



## 12th Annual Ichiyo Art Retreat & Workshop

With Elaine Jo, Executive Master  
Calvin Center, Hampton, GA  
November 7-9, 2017

### 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 three-day intensive workshops to augment regular lessons of the Ichiyo-style of ikebana and to reinforce the motto of the school "The free style of flowers".*

### November 7, Tuesday

12:00-12:45 Welcome Lunch

1:00-3:00 Workshop 1: **The Study of Forms with Vertical Height**  
presented by Elaine Jo and Valerie Eccleston

3:00-4:45 Workshops 2A-2C: Group Breakout Sessions

Group A: **Group Contrast Form – Primary through Associate Masters**  
presented by Patti Quinn Hill in the **Classroom**

Group B: **Advanced Crossing Lines – Junior through Executive Masters**  
presented by Elaine Jo in the **Lodge Classroom**

Group C: **Crossing Lines Theme–Autumn Display** set up by **Junior Masters**  
coordinated by Suzanne Dillingham and Lynn Forbes in the **Dining Room**

4:45-5:30 **Masters** arrange ikebana for Workshops 3 & 4 – **Classroom**

5:30-6:30 Dinner

6:30-7:15 Special Program: **Traveling Through Time with Ikebana**  
presented by Elaine Jo in the **Dining Room**

### November 8, Wednesday

8:00-8:45 Breakfast

9:00-9:15 Ikebana Book Review by Sue Wislar

9:15-11:30 Workshop 3: **Masters Presentations – Creating Balance**  
**Symmetrical and Contrast Forms** coordinated by Janet Knowlton

11:30-12:30 Lunch

12:30-2:30 Workshop 4: **Masters Presentations – Creating Balance and Space**  
**Compound Forms** coordinated by Kathleen Adair

2:45-4:45 Workshop 5: **Glass Containers Using Glass Supports**  
presented by Pia Nilsson

5:00-6:00 **Ichiyo Instructors Forum for Active Teachers Only**  
Presentation on new *Ichiyo* book "Elemental Ikebana" by Donna Scott

6:00-6:45 Dinner

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

### November 9, Thursday

8:00-8:45 Breakfast

9:00-10:30 Workshop 6: **Special Occasion Using Dried Material and Vegetables**  
presented by Elaine Jo

10:30-11:30 Closing of the Exhibit, **Group Clean-up**

11:30-1:00 **Sayonara Lunch**

# Workshop 1: Study of Forms with Vertical Height

**Tuesday**      **Upright, Heaven and Earth, Ascending and Vertical**  
**1:00-3:00 PM**      presented by Elaine Jo and Valerie Eccleston

*Elaine Jo*

This workshop will study the differences between four Ichiyo forms which have vertical height.

## 1. UPRIGHT FORM

Considering the fact that for centuries ikebana was arranged with tall straight stems, it naturally follows that the Ichiyo curriculum begins with instructions on how to arrange plants which grow straight or almost straight upward. This classical Ichiyo form featuring three main stems was designed to be seen from the front and gives an impression of stability and inner calm. The mood is formal and refined.

*Elaine Jo*



*Elaine Jo*



## 2. HEAVEN and EARTH FORM

The Heaven and Earth Form is very different from the Upright Form because it has a stronger sense of movement and features a narrow line. The beauty of ascending and descending lines is emphasized and the arrangement is most beautiful when set in a tall, narrow space. The difference between Style A and Style B is seen in the 1st main stem. Style A uses material with curving lines while Style B uses straight material.



## 3. ASCENDING FORM

This form is different from both the Upright and the Heaven and Earth Forms in the way it shows a strong sense of the beauty of lines ascending upward and the beauty of space between them. The material may be straight, curved, or hanging but the overall feeling must be of the material standing tall and with upward movement. The tips of the stems give the impression of continuing upward and beyond the actual stem length.

*Meikof Kasuya*



*Akihiro Kasuya*



## 4. VERTICAL FORM

The major motif which makes this advanced form different from the others is the use of a variety of lines and surfaces in combination. The beauty of many different contrasting materials invites enhanced interest and evokes various moods and feelings.

Please create an arrangement choosing any of the four forms.

