



10th Annual *Ichiyo* Retreat & Workshop

With Elaine Jo, Executive Master
Calvin Center, Hampton, GA
November 3-5, 2015

Mission Statement:

The *Ichiyo* Ikebana conference is offered for the purpose of promoting interaction, creative focus and friendship among *Ichiyo* ikebana artists and their students who now study or have studied under 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 3, Tuesday

12:00-12:45 Welcome Lunch

1:00-4:00 Workshop 1: INTEGRATED *IKEBANA*

Presented by Kathleen Adair, Junior Executive Master
Assisted by Marge Igyarto and Nancy Thomas

4:15-5:00 Workshop 2: EMOTIONAL INTELLIGENCE:

BEAUTY OF LINE, SURFACE, AND FORM

Preparation for Exhibit presented by Elaine Jo (Lecture only)

6:00-6:45 Dinner

7:00-9:00 Seven Elements of Japanese Aesthetics:

Round Table Discussions Led by Master Teachers

November 4, Wednesday

8:00-8:45 Breakfast

9:00-11:45 Workshop 3: Exhibition: EMOTIONAL INTELLIGENCE

BEAUTY OF LINE, SURFACE, AND FORM

Participants' Exhibit in the dining room.

12:00-12:45 Lunch

1:00-3:00 Workshop 4: ARRANGING *MORIBANA* STYLE

USING *NAGEIRE* TECHNIQUES

Presented by Yuko Hancock

3:15-4:30 Workshop 5: COMPOSITION USING PLANT & VEGETABLE ROOTS

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 5, Thursday

8:00-8:45 Breakfast

9:00-10:30 Workshop 6: SERIOUSLY FLAT

Presented by Elaine Jo

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

12:00-1:00 *Sayonara* Lunch

Workshop 1: INTEGRATED IKEBANA

Presented by Kathleen Adair, Junior Executive Master

Assisted by Marge Igyarto and Nancy Thomas

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

Integrated Ikebana

“Integrated Ikebana“ is a term I coined in order to explain an approach to creating ikebana that *lemoto* developed for members when they participate in large ikebana exhibitions; it is not an “official” style of the school. Many other ikebana schools also use a similar means. I felt it would be helpful to introduce this approach so overseas members could recognize it and possibly adapt it when joining group exhibitions or in staging a display of only *Ichiyo* ikebana.



The basic reason for the start of this integrated ikebana approach is the high cost of securing a space in exhibitions in Japan; *lemoto* felt that if two people exhibit in one large space, they can share the cost and still have a work of considerable size. He gives us the option of creating two arrangements that can be viewed separately but which also harmonize as one larger display. Another option is to create one ikebana together and both arrangers work on different parts.

In integrated ikebana each work is arranged individually and can stand alone, but both relate visually by sharing some common elements. Creating side-by-side integrated works in an exhibition can have a stronger presence than a single arrangement (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, or your display spot is not ideal, or many members are using the same seasonal materials as you, or you just wish to make an impact. When *Ichiyo* arrangements are paired together and link visually the display will have a greater effect; immediately the viewer’s eye is drawn to the larger space containing the arrangements, helping to identify the display as being *Ichiyo*. 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 positive.





Yuzawa & Ueda

Some planning must be done ahead of time for a successful integrated ikebana. To be effective, it is best if the arrangements are integrated in two or more ways. Given that there are so many elements in creating ikebana to consider, arrangers should be able to overlap on some of these while still keeping enough variety and interest between the arrangements that they retain some individuality. The arrangements do not have to touch in any way but can also be “touching” if connected by props that hold the two ikebana together, such as ‘hana-ajiro’,

twisted vines, bamboo, or wire mesh frames. While the arrangers will need to decide on which 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 floral materials, the space itself and even possibly by the neighboring arranger!

A point to keep in mind is that the two arrangements can contain both similar and opposite elements to be complementary. Integration of two arrangements should be clear and effective so the viewers realize the intention of the arrangers and appreciate the whole ikebana. Try to emphasize the elements that you have chosen to overlap without losing the separate characteristics of each work.



