



## 11th Annual *Ichiyo* Retreat & Workshop

With Elaine Jo, Executive Master

Calvin Center, Hampton, GA

November 1-3, 2016

### 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

1:00-2:45 Workshop 1: Beauty of Surface  
Presented by Elaine Jo

3:00-4:45 Workshop 2: Beauty of Color  
Presented by Elaine Jo

6:00-6:45 Dinner

7:00-8:00 Special Program: Study through Photo Images  
Presented by Iwalani Barbazon, Janet Knowlton & Anne Halliwell

#### November 2, Wednesday

8:00-8:45 Breakfast

8:45-9:15 Progressive Forms  
Masters' Exhibit in classroom Coordinated by Marilyn Hoskins

9:15-9:45 *Shikimono* Presented by Kathleen Adair & Janet Knowlton

9:45-11:15 Workshop3: Separate workshops according to certificate levels

11:15-12:00 Open time to visit the work of each group

12:00-12:45 Lunch

1:00-2:45 Workshop 4: Straight Line/Straight Line  
Presented by Elaine Jo

3:00-4:45 Workshop 5: Ikebana based on styles of music  
Presented by Elaine Jo

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

6:00-6:45 Dinner

7:00-9:00 Fellowship hour in the lobby of the Conference lodge

#### November 3, Thursday

8:00-8:45 Breakfast

9:00-10:30 Workshop 6: Friendship in a Bottle  
Presented by Dee Boren

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

12:00-1:00 Sayonara Lunch

## Introduction to Workshops 1 and 2: The Beauty of Surface and Color

Workshops 1 and 2 are a continuation of last year's study regarding the various characteristics of line material and the different moods and feelings they create.

### Surface:

As a noun, Wikipedia identifies **surface** as the outside part or uppermost layer of something (often used when describing texture, form, or extent). For our purposes, surface is found in shape and texture, such as seen in leaves, both individual leaves and leaves on plant stems. Surface is also found in flowers such as sunflowers, gerber daisies, anthurium and it can be found in Ikebana containers with interesting shapes, colors and textures.

### Color:

Adding the beauty of color to the combination of lines and surface, gives us a complete formula for practicing ikebana as a formal art. Color itself is a powerful and complex subject and, like line, dramatic and emotional results can be produced by different tones of one color, contrasting colors, warm colors, cool colors, complementary colors, simple colors, and compound colors. (Advanced Ikebana by *Meikof Kasuya*)

In summary, ikebana which fully captures the beauty of lines, color and surfaces, individually or in any combination, is satisfying sensually, emotionally, intellectually, and spiritually.

*Arrangement by Janet Knowlton*



*Arrangements by Elaine Jo*



## Workshop 1: Beauty of Surface

Presented by Elaine Jo

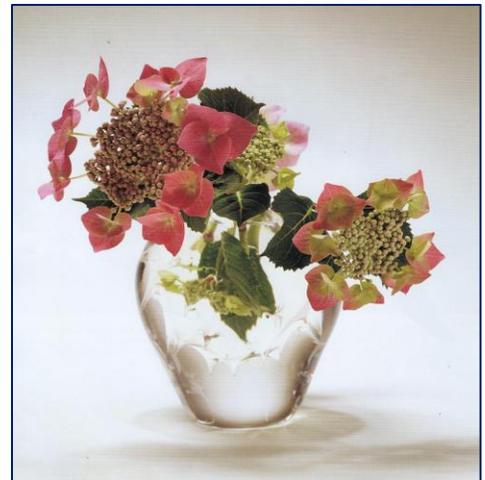
1:00-2:45 pm November 1, Tuesday



The purpose of this workshop is to recognize the prominent role which leaves play in creating surface. Typical leaf shapes include large leaves, long, thin leaves, water plants, clustered leaves and leaves on branches. Leaves such as aspidistra, flax, Italian ruscus and lemon leaf are among the most popular because they are non-seasonal and available almost everywhere all year long. Fresh or dried lotus leaves showing both the front and back have especially interesting texture and are beautiful examples of texture and surface.

