

NEWSLETTER May 2014  
(Judith for) Editor Carolyn Sandercoe

### GREETINGS

Since the last newsletter, most of our members have been enjoying participating in classes and ikebana events held so far this year. First, I have some coming events to mention.

### WORKSHOPS

As Christopher James will be conducting two days of workshops in June for our members and any present Sogetsu Ikebana students, I asked him if he could introduce himself to us in Brisbane.

Those of you who receive the So Magazine will have read that the Iemoto Akane has chosen "mastering manual dexterity" as the practical theme for this year. The on-going annual theme is "what ikebana can do now".

Helping with the practical theme for this year, the topic for the workshop during the morning of 21 June is "construction techniques". This can include wiring, screwing, nailing or dowelling, etc. Included in this newsletter is a list of what you should bring for this workshop, depending on the material you bring to work with.

You could choose branches or bamboo, for instance, for the basis of your construction. There will be plenty of assistance available, so don't worry if you are not used to this kind of activity. In the afternoon the construction you formed in the morning workshop, can be incorporated in an ikebana arrangement.

Judith

### CHRISTOPHER JAMES

"I spent my childhood from the age of eight in the small rural seaside town of Torquay Victoria, where I was exposed to the windswept beauty of the natural coastal environment and the nearby somewhat dryish bushland. My childhood home was built on a totally bare block and I remember longing for the trees in the garden to grow sufficiently high that I could stand under them in their shade. That did not happen until my late teens and early twenties. Once our property was connected to the town water supply my interest in gardening began to develop.



Christopher at home

From my earliest years I enjoyed making things with my own hands and felt quite a strong drive for creative expression. In my mid-twenties, like many people at that time, I began to collect functional ceramics (pottery for the kitchen) and this grew into a

lifelong pleasure in increasingly sophisticated studio ceramics. These different life experiences led, I think quite naturally, into an interest in ikebana so that when I stayed in Japan for four months in 1992 I decided to take classes.

From the age of 21 until retirement in my working life I was involved in direct health care, initially as a nurse, then as a community health care worker in disability services and for the last 20 years as a counselling psychologist. Over many of these years I have felt that an outlet for creative expression is a highly desirable 'antidote' to working with the 'logical analytical' side of my brain. I strongly believe that all people need creative, expressive, experiential activities to balance their inner-selves against the demands of modern 21st Century Western life.

When I had the great fortune to spend three months studying at the Sogetsu Headquarters as the recipient of the Norman and Mary Sparnon Endowment Scholarship I found that in spite of attending classes up to four days each week, I never felt bored. Ikebana is the only creative activity I have maintained over a period of years without losing interest and I hope this will continue to be the case."



Christopher in Japan

## MELBOURNE 50 YEARS CELEBRATION

Mr. Tetsunori Kawana, who visited Brisbane last year to help us celebrate fifty years of Sogetsu Ikebana here, will be visiting Melbourne in May to help with the celebrations of fifty years of Sogetsu Ikebana there. Several Brisbane members will go there to see his demonstration at the Deakin Edge on 21 May and to participate in his workshops on 23 and 24 May. Melbourne members will present an exhibition in the Yarra Gallery from 20 May. Christopher James is the Melbourne member in charge of organising this.

One of the topics for the workshops is "using one kind of branch – camellia". Michael Ewens has contributed an article that is relevant to this workshop.

## ARRANGING CAMELLIA

In preparation for Mr Kawana's workshop I thought I should play around with some camellia. I had seen the branch at Jackie's so went to work on it. I decided to feature the branch as there were no flowers and the branch was very interesting.



Camellia arrangement

I was very conscious about space. You might notice one rather chopped branch that I featured rather than hide, so space came to the fore.



This photo clearly shows the way Michael solved the problem of arranging a heavy branch

The problem of how to hold such a heavy branch was solved by cutting two angled slices to taper the end and driving it into the kenzan. I then hammered oleander into the kenzan as deep as it would go and securely wired it all together. I weighed the bottom kenzan with more on top as the container was deep and I didn't want to see cross bars as you look into the container. I would like to add something strong like anthuriums at the base.

Michael Ewens

### GENERAL MEETING

On 4 June a General Meeting will be held at the Toowong Community Meeting Place, beginning at 10.00 am. Please come by 9.30 am so you can participate in a mini-exhibition of arrangements featuring bark.

After the meeting there will be a presentation covering the 50<sup>th</sup> anniversary celebrations in Melbourne.

### IKEBANA EXHIBITION 2 and 3 AUGUST 2014

The theme for our exhibition this year is **"Dancing Flowers"**.

The same theme was used in November for the Sogetsu exhibition in Tokyo, so I have included the Iemoto's words on that flyer for you to think about.

Pat Mackie

### DANCING FLOWERS

"When you are arranging your flowers, you probably get a burst of energy from them to set your heart dancing at the interaction between you and the plant materials. Meanwhile, the scissors are lightly clicking to the beat of your heart, which is uplifted at the rhythm. Don't you feel like that sometimes?"