Nakada & Koyano

Elements to consider when planning arrangements:

1) Containers:

- Pottery, glass, bamboo, baskets and extra devices
- Compatibility factors such as size, color, form, texture and height combinations (example: tall and low)

2) Floral materials:

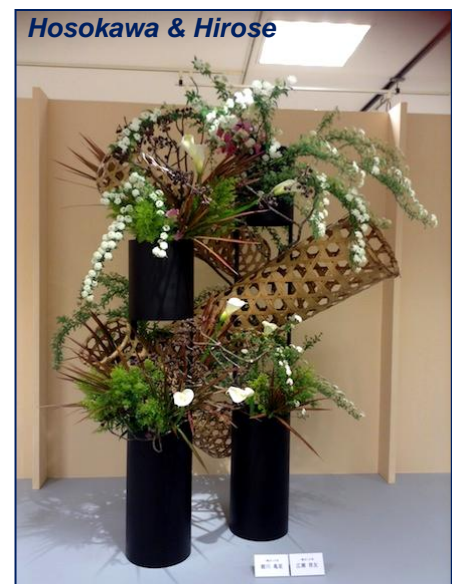
- Same branches, different flowers
- Different branches, same flowers
- Same flowers, different colors
- Different flowers, same colors

3) Form or Movement:

- Cascading, flowing lines and compact mass,
- Soft and strong,
- Outward and inward movement,
- Vertical and horizontal
- Low, spreading and tall, ascending

4) Placement and balance

- Side-by-side
- Forward and back placement
- Left and right balance
- Overall balance with neighboring ikebana



Hosokawa & Hirose

Workshop 2: EMOTIONAL INTELLIGENCE

BEAUTY OF LINE, SURFACE, AND FORM

Lecture only in preparation for Wednesday morning exhibit by Elaine Jo
4:15-5:00 pm November 3, Tuesday

*"Techniques and styles are of great importance in ikebana,
 but I believe that emotions and communication are primary."*

Akihiro Kasuya



The formal study of *Ichiyo* ikebana requires 80 lessons related to forms and techniques (Intellectual Approach). Forms and techniques always come first but mastering forms without an awareness of how you feel about the material misses an important point. (Emotional Approach)

It takes much experience to find the style and material which inspire you, but

when you do, true beauty begins to emerge in your work and you may find yourself unconsciously reacting to the material in such a way that there is an expression of the "something" that goes beyond technique and conscious effort. Sooner or later,

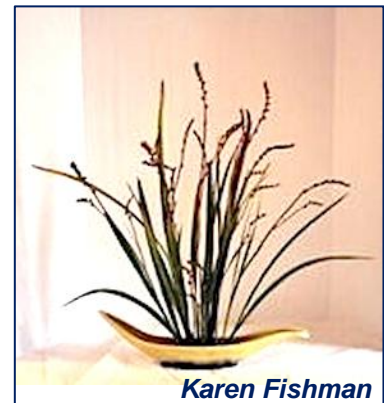


Bianca Lee

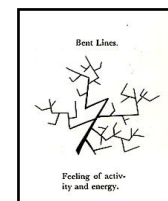
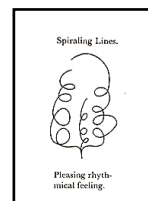
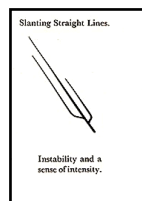
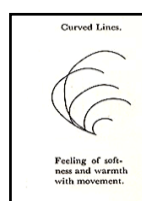
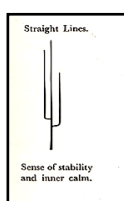
everyone has this "where did it come from" experience. This is the meaning of *Myo* in the Japanese aesthetic vocabulary.














The purpose of this workshop is to be aware of certain characteristics of line material and the impact it has on the senses. Using the Advanced Textbook by *Iemoto Meikof Kasuya* as a guide, choose which emotional expression you would like to convey from the five different motifs below and spend the rest of the workshop planning your exhibition arrangement.



