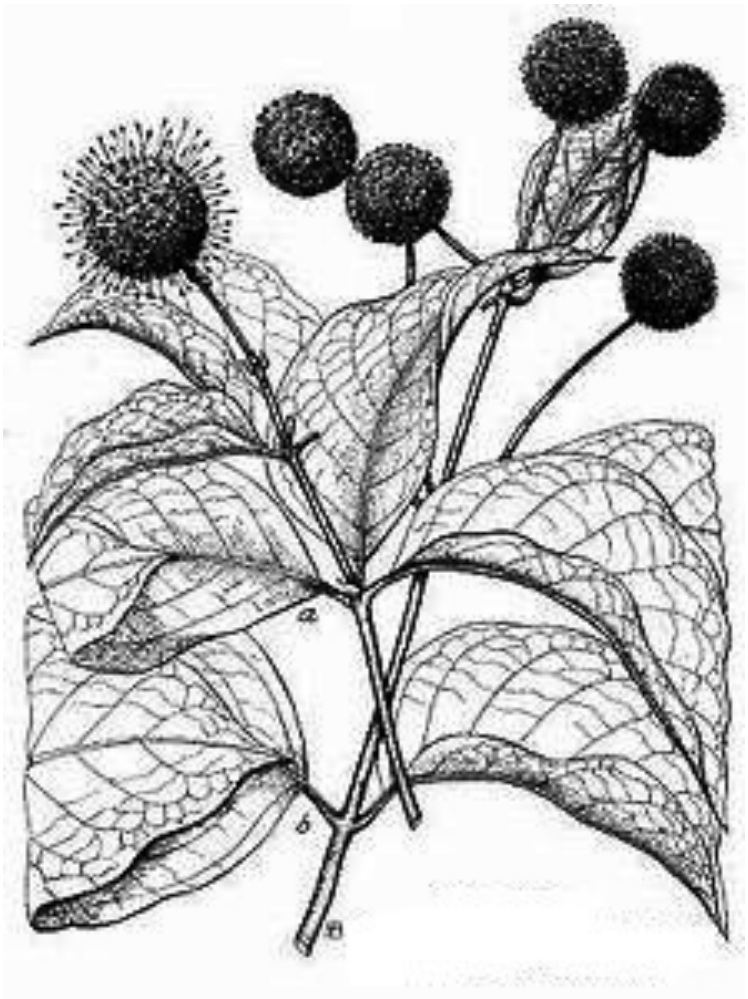
MAYFLOWER

The Newsletter of the Garden Club Federation of Massachusetts

Summer 2020



NATIVE SHRUBS: **Buttonbush (*Cephalanthus occidentalis*)**

COVER STORY

Cephalanthus occidentalis

Buttonbush (*Cephalanthus occidentalis*) is also known as button willow or honey bells. It is a New England native shrub. The genus name comes from the Greek words *kephale* meaning "head" and *anthos* meaning "flower." The species occurs in eastern North America. In Canada, it occurs from southern Ontario and Quebec east to New Brunswick and south-western Nova Scotia. Some varieties can be found in the mid-west and the western US.

Buttonbush is a somewhat coarse, deciduous shrub with an open-rounded habit that grows 5 to 12 feet tall and 4 to 8 feet wide. It has one of the most unique and distinctive flowers, which are white, spherical and pincushion-like and bloom in June. The flowers are both fragrant and showy. Flower heads mature into hard spherical ball-like fruits consisting of multiple tiny two-seeded nutlets. Fruiting heads usually persist throughout the winter. The leaves are opposite or in whorls of three, elliptic to ovate, with a smooth edge and a short petiole.

Buttonbush grows in wetlands or at the edges of ponds. It can survive extended periods of flood conditions, making it a great centerpiece for a rain garden. It grows in humusy soils in full sun to part shade. Pruning is usually not necessary, but may be done early in spring to keep it in shape. Plants may also be cut back near to the ground in early spring to revitalize. There are no serious disease problems.

Buttonbush is a magnet for all kinds of pollinators, especially bumblebees and butterflies. Waterfowls and other birds eat the seeds. Wood ducks utilize the plant as nest protection, and mallards eat the fruit. Deer browse the foliage, which is poisonous to live-stock. Insects and hummingbirds take the nectar, with bees using it to make honey. It is a larval host to hydrangea sphinx, the royal walnut moth and the titan sphinx.

Don't count buttonbush out if you don't have a wet spot in your landscape! It can be just as happy in hot, dry sites if it is properly established and doesn't have much competition. Because it can grow to be 8ft. or even 12'ft. in the right spot, it also makes a great screen. Anyone still growing non-native butterfly bush (*Buddleia*), this is your replacement!

