

# **A CREATIVE ADVENTURE**

**WSFGC Judges Council Show  
Presenting  
Designs from the NGC Handbook  
March 9 & 10, 2020  
Little Creek Casino & Resort  
Shelton, WA**

## Angular Design Jean Pass



A Creative Design emphasizing strong angles that may be acute, obtuse, reflex, right angles or combination of angles.

## Cascade Design Tory Bennett & Brynn Tavasci



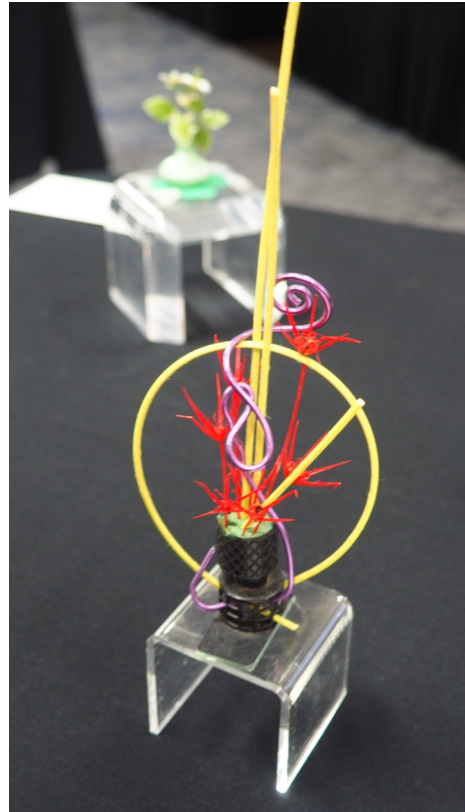
A design with emphasis on a downward rhythmic movement.

1. The downward lines may be curved, straight, zigzag, interrupted or may be a combination.
- 2 The design is supported by a container or other device.
3. A minimum of components may extend upward, emphasis on downward line.

Petite 3"-5" JoAnne Sandell



Petite 5"- 8" Sherry Matthews



Petite 8"-12" Design Gail Gibbard



A design ranging from 3" to 12". Schedule will determine 3"-5" , 5"- 8" or 8"-12" . .

## Construction Design LeAnna McMahan



A Creative Design with strong architectural characteristics using geometric form or forms combined into a single three-dimensional unit.

1. Construction is limited to one or two types of material which may be fresh or dried plant material and/or man-made material.
2. If construction is composed of man-made form/s, plant material must be used to complete the design.

## Creative Line Design Tory Bennett & Brynn Tavasci



Photo by Tory Bennett

A Creative Design where line is dominant with a minimum of plant material and other optional components.

1. The line may be straight, curved or a combination.
2. There may be one or more points of emergence and focal areas.

## Creative Line Mass Design Madeline West



A Creative Design similar to a Creative Line Design except additional plant material and/or other optional components are included to add strength and depth to the design..

## Creative Mass Design Vicki Kammerer



A Creative Design emphasizing a greater proportion of plant material and components other than space.

1. The silhouette of the design is visually closed and rhythm contained within.
2. Open spaces may be incorporated within the closed silhouette.

## Featured Plant Material Design Tory Bennett & Brynn Tavasci



A design with an emphasis on one plant species.

1. Any part/s of the plant may be used.
2. Other components are subordinate and may be used to enhance the featured plant material.
3. The focus is on the chosen species.

## Framed Spatial Design Tory Bennett



Photo by Sharon McKissick

A Creative Design organized as a single unit suspended in a frame or frame like structure.

1. No Actual movement is permitted, but motion is implied.
2. Height and width of the design are defined by the frame, but design may exceed the depth of frame.

## Illuminary Design

Linda Maida



A Creative Design incorporating light/s for special effect and as an integral part of the design.

## Multi-Rhythmic Design Mary Dahlgren



Photo by Linda Maida

A Creative Design with emphasis on two or more rhythms in the design with one rhythm dominating.

1. Lines create two or more separate and distinct rhythms, each creating a different pattern and movement unlike the other.
2. Lines may go in any direction, be continuous, interrupted and or crossed.

