

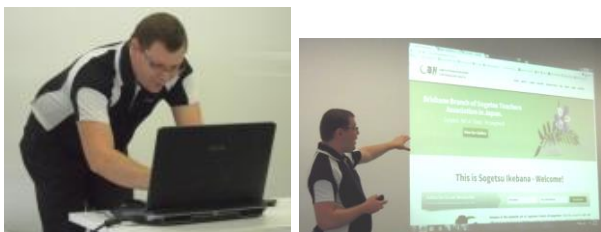
NEWSLETTER April 2014
Editor Carolyn Sandercoe

☺ **DIRECTOR'S MESSAGE**



Judith McCulloch elected as our 2014 Director.

Greetings to all our readers!
After the vote at the AGM on 19 March, our Association will be changing its name, and after approval by the Department of Fair Trading, the name will be "Sogetsu Ikebana Queensland Inc." and we would be the Queensland Branch of Sogetsu Teachers Association in Japan.



Philipp Hartle, our website designer, demonstrating its many new capabilities.

I hope many of you have looked at our up-graded website

<http://www.ikebanabrisbane.org.au> . Ingrid Kivikoski is a new committee member and she holds the position of Moderator of our Sogetsu Ikebana facebook page

<https://www.facebook.com/ikebanabrisbane> . Ingrid is looking forward to having you participate there in conversations about Sogetsu Ikebana.

Vernisher Wooh, our historian, is another new committee member, who is now assistant Exhibition Chairperson. This is a very important position in our Branch, as the Annual Exhibition is the main event on

our calendar. This year it will be held on 2 and 3 August.

Welcome to these two new committee members!

GALLERY IKEBANA

Robyn Cuming is now in charge of the roster for Sogetsu Ikebanists in the Queensland Art Gallery. I would like to thank John Baxter for all the work he has done with the Gallery roster over the past several years. Thank you to all who enjoy participating in this ikebana opportunity. It is a great honour to exhibit one's artwork in such a Gallery. Members whose work can be seen in the Gallery in the next few weeks are Pat Mackie, Kimio Takahashi, John Baxter, Gary Yong Gee, Catherine Purdon, Rosalie Turk, and Misako James.

I would like all who exhibit there to send a photo of the work to Rosalie Turk, who has again kindly agreed to continue in the position of website manager. Please make sure the photo you send is at least 640 x 480 and preferably much larger – about 4000 x 3000 is good!

WORKSHOP WITH LOCAL TEACHER

"Challenge the Material" was the theme Pat Mackie chose for the workshop she took on 2 April. Participants were told beforehand that Pat would provide the material, so they should just bring a choice of two freestyle containers and whatever mechanics might be needed. "Come with an open mind to have an encounter with an unknown material and surprise yourself with a unique expression", is what we were told.

I think I can safely say that we all surprised ourselves, and in some cases anyway, our teacher for that day. I think much of the rising to the challenge of the material came

about because of the talk Pat gave us before we began the work on our ikebana. The material provided was palm fronds, giant reed, "Osaka" leaves and an orchid if needed for colour. (Carolyn Sandercoe was not present, so a proper name for all the material was not available.) Pat's critique of each of the arrangements was most insightful and her suggestions about the works were most welcome. We all learned something new. There were 14 people at the workshop, so it was pleasing to see a slight increase in the usual numbers for a local workshop.



Participants of Pat's workshop plus Judith

INTERESTING ON-LINE READING

Most members of our Branch will be aware that the Norman and Mary Sparron Scholarship was awarded most recently to Emily Karanikolopoulos, who is a member of the Victorian Branch of Sogetsu Ikebana. This scholarship provides three months in Japan going to Sogetsu Ikebana classes. Emily has recently arrived in Tokyo and is writing a blog about her time there – cherry blossom season now. If you would like to read it, the address is

<http://www.emilyintokyo.com.au>

I am pleased to see so much Sogetsu Ikebana enthusiasm among our members!
Judith McCulloch

FEBRUARY IN-HOUSE WORKSHOP

Michael Ewens' Workshop was held on 26 February 2014. The theme of his workshop was "space and balance in an arrangement".

Nine members attended the workshop and before it commenced, Michael gave a talk on his idea of the concept. He also handed around photos of arrangements from various publications and drew our attention to where he thought "space and balance" was evident.

He gave a quick demonstration just using some dried tortured willow to show how adding a definite space changed the aspect of the arrangement. His container was made from an old rimu (New Zealand hardwood) fence post. It still had a piece of barbed wire and lichen on it. The top part had been turned and polished giving a great contrast of textures.

All participants then set about trying to achieve "space and balance" in their arrangements, and as always at these workshops, no two arrangements were the same.

Following completion of this challenging task, Michael reviewed the arrangements and provided constructive and thoughtful comments. For instance, Michael suggested that my arrangement could have had a little more strength. I was concentrating more on space than balance, through lack of branches.

Everyone enjoyed a chat afterwards while eating their "home brought lunches".
Catherine Purdon



Michael critiquing Carolyn's arrangement.



