

Fall 2013 Intermediate Shoka Series

*This course is for members who have taken the spring shoka series or know basic shoka. The series will introduce some more advanced concepts. The workshops will be held at the home of **Jeanne Holy, 2303 Seaton Ct., Champaign, from 1:00 p.m. - 3:30 p.m.** Space is limited so preference will be given to those who sign up for the series. All floral materials will be provided and container, kenzan, and hasami will be available for use during class. RSVP by Sept.14, 2013*

I will attend the intermediate shoka series ()members \$60	\$ _____
I will attend the following individual workshops in the shoka series	
Sep 21: 1:00-3:30 pm isshuike () members \$15	\$ _____
Oct 5: 1:00-3:30 pm nishuike () members \$15	\$ _____
Oct 26: 1:00-3:30 pm maze-ike () members \$15	\$ _____
Nov 9: 1:00-3:30 pm shimputai () members \$15	\$ _____
<i>total</i>	\$ _____

Lesson 1 - Isshuike of aspidistra.

Ikenobo Ikebana SHOKA Its Origin and Basic Styles - 22-24

(for those of you who would like to participate, there will be instruction on preparation and conditioning of the leaves on Friday for use in the Saturday workshop)

Lesson 2 - Nishuike

Shoka Betsuden, Jo-dan, Chu-dan, and Ge-dan Nagashi

Ikenobo for Beginners Part IV Shoka Denka , 18 – 28



Lesson 3

Mazeike

Ikenobo Ikebana SHOKA Its Origin and Basic Styles , 38,39,42,43

Ikenobo for Beginners Part III Shoka Nishu and Sanshuike , 15 – 20

Lesson 4 - Shoka Shimputai

An Invitation to Ikenobo SHOKA SHIMPUTAI

pages 1 – 32

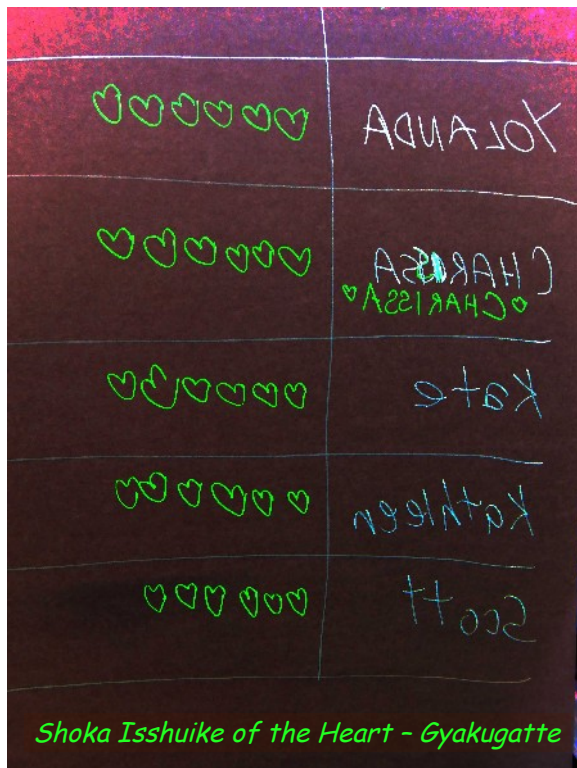
Intermediate Shoka Lesson #1 - Aspidistra

If you were a peering in the picture window of my living room last Saturday afternoon AND you were a squirrel, who sees colors differently from humans, you may have been confused by what you saw.

