



## 7th Annual *Ichiyo* Art Retreat & Workshop

With **Elaine Jo**, Executive Master  
Calvin Center, Hampton, GA  
October 30, 31 & November 1, 2012

### 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:

#### October 30, Tuesday

12:00-12:45 Welcome Lunch

1:00 Workshop 1: Sol and Luna - A Study in Contrasts: Strong Mass and Soft Mass

3:00 Workshop 2: Blue and White Japan  
Presented by Donna Scott

6:00-6:45 Dinner

7:00 Special Project: Building a Small Folding Screen (*Byobu*)  
As a *Tokonoma* style background for workshop 6  
Presented by Louise Glickman Assisted by Elaine Jo

#### October 31, Wednesday

8:00-8:45 Breakfast

9:00 Workshop 3: Grids  
Masters' Workshop coordinated by Janet Knowlton &  
Participants' exhibit in the dining room.

12:00-12:45 Lunch

1:00 Workshop 4: Seven leaves

3:00 Workshop 5: A Personally Designed Container using A Straw Hat

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

6:00-6:45 Dinner

7:00 Fellowship hour & **Halloween party** in the lodge

#### November 1, Thursday

8:00-8:45 Breakfast

9:00 Workshop 6: Dried Fruits with the Self-made Small Folding Screen (*Byobu*)

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

12:00-1:00 *Sayonara* Lunch

**Workshop 1: Sol and Luna**  
**A Study in Contrasts: Strong Mass & Soft Mass**  
**1:00 PM October 30, Tuesday**

*Sunlight helps me understand the shape of an object.  
A moonbeam shows me the inside of it.*

*Fay Aoyagi*



In Asian philosophy, *Ying* and *Yang* represent the two opposite principle of nature; the moon and the sun, female and male, dark and bright, cold and hot, passive and active, etc. On a different level, the same interplay of opposites is often seen between two components in ikebana. This includes contrasts in texture, line movement, color, and contrasts in mass.

This workshop will focus on the contrast of strong mass and soft mass when seen together. The sun and moon title was simply to illustrate the point of strong mass and soft mass. Anyone who wishes to interpret the sun and moon in their arrangement is welcome to do so. They must both be represented in the arrangement, not just one or the other.

It is important to understand that there is no standard scale for classification of masses from the volume or density of materials, be they leaves or flowers. Strong mass and soft mass can best be understood as they are relative to each other. In other words, when seen in comparison with the materials being arranged. For example, baby's breath naturally seen is soft mass but when bundled closely together becomes strong mass. However, if compared to carnations which are in a bundle it becomes soft mass.



Arrangements by Elaine Jo

## Workshop 2: Blue and White Japan Presented by Donna Scott

3:00 PM October 30, Tuesday



Tabi (Japanese sock)

Blue is a basic color shared by all mankind and extremely prevalent in Japan. The sky, thanks to a diffusion of light, is blue as is the vast expanse of the sea.

The indigo plant in Japan has provided an almost inexhaustible supply of blue for working clothes, quilts and other articles of daily use.

A combination of blue and white proved highly attractive and inspired Japanese artists and craftsmen who applied it to ceramics and painting. The poet *Issa*, in the 18<sup>th</sup> century, wrote:

*“mountain flowers like white brocade,  
valley water brimming indigo”.*

Blue and white became a basic color combination of ordinary life, down-to-earth Japan. Men and women in the fields wore baggy indigo trousers and short wrapped jackets. Craftsmen pulled on indigo work clothes to perform their labor. *Tenugui*, cotton hand towels, dyed in simple blue stenciled designs, are tied around their heads, or tucked into their belts. The cotton *yukata* robe slipped on after the bath is the last thing worn at night.

Create your own interpretation of blue and white Japan. Bring a container of your choice. Your arrangement could ascend to the blue and white of the sky, reflect the colors of water or incorporate an ordinary blue and white item of Japan.