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Official Publication of
The Garden Club Federation of Massachusetts, Inc.
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Office Hours: Tuesday – Thursday, 9:30 AM to 2:30 PM
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Volume 26 Number 4
10,952 members 174 clubs

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EDITORIAL AND ADVERTISING DEADLINES
June 10th – Sept./Oct./Nov. Issue
September 1st – Dec./Jan./Feb. Issue
December 1st – March/April/May Issue
March 1st – June/July/August Issue

ADVERTISING RATES
Cover $250
Full page $220
Half-page $125
Quarter-page $75

MISSION STATEMENT

The Garden Club Federation of Massachusetts, Inc., is dedicated to assisting our member clubs with education and appreciation of Horticulture, Landscape and Floral Design, Gardening and Environmental concerns.

IN THIS ISSUE

FEATURED EVENTS AND ARTICLES

DEPARTMENTS

The Mayflower will not publish information on any youth under the age of 18 without the signed permission of the child's parent or legal guardian. A release form is available at: http://www.gardenclub.org/resources/ngc-publication-release-fillable-01.pdf. The completed form must be submitted to the GCFM, Inc. Office, 400 Fifth Ave., Suite 110, Waltham, MA 02451, gardenclubfedma@gmail.com

Presidents Pins/Past Presidents Bars

GCFM offers sterling silver Presidents Pins with the Federation Seal and/or a Past President Bar.

The Pin alone is $50.00 plus $3.13 tax and $3.66 shipping

The bar alone is $30.00 plus $1.88 tax and $3.66 shipping

The Pin and Bar combo is $80.00 plus $5.01 tax and $3.66 shipping

To order, please complete the form below and mail to: Jill Malcolm 33 Bonney Drive Holliston, MA 01746

Questions? Contact Jill at 508-429-4395 or jillyjill07@comcast.net

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Item Description	Quantity	Unit price plus tax & shipping	Total
President's Pin		$56.79	
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Pin/Bar Combo		$88.67	

There is a Chinese curse which says 'May you live in interesting times."

Well that has certainly been the case for all of us so far this year!

While our state is starting to relax the quarantine rules to get our economy back on track, the limitations on group gathering and programs continue. Current guidelines prohibit gatherings larger than 10 people. As the next phases roll out, this may change, but in the meantime, we are all playing a waiting game. As we look ahead to the Fall, we will continue to schedule GCFM meetings but be realistic about the possibility of further cancellations or a change in format.

This crisis has forced us to look at everything we do with new eyes. Online meetings are becoming the new normal. These online tools also provide delivery methods for presentations and lectures that can be used until physical meetings are open to us again. We having been using Zoom for executive board meetings and will be having our first full board Zoom meeting in June. Feedback from several clubs indicates that board meetings and even a few Annual meetings are being held on some sort of video meeting tool. For reference, a one-year subscription to unlimited Zoom meetings for up to 100 attendees is about $150.00 or you can subscribed on a monthly to month basis for $15.00. Zoom is just one of many tools available, such as Google so think about looking into it if you haven't already.

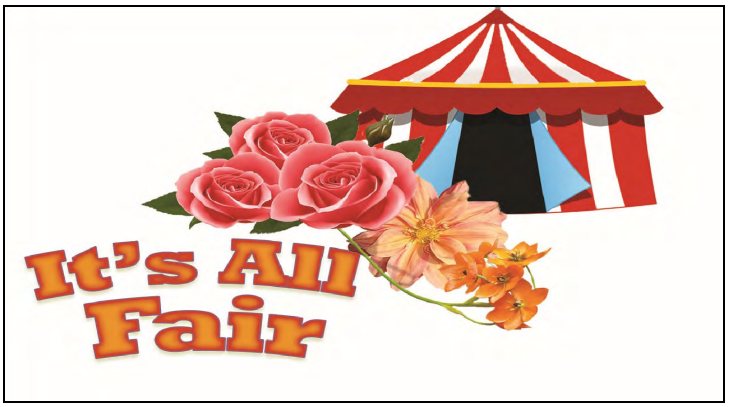
We are also seeing a change in the way that speakers will offer their programs in the coming months. We launched a new programs page on the GCFM website to keep our clubs up to date on this. Please make sure you check it out. Our website is also information central for many virtual garden tours, online events and gardening resources that you may enjoy. www.GCFM.org.

One of the main cancellations for the us was the June Annual meeting. This meeting is usually a celebration of our clubs' accomplishments during the year and it seems very sad to not share that information. While nothing can replace the real thing, we are planning a year-end review presentation which will be available on YouTube sometime this summer. This will cover awards, scholarships and updates on many exciting activities. Including our Native Plant Challenge. Remember it's a perfect time to take a native plant inventory in your garden.

Please keep in touch with us, either directly to the office or through your District Director. We are learning new ways to keep moving ahead. Sharing those ideas is a great way to help everyone get through these strange days. Wishing you beautiful gardens and a healthy happy Summer.