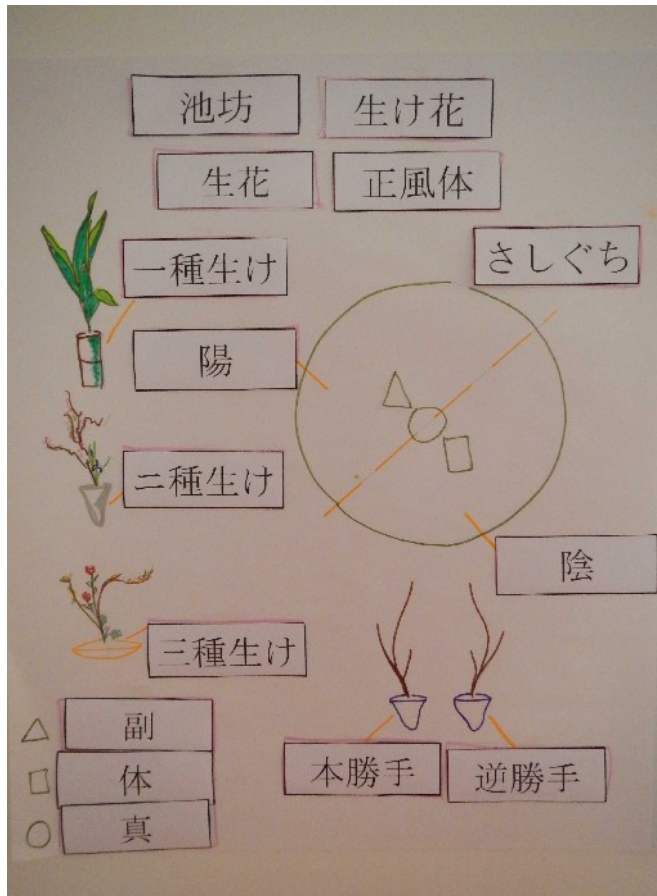
If you were on the other side of the picture window and not a squirrel you may have been more confused since there was a test ... of your Japanese... and only one of you ...**ADNALoY**... has studied Japanese... or so you thought!

In turn each participant drew an English word from the hat and relocated it to where they believed was its proper location on the diagram. (*pin the tail on the shoka*)

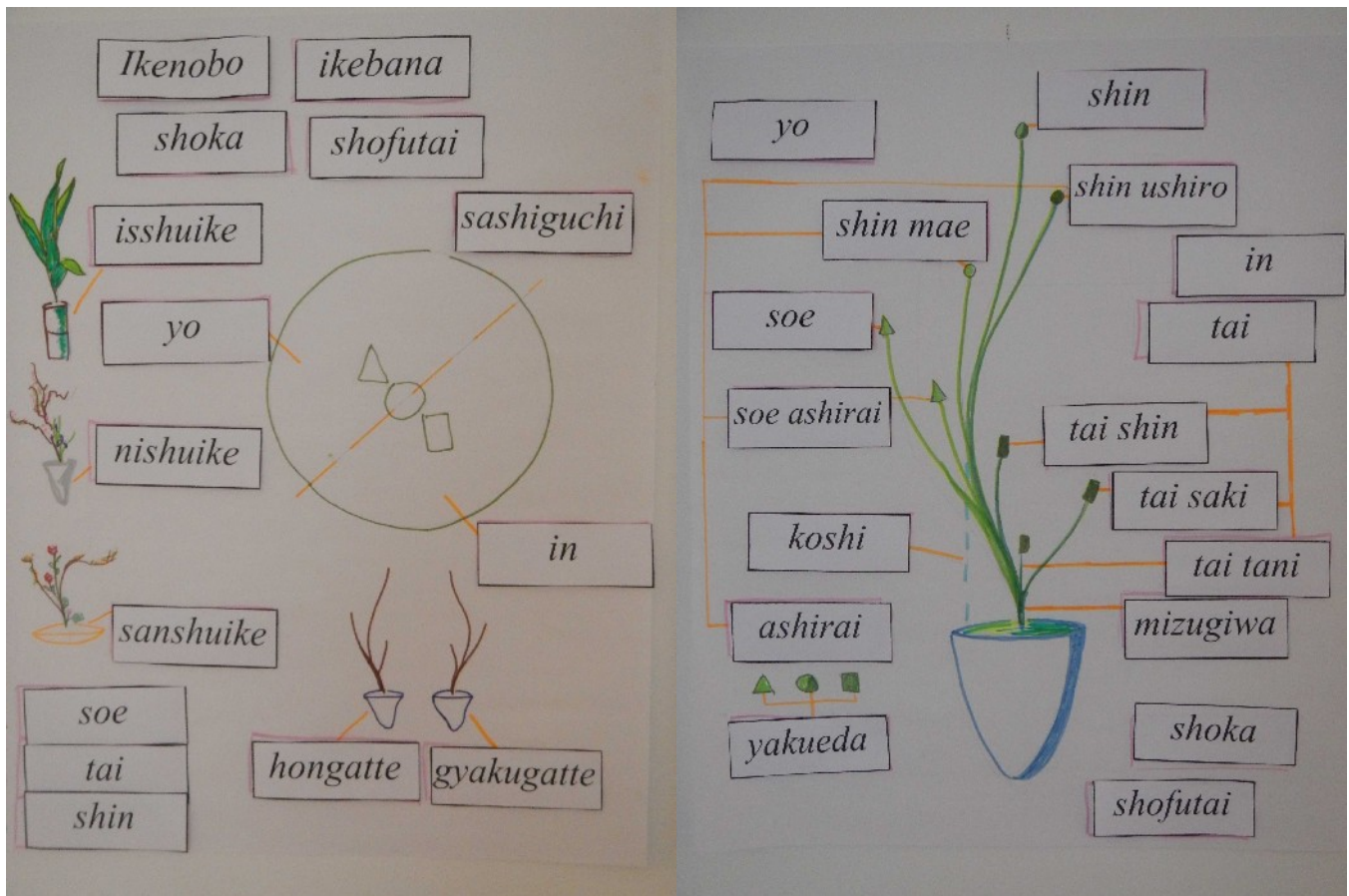
All of the participants earned their shoka hearts in acing the test of their Japanese knowledge.



