

THE NATIONAL GARDENER



Summer 2024
gardenclub.org



The National Gardener

Summer 2024, Volume 94, Number 3
GO GREEN - PLANT AMERICA



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*Cover Photo - Summertime • Debi Eastep,
This Page • Makkuro_GL, Page 4 Columbine •
Klicklick, Trial • Alones Creative*

ABOUT US

National Garden Clubs, Inc. is a 501(c)(3) organization that aims to promote the love of gardening, floral design, and civic and environmental responsibility. We help coordinate the interests and activities of state and local garden clubs in the U.S. and abroad.

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The National Gardener

(ISSN:0027 9331) is published quarterly by National Garden Clubs, Inc. 4401 Magnolia Av., St. Louis, MO 63110-3492.

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Above Image: Go Green • Almoond

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- Fall Issue Sept. 1/Oct. 1
- Winter Issue Dec. 1/Jan. 2
- Spring Issue Mar. 1/Apr. 1
- Summer Issue Jun. 1/Jul. 1

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BRENDA'S JOURNAL

Trials teach us what we are; they dig up the soil and let us see what we are made of.

Charles Spurgeon

The Oxford Dictionary defines trial as “a test to assess its suitability or performance.” Companies carefully trial seeds in a variety of growing conditions. I enjoy visiting trial gardens; I last visited a large demonstration garden in Fargo, North Dakota.

We tend to think of trials as something bad. We need to view trials as positive because they test our durability and flexibility. National Garden Clubs has recently experienced some trials. With the resignation of our previous First Vice President, Donna Donnelly has moved up to become President-Elect and liaison to State Presidents and Region Directors. Gerianne Holzman is now our second Vice President and Finance Chair. Patty Arndt was elected to fill the term of the third Vice President. She will now chair the Organization Study and Awards of Excellence Committees. I will appoint Greg Pokorski as our parliamentarian. Unexpected change is part of life and often reveals who we are. We can have one of two reactions: to mature and become even better or to be stagnant and become bitter. I am convinced that National Garden Clubs will come together and be an even stronger organization.

Many of us recently returned from the 93rd annual NGC convention held in Westminster, Colorado. This event was a trial to see if we could have the general meeting in one morning versus two, thus shortening the convention by one day. Many members requested this to make conventions more affordable. It appears to have worked, as I have heard only positive comments. Thank you to Convention Chair Nancy Griffin, Convention Co-chair Audrey Coyle, and the Federated Garden Club of Colorado President Victoria Schmidt. Thank you to all those who volunteered at this convention. Everyone's hard work and dedication is much appreciated. The setting was breathtaking. The programs and tours were very educational.

The NGC Fall Board meeting will be another trial. It is a hybrid meeting. We encourage Board of Director members to attend and see our beautiful headquarters and help dedicate the Path of Success. Directors may choose their own hotel to stay in. Those that cannot make it to St. Louis can attend virtually. Let us all work together to make NGC an even stronger organization.

Happy Gardening! *Brenda*





Circle Garden Sunrise • Lynn O'Shaughnessy

The Power of the Dream

Lynn O'Shaughnessy

I have been interested in gardening since I was a child. I loved being outdoors, and over the years, I played around in the soil with some of my favorite plants just to enjoy. Little did I realize that a single event would take my love of gardening and life's purpose to a whole new level.

Until about five years ago, my gardens were mostly filled with annuals such as marigolds, geraniums, petunias, and coleus. Like many gardeners, I liked these plants because they brought all-season color. The perennials I seemed to gravitate towards were *Hostas*, bearded *Iris*, and daylilies. Not only were they easy to grow, but they came in many colors, and I found myself getting one of each color I could find.

Then, in 2018, the universe knew I was ready for something extraordinary, and it tapped me on the shoulder to give me a message I could not ignore. I received an email about being a Monarch Waystation. This idea intrigued me because I raised monarch caterpillars as a child. The qualifications were simple enough. I only needed a minimum of a 10' x 10' garden area and had to have certain plants that the monarchs needed for nectar and their caterpillars.