There are many ways to arrange leaves with imagination while yet maintaining a natural

look, an important characteristic of *Ichiyo*. They may be cut, trimmed, rolled, bent or twisted but should never look manipulated in excess. They can be used as the main material or they can be integrated with other types of line material. Pictures speak a thousand words and the arrangements shown below by our Headmaster are excellent examples of how to highlight leaves and their surfaces.



*Arrangements by Iemoto Akihiro Kasuya*

## Workshop 2: Beauty of Color

Presented by Elaine Jo

3:00-4:45 pm November 1, Tuesday

The purpose of this workshop is to consider the relationship between the flower material and the container and their color compatibility. Typical Ichiyo containers include bamboo, baskets, glass, and ceramics in neutral colors; black, white, beige, cream and terra cotta. Some provide strong emotional appeal such as cobalt blue, red and green.



*Arrangement by Meikof Kasuya*

Ichiyo containers are usually graceful, simple and in extremely good taste (*shibui*), with various subtle, appealing surfaces and textures. "Creating Ikebana" is an excellent study resource related to surfaces and textures as many arrangements show how carefully the Headmaster selects containers to match the style, color, and mood of the floral material. The arrangement on page 49, combining a muted yellow glass vase with yellow tulips and green bamboo, is a very effective example.

Another impressive example is on page 32. This combines a cobalt blue glass container with blue tipped hydrangea. It also has line, color and surface.

As you plan your arrangement, begin with a container and develop a line and color palette to reflect its color and style.

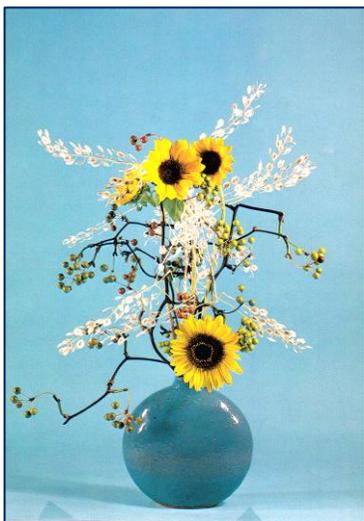


*Arrangements by Iemoto Akihiro Kasuya*

## Tuesday Evening Program: Study through Photo images

Presented by Iwalani Barbazon, Janet Knowlton & Anne Halliwell

7:00-8:00pm November 1, Tuesday



This evening's workshop examines, through photographs, a series of arrangements created by *Akihiro Kasuya*, beginning with his early works and leading up to the present. Also included are a few selections from the work of *Meikof Kasuya*. There are advanced principles within each of these arrangements and the purpose of the workshop is to identify them. For example, the many ways in which focal points may be positioned in different locations.

The inspiration for the subject came from two different sources. One was a comment made by Sue Wheeler, former Atlanta Chapter member, while she was living in Japan. She asked the Headmaster for assistance in planning an arrangement for an event and together they looked through ikebana books and magazines to get ideas for different kinds

of materials. The other inspiration came from *Fusako-sensei*, wife of *Meikof Kasuya*, who was an artist in her own right. She would often be seen in the school office looking through ikebana magazines and commenting about the arrangements.

The message taken from these two examples tells us that there is value in seeing and absorbing ikebana done by the experts, not just for their beauty or creative ideas, and not to be copied and reproduced, but to use as a study guide in addition to our *Ichiyo* curriculum for a more complete understanding of the combination of materials, color, containers, forms, technique, etc.



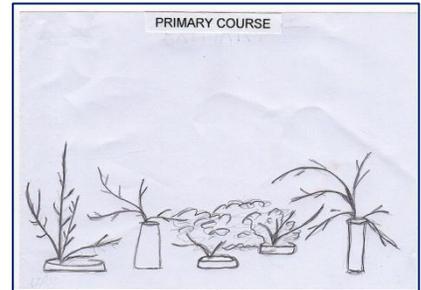
The photos come from several sources; slides purchased in Japan from early works, workshops, photos from books, photographs of arrangements in *Ikebana International* magazines and exhibitions. You all are invited to offer your comments and questions as the show proceeds.