I would really like you all to share this irreplaceable uplift: yes, you must experience it to realize fully the truth that ikebana is not only seeing but also being moved in this way.

I hope today you will love these fabulous ikebana creations which are filling this exhibition with life.

I wish you a moving experience".

Iemoto Akane Teshigahara

### TEA CEREMONY AND CHABANA

Such a delightful morning was enjoyed by 20 of our Ikebana friends on Wednesday, May 7.

Our Sogetsu patron, Mr John Massy organised for us to be treated to the art of Japanese Tea Ceremony and the art of arranging flowers for the Japanese Tea Ceremony, as part of our 50 year celebrations. The location for this was the Japanese Garden at the Mt Coot-tha Botanic Gardens.



Members enjoyed the morning

The tea-flower arranging was demonstrated by Harumi, a tea ceremony teacher from the Gold Coast. Harumi belongs to the Urasenke School of Tea and is also a master of the Kozan school of Ikebana.



Harumi Furukawa with the chabana she demonstrated

The art of tea-flower arranging is known as Chabana. There are three styles of arranging - formal, semi-formal and informal. Simplicity is the key to all arrangements. The materials used must appear as they do in the fields. There is no intervention, the shapes are natural. The flowers used must have no scent, as this would clash with the incense used.



Members ready to make tea with the bamboo whisks

Japanese Tea Ceremonies grew out of Zen Buddhism. The Tea Ceremony recognises four elements - harmony, respect, purity and tranquility. Tea houses are found in natural settings - uncluttered. Before drinking the tea, which is quite bitter, something sweet is eaten. The sweets represent the four seasons, which is symbolic in the tea ceremony. On conclusion of the demonstrations, we all tried our hand

at Chabana and were able to partake of the sweets and tea.

Our special thanks once again to John Massy for organising this most wonderful and informative morning. We all left with smiles.

Robyn Cuming

This special event was organised by John Massy with the wonderful assistance of Akiko Yamada, whose students conducted the tea ceremony and showed us how to whip the green tea. Akiko is a Master of Urasenke tea and is the official representative of Urasenke tea in Australia.

Judith

### SOGETSU DEMONSTRATION

On Friday 2 May Pat Mackie presented a demonstration of Sogetsu Ikebana for the Ferny Grove Garden Club in St. Mathews Hall, Mitchelton.



Pat with her arrangements

If any other members have any news about their Sogetsu activities, please let Carolyn know.

### BEST WISHES

I would like to wish Carolyn a swift return to good health. We look forward to her wonderful efforts with the next newsletter.

Judith

**REGISTRATION FORM**  
Workshops by Christopher James

Venue: Kenmore Library: 9 Brookfield Road, Kenmore.

*Workshop 1 - Ka-bu-wa-ke (moribana)*, (refer to text book 3, lesson 3)  
Friday 20 June 2014; 9.30 to 12.00 AM; Lunch 12.00 to 1.00 PM

*Workshop 2 - Mass and Line* (refer to book 3, lesson 13)  
Friday 20 June 2014; 1.00 to 3.30 PM

*Workshop 3 - Construction techniques – practical workshop* (Refer to 2 March entry in Christopher’s Roadside Ikebana blog. A link on our website will take you there.)  
Saturday 21 June 2014; 9.30 to 12.00 AM; Lunch 12.00 to 1.00 PM

*Workshop 4 - incorporating constructions from the morning workshop in an Ikebana arrangement*  
Saturday 21 June 2014; 1.00 to 3.30 PM

**WHAT TO BRING TO BRING TO THESE WORKSHOPS** – from Christopher:

What to bring depends on what attendees propose to do. The possibilities are wire, screws, dowels, bamboo skewers, wood glue (aquadhere), secateurs, drills and saws. Probably everyone should bring some wire. I can demonstrate correct wiring for: securely fixing intersecting branches, fixing thin bamboo so that it will not slip and fixing branches so that a cross bar can hinge to get it into a narrow mouthed vase. (Christopher will also show how to use dowels to join branches.)

If people are planning to use larger branches doweling is useful because it is invisible when carefully done. If branches are very heavy or having to carry weight then screws are probably better.

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Name: .....

*I wish to attend the following Workshops:*  
(Please circle)

*Workshop 1*                      *Workshop 2*                      *Workshop 3*                      *Workshop 4*

*Cost per Workshop:* - Members \$20.00; Non-members \$25.00.

*Payment details:*

Payment can be made by money order; direct debit to National Australia Bank BSB 084 424, A/c No. 2669 7184, or by cheque, made out to The Treasurer, Sogetsu Ikebana Association, Brisbane/Gold Coast Inc.

**Registration forms must be returned to: The Treasurer, Mrs Sue Poole, PO Box 1917, Toowong 4066, no later than the 12<sup>th</sup> June 2014.**