



## *President's Message*

A New Year, a New Logo and New Members.. it was a great beginning for 2020!

This must be one of BC Floral Art Society's most unusual and challenging starts to any year in our 49+ year history! Although our April and May meetings have been cancelled, I hope you won't lose any of your enthusiasm for creating such unique and beautiful designs like we saw at our February & March meetings.

I hope that all our members are well and managing to cope with "self-isolation". We all have learned some new skills including social distancing, disinfecting, where to store thousands of rolls of toilet paper, ordering almost anything/everything online, even making our own masks, and learning to "enjoy" reruns on TV. The sports fans amongst us may be in withdrawal but are harkened by the fact that the Canucks haven't lost a game in months.

Many members have made floral designs at home (with few flowers available) and graciously shared photos of them with the members. Our club and a few members are now internationally famous for their submissions to the NZ Floral Design magazine! Congratulations!

Thank you to Heather and Gerri for all their ideas to keep everyone involved. If you have any ideas that you can share with members, please let us know. Thanks also to Nurjehan for reaching out to see how many of our members are doing.

We have postponed planning of the 50<sup>th</sup> celebration for next year until the path forward becomes clearer. Celia, Ann and I have been looking into less expensive locations for the club. There do appear to be some options but we will have to wait until we can visit the venues. Hopefully, we will have more information for the June meeting.

***"Where flowers bloom so does hope"*** Lady Bird Johnson....

Keep on designing! I am really looking forward to seeing everyone in June!

*Rhonda*

## *Please note:*

Given the continuing situation with COVID-19 the meeting scheduled for May will be a 'virtual' meeting. Please see the program notes for May.

## *2020 Meeting Dates*

**10 AM**

**76 Jamieson Court  
New Westminster, BC**

February 10  
March 9  
April 20 \*\*\*  
May 11  
June 8  
July 13  
August 10  
Sept 14  
October 19 \*\*\*  
November 16 \*\*\*



**\*\*\* Not the second Monday of the Month  
because of Stat Holidays**

## *Sharing your work in a 'Virtual' meeting*

It's really hard not being together, but so we can gain the best insight into our designs please consider including comments when you send along your photos:

- What plant materials were used
- Comments on your mechanics
- What have you used for your container
- What are the measurements of your design (Heather may edit your photo due to space, so having a perspective of the size is important)
- Were you happy with the finished product? What works and what didn't

*Happy Designing*

Shared from FLORAL FUNDAMENTALS Issue 19

## Steal like an Artist Dmitry Turcan



Here I want to talk about how to approach the creative process, how to create something truly unique. Using some of the principles described by Austin Kleon in his book 'Steal Like an Artist', I will tell you how we can apply them in our work.

1. Just start! Do not wait until you understand something 100%. You cannot learn to make a spiral in theory; just take 50 or 100 branches and twist until it starts to turn out. If you are afraid of spoiling the flowers, practise with something else. You can re-read useful articles a hundred times, but this will not bring you a single step closer to the result – you just need to start!

2. Do work that you like and use techniques that inspire you, only then can it develop into something successful business-wise. You can say this is a game in which you need to balance WANT, CAN and NEED. When even one component from this triangle is missing, the work becomes poorer. For example, your WANT and CAN is absolutely not necessary for the market. In this case, your things won't interest anyone except you. The second option is you MUST and CAN, but

you don't WANT to do it. We've all seen a person doing what they should, but completely without enthusiasm. In the matter of creative work, this approach will definitely not work. There is a third variant – I MUST and WANT, but I don't KNOW how. Again, the results of this can be seen quite often and are a sad sight. The learning process is built on the three dominants.

WANT is what interests and pleases us. For example, frame bouquets inspire me, and so I made a new course in which I share my interest and knowledge. I CAN because I have been doing this all my life and I know that I can teach everyone how to do this. MUST is a market that requires innovation. As an example, let's consider the frames again. There's a huge amount of variations of frames, so it's an open space for creativity. With a frame we can create an unforgettable 'wow' with the minimum amount of consumable materials, appealing to both florists and customers. Thus, we can conclude that floristic frames correspond to the triangle WANT, CAN, MUST and can be mastered with the help of courses. WANT, CAN, MUST is the basic principle of creativity, so be sure to check all new ideas for compliance with these three points.

3. Use your own hands. Floristics is the kind of applied art where it wouldn't work out otherwise, so the principle for our kind of creativity can be formulated as "try to work with your head and hands together, it is not easy". Next time you start to engage in creativity be sure to ask yourself the questions "Why do I need it, what will it give me?" If you like your answer, start doing it right away.

