



14th Annual Ichiyo Art Retreat & Workshop

With Elaine Jo, Executive Master
Calvin Center, Hampton, GA
November 12-14, 2019

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 12, Tuesday

12:00-12:45 Welcome Lunch

1:00-3:00 Workshop 1: Study of Balance

Presented by Elaine Jo and Valerie Eccleston

3:00-5:00 Workshop 2: Horizontal Form

Presented by Marilyn Hoskins

5:30-6:30 Dinner

6:30-7:15 Special Program: Highlights of the works of
Iemotos: Meikof, Akihiro, and Naohiro Kasuya.

Presented by Jeanne Houlton and Elaine Jo

in the dining room

November 13, Wednesday

8:00-8:45 Breakfast

9:00-11:30 Workshop 3: Master Exhibit and workshop on Tokonoma

Presented by Ichiyo Masters, Coordinated by Terri Todd
Workshop by attendees

11:30-12:30 Lunch

12:30-2:30 Workshop 4: Baby's Breath

Presented by Terri Todd

2:30-4:30 Workshop 5: Leaf Enhancement

Presented by Anne Halliwell

4:30-5:30 Ichiyo Instructors Forum for Active Teachers Only

5:30-6:30 Dinner

6:30 Fellowship hour in the lobby of the Conference Lodge

November 14, Thursday

8:00-8:45 Breakfast

9:00-10:30 Workshop 6: Kitchen Ikebana

Presented by Elaine Jo

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

11:30-12:30 Sayonara Lunch

Workshop 1: Study of Balance

Tuesday

What's Right/What's Wrong

1:00-3:00 pm

Presented by Elaine Jo and Valerie Eccleston

in the classroom

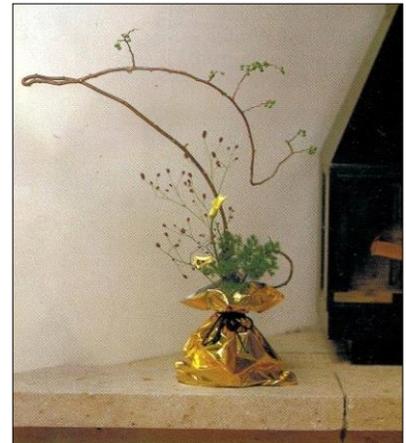
Basic ikebana forms are well balanced and provide an important background for the eye to gradually recognize harmony within the material. As students progress to advanced work and ultimately free form, basic forms will have provided a solid basis for achieving balance in compositions.

Iemoto Akihiro Kasuya, identified the *six elements of art* needed to achieve 'visual balance' in an ikebana composition. These include: **weight; color; shape; size; strength; and length of the plant material.** All six elements must work together in equal harmony so that no area in the composition is so strong that it overwhelms the whole. The eye will recognize any tension between the material and will reveal quickly if unity has or has not been achieved.

This workshop will discuss in depth each of the *six elements of art* which Iemoto Akihiro Kasuya identified. Sample arrangements will be provided to further illustrate the points discussed. It is recommended that students follow one of the styles discussed for their workshop composition.



Lynn Forbes



Elaine Jo



Arrangements by Akihiro Kasuya unless labeled otherwise



Workshop 2: Horizontal Form Using Leaves

Tuesday **Presented by Marilyn Hoskins**
3:00-5:00pm **in the classroom**

From the Research Course Book:

Arrangements in this wide, low form harmonize well with shallow, broad spaces. When the materials are symmetrically placed on the right and left sides they create a mood of **BALANCE**. When they lean to one side, they manifest a charming **INSTABILITY**.

While following the progression of forms through the textbooks, there is overlap as to whether a form is **vertical, diagonal, horizontal**, or some other combination. The primary form causing the most discussion as to whether it is horizontal, or diagonal is the flat form. In this workshop we will consider the flat form a diagonal form. The centerpiece is the horizontal form in the primary course. In the secondary course the horizontal form is the flowing form.



Kathleen Adair



Akihiro Kasuya

The third book focuses on balance and certainly the symmetrical balance and balance through imbalance can be horizontal. It is a little more difficult to create an asymmetrically balanced arrangement that is horizontal. This book features many compound arrangements that lend themselves to horizontal arrangements.



Elaine Jo



Marilyn Hoskins

In the Research Course, Advanced Form Number Three is the Horizontal Form. Meikof Kasuya divided the horizontal form into “**triangular,**” “**rounded**” and “**rectangular.**” Any of these can be created in both moribana and nageire containers and look particularly stunning used in compound containers. Generally, horizontal forms use outflowing lines; well balanced and stable.

In the rounded compound photo, Iemoto Akihiro Kasuya uses the natural flow of leaves to their best advantage.

