



13th Annual Ichiyo Art Retreat & Workshop

With Elaine Jo, Executive Master
Calvin Center, Hampton, GA
November 6-8, 2018

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 studying 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 6, Tuesday

- 12:00-12:45 Welcome Lunch
1:00-3:00 Workshop 1: Study of Forms using curving lines
Presented by Elaine Jo and Valerie Eccleston
3:15-5:00 Workshops 2A-2B: Group Breakout Sessions
Group A: Material Inspires Form – Curly Willow
Junior Associate Master thru Executive Master
Presented by Elaine Jo in the dining room
Group B: Material Inspires Form – Free style
Primary thru Instructor
Presented by Kathleen Adair
Exhibit : Four View Arrangement Featuring Water as a Main Element
Installed by Warren Genett in the dining room
5:30-6:30 Dinner
6:30-7:15 Special Program: Fiber to Fashion - Japanese Textiles
Presented by Donna Scott and Kathleen Adair

November 7, Wednesday

- 7:30 -8:15 Optional Yoga with Bianca Lee
8:00 -8:45 Breakfast
9:00-9:15 Tips on Taking Good Photos
Presented by Patti Quinn Hill
9:15-11:15 Workshop 3: Container Inspires Form
Presented by Janet Knowlton
11:30-12:30 Lunch
12:30-2:30 Workshop 4: Placement Inspires Form - Creative Table Arrangements
Presented by Elaine Jo
2:45-4:45 Workshop 5: Ichiyo bamboo baskets
Presented by Alka Bhargava
5:00-6:00 Ichiyo Instructors Forum for Active Teachers Only
6:00-6:45 Dinner
7:00 Fellowship hour in the lobby of the Conference Lodge

November 8, Thursday

- 7:30 -8:15 Optional Yoga with Bianca Lee
8:00 -8:45 Breakfast
9:00-10:30 Workshop 6: Alternative containers
Presented by Elaine Jo
10:30-11:30 Group Clean-up
11:30-1:00 Sayonara Lunch

Workshop 1: Study of Forms with Curving Lines

Tuesday Slanting, Flat, Three-view, Flowing, Combination Form B, Diagonal

1:00-3:00 PM Presented by Elaine Jo and Valerie Eccleston

This workshop will focus on the differences between six Ichiyo forms that have curving lines.

Akihiro Kasuya

1. Slanting Form

It is said that 85% of plant life grows with curving lines. With such a large percentage of material available, we have ample choices for arranging the Slanting Form. This form emphasizes the beauty of curving lines with arrangements informal and relaxed showing a sense of movement. The Slanting Form is meant to be seen from either one view or two views depending upon where it is placed in the room. In a traditional Japanese room it would be placed in the *tokonoma*.



2. Flat Form

This is a style which is short in height and divided into two parts, separated by water, which becomes a strong element in the arrangement. Containers may be round or oval, or two containers may be used, one holding the first and second main stems, and the other the third main stem. The two arrangements may be side by side, one in front of the other, or one container can be placed on top of the other.



3. Three-view Form

There are five main stems in the Three-view Form positioned so that the arrangement may be seen from three directions; front, left, and right. Correct placement of the basic flowers is very important. The Three-view form is very effective for placement on a buffet, desk, or low chest. Three-view is ideal in an exhibition for an outside corner that viewers walk around.



(Continued on next page)

Arrangements by Elaine Jo

(Continued)

4. Flowing Form

The Flowing Form uses out curving lines and is very different from both the Slanting and Three-view Forms because the first two main stems are placed in a horizontal manner and give the impression of instability with strong linear movement and a feeling of flowing space. Placement of the arrangement may be on any long, narrow area like a low chest, long coffee table, buffet or an area below a picture window. The form is very adaptable and by combining several containers it easily becomes a larger arrangement.



5. Combination B Form

The Combination Slanting Form introduces us to a style which uses two containers, one high and one low, which when paired together show a sense of unity. Originally, the third main stem was in the tall container and the flat container held a mass-type arrangement. However, several years ago it was changed so that the third main was placed in the flat container with an upward movement to show a connection between the two parts. Variations include a container with two openings such as the Ichiyo black iron container, or two containers hanging at staggered levels on a wall.



