

NEWSLETTER APRIL 2018

Editor Judith McCulloch



DIRECTOR'S MESSAGE

We had a very good roll up to the Annual General Meeting again this year. Christopher James, one of the Trustees of the Norman and Mary Sparnon Endowment Scholarship, came to Brisbane to explain what the Scholarship is about, as well as outlining what can be expected if a member is granted the Scholarship for the three months period, when next it is offered. Christopher also spoke about his experiences when he was in Tokyo studying under this Scholarship in 2011.

It was very pleasing that most members stayed after the Annual General Meeting to enjoy a light lunch at a nearby café which also provided us with the opportunity to spend time with our Patron, John Massy, and our Northern NSW members, who had travelled a considerable distance to be with us.

The Committee for 2018-2019 was elected and the only change from the previous year is that Karen Green has stepped down (thank you for your contribution Karen), and the election of a new Committee member, Nicole Dorner-Scales, who I am sure will be another energetic and valued member. It is good that Judith, Jan and Robyn are continuing their respective "behind the scenes" roles.

Warm congratulations go out to Pat Mackie on receiving her Riji Certificate. What a wonderful achievement! (Read more about this on the next page.)

The Registration Form for Sandy Marker's workshops on 29 and 30 June will be sent out shortly. I look forward to seeing you all at the "in-house" workshop on Saturday, 5 May followed by a light lunch at The Secretary's unit.

Blooming flowers and naturally growing branches never were intended to be cut and stuck into vases. Cut flowers and branches as ikebana material are natural in themselves, but once severed from their oneness with nature, they no longer maintain their natural harmony or balance. Branches and flowers have to be given a new life through ikebana. By setting them in a vase or in a room, we create a different kind of harmonious beauty.

How do we provide this kind of naturalness, making the cut branches seem as if they were blooming naturally in the vase? We do this by learning to bend the branches.

The above is a paragraph from "Kadensho, The Book of Flowers" by Teshigahara Sofu.

Keep enjoying your ikebana.

Catherine Purdon

DATES TO NOTE

Saturday 5 May: Local workshop

Friday & Saturday 29 & 30 June: Workshops with Sandy Marker

Saturday & Sunday 18 & 19 August: Annual Exhibition

CONGRATULATIONS TO PAT MACKIE!!

In March this year Pat went to Tokyo to be presented with her *Sogetsu Riji* certificate. Christopher James from Victoria was the only other Australian at this ceremony.



Above left: Pat and Christopher outside Sogetsu Headquarters

Above right: A chat before the official photo



Left: Demonstration in groups by the past recipients of *Komon* and *Riji* certificates

Below: In a classroom practising before the demonstration



Below left: The Iemoto Akane giving a speech to the new recipients (**see this reproduced on the next page**) and in the background a large arrangement of forsythia and sweet peas placed by all who attended



OPENING REMARKS BY IEMOTO AKANE TESHIGAHARA AT "FLOWER THANKS DAY"

Thank you very much for coming to this gathering today.

First of all, my heartfelt congratulations to the new *Riji* teachers, new *Komon* teachers, and all the award winners.

We have held this "Flower Thanks Day" every March to express our gratitude toward plants by offering flowers.

I suppose you are all coming here with feelings of happiness and in festive mood for the Flower Thanks, now we have come to the end of the fiscal year. I hope all of you who received the awards and certificates in this commemorative year can make the most of this experience.

Now I feel sorry the 90th anniversary period is ending so soon. Through these years, I have been working together with Sogetsu members and people who love flowers, and this brought me a lot of new insights and encouragement. This time last year, I was restless as my solo exhibition and the 90th anniversary commemorative event had been lined up following the Flower Thanks Day. This year I can settle down and have a mixed feeling of happiness and sadness that it is all over.

How do I express my ikebana? How do I convey the joy of arranging and the charm of Sogetsu Ikebana? Now is the time when we have to think of these questions more and more, comparing with 10—20 years ago. I would like you all to think about how to attract people to our Sogetsu Ikebana, how to make them truly understand it, and how to increase people who devote themselves to it with us.

As the first step, I just started a new project "HANASO with Iemoto!"

