



Celebration arrangement by Gillian Jones

Sogetsu Ikebana Queensland Inc.

www.ikebanabrisbane.org.au

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Editor: Amanda Terblanche

Message from the Director, Wendy Hoskin

In the festive season we can turn our thinking to arrangements that are fitting for this time. Let's have fun pondering on the gift of ikebana and how we will showcase this to family and friends.

I happily thank our committee. We appreciate these talented people guiding our Association. A special thank you for your relentless commitment to both our secretary Helen Cook and treasurer Christina Chen.

The committee decided to add "Mini Minutes of Committee Meetings" to Newsletters. Helen Cook has prepared the first of these for this Newsletter. It is an additional platform where members can read information about plans, activities and decisions being made.

During the past year we enjoyed several member Workshops. A special thank you to Vernisher Wooh, Ella Herwald and Nicole Dorner-Scales for sharing their expertise with members. See more in Mini Committee Minutes.

Vernisher Wooh led a Workshop in June. It was a stimulating challenge to create a free-standing structure with dried leaves, and to then create an ikebana arrangement by strikingly incorporating fresh material to this structure. In October Ella Herwald led a Paper Bark Workshop, offering different techniques in the creative process. A Block Print Workshop in November was led by Nicole Dorner-Scales, which focused on other forms of art as part of ikebana stimulation.

Last year Sogetsu Ikebana Queensland Inc celebrated our 60th Anniversary and this year in October I attended the 60th Anniversary of the Victorian Sogetsu Ikebana Association. An inspiring demonstration was done in Melbourne by a master from Japan Headquarters, Sensei Kosa Nishiyama. About 200 people watched Sensei Kosa create six arrangements and a floor arrangement.



Sensei Kosa Nishiyama demonstrated ikebana in Melbourne (photo Instagram:kosanishiyama)



Sensei Kosa Nishiyama created an arrangement with fresh materials and paper (photo Instagram:kosanishiyama)



Floor arrangement by Sensei Kosa Nishiyama (photo Instagram:kosanishiyama)

Sensei Kosa Nishiyama also led two workshops. “Freestyle with paper” was the theme of the first Workshop. She used cardboard in her first arrangement, complemented with anthuriums. The theme of the second Workshop was “Disassembling and reassembling materials”. My arrangement with heliconia and philodendron received pleasing feedback from Sensei - no changes to either of my arrangements! To learn from Sensei Kosa Nishiyama was wonderful.



Arrangement by Wendy Hoskin

The four Directors attending also held a meeting, which I found extremely informative, especially with the planned visit of a master. We discussed the costs associated with visiting masters, which entails airfares, accommodation and quite a substantial cost associated with material, which may even be regarded as quite prohibitive. When Christopher James from Melbourne presented Workshops in Brisbane last year, it was at no cost associated with materials. This is not surprising as his studio is called Roadside Ikebana!

Our two experienced Riji's, Pat Mackie and Vernisher Wooh recommended Master Mori Sairin for the planned Master visit in 2025. Have a look at his social pages <https://www.instagram.com/morisairin/> and <https://www.facebook.com/sairin.mori>.

The Year End Celebration was a pleasant and joyous occasion to get together - see the photos in this Newsletter.

Season greetings and best wishes for 2025

Wendy

Save these Dates

15 March 2025 Workshop at Kenmore 1.30pm – 4.30pm

26 March AGM at Queensland Art Gallery 10.15am

31 May Workshop, Upper Mt Gravatt 9.00am – 2.00pm

19 July General Meeting 1.30pm

23 & 24 August Annual Sogetsu Ikebana Exhibition



sogetsu.or.jp/en

Design, Carve and Print Workshop

written by Nicole Dorner-Scales



Demonstration by Nicole Dorner-Scales

No Shin, Soe or Hikae but Mass, Line and Colour instead!

Having become an ikebana teacher a few years ago has given me the confidence to start running workshops, not just on ikebana, but also other Japanese arts and crafts, such as Boro & Sashiko (Japanese patchwork with straight stitch embroidery).

For me there has always been a strong correlation between the various crafts I practice, drawing ideas and inspiration from one to be incorporated into another.

