



## 8th Annual *Ichiyo* Art Retreat & Workshop

With **Elaine Jo**, Executive Master

**Calvin Center, Hampton, GA**

**November 5-7, 2013**

### 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 5, Tuesday

12:00-12:45 Welcome Lunch

1:00 "The Ten Virtues of *Ikebana: Zen and the Way of the Flower*" by Valerie Eccleston

1:10 Workshop 1: **Neutral Colors** (Living Room/Dining Room Arrangement)

3:00 Workshop 2: **Let there be "Hikari" - Light**

*"In the right light at the right time everything is extraordinary"* Aaron Rose

Presented by Elaine Jo and Pia Nilsson

6:00-6:45 Dinner

7:00 **Special Project: Break-up Group discussions led by Masters**

**Planning for the Integrated Ikebana Exhibit**

Under the direction of Janet Knowlton

#### November 6, Wednesday

8:00-8:45 Breakfast

9:00 Workshop 3: **Exhibit Installation**

**Participants' Group Exhibit led by Masters**

12:00-12:45 Lunch

1:00 Workshop 4: **Reflections**

*"We cannot see our reflection in running water;*

*It is only in still water that we can see."*

*Japanese proverb*

3:00 Workshop 5: **Raised Arrangement the *Ichiyo* Way**

Presented by Elaine Jo and Warren Gennet

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

The focus will be on correcting the tests from the Primary to Instructor courses.

6:00-6:45 Dinner

7:00 Fellowship hour in the lobby of the Conference lodge

#### November 7, Thursday

8:00-8:45 Breakfast

9:00 Workshop 6: **Arranging a Centerpiece in a Wooden *Sake* Cup**

**Without the use of a *kenzan***

Presented by Terri Todd

11:00 **Closing of the Exhibit, Group clean-up**

12:00-1:00 ***Sayonara* Lunch**

## Things to Bring:

Students are expected to bring *moribana* containers, *Nageire* vases, free style modern containers, *kenzans*, including *kenzan* cups, Ikebana clippers, scissors, small towel to wipe out excess water, bucket to hold flowers.

**Workshop 1: Neutral Colors – Free style container**

**Workshop 2: Let there be “Hikari” – Free style container**

**Workshop 3: Integrated Ikebana Exhibit – Follow the instructions from your group leader**

**Workshop 4: Reflections – *Moribana* container, wavy mirrors will be provided**

**Workshop 5: Raised Arrangement the *Ichiyō* way – Implements to elevate the container**

**Workshop 6: Centerpiece with wooden *sake* cup – Wooden *sake* cups will be provided**

## Student Credit

Any arrangements corresponding to the level of study may be given credit.

## Floral material for workshops

Floral material for the workshops will be purchased through Cut Flower Wholesale in Atlanta on Monday. However, **additional line material from participants' gardens** to supplement our supply would be very much appreciated. **Donna Lumb** and **Wakana Koyanagi** will be in charge of overseeing the floral material at the retreat, but **everyone is responsible for keeping the area tidy** and in good condition. If material is tired and no longer useful, please see that it is discarded. **Please be mindful of minimizing the water spillage and plant material which may have fallen on the carpet. We are very fortunate to have this facility available to us. Please treat it with respect like your own home.**

## Containers on Loan

For those flying in there will be a variety of containers for you to borrow for the workshops. They will be on tables outside of the classroom. **Linda Suskin** will be in charge.

## Protocol for the workshops and the critique periods

We realize that the space in the Conference Room is limited and it's getting tighter and crowded. To **minimize the clutter**, we advise you to leave your extra containers and other supplies in your car or in your room and **bring only what you need for the day**. Please be aware of the traffic in the Conference Room and **leave all exits free of any kind of obstruction**.

Please be courteous enough not to start your arrangement until instructor's demo is finished.

Please enjoy fellowship with one another during the workshops, but, at the same time, be mindful of others' needs for concentration. While some may finish their arrangement quickly, others will need to concentrate and not be disrupted by a lot of movement and chatter around them. Please place the clippers on top of a small cloth to dampen the sound when you lay it on the table.

