

NEWSLETTER NOVEMBER 2017

Editor Judith McCulloch

DIRECTOR'S MESSAGE

Well, another ikebana year is coming to a close. I hope during the year you have continued to expand your knowledge of ikebana by attending your regular classes. Also, it is a great opportunity to connect with others outside the class environment by attending the workshops that are offered during the year. We learn by seeing and observing what our fellow ikebanists are doing.

It has been exciting for those of us who have had the opportunity to commence the new Sogetsu Textbook 5. This textbook provides a guideline to help all students upgrade and reach higher skill levels, and this can be educational and inspiring for all teachers as well. The curriculum was composed using the four key words of "Technique", "Materials", "Placement" and "Creation". In connection with the release of the new textbook, eight Queensland members attended a Sogetsu Textbook 5 Accreditation Session in Sydney on Saturday, 18 November, conducted by Ms Misei Ishikawa, Master Instructor from Sogetsu Foundation in Japan.

I look forward to catching up with you at our Christmas lunch. For those of you who are unable to attend, I extend my very best wishes for a Happy Christmas and a creative and healthy 2018.

Keep enjoying your ikebana!

Catherine Purdon

DATES TO NOTE

Wednesday 6 December:

Christmas lunch

Wednesday 14 March
2018:

Sogetsu AGM

Saturday and Sunday 18
and 19 August 2018:

Annual Exhibition



WORKSHOPS CONDUCTED BY Ms MISEI ISHIKAWA

Six Queensland members attended workshops conducted by Ms Misei Ishikawa in Sydney on Sunday, 19 November. Fifty Sogetsu members from all over Australia, as well as from New Zealand, attended these workshops. It was a wonderful opportunity to catch up with Sogetsu friends met previously, as well as making new ones, all of whom enjoy friendships found through ikebana.

The two workshops held on the Sunday were: "Composing with Branches - A Two-step Approach"; and "Arrangements for Celebrations". Ms Ishikawa demonstrated the first theme, as well as nine other beautiful arrangements, on the Saturday.

Before we commenced the celebratory arrangement, Ms Ishikawa completed an arrangement in honour of a friend's birthday. We all were given some different coloured pieces of *Mizuhiki* to use in our celebratory arrangement, if we wished.

She also gave a small demonstration on the procedure of "*Hagumi*", using Japanese Iris.

On the Saturday night most of those who attended the workshops enjoyed a banquet at a nearby Chinese restaurant.

Catherine Purdon

The following is transcribed from a document titled:

MY IKEBANA by MS MISEI ISHIKAWA

Ikebana is the ideal medium for expressing my impression of the vitality and beauty of the botanical world. In my work, I aim to create a dynamic balance among the elements related to nature and man, such as space, shapes, colours, seasons, objectives, sentiments and hospitality, while abiding by the basic theory of Sogetsu Ikebana.

In Japan we see blooming flowers as a symbol of vitality and in falling petals we see the good grace of man. I want to use the beauty and vitality of plants to show how my heart moves.

Having lived abroad and experienced different cultures, I have renewed my appreciation for the richness of Japanese culture, and my interest in it has grown even deeper. At the same time I have become more aware of the need to personalise my ikebana creations by incorporating local cultures, in keeping with the philosophy of Sogetsu Ikebana that "it can be created anytime anywhere by anybody with any material."



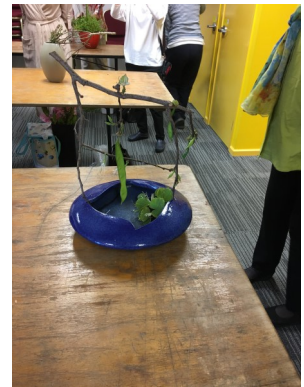
Queensland members who attended the Sydney workshops with Misei Ishikawa

WORKSHOP WITH KAYE VOSBURGH ON 6TH SEPTEMBER 2017

Kaye Vosburgh is a member of the Sogetsu Massachusetts Branch, the New York State Capital District Sogetsu Study Group and the New York Sogetsu Branch. She is Past President of the Boston Chapter of Ikebana International and an associate member of the New York I.I. Chapter. (See www.createwithflowers.com)

In September she was visiting Brisbane with her husband and was keen to spend time with any available local members. We were fortunate that she was able to share her expertise with us by conducting a workshop.