GCFM Executive Board

The Topsfield Fair
and The Garden Club Federation
of Massachusetts, Inc.
present



An NGC Standard Flower Show
Topsfield Fairgrounds
207 Boston Street, Route 1 North Topsfield, MA 01983
October 2-12, 2020
preliminary schedule May 2020

Division I: Horticulture
Section A: FAIR WEATHERED Award of Merit
Flowering Perennials: Cut Specimen, 1 Stem
Class 1: Aster
Class 2: Chrysanthemum
Class 3: Sedum
Class 4: Any other worthy specimen

Section B: FUN FAIR Award of Merit
Annuals: Cut Specimen, 1 Stem
Class 5: Cosmos
Class 6: Dahlia (one set of leaves)
Class 7: Tagetes (Marigold)
Class 8: Zinnia

Section C: FAIR CROP Award of Merit
Vegetables: 3 specimens
Class 9: Allium cepa (Onion)
Class 10: Beta vulgaris (Beet)
Class 11: Daucus carota (Carrot)
Class 12: Solanum tuberosum (Potato)

Section D: FAIR AND SQUARE Grower's Choice Award
Container Plants grown for foliage:
Container not to exceed 10" in diameter
Class 13: Fern
Class 14: Pelargonium
Class 15: Succulents

Section E: FAIR SHAKE Arboreal Award
Deciduous Branch (Fruited or Berried – foliage not required): Cut specimen, one branch, max length 30"
Class 16: Callicarpa (Beautyberry)
Class 17: Ilex verticillata (Winterberry)
Class 18: Viburnum

Section F: FAIR HAIRED Arboreal Award
Needled Evergreens: Cut specimen, one branch, max length 30"
Class 19: Cedrus (Cedar) Class 20: Juniperis (Juniper)
Class 21: Pinus (Pine)
Class 22: Any other worthy specimen

Division II: Design
Section A: FAIR OF FACE
Class 1: LOVER'S FARE Table Artistry Award
An informal Functional Table for two, to be staged on 30"Round and 30"H table, Off-white undercloth to the floor provided.

Class 2: A FAIR MORNING Table Artistry Award A Functional Breakfast Tray for One staged on pedestal __"W x __"H Tray is provided by the exhibitor.

Class 3: PICNIC---FAIR WITH NO CHANCE OF RAIN Table Artistry Award An Exhibition Table staged on a platform 20" high with a 20"D x 30"W top, with an attached backboard 30"W x 40"H

Section B: FAIR ADVENTURE
Class 4: FAIR ELSA Designer's Choice Award A design fit for a Queen, Staged on a cube 30"L x 19"W x 24"H.

Class 5: IN PORT – FAIR HAVEN Designer's Choice Award An Angular Design staged on a shelf 20"W x 12"D. *May have a restriction to # of inches design may hang down over shelf

Class 6: LET'S GO TO THE FAIR Designer's Choice Award A design inspired by splendor of autumn, staged on a pedestal 37"H, with a 17" square top.

Required: 6 Classes, each with 4 entries.

For Entries contact:
Judy Colburne, Entries Chairman
21 Erwin Road North Reading, MA 01864 978-985-4840
jacolburne@aol.com
Call or email to confirm openings

Go to GCFM Website www.gcfm.org for
Full Schedule including Rules, Awards and Committee.

DISTRICT DOINGS

During this difficult time with the virus, and both the Federation and garden clubs not holding their regular activities, we hope that all clubs and their members are safe and well. Some clubs are still keeping in touch with their members.

Andover Garden Club

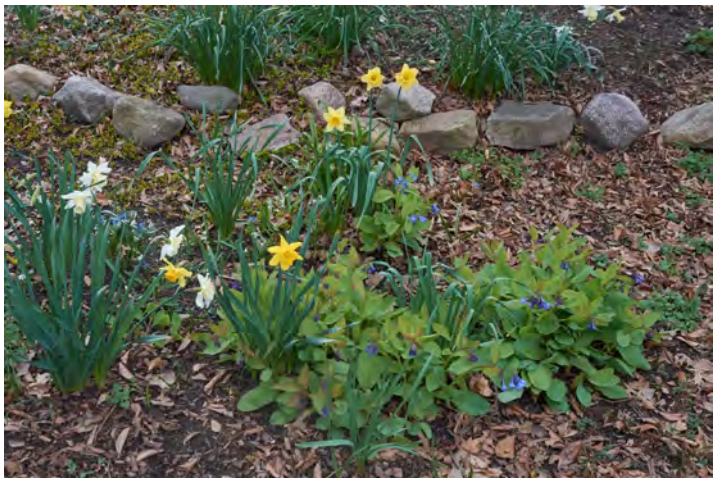
Andover GC has been posting on their Facebook page information for club members such as "How to Make Your Own Face Coverings" and "17 Home Projects," one of which is composting.

Arlington Garden Club

Arlington GC is posting pictures of spring flowers found around town including native plants.

Belmont Garden Club

The Belmont GC shared photos of their woodland garden at the Belmont Library on their Facebook page. *(see photo below)*



Holliston Garden Club

Like many clubs Holliston GC cancelled their plant sale, but are posting lots of lovely spring flowers on their site.