The TEST



The ANSWERS



But *wait* ... it was a trick.... Did you notice that all the “English” answers are actually Japanese?

AHA! You do know Japanese! And maybe some of these are English now.

I checked the Oxford Dictionary (American English) online for *ikebana*. Here is what I found.

Ikebana

Noun: the art of Japanese flower arrangement, with formal display according to strict rules.

Origin: Early 20th century: Japanese, literally 'living flowers', from *ikeru* 'keep alive' + *hana* 'flower'

Then I tried *shoka*.

No exact results found for shoka in the dictionaries

So I got to thinking that maybe if we study, teach and practice shoka, that eventually some of these other words may make their way into the English dictionary, the English language, and our culture.

ganbatte kudasai! ♥♥♥♥♥♥♥♥



aspidistra shoka, hongatte, 7 leaves by Jeanne Holy

Lesson 1 - Isshuike of aspidistra.

Ikenobo Ikebana SHOKA Its Origin and Basic Styles - 22-24

Aspidistra leaves are an ideal material to use in order to teach, learn, and practice the concepts of in and yo in shoka shofutai. Each Aspidistra leaf has a front *yo* side and a back *in* side. Each leaf also has a wide *yo* side and a narrow *in* side. The leaves come in many sizes. Leaves grow bigger in the sun *yo* and smaller in the shade *in*. So by carefully choosing each leaf as a component in your arrangement, you are building on your understanding of shoka.

In our workshop you were asked to randomly choose a shin leaf from the bucket of the biggest leaves, previously wrapped and conditioned. (*special thanks to Charissa who helped prepare and condition the leaves on for use in the Saturday workshop*) Depending on what you chose you arranged hongatte or gyakugatte.

Everyone was concentrating hard on finding the right leaves and arranging them skillfully. Hopefully all of us came upon some concept they hadn't thought of before. For myself and some others we realized that often in arranging ikebana, we become enamored, attached, and focused on an interesting branch or beautiful flower stem, to the distraction of our ikebana overall. By using leaves only, our attention is to the whole shoka. We are focused on making those simple leaves come alive, be healthy, and look like a whole plant. Our arranging became about finding the right combination of leaves that support and respond to each other to create a symphony of life. Just leaves. That's life.



Above: L-R Kathleen Zanotti, Kate Dobrovolny, Charissa Lansing (hidden) and Scott Anderson all concentrate on creating aspidistra shoka.

Below: Yolanda Mariñas- Keliia'a carefully inspecting a leaf before choosing.