**Workshop 2A Group Contrast Form—Primary through Associate Masters**  
**Tuesday** presented by Patti in the **Classroom**  
**3:00-4:45 PM**

**GROUP CONTRAST FORM**

*Basket and arrangement by Patti Quinn Hill*

For this workshop we will be using the Group Contrast Form as a springboard for doing a more creative or advanced spin on the basic form. We are all familiar with the lovely basic group contrast form but it will be fun to kick it up a notch and think out of the box. This form is the transitional step to advanced ikebana.

The more advanced group contrast form like the basic form combines straight lines, curving lines and mass. Flowers can be used as the main straight stems and two different materials can also be used together. The curving lines can come from both left and right together and flow between the straight materials. The mass does not have to be at the bottom of the arrangement. A *nageire* type arrangement is also an option for an exciting departure from the traditional *moribana* style. Meikof Kasuya says “In strictly traditional ikebana, plants must never be arranged in opposition to their natural growth; at present, however, the rules of nature may be altered to express the creative ideas of the arranger.” This still holds true, especially today.



For inspiration look at these photos in *Ikebana Ichiyo School* on pages 22, 34, 52, 76, 95, 119, 142. In *Creating Ikebana* look at pages 11, 21, 48, 49. All of these arrangements can be considered advanced group contrast form.

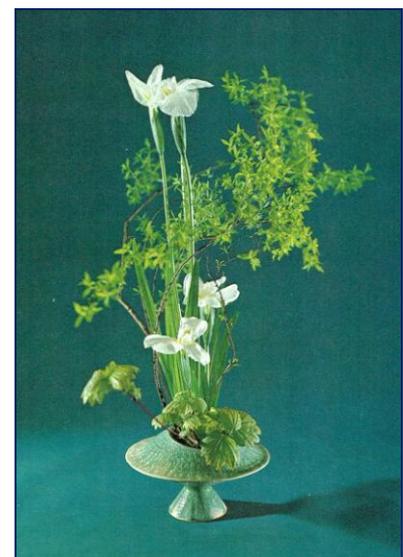
*Meikof Kasuya*



*Akihiro Kasuya*



*Meikof Kasuya*



**Workshop 2B Advanced Crossing Lines—Junior through Exec. Masters**  
**Tuesday** presented by Elaine Jo in the **Lodge classroom**  
**3:00-4:45 PM**

**ADVANCED CROSSING LINES**

*Akihiro Kasuya*



“The twentieth century's contribution to an art form many centuries old.” “Crossing lines illustrate the vitality and aesthetic importance of contrast which plays an important role in developing personal creativity on the part of artists”. (Meikof Kasuya)

As I look at trees and bushes outside my window and see all of the crossing lines in nature, it surprises me that it took so long for crossing branches and flowers to be approved by the ikebana grand masters who for centuries had considered them taboo. This breakthrough came about as a result of the artistic

courage of Headmaster Meikof Kasuya who saw the potential beauty of crossing lines and developed the Crossing Form which dramatically illustrates the aesthetic importance of line and contrast.

*Elaine Jo*



The *Ichiyo* School paved the way for an expanded modern approach to lines which cross. While we commonly use many different kinds of branches arranged to cross one another, this workshop will use bare or partially bare stems deliberately arranged to place strong emphasis on where the lines intersect. Appropriate material

*Elaine Jo*



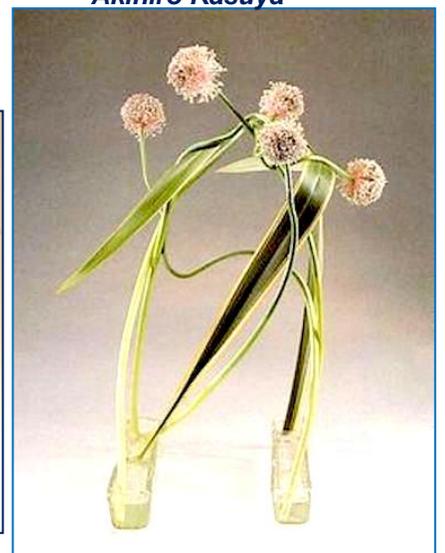
will be in the meeting room in the Lodge. At the conclusion of the workshop arrangements will be dismantled and returned to the main building to join the other flowers.