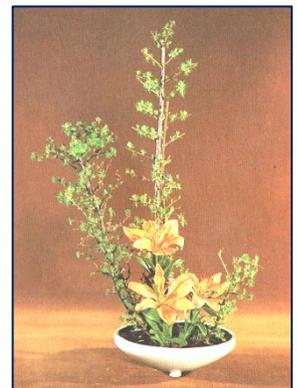
*Arrangements by Iemoto Akihiro Kasuya*

## Workshop 3: *Masters' Exhibit of Progressive Forms* Coordinated by Marilyn Hoskins 8:45-9:15 am November 2, Wednesday

The Masters exhibit is an in-depth study of the progression of the forms throughout the first four courses and the importance of the progression for successful free style arranging. Four large arrangements will be created by integrating the forms from each book. The curriculum developed by the three generations of *Ichiyo* Headmasters, guides students through the progression of discovery of their own particular style of arranging.



In the Primary Course, the forms focus on four natural growth patterns of plants: upright—cherry, nandina, reed, iris, lily, etc.; slanting—azalea, lilac, camellia, quince, rose, etc.; flat(short)—water lily, gerbera, sunflower, croton, fern, etc.; hanging—weeping willow, bittersweet, eucalyptus, spiraea, etc. Upon completion of the course, students understand the nature of the plant materials and the most affective way to arrange each type.



The Secondary Course is designed to enable students to create new arrangements for everyday life. The awareness of space as it applies to placement is an important emphasis, as well as the study of color and the beauty of line. The unique Japanese concept of line balance and the manipulation of materials is introduced. *Meikof* writes, "With the exact placing of each branch and flower, there is, in the completed arrangement, a feeling of delicacy and finesse. It is as if one were listening to a Bach composition or viewing a precise ballet performed with exactness and grace."



The Advanced Course (Secondary course, vol. II textbook) focuses on balance and symmetry/asymmetry through four applied forms. When the original *Ichiyo* curriculum was created, there were just three levels; primary, secondary, and advanced. But the leap from secondary to advanced was too great for students to master ikebana as an art form so a transitional level was developed to provide a better understanding of the relationship between the two courses.



The Research Course (Advanced Ikebana textbook) is the fourth course and stresses composition. The four advanced forms of vertical, diagonal, horizontal, and flat are featured. Three compositional elements create the emotion of the ikebana. For example, straight lines are stable and calm, slanting lines are unstable and intense. Curving lines can create feelings of softness and rhythm. The use of various floral materials can give expression to one's own ideas. *Meikof* writes that *Ikebana*

*creation can be approached from emphasis on the beauty of lines, the beauty of surfaces, the beauty of a combination of lines and surfaces, the beauty of color, and the beauty of adding color to line and surface.*

*Arrangements by Meikof and Akihiro Kasuya*

## Workshop 3: *Shikimono*

Presented by Kathleen Adair and Janet Knowlton

9:15-9:45 am Lecture and Demonstration

9:45-11:15 am Workshop for Primary through Assistant Instructors

November 2, Wednesday

*Shikimono* literally means something placed, laid or spread, in particular, over a surface and/or under an object. Simply, it is a tablecloth, a mat, or a board. Surely at home you have set your ikebana on a placemat and it is common in Japan to find a mat under ikebana at an exhibition.

From ancient times, Japanese have placed offerings, sacred objects and even important documents on trays. Traditionally, in rooms of only *tatami* mat flooring and no furniture, meals were served individually to guests on trays with legs that acted as personal mini tables holding several small dishes.