4. Expand your horizons: use the Internet, look for visual information, get acquainted with books and movies, watch various lectures. Constantly develop a topic that interests you now, frameworks for example. Ideas come unexpectedly, but in fact, this is a natural result of the work of your brain, which has mastered a lot of new knowledge and made a new conclusion based on it. This conclusion is our goal.

Dmitry Turcan is one of the most recognisable Russian-speaking floral artists who lives in St. Petersburg, Russia. He is the founder of the online school of floristics Turcan International Flower School and Turcan Flower Bureau.

Born into a family of florists, Dmitry from an early age began to absorb the culture of flowers and learned the basics of floristic art. His unique style began to emerge in Italy where he lived for 8 years. Western Europe taught him to create minimalistic and concise objects. The style started to evolve when he moved to Azerbaijan, chic and abundance were deeply valued in that culture. So this combination of incompatible – luxury and restraint – formed the basis of Dmitry's style in floristry, in which he continues to improve today.

In February 2018, Dmitry moved to St. Petersburg and founded the Turcan Flower Bureau, a multi-level space that was created in order to bring people together and inspire them to creative realisation. Now it combines a flower shop, an area to organise offline and online workshops, laboratory where experiments with flowers are conducted, and also a place for holding meetings, discussions and presentations not necessarily related to floristry. A winner of many awards including Best in Show and Gold at the 2018 Singapore Garden Festival he was the designer who created the magnificent Lady Gaga floral piano.



5. Get work done. If you start something, try to complete it, even if you are bored. Remember that the learning process consists of a huge number of repetitions and routines; it cannot be exciting at all stages. Your amazing work is always worth your time.

6. Know how to say "no". If you are focused on one thing, try to bring it to a logical conclusion. The ability to say "no" is one of the key rules of successful creativity. Your time can be spent on something more meaningful. For example, I try to go to the theatre as often as possible. I admire the scenery and costumes, assessing them not only from the like-dislike position, but also from "Wow! How was that made? What an unexpected use of materials, light, colours!" When you find something interesting, you need to ask the question, "How can I use it in my work?" I recently went to the Polunin's show where there were a lot of incredible and almost magical things, but my attention was attracted by the veil that the audience carried through the entire auditorium – it looked like a wave and it was fascinating. I came up with an idea for a framework that students will see on the course. Believe me, it will be very interesting.

7. Be inspired by other people's ideas, but apply them in your own way. Now, we come to a very important and sensitive issue. There is a very thin border between the concepts of 'inspire' and 'steal'. What does a thief do? He takes someone else's idea and copies. The artist, on the other hand, looks, inspires and transforms and, in doing so, creates something new and special. That is why I cited the example of theatre and performances. We take ideas from completely different types of creativity and adapt to our own needs, thus, not creating the notorious 'copy from copy', but inventing a new one. And never hesitate to say that you were inspired by the works of some Master, so you show respect and gratitude to another person and to his work, this is honest.



So, this was the last principle of my list. I would like to once again remind you of the very first and most important point. Just start and everything will work out for you.

Dmitry Turcan, Floral Fundamentals Ambassador and winner of many awards, including the prestigious Best in Show at Singapore Garden Festival 2018, is based in St Petersburg, Russia.

[www.dmitryturcan.com](http://www.dmitryturcan.com)





Please submit photos of your design on May 11, 2020 to Heather [hdbeemobile@gmail.com](mailto:hdbeemobile@gmail.com) for distribution and don't forget to include some notes so that we can all appreciate your design and learn from you.

## ***VIRTUAL SHOW BENCH***

a Pavé design ... Round, oval, square, rectangle or triangle container.

Title 1: "India Inspired" - The "India Inspired" could be colours, patterns, shapes etc.

Title 2: "Westcoast Inspired" What patterns, shapes and colours are inspiring you in your garden and on your walks.

Notes from p. 136, BCCGC Floral Design Judging and Exhibiting Standards Manual 2017:

"Pavé " design uses techniques such as blocking and grouping, basing or groundwork. This is a design in which plant materials are grouped in tight close to the surface of floral foam as groundwork or Pavé. It relies for its effectiveness on contrast of textures, forms, colours, arrangement and height of its components.

In jewellery making, Pavé is a term that refers to setting stones so close together that no metal shows. In floral design, Pavé is a technique of placing groups of plant material that have been cut very short, close together, with no space in between, to form mounds of colours, textures, shapes and sizes, in a pattern or covering to the container area.

European – This term is most commonly associated with jewellery but when used in floral design refers to the placing of materials close together, with no spaces in between, to form a pattern or covering to the container area. Small carnations, roses, berries, seed pods, succulents, shells, stones etc. are grouped with arranged in a jewel-like design or cobblestone pattern. This design must be kept low. Contrasting colours and textures create interest."