This is an exchange program between myself and people under 40 years old who study with Sogetsu School all over Japan. I would like to talk with young people regardless of their qualifications, while having a round-table discussion with STA members. Therefore, please encourage your students to participate in this project. There are many people who don't know about Sogetsu and Sogetsu Kaikan yet. On the other hand, there are young *ikebanists* who keep learning Sogetsu Ikebana for nearly 10 years. I would like to involve these young people step by step.

Of course I am not thinking about only the young generation. This year the number of Sogetsu Sunlight Award winners is 27 in total. Sogetsu School is supported by people with a wide range of ages and nationalities. Let us make Sogetsu School *even more enjoyable together*.

By the way, I have a shocking episode which happened to me recently. There is a spot garden in my house, and it was originally created by my father, Hiroshi. At first the tiny garden was neat and clean, but later it turned into a jungle.

Therefore I neatened the garden and replanted some flowering trees, and looked forward to seeing the blooms in spring. However, I was actually too busy to visit the garden again, and I never knew the magnolia trees are in full bloom until my sister uploaded the photo to Facebook. I instantly thought I have to go and see, but I was shocked by this fact at the same time. I have always told you to polish your skills and to make new discoveries, but I realized that I hadn't done so myself. Therefore I would like to have enough mental leeway to think about not only my work but also unrelated things this year.

Thank you very much for listening.

NEWS OF MEMBER ACTIVITIES

MOGGILL GARDEN CLUB

On Monday 19 March 2018, the Moggill Garden Club invited Sogetsu ikebana to one of the Club's meetings to give a talk and do a demonstration.

I was welcomed by Jed Dale who had organised my visit. She introduced me to the 30 members. As I demonstrated I gave a brief talk about the history of Sogetsu ikebana and then did four arrangements.

The members enjoyed seeing me use the materials which were mostly the type that members would have in their gardens. Two ladies in the group had a connection to ikebana.

Sue Poole

(On the right is a photo of one of Sue's arrangements.)



At the Sogetsu AGM on 14th March Pat Mackie presented her student Vernisher Wooh with her first grade *Jonin Somu* Diploma.



Vernisher Wooh presented certificates to her students. Ikuko Okada (right) received her 4th Grade Teacher Diploma and Janice Feige (left) received her 1st Certificate.



Saturday 7 April was the day members met to view DVD'S at the Sunnybank Library. This event was for the new Textbook 5 Training for students and teachers of Sogetsu Ikebana. I am sure many who attended went home inspired to make greater efforts with their ikebana. About 30 people attended on the day.



The following version of Sogetsu history was sent to me many years ago.

As there are so many new Sogetsu members I think it is a good idea to reproduce it here for them and for the rest of the members who may not remember the details.

Editor

HISTORY OF SOGETSU

PART 1 - CHANGE IN KAKEI-HO

The Sogetsu School of Ikebana was founded by Sofu Teshigahara in 1927. Sofu was born as the first son of ikebana artist Wafu Teshigahara. Wafu organised *Nihon Seika Gakka* (Japan Ikebana Foundation) and worked on a drastic reform principally in the area of teaching methods. Sofu received strict instructions from Wafu from a young age and eventually began to demonstrate his outstanding talent which attracted public attention.

He was kept abreast of overseas fine arts and its trends and became equipped with an unprecedented calibre. However, he started to have a fundamental yet strong doubt about the way of ikebana. He questioned: why does ikebana take the same form no matter who may arrange it? Why is the form the sole consideration and why should the personality be suppressed even though the arrangers are all individual and different?

These doubts and ideas evidently differed from the rest of the world when the majority considered that good ikebana is to copy well the given patterns. Consequently he confronted his father Wafu, and was forced to be independent when he was 26 years old.

The Sogetsu School was founded but there were no pupils at the beginning and Sofu was extremely poor. However, he continued to search for the way of ikebana through diligent studies and using the rubbish flowers provided from florists around. Eventually he produced an original form of patterns which we now call *Kakei-ho*.

Kakei-ho was programmed to teach systematically so that everybody can arrange ikebana easily and at the same time it was designed to develop individual creativity which was quite different from preceding teaching methods. Sofu's Kakei-ho is that everybody starts to learn the basics of ikebana and then each one should create his or her own style freely.

Since Kakei-ho in those days was to show the completed forms of arrangements, Sofu's was the complete reverse.

Part 2 of this history will appear in the next newsletter.