Hongatte on the left by Kathleen

Gyakugatte on the right by Jeanne

Hongatte

Jeanne, Scott, Charissa, Kathleen

Yolanda, Kate, Jeanne

Gyakugatte





Above: Hongatte L-R : Scott and Charissa

Below: Gyakugatte L-R : Kate and Yolanda



1. Is your shin leaf as seen from the back, larger on the left or right side?
Why as seen from the back? Shin is known as half in and half yo, although practically speaking you primarily see the back side of the shin leaf in the completed arrangement. Therefore it is quite easy to say whether you will be arranging hongatte or gyakugatte from observing your shin. If the left side is larger you will arrange hongatte, or the sunny side will be on your left as you arrange. Alternately if the right side is larger yo will arrange gyakugatte, or the sunny side will be on your right as you arrange.
2. Now you are set to choose the rest of your leaves for your shoka. In our lesson we arranged 5 leaves or 7 leaves. There are always an odd number of aspidistra leaves in shoka, with Shin in the center and the same number of leaves in front of shin as behind shin. You will mostly see the back of the leaves that are in front of shin in the arrangement (kenzan) and the front of the leaves that are behind the shin in the arrangement (kenzan). Since all the leaves wide sides must go towards the sun it means that you will always have shin and the leaves in front of shin with the same wide side, and all the leaves in back of shin with the opposite wide side. This is a point that was not clear to many participants in our workshop when beginning to arrange. I hope that by the end it had become more clear.
3. You must follow the rules so that wide sides all go toward the sun, but there are other considerations in choosing yakueda and ashirai for your shoka. As you know shin:soe:tai components should have a 7:5:3 ratio in the overall visual appearance of your arrangement. So each leaf must be chosen with that in mind.
4. Another consideration in choosing leaves is a bit more philosophical. Shin may be thought of as our life, or the present, Soe represents the past, and Tai the future. If you find a bit yellowed leaf or bug eaten leaf perhaps that is best used in the soe. Tai on the other hand wants to be fresh, young, spring, that which will be, the hope of the future. Try to find beautiful green leaf, youthful and blemish free.
5. You have your leaves so now you may arrange. Each leaf should be able to be seen in the completed arrangement. Depending on the number of leaves you decide to arrange with, the heights of the same ashirai or yakueda may vary. Your shin mae may be taller or shorter than soe, if you arrange 7 leaves or 5 leaves. This is up to you and to the overall look, visual weight and balance of your shoka. Of course the normal guidelines of shoka apply with shin going toward the sun and at koshi turning back to the center-line. Soe going along with shin and continuing towards the sun

Lesson 2 - Nishuike Shoka Betsuden, Jo-dan, Chu-dan, and Ge-dan Nagashi

suggested reading:

Ikenobo for Beginners Part IV Shoka Denka , 18 – 28

glossary

betsuden

nagashi

jo-dan

chu-dan

ge-dan

za

ka-ritsu

Shoka Betsuden is a category of special shoka teachings. Included in shoka betsuden are jodan, chudan, gedan nagashi or upper, middle or lower nagashi line; mae-zoe or front soe; hidari tai or tai on the opposite side as usual or same side as soe; soe wa zushi or shoka without a soe; and nihoemen shoka or shoka that may viewed and functions from two sides, or has two fronts. I often wondered how these special teachings of shoka came into existence. I believe that it is best to respect the natural beauty of the plants and flowers we use in ikebana. Sometimes what we find in our gardens does not exactly fit into the ideal shoka form that we have studied and practiced. And yet the material we may find ourselves with is so beautiful and we long to arrange beautifully. I like to think that these special teachings came about as a guide for us when we find ourselves struggling as to how to use unusual or special material forms in our shoka. What I believe is that it is not the rules or the ratio, not the heights or direction, not even the sun that is most compelling in creating a beautiful shoka. It is the materials you find yourself with that are the words in the conversation with your heart that leads you to find and arrange the shoka that best expresses life.



Our lesson this week is on jodan, chudan and gedan nagashi. In this form of shoka, there is one branch (occasionally two) that has the characteristic of flowing. Typically it will rise up and cascade down and finally rise up at the tip again. This type of branch gives a strong impression of life rising up, flowing along, and is called nagashi. Depending on where the nagashi is placed in the arrangement the shoka is called jodan nagashi (upper), chudan nagashi, (middle) or gedan nagashi (lower.) The nagashi line may be placed as shin, soe, or tai, or as an shirai. When arranging this type of shoka it is important to understand how the nagashi branch impacts the shoka and how other yakueda or ashirai need to be modified for the best overall impression. In the previous photo is an example of jodan nagashi, using forsythia as shin and soe and toad lily as nejime. The shin itself is the nagashi line curving gracefully to the inkata or shady side of the arrangement. There are two main accommodations for this shin nagashi: First a shin za or the impression of shin must be placed where the shin would normally appear. In this case it is a small attached branch rising up in the center of arrangement. The second adjustment is that the soe in this case is arranged lightly, and doesn't extend too far out, so as not to interfere or take away from the flowing nagashi line.