Garden Club of Kingston

The GC of Kingston postponed their May plant sale until June, but have been planting tulips and lilies in their community gardens.

Springfield Garden Club

Springfield GC has been posting garden tips and advice on Facebook from "Gardening's Restorative Powers" to "Gardening Can Give You a Serious Workout."

Hamilton-Wenham Garden Club

Hamilton-Wenham GC posted gardening tips such as sprinkling all purpose, organic fertilizer around bulb foliage. *(see photo right)*

Rockport Garden Club

The Rockport GC cancelled their May plant sale, but held a virtual meeting on May 4th, with Betsy Szymczak speaking on "Gardening with Dahlias."

Easton Garden Club

Easton Garden Club has also been giving garden tips and suggestions. They suggested a woodland walk to look for trailing arbutus and yard clean-up ideas *(see photo right)* as well as vegetable gardening ideas.

Garden Club of Mansfield

The GC of Mansfield held their April meeting using Zoom. Members enjoyed seeing each other and posted it on Facebook.

New England Native

Anise Hyssop

Anise Hyssop (*Agastache foeniculum*) is a native plant and was the Herb Society of America's 2019 Herb of the Year. It is also called giant hyssop or blue giant hyssop. The name *Agastache* is Greek and means many ("agan") spikes ("stachys"), referring to the plant's numerous flower spikes. *Foeniculum* refers to another herb, fennel, and the fennel-like taste of the plant.

Anise Hyssop is a member of the mint family and its scent comes from its leaves and flowers. Taste-wise, anise-hyssop has an anise-like flavor sometimes likened to that of French tarragon. Anise-hyssop is an attractive plant, forming a clump of upright stems bearing oval toothed alternate leaves on square stems with a whitish underneath, each topped by a dense spike of lavender-purple flowers that bloom on and on all summer, from June to September. Flower color varies from white to pale blue and lavender through blue-purple, with the color more intense at the tip. The foliage remains nice looking throughout the season and sometimes has a purplish cast on the new growth.

It grows 24-48 inches tall by 12-24 inches wide from a small tap root with spreading rhizomes and does well in zones 3 to 9. It grows in sun to part shade, in a fairly rich, slightly acid to neutral, moist but well-drained soil, about 18 inches apart. It likes a pH of 7.0. It is low maintenance and once established, is quite drought resistant, but it does much better under moist conditions. It prefers cool summers and cold winters. The seeds which are tiny nuts or nutlets are easily started by broadcasting; established clumps readily reseed. Seeds may also be sown inside with transplants ready in six or eight weeks.

Anise hyssop is a rather short-lived but an easy-to-grow perennial. As the plant ages, the base of the plant becomes woody and the plant dies out. Calculate it will be good for about 3 years, then you'll have to start it anew. Or you'll be able to pick a few to keep from among its numerous seed-grown offspring, as it self-sows generously and can be quite weedy. Mulching is a good way of keeping the mother plant moist while preventing excessive self-sowing. Given its height, anise-hyssop is probably most useful in the back of the flower bed, where its generous, summer-long bloom will be most appreciated. Do not cut back in fall as birds may eat seeds left on the stalks.

Anise-hyssop is both a culinary and medicinal herb. In the kitchen, both the flowers and leaves are used as a seasoning in teas, syrups and salads, and sometimes as a substitute for tarragon. If you need a quick breath freshener, munch on a few of its leaves. Harvest the leaves early in the day during a sunny, rain-free spell close to when plants will be flowering as the oil content in the leaves is the highest at that time, but they can be used at any time. Dried, the leaves and flowers can be stored for future culinary use or added to potpourris. Blossoms are sometimes used as edible flowers. Leaves can be candied for desserts or used in vinegar for a salad dressing. Eastern and central North American natives used the plant to treat wounds, fevers, coughs and diarrhea.

Anise hyssop appears to be deer and rabbit resistant. It attracts butterflies, hummingbirds and bees. The sugar concentration in hyssop nectar reportedly exceeds 40%, and the resulting honey is light in color, slightly minty in flavor, and resistant to granulation. It is a host plant to the Painted Lady Butterfly. Flower stalks may be dried and used in flower arrangements.

-Linda Jean Smith

Bee Basics Revisited

By: Kristin Andres,
Associate Director for Education
Association to Preserve Cape Cod
–as appeared in the *Cape Cod Chronicle*

Most people are familiar with the honeybee that was brought to this country by European settlers and subsequently escaped into the wild. However, less known are the over 4,000 native bee species that have been here in North America for millennia that have gone largely unnoticed and frankly, underappreciated - at least until recently.