It is also suggested that the plant material not extend past the confines of the container side and the overall look is quite low, with a fairly smooth, even surface.





**JUNE 8, 2020**

**WORK BENCH** – The Design title is: “Swirl”.

Hands on ... Making one or more midollino spirals. Midollino will be provided (most likely in natural colour depends what is available at United Floral at the time.). Follow along with demonstrator and help provided. Once you have made one (or more) incorporate your spirals into a design. You will need to bring along a container, blooms and other plant material. Learning comments when you are done.



To watch a demonstration from Hitomi Gilliam 'Control' and 'Click' on the address

<https://www.youtube.com/watch?v=nINjvfaolk>

<https://www.youtube.com/watch?v=a0IYCdsMf3Y>

**JULY 13, 2020**

**SHOW BENCH** – Design Title: You will give it your own title.

Class 1 – Kinetic Type 1

Class 2 – Kinetic Type 2

Class 3 – Kinetic Type 3

Class 4 – Kinetic Type 4

Class 5 – Kinetic Type 5

Notes (a lot of notes!) from pp. 124-5 BCCGC Floral Design Judging and Exhibiting Standards Manual 2017:

“Kinetic Designs are Modern. Kinetic designs relate to the branch of dynamics which deals with the matter in motion as opposed to static matter. Kinetic designs include Stables, Mobile and Stamobiles as well as the more modern concept of Op Art. Kinetic designs are those that are capable or real or implied movement. They are all abstract designs.

**Kinetic Type 1** – a design hanging in space that is capable of movement. It may or may not be staged in a frame and may or may not be finished on All sides according the instructions in the Show Schedule. From p. 124 BCCGC Standards Manual

Designer: M. Tambre/From National Garden Clubs Inc.

“Designing by Types” p. 71







## JULY 13, 2020 cont'd

**Kinetic Type II – Motorized** – These designs are powered by small motors concealed in the design. They are free-standing, three dimensional designs. *From National Garden Clubs Inc. "Designing by Types" p. 69.*

*Note the small motorized unit attached to the top of the structure*



**Kinetic Type III – Mobile** – This is a free-standing design capable of being viewed from all sides. The movement is created by natural air currents. They are suspended from the top and all parts of the design should be free to move. Mobiles often use dried plant material as a water source for fresh material is difficult and affects the balance of the design.

**Modern** – A design, suspended as invisibly as possible, appearing to float in the air, with perfect balance, allowing space for actual movement of all components with the design. It should appear interesting from all angles and may be symmetrical or asymmetrical. Plant material must predominate. Fishing line and swivels are useful.

*From the Western Australian Floral Art Society Inc. website under Definition Subjects*

**Kinetic Type IV – Stabile** – Movement does not actually exist, but it is implied and must express a great sense of movement or thrust. It should appear to be frozen in the midst of action. The dynamic thrust must always be directional: vertical, horizontal diagonal. These designs are asymmetrical. The designs are fixed in place at the base, but the components should lead the eye rapidly through the design to create a sense of movement.

**Modern** – May be a sculptural form appearing to be suspended in space (on a thin, strong metal rod) with a strong feeling of movement and vitality within the design. Plant material must predominate.

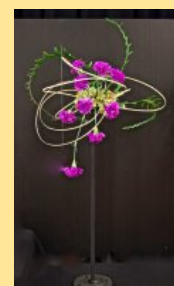
Components are fixed by any inconspicuous means so as to actually move but, through the design along, give the appearance of strong movement of some kind: eg. Spinning, fast direct or slow rhythmic movement, explosive, etc.

It may be of a radial construction or interest equated and is often asymmetrical.

Alternatively, a suitable modern container may be used, provided the design does not appear bottom heavy and an impression of strong movement in a particular direction is achieved.

*From the Western Australian Floral Art Society Inc. website under Definition*

*Subjects* <http://www.wafloralart.org.au/index.php/definition-subjects/52-stabile>





July 13, 2020 cont'd

**Kinetic Type V – Stamobile** – A stamobile is a combination of a mobile and a stabile. A standing structure with one or more moving parts suspended or swirling from it. The design is fixed at the base with moving parts, fishing line and swivels are often used as the mechanics. Balance, scale, proportion and rhythm are import design principles.

**Modern** – A design combining the features of a stabile and a mobile, in which some parts are fixed and some parts move. The moving part, or parts, must be an integral part and in good scale to the rest of the design. The mobile/s may be attached with the design itself or suspended from above. Plant material must predominate.

