

NEWSLETTER JUNE 2019

Editor Judith McCulloch



DIRECTOR'S MESSAGE

June is upon us. It's one of the most pleasant months of the year here in Brisbane, with beautiful clear blue skies during the day followed by cool nights. Perfect ikebana weather!

Workshops

The workshops in early May, conducted by Lara Telford from the Victorian Branch of Sogetsu Ikebana, who was the 2017 winner of the Norman and Mary Sparnon Endowment Scholarship, were well attended. Lara shared with us her ikebana experiences while in Tokyo during the three-month scholarship period. As well, she offered some very insightful critiques. By attending workshops such as this one, we not only gain additional ikebana knowledge, but get an opportunity to meet fellow ikebana practitioners who attend Sogetsu classes conducted by our various teachers.

Annual Exhibition

Our Exhibition Chairperson, Vernisher Wooh, has already started on the preparations for the Annual Exhibition, *Innovation*, to be held on 24 and 25 August. All participants have been given a set theme, and as well, Vernisher has designed the exhibition flyer and arranged for it to be printed and ready for distribution. The Annual Exhibition is a great occasion to show the public what Sogetsu ikebana is all about, and the success of the exhibition is best achieved if all of us work together to make this happen. Every one of us can make a positive contribution to this aim, by assisting in the preparations, and particularly by making yourself available at the exhibition, to assist in any way possible.

General Meeting

It has been decided to have the General Meeting this year on a **Saturday** - 27 July. We have chosen a Saturday with the view that this will allow more members to attend, and I strongly encourage you to do so. Attendance at the GM provides a valuable chance to become more involved in your organisation and provides the opportunity to put forward fresh thoughts and suggestions to facilitate future directions, and to contribute to the smooth running of our branch of Sogetsu Ikebana.

Keep enjoying your ikebana.

Catherine Purdon

Saturday 27 July at 10.00 am—General Meeting at Perrin Park Community Hall
Thursday and Friday 22 and 23 August—set up for exhibition at Mt. Coot-tha Auditorium
Saturday and Sunday 24 and 25 August—Annual Exhibition "Innovation"
Saturday 16 November—End of year Sogetsu lunch

WORKSHOPS WITH LARA TELFORD

Here is a selection of photos from the workshops conducted by Lara Telford



Report for Day 1 of Lara Telford's Workshop in Kenmore Library Rooms

Lara completed the 3-month Norman Sparnon Scholarship in Japan in 2017. She visited Brisbane to conduct 2 days of workshops for the Qld Sogetsu members. Lara showed some slides of arrangements from her time in Japan and spoke about the benefits of winning the Scholarship and the considerations as a winner attending the HQ workshops.

The morning workshop was on Miniatures (Book 5-15). Lara spoke about the containers which need to be small enough to fit within the palm of a hand. The range of containers included small glass bottles, makeup containers, ceramic pots, special Japanese vases and drinking items, plants including gum nuts and milkweed "cups". The plants used can be flowers (if they are small) or parts thereof, leaves (small and strappy), fruit or seeds of the plants with the aim to show the detail of the plants which would normally not be noticed. The plant material needs to be in proportion to the container. Containers are then placed on a mat, wood, mirror, material, tray (glass, ceramic or plastic). There is no hard or fast rule about the number of containers for this exercise. Connecting the groups in some way enhances the overall look.

The afternoon workshop combined Horizontal Composition (3-2) and Green Materials (5-4). Different shades of green are good for this arrangement. However variegated plants are not acceptable. Seed pods or fruit (still green) are allowed. The challenge with horizontal arrangements is the balance between one side and the other- long plant material can be balanced by mass on the other side for example. However, the horizontal line must not be confused by curves.

Julie Lumsdale

WORKSHOPS WITH LARA TELFORD continued

Lara set out to enthuse with **Workshop 3**. From *50 Principles of Ikebana*, Principle No 48 was the chosen theme:

“Remember there are always new, surprising themes and approaches to arranging ikebana.”

Creation time: Take a green plastic bag, a branch with green limes, a red metal container and add Lara to that... and the result was a surprising, original and creative Lara-arrangement. Principle 48 written all over it. (Please see page 2.)

With the creative tone set and in an atmosphere of Lara’s endearing enthusiasm and natural, friendly cheerfulness an inspired group set working on diverse and creative arrangements.

As for changing leaves, based on Lara’s recent Norman Sparnon bursary studies in Tokyo, she recommended to rather tear (than cut) a leaf by hand.

Like our teachers, Lara too reminded us of the basic finer points. Camouflage mechanics like wiring. Also, when branches are freshly cut, make sure the cut ends of the branches are well blended and not becoming unwanted focal points. With an eyebrow make-up pencil or natural soil a natural colour blend can be achieved.

Lara mentioned that the latest trend is to cut branches horizontal at the top, rather than on a slant.

Another recommendation is to make sure, when intertwining plant material, that the start and end points are not visible, which will enhance interest.

As for spraying dry material with colour paint, Lara recommended irregular paint coverage. Or to deliberately touch sprayed areas whilst wet, to obtain interesting tone variations.

