



6th Annual *Ichiyo* Art Retreat & Workshop

With Elaine Jo, Executive Master

Calvin Center, Hampton, GA

November 1 - 3, 2011

Mission Statement:

The Ichiyo Ikebana conference is offered for the purpose of promoting interaction, friendship, and focus among Ichiyo Ikebana artists and their students who are or have studied with Elaine Jo. Held in a retreat setting, the conference will provide a three day intensive workshop to augment regular lessons of the Ichiyo-style of Ikebana and to reinforce the motto of the school "The free style of flowers".

PROGRAM:

November 1, Tuesday

12:00-12:45 Welcome Lunch

1:00 Workshop 1: Designing with Focal Points

3:00 Workshop 2: *Ikebana* Melodies

Presented by Donna Scott, Suzanne Dillingham & Elaine Jo
and the *Ichiyo* Chorus directed by Valerie Eccleston

6:00-6:45 Dinner

7:00 Special Program: presented by Anne Halliwell & Janet Hagerman
Design your own container using copper sheets

November 2, Wednesday

7:00-8:00 Optional Yoga

8:00-8:45 Breakfast

9:00 Workshop 3: Designing with Dried Lotus Leaves
Masters' Workshop coordinated by Yuko Hancock &
Participants' exhibit in dining room.

12:00-12:45 Lunch

1:00 Workshop 4: Free style using personally designed copper container

3:00 Workshop 5: *Ikebana* and hemp

5:00-6:00 *Ichiyo* Instructors Forum for active teachers only in the lodge

6:00-6:45 Dinner

7:00 Fellowship hour in the lodge

in the lodge **November 3, Thursday**

7:00-8:00 Optional Yoga

8:00-8:45 Breakfast

9:00 Workshop 6: Floating Arrangement with Gold Accents
Presented by Pia Nilsson

11:30 Closing of the Exhibit, Group clean-up

12:00-1:00 *Sayonara* Lunch

Workshop 1: Focal Points

1:00 PM November 1, Tuesday

The purpose of this workshop is to give attention to different ways in which focal points may be used to add interest and a point of concentration in arrangements. It does not literally mean the center of the design but rather the most important part or parts of an arrangement. One design may have more than one focal point.



In its purest meaning, a focal point refers to one point of dominant interest and concentration in a design. In classical ikebana the focal point is where you place the flowers in the front area of the arrangement at the base of the main stems. The purpose of these flowers is to catch the attention of the viewer.

Most people begin their ikebana study with classical forms and placement of the flowers is straightforward. When the rules are followed correctly there will be no element of surprise and the aesthetic effect will be predictable.

Variations of the form does allow for some slight difference of focal flower placement.

Learning traditional forms is very good training for a solid basis of ikebana skills, but as the flower arranger develops skills and techniques, the time will come when there is a desire to branch out from the traditional forms and work with materials in more interesting and exciting ways. At this point a creative use of the imagination is demanded and this is developed as new course forms are learned.



In free style ikebana the idea of the design is just as important as technique. **One way to get a grasp on design is to consider what point of interest is to be emphasized in the arrangement.** Sometimes such points may be very dominant and there will be no doubt whatsoever which area in the arrangement stands out most. At other times there may not be a focal point at all or it may be very subtle, giving more emphasis to good overall design.

Very often the eye will start with the focal point which leads it to another secondary point of interest, which in some cases may be of even greater pleasure, such as a special line interest. Generally speaking, the more complex a skillfully executed design is, the more attractive and interesting the arrangement will be.



Workshop 2: ♪♪♪ Ikebana Melodies ♪♪♪

3:00 PM November 1, Tuesday

While our *Ichiyō* Chorus, lead by Valerie, sings a variation of "Baby It's Cold Outside", Donna Scott, Suzanne Dillingham and Elaine Jo will simultaneously demonstrate arrangements which feature various line movements using material of equal strength and line movements using one material stronger than the other.

Tap. Ta-ta, tap.

The man drummed the table
like a taiko drum,

one slow beat followed by two quick, successive ones.

"Ikebana has a lot of rhythm," he said
"It's music, it's like Japanese music."

from an article by *Semba Rihoh*, *Iemoto of Koryū School*.

Meikōf Kasuya, second headmaster of the *Ichiyō* School, was a very colorful, outgoing, energetic man with many interests. He was especially well known for his love of the arts and liked to combine his demonstration with music, the ballet, lighting, etc. He sometimes compared ikebana to music and I have been thinking about what he might have had in mind when he made that comparison. In a sense it is understandable because, though two totally different art forms, they have much in common. **Both have movement, rhythm, texture, form, harmony, strong and weak tones and layering. Layering, movement, and rhythm are the underlying principles behind this workshop.** All are presented throughout the *Ichiyō* curriculum.