*Akihiro Kasuya*

*Elaine Jo*



*Akihiro Kasuya*



## **Workshop 2C: Crossing Lines Theme–Autumn Display Set Up**

**Tuesday**

**3:00-4:45 PM**

**Junior Masters in the Dining Room**

exhibitors: Duffy, Suzanne, Lynn, Nancy, Anne, Judi, and Helen  
coordinated by Suzanne Dillingham and Lynn Forbes, MASTER

### **CROSSING LINES EXHIBIT**

Junior Masters will be working together to create a group design based on the Crossing Form using 6' x12' grid panels and seven tall Ichiyo containers. The display will emphasize the beauty of crossing lines while expressing a feeling of autumn.

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### **Workshop Breakout Sessions**

Breakout sessions based on each person's level of study were first introduced to the retreat last year as a way of bringing together smaller groups of participants who are at the same level of study. Smaller groups have the advantage of participants sharing ideas within the boundaries of their ikebana experience.

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### **Masters arrange ikebana for Workshops 3 & 4 - Classroom**

**4:45-5:30 PM, Tuesday**

Masters will set up arrangements in front of the classroom for Balance Workshops 3 & 4 on Wednesday. If necessary, use the time after the Tuesday evening program or Wednesday morning before breakfast to complete your work.

**9:15-11:30 AM, Wednesday**

**Workshop 3: Symmetrical and Contrast Forms**

Group 1: Marilyn, Libby, Jeanne, Bianca, Iwalani and Janet

**12:30-2:30 PM, Wednesday**

**Workshop 4: Compound Forms**

Group 2: Val, Donna, Terri, Yuko, Irina, Norma and Kathleen

## Evening Program: **Traveling Through Time with Ikebana**

Tuesday

6:30-7:15 PM

presented by Elaine Jo in the **Dining Room**



This slide program covers the evolution of ikebana from the 6th century to the present time. The process moves step by step from a purely religious expression, to the beginning of a formal secular art of the aristocracy, and finally as the creative art it is today.

Since women are the primary practitioners of the art, emphasis is placed on the cultural changes through the centuries that affected their lives and the way in which they were able to find fulfillment.

A dramatic and permanent change in Japanese culture took place with the Meiji Restoration in 1865. We will take a break at that time in the program to enjoy a cup of green tea and some mochi ice cream. After the break the show will continue to cover the period between the 20th century and the beginning of our 21st century.

The traditional arts of Japan influenced the national character of the Japanese people deeply and continues to define Japan today. Fortunately Ikebana has universal appeal reaching far beyond Japan to also define the values of those whose eyes are open to its beauty.

We cannot imagine how ikebana will evolve in future generations but we can be confident that there will always be those who find that it has the same meaning for their lives as it does for us.



## Workshop 3: Masters Presentations – Creating Balance Symmetrical and Contrast Forms

Wednesday

9:15-11:30 AM

Arrangements by Marilyn, Libby, Jeanne, Bianca, Iwalani and Janet  
coordinated by Janet Knowlton

Balance is an element of every ikebana arrangement and it is so integral to good design that it is the overall theme of the Advanced Course in Book III — the first course where students start to arrange without set forms dictating the placement of all materials. In this workshop we will study Symmetrical and Contrast forms (i.e. Balanced Compositions and Asymmetrically Stable compositions = Balance through Imbalance.)

We inherently understand the concept of the **Symmetrical Form** because evenness on the left and right sides is visually easy to read. Instead of focusing on symmetrical arrangements, however, we should be focusing on symmetrical *balance*. Ikebana does not need to be perfectly exact on both sides, but the ‘weight’ should be even so the arrangement has a feeling of stability. Symmetrically even in balance can be expressed by a variety of elements, including line, surface and color. The challenge is to choose and combine materials of particular interest to create ikebana that is pleasing as well as equal in balance.

Conversely, the **Contrast Form** achieves *balance through imbalance*; the left and right sides are completely different but they visually balance each other out. The contrast of the two sides are emphasized by combining the use of shape, line, texture, mass, color or feeling. Skillful selection of a container and juxtaposing different elements add great interest.