This consideration should also apply to the critique period. When your arrangement is finished, your space should be completely tidied up and unused floral material should be discarded. It is appropriate to place your clippers on a small cloth in the front or to the side of the arrangement. Many people like to follow the teacher around as each arrangement is critiqued. This is a good way to understand what to look for when you give your own arrangements a final check. Learning to critique is one of the best ways to advance in your ikebana skills.

## Retreat shopping opportunities:

Again this year, **Washi Accents** will have a selection of items including containers, *kenzan* and *washi* for sale on Tuesday, prior to the opening lunch. Tables will be set up at the Lodge reception area on Wednesday evening during social hour and we will have a silent auction and an opportunity to buy items from various *Ichiyō* artists.

# Workshop 1: Neutral Colors (*Ikebana* for the Living/Dining Room)

Presented by Elaine Jo

1:00 PM November 5, Tuesday

**PLEASE WEAR NEUTRAL COLORS TO THIS WORKSHOP!**

## Color Harmony:

Ikebana practitioners spend years studying line, form, depth, style and balance, all of which are important basic elements of good ikebana. Adding the study of color to this list will enhance our understanding of how to use it as a tool to communicate ideas and feelings through creative arrangements with more complete overall harmony and impact. Neutral colors are timeless and classic.



## The Character of Color:

Essentially, color is divided into two groups:

One group includes white, gray, black, gold, silver, and sometimes brown and beige (neutrals or achromatic colors), the other group includes red, yellow, blue, brown, etc. (chromatic). Combinations of the latter are included in *Ichiyō* studies. However, it is interesting to note that the Headmaster includes many of his work in both *Ikebana Ichiyō School* and *Creating Ikebana* which are in just white and green. Check it out!



## Workshop:

### Ikebana for the Living/Dining Room

Create an ikebana for this room using neutral tones and accent color.

## Background:

The inspiration for this workshop originated with the art work of James Whistler. Believing that line was more important than color, he loved to paint in neutral colors and many of his works used a restrained palette of black, gray, and white, often with other muted colors. His work is well known for total tonal harmony.



## Tips:

Consider the type of room; its characteristics and atmosphere, the feeling of the space, the surroundings, the purpose for placing ikebana in a certain space or position and the type of reaction you would like from viewers.

*Arrangements by Elaine Jo*

## Workshop 2: Let there be “Hikari” - Light (Study of various types of lighting) Presented by Elaine Jo and Pia Nilsson

3:00 PM November 5, Tuesday

In Japan, ikebana and other works of art were first displayed in the *tokonoma* of great palace halls, living their days in natural shadows which changed as the rays of the sun passed through the rooms during daylight hours. At night, oil lamps, candles, and gas lights illuminated the rooms casting shadows of mystery and intrigue. Japanese aesthetics have always been greatly influenced by this interplay of light and shadows.



*Outdoor Natural Light*



*Indoor Natural light 4:00PM*



*Candle light*



*Spot Lights for Photography*

Enter the era of the light bulb bringing “action and intervention”. The invention of the electric light bulb was a positive change in the lives of people, but at the same time it brought with it a diminished level of sensitivity to the aesthetic beauty of natural light and shadows.

### **Workshop: Experiments with light and color,**

**The first part of this workshop** - Using warm colors arrangements will be assembled solely in natural light just as in the days before the electric light bulb was invented. When all the arrangements have been completed and the room is cleared the shadows will have deepened and the mood will be one of quiet tranquility. Look for beauty in the various layered patterns of light and darkness.

**The second part of this workshop** is a presentation by Elaine and Pia which will include comments and techniques on natural lighting for the home environment, spot lights for photographs and exhibits, and candle lights for intimacy and mystery. **The arrangements with the lighting will be left for an evening viewing when the room is in total darkness.**



*Candle Light in Gallery Setting*

*Arrangements by Elaine Jo*

## INTEGRATED IKEBANA WORKSHOP OVERVIEW

This year the Masters' workshop will be run a little differently. In the past each Master has created her own example of the workshop theme which was displayed at the front of our workshop space and explained on Wednesday morning, after which everyone created their own ikebana exhibition style on round tables in the dining room.