What do honeybees and chickens have in common? They are both managed livestock, managed for a purpose. Commercial honeybee hives are trucked all across the country to pollinate thousands and thousands of acres from the California almond trees to the blueberries of Maine and other crops in between. So, when you hear "save our bees", what really needs saving are our native bees. The honeybee doesn't need saving any more than chickens do. However, when bee-keepers encountered colony collapse disorder and 40% of the commercial honeybee hives were dying or just disappearing, the alarms went off. The urgent need to seek out and understand the responsible causes brought to light the stressors that inevitably affect our native bee populations that include bee-toxic pesticides (neonicotinoids), parasites, loss of habitat. A byproduct of research on this problem has been a heightened awareness of the invaluable role our native bees and other insects play in food production.

Native bees and native plants have evolved together with specialized adaptations. Examples include the southeastern blueberry bee and the bumble bee. The blueberry bee has extraordinary efficacy in its ability to visit as many 50,000 blueberry flowers in her short life-span resulting in about 6,000 berries – she's much faster than the honeybee. Similarly, bumble bees are more effective pollinating cranberries than are honey-bees. Bumbles will work longer hours and they are not as fussy about precipitation and temperature as are honeybees. Blueberries and cranberries (native plants) have a tubular flower form which is difficult for the honeybee to reach into. Bumble bees and blueberry bees have developed a style of gathering pollen which is called sonication or buzz pollination. It is the process by which the bee attaches itself to the flower and rapidly vibrates its wings, shaking the flower so that the pollen flows out to the bee for collection while at the same time, pollinating the flower. It has been shown that this type of pollination results in greater fruit yield and fruit quality – blueberries and cranberries are fully developed, well-rounded, plumper.

Native bees come in an array of sizes, shapes and colors. They range in size from a very tiny bee to the large carpenter bee. While most people may know a bumble bee when they see one, other native bees are often mistaken for wasps or hornets or immediately considered to be pests to be eradicated. Bees are descended from wasps. As a result, there are some resemblances to each other. However, in general, bees have hair and wasps do not. Wasps are carnivorous and prey upon spiders and other insects, either by direct consumption or through parasitism. Native bees are vegetarians. They are gentle and are not inclined to sting.

All bees build nests. Some build underground and other use hollow stems or holes in trees left by other insects. And some, who have strong powerful jaws, create their own by chewing holes in wood such as the carpenter bee. Many native bees are ground nesters. They choose a bare spot of ground in a sunny spot where it will not be subject to flooding and over a few days will dig down into the soil. Often these holes, if observable, may be mistaken for ant hills.

Queen bumble bees will overwinter under fallen leaves in shallow burrows. This is why it's so important to leave the leaves in the fall. If you feel the need to tidy up, best for the bees to wait until you see bumble bees flying about before getting out the rake.

Most native bees are solitary and do not live communally in hives. Some ground bees may congregate their nests, but they remain solitary meaning that each female bee digs her own nest and provisions her own nest. The burrow is excavated just the width of the bee and may be a foot or more deep. The tunnel is constructed with a twist and turn and at the end it is made a bit wider to serve as the nursery, called a brood cell, for a single egg. There may be additional nursery chambers off of the tunnel, one egg per brood cell. The female will seal the chamber after having supplied it with nectar and pollen which will sustain the baby bee's growth into an adult.

Hole-nesters include mason bees and leafcutter bees.

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So You Are Entering a Flower Show – Part 2

By Maureen Christmas

Part 1 of "So You Are Entering a Flower Show, published in the Spring 2020 edition of the Mayflower, addressed what the judges are looking for when they evaluate your design. On the point-scoring sheet, all but the 'Design' section was discussed. This article deals with the elements and the remaining principles in the Design Section – Contrast, Dominance, Proportion, Rhythm and Scale. Balance was discussed in Part 1.

In floral design, as in much of the art world, one creates using the elements and principles of design. The elements are the ingredients – what you use. The principles are the recipe – how you use the elements. The judges are looking at both what and how you use the elements.

THE ELEMENTS

Color - There are numerous books written about color and even more that include sections on color. It's far too broad a subject to cover even the basics here – consider this dipping your toe in the ocean! Color is typically the first thing the observer sees and has an emotional component to it. Red, orange and yellow – the warm colors – and pure bright colors are exciting. Blue, green and purple – the cool colors – as well as pastel colors are calming.

There are four basic color harmonies. *Monochromatic* is using a color, its tints (add white) and tones (add black). It is the easiest of the harmonies to execute yet it doesn't need to be boring. Exploring texture and forms can lead to some very interesting designs. Depending on where you are in the world, the color green, such as seen in stems and foliage, can be considered a neutral or it will be seen as a color. In a flower show, be sure to find out how green is being considered if entering a monochromatic class. *Analogous color* is a pie section of up to one third of the color wheel and includes only one primary color. *Complementary colors* are those directly opposite on the color wheel. Proportion is an important consideration when using this harmony. When using complementary colors, each color is amplified - the blue becomes bluer and the orange more orange. Take a single flower – a gerbera daisy is a good one – and place it in front of different color backgrounds to see this effect. *Polychromatic harmony* uses multiple colors. Pay attention to form and texture so as not to create confusion. Placement of color is important so as not to create a bull's eye and interrupt the rhythm. Have you placed your colors so they bring your eye through the design? Or is there a group of yellow flowers right in the center holding your attention? A grouping of a dark green in the same location will have a different effect and may actually look like a hole in the design.