Horizontal triangular forms demonstrate more movement through the use of flowing lines and lighter material (a case in favor of the flat form). The rounded forms typically show a circular movement by using more depth and symmetry. The rectangular forms are more stable and are typical for long and low containers or containers with multiple openings.



Primary Course:

Centerpiece

Secondary Course Vol. I:

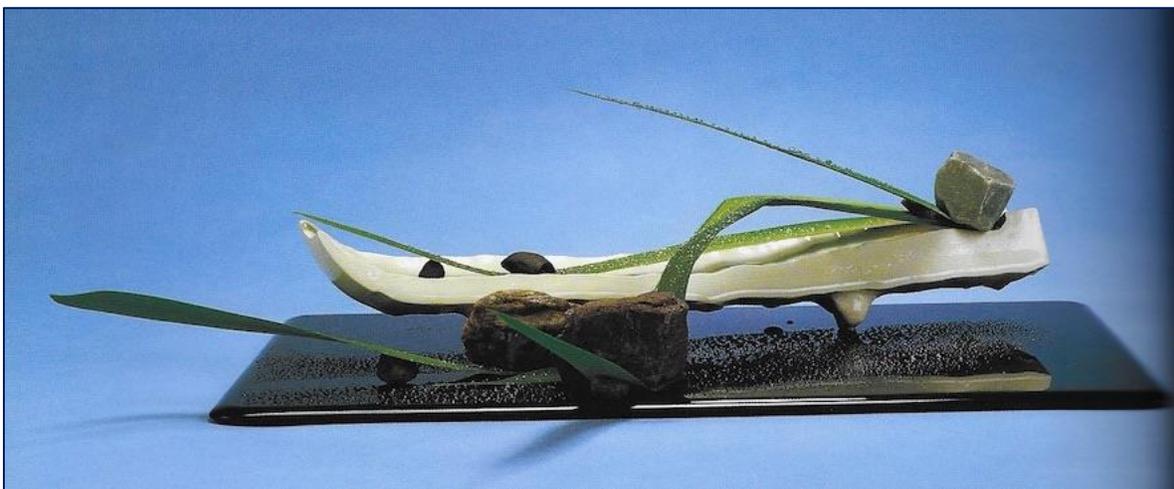
Flowing Form

Secondary Course Vol. II:

**Symmetrical Form,
Compound Form**

Research Course:

**Horizontal Triangular Form,
Horizontal Rounded Form,
Horizontal Rectangular Form**



Arrangements by Akihiro Kasuya unless labeled otherwise

**Special Evening Program: Highlights of the works of
Iemotos: Meikof, Akihiro, and Naohiro Kasuya.**
Tuesday Presented by **Jeanne Houlton and Elaine Jo**
6:30-7:15pm in the **dining room**

The evening program will begin with a power point presentation featuring the history of the Ichiyo School and the work of our new iemoto, Naohiro Kasuya. After the power point Jeanne Houlton will discuss three arrangements she has prepared representing the work of each headmaster.

Naohiro Kasuya has already made a name for himself domestically and internationally through the high level of demonstrations and exhibits he has presented. For many years he was his father's assistant on stage and learned valuable lessons that have given him the background to perform stage demonstrations with professional skill.

His exhibits have brought him domestic acclaim for their unique style and beauty. The photos in the power point feature many of these exhibitions which he clearly enjoys presenting.

We learn about his humility through statements he makes on Facebook. Proud of his work but never gloating, he explains his thoughts and feelings about what he has tried to achieve.

The power point also includes photos taken from I.I. magazines and other sources. These photos give insight into his "creative" skills on a level we all understand and love.

Three generations of Kasuya



1912—(1937)—1983



1947—(1983)—2019



1980—(2019)—

Workshop 3: Placement – Tokonoma

“The Common Beauty Altar” (Elements of Japanese Design)

Wednesday Presented by *Ichiyo Masters in the classroom*

9:00-11:30am Followed by the workshop for all in the dining room

All participants will be presented with their own white 3-panel display board, size 36"x48" to be used as a portable tokonoma. If you are not driving or do not know anyone driving from your area who can take your board for you please let Elaine know.

Each master will first present their arrangement displayed in a 3-panel mock “tokonoma” with a 2-dimensional art image attached to represent a painted scroll or calligraphy. Masters will explain their material choices and the relation between their ikebana and the image and remark on where ikebana is displayed in their own homes. Following their presentation other members of the retreat will prepare their own tokonoma arrangement. Master teachers will be available to critique.