Ikebana placed in the compact *tokonoma* alcove in a traditional Japanese room often has a board under the arrangement to distinguish its position among other items that may decorate the space, such as a scroll painting or a seasonal object. A board or mat clearly defines the space that the ikebana occupies and draws the viewer's attention. Of course, any common placemat will not do and much thought needs to go into coordinating a *shikimono* that suits the space and the ikebana in terms of color, size, season, texture and quality.

One special type of *shikimono* in Japan is *mosen*, a sturdy wool felt that can be cut to any size without fraying. A roll of true *mosen* is about 36 inches wide, thickly woven and limited to dark blue and vibrant red colors. It is originally a textile of China and was produced as carpeting. It was imported into Japan and also used as a carpet for guests to sit upon, particularly in the tea ceremony. Thinner standard felt for craftwork comes in many colors and sizes.

The idea of placing a mat or board under ikebana to define space and emphasize position has its limitations. In the teachers' seminar *Iemoto* has expanded the role of *shikimono* to focus on placing something beneath ikebana that coordinates with it and enhances the overall arrangement.



*Nakada and Koyano*



*Emiko Kamiya Ikebana Shofu*

A variety of materials, organic or inorganic, can be used creatively to harmonize with or accent and become an interesting part of the ikebana. Everything from fabric to paper to bamboo to plastic, also baskets and other containers, can be considered and manipulated to effectively work with your selected container and floral materials.

The photos show some attractive, as well as, extreme examples to help you realize there is no limit to the imagination. Please feel free to experiment with unusual items to place beneath your ikebana or creatively use mats you already have. In this workshop it will be necessary to prepare your container and **shikimono** in advance so please concentrate on choosing floral materials and arranging in a way that coordinates well and expresses your overall idea.



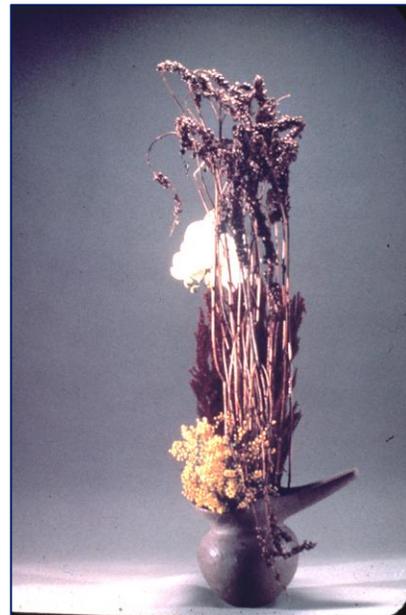
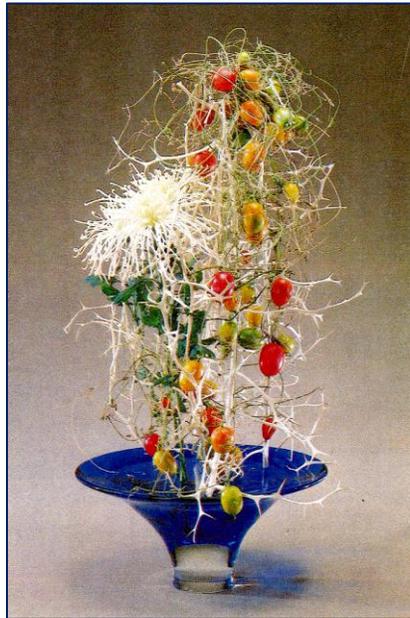
*Arrangements by Kathleen Adair and Ichiyo members*

## Dining Room Exhibit by Instructors through Assoc. Masters Focal Point Variations

Coordinated by Maria Muñiz

9:45-11:15 am November 2, Wednesday

Instructors through Associate Masters will install exhibit style arrangements on prepared tables in the dining room. Anyone who would like to use *shikimono* under their arrangement is welcome to do so. Using some of the principles from the Headmaster's arrangements shown Tuesday evening, place focal point or points of interest in various locations.