This photo (left) is an example of chudan nagashi, using euonomous for shin and soe, and pink roses for tai. In this case the nagashi line is soe. When soe is nagashi it may be bent at a relatively high point and then flow downward. Soe za should be inserted under the nagashi in the usual position of soe. It is possible for the soe nagashi to be lower than usual and spreading out sideways. In that case the soe za should be placed above nagashi.

In gedan nagashi one possibility is for the shin mae ashirai to extend forward into the position of tai, in which case the regular tai is arranged lightly as tai za. Another possibility is tai-saki as nagashi, and tai-shin and tai-tani function as tai za. In these cases arranging the soe lightly will help emphasize the nagashi line.



Chudan Nagashi by Charissa Lancing
using spirea and chrysanthemums.

Kate Dobrovolny, shoka bestuden, using
nine bark and speedwell. Her nagashi
line is shin ushiro.





Kathleen Zanotti : jodan nagashi shin with shin za, materials: euonomous and toad lily

Yolanda Mariñas- Keliia'a: jodan nagashi shin of crab apple with roses for tai - gyakugatte





Helen's Zhang:
jodan nagashi shin
with roses for tai.

Shoka Betsuden arrangements



Lesson 3 – Nishuike, Mazeike

Ikenobo Ikebana SHOKA Its Origin and Basic Styles , 38,39,42,43

Ikenobo for Beginners Part III Shoka Nishu and Sanshuike , 15 – 20

glossary

mazeike

shin za

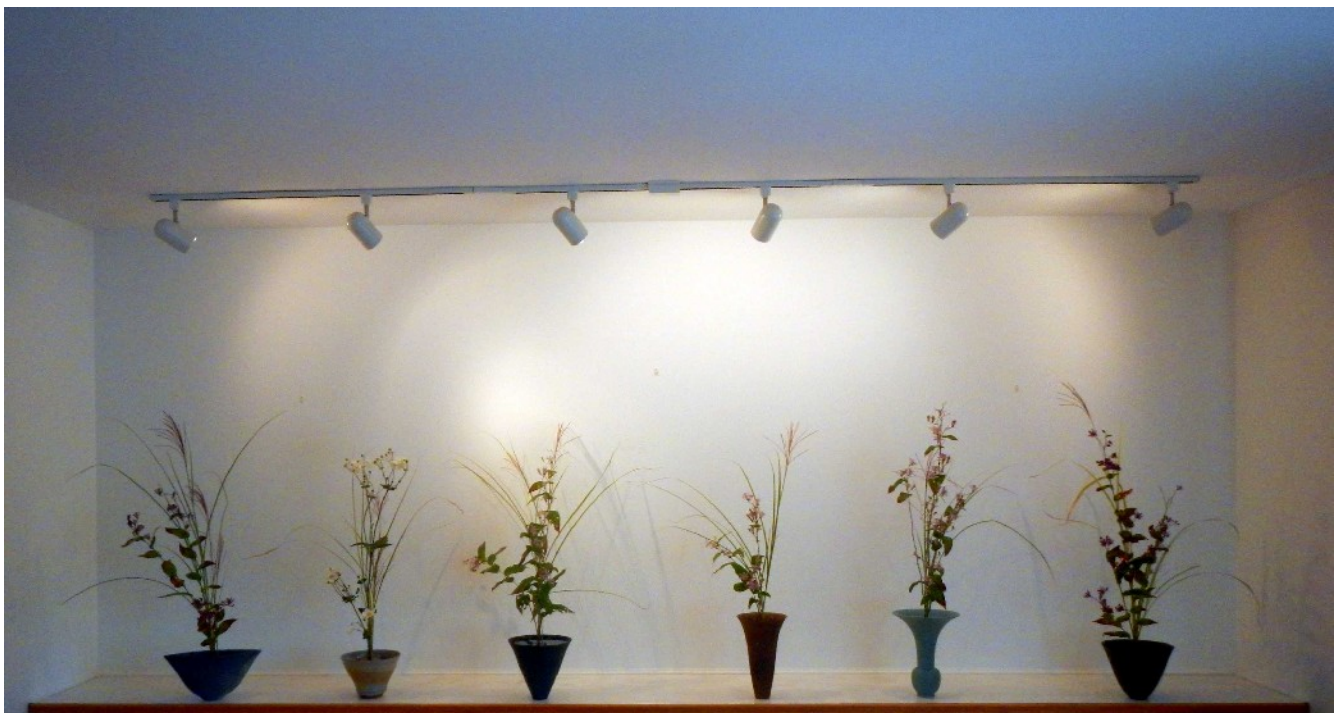
soe za

tai za

tanabata

shichi-shu

Gallery of mazeike from the October 26th 2013 intermediate shoka series workshop



mazeike by Jeanne Holy

materials: toad lily and pampas grass (from her garden)