Akihiro Kasuya



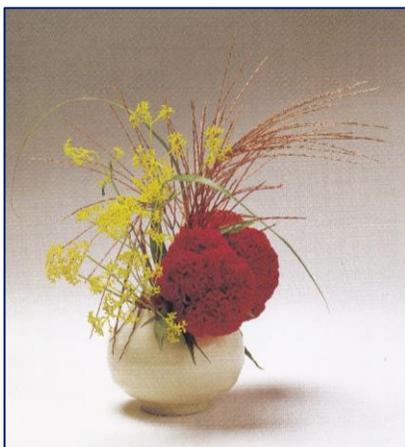
Janet Knowlton



Kathleen Adair



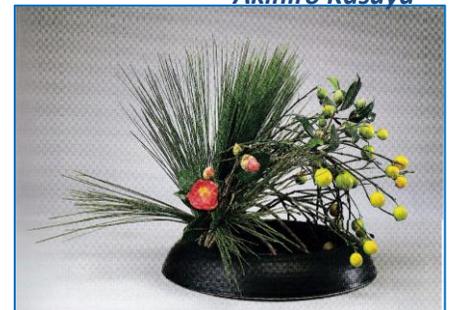
Akihiro Kasuya



Janet Knowlton



Akihiro Kasuya



## Workshop 4: Masters Presentations—Creating Balance and Space Compound Forms

Arrangements by Val, Donna, Terri, Yuko, Irina, Norma and Kathleen  
**Wednesday** coordinated by Kathleen Adair  
**12:30-2:30 PM**

The **Compound Form**, as taught in the Advanced Course, includes double compositions that we have already practiced as Flat Form, Combination Form and even in application of Symmetrical Form. But in compound ikebana, the intent is to focus on the space between the materials and the overall balance of two or more divisions or several parts.

*Double compositions* are created with two divisions using two kenzans in one container, using one container with two openings (mouths) or use of two separate containers. Likewise, *multiple compositions* can be arranged in three or more kenzans in one container, in unusual containers with several openings (mouths), or with three or more containers. When using more than one container, the containers can be identical or just similar and harmonizing.

The Compound Form teaches us to consider the relation between the materials and the use of space. Multiple compositions need greater understanding of space and balance in placing three or more containers. When arranging compound ikebana, we need to think about how each part of the arrangement balances with the others and think further about the overall space the ikebana occupies.

A no-kenzan ikebana can be considered a compound arrangement since multiple stems are placed in several places which challenges our skill and understanding of balance. Compound ikebana is useful for arranging on a large scale or in wide spaces with more than one viewing point.



*Arrangements on right by Kathleen Adair*

*Mary Pratt*



*Janet Knowlton*



## Workshop 5: Glass Containers Using Glass Supports

Wednesday  
2:45-4:45 PM

presented by Pia Nilsson



*Pia Nilsson*

Glass containers bring to mind words like water, clear, fresh, clean and sparkling and one of the challenges is how to support the plants while maintaining the freshness of the water. Since kenzan cannot be used in transparent glass containers, this workshop is about combining (two or more) containers/glass objects in a single arrangement to support the plants and to help provide an interesting composition.

We will explore ways to use different types of containers and glass objects as supports either inside or outside of a bigger glass container. The supports can be clear or transparent, or they can be colored, semitransparent or opaque to have a stronger impact.

*Elaine Jo*



Suitable main containers: Transparent clear or semi-transparent colored glass containers. (Plexiglass could be used too). Examples of support: Glass "rocks" or pieces of glass shards, bottles, etc. Look in your cabinets for small items made out of glass, for example jars, glasses, glass plates and small bowls.

*Pia Nilsson*



*Akihiro Kasuya*



*Elaine Jo*



## Workshop 6: Special Occasion Using Dried Material and Vegetables

Thursday presented by Elaine Jo  
9:00-10:30 AM

### CONTEMPORARY MORIMONO

The *morimono* style of ikebana historically began as a Buddhist tradition of laying flower and fruit offerings to Buddha during the harvest season. Various kinds of containers or wooden plates are used for the display.

Traditional *morimono* is identified as an arrangement dominated by fruits and vegetables while using only a minimum of floral material.

Contemporary *morimono* is identified as a style which includes both line and mass through a stronger use of floral material. Arrangements are more in tune with creative ikebana than traditional *morimono*.



Decorative dried vegetables such as miniature pumpkins, gourds, and Indian corn will be provided.



All arrangements by Elaine Jo