*From the Western Australian Floral Art Society Inc. webpage*



*February Showbench: Title: "Minimalist" - No more than 3 blooms*



*Kay Terai*



*Celia Thornton*



*Marlene Torbire*



*Gayle Lyons*



*Jenny DeJong*



*Jennifer Ketola*





February Showbench: Title: "Minimalist" - No more than 3 blooms



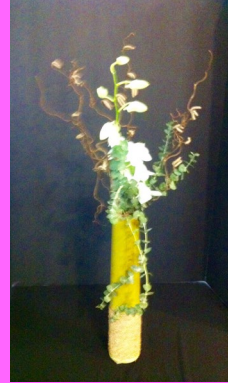
Marla Chernoff



Lynne White



*Sandra Froese*



*Malaxis Zabata*



*Karen Wajita*



Ann Peters



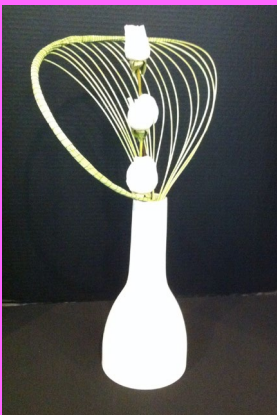
*Lucille Piddocke*



## Feather Bee



*Jeanette Franklin*



*Cindy Tataryn*



*Geri Williams*



*Susan Shermata*



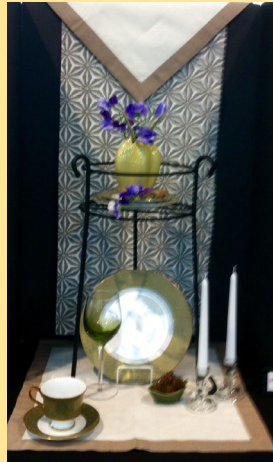




## March Showbench. Table Exhibition



Heather Bee



Susan Shermata



Jeanette Franklin



Kay Terai



Karen Wakita



Gayle Lyons



Leslie Roach



Kelly Treasure



Rhonda Mayluk







April 'Virtual' Meeting. Title : *Supportive*. The only criterion is that you not use any floral oasis to support your materials.



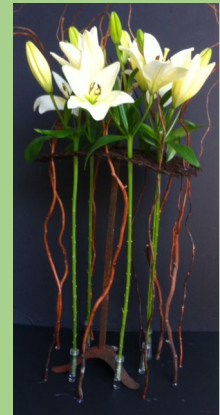
Ann Peters



Malgosia Zapala



Kelly Treasure



Heather Bee



Gerri Willms – Design & Mechanics



Janice Jenkins – Design & Mechanics



Leslie Roach



Rhonda Malyuk...

The fans part of the design is from sheer blinds that were damaged by a squirrel that came down our chimney and did a lot of damage (long story).

Used the stick in front of the blinds and the metal bottom and top support as the fans. Put water tubes into the sheer part and placed a popsicle tubes so they weren't so obvious. Used the stretchy silver flexible tube material to support the flowers and the water in the container.

Ah...the joy of recycling and repurposing!







Shared from *Floral Fundamentals Online Magazine*

**Deconstructed • Deconstructed**

'Floating' Flowers  
**Geertje Stienstra**

**Materials**  
 Calla 'Crystal Clear' (Zantedeschia) *De Haas*  
 Calla 'Odessa' (Zantedeschia) *De Haas*  
 Clematis Amazing® 'Miami' *Marginpar*  
 Lisianthus Rosanne 'Black Pearl' *Montana Lisianthus*  
 Scabiosa 'Lavender Scoop'™ *Marginpar*  
 Stipa pennata  
 Vanda Sunanda® 'Ocelot Sangria' *Ansu Vanda*  
 Glass tubes  
 Paper-covered wire  
 Wood disc *Alflora/Opiflor UK*  
 Wooden dowels  
 Handmade paper

122 Floral Fundamentals [www.floralfundamentals.com](http://www.floralfundamentals.com)

**Deconstructed • Deconstructed**

- Drill 20-25 holes in the wood disc prior to inserting the wooden dowels. The dowels are outward-facing at the edge, tapering to more vertical in the centre of the disc – angle the drill accordingly when making the holes. If necessary, glue the dowels into position with hot glue.
- Add glass tubes to a selection of the dowels, securing with paper-covered wire.
- Horizontally bind additional dowels into the construction, varying the angle and direction.
- Fill the glass tubes with water, with flower food added. Insert an upper layer of flowers with Clematis and Calla, gently arching the Calla stems and binding into position. Infill with Lisianthus, Scabiosa and Vanda to create a domed canopy 'floating' above the wood disc.
- Complete by adding a few torn fragments of handmade paper and strands of Stipa.

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