Mazeike literally means mixed arrangement. Usually mazeike is arranged in the fall, often mixing grassy materials with other wild flowers. There are many materials that when used alone are a bit weak for isshuike so by combining two weaker materials together the arrangement becomes much more complete. Unlike nishuike which uses one material for shin and soe and another material for neijime, in mazeike both materials have a shin, soe and tai. So even though we use two (or sometimes three) materials in mazeike it is more like arranging two (or three) isshuike than nishuike.

The “mixed” part of mazeike refers to the upper part of the arrangement not the sashiguchi, or where the stems are inserted into the kenzan. For example in the arrangement above the pampas grass shin/soe/tai is inserted towards the back of the kenzan and the shin/soe/tai of the toad lily is inserted in front of the pampas. In the finished arrangement they appear to be mixed together in a harmonious way. This is because they actually do mix together in the upper part of the arrangement. This is accomplished through the direction of each yakueda. Some grass is coming forward some going to the back. Likewise for the toad lily.

As mentioned each material has shin/soe/tai. However in order to arrange mazeike beautifully it is important to choose a dominate and subordinate material for each yakueda. In other words if toad lily shin is dominant than the pampas grass shin should be subordinate. Same for soe and tai. In the example above toad lily shin and tai are dominant and pampas grass soe is dominant. I hope you can see this in the arrangement.



Kate Dobrovolny



Kathleen Zanotti



Betty Lankford





Charissa Lancing



Anna Stanev



Jeanne Holy

Lesson 4– Shoka Shimputai

An Invitation to Ikenobo SHOKA SHIMPUTAI

pages 1 – 32 (which happens to be the whole book)

glossary

shoka shimputai

shu and yo

mizugiwa

Rules and Guides: not many, but a few.

1. This is shoka and shoka must have a **mizugiwa**.
2. There are three yakueda called **shu**, **yo** and **ashirai**.
3. Like sanshuike, shimputai usually uses three different kinds of materials, one kind for shu, another for yo, and a third for ashirai. However the same material may be used for multiple yakueda. That is what is used for shin may also be used in ashirai etc. And although it is possible to arrange using only two or even one kind of material, it is very difficult and rare. It requires that this one or these two materials will sufficiently express the purpose of your shimputai shoka.

Choose your shu by selecting or cutting or finding that material that speaks or even yells out to you. You are moved by its beauty. Be truthful and have conviction in your selection. That truth will show in your ikebana. That truth is your truth. Once you have chosen shu, select your yo to enhance shu. This is very difficult. You may think “My shu is big so I will use a small yo, or shu is bright so I will use a dark yo.” Contrast is always a good place to start. This is the oldie but goodie “opposites attract” cliché. But this is not just an intellectual discussion. This is art. Physically hold your shu and proposed yo together to see and feel whether this is a good match. If it is not quite right, keep looking. Think of arranging shimputai shoka as internet dating. Sounds good on the computer but we all know that until we meet face to face and spend time together we will not know in our heart if this is a good match, or *deai*. And if not, better to keep looking. After finding that special yo, choose an ashirai that will enhance the whole arrangement by adding what is lacking. Perhaps color, movement, height, or a touch of the season is needed. Now you can arrange.

right: shimputai shoka by
class consensus –
shu: phalaenopsis
yo: iris leaves
ashirai: tai peppers



shoka shimputai by Jeanne Holy

shu:
euonomous
yo:
nine bark
ashirai:
hydrangea ,
euonomous



shu: maple
yo: rose
chiral: iris

shu: Christmas cactus
yo: bittersweet
ashirai: lirioppe





Helen Zhang
shu: lily
yo: iris
ashirai: maple



Kathleen Zanotti
shu: crab apple
yo: iris
ashirai: sedum





Kate Dobrovolny
shu: sweetspire
yo: iris
ashirai: chrysanthemum



Charissa Lancing
shu: hydrangea
yo: bittersweet
ashirai: sedum