Group photo with Judith behind the camera.

☺ MEMBERS' ACTIVITIES

Michael Ewens, August 2013.

Every year the Lismore Chapter of Ikebana International makes arrangements for the stage and table settings for Opera at the Channon in the Northern Rivers, which is organised by Lismore Rotary Club as a fund raiser. This creates many hurdles to overcome. First is the distance from home – a nearly 2 hour drive. The location may change at short notice depending on the weather. It must be relatively quick to install with a minimum number of helpers, and even quicker to dismantle, not to mention a limited budget! The stage arrangement has to have impact, as many people would be sitting some distance away from the stage. Many make it a picnic if it is a fine day.

I didn't want to use fresh flowers, so I used balloons for visual impact, bamboo, Monstera leaves, painted tortured willow, Dracena, and water vine.



Michael Ewens.

[Thank you, Michael. Explaining the challenges imposed by the event, makes us appreciate even more, how such a striking arrangement can be created. Also it is great to have a contribution from south of Brisbane! Ed.]

Pat Mackie 8th February 2014

I conducted an Ikebana workshop at Kimberley College, Carbrook.

The class consisted of thirteen boys and girls from the Japanese language class in years 8 and 10. Over 3 hours, we discussed Sogetsu Ikebana and I

demonstrated 7 arrangements. The students then very enthusiastically completed a basic upright arrangement using strelitzia leaves for the main stems. To finish, they freely expressed their ideas in an arrangement using squashed plastic bottles as containers. I found this a very rewarding experience. The children were fantastic and expressed a genuine interest in Ikebana.

Pat Mackie



Kimberley College participants in Pat's class.

[It sounds like it was a lot of fun. Thank you Pat, for accepting this task at such short notice. Ed].

Shirley Behan 29th March 2014

I was invited to present an Ikebana demonstration, by the congregation of the North Lakes Uniting Church, of which I am a member. It was held in the hall of The Lakes College, North Lakes.

The whole afternoon was centred on raising funds for the Kangra Girls' Hostel in the Amritser Diocese, North India, a project supported by our congregation. From small villages, the hostel takes in girls who would not normally have the opportunity to be educated. In this way, they are offered accommodation with their education – the idea being, that after completing their education, they can then return to their village and share what they have learnt.

The afternoon took the form of a demonstration followed by afternoon tea. Approximately 60 people attended and they were a very appreciative and

receptive audience, as most of them were unaware of what ikebana was all about. I had two possible inquiries regarding lessons.

There were 6 arrangements in the demonstration, and each arrangement was inspired by the words of particular hymns we sing at church. It took me some time to decide upon each arrangement, as I had to spend time listening to the music and the words. Then, having chosen the hymns, I created my own expression of each one. After each arrangement and my explanation why I had been inspired by that particular hymn, the audience joined in singing, led by a group of three singers.

The combination of the music with the ikebana was a wonderful way to share one's creativity and one's faith, and at the same time, have audience involvement. I could not have done this without the help of Peggy Perkins who was not only a wonderful assistant, but was also a great encourager.

The arrangement below was entitled "God is love".



Shirley Behan

[What a wonderful afternoon of creative joy for a very worthy purpose. Congratulations Shirley for all your effort and original inspiration. I'm sure all members wish this project every success. Ed.]

☺ TEA CEREMONY

Our Patron, Mr. John Massy, has very kindly offered to provide a **Japanese cultural experience** for our members as part of celebrating the fifty years of Sogetsu Ikebana in Brisbane and Queensland. As a suitable time could not be found last year, it was decided that May this year would be a good time for this experience to be held (please see details below).

This is when our members will be able to participate in and learn more about the Japanese arts of *Chado* (tea ceremony) and *Chabana* (tea flowers).



Chawan used in *Chado*.



Chabana

Our experienced teachers will be Akiko Yamada Sensei and Harumi Furukawa Sensei, who are both practitioners of Urasenke tea.

The tea plant is native to China and was brought to Japan in about the twelfth century for use by the Buddhist monks, as it helped them to keep awake when they meditated. It was not until the sixteenth century that the aesthetics of tea ceremony in Japan were developed. Sen Rikyu (1522 – 1591) was the tea master who established *Chado* as the way of tea that became a "way of life".

Chado works under the iemoto system. A few generations after Sen Rikyu, three different schools of tea formed – Urasenke, Omotesenke and Mushakoji-senke. Much later another school – Edosenke - broke away from Omotesenke.

The four basic principles of *Chado* that Sen Rikyu established were harmony, respect, purity and tranquillity. You will learn more about this on 7 May. When making tea for a guest or guests, it should be done as if

you will not have another chance to do this, so you put in your best effort.

The movements involved in making tea, the steps taken by the host, the procedure for entering and exiting the tea room are all prescribed to make the least movement possible. Because of this, the atmosphere in the tea room is very calming and tranquil, with the only sound being the water in the kettle bubbling. There are different tea procedures according to where the tea ceremony is taking place. In a traditional tea room there will be an alcove with a wall scroll and a small vase, either hanging on a side wall or on the floor of the alcove. *Chabana* will be in this vase. Have a look at the website for Sogetsu Headquarters (there is a link on our own website) where you will find a section "Japanese Room this Week's Works". This shows a large ikebana arrangement in the tatami room and a small flower arrangement in the alcove.