Line – Line is what leads your eye through the design. It can be created by placement of color, placement of components or using actual line materials such as liatris, eucalyptus or branches. It directs your eye with varying amounts of energy. A horizontal design has a calmer attitude than a vertical design while a design with diagonal lines is the most dynamic of all. If using line material, you want to make sure it is in scale and proportion to the other components. For example: if your design has large proteas and monstera leaves, using a piece of thin curly willow would be out of scale unless you grouped it for more impact.

Texture – Smooth, coarse, metallic, matt, soft and spikey are just a few of the many surface qualities the judges will 'feel' with their eyes. Contrast of textures adds interest. With two items of similar size, the shiny

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or smooth one will appear bigger and will hold your eye. It's important to include a plain, non-fussy surface in the design so the eye has a place to rest.

Pattern – A designer needs to be concerned not only with the pattern they may be creating with the placement of the plant material but also with the pattern inherent in the plant material. Caladium leaves, spotted aspidistra, sunflowers, Queen Anne's lace, the throat of an orchid, the petals of dahlia, the arrangement of snapdragon florets on the stem, the fronds on a fern – all have patterns that can compete for attention.

Size – Size refers to how big the total design is as well as how big or small the individual components are. Two objects that are physically the same size will appear to be of different sizes if one is brightly colored and shiny while the other is dull and textured. The impact of a large flower can be minimized by placing it in profile or sheltering it with a lacey fern. Small flowers can be grouped to increase size.

Form – Form is the 3D version of shape. Spheres, pyramids, and cubes are examples of form. Forms can be closed (solid) or open (airy). Adding different forms to a design creates interest. Repetition of form creates rhythm. The overall design also has form. In order to avoid the design looking 2D and lacking depth, be sure to place plant material in the back of the arrangement. Turning and/or overlapping some of the components and using contrast will also add depth.

Light – Without light, you cannot see youR design! Natural, florescent and incandescent lighting will all have a different effect on the design's look. Color will be affected. Subtleties of textures, pattern and dark values may not be obvious if lighting is poor. If your design will be professionally lit after you leave the show floor, bring a flashlight to shine on your design when you are nearing completion. This will let you see any mechanics that weren't visible and give you time to hide them.

Space – There are different kinds of space. The first is the space around the design – the frame of reference. There is the area under the design. Think of an arrangement made in a bowl. Now put the same design into an elevated bowl (commonly called a compote) and you have a different feeling. There is the space you create within the design, commonly referred to as negative space. Even though it is 'nothing', it can be used to balance a large flower and to create depth and movement. There is space within the plant material. Is it airy like a fern or solid like a dahlia?

THE PRINCIPLES

Dominance – This is the major influence in the design. It is a good thing. Without dominance, the eye is unsure where to look. What is important? The most obvious elements to be dominant are color, line and form. The dominant quality will not always be the element that is the largest. A bright yellow sunflower can be the dominant quality in a design even though its surface area is less than other components. Judges will be looking to see if something catches the eye first or do multiple components compete?

Contrast – The flower world is full of contrasts! The obvious areas are color, form and texture. There's also contrast within the flowers as well. Think of a stem of spray roses - there's the bud, the partially open bloom and the fully opened flower – contrast of size. The use of contrast will emphasize dominance and provide interest. The degree of contrast influences the energy of the design. Minimal contrast in color and form will have a calming effect. Lots of contrast of color – think blue and orange – will give a high energy design. Judges are looking for the amount of difference between the elements. Too many contrasts can be confusing; too few can be boring.

Scale – Scale is the relationship between the size of individual components in the design. If the variation in size is too much, the components would be considered to be out of scale. Think of a tiny piece of baby's breath next to a hydrangea. Alone it would be out of scale, grouping the baby's breath would make it larger and thus in scale. For a small vase, one large hydrangea could overwhelm the container, thus being out of scale. Judges will be looking for how the components and their size relate to each other – is something way too big or diminished by the size of another component?

Proportion – Proportion is a ratio of areas. It is the relationship between objects within the design – the design area to the container area, the amount of roses to the amount of foliage, the area of negative space to the closed area. It is also the ratio between the whole arrangement to the total space in which it is placed. Say your space is 4' wide by 8' high. You measured your design and it is exactly 8' high. When the judges

(Continued on page 12)

(Continued from page 11)

stand 3' away to evaluate it, it will appear to be out of the frame of reference so consider this in your planning. The judges will be looking if your design is too large or too small for the given space. They will also look at the proportion of areas within the design.