Donna Scott



Donna Scott



Donna Scott

Resource: Katoh, Amy Sylvester, *Blue and White Japan*, Charles E. Tuttle Company, 1996



# Special Project: Building a Small Folding Screen (*Byobu*) As *Tokonoma* style background for Workshop 6 Presented by Louise Glickman, Assisted by Elaine Jo

7:00 PM October 30, Tuesday

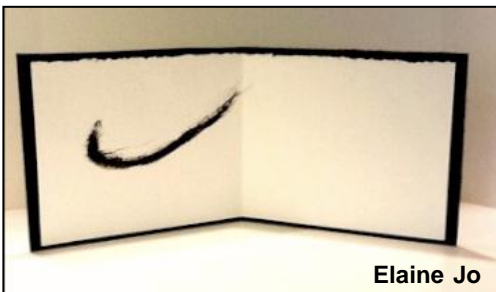


Background: The term "*byobu*" figuratively means "protection from wind" which suggests that the original purpose was for blocking drafts. Influenced by Chinese patterns, *Byobu* were introduced into Japan in the eighth century.

Techniques gradually evolved as different materials became available and today

*byobu* come in many sizes depending upon the way in which they are used. Some have as many as six panels. They are frequently seen in Japanese tea ceremony, as backdrops in large settings and as decorative wall displays.

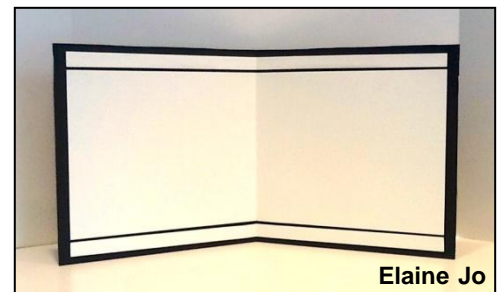
*Tokonoma* is a built-in recessed space reserved for art in a traditional Japanese home. The *tokonoma* and its contents are essential elements of Japanese interiors and a place where *ikebana* is frequently displayed. The screen built in this workshop will substitute for a *tokonoma* by allowing your arrangement to have its own space without any distractions.



PROCESS: Black precut foam core with a center fold, size 24"x12", will be provided as the screen base. The foam core may be cut into a smaller size if desired in which case it is essential that you bring with you a box cutter or mat knife for that and other purposes. Paper will be supplied to cover the foam core or you may bring your own. The piece may then be decorated using either a contemporary or traditional theme.

[Please see workshop 6 for samples and further information.](#)

This craft project will be briefly discussed before dinner on Tuesday so that you may collect leaves or twigs for your screens. After dinner, a power point presentation will provide visuals and texturing ideas. You will be given plenty of time to make your screens.



SUGGESTIONS: Louise will present several options to decorate your paper and to spark your imagination. Material you may wish to bring might include acrylic paint and brushes, charcoal and fixatives, sponges, glue, ribbon, colored pens and pencils, watercolors, etc. Definitely bring a ruler and scissors. For those who would like to try their hands using brushes and *sumi* ink, they will be provided.

## Workshop 3: Grids

Masters' workshop coordinated by Janet Knowlton  
and Participants' Exhibit to follow in the dining room

9:00 AM October 31, Wednesday



Janet Knowlton

Grids are a distinctly Ichiyo theme—our Headmaster *Akihiro Kasuya* developed their use for ikebana arrangements. Before developing the idea of grids, the Headmaster used frames (*Hana kazari*) to display several smaller ikebana arrangements.

Following *Hana kazari*, the *lemoto* used folding Japanese folding screens as a model to build accordion panels out of

bamboo into which he incorporated *ikebana (Hana byobu)*. Using metal grids in place of building panels was the next progression; in the 1998 *Ichiyo Tayori* grids were the focus of the demonstration arrangement.

Using metal grids which are spare and sleek gives a more modern feel and in addition it is easy to scale these arrangements down into a size that can be created in normal living space rather than to fill a stage or large room as the *hana kazari* and *hana byobu* did. Finally we have a form that is inexpensive and easy for all *Ichiyo* members around the world to create without needing a large studio or woodworking skills.