Karen Fishman



Workshop 3: Exhibition: EMOTIONAL INTELLIGENCE
BEAUTY OF LINE, SURFACE, AND FORM
9:00-11:45 pm November 4, Wednesday
Exhibition setup in Dining Hall

<p>Curved Lines.</p>  <p>Feeling of softness and warmth with movement.</p>	<p><i>Bianca Lee</i></p> 	<p>Spiraling Lines.</p>  <p>Pleasing rhythmical feeling.</p>	
	<p>Slanting Straight Lines.</p>  <p>Instability and a sense of intensity.</p>		
<p>Bent Lines.</p>  <p>Feeling of activity and energy.</p>	<p><i>Valerie Eccleston</i></p> 	<p>Straight Lines.</p>  <p>Sense of stability and inner calm.</p>	

Arrangements by Elaine Jo

Tuesday Evening Program:

Round Table Discussions Led by Masters

7:00-8:00pm November 3, Tuesday



Seven Elements of Japanese Aesthetics

The purpose of this workshop is, again, to think beyond mastering the rules of form, which by themselves do not fully satisfy the Japanese concept of beauty. The workshop will take place in the dining room after the evening meal. Each *Ichiyo* Master will lead a table discussion using a list of statements identifying the standard requisites for



beauty with pertinent questions for discussion.

Background: In Japan, excellence in beauty is instinctively recognized because of centuries of emphasis on the importance of constantly striving for higher and higher

standards of beauty in every

day Japanese living. As a result, we see a culture and aesthetic which tends to be closely connected with intellect and the life of the mind.

The process of artistic expression is related to a life time of self development and not governed simply by endeavoring to produce a positive end result. We experience this as we practice ikebana and we also understand the Headmaster's emphasis on studying the material and letting it speak to you. Emotions and feelings are of primary importance in *Ichiyo* and go hand and hand



Pia Nilsson

with the intellect. While these things are not new to us, we have seldom discussed the philosophical background which they represent, except perhaps in the case of *Wabi-Sabi*, and it is hopeful that being aware of the following elements of Japanese aesthetics will be of benefit.

There are 7 elements of Japanese Art and Culture, all developing out of the ***Wabi-Sabi*** concept. Each of

these principles has a particular

role in expressing a variety of ideas, and are the norm for what is considered tasteful or beautiful.

The elements are listed in Japanese Aesthetic Principles shown below. A list of suggested

questions on discussion topics will be on a separate handout.



Meikof Kasuya



Arrangements by Elaine Jo

Seven Japanese Aesthetic Principles

Compiled by Donna Scott

Listed below are a few Japanese aesthetic principles and examples to spark a discussion on how we might consider applying them to our ikebana study:

KANSO: Simplicity or elimination of clutter

Things are expressed in a plain, simple, natural manner. It reminds us not to think in terms of decoration but in terms of clarity, a kind of clarity that may be achieved through omission or exclusion of the non-essential. Kanso dictates that beauty and utility need not be overstated, overly decorative or fanciful. The overall effect is fresh, clean and neat.

- Instagram CEO Kevin Systrom's first iteration was a feature-laden app and as such had few users. By streamlining it so people could understand and have fun with it inside of 30 seconds, Instagram gained 2 million users in only four months, a rate of growth faster than Foursquare, Facebook and Twitter.

ZEN LESSON: Eliminate what doesn't matter to make more room for what does.

FUKINSEI: Asymmetry or Irregularity

The idea of controlling balance in a composition via irregularity and asymmetry is a central tenet of the Zen aesthetic. The enso (Zen circle) in brush painting is often drawn as an incomplete circle, symbolizing the imperfection that is part of existence. In graphic design too, asymmetrical balance is a dynamic, beautiful thing. Nature itself is full of beauty and harmonious relationships that are asymmetrical yet balanced. This is a dynamic beauty that attracts and engages.