Note: Historically, in traditional Japanese homes ikebana was placed in the *tokonoma*, a small alcove with a slightly raised floor. *The literal translation of tokonoma is “place of honor.”* Today the average Japanese live mostly in condominiums and apartments with little room for a tokonoma and so ikebana is commonly placed on tables, shelves, and other areas of the home. However, the tokonoma is still highly respected as a traditional location for displaying ikebana. It might be considered to be the highest level of display because it separates art from the active daily living of family life and gives it a place to be viewed without any distractions. The closest alternative to being in a *tokonoma* would be placement of the arrangement in front of a wall. With a wall as a background, works of art stand out with an implied sense of honor as compared to a coffee table or a kitchen counter. Traditionally, nageire style arrangements are simple and natural using nageire containers or baskets, and are in the best of taste. Today’s ikebana arrangements may be free style following classical traditions.

Note: Please bring a picture of art to attach with masking tape to your tokonoma.



Iwalani Barbazon



Pinterest



Donna Scott

Workshop 4: Baby's Breath

Wednesday Presented by Terri Todd
12:30-2:30pm in the classroom

Baby's breath is available all year round at a modest price in most supermarket floral departments as well as wholesale florists. It lasts much longer than most flowers in a vase and doesn't wilt easily.

A great way to take advantage of baby's breath's unique characteristic is in a small opening container. The stems are small and the flowers can be fluffed out in a soft mass to create volume with other leaf and flower material.

Baby's breath brightens up any arrangement just like white paint is used to create light in a painting.

Baby's breath mixes well with most materials, creating a soft texture and looks especially nice in contrast to smooth petaled flowers like roses, lilies, iris, and tulips but can also look nice with strong mass flowers like hydrangeas.

We have a limited number of examples of using baby's breath in our Ichiyo Ikebana text books but it can be used very effectively if it is cut long and placed with other materials in an interesting way. **It must not be cut short and used just to cover the kenzan.**

- The most inspiring Ichiyo arrangements I have found are on page 8, 13, 17, 41, 45, 47, 56 and 59 in Elaine Jo's book AT HOME WITH IKEBANA published in 2018.
- Earlier images of baby's breath in Ichiyo books can be found in Akihiro Kasuya's small format 1986 FLOWER EXPRESSIONS on pages 2, 8 and 21.
- Ichiyo textbooks with baby's breath examples are in the PRIMARY COURSE on page 17; ADVANCED IKEBANA pages 37, 40 & 38; IKEBANA; ICHYO SCHOOL pages 79 & 101; and ELEMENTAL IKEBANA page 41.
- An excellent description of using baby's breath is in IKEBANA 101 Plants and 478 Arrangements on pages 36-37
- Issue Number 77 of the 2018 Ichiyo Tayori contains three more recent arrangements using baby's breath.



Suzanne Dillingham



Terri Todd



Sue Grier



Terri Todd

Workshop 5: Enhancing Leaves

Wednesday
2:30-4:30pm

Presented by Anne Halliwell
in the classroom



Suiho Shimomura

Many schools of Ikebana use **extensive** wiring techniques to change or enhance the shape of material. Ichiyo also uses wire at times but doesn't emphasize the technique. Introducing new techniques is one of the main jobs of an Iemoto and Meiko. Kasuya made use of wiring skills as far back as 1973 when "Advanced Ikebana" was published. In this workshop we are revisiting and learning this valuable technique. The arrangement to the left by Ichiyo Master Suiho Shimomura is a good example of enhancing aspidistra leaves with wire. If you don't know how to use wire you are missing a tool useful for giving interesting shapes to leaves. When your materials don't fill the space, are damaged, or don't follow your vision you will realize you have another option.

This workshop will be using **selective** information from the book, Leaf Manipulation by Gail Emmons. You will learn how to enhance leaves by using wire, scotch tape, glue dots, staples, and pins. Aspidistra leaves will be used, but you can also use this technique on many types of leaves. We will not be learning any extreme techniques, but only altering to enhance the beauty of nature. You will have more input in your arrangement and will not be limited by the nature of the leaves.



Pinterest



Pinterest



Pinterest



Warren Genett

Workshop 6: Kitchen Ikebana
Thursday Presented by Elaine Jo
9:00-10:30am in the classroom

“Things that are designed to be used always have an innate beauty.”
Julia Child

The above quote by Julia Child is the inspiration behind the subject of this workshop.

Please search through your kitchen drawers and cabinets for everyday utensils and gadgets that have potential to be used as a support system for an ikebana arrangement. This might include things like a whisk, mixing spoons with openings, scissors, masher, etc. Bring with you to the retreat and we'll have some fun creating ikebana using one of these items with a kitchen twist.

If Julia saw beauty in these everyday gadgets, we can too!



Patti Quinn Hill



Terri Todd



Arrangements by Elaine Jo unless labeled otherwise