*Arrangements by Iemoto Akihiro Kasuya*

**Conference Lodge Workshop**  
**for Junior Masters through Exec. Masters**  
**Advanced Contrasts**

**Presented by Donna Scott**

**9:45-11:15 am November 2, Wednesday**

The purpose of this workshop is to study ways of implementing a contrast of line, material, texture and/or color in a free style ikebana arrangement.



*Arrangements by Iemoto Akihiro Kasuya*

## Workshop 4: Straight Line/Straight Line

Presented by Elaine Jo

1:00-2:45 pm November 2, Wednesday

The purpose of this workshop is to create Ikebana using two different materials with straight lines. Straight lines may be placed vertically, diagonally, horizontally, and zigzag. Interest will be added when there is a contrast of material used such as straight thick, and straight thin, or straight slender and uneven stems, and/or straight and angled bent stems.

There are several photos in "Creating Ikebana" which are good illustrations of straight line, straight line arrangements. They are found on pages 14, 51, 54, 68, 70, 93, 100, and 101.



Materials with straight lines include bulrush, pampas, horsetail reed, umbrella plant, liatris, sterilizea, delphinium, gladiolus, palm leaves, cattails, agapanthus, hollyhock, cornflowers, chrysanthemums. Iris, and daffodils with their long slender leaves are also beautiful straight line materials.

Please select two clearly straight line materials and construct your arrangement following the line movement which you desire.



*Arrangements by Elaine Jo*

## Workshop 5 Ikebana based on styles of music

Presented by Elaine Jo

3:00-4:45 pm November 2, Wednesday

**“You can see a mood with art and you can feel a mood with music.”**



**“Over the Rainbow”**

This workshop completes our study of line, surface, color and mood. The inspiration came from a booklet published by *Meikof Kasuya* at the 35th anniversary of the founding of the *Ichiyo School*. He was a man who loved to express the relationship between ikebana, music, and dance and was a genius in presenting impressive ikebana demonstrations which combined the arts. **“Hip Hop”**

The booklet is a historical record of many events, and includes photos of demonstrations and exhibitions. Featured are different kinds of artists expressing in their art what the arrangements were presenting. Included are: vocal, piano, instrumental, modern dance, ballet, Japanese dance, and Chinese dance. While we cannot provide live dance or music, we can symbolically blend the principles of ikebana and music through emphasis on certain kinds of movement, rhythm and mood. Out of your own personal experience with music, think of a type of music such as classical, jazz, the blues, romantic, country, and reproduce the same movement and emotion through line, color and surface.

*Romantic - A Fine Romance, Fred Astaire and Ginger Rogers*

*Judi Dench theme song of Fine Romance TV series*

*Hip Hop - Young lady waiting for a traffic light to turn green.*

*Cowboy - Roy Rogers and Dale Evans Tumbling Tumbleweeds*

*Ballad - Over the Rainbow - The Wizard of Oz - Judy Garland*

**“Tumbling Tumbleweeds”**



**“A Fine Romance”**



*Arrangements by Elaine Jo*

## Workshop 6: Friendship in a Bottle

Presented by Dee Boren

9:00-10:30 am November 3, Thursday



For this workshop, our “message” is “Friendship” relating to the Ikebana International motto “Friendship Through Flowers”. A bottle is defined as a rigid container with a neck that is narrower than the body, and a mouth. Research reveals that the history of the first hollow glass container reaches back to around 1500 BC and basically they were used for the same purposes as they are today. Bottles are made from many different kinds of materials and come in many sizes, shapes, colors, and are often clear. They are typically used to store liquids. Glass was particularly popular as a preferred material for wine bottles because it

could be stored safely for long periods of time. There is a long history of people placing messages in bottles and tossing them into the ocean. The types and reasons are varied. Ikebana arrangements in bottles can be simple or expansive



- limited only by the size of items and the size of the bottle’s mouth. Compositions may use only one bottle or multiples bottles. If using clear bottles, the appearance of the stems becomes an integral part of the overall arrangement. A variety of arrangement styles are possible in bottles -- ascending, slanting, hanging, etc., etc. Be creative.



*Arrangements by Dee Boren*