

NEWSLETTER November 2014
 Editor Carolyn Sandercoe

☺ **MESSAGE FROM OUR DIRECTOR**

Now the year 2014 is drawing to a close, I hope our members can look back and think they enjoyed Sogetsu Ikebana and can say they have grown in this Japanese art.

I have just returned from two weeks in Tokyo, where I enjoyed sightseeing in and around this city as well as participating in Sogetsu Ikebana events. Now I have returned with new enthusiasm.



The garden at Tamozawa Imperial Villa, Nikko.



Scene in the grounds of Toshogu Shrine, Nikko.

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☺ **EXHIBITION IN TOKYO**

The Sogetsu Exhibition at Takashimaya Department Store was most interesting. I found the third term particularly uplifting

and later I was told that almost all the participants were teachers. You will be able to see what was on display when the Exhibition Magazine is published next year. I took lots of photos, but

I'm sure the ones in the book will be a vast improvement on mine. The theme for this year's exhibition was "Set things you cannot see". The message from Iemoto Akane Teshigahara is as follows:

"This is a phrase from Kadensho, written by the first Iemoto, Sofu Teshigahara, which is used as the foundation philosophy of the Sogetsu School."
 "Sofu's voice is now in all exhibitors' hearts and minds. Following this voice, each exhibitor tried to look deep into their own hearts, giving form to their invisible inner being and conveying it with a quickened pulse to their plant creations."
 "Making an ikebana arrangement means putting your heart into it. Hoping you can empathise with this great variety of over 700 expressions displayed in our three terms."



Scene at Rikugien Garden, Tokyo.

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☺ SPECIAL WORKSHOP IN ENGLISH

A Special Workshop in English is organised at Sogetsu Headquarters at this time of the year. The numbers attending have gradually increased over the years and this year about fifty students participated. This included many Japanese people, so it is good to see that so many are learning to teach in English. This year the Master Instructor taking the class was Koka Fukushima. When we entered the class room we found that each of us had been allocated a space at one of the tables – about half-a-dozen at each. The tables were at varying heights, so we had to make ikebana that suited the height of the table to which we had been assigned. The theme for this session was “fruiting plant materials and branches”. This, of course, was the season for fruiting branches in Japan. We were told to leave our arrangements intact after the critique. Following this session we received the lunches we ordered when we registered for the workshop, and to eat this we were sent to the Japanese Room. This is the room where a large arrangement is placed in the tatami area and a small arrangement in the adjacent tokonoma. You can see these displays featured on the Headquarters website (www.sogetsu.or.jp).



Students at work in the Japanese room.

The afternoon session theme was “flowers and leaves”. After the critique of these arrangements, we returned to the original classroom and found that material from the atelier had been brought in – long

vine, and various dried or coloured materials. Of course, we were definitely not permitted to alter these pieces in any way. The idea of all this was to make a large arrangement/installation.

Fukushima Sensei said we could think about this idea for an exhibition, although in that case there would need to be some co-ordination between the small arrangements, such as similar colours of container or types of material. I could see that the idea has great possibilities.



A view of the classroom after the arrangements had been completed.

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☺ SOGETSU QUARTERLY MAGAZINE

I would like to encourage Sogetsu Ikebanists to consider subscribing to the Sogetsu quarterly magazine. It has been overhauled and now enables the reader to see even more beautiful and creative ikebana works and there are now more pages in English.

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☺ AUCKLAND BRANCH NEWS

I would like to remind members about the visit to Auckland by Master Instructor Sumura on 16, 17 and 18 March 2015. If interested in further information please contact Kumiko Burton on kumikob@xtra.co.nz.

Judith McCulloch

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© **REPORT ON SEISEKI UMEMURA'S WORKSHOP**

We were pleased to welcome Seiseki Umemura back to Brisbane for an October Workshop. On Thursday after Sensei arrived, Judith took him to the Flower Markets to choose flowers for the two following days, and then to her garage to select containers. They also visited a member's garden to collect more suitable material. She attended to every detail, so that the workshop would proceed without a hitch. Those who just turn up on the workshop days, usually have no idea of the level of preparation that goes on beforehand. [Thank you Judith especially, and other Committee members –Ed.]