6. Diagonal Form

As with all of the other arrangements, the Diagonal Form creates a sense of movement and rhythm. Arrangements can be soft or strong depending upon the type of material used. Leaning in one direction, they represent the charm of instability. This form lends itself to create a wide variety of advanced arrangements with diagonal lines.



Arrangements by Elaine Jo

Workshop 2A-2B: Material Inspires Form

Breakout sessions based on each person's level of study were devised to bring 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.

Workshop 2A-2B: Breakout Sessions

Tuesday

3:15-5:00 PM

Workshop 2A: Material Inspires Form - Curly Willow

Junior Associate Master through Executive Master

Presented by Elaine Jo in the dining room.

Workshop 2B: Material Inspires Form - Freestyle

Primary through Instructor

Presented by Kathleen Adair in the classroom

Exhibit: Four View Arrangement Featuring Water as a Main Element.

Installed by Warren Genett in the dining room



Arrangements by Warren Genett



Workshop 2A: Material Inspires Form - Curly Willow

Tuesday Junior Associate Master through Executive Master

3:15-5:00 PM Presented by Elaine Jo in the dining room

Akihiro Kasuya

Curly Willow is very attractive when used as ikebana line material because it has interesting, twisting shapes and provides a strong sense of movement. If stems are not too thick or heavy, they can be bent into different shapes to make creative designs. When dry, however, they lose their flexibility and their sense of strong movement.

I especially like using curly willow in early spring because green leaves begin to pop out after being in water for a few days. It is very nice when they first begin to grow but soon they become too long and from then on the leaves have to be removed. When purchasing from the wholesaler, the leaves have already been removed saving a lot of time. Many people like to use curly willow in a wild way simply stuck in a vase upright, but there are other more creative ways such as twisting stems around the surface of a moribana container to become a support, submerging them in a glass container, weaving them into a basket, tying them into circles, mixing them as assistants with other material, etc.

Arrangements by Elaine Jo



Please construct a creative arrangement emphasizing the lines of the curly willow.

Workshop 2B: Material Inspires Form
Tuesday Primary through Instructor
3:15-5:00 PM Presented by Kathleen Adair

Akihiro Kasuya



At the starting level of Ichiyo ikebana, the course introduces four basic natural growth patterns of plant materials; plants that grow straight up, at a slant, hanging down and very short. Plants, particularly branches, which represent these different growth patterns, are then explored through the basic forms in the Primary Course, namely, the upright form, the slanting form, the flat form and the hanging form. The Primary Course gives students the chance to become familiar with the natural state of different plants and how to highlight the inherent qualities in a suitable Ichiyo form.

The necessity of looking closely at plant materials to discover the natural qualities and beauty should be practiced at all levels of ikebana. A good eye for seeing the innate characteristics of plant materials can be developed and it enhances your skill as an arranger of Ichiyo ikebana.

Rather than “designing” your ikebana and having a pre-conceived idea of what you want the finished arrangement to look like, in this workshop, you will select materials that attract you and then “play” with the material to have it “speak” to you about how it “wishes to be arranged”. Please look at your material from all angles, feel the texture, the weight and balance, notice the lines and shapes and think about the colors and tones.

Consider how you could arrange the material in a way that brings out the inherent qualities and also be pleasing or interesting to viewers. Finally, please try to arrange the material in a way that can only be done with that material because of how it is naturally. If possible, do not overly force materials or strongly manipulate them or excessively cut them up to fit a design idea in your head. As a further challenge, please try coordinating 3 different materials in varying quantities so that each one accents or contrasts or harmonizes with another.

Arrangements by Kathleen Adair



Evening Program: Fiber to Fashion: Japanese Textiles

**Tuesday Presented by Donna Scott and Kathleen Adair in the class room
6:30-7:15 PM**

Grab a glass of wine while we explore and examine examples of Japanese textiles produced from silk, hemp, cotton and other plant fibers. On hand will be items intended for domestic use demonstrating distinctive Japanese design and aesthetic merit. The evening will conclude with some *ichiyo* models "taking the runway" in traditional and contemporary Japanese fashion!