This was held on 6th September. A total of 11 people attended. The topic was "Disassembling and Rearranging" - Book 4, lesson 9.



SOME SCENES FROM THE WORKSHOP

Kaye demonstrated three arrangements. One was done with a branch from a cumquat tree and was very effective in a blue container. Her second one was done in a tall slim yellow container, where she showed us some skills with a palm frond. In her third arrangement she used a beautiful branch from a rhododendron bush.

Then it was our turn. Each ikebanist used her skills and chosen materials with some fantastic results. Many of us learned a lot from Kaye, as this is not an easy topic.

After the workshop Kaye joined us for lunch (at Sue's home). It was a lovely social occasion and many members said it would be good to have more outings of this type in the future.

Sue Poole

The following quote is from the book *Akane Teshigahara*, which is the first collection book of her ikebana over 10 years.

"Ikebana, of course, belongs to the person who arranges it, but it is not only for that person. It's a collaboration with plants, containers, space, and sometimes light, wind, air and water. Something that is born and dies, sometimes guided by everything around us and even by society and its times or, sometimes against these, while following our own thoughts; that is ikebana."

CELEBRATING WITH CHIEKO

On 15th November we enjoyed making celebration ikebana with Chieko as leader of the workshop.



Most of us thought about the coming festive season of Christmas and New Year.

Sandra had a special wedding anniversary to celebrate with her ikebana arrangement (on the right).



Chieko demonstrated three arrangements. You can see two in the above photo. She used green and red and white as the celebration colours.



Ikebana by Sue



Vernisher was able to use some new-style mizuhiki she bought in Japan

Left: general views of the classroom....

Quotes from Sō no. 10 Newsletter 2017, by Koka Fukushima:

"To find the characteristics of plant materials, you actually touch them, examine their curves, and create lines by bending them. As you do so, you will also get to know the nature of each material from the resistance you can feel in your hands....

"The selection of containers is crucial for your ikebana work..... It is possible to create a harmonious work only when the plant materials and the container need one another.."

VERNISHER IN JAPAN

This year is the 90th anniversary of the Sogetsu School of Ikebana. My students and I attended the annual exhibition at Takashimaya Department Store in Tokyo last month. The exhibition this year was outstanding. Every exhibited arrangement was full of potential to inspire viewers and we managed to reap many benefits, and gained much insight into the world of Sogetsu Ikebana.



Michelle, Monica, Esther and Ruby
with Vernisher at the Takashimaya
Sogetsu Exhibition



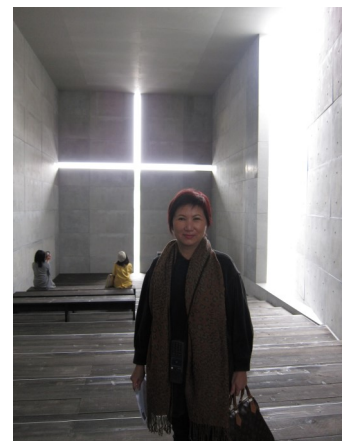
Vernisher with Misei Ishikawa and a
friend Lisa and her student



Ikebana Arrangement by Vernisher
in the workshop

We then visited Sogetsu Headquarters where the stone garden on the ground floor showcased Ikebana arrangements by different individuals. I also attended the workshop conducted by Misei Ishikawa. After we completed our arrangements, Ishikawa Sensei provided her feedback on each one and demonstrated her arrangements for our further education.

Besides these, we also visited the world-renowned architect Tadao Ando's "Endeavours" exhibition. He is very talented as he is completely self-taught. Some of his architectural designs included art museums and churches, as well as houses in America, Japan and other countries. The fundamental elements of his designs are to include surrounding forests, sunlight and water streams. This is similar to Ikebana as we use greenery, water and light (fire - one of the Japanese five elements). We learned that he uses cardboard and balsa wood for building his model structures. This resembles what we learned in our textbook lesson on using unconventional materials to create arrangements.



Vernisher in front of one
of Tadao Ando's down-
sized works—*Church of
the Light*

Lastly, I do **encourage everyone** to attend the Sogetsu annual exhibition at Nihonbashi Takashimaya. Not only will you gain a deeper insight into Sogetsu Ikebana, but you will also be able to broaden your mind in the way you view it.

Vernisher Wooh

BEST WISHES TO OUR
FRIENDS FOR GOOD
HEALTH IN 2018