



NEWSLETTER JUNE 2018

Editor Judith McCulloch



DIRECTOR'S MESSAGE

This year is almost half over! How quick did that feel!

The Exhibition Chairperson and Committee have commenced planning for the annual exhibition which is on Saturday and Sunday, 18 and 19 August. The exhibition this year will be opened by The Consul-General of Japan, Ms Keiko Yanai. Each year we seem to be increasing our number of arrangements which, of course, is a wonderful achievement, showing the enthusiasm of all our members who participate. This year, I am sure, will be no exception. As in the past, we need as many helpers over the two-day weekend as possible so please put your name down to help when the rosters come out shortly.

Our next workshops, on the 29th and 30th of June, to be conducted by Sandy Marker, a recent Norman and Mary Sparnon Endowment Scholarship recipient, should be a wonderful opportunity to gain, at first hand, some of the knowledge Sandy has obtained during her three months stay in Tokyo. Teachers, could you please encourage your students to attend as this is a great chance for them to build on their current skills and acquire a different set of knowledge and expertise from an accomplished and senior Sogetsu ikebana teacher.

Our General Meeting is scheduled for Wednesday, 18 July at Perrin Park Community Hall. I look forward to seeing many of you as possible there. As previously, before the Meeting we will do some arrangements, with the theme this year being "winter arrangement". The annual exhibition flyers will be available for distribution at the Meeting.

The paragraph below is from the recent So Newsletter 2018/6 No. 250, which comes from the Sogetsu Foundation in Tokyo, in the "One Two Step" Teacher's Guide to Teaching, (Teacher - Suikei Sakaguchi):

Tips and Advice when Creating Ikebana

When you approach materials, I want you to develop the image of your work keeping in mind that "How well can you create a form?" and "How well can you transform them?" Your thoughts about each work surely leads to the joy of new discovery. You should also respect the perspective of Principle 49 in "The Fifty Principles of Sogetsu". The four principles of ikebana are a fresh approach, movement, balance, and harmony; the three elements are line, colour and mass.

Keep enjoying your ikebana!

Catherine Purdon

On the last two pages of the newsletter are two pages from *The Australian Womens Weekly*. If you need to increase the size of the print, please use the [+] to zoom in.

MEMBER ACTIVITIES

On Friday 18th May we conducted an ikebana demonstration and hands on class at the Richard Randall studio, Brisbane Botanic Gardens, Mt Coot tha.

The exhibition was to celebrate "Botanical Art Worldwide Day" which is a global event where Queensland's botanical artists came together to highlight our native plants at the same time as botanical artists in 24 other countries.

The botanical artists society of Queensland had their art for sale as well as botanical related items.

Pat Mackie



Pat Mackie and Wendy Hoskin

INTERTWINING WORKSHOP

On Saturday, May 5, 2018, we had the opportunity to attend a three-hour workshop at Perrin Park Community Hall, Toowong, led by one of our recently-qualified teachers, Michelle Wong. Michelle is also a qualified florist and will be holding her classes from a Flower Studio in Rocklea.

The topic was "Intertwining Plant Materials" from Book 3, Exercise 16. As usual, we all brought our own materials/containers and after Michelle's first demonstration, created our own arrangements whilst she made her second one.

Michelle then inspected our efforts and offered valuable advice in her critiques. There seemed to have been a bit of confusion between "movement" and the required "intertwining". I am very pleased that I now understand the difference between the two.

After the workshop we shared a light lunch of sushi, sandwiches and fruit (and yummy chocolate brownies) at Sue Poole's apartment in Taringa.

On behalf of all the attendees, I would like to thank Michelle for her time and effort in preparing this workshop and Sue for offering her apartment and catering for the lunch.

Nicole Dorner Scales



Michelle with her arrangements



Ikebana demonstrations at the Moreton Club, New Farm

The Moreton Club was founded in 1924 as a 'home away from home' for women who wished to meet in convivial surroundings. The Moreton Club continues to provide a warm and welcoming environment for members and their guests.

'Bertholme', the Club's home since 1957, is set in a sub-tropical garden on the Brisbane River in New Farm, two kilometres from the City centre. 'Bertholme' is a charming heritage listed 19th century sandstone house with a large drawing room, formal dining room, small card room and sitting room. Additions to the original building include an accommodation wing and large function room with stunning views of the Brisbane River and City skyline.

The Club has a group of ladies called "The Ladies Flowers Interest Group" who attend to the flowers in the various rooms of the Club on a weekly basis. One of these ladies is a Volunteer at the Queensland Art Gallery and regularly views our ikebana arrangements on display there. She has done some ikebana in the past and is always very impressed with our arrangements. She proposed that the Moreton Club invite Sogetsu ikebana to do demonstrations there so that members of the "flowers interest group" could gain some understanding of ikebana to enable them to incorporate this knowledge into future floral arrangements at the Club.