In November I had the privilege of running one of my workshops, called Design, Carve and Print for my fellow ikebana students at the Social Space in Moorooka.



Full focus on carving designs

The participants were requested to bring along a design and were taught how to transfer that onto soft rubber blocks, then how to carve it out and finally print onto various backgrounds, starting on paper to check the design, moving onto greeting cards, wrapping paper and lastly a cotton tote bag.

Colourful and creative fun was being had by all when beautiful floral and graphic designs emerged.



Iemoto Akane Teshigahara designed the purple glass vase and created the arrangement. Source: Akane Teshigahara Gallery; sogetsu.or.jp

The Design, Carve and Print Workshop reminded me about how often Iemoto Akane Teshigahara refers to the value of other art forms and bringing it into the realm of Sogetsu Ikebana.

Other art forms can be either as inspiration - as was the case with the recent Design, Carve and Print Workshop and last year's Calligraphy Workshop - or as a directly related art such as designing and creating your own vase.

I've searched for a few examples of our members making a vase themselves and creating an ikebana arrangement in their self-made vase.

It is inspiring to see how the creative process flows from creating a vase, to creating an ikebana arrangement in that vase.



Pottery vase and arrangement by Nicole Dorner-Scales



Pottery vase and arrangement created by Riana Holliday



Pottery vase and arrangement by Pat Mackie



Arrangement and vases created by Jordan Azcune; vases are cast rings of beeswax and pigment



Pottery vase and arrangement by Masako Morrison

Arana View Club demonstration

written by Ann Downey

Just one week after I returned from Tokyo – ikebana inspired and ikebana exhausted – I had a commitment to be the speaker at the 6 November meeting of Arana View Club. When I had asked how many members they expected to attend, I was a little surprised that the answer was **83**; but surprised and pleased, as it was a great opportunity to raise awareness and share the story of ikebana to a large captive audience.



Demonstration by Ann Downey

I spoke about the history of ikebana and how it has evolved and continues to do so in the 21st Century. Then I demonstrated some of the techniques and styles of Sogetsu Ikebana, including using unconventional material, and a large tsubo arrangement.

After the presentation many people came to have a closer look at the arrangements and to ask questions, so mission accomplished. One lovely woman came over to show me her photo with her friend from schooldays, Mildred Goldsmith's daughter, and the late Mildred on her 101st birthday. She shared lovely memories of helping to collect all kinds of material for Mildred's Ikebana.

All in all it was a very enjoyable event, even though I forgot to take both my phone and my glasses! Lucky, I had a large-font copy of my notes!

QAGOMA Foundation dinner Table Arrangements

written by Helen Cook

One element of our Association's ongoing partnership with QAGOMA has been their request for us to create table centrepieces for their major fundraising event of the year, the QAGOMA Foundation Dinner. In 2024, this prestigious event was held in the Long Hall of GOMA.

The brief was to create an elegant arrangement for each table that complemented the Iris Van Herpen exhibition *Sculpting the Senses* exhibited in the main GOMA galleries. The design needed to utilise a colour scheme which matched the popular exhibition.



Helen Cook, Pat Mackie, Ikuko Okada and Ann Downey

To fulfil this brief, Pat Mackie developed a concept that showcased pink and green anthuriums in glass containers with individual sculptured perspex shapes providing an interesting profile to display the flowers. Each arrangement was slightly different but allowed a cohesive approach to decorating the tables. The gallery was delighted with the design.

Sixteen arrangements were prepared in an upstairs room in GOMA before being placed on the dinner tables set for 10 by Pat Mackie, Ikuko Okada, Ann Downey and Helen Cook. We were pleased to once again participate in such a wonderful opportunity to showcase Sogetsu Ikebana Queensland Inc.



GOMA Table arrangements for GOMA created by Helen Cook, Pat Mackie (guiding the assignment), Ikuko Okada and Ann Downey

Ikebana arrangements of Pat Mackie and Ann Downey published in “*Music inspires Ikebana*” by Stichting Kunstboek



For years ikebana lovers have enjoyed the amazing ikebana arrangements in various books by “Stichting Kunstboek”.