## Panel Design Lana Finegold



A Creative Design using a structural panel/s as an integral part of the design.

1. The panel/s may be self-supporting or relay on a container/s or devices for support.
2. Panel components may be of any material, shape or form, solid or transparent, or any combination.

## Parallel Design Barbara Smith



Photo by Linda Maida

A design consisting of three or more groupings of plant material and optional components with a strong parallel placement in a single container and or base.

1. Multiple containers/bases may be used if combined to appear as one unit.
2. Parallel direction may be vertical, horizontal or diagonal within the allotted space.
3. The over all effect must appear parallel. Groupings need not be equidistant from each other.
4. A connective/s may be used at the base of the design.

## Reflective Design Tory Bennett & Brynn Tavasci



A Creative Design containing reflective materials giving back images of light to the viewer.

1. The reflective materials are an integral part of the overall design.
2. Staging in front or on a mirror is not acceptable.

## Spatial Thrust by Debbie Spiller



Photo by Debbie Spiller

A Creative Design consisting of two parallel placements of similar components.

1. Emphasis is on the two thrusting lines and the space between them.
2. Plant material and or other optional components may be added to only the outer edges of the thrusting lines.
3. Thrust may be vertical, horizontal or diagonal.
4. If emergence of the thrusting lines occurs on different planes, vacant space is not required until both lines appear on the same plant.

## Still Life Judy Strickland



A traditional or creative non-abstract grouping of functional and realistic objects and plant material with a theme

1. Objects are more dominate and more important to the theme than plant material.
2. Plant material may or may not represent a floral design.

## Transparency Design Kris Ripley



A Creative Design with see-through elements (translucent, diaphanous, grid-like materials, etc.) integral to the design and permitting some components to be viewed through others.

## Tubular Design Judy Swortz



A Creative Design having dominant cylindrical forms throughout, composed of any material. Plant material and other optional components complete the design. .

## Vignette-petite Design Brynn Tavaszi



A functional section of a room, terrace, patio or similar area. A floral design must be included, but the Vignette may also include container-grown plant/s and or other plant material.

## Abstract Advanced Design Debbie Defilipps



A Creative Design whose dominant components are chosen for their non-naturalistic characteristics and organized in a non-realistic manner.

## Armature Advanced Design Keith Ripley



A Creative Design featuring an Armature form (grid-like structure)

1. The armature form is created by the exhibitor; plant material and other optional components are supported by the armature.
2. The armature form may be made from plant or man-made material. It is greater in proportion than the other components combined.
3. The armature is self-supporting or may rely on a container/s or other devises.
4. Water tubes or other means of water supply for fresh plant material may be used.

## Assemblage Advanced Design Linda Mida



A three-dimensional abstract design, consisting of “found” unrelated objects and plant material

1. “Found” objects are non-art objects, not made or manufactured for decorative purposes.
2. “Found” objects may be painted, but should remain recognized and not contrived.
3. Though objects are considered non-art and previously unrelated, the design creatively related them through their compatible elemental qualities of line, color, texture, etc.
4. Three or more “found” objects must be greater in proportion than the other components.
5. An Assemblage may be self-supporting, staged on a background panel with components attached or a combination.

## Duo Advanced Design Diane Harper



A Creative Design organize in one container or containers joined to appear as one.

1. Organized as two designs, back to back and entered in two separate design classes with the schedule specifying both class titles.
2. Each side appears as a distinctly different design.

## Floor Advanced Design Debbie Spiller



A large design staged on the floor, the schedule must state the allocated space.

1. It is not a design staged on a pedestal or vase, even if the pedestal or base is incorporated into the design.

## Grouped Mass Advanced Design Debbie Spiller



A mass design of only plant material with radial placement.

1. Like material is grouped and placed next to other different grouped like material.
2. Additional plant material may be included, but the proportion of groupings dominate the design.
3. Plant material emanates from one point of emergence.

## Low Profile Advanced Design Debbie Spiller



A three-dimensional design incorporating three or more design techniques.