Three "flowers interest group" members invited Sue Poole and me to morning tea at the Club to show us where we would be demonstrating as well as locations in the various rooms where we were to leave our arrangements after the demonstrations. Whilst this is not the usual practice the "flowers interest group" members wanted as many members of the Club as possible to see the ikebana arrangements. After some discussion, back and forth, we agreed to this.



Ikebana by
Chieko

On Tuesday, 5 June, Chieko Klerkx joined Sue and me in presenting our demonstrations to about 40 ladies and one male guest. Morning tea was served before the demonstrations. I spoke a little about Sogetsu ikebana before the demonstrations commenced and we received many favourable comments afterwards. One of the requests was that ikebana arrangements be made available to be placed on the dining room table at which we enjoyed a beautiful lunch, hosted by the President and other members of the Club.

As it turned out, the arrangements remained there for nine days, with members of the Club assisting by topping up the water as required. We also visited once during that time to check on our arrangements.

Sue, Chieko and I very much enjoyed the experience which was made even more pleasant by the lovely ladies we met.

Catherine Purdon



Sue Poole, Catherine
Purdon, Chieko Klerkx



Ikebana by Sue

Please see the next page for other photos of Sogetsu Ikebana at the Moreton Club.

MORE MEMBER ACTIVITIES



Here is Wendy Molloy complementing the Art Wall at QAG Café.

(Thank you Pat)

DEMONSTRATION

On 2 May Vernisher Wooh and Chieko Klerkx, together with Misae Natsume and Emiko Davidson of the Ohara Ikebana School, did a demonstration at Bunnings, Rocklea.



MORE PHOTOS OF IKEBANA AT THE MORETON CLUB



Right: Chieko
Left and above:
Catherine



SOGETSU HISTORY CONTINUED FROM APRIL NEWSLETTER

PART 2 - VARIOUS TRIALS

In 1929, when the number of pupils gradually increased, Sofu held his first Sogetsu exhibition at Senbikya Fruit Parlour in Ginza. Sofu utilised this modern space to



Ginza Senbikya today

demonstrate his very modern ikebana. The freshness of his ikebana caused a sensation and he was in charge of the radio programme of ikebana. Through this radio broadcast, the fresh style of Sogetsu Ikebana, which anybody could arrange, matched the modern lifestyle and gradually became acknowledged by the public.

The search for ikebana was further deepened within Sofu's mind. He joined in the declaration of the newly risen ikebana. The declaration reads as follows:

New ikebana rejects any retrospection
 New ikebana rejects any fixed form
 New ikebana rejects any moral sense
 New ikebana rejects any botanical restriction
 New ikebana utilises containers free from constraints
 New ikebana is truly expansive and does not possess any particular patterns
 It is, however, connected to a current way of life and always with an artistic consciousness.

The declaration was led by a critic Mirei Shigemori and was joined by Yoshifumi Fujii, Senkei Kuwahara and Bumpo Nakayama. From Sogetsu, Sofu and Gaju Okubo participated.

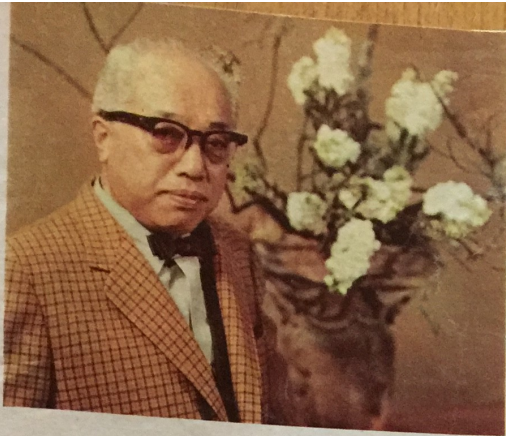
This was a very radical movement which turned down any traditional and fixed framework of ikebana and was to search for its existence as an art in a modern space. This has great significance as to explain Sofu's focus in those days as well as in later times. This must have been an absolute heresy in those days. However, Sofu himself and now the Sogetsu School continued this search.

The new expression of ikebana by Sogetsu was demonstrated in public, again and again, through Sofu's solo exhibition and Sogetsu's exhibition at Josui Kaikan in Kanda, Tokyo and Sogetsu changed gradually the traditional way of ikebana. Sogetsu Kodo was completed in 1932 in Sanban-cho, Tokyo. This building with European and modern outlooks played an important role as an experimental base for Sogetsu.

Soon after the overall structure was set up, the Second World War started. Flowers were not allowed to be cultivated and European names for materials were banned. Air raids were getting heavier and the pupils dispersed. Sofu received the news while at his country wartime refuge in Gunma Prefecture that Sogetsu Kodo was destroyed by fire.

