



Sorting the plant material allocation

NORTHLAND AREA AGM AND A LOAD OF POLLOCKS

Northland Area held their AGM on 23 February 2018 at Pakaraka Hall, central to the four clubs making up the Area: Whangarei, Kerikeri, Doubtless Bay and Kaitiāia.

After the formal part of the day, each club provided entertainment before a shared lunch. Jokes, poems and songs were presented, but the highlight was designs created on the floor à la Jackson Pollock (see below).

We were encouraged to literally throw ourselves into the creation of four 'designs' – but no fiddling, tampering or improving on the designs was allowed. We were allowed to cease and desist when we were happy with the result!

This was definitely a new slant on imposé designing – much hilarity ensued! Can you pick the winning club 'design'?

Jackson Pollock

Jackson Pollock was an American painter and a major figure in the abstract expressionist movement.

He was well known for painting with his canvases laid out on the studio floor, and he developed what was later called his "drip" technique.

He used hardened brushes, sticks, and even basting syringes as paint applicators. Pollock's technique of pouring and dripping paint is thought to be one of the origins of the term 'Action Painting'.

With this technique Pollock was able to achieve a more immediate means of creating art, the paint now literally flowing from his chosen tool onto the canvas. By defying the convention of painting on an upright surface, he added a new dimension as he was able to view and apply paint to his canvases from all directions.

He used the force of his whole body to paint, saying that he felt nearer, more part of the painting, since this way he could walk around it, work from the four sides and literally be in the painting.

Flinging, dripping, pouring, and spattering he would move energetically around the canvas, almost as if in a dance, and would not stop until he saw what he wanted to see.

This is how to play A Load of Pollocks. Put a sheet on the floor, select plant material from the bucket.

Dance around your sheet as Pollock did tossing the material on to it randomly. Try tossing it over your shoulder and from all angles. Stop when you are happy with the result but no fiddling with the materials on the sheet.

The design is now ready to be photographed and judged.

Lorraine Williamson



The Winning Design by Whangarei Club



Doubtless Bay



Kerikeri



Techniques of design



Kaitia

AN ALTERNATIVE CHRISTMAS TREE AT THAMES

Have you ever thought that the ordinary Christmas tree might be a bit boring? Here are some ideas for an alternative Christmas tree ...

In time for Christmas last year Thames Floral Art Club's November meeting was to create an Alternative Christmas Tree.

This proved to be a popular title, and with great enthusiasm and creativity the members came up with an array of different ideas for Christmas designs.

They agreed that they had produced one of their best ever bench displays.

Does this give you ideas for your own Christmas decorations?

Pat Mercer



FASNZ CONFERENCE 2018

ADVANCED WORKSHOP

The workshop was held in the exhibition room, Waipuna Hotel and the design for inspiration was a modern wedding bouquet.

In the absence of our overseas guest designer, Janthia Holt (our President) and Annette Waller (our Education Chairperson) took the role of workshop leaders and encouraged everyone to design their own bouquet.

One frame was constructed out of wire and another out of willow providing

options for participants to choose based on the plant material they had brought along.

Some used twisted willow, others used birch branches but the majority made a metal frame.

Designs were enhanced with *Austroderia fulvida*, our native toetoe (previously named *Cortaderia fulvida*) which was glued onto the frame along with large and small shells and reeds or slivers of flax or *astelia*. The final addition of

Zantedeschia blooms resulted in some stunning designs.

A very happy and relaxed atmosphere prevailed and we all benefitted from an enjoyable morning learning a new technique which I'm sure will be well used.

Many thanks to Janthia and Annette who stepped in to take the place of Přemysl Hytych.

*Maggie Kensington
Observer*



**Co-tutor
Annette Waller**



**Co-tutor
Janthia Holt**



Sue Faesen Kloet



Allison Ingram



Lee Tait



Lynne Causer

DECORATIVE DESIGN

BY FAYE EDGECOMBE

A Decorative design needs to have the strong feeling of nature in all its beauty. However it is one where the flowers and/or plant material may be twisted, turned, tied or bound for a decorative effect. They may become a new form, silhouette or component.

The choice of flowers and plant material is very important. Think about which colours, forms, textures and patterns will create impact. Skilled placing of the components by the designer and the blending of different colours can enhance the design and provide the X factor.

Scale is important so thought needs to be given to the size of the plant material and flowers in relation to each other, the container and where the design will be placed.

This design can be used to decorate a room or a foyer in an unobtrusive way; the very presence of a Decorative design can change the mood of the room, along with the people in it.

Examples of suitable techniques to create new forms can be grouping, binding, bundling and layering. The use of embellishments such as paint, bling, wires and pins are often thought of as decorative but care must be taken not to over use them.

Some Important Considerations

European Decorative design may be symmetrical, asymmetrical, radial or parallel:

- Symmetrical designs may appear more ordered because of the sameness on both sides of the central axis. Choosing plant material which achieves symmetry in the design can be challenging because plant material does not always grow symmetrically.
- Asymmetrical designs call for discipline. In order to create a harmonious design, as in all designing, be mindful of the 3:5:8 proportions and the 3rd dimension.
- Radial designs show the mastery of the designer by the diverging of lines from a central point.
- A parallel design may require more creativity by the use of different forms to make a statement so that it does not become static in appearance.
- European Decorative differs from Form Linear as there is less space in a Decorative design and the silhouettes of the plant material are not usually seen in their own space.

Groupings make new forms and silhouettes of their own and in fact may change them into components. As with all designs the flowers and plant material should be the 'stars'.

Gregor Lersch, in his book *Principles of Design*, has some very good dialogue on European styles of design with some very good sketches and photographs that give a good understanding.

FLAIR DEFINITION:

A European style of design which uses richness of plant material. The designer displays mastery over the plant materials, often creating a new form in which the materials lose their identity.







BULLER WORKSHOPS WITH HELEN POTTER

It was Buller Floral Art Club's opportunity to host a Nelson/Marlborough FASNZ Area Day; we chose to run a workshop with esteemed tutor Helen Potter from Paraparaumu. Helen has a long association with the Nelson/Marlborough/Buller region having been a member of Waimea Floral Art Group for many years.

All four clubs in the area were represented with people travelling to Westport from Blenheim, Richmond and Nelson to take part in the workshops.

The day was divided into two sessions: in the morning we made a three dimensional structure with midelino

sticks and drinking straws, and in the afternoon we created a mitsumata stand with stub wires and sticks to use as a base for a second design.

Both design styles illustrated how small amounts of striking plant material can be enhanced with the use of an interesting structure.

Members had great fun deciding how to arrange and bind their midelino sticks and whether the resulting structure would act as a frame to enclose their chosen flowers or as a background enhancement.

We started the afternoon session creating a stand with our stub wires

and then adding sticks and vines along the top of the stand to make a base for a horizontal design. Test tubes were attached to support our plant material. Again, a few pieces of dominant plant material were all that was needed to make some stunning designs for the dinner table.

We all agreed this was a very interesting, sociable and successful day. It was a great team effort by our club's members and we were proud to be able to host visitors from other parts of the district.

Marye Miller