Another benefit to grid arrangements is that the grids are lightweight and easy to transport, yet when unfolded they can be created into large configurations so members can use this idea to arrange large exhibition arrangements without needing assistants.



Janet Knowlton



Kathleen Adair



Janet Knowlton



Kathleen Adair

There are many options for setting up grids, from using several tied together to stand as small folding screens to standing a single one up or having the screen(s) propped by the floral material or container. The container(s) can sit on the table next to the screen, can be fastened to the screen up high so the material cascades down, or even be suspended from branches that extend through the grids.

A pair of grids 10"x10" & 10"x16" will be provided; free style containers are recommended. You are welcome to bring your own grids if you care to use something different.



## Workshop 4: Seven Leaves

1:00 PM October 31, Wednesday

The purpose of this workshop is to explore different ways to arrange ikebana using seven leaves in the design. Those who wish can slip outside and collect leaves lying on the ground or clip a stem from a tree or bush. There will also be ample leaves in provided material.

**Background:** The number '7' is considered to be the perfect number and represents security, safety and rest. Recognized as a holy number in all religions; it has significant spiritual meaning and it influences our lives in many ways.

**Consider:**

### **7th *Ichiyō* Retreat...**

There are seven stars visible to the naked eye.

They include the sun, the moon, and five planets, namely, Mercury, Venus, Mars, Jupiter, and Saturn.

Seven stars in the Big Dipper.

Seven days in a Week.

Seven Continents and Seven Seas.

Seven Wonders of the ancient world.

Seven Colors of the Rainbow.

Seven Samurai.

Seven Musical Notes.

7-Eleven, 7-Up, Seagram's 7-Crown, 007, and so on.



Arrangements by Elaine Jo

## Workshop 5: A Personally Designed Container using a Straw Hat

3:00 PM October 31, Wednesday



**Background:** In Japan, straw headgear was traditionally used for practical purposes and still is today by some farmers in the countryside. Once considered spiritual and ethereal and yet earthly and practical, traditional objects made with straw included such things as headgear, rope (often for sacred purposes,) New Year's celebration, rain capes, sandals, snow boots, baskets, ox yoke, boxes, etc. Today all of these objects are primarily appreciated as a folk craft art.

The purpose of this workshop is to form a sculpture with a straw hat and then use it as a container. A *kenzan* cup or a small water source container will be needed for this design.



**Note:** It was impossible to provide Japanese made straw hats. The straw beach hats we will be using are not from Japan.

Please bring a large *kenzan* cup or containers of your choice for a water source.

The beach hat which is used in this workshop can also be worn Wednesday evening as a Halloween costume.

Arrangements by Elaine Jo

## Workshop 6: Dried Fruit

### With the Self-made Small Folding Screen (*Byobu*)

9:00 AM November 1, Thursday



Louise Glickman

Those of you who were at the retreat last year were given the assignment of naturally drying a fruit of your choice and watching the aging process for one year.

I am sure many of you found that the final shape and color of the aging fruit was very different from what we normally define as being beautiful. In fact the concept of *Wabi Sabi* applies to how the fruit can be seen from the point of view of traditional Japanese aesthetics.

*"Wabi-sabi nurtures all that is authentic by acknowledging three simple realities: nothing lasts; nothing is finished; and nothing is perfect." Sabi is beauty or serenity that comes with age, when the life of the object and its impermanence are evidenced in its patina and wear, or in any visible repairs.*



One could draw a conclusion that watching the process of a fruit

aging had its own meaning and reward. For those of you who value the fruit from that standpoint and appreciate the *Wabi-Sabi* aesthetic, you may wish to emphasize the fruit by keeping your screen and arrangement simple and traditional.



On the other hand for those of you who wish to take a more contemporary approach and de-emphasize the fruit, the screen may be decorated in any creative way you desire using the various supplies which you have brought with you. Paper and paper cutter will be provided. Whichever way you choose, our hope is that you will take home a screen which you will enjoy and find useful in the future.



Several people will bring extra dried fruits to share with those who do not have their own.

Arrangements by Elaine Jo