This year all the participants will be divided into small groups with a Master as the leader. Our workshop theme is Integrated Ikebana which will explore exhibition displays made up of multiple arrangements that relate to each other. Together each group will discuss the theme on Tuesday night (instead of our typical hands-on crafty-time), organizing how their group will approach the workshop. The discussion will include the background and benefits of Integrated Ikebana before launching into the specific discussion of the group's display. Our exhibition space will be on rectangular tables at the back of the dining room. On Wednesday morning each group will create their ikebana under direction of the Master who will critique each work. When the displays are finished, all members will together enjoy all the Integrated Ikebana, hearing comments from each team on their efforts. The displays will remain on view for the remainder of the retreat.

With the continuing advancement of *Ichiyo* members, this year we have the following members who will lead groups as Masters: Libby Campbell, Val Eccleston, Yuko Hancock, Patti Quinn Hill, Jeanne Houlton, Elaine Jo, Janet Knowlton, Bianca Lee, Pia Nilsson, Diane Saye, Donna Scott and Terri Todd. (Dee Boren will be unavailable to participate Tuesday evening.) With this wealth of Masters our groups will have a total of ~4 people. Members will be selected for their group randomly, but students will be separated from their teacher so everyone will be able to learn from a new perspective.

Since Integrated Ikebana requires coordination between the participants, the groups will be selected before arrival at the retreat. Masters will notify their group members and will coordinate aspects of their theme which must be decided ahead of time to make sure appropriate containers and materials are available when we arrive. Thus each participant will hear from their group leader on any specific item (e.g. container type) they should bring to the retreat.



*Integrated Ikebana: Donna Scott, Anne Halliwell and Bianca Lee with the guidance of Elaine Jo*

# Special Project: Using Integrated Ikebana for Exhibit Staging

## Presented by Masters under the direction of Janet Knowlton

### In consultation with Kathleen Adair

7:00 PM November 5, Tuesday

## Integrated Ikebana

When two or more people create arrangements that relate to each other (so that together they form a new whole), it is called Integrated Ikebana. This is not the same as a collaborative arrangement where several people work together on one group arrangement. In integrated ikebana each piece is arranged individually and can stand alone, but they connect visually and conceptually by sharing some common themes. As in all arrangement, the viewer's eye naturally travels along like elements so when the integrated arrangements are seen together each one is given additional emphasis by the other(s). Thus, creating side-by-side integrated works in an exhibition makes a stronger statement than a single arrangement can by itself (except, of course, when an arrangement is very big and eye-catching).

Integrated Ikebana is a valuable method to use when staging exhibitions, particularly when the exhibition includes ikebana from a variety of schools. When *Ichiyō* arrangements are grouped together and link visually the display will have a much greater impact; immediately the eye is drawn to the larger space containing the arrangements, helping to identify the display as being *Ichiyō*. There are additional benefits to beginning students who do not yet have the experience or confidence to plan their own arrangement for an exhibition. By pairing with another arranger their individual inexperience will be less noticeable and the overall impression will be of a strong display.

There must be some planning done ahead of time for a successful Integrated Ikebana grouping. To be effective, it is best if the arrangements are integrated in two or more ways. Given that there are so many elements to an arrangement (container—type and color, line, flower color, movement, type of materials—both branches and flowers), participants should be able to overlap on some of these while still keeping enough variety and interest between the arrangements that they retain some individuality. While the arrangers will need to decide on the elements to pursue ahead of time, the arrangements will evolve as they are being created and each person will be influenced not only by the other person but also by their branch and flower materials.

The point to keep in mind is that the integration of two or more ikebana should be clear and effective so that the viewers realize the intention of the arrangers. Try to emphasize the elements that you have chosen to overlap without losing the separate characteristics of each work.

Elements to consider when integrating arrangements:

### 1) Containers:

Bamboo, glass, baskets, pottery; same or different colors, same or different styles, same or different forms, tall and low combination, grids

### 2) Floral materials:

Same branches, different flowers  
Different branches, same flowers  
Same flowers, different colors  
Different flowers, same colors

### 3) Form or Movement:

Cascading, flowing lines and compact with strong mass, soft and strong, outward and inward movement, vertical and horizontal, low, spreading and tall, ascending



# WORKSHOP 3: Installation of Exhibit – Integrated Ikebana

9:00 AM November 6, Wednesday



*Wakana Koyanagi, Iwalani Brabarzon, and Warren Gennet*



*Shirin Ahmadi-Timms and Cindy Hum*



*Arrangements by Kathleen Adair et al in Japan unless labeled otherwise*



*Gabriella Bras and Lynn Laufenberg*



## Workshop 4: "Reflections"

Presented by Elaine Jo

1:00 PM November 6, Wednesday

*"We cannot see our reflection in running water;  
It is only in still water that we can see."*

*Japanese Proverb*



### Background:

The world is full of natural wonders and there are none quite as beautiful as the reflection you can see in a still lake or a pond. Photographers and painters love trying to capture the beauty of objects along shore lines, whether it be a city night scene or a glorious natural lakeside scene.