- There was a huge buildup to the last episode of *The Sopranos*, the popular HBO series about a band of loosely organized criminals in northern New Jersey. The big question was whether Tony would be whacked or not. In the final tension-filled seconds, everyone's screen went black and the credits rolled. By leaving the story incomplete and denying his audience conventional story symmetry, but embedding enough clues for someone to connect the dots, the director made everyone a creator and tripled his impact.
- Photographers and artists use the fukinsei principle in the "rule of thirds". They place the point of interest along one of the imaginary lines to create asymmetrical balance and visual impact.



ZEN LESSON: Leave room for others to co-create with you, provide a platform for open innovation.

SHIZEN: Naturalness

Shizen represents the absence of pretense or artificiality with full creative intent unforced. The goal is to strike a balance between being “of nature” yet distinct from it – to be viewed as being without pretense or artifice, while seeming intentional rather than accidental or haphazard.

- The spontaneous nature of the Japanese garden that the viewer perceives is not accidental. This is a reminder that design is not an accident, even when we are trying to create a natural-feeling environment. It has both purpose and intention.

ZEN LESSON: *Incorporate naturally occurring patterns and rhythms into your design.*

YUGEN: Subtlety

Yugen represents a suggestion rather than revelation. It captures the Zen view that precision and finiteness are at odds with nature and the power of suggestion is often stronger than that of full disclosure. Leaving something to the imagination piques our curiosity and moves us to action.

- In the months leading up to the June 2007 launch of the original iPhone, it was hailed as one of the most-hyped products in history. To hype something, though, means to push and promote it heavily through marketing and media. Apple did the exact opposite. Steve Jobs demonstrated it at Macworld 07 just once. Between the announcement and the product launch there was no publicity, promotion, leaks to the media, price discounts, demos for technology reviewers, clever advertising or preordering. The blogosphere exploded, resulting in over 20 million people expressing an intent to buy.
- Ryōanji garden in Kyoto, Japan is a rectangle. Within it are fifteen stones of different sizes, carefully composed in five groups; one group of five stones, two groups of three, and two groups of two stones. The stones are surrounded by white gravel which is carefully raked each day. The only vegetation in the garden is some moss around the stones. The stones are placed so that the entire composition cannot be seen at once from the veranda. They are also arranged so that when looking at the garden from any angle (other than from above) only fourteen of the boulders are visible at one time. It is traditionally said that only through attaining enlightenment would one be able to view the fifteenth boulder.



ZEN LESSON: *Limit information just enough to pique curiosity and leave something to the imagination.*

DATSUZOKU: Break from routine, freedom from habit or formula

This principle describes the feeling of surprise and a bit of amazement when one realizes they can have freedom from the conventional. When a well-worn pattern is broken, creativity and resourcefulness emerge – thinking “out of the box”.

- Imagine that you get a flat tire while you’re driving. Suddenly you’re wide awake, with senses on high alert and you’re aware of a problem requiring your full attention to solve. Suddenly everything you normally take for granted becomes vitally important – how the car handles, the shoulder of the road, safe spots to pull over, traffic around you, tire-changing tools in your trunk, immediate avenues for help. These are all the resources you need for a creative solution. They were there all along but it was the break that brought them to your attention.

ZEN LESSON: An interruptive “break” is an important part of any breakthrough design.

SEIJAKU: Stillness, tranquility, energized calm, solitude.

Noise and disturbance are the opposite feelings to those expressed by seijaku. To the Zen practitioner, it is the states of active calm, tranquility, solitude and quietude that one finds the essence of creative energy.

Meditation is an example of a way to enhance self-awareness, focus and attention and to prime your brain for achieving creative insights.

- Leaders at GE, 3M, Bloomberg Media and Green Mountain Coffee Roasters all meditate. Oracle chief Larry Ellison meditates and asks his executives to do so several times a day.

ZEN LESSON: Doing something isn’t always better than doing nothing.

SHIBUI: Simple, subtle, unobtrusive beauty

Shibui represents beauty by being understated, or by being precisely what is was meant to be and not elaborated upon. It is direct in a simple way without being flashy. In its simplicity, it is elegant.

ZEN LESSON: Things can be more beautiful when they speak for themselves – when they aren’t loud and in your face.