Silk Kimono



Silk Weaving Yesterday and Today



Shibori drying after Indigo Dye Vat



Indigo Dye Vat



Indigo fabric Tote, boro technique



9:00-9:15 Tips for Taking Photos - Presented by Patti Quinn Hill

Workshop 3: Container Inspires Form Wednesday Presented by Janet Knowlton 9:15-11:15 AM

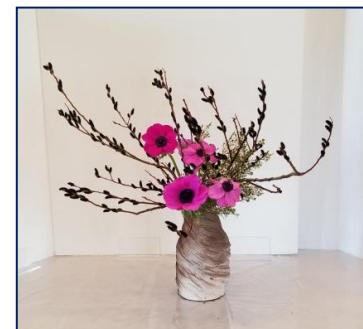
Three elements compose every ikebana: the materials, the container, and the space in which it is displayed. Any of these aspects can be the point of inspiration for your arrangement; the other two parts are then chosen in order to complement it. This workshop concentrates on container-inspired ikebana.

There are a seemingly limitless number and type of containers available for ikebana. We all start with basic containers which are relatively uniform: their advantage is that they can be used in many and varied ways. This is because they have less character which means they contribute less interest to the finished ikebana. More distinctive containers have strong character which means they contribute a lot of interest to the finished ikebana, but they are usually not as versatile. Their character dictates certain aspects of how the arranger will create their ikebana with it. Of course, its uniqueness is what draws us to it and we respond to it, wanting to show it off; this is how containers inspire our ikebana. Just like we study plant material to show its best face, unless your container is perfectly symmetrical you must look at your container carefully to choose how to best position it for the ikebana you will create.

Some prevalent characteristics of containers:

SHAPE:

- Round containers can encourage us to make rounded or even interwoven ikebana.
- Clustered tall containers may call out for materials to be laid horizontally to offset the strong verticals.
- An angular container could lead to materials being bent into sharp angles.



TEXTURE:

- Smooth glass has a clean look so materials may be used sparingly,
- Highly textured containers may call out for a similar textured material or its converse, a smooth material that will contrast with it.



COLOR AND DESIGN:

- Bright colors can take strong-colored materials to become a dynamic ikebana.
- Intricate patterns or designs on containers may be matched with simple, less busy materials so the ikebana does not appear chaotic.
- A container that mimics wood or is in natural colors may encourage the arranger to copy nature and arrange in a natural way, forgoing abstract uses of the material.
- The visual weight will determine the types of plant material to use: is it a heavy looking container that can take massive amounts of material, or is it delicate?

Arrangements by Janet Knowlton

Workshop 4: Placement Inspires Form

Wednesday Creative Table Arrangements

12:30-2:30 PM Presented by Elaine Jo

It seems curious why Meikof Kasuya included two styles of centerpieces in the very first course of Ichiyo study right after the difficult nageire styles. It probably isn't important why he broke away from teaching standard, traditional ikebana to beginning students but it does show that Headmaster Meikof Kasuya from the start wanted Ichiyo styles to fit comfortably into western homes.

In 1991 an Ichiyo study paper on table arrangements was made available (study 47) which expanded the traditional style of centerpieces to "Contemporary Table Flower Arrangements", opening doors for a new and creative path to modern designs which no longer demanded symmetry. Based on the four-view moribana form, students were encouraged to create a centerpiece using creative ideas rather than being restricted to traditional forms.

Simultaneously, in 1991 Iemoto Akihiro Kasuya published a book called "Ikebana Ichiyo School" in which all of the arrangements appear in identifiable background spaces of homes and other locations. Included are 5 distinct dining room tables and several other tables which may or may not be for dining. You may find some of these on pages 14, 31, 45, 54, 79. This timeless book is the only one among several by Iemoto Kasuya in which the arrangements are shown so clearly in their settings. The many different placements show uncluttered surfaces carefully chosen to reflect how the beauty of the arrangement intensifies and enhances the space where it is placed. It's really a wonderful thing to change the personality of a room through the beauty of ikebana.

This workshop will feature table arrangements based on suggestions from Elaine's hand book on ikebana for various kinds of tables (At Home with Ikebana) to be given out at the retreat. Assignments for the type of table style will be based on last names.

