best way to use it with the container. In some cases, he substituted driftwood that Sheila had in her studio for pieces that didn't work right. He also selected the kenzans to go with each container as needed. When he was finished, Sheila and I taped numbers on the containers and driftwood pieces corresponding to their order in the program.

Early Thursday morning, Dr. Carrasco and his assistants met Cathy Houston at Potomac Florals, Inc. to pick up the flower order and select substitutions or supplements as necessary. They then brought the flowers to Sheila's where they conditioned the materials and sorted them into buckets, along with the line materials, by arrangement number.

Following a quick in-house lunch, we packed up the containers and loaded them and the driftwood into our cars, and brought them to the Church. Upon arriving at the Church, the first thing we did was to hang the "moons" on the stage bar using fishing line (tied at 2 place on each hoop so as to prevent twirling). Then we retrieved the

pedestals/cubes from the storage room and placed them on the stage according to the draft plan I had made up. Dr. Carrasco made some minor adjustments to the placement of the cubes, but the plan worked well. We also set up two tables below the stage - one to the side for a multiple container arrangement and one in the center for the "Oseika" (synchronized arrangement) and covered them with black cloth. Jane Newman brought her screens for placement behind the first table, and also helped with the setup.

When the staging was finalized, we brought in the containers and driftwood. We placed the driftwood and containers on the appropriate stands and stored the trays, pitchers and water bowls behind the stage where two 8 foot tables had been placed. Since there was going to be a choir practice in the room that evening, we decided to put the containers behind the stage to avoid any mishaps. Dr. Carrasco and his two assistants practiced their synchronized arrangement. We vacated the building as requested by 5:30 pm.

Demonstration Day

On Friday morning, Sheila and I loaded the buckets of materials into our cars and brought them to the Church. Dr. Carrasco and his assistants had placed the containers on the appropriate stands with the driftwood pieces lying next to them. Sheila and I worked behind stage to ready the materials and place them on the trays in order of the arrangements. The Church staff provided a trash can for the debris and some buckets of water. Doors to the demonstration room were kept closed while final staging preparations were being made. We opened them at 10:30 am and the program began on time at 11:00 am.

Everything went smoothly during the demonstration with Sheila and I filling and emptying trays and passing them to Dr. Carrasco's assistants on stage. Following the demonstration, the arrangements remained in place for attendees to take pictures, but no one was allowed on the stage itself.

Around 2:30 we began the breakdown process. Fortunately we had asked people in advance to stay and help with this so we had many hands emptying containers, and packing up. Those members who had lent their containers and driftwood were asked to take them home with them if possible. (They got to keep the materials that were in their container's arrangement.) Sheila and I took those that remained. Sachiko and Sheila took their pedestals and we put Joyce's cubes behind the stage since she had to leave. (I picked them up on Sunday and took them to her.) Jane Newman took her screens. Leftover materials were consolidated into buckets for use at the workshop on the following day. Everything was cleaned up by around 3:30.

Note: A woman who was getting married at the Church the next day asked if we could keep the "moons" up for her ceremony and reception, and also requested that one of the arrangements remain. We agreed to her request and made arrangements for her wedding planner to take down the "moons" and return the container to Sheila.

Early that evening, Dr. Carrasco and his party were guests of Chapter President Judy Roa and other members of the Board at Lia's restaurant in Bethesda, MD.

Workshop

A workshop by Dr. Carrasco was held on Saturday morning at the Mason District Government Center in Annandale, Virginia. I brought 3 containers of the type Dr. Carrasco requested- moribana, nageire, and hashibana maru (globular). I also brought some driftwood pieces and the leftover materials from the demonstration. See Workshop Chairman Sally Lloyd's report for details about the workshop.

Outreach

I was also responsible for the outreach efforts to notify other (non-I.I.) groups of the special event. I adapted the special event flyer sent to I.I. members for this purpose and asked the heads of ikebana schools to distribute it to their members. Our chapter liaisons also distributed it to their organizations as follows: Ann Beyreis to the Washington-Tokyo Women's Club; Allie Uyehara to the Sumie Society; Sandi Piccirillo to the National Capital Area Garden Clubs; and Sachiko Furlan to the Japanese Embassy. Elizabeth Berry distributed it to various yoga and meditation groups. Yoshie Kurose sent it to the Free Japanese Semi-monthly Newspaper, which kindly put a notice, including pictures, in their October 5th edition. Monique Bergin sent it to her Banana Tree clients list. Tone Olsen put a notice on the Chapter's Facebook page.