We can celebrate and enjoy the arrangements of two of our members, Pat Mackie and Ann Downey in the most recent publication *Music inspires Ikebana*. Congratulations Pat and Ann, what an inspiring achievement!



Ann Downey's arrangement in the book “Music inspires Ikebana”



Pat Mackie's arrangement in the book “Music inspires Ikebana”

Certificates ... on the journey of continuous learning ... congratulations!

**“If the hands are properly trained,
they will take orders from your heart,
remain steady,
and always work for you.”**

Sofu Teshigahara, The Book of Flowers



*Certificate 2 Sankyu:
Jill Simon
and
Teacher Amanda Terblanche*



*Teacher Vernisher Wooh,
Christina Chen Certificate 4 Ikkyu;
Allison Whiting Teacher Diploma 4th grade
Yonkyu Shihan*



*Riana Holliday Certificate 4 Ikkyu
and
Teacher Amanda Terblanche*



*Ikuko Okada Teacher Certificate 2nd
Grade and
Teacher Vernisher Wooh*



Jill Simon, daughter of Jan Simon doing an ikebana lesson

Jill Simon and late Jan Simon

- written by Amanda Terblanche

Jill Simon has just been awarded Certificate 2. The photo of Jill (on the left) was taken in August 2024, whilst doing a class in Book 2. In the foreground are several Sogetsu and Ikenobo Certificates obtained by her mother, Jan Simon between 1965 and 1971.

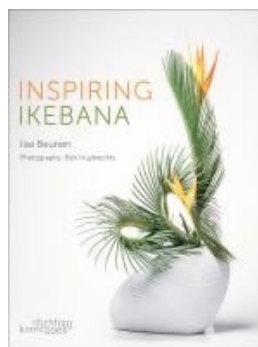
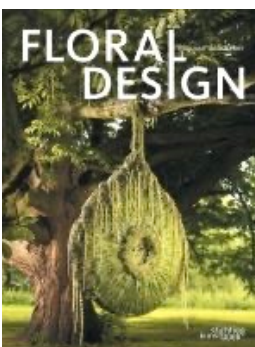
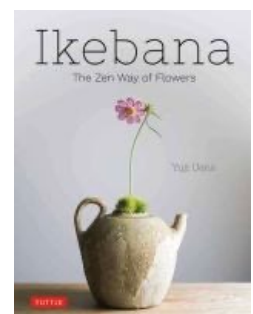
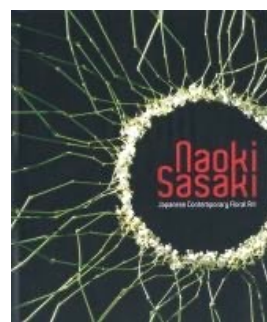
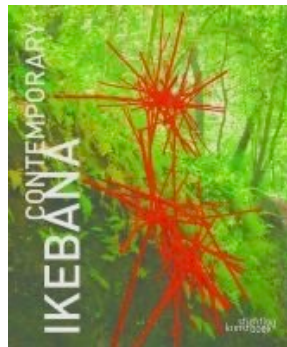
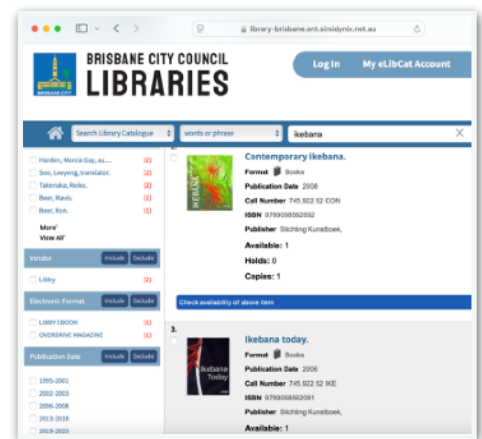
In November 2024 Jill's mother passed away. The late Jan Simon was a Founding Member of the Toowoomba Sogetsu Ikebana branch and a student of Norman Sparnon. Jill said that it was very special that they had their mother with them well into her 90's.