On Friday 17th our two topics for the day were **Intertwining Plant Materials (Book 3 Lesson 16)** and **Repeating Similar Forms or Shapes (Book 3 Lesson 17)**. It was great to have “observer” students (Sandra and Phil) from Vernisher's classes join us in the morning session. Even new students can benefit from Master Workshops by observing the Master and listening to the critique once the arrangements are complete. It is a good way to advance more rapidly in our practice of ikebana.



Sandra and Phil observing Seiseki Umemura's demonstration.

Seiseki Umemura began the workshop with a demonstration and running commentary, while creating an arrangement by intertwining Tortured Willow. A second arrangement was then completed using a very different material that required much work to intertwine

successfully. Additional material is kept as a minimal element to highlight the intertwining area.



Seiseki Umemura's two arrangements focussing on intertwining materials.

As the participants began work, silence fell over the room as we all started to concentrate on our arrangements. It was calm and meditative and led to a higher level of achievement.



Time for the critique and comments by Sensei.

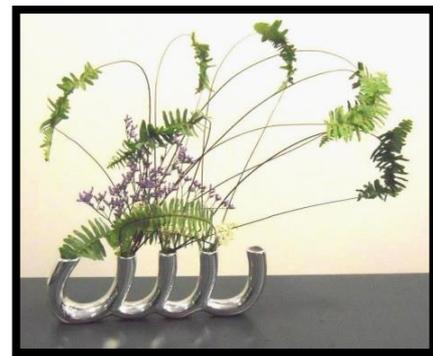
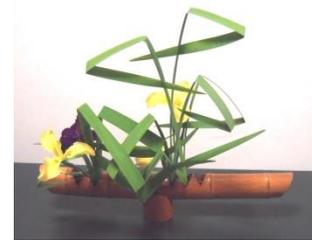




A selection of works by participants after correction, if necessary, by Sensei.



Our second lesson on Friday focussed on “Repeating similar forms and shapes”. It required a careful choice of material that would bend but not break, illustrated by techniques from our Teacher. Again with a beautiful array of containers, arrangements ranged from angular forms to repetitive curved lines. Seiseki Umemura would circulate around the room and give advice and suggestions to students when requested. Having a Master to guide us, he introduced us to new ideas and techniques as well as looking at material in a new light.



A selection of student works from Workshop 2.



Seiseki Umemura with completed arrangement using *Strelitzia juncifolia* leaf stems and interesting double pale pink and white Lilliums.



Friday's class.

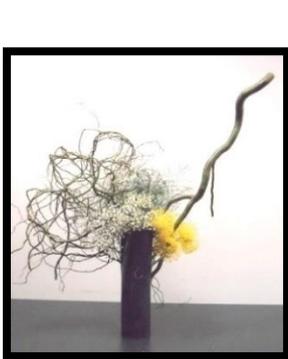


Saturday morning began with a class on **to be Viewed from All Angles** (Book 3 Lesson 19). Sensei began the morning with an inspiring demonstration using a number of materials and creating an arrangement that, as it was viewed from various angles, showed what seemed to be a completely different arrangement.



Sensei concentrating on the arrangement.

Now it was our turn to work, and here are a selection of the results.



The completed arrangement from various angles.



Some interesting poses as we vied to take photos of Sensei's masterpiece!

Our final class was the challenging but fun topic of **Vegetables and/or Fruits in an Arrangement** (Bk 4 Lesson10). During the prior week, students had been scouring the fruit and vegetable shops looking for materials with good form, colour and

lasting qualities, and at the same time finding a suitable container. It required us to think laterally and not view the materials as food items. Each material had a unique characteristic to emphasize or change the nature of its form. A few students also used a vegetable such as a pumpkin, as the basis for a container. Sensei demonstrated with a clear glass container and used long red bell peppers – one within the container, frilly kale and a Chinese vegetable. The contrasting red and green were very effective.



Sensei's arrangements.

A selection of our arrangements.



What a feast!

Carolyn Sandercoe

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☺ MEMBERS' NEWS

Val Sandercoe

After being involved with Sogetsu Ikebana for over 40 years in Brisbane, Val has now decided with regret, to resign. She said she has had many wonderful years of creative learning and making so many wonderful friendships. It has always given her great pleasure giving away plants and flowers from her garden, and she felt enriched in the giving. I'm sure I can speak for all members in wishing her the best for the future. Some may even have a little of her garden in theirs now!