The creative enthusiasm continued in **Workshop 4, Floor arrangement** (5/9).

Lara: “We play with space...”

Lara: “Jazz it up a bit...”

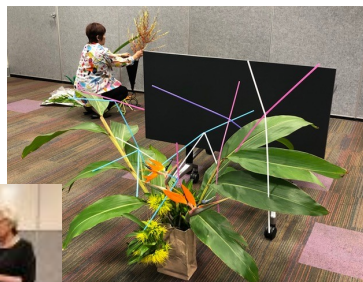
With colourful drinking straws Lara jazzed up her floor arrangement. Were the straws really necessary? I looked at my photos later. Yes. Yes. Looking from floor colour and texture up to the arrangement, the colourful straws added that touch of exuberance and dominance to the arrangement.

Taking Lara’s influence on board, it was a joy and inspiration to see the amazing and very varied floor arrangements.

The ikebana-jazz and “friendship through flowers” culminated in ikebana enthusiasm. And did it inspire when Lara remarked that the Brisbane Workshop Attendees produced outstanding and high quality ikebana. Many more fun arrangements will be dreamed up.

A generous applause to Lara Telford, and to Catherine Purdon and Sue Poole, the efficient organisers of these stimulating Workshops.

Amanda Terblanche



The following is an extract from *Kadensho, The Book of Flowers* by Teshigahara Sofu:

IKEBANA AND ME

I wish people would always be close to flowers. People should never deny their presence. Those who do so cease being human.

People who don't carry within them something which sets them free are not really alive. What sets us free? It is the things we love. By devoting ourselves to the things we love, we become free and live fulfilled lives.

The highest expression of human nature is the joy of creating. There is a huge difference in whether one realises this joy or not. Those who don't lead unhappy lives.

Ikebana is born from the encounter of nature and humans; it is the coming together of nature and human life. Ikebana can be done anywhere by anyone. There are no national or ethnic boundaries. Like flowing waters or drifting clouds, ikebana spreads throughout the world.

The special quality of hand made things is being lost in the modern world. Only ikebana remains entirely hand made. Flowers - impossible to make by machine - are set by human hands into a hand made vase.

Ikebana is an art of the moment. Sometimes the settings get better after an amount of time has elapsed, and then a certain moment is reached when the setting no longer looks good.

In other words, there is significance in each moment. The moment of budding is wonderful, but so is the moment of blooming. The moment when the flowers become just a little too heavy is also quite special. Think in terms of the moment: there is no need to constrain your imagination.

As the years pass and we grow older; we realise that no moment repeats itself - they are all unique. Ikebana gives life to the moment.

Contributed by Catherine

Photos from Vernisher's class:



Phil Suffern received his 3rd certificate

Chiu Lan Tei received her first certificate



Maria McRae received her first certificate

A SPECIAL SEWING WORKSHOP

Our current Iemoto, Akane Teshigahara reminds us that as well as studying Sogetsu Ikebana, we should look at other art forms to expand our knowledge. To this end, an introductory workshop on Boro/Sashiko was offered by one of our members, Nicole Dorner-Scales, following her textile trip to Japan last year. It was held at her Studio in Sumner Park (4EverBlue Creations) on Saturday 08 Jun and was attended by 10 members.

They each received a basic Pouch Kit and could then choose fabric for their Boro patches from a mix of vintage (Indigo-dyed Cotton and Linen, Silk Kimono, Obi and Haori which Nicole had brought back from Japan) and modern Japanese fabrics. They learned how to baste the patches onto the Linen and then embroider them with a straight running stitch, in sashiko style, using traditional sashiko thread and a special long needle made by Tulip in Hiroshima.

Once the hand embellishing was finished, a zipper was inserted and the pouches were sewn together by machine.



Belinda

What is Boro? - Nicole

Boro is essentially the practice of using a simple running stitch (a sashiko stitch) to reinforce a textile item using spare or would-be-discarded scraps of fabric. It is a practice that grew out of necessity in medieval Japan, and has evolved, four centuries later, into a distinctively gorgeous textile art-form. Like sashiko itself, boro combines practical functionality with beauty.

'Boro' more or less translates as 'ragged' or 'tattered'. For Japanese peasants of the Edo period, it was utterly necessary to get the maximum wear and use out of their textiles, so no scrap of fabric was ever thrown away. At the time, Japanese peasants (particularly in the north) didn't have access to durable cotton fabric and had to make do with homespun hemp fabric, which would typically show signs of wear more quickly.

Using fabric scraps dyed with indigo or brown earthy tones, garments were continually mended and passed down over generations. Each additional scrap of fabric—with its own unique story—would come to map the family's history and heritage. The evolution of patterns and motifs in the reinforcement stitching (sashiko) added beautiful decorative touches to these garments.

Central to boro is the concept of finding beauty in mending—that nothing should ever be wasted, and that imperfections have their own subtle and simple appeal.

Just as sashiko has become a popular worldwide textile craft, so has boro. It has transcended its origins to become a form of textile design and artistic expression. A number of influential Japanese sashiko artists are active in the creation and exhibition of some exquisite boro textiles.

(Thanks to Nicole for this page and her workshop.)

Nicole



Sue