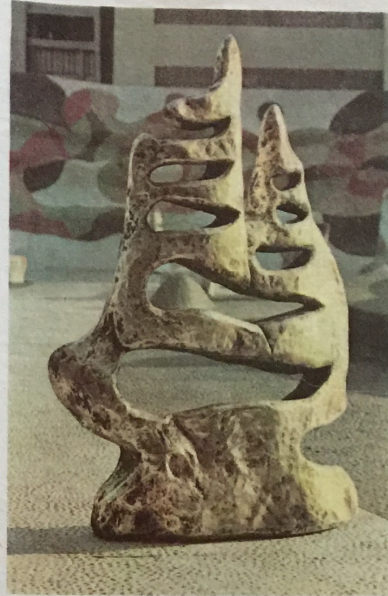
Look for Part 3 in the next newsletter

A REPORT OF MR SOFU TESHIGAHARA IN AUSTRALIA FROM THE AUSTRALIAN WOMENS WEEKLY



LEFT: GRAND MASTER of Ikebana, Mr. Sofu Teshigahara, of Tokyo, Japan, beside one of his famous arrangements. Mr. Teshigahara, founder of the Sogetsu School, will visit Australia in September to give exhibitions in Canberra, Sydney, Brisbane, and Melbourne.

DECORATIVE outdoor sculpture "Akisui" (Autumn Day), right, is copper beaten into wood.



IKEBANA

Famous Japanese grand master of the art to give exhibitions in Australia

IN the ancient Japanese art of Ikebana, flowers and other natural materials are used in place of granite and marble, and these living things are moulded as the sculptor moulds his clay or plaster.

"One learns the ways of flowers, one studies histories of their arrangements, then, all the rules learned, techniques mastered, one begins to sculpt. "It is then that this wonderful thing occurs. A handful of flowers, a trayful of leaves becomes something more than merely the sum of its parts."

This is how Sofu Teshigahara, the Japanese Ikebana expert, describes Ikebana in a recently published book.

Mr. Teshigahara will visit Australia in September to give several free exhibitions of his Ikebana arrangements, calligraphy, and sculpture.

The first grand master of this ancient art to visit this country, Mr. Teshigahara founded his own Sogetsu School of Ikebana in Tokyo more than 40 years ago.

With the 500-year-old Ikenobo School in Kyoto, and the 50-year-old Ohara School in Tokyo, the Sogetsu School preaches the gentle art of floral arrangement to more than eight million students in Japan alone.

Sogetsu Schools are in Australia (where more than 100 teachers will graduate this year), Singapore, Hong Kong, Britain, Europe, and the U.S.A.

A millionaire, whose personal income is the highest of any artist in industrial Japan, Mr. Teshigahara has frequently given exhibitions of his work at leading museums and galleries all over the world.

After arriving in Sydney on September 12, he will fly to Canberra for his exhibition, which opens to the public on September 16 at the Academy of Science.

From September 17 he will be in Brisbane at the Ikebana International All-Australian Conference.

On September 20 he will give his only public demonstration of Ikebana at Lennox Hotel, Brisbane. Tickets are \$4 each and are available at the information desk at David Jones, Queen Street.

On September 23 and 24 an exhibition of his sculpture, calligraphy, and Ikebana will be open to the public at the Art Gallery of N.S.W. in Sydney.

A similar exhibition will be shown in Myer's Mural Hall in Melbourne on September 26 and 27.

Mr. Teshigahara's visit—he will be accompanied by 14 of his teachers—has been arranged by the Director of the Sogetsu School in Australia, Mr. Norman Sparnon, of Darling Point, N.S.W.

According to Mr. Sparnon, watching Mr. Teshigahara at work on an arrangement is "fascinating."

"He works so quickly, deftly, and so decisively. He tells people what he needs, then quickly plucks the materials from their hand and forms the arrangement, then moves on to the next one."

— ANNE OLSEN



LEFT: Mr. Teshigahara's Nageire arrangement of camellias in pewter vase.

BELOW: Silver and copper beaten into wood was named "Cahikara" (Strength).

ABOVE: Beautiful Nageire arrangement of japonica (Japanese quince) in white vase.



SECOND PAGE OF THE WOMENS WEEKLY REPORT

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COLORFUL Nageire arrangement of asparagus ferns and Iceland poppies in black porcelain vase, top right. Mr. Teshigahara founded his own school of Ikebana in Tokyo more than 40 years ago. He has given exhibitions of his work at museums and galleries all over the world.

NAGEIRE arrangement of lillium and foliage seen to advantage in blue pottery base, at right. Mr. Teshigahara's Floral arrangements and his sculpture often stand side by side in the magnificent building in Tokyo, the headquarters for his school.

DOUBLE naturalistic arrangement of Iris Kempheri in two half-moon red lacquer stands, below, right. Mr. Teshigahara has a modern approach to the ancient Japanese art of Ikebana and is credited with revolutionising it.

THE AUSTRALIAN WOMEN'S WEEKLY, November 6, 1967