Workshop 4: ARRANGING MORIBANA STYLE USING NAGEIRE TECHNIQUES

Presented by Yuko Hancock

1:00-3:00 pm November 4, Wednesday



The first important lesson a new ikebana student must learn is how to secure floral materials steady in the desired position in a container, whether it is a *Moribana* or a *Nageire* container. In *Ichiyo School*, we learn to arrange flowers using *kenzan* in *Moribana* style and X-support in *Nageire* style in the primary course.

What is now popularly called "no-*kenzan* arrangement"

among ikebana artists, was first explored by **Meikof Kasuya** and greatly expanded on by our present *Iemoto*, **Akihiro Kasuya**. It makes use of only *Nageire* techniques to arrange floral materials in a low *Moribana* container without a *kenzan*. Now, no *kenzan* (or shippo, glass-floral holders etc.) designs have been adapted by many schools of ikebana and have gained wide spread popularity among ikebana artists not exclusive only to *Ichiyo*



School. A *Moribana* arrangement constructed without a *kenzan* (or *kenzans*) allows its support system to be used in the arrangement itself and becomes a very crucial and visible element of the design. Each material gains freedom to spread out over and across the water "in fresh, creative and interesting ways". No *kenzan* arrangements have opened new horizons in ikebana designs and challenge our inexhaustible imagination and creativities.

Constructing the support system in a creative way is very essential in a *Moribana* style arrangement without the use of *kenzan*. Twisted vines and other pliable material such as curly willow are very popular material for creating this support system, but many other tree branches, plants, and flower stems can be used in many creative ways applying various support and cutting techniques used in *Nageire*. As our *Iemoto* repeats frequently, "Whether using a tall or low container, the techniques for support and balance of floral materials are the same."

The two most crucial *Nageire* techniques to hold a material in place surely and balanced are:

1. "Three-points-touching" support technique
2. Cutting a material at on a slant at a specific angle.

Arrangements by Yuko Hancock



Workshop 5: COMPOSITIONS USING PLANT OR VEGETABLE ROOTS Presented by Elaine Jo

3:15-4:30 pm November 4, Wednesday



The roots of plants are interesting and charming, giving the imagination ample subject matter to work with.

Background information:

There are two types of root systems which include the following: **Fibrous or diffuse roots** - Characterized by many thin roots with smaller roots branching out - They include grasses such as corn and rye.



Tap Roots - The main root is larger than the other branching roots. Most trees, carrot, parsnip, radish, beet, and dandelion have tap roots.

Within these two categories there are many types of roots used in ikebana, including roots that are both living and dead. Dead roots may be used just as they are or by removing the bark and bleaching to give a fresh and lighter use.

Vegetables which grow underground are called Root Vegetables for lack of a better term. They include lotus, ginger, bamboo, carrot, green onions, radish, garlic, potatoes and celery.



Containers: Glass is especially good with roots that spread out. *Kenzan* cups are an option if you use a wooden display board. Low *moribana* containers are also a possibility.



Please bring your own roots to this workshop - **not grapewood or driftwood**. They can be taken from your garden, dead or alive, big or small, or you can go to the grocery store where

you will find root vegetables in the produce department. The form will be free style. Be sure to include the vegetable tips. We will also have a selection available for those who are not driving.

Ruthelen Williamson



Arrangements by Elaine Jo

Workshop 6: SERIOUSLY FLAT

Presented by Elaine Jo

9:00-10:30 pm November 5, Thursday

This last workshop brings to mind material which grows close to the ground. The flat form should be the base style for creating an extremely low flat arrangement. Dried or fresh material, with or without water, may be used, dramatized by a support system or accessories of your choice.



Material need not be typical ground cover plants such as ivy, but can be anything you feel attracted to as long as it is arranged flat on the surface of the base used, whether it is *washi*, leaves, a wooden or slate base, or even a flat ceramic plate.

Line movement will be very shallow but should maintain principles of depth through different layers of materials. Rocks such as seen on page 78 of the headmaster's book, *Creating Ikebana*, are successfully used for this purpose.



Neda Tasson

Arrangements by Elaine Jo