Translated into ikebana, there are two possibilities to capture the beauty of such a scene. One is to feature the natural reflection of the material in the water of a container. The other is to symbolically represent water through the use of a mirror placed outside the container.

### Workshop:

Arrange as desired and then position the mirror in front of the arrangement. The mirror will not catch the entire reflection but it can be placed to highlight a particular area of interest.



*MODA 2009 "Waterways"  
Arrangement by Anne Halliwell  
Photography by Pia Nilsson*

A wavy glass mirror size 21" x 7 7/8" will be provided.

## Workshop 5: Raised Arrangement the *Ichiyō* Way

Presented by Elaine Jo and Warren Gennet

3:00 PM November 6, Wednesday (Requires advance preparation)

**Background:** Elevating arrangements in various ways to achieve an effective use of space is not new to *Ichiyō*, but what is new is the expansion of modern methods being used. Plexiglass stands have become popular, as well as bamboo structures, grids, stacked containers, *Ichiyō* tripods, etc. The examples below are all exhibition arrangements for large spaces but the principles of construction are the same regardless of the size.

(For further thoughts on the subject of “Space” please refer to the headmaster’s book: “*Ikebana Ichiyō School*”.)

The arrangement by Pia Nilsson has the focal point of color at the upper part of the structure emphasizing the long, straight lines of the bamboo. It is suitable for the expansive space of the glass window. The arrangement by Kathleen Adair effectively combines two containers giving the impression of a totally integrated whole. The waterfall arrangement by Bianca Lee

raises the arrangement on the wall.

(Wall arrangements are one of the original elevated *Ichiyō* styles. See the Advanced textbook.)

Naohiro’s *Ikebana* gives equal importance to the bamboo structure and the floral material, while the arrangement on plexiglass by *Iemoto* appears to be floating in space.

This workshop will be centered on reaching a high level of expression through elevating arrangements in creative ways for specific spaces.



*Pia Nilsson*



*Kathleen Adair*



*Bianca Lee*



*Naohiro Kasuya*



*Akihiro Kasuya*

## Workshop 6: Using Wooden Sake Cup for Centerpiece with No *Kenzan* Technique

Presented by Terri Todd

9:00 AM November 7, Thursday

A wooden sake cup (*masu*) makes a great keepsake container for a centerpiece using various types of support including the X support (*kubari*), natural materials or manmade materials.

Basic centerpiece principles (*Ichiyō* Primary Course) must be considered if the arrangement is to be viewed from all directions and at a height that all guests may see over the design for easy eye contact.

Multiple complimentary sake boxes may be used to create compound arrangements for long rectangular tables or larger banquet tables. Using the same material in each ikebana will create harmony in the total arrangement. Many techniques can be used to create volume for sake



cup arrangements to be placed on larger round/square banquet tables.



Beautiful Japanese papers (*washi* or *origami*) can be folded into fans or other interesting shapes to enhance the arrangement and create theme continuity on multiple tables. Plastic orchid tubes or other waterproof techniques must be used to protect the paper inside the sake cup.

Flexible material such as willow is an excellent support system as well as a way to create volume and negative space for *Ichiyō* balance.

Equisetum (horsetail rush) can be bent into interesting angular shapes to establish triangles for an asymmetrical design. Plant materials that have mass (soft or strong) including baby's breath and hydrangeas work well in contrast to the square boxes.

Decorative floral wire can be used to establish movement while creating support and volume, too.

More abstract designs using plastic grids (deer fencing from the hardware store) can be used for support and variety.



Each workshop participant will receive one 3 1/4" cedar sake cup to make a centerpiece. ***Kenzans* will not be used in this workshop.**

*Arrangements by Terri Todd*