1. Completed design must be at least four times long and or wide as it is high. Height of complete design must not exceed 1/4 of the length or 1/4 of the width of complete design whichever is more.
2. No minimum or maximum limit is put on the length or width except for schedule requirements.
3. Design to be viewed and judged from above.

## Mono Botanic Advanced Design Sherry Matthews



A Design using multiple parts of the plant/s of one family or genus.

1. Plants may be stems, blooms, roots, fruit, foliage, etc.
2. Schedule may determine the botanical requirements, such as family or genus, or indicate designer/s freedom of choice.

## Tapestry Advanced Design Elaine Pinkerton



A creative solid mass design with a geometric closed silhouette/s

1. Volume of plant material dominates with other components optional
2. May have some transparent/translucent/diaphanous components
3. Imaginative design techniques and applications must be used such as pillowing, pave, color blocking, weaving, etc.
4. Inner space is achieved by juxtaposing colors, textures, and forms.

## Underwater Advanced Design Debbie Spiller



A Creative Design having some or all plant material and other optional component/s submerged in water. Plant material and other components under water must contribute to the overall design and are selected for their lasting quality.

## Table Designs

### Functional Table Marlene Lopp



**Functional Table** for two or more persons, the schedule will determine

1. Table planned and set for actual service of food.
2. Convenience and sense of order must prevail.
3. A decorative unit (completed floral design with/without candles and other accessories) must be included. A container-grown plant alone is not a design.

## Table Designs

### Buffet Table Gale Baullinger



**Buffet table** for 4 or more. See Functional table, for details.

**Alfresco**-dining outdoors with any degree of formality

**Informal**—casual dining

**Semi-formal**—a more formal and sophisticated dining

**Table/tray for One.** The decorative unit should be in scale to the one place setting

## Table Designs

### Exhibition Table Brenda Wood



**Exhibition Table**—not meant to be functional. Created artistically to suggest the service of food with no requirements as to the type or number of table appointments. Plant material must be used as needed for the overall design. Complete design not required unless per the schedule

## Botanical Arts Design

### Collages Sally Cadranel



**Collage** is an abstract design created on a background panel/s with a dominance of components attached in a non-realistic arrangement. Components include plant material and other found objects. Staged in upright position.

## Botanical Arts Design

Plaques Debbie DePhillips



**Plaque**—a design organized in a naturalistic manner composed of plant material and other optional components attached to a background panel/s serving as the frame of reference. Staged in upright position

## Botanical Arts Design

Hanging Design JoAnne Sandell



**Hanging Design** —traditional or creative includes, wreaths, swags, garlands, etc. Suspended and freely moving designs, including mobiles.

## Botanical Arts Design

### Pot-t-fleur Design Jeanette Pruin



**Pot-et-fleur**—a design with an emphasis on combination of two or more flowering and or foliage plants with roots growing in soil or other medium. Fresh cut flower/s must be included. Other fresh and or dried plant material and components may be added for embellishments. Not a landscape or combination planting.

## Botanical Arts Design

### Topiary Design Linda Maida



Photo by Linda Maida

**Topiary**—a contrived tree form having a visible trunk/s created by the exhibitor and embellished with cut plant material. Non-plant material may be used to embellish the topiary.

## Botanical Arts Design

### Exploration Design Linda Maida



**Photos** were taken by Kris Ripley, Judge, unless otherwise designated under the individual picture.

**This booklet** was compiled by Kris Ripley for use by Judges Councils and to whomever it would be useful.

**A Creative Adventure**, March 9 & 10, 2020 show was organized by WSFGC state Judges Council to demonstrate all the different types of designs possible through the National Garden Club.

Judges and others were each asked to bring a particular design for display. Those district Judges Councils who participated were: Black Hills, Chinook, ELWD, and Hill and Dale.

**Exploration—Freedom of Style** —freedom to explore the world of creativity with plant material and design. Some plant material must be used but there is no restriction on what can be done to the plant material. Here is where you can use painted/dyed fresh plant material.