Layering, in terms of vocal music, refers to a single melody, a melody with accompaniment (backup,) two or more melodies sung simultaneous, and the layering of different rhythms. First, consider the solo with one clear melody. We could relate this to forms in the Primary Course. Movement, form, texture, and rhythms are all there but they are uncomplicated and straightforward, beautiful but not intended to require a lot of visual thought. Zen designs may also be

comparable to "solo" arrangements.

Arrangements with more complicated "harmonies," increase the interest by combining two different line materials working together simultaneous. These could be more advanced basic forms with different material added as assistants or two different stems working together harmoniously.

Another illustration in music might be choral music such as the vocal quartet that engages in interplay both within the same ensemble, and in relation to the larger chorus. In ikebana arrangements it would require more difficult balance techniques to achieve harmony when using various line movements with strong and weak points or unusual focal points and other design originality.

Our *Ichiyō* chorus will sing "Maybe We'll Be Inspired" structured after the tune of "Baby It's Cold Outside, a popular song heard during the Christmas holiday season. This music illustrates simply and clearly the interplay of two different dialogues heard simultaneously and separately in the same music. The words have been adapted by Val to fit the workshop but the chorus will present the same dialogue style while the demonstrators will each arrange according to their understanding of the subject.



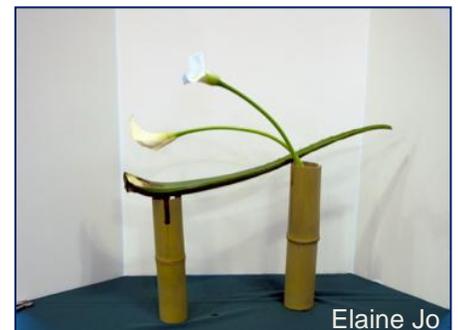
Elaine Jo



Valerie Eccleston



Elaine Jo



Elaine Jo



Above all, let's see a lot of "swing" in your designs.



Workshop 3: Designing with Dried Lotus leaves
Masters' workshop coordinated by Yuko Hancock &
Participants' Exhibit followed in dining room
9:00 AM November 2, Wednesday

This workshop is to explore abstract designs using dried lotus leaves. Our seven Master teachers will set up their arrangements in advance. At the beginning of the workshop, each Master will comment on her design. After the Masters' presentation, everybody will work on his or her abstract ikebana arrangement on a display location in the dining room. The exhibits will remain until the end of the retreat. **Please find your own display spot before the workshop and identify with your name.**

Modern ikebana, contemporary ikebana, free style ikebana, and abstract ikebana are loosely related terms used today. They are similar but not exactly of identical meaning. There is a shade of difference in each from others and between one another. In the current ikebana scene, the classical ikebana still holds its unchallenged distinguished honor. Any manner of ikebana other than those time honored distinct style is called casually "free style." *Zenei ikebana* (avant-garde), "far out" abstract ikebana, *gendai* ("today") ikebana are now also explored by ikebana artists, in more or less degree, with radical freedom beyond "free style" composition. **For this workshop, the degree of abstraction must be decided by each person. Please give some thoughts on this subject prior to the Retreat. The value of this workshop lies exactly in how each person construes "abstract ikebana" and designs his or her arrangement accordingly.**

ABOUT LOTUS Lotuses grow from the roots firmly buried in the mud. Each individual stem of leaf and flower emerges separately from the root/muck. The leaves are like tips of an arrowhead shooting up into the air and unfurling into rounded, broad cups. Like leaves, the flower buds have the same tight, pointy quality, all green and tightly outlined. The pointy bud soon unfurls into a blossom with a pod in its center. The blossom petals open wide and downward away from the central cupule (pod). When the petals drop, the pod in the center enlarges in size and ripens to a chalice-like shape. The pod/seed head cradles the lotus seeds within little circular chambers on the flat surface of the top of the pod. The pod enlarges in size as both the chamber of each seed and seed itself gets larger and larger until the pod stoops over finally to release the seeds into the water. Leaves and pods stay upright facing the sky, until their stems bend and break either dying or ripening. They return back to the murky depth.