Rhythm – Rhythm can be created with line, repetition of color, and repetition of form. Rhythm created with color can be achieved by using gradation of one color, using adjacent colors on the color wheel and by repetition of a color throughout the design. Gradation of size and texture can also give rhythm. Judges will be looking for the visual path through the design. Is it obvious or are there many rhythms? Does the eye stay within the design or does something lead it out? Are components equally spaced resulting in a static rhythm? Is it dynamic and exciting? Does it hold your interest?

Balance – addressed in Part 1

There's lots for the judges to consider because there's lots to consider when designing! Hopefully, these two articles gave you a better understanding of the criteria used to evaluate your design and will help you in the world of floral artistry. Happy creating!

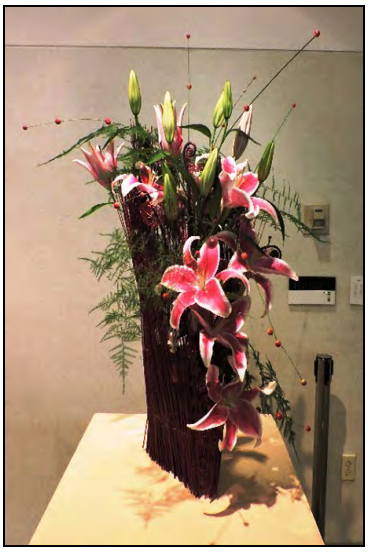
The above information is consistent with the Handbook for Flower Shows revised 2017 by National Garden Clubs, Inc. It is important to note that in the art world, "Scale is the relationship of the size of the composition to the size of its surroundings".[1] Please refer to the handbook for additional information on each topic. There is an article on Color in the Spring 2019 edition of The Mayflower written by Marissa McCoy.

1. Hitomi Gilliam and Kathy Whalen, *A Fresh Look At Judging Floral Design,* Naples, Florida: BCFL, 2013, p 88.

Art Deco with a Twist

Repetition is the key to this design. The lines on the container are repeated in the layering of Calathea insigne and in the flexigrass structure above. The Calathea has a noticeable pattern which using purplish and green. The Uluhe fiddleheads (*Dicranopteris linearis*) and *Anthurium andreanum* extend the line created by the Calathea. The negative space created by the woven lily grass ribbons and the flexigrass structure as well as the space visible between the layers of components balance the container. The size and visual weight of the container is diminished by the anthurium sheltering it and its light color. The color of the background contributes to the success of this design. Against a dark wall, the flexigrass structure would not have been as obvious and the container would have been overwhelming.

Bursting Out



In this Monochromatic design (or Complementary color harmony if one is counting the green), the lines in the tatami woven Asian willow along with the graduated sizes and placement of the lilies create a vertical rhythm. Plumosa (*Asparagus setaceus*) softens the hard lines and adds a layer of transparency giving depth. There is contrast in texture with the roughness of the twigs, the smoothness of the fiddleheads, hypericum and flexigrass and the shine of the metallic wire balls tucked into the design. The lilies have a both a smooth and a rough texture to them.

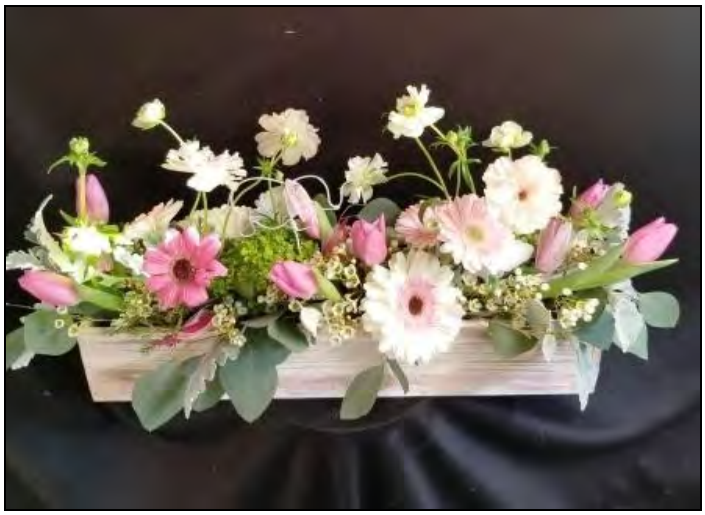
Baby Shower

In this more traditional design, the placement of the plant material reinforces the horizontal line of the container. Your eye travels back and forth following the shades of pink, pausing to focus on the gerberas but not being stopped because they are not facing directly at you. You notice the flowers underneath the gerberas

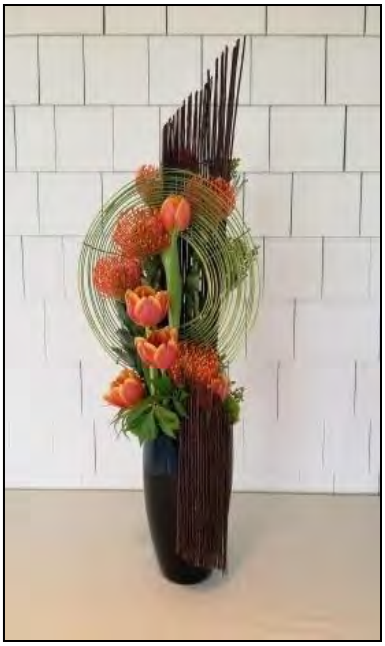
(Continued on page 13)

(Continued from page 12)

which have been grouped so they are in scale and the butterfly ranunculus which dances higher in the design creating space and movement. Foliage in shades of gray shelters the edge of the container to avoid a hard edge dividing the design.