Ideas for Ikebana ZEST

- compiled by Amanda Terblanche

For your reading and browsing enjoyment, let's look at a few reminders on where to find inspiration for new ideas, or getting new zest for existing ideas.

Books! The Brisbane Public library near you is a brilliant free source; easily done by requesting a HOLD online.



Browse! Browse the Japan Sogetsu Foundation website, or websites of various Sogetsu branches. It can also be by searching ‘Sogetsu Ikebana’ on Instagram, etc. These are just a few suggestions to get your ideas flowing and most certainly you will soon think of many more ways to find an abundance of ideas.

Link to Sogetsu Foundation Japan Headquarters website:

<http://www.sogetsu.or.jp/e/>

Links to Sogetsu ikebana branches:

Sogetsu Ikebana South Australia

<https://adelaideikebana.weebly.com/>

Sogetsu ikebana Victoria

<https://sogetsuikewanvic.weebly.com/>

Sogetsu Ikebana New South Wales

<https://sogetsu-ikebana.org.au>

Sogetsu Ikebana Queensland

www.ikebanabrisbane.org.au

Our Sogetsu Committee is working on... Mini Minutes by Helen Cook



Arrangement by Gillian Jones

We held our latest Committee meeting on 16 November 2024. I am sharing a few items we discussed to inform you of what the Committee is considering on behalf of you as members. Please follow up with me if you have any questions about this information.



Arrangement by Gillian Jones

Review of our Annual Exhibition

A draft Exhibition Handbook has been prepared for the Association following comments received from participants. The Handbook outlines the roles of the Curator and Convenors of the event. It provides a timeline for activities to be undertaken. Amendments to the current draft are being sought from the 2024 curator and convenors. It is planned to place the Handbook on the Association’s website once finalised. The Exhibition Handbook can then be used as a reference point and updated in future as required.

The Committee had extensive discussion on options for improving trade table sales. As the trade table is a major source of Exhibition revenue, we would aim to increase sales, while balancing the workload of volunteers at the trade table. Sales of fresh materials, plant cuttings, ikebana starter kits with scissors and kenzans, non-ikebana items, new pottery containers from our member potters, along with seeking pre-loved containers from past members have been considered. Follow-up work on most of these suggestions is ongoing.

Two new good quality headsets will be purchased for use in demonstrations after problems were experienced with the existing Association headsets at the Exhibition this year.

The 2025 dates for the Annual Exhibition are 23 and 24 August 2025. Dates in June or July will be sought when bookings open for 2026 so we can access materials from a different time of year.

2025 Workshops

In addition to plans for inviting a Master from Headquarters in Tokyo, we have two members' workshops planned so far. On **15 March from 1.30 – 4.30pm**, Sue Poole and Ann Downey will lead a workshop, sharing experience they gained from this year's visit to Tokyo. The workshop will challenge us to create an arrangement in a specific location in and around **Kenmore Uniting Church**. The workshop leaders will allocate positions around the venue. Participants then need to choose a suitable container and materials to complete the composition.

Vernisher Wooh will lead a 5-hour Workshop on **31 May from 9.00 am – 2.00 pm**. The focus will be on the importance of creating an interesting arrangement based on a branch-construction. The workshop will be held at the **Upper Mt Gravatt Progress Hall**. We will complete our own construction after her demonstration, then take a short lunch break. Participants will then add fresh material to complete the arrangement and receive Vernisher's feedback.

Annual General Meeting and Committee elections

Our Annual General Meeting (AGM) will be held on **26 March 2025 from 10.15 am** at the **Queensland Art Gallery Theatre**. During the meeting we will have an interesting guest speaker to engage us. The meeting will finalise all Committee roles for 2025 and discuss plans for the 2025 exhibition. Nominations for a position on the Committee will be sought in the month prior to the AGM. We hope you will consider contributing to the Association by coming along.

Helen Cook, Secretary

Year End Celebration Photos

The year wrapped up at a cosy restaurant, with our individual menu choices organised in advance: we could relax and enjoy a splendid time together.



A short address by Patron John Massy



Photo of the Year



**“... having given their all...”
Pat Mackie and Wendy Hoskin**