[I will miss our joint love together of ikebana for this whole period. We have helped and encouraged each other during difficult health challenges and also enjoyed the good times together. I will, of course, keep her informed of any ikebana news but will miss her more active involvement- Ed.]

Carolyn Sandercoe

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☺ **Pat Mackie**

Pat Mackie staged a demonstration for the Ferny Grove Garden Club in St Mathews Hall at Mitchelton on Friday 2nd May.



Pat standing behind finished demonstrations.

[Sorry Pat that I forgot to include this item in an earlier newsletter –Ed.]

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☺ **Vernisher Wooh's class of 2014**



Vernisher's students receiving certificates. Janet 1st Certificate, Beverley 2nd Certificate, and Sandra 3rd Certificate in November.



Christmas gathering with Vernisher's students at The Beach House, Westfield Garden City.

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☺ **Vernisher Wooh in Tokyo**



Vernisher at the Annual Exhibition at Takashimaya, with 100 year old Senso Onaka in front of her arrangement. She still teaches students in her own home.



Traditional Screen Making at the Japan Traditional Crafts, Aoyama Square (one block away from Sogetsu Headquarters).



As above with international visitors.



Vernisher with two of her students, Mary-Ann and Beverley being accompanied by television crew. They were interviewed by Tokyo TV Channel 9, and the segment was televised on 12.11.2014 at 8pm.

[Thank you, Vernisher, for the photos – Ed.]

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☺ CHRISTMAS LUNCH REMINDER

DATE & TIME: 3 DECEMBER 2014, 12 NOON

**VENUE: QUAY WEST,
ADDRESS: 132 ALICE STREET,
BRISBANE, Opposite the City Gardens.**

Our annual Christmas Lunch is always a pleasant way to finish our “ikebana” year and catch up with new and old friends who share the love of flowers and how they make us feel.

As mentioned in the “Christmas Lunch mail out”, our lunch is of two courses, main and dessert (alternate drop). Please let me know if you have any special dietary requirements. All your forms should have been returned to Sue Poole by now. Come along and join us in the fun and be in the draw for some “lucky door” prizes.

We look forward to seeing you there.
Catherine Purdon.

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Dorothy Edwards has emailed the Committee “Sorry I won’t be at the Christmas Luncheon. It is the day of my 94th birthday, so will be spending it with family. I have three students on Mondays, and they’ve promised me an afternoon tea with lamingtons. Christmas greetings to

everyone. Enjoy every moment. Dorothy.”

I’m sure members wish Dorothy a simply wonderful birthday from all of us and will understand her absence. Ed.

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☺ QUEENSLAND ART GALLERY SOGETSU ARRANGEMENTS

Once again, we are calling on Sogetsu members to consider being on the roster to do arrangements at the QAG. This is a wonderful opportunity and also an honour to have your work on display in such a prominent place.

Sogetsu members must have completed their 4th Teacher’s Diploma to be eligible to present their arrangements at the Art Gallery. The Sogetsu organisation offers \$15.00 reimbursement for flowers bought for arrangements upon receipts being presented to the Treasurer, Mrs Sue Poole.

New arrangements are completed each Friday after the Gallery opens at 10.00am, and dismantled the following Thursday between 2.00 and 4.00pm. Car parking at the Gallery is free to set up and remove the arrangement. Just tell the parking attendant you are there for ikebana. Members must be responsible for their own arrangement while it is in the gallery. Please photograph your arrangement and send it to Mrs Rosalie Turk to upload on to our website. If you are unable to do so, please contact Judith, who is willing to come in and take a photograph for the website.

The roster for the first 3 months of 2015 will be sent out to members in mid-December. We are looking for members to do an arrangement on January 16, February 20 and March 20. If you are able to participate on any of those dates, please contact me by email or phone. I look forward to hearing from you.

Robyn Cuming
Gallery Co-ordinator

For anyone visiting QAGOMA until the New Year, don't forget to view the Sogetsu arrangements. From Friday 21st November it will be Catherine Purdon and then in turn, Robyn Cuming, Pat Mackie, Gary Yong Gee, Robyn Cuming, and Pat Mackie for the Christmas week.