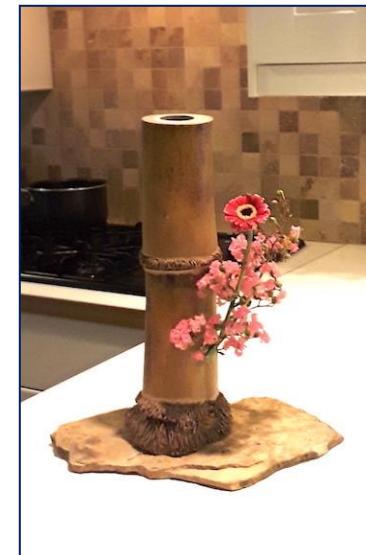
A-F: a kitchen setting

G-L: symmetrical dining room table

M-Q: asymmetrical dining room table

R-W: coffee table.

It is not necessary for an elaborate table setting to be used. The style of ikebana for the placement is the important point.



At 2:00 everyone will stop what they are doing and each person will identify their arrangement and the setting. Obviously, there are too many of us to speak to the entire group so there will be four divisions and the leadership will be with those who critique. The left side of the room section will be one group. The middle of the room will have two groups, and the right side of the room will be one group.



Workshop 5: Ichiyo Bamboo Baskets
Wednesday Presented by Alka Bhargava
2:45-4:45 PM

ICHIYO BAMBOO BASKETS

Akihiro Kasuya



Baskets have a long tradition of being used in ikebana. Meikof Kasuya was interested in using open-weave antique mingei 'folk' baskets that traditionally had other uses, such as for fishing. Akihiro Kasuya started using baskets in unconventional ways, such as laying them on their sides and inserting materials through the weave. He also makes his own open weave baskets and from this evolved the hana ajiro, which is a sheet of woven bamboo with a basket feeling and the ka-un 'cloud'. Naohiro Kasuya uses the modern styles as well and develops different shapes depending upon his needs.

Baskets can be used as a container with a water source inside or as a constructive element for no-kenzan ikebana. Baskets used by the Ichiyo School include traditional styles,

modern baskets, the hana ajiro, the 'cloud', and unique miscellaneous styles. Baskets are generally used creatively by placing them at different angles to show interesting balance. The Ichiyo School encourages personal creativity; basket ikebana is generally free style so the arranger can show individual expression.

Akihiro Kasuya



When arranging with baskets it is important to let the beauty of the basket show through — the basket itself becomes one of the arranged materials. Baskets often give a feeling of 'lightness' so do not use an over-abundance of materials.

Hana ajiro and ka'un can be used very effectively to create large spacious ikebana for exhibitions and demonstrations for the public.

Kathleen Adair



Elaine Jo



Meikof Kasuya



Workshop 6: Alternative Containers

Thursday Presented by Elaine Jo

9:00-10:30 AM

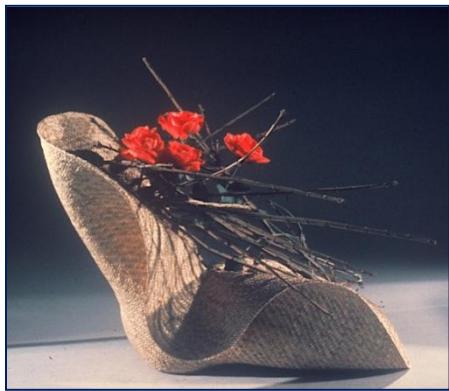
“When a flower is more than a flower, a container is not a container, and when space becomes a place.”

Iemoto's arrangement on the back cover page of “Elemental Ikebana” became the inspiration for this workshop. At two previous retreat workshops we used something other than a commercial container made for ikebana. They included one with sake cups and one using a beach hat.

Please bring a “container” that is not made for flower arrangements.

A flower is more than a flower when its beauty seen in space is a source of inspiration and delight to the heart. More than one flower may be used in this workshop but one flower should stand out from the others.

Akihiro Kasuya



Akihiro Kasuya



Arrangements by Elaine Jo



Suggestions for non containers: seashell, bamboo, tea cup, box, paper, sake cup, sake bottle, and so on.