

BEYOND POSSIBILITIES THE PHENOMENA OF NATURE

A FLORAL THEATRE PRESENTATION BY PHUBAST CHESDMETHEE (POO) OF THAILAND

This floral theatre presentation, held in June in Tauranga, was part of a weekend of floral design learning and stimulation organised by the Academy of Floral Design. The Academy is an affiliate of the Floral Art Society of New Zealand. Eligibility for membership requires a FASNZ member to be a qualified Judge, Teacher or Demonstrator of our Society. The FASNZ Education Committee organize all educational courses and examinations for these qualifications, while The Academy take responsibility for stimulating, refreshing and extending the knowledge and expertise of our qualified members.

This programme was the most ambitious ever undertaken by The Academy! The Floral Theatre was open to all members and the public, while two days of workshops followed, when ALL materials were provided for all registrants, 50 in number!

Very special appreciation must be extended to the Academy Chairperson, Francine Thomas, who undertook

the organization of all Phubast's requirements and imports, the provision of all the demonstration requirements, staging and plant and other materials, as well as making the Thomas' engineering and floral workshop the preparation work area.

Francine also organized the provision and packaging of all workshop materials for the whole weekend! She is our Superwoman! (In fairness, our members are spread throughout the country, making significant assistance difficult.)

Preparation of the demonstration was enthusiastically executed by a hardworking team, some of whom were quite newly qualified and had not assisted at this stage presentation level before. A great learning opportunity for them! All design work was successfully moved to the theatre in spite of the rain!

Poo's 'Nature' theme was carried throughout the demonstration, sometimes particularly in relation to his homeland, Thailand, which added extra interest to the presentation. Different

relevant cyclorama graphics were projected for each design, also adding to the atmosphere.

Poo explained that he is not floristry trained, but he was very clear in his explanations of how he interprets the design principles in relation to the various materials he used. His concepts and combinations gave his audience some stimulating considerations, and much food for further investigation. The inclusion of silk cocoons in some of his designs was a most enjoyed concept, significant to Thailand, as was his inclusion of some dried and preserved materials.

The 'Fashion Parade' concluded the demonstration, making a very fitting finale. Each model's floral design work was completely different, and the way in which some of these reflected the designs already on stage made for an even more dramatic finish to this very enjoyable evening.

Heather Hammond



A U-shaped Styrofoam shape textured with dried seedheads created the base of this design of orange and yellow dyed dried palm leaves. Completing the circular rhythm were Gloriosa lilies, Cymbidium orchids, brown Anthuriums, flax leaves, skeletonised leaves and Clematis vine.



This textured ceramic pot was complimented with a sturdy cardboard fan shape to which rosewood seeds had been glued all over. Water tubes held mini Phalaenopsis orchids, Freesias and Fatsia seedheads to complete.



A large rectangular wooden picture frame had wood ribbon attached top and bottom with flowing movement of the ribbon through the 'picture'. Water tubes held slipper orchids, lemon Phalaenopsis orchids, Gloriosa lily buds and sprays of Nandina buds.

AUSTRALIAN FLORAL ART ASSOCIATION INC

NATIONAL CONVENTION 2023

HOSTED BY THE FLORAL ART SOCIETY OF QUEENSLAND INC

Kiwis flock to join in at the AFAA 2023 National Convention

Yes, Kiwis can fly and indeed over 20 FASNZ members flew over the 'ditch' to join our friendly Australian neighbours for the AFAA 2023 Convention on 6-9 July.

The Convention was hosted by The Floral Art Society of Queensland, organized by the Nambour Floral Art Group, and held on the Sunshine Coast.

To the delight of the New Zealand visitors, the Sunshine Coast truly lived up to its name! The warmth of the sunshine was also enhanced by the warm welcome given by our friends in the AFAA.

There was certainly lots to see and do as the AFAA Convention was held in conjunction with the Queensland Garden Expo. Of course, biosecurity would only allow us Kiwis to 'drool' over the wonderful variety of tropical flora on display and for sale.

The Conference also offered a demonstration and workshops by internationally acclaimed designer Mark Pampling, a pre-registered design competition with the overall title of 'Nature's Expressions', and a Friendship Dinner. A very busy time, indeed!

Several of our members competed in the Imposé classes with the results as follows:

Class 9, 'Carmen Miranda'

1st place: Leigh Greenstreet
2nd place: Sue Gardiner
Highly commended: Pauline Luxton

Class 10, 'Burst of the Tropix'

1st place: Geri Nielsen
3rd place: Sylvia Scott
Highly commended: Francine Thomas

In addition, our 'ever-on-the-go' Francine did us proud with placings in two of the design categories:

'Turn Another Leaf' (Foliage Design): 2nd place, and 'Nature's Expressions' (Free-Standing Floor Design): 2nd place.