The foregoing is a very small amount of information about tea ceremony and flowers for the tea room, but I would like to encourage you to come and learn more about these Japanese traditional art forms. I can assure you that there is much more to learn and I thank John Massy very much for giving us the opportunity.

TEA CEREMONY: 10.00AM 7TH MAY at the Japanese Garden, Mt Coot-tha Botanical Gardens.

Please let Catherine know by Monday 28th April if you will be participating in this event.

Judith McCulloch

☺ **NEW COMMITTEE MEMBER'S PROFILE**

INGRID KIVIKOSKI



My name is Ingrid Kivikoski and I was born in Holland but when I was one month old we moved to Singapore where I then lived for the next ten years. My father was a Captain on ships with a Dutch shipping company, so I travelled with him quite a lot and saw a lot of the world. When I was ten years old we moved to Australia (Sydney) and had to learn to speak English (as I could only speak Dutch and Malay).

I am married and have a daughter and a son. Before having children I was a Travel Consultant/Manager (I suppose I was destined to be in that job after all my travels!). I left that behind and once the children were older I started cardmaking/papercrafts/scrapbooking as a hobby. I then soon started teaching this craft and now also have my own business selling papercraft related supplies.



Ingrid at the age of 2 at the flower shop

In the above picture you will see me touching flowers in a florist shop in Singapore. It was a beautiful florist at that time - in the sixties - on Orchard Road. My mother loved flowers (and she certainly has passed that onto me) and took some ikebana classes in Singapore as well as in Japan. Hence I saw this beautiful art at a very young age. However it wasn't until I went to a Sogetsu Ikebana Exhibition at Mt Coot-tha two and a half years ago and participated in a 'hands on' class that "it hit me". I just had to get to know more about how to create this beautiful art form! I started classes with the talented Pat Mackie, and I still have a way to go on my ikebana journey but I am enjoying the "views" along the way. A friend of mine recently said to me "an ikebana teacher

can really take you to the essence of the art” and Pat is certainly doing that. (I would love to be able to tell my mother that I am studying ikebana as she would be “thrilled to bits”, but she unfortunately has Dementia, so this is not possible.) [What an interesting life and unusual path to ikebana! Ed.]

Vale Nancy Southwell

Any members who knew Nancy will be sad to hear of her recent passing. She learnt Sogetsu from Mary Jane Ramsden and after gaining her Teacher’s Diploma, she started teaching at her home in Caloundra. Unfortunately her teaching was cut short by a long illness. Her other long-term love of Western Floral Art meant she had many friends who appreciated the beauty of flowers. Our sincere condolences to her husband Charlie and extended family. [Ed.]

☺ ☹ MISCELLANY

MISSING CONTAINER

Pat has recently realised that one of her nageire containers has been missing since Mr Kawana’s workshops in July/August 2013, as she loaned out containers for the visitors. It is a basic nageire container made of rough natural pottery with a rough interior. It was one she had bought from Nora Dyer who had a number made especially, many years ago. Her name should be on the bottom, but may have fallen off. She values the container, so would everyone please have a careful check of their own containers to make sure it hasn’t been taken by mistake. If you can help, please contact Pat. Thank you.

FOUND CONTAINER

Judith has a container that is not hers. If someone is missing one please get in touch with her (and no, it is not the one Pat is missing!).

TEXT BOOKS 3&4 FOR SALE

Judith still has six copies of the new text books 3&4 for sale. They are the ones that came from Townsville and cost \$25. Proceeds from their sale will go to our Association. If interested please contact Judith directly. Thank you.

EXHIBITION PLINTH FOR SALE

Carolyn has a second hand Exhibition plinth, recently refurbished by reinforcement and a fresh coat of ‘Sienna Frost’ white paint. Its dimensions are 70Wx70Lx50H (cm), and price is \$1500, pick up only. Please ring Carolyn if you are interested.

NANCY SOUTHWELL’S CONTAINERS

Nancy’s containers and kenzans will be available for sale at our Trade Table at this year’s Exhibition (2&3 Aug.). Her husband has kindly brought them down to Brisbane.

FACEBOOK INSTRUCTIONS

Philipp Hartle will be writing up a clear set of instructions for members not familiar with the use of Facebook. It should be ready for publication in our next newsletter. In the meantime Ingrid would be very happy to help members post comments or photos they would like to share on Facebook. Please contact her directly by phone and she will go step by step with you on your computer.

☺ NEXT NEWSLETTER DEADLINE

25th May to Carolyn by mail or email. All contributions much appreciated. If emailing, please send in format of **Arial 12 point, and use 2 spaces between sentences**. It will assist in editing, thank you.

Just a reminder to members that phone numbers and email addresses are all in this year’s directory posted recently. Now that the newsletters are on our website, they will not appear in the newsletter, unless specifically requested.