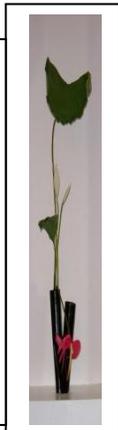
Elaine Jo



Arrangements by Elaine Jo



Arrangements by Yuko Hancock



Workshop 4: Free style with personally designed copper container

Presented by Anne Halliwell & Janet Hagerman

1:00 PM November 2, Wednesday

Special Program: Design your own container using copper sheets

7:00 PM November 1, Tuesday

Copper is a beautiful and fascinating medium. We will be manipulating copper sheets into containers for floral design. While copper does retain water, other water retention devices may be helpful to incorporate into your design. We will explore shape, surface and finish of manipulated copper and it's relation to *Ichiyō* floral design.

Each participant will receive a 12" X 12" sheet of pure copper to transform into a floral container.



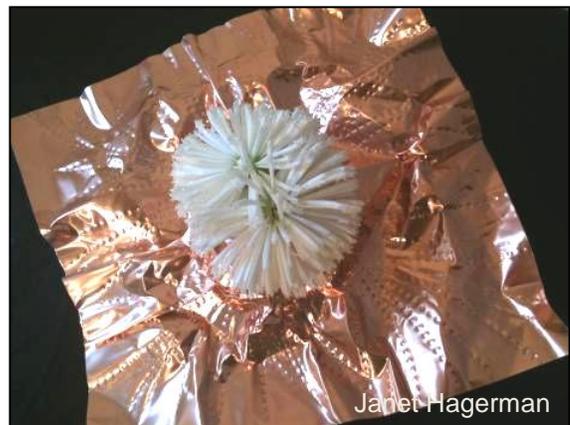
You will need to bring:

- **Scissors** (not your best)
- **Gloves**
(copper sheet has sharp edges which can cut; garden gloves work)
- **Water retention devices**
(cup kenzan, glass cylinder, small plastic water bottles, disposable plastic food containers to cut to size i.e. yogurt containers)

Optional:

- **Decorative aluminum or copper wire** to enhance design and/or to provide floral support

Slide show, demonstration and samples will provide inspiration!



Workshop 5: Hemp

3:00 PM November 2, Wednesday

This workshop introduces a fiber used normally for clothing, natural foods and household products. In its raw form it has many possibilities for interesting ikebana. Recommended container: Basic or free style.

IKEBANA PLUS HEMP



Elaine Jo

The hemp used in this workshop is organic European hemp. Instructor Course 1 features ikebana with interesting accents such as driftwood, bleached and dried material, fruits and vegetables, bamboo, etc. **This workshop focuses on ikebana with raw hemp fibers as an accessory.** Often shaped into a rope it is not unusual to use hemp in ikebana arrangements; Raw hemp has a charm of its own and is easy to manipulate. In natural form it is very soft but extremely strong with very long fiber strands. When bleached it becomes more stiff but still flexible.



Elaine Jo

Interesting and Enlightening Hemp Facts:

1) Hemp is among the oldest industries on the planet, going back more than 10,000 years to the beginnings of pottery. The Columbia History of the World states that the oldest relic of human industry is a bit of hemp fabric dating back to approximately 8,000 BC.

2) Presidents Washington and Jefferson both grew hemp. Americans were legally bound to grow hemp during the Colonial Era and Early Republic. The federal government subsidized hemp during the Second World War and U.S. farmers grew about a million acres of hemp as part of that program. The Declaration of independence was written on hemp paper. Hemp is no longer available as a U.S. product because of its association with cannabis. However, at this time several states have measures pending to legalize growing industrial hemp for commercial purposes.



Elaine Jo



Elaine Jo

3) Hemp seed is nutritious and contains more essential fatty acids than any other source, is second only to soybeans in complete protein (but is more digestible by humans), is high in B-vitamins, and is a good source of dietary fiber. Hemp seed is not psychoactive and cannot be used as a drug (learn more at TestPledge.com). There are an estimated 50,000 products produced from hemp, the most popular being hemp/cotton blend, paper, all kinds of apparel and furnishings.

Workshop 6: Floating arrangements with gold accents Presented by Pia Nilsson

9:00 AM November 3, Thursday

This arrangement will do best in a dark colored, shallow *moribana* style container. A dark-colored container will provide a nice contrast to the gold and make it "stand out".

This workshop is all about gold!



We will explore how to use the gold to its best advantage and how to enhance the plant material with golden accents. **We will design patterns in the water and add different kinds of gold material in order to "layer" them for a more three-dimensional look.** These arrangements will do best in a dark-colored, shallow *moribana*-style container. A dark-colored container will provide a nice contrast to the gold and make it "stand out". Don't use your very best container for this since some of the gold may attach to the container walls. I've been able to take it off with paint thinner, but just in case it wouldn't come off, don't use your favorite one. Bring gloves if you are afraid of getting the gold on your hands.