Another great experience was had by two of our very own judges. Leigh Greenstreet and Sue Gardiner were invited to judge two of the competition categories, a very good international judging experience.

A wonderful, warm, sunshine experience to be remembered for a long time and a welcoming invitation was extended to Australian Floral Art Association members to 'hop over the ditch' and join us for the next FASNZ Conference.

Geri Nielsen



Carmen Miranda Show Bench



The Floral Art Society of Queensland Inc.
Incorporating Queensland Judges for Floral Art Sub-Committee
Founded 1970

Pauline Luxton



Sue Gardiner



Leigh Greenstreet



Turn another Leaf Francine Thomas



Nature's Expressions Francine Thomas



SZOPKI

POLISH NATIVITY SCENES

In the Polish city of Kraków local people design and make Nativity Scenes which they call SZOPKI (pronounced shopkey). This word literally translates as sheds but it also refers to a manger, being the place where the baby Jesus was born.

This is a big event in the city of Kraków and has been deemed by UNESCO as a significant World Heritage cultural event.

The commentary in Google on this tradition is as follows: "One of Kraków's most idiosyncratic Christmas traditions is the popular creation of 'szopki' or 'Christmas cribs' as they are somewhat oddly referred to in English. Something of a strange cross between a nativity scene, gingerbread house, and dollhouse, these unique structures more resemble colourful, foil-covered castles or cathedrals than

cribs, and are the bizarre result of a folk tradition dating back to the Middle Ages."

Many people spend all year creating their amazing Szopki. On the 6th December they bring them to the Rynek Główny, the huge 13th century market place in the centre of Kraków, to display them.

The picture here is a Szopka, which I have made. It is a small attempt to show what a nativity scene might look like. It took me a month to make.

Proud of her Polish heritage, Dorothy Gibbs explains one of the cultural events of her native country that takes place shortly before Christmas

Around the Szopka I have created a floral design, including red lilies, polystyrene pinecones, agapanthus buds painted with gold, sticks, cypress conifer, Bergenia leaves wrapped in bullion wire, dried and knotted phormium flax, pittosporum, pinus densiflora, carnations and blue glass beads representing a moat that is placed in front of the Szopka. The nativity family statues with a T-light are placed in the top alcove.

Have a look on YouTube to see the Magic of Szopki, the Polish UNESCO event.

Dorothy Gibbs



Ambrosius Bosschaert the elder - early period

With the Reformation of the Church many painters found themselves without patronage as the Protestant movement took over. These painters moved on to work for the up-and-coming middle classes.

Paintings started to show more domestic scenes and portraits. Homes had dark and gloomy interiors to which paintings brought colour and interest. These often showed small vases of flowers set on mantles, side tables and windowsills.

A heightened interest in botany and the sciences came with the presence of Galileo, Copernicus, Newton, and Pascal.

As a seafaring, trading nation the Dutch were regularly importing new and exotic plant materials. Tulips, cactus, cyclamen, sunflower, African marigold, lilac, narcissus, hyacinth and nasturtium were all bought in at this time. The Dutch also started to grow roses from seed.

Plant studies became fashionable. Fortunes were being made and lost at the time through the tulip trade. Growing and breeding flowers became a common pastime and with the new printing presses, the Florilegium Compendium of flowers was born. The flower designs painted are unlikely to have ever existed, as an abundance of flowers from every season could be found in each painting. Some well-known paintings showed as many as twenty-four plant varieties. Many paintings were Still Life, flower studies or a combination of both.

A PASSION FOR PERIOD

THE EVOLUTION OF DUTCH/FLEMISH PERIOD DESIGN (1600 - 1800)

Changes in the style of flower paintings.

1600 - 1650 (early period)

Religious influence was strong. Few flowers were used and they were placed in a stiff and compact manner with little depth. The outline was ovoid and there were very few accessories other than a shell, flower or insect. Containers were most often simple glass jars, jugs, ewers or brown pots.

1650 - 1700 (mid period)

Designs are looser and show more space and rhythm. Symmetrical ovals are still used but are making way for a very soft asymmetrical triangle. Rhythm starts at the top with an important flower. The eye is then led down by form and colour through to the lower placements and accessories before returning upwards often via a hanging leaf or other forms. This rhythm is soft, flowing and generally asymmetrical. More depth is created by placing flowers in profile, stems in front of flowers and the use of curled leaves. The container's rim is always broken by the plant material. Chinese porcelain, Delft ware, Venetian glass tumblers, porcelain vases and urns were all used at this time.



Christoffel van den Berghe - early period



Jan Davidsz den Heem - mid period