I hope you can view some of them. To all the contributors who participated in and organised this weekly roster throughout the year, thank you very much. It brings a little more life and beauty into the world with each new arrangement.

Carolyn Sandercoe

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☺ ITEMS OF INTEREST

☺ OPERA AT THE CHANNON, LISMORE, JULY 2014

Lismore members of I.I. were asked again to be responsible for a large arrangement at Opera at The Channon. While this an I.I. activity, all those involved are Sogetsu students. The theme that the Rotary Club used in their promotion, were Venetian Carnival Masks. Hence we carried the theme through to the table settings in the dining marquee and up to the stage.

Kaye Pearson obtained some suitable masks to use on the table settings. To prepare our large arrangement, we had a workshop at her home where the members decorated some large cut out masks, while I built the bamboo structure. As usual with this venue, the work had to be easily assembled and even easier to dismantle.

For the technically minded, I built three bamboo triangles of roughly the same size using ikebana wiring techniques. On the stage, these we held together with electrician's ties for rapid dismantling. These were formed into an irregular wigwam shape, and to add to the asymmetry, I added two longer bamboo poles. Prior to assembling, I made a full scale model of the marquee stage to ensure there were no unexpected hitches

on site. It was also useful in working out the construction.

Picking fresh pine branches on the trip to Lismore from my home on the Gold Coast, I managed to obtain some golden toned material which tied in well with the mask colours. We were all very happy with the results, except for the blue mask which stood out a little more than anticipated. However when seen from the seating area, it was partially covered with the pine. Everyone admired the arrangement and thought it was the best we had done for years.



Completed arrangement for opera on the stage.

Michael Ewens

[Thank you, Michael, for this interesting article - Ed.]

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☺ Michael Ewens

I wish to share with you, a feature I made in a recent garden design that incorporated Sogetsu design principles. My aim was to hide a palm stump with two old fence posts and pieces of climbing fig that I had rescued from a garden I was also working on. The design should be considered as 'incorporating the area in which it (the installation) is to be placed'. I planted Bougainvillea and espaliered it, with the aim that it will cover the wooden wall behind it. The feature will then be completely surrounded by foliage.



Finished garden feature.

Michael Ewens

[An illustration of how ikebana principles can be used universally in any good design – Ed.]

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☺ **IKEBANA INTERNATIONAL,
LISMORE CELEBRATIONS
ANNOUNCEMENT**

Lismore Chapter 32 Ikebana International
55th Year Anniversary (Emerald)
Exhibition and Demonstration.

Date: 24 March 2015

Place: Ballina RSL

Demonstrator: Seiseki Umemura

Please keep this day free. Further details will follow. Please contact Kaye Pearson on kayep@thecellar.com.au for information in the meantime.

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☺ **ITEMS OF INTEREST ABOUT
IKEBANA INTERNATIONAL EVENTS**

The “Sakura News”, which is received by I.I. members, has recently mentioned two coming events that members may be interested in if they are planning any trips to Japan.

- The “Flower Dream” Ikebana Exhibition 1915 by Headquarters will be held at Tokyo Big Sight on 11-12 April 2015. There are no more details yet, but it could be interesting to go. Information about Tokyo Big Sight is available through a web search.
- For anyone planning even further ahead, the Ikebana International

World Convention will be held on 12-15 April 2017. The location will be the Okinawa Convention Centre. The address is 4-3-1, Mashiki, Ginowan City, Okinawa, Japan. The Convention Chairperson for this 11th World Convention is Ken Katayama [Sogetsu Master].

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☺ **SEASON’S GREETINGS**

**FROM ALL THE MANAGEMENT
COMMITTEE WE WISH YOU AND
YOUR LOVED ONES A VERY
HAPPY CHRISTMAS AND A
JOYOUS NEW YEAR, BORN OF
INSPIRATION AND EXPECTANCY
FOR PROGRESS IN OUR
CONTINUING IKEBANA JOURNEY.**

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☺ **NEWSLETTER
ACKNOWLEDGEMENTS**

Again, your editor is deeply grateful for her husband, David’s patient efforts, in helping his slow-learning wife’s unending educational deficiencies in the vagaries of the computer world! Assistance in editing is also done by Judith McCulloch and Catherine Purdon, for which I am also very grateful.

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