Up and Around



The orange color is the dominant quality in this design. You know exactly where to look. It doesn't overwhelm the design, however, because of the bright green tatami circle created of midollino which carries your eye around and around. The tatami technique is repeated with the panels. Black container is minimized by placement of one of the panels. Color is brought throughout the design with some plant material placed behind the panels adding depth to the upright form. Juxtaposition of smooth and rough is evident with the container and the panel and also with the *Tulipa sp.* and pincushion protea (*Leucospermum cordifolium).* Repetition of the round form is apparent in the flowers, tatami circle, Dianthus 'Green Trick' and Berzillia berries contributing to a harmonious design.

Bee Basic Revisited (Continued from page 9)

These bees use hollow stems or holes in dead wood made by other insects or rock crevices. Their brood cells are lined up end-to-end. The mason bees use mud to close off the brood cells from parasites. Carpenter bees prefer soft wood and dislike painted or other finishing materials. Typically, carpenter bee species are quite large. In the spring, the males chase away anything from their territory and, while they can be intimidating, carpenter bees are really gentle giants. They have no stingers, so you can call their bluff! And let them be. They are all essential to pollination.

Of the 50 bumble bee species in North America, one quarter of them are facing some degree of extinction risk according to the Xerces Society and a report put out by the IUCN (International Union for Conservation of Nature). The rusty patched bumble bee is now the first to be listed as an endangered species under the US Endangered Species Act in 2017. We should have them here on the Cape. The rusty-patched bumble bee is virtually missing in more than 87% of its historic range. This bee was once an excellent pollinator of wildflowers, cranberries.

Bees pollinate about 75 percent of the food grown in the US. State and federal agencies that specialize in assisting farmers with technical information encourage best management practices (BMP) to support the role of native bees as supplemental pollinators. Some BMP's include leaving naturalized edges where native bees can nest; planting vegetation that will benefit native bees with nectar and pollen beyond the flowering window of the crop; and, if pesticide use is necessary, selecting proper timing to avoid direct kills. For the homeowner, similar recommendations will help with sustaining native bees: plant native flowering plants, shrubs and trees and other nectar producers for flowering from early spring to fall; go pesticide free; and leave some wild edges in the landscape.

Over 80 percent of our wild flowering plants rely on native bees for pollination to propagate. Studies continue so we can learn more and ensure that our native bee populations are sustained so they may carry on their crucial role in food production and ecosystem services. Bees have a huge responsibility, and so do we.

For more information on bees investigate Xerces.org and watch: https://youtu.be/SZrTndD1H10

Two Environmental Tips for the Summer Ahead

by Maria Bartlett

EAT LESS MEAT.

The dangerous conditions for employees inside meat processing plants due to Covid is distressing. Higher prices for meat and empty grocery shelves are likely to continue. This is a perfect time to EAT LESS MEAT and explore the variety of alternative sources of protein (think beans, tofu, hummus) and the new vegetarian "meat" alternatives (i.e. Beyond Meat and Impossible Meat). You will help the environment since meat production accounts for at least 15% of greenhouse gas emissions and much more than that when all the fossil fuel costs are included.

ENGAGE IN ORGANIC LAWN CARE.

Not only can organic lawns offset climate change by helping to sequester carbon, they are better at absorbing/holding/filtering rain so run off and erosion are reduced. Relying less on chemical fertilizers reduces fossil fuel use, and fewer chemical pesticides and herbicides reduce toxins that harm humans and other plant and animal life. Organic lawn care is not difficult:

- **Instead of buying chemical fertilizers, do a soil test and use organic additions as needed, such as compost.**
- **Instead of short, frequent watering, water less often, only when needed, and deeply to grow deep roots and conserve water.**
- **Instead of weed-and-feed or other chemicals to kills weeds, overseed for a**
- **denser lawn to crowd out the weeds.**
- **Instead of cutting low, mow high at 3+ inches to help lawns thicken and shade out weeds and grow deep roots.**
- **Instead of bagging clippings and leaves, mulch mow them and leave them on the lawn for free nutrients.**
- **Instead of gas-powered mowers, use an electric mower if you can.**
- **Instead of chemical insect and grub control products, use nematodes to control any infestations.**

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