I already knew monarchs needed milkweeds for their caterpillars, but I only had one plant in my current gardens, a butterfly milkweed. I added some swamp milkweed. I also had

(Continued on page 6)



Swallowtail on Swamp Milkweed • Lynn O'Shaughnessy



Monarch on Cup Plant • Lynn O'Shaughnessy



Monarch caterpillar • Lynn O'Shaughnessy

very few nectar plants, so I added some other varieties (mostly Michigan native plants) suggested for a Monarch Waystation. I was ready to submit the self-certification and order my sign.

All summer, I was on the lookout for monarchs. I did not see them immediately but found a caterpillar on my newly planted swamp milkweed. I knew the monarchs had to be around, and I was thrilled! Eventually, I started seeing some black swallowtails, tiger swallowtails, and a few other smaller butterflies. This got me thinking. It was the first time in a long time that I had seen butterflies in my gardens. The lightbulb in my head went off, and it dawned on me that the plants I had used in my gardens before this were useless to butterflies. This was the turning point. I would begin gardening with a purpose greater than myself and support the pollinators with native plants. It was getting late in the season, so I decided that I would figure out what to do next year.

But the universe was not finished with me yet. During the winter of 2019, a friend showed me an aerial photo of the [Lavender Labyrinth at Cherry Point Farms](#) in Shelby, Michigan. At the labyrinth's center was a beautiful circular garden with a 12-point geometric design. I instantly knew I had to create a garden using that design on my property. This garden is where my plants for pollinators would go.

At the time, I did not know how to make this happen, but I knew that I would be shown the way. The first thing I did was research the design. It was a sacred geometry design known as *torus vesica piscis*. No wonder I was drawn to it. I drew the design on paper and created a vision board, incorporating magazine photos of many of the native plants I wanted to include in my new garden.

I wanted to create the garden entirely by myself, except for the ground prep, for which I hired my favorite contractor. Then, I learned that my nephew had a drone. To add more power to my vision, he took a photo of me standing in the spot where the garden would be. I superimposed the design over the resulting image of me with my outstretched arms. This picture went on the wall next to the vision board.

Finally, in August, I broke ground, and work started. The contractor was in and out in two days, but it took me three months of solid work with a shovel and a wheelbarrow to complete most of the work before winter. Then, I learned how to grow native plants from seed and got much of what I would need started in my greenhouse. With another two solid months of work the following spring, I completed the construction and planting of what I now call my Circle Garden.

2024 is the fifth full year for the Circle Garden. I had no idea this garden would change my life like it did, but I am totally enjoying the journey. I have learned so much about the plants that now call my property home. The pollinators have fascinating stories to tell, as do those who tour the garden in summer, where they learn how important it is to help our pollinators.

The best part of this adventure was learning how powerful dreams are and how life-changing they can be. I have not only created an amazing, unique garden to teach others about the value of native plants and biodiversity, but I have also created a beautiful sanctuary that I often get lost in just enjoying the moment.

[Lynn O'Shaughnessy](#) is an administrator for the [NGC Photographers Facebook](#) group where she shares incredible photos of her gardens in Michigan. Lynn welcomes visitors to her garden. This article is an adaptation of Lynn's article appearing in *Good Fat Life*.



Promise Trees Update

Tanja Swanson

Following the catastrophic fires in fall 2020, the Oregon State Federation of Garden Clubs, Inc. (OSFGC) initiated the impactful *Promise Trees* project. We aimed to assist the numerous individuals who tragically lost their homes. We decided to provide \$50 tree or shrub vouchers to homeowners who demonstrated resilience by rebuilding their homes after the fires.

We needed to fundraise for this, and over the years, we have raised about \$40,000. We found contacts all over the state to distribute the vouchers. We also had to get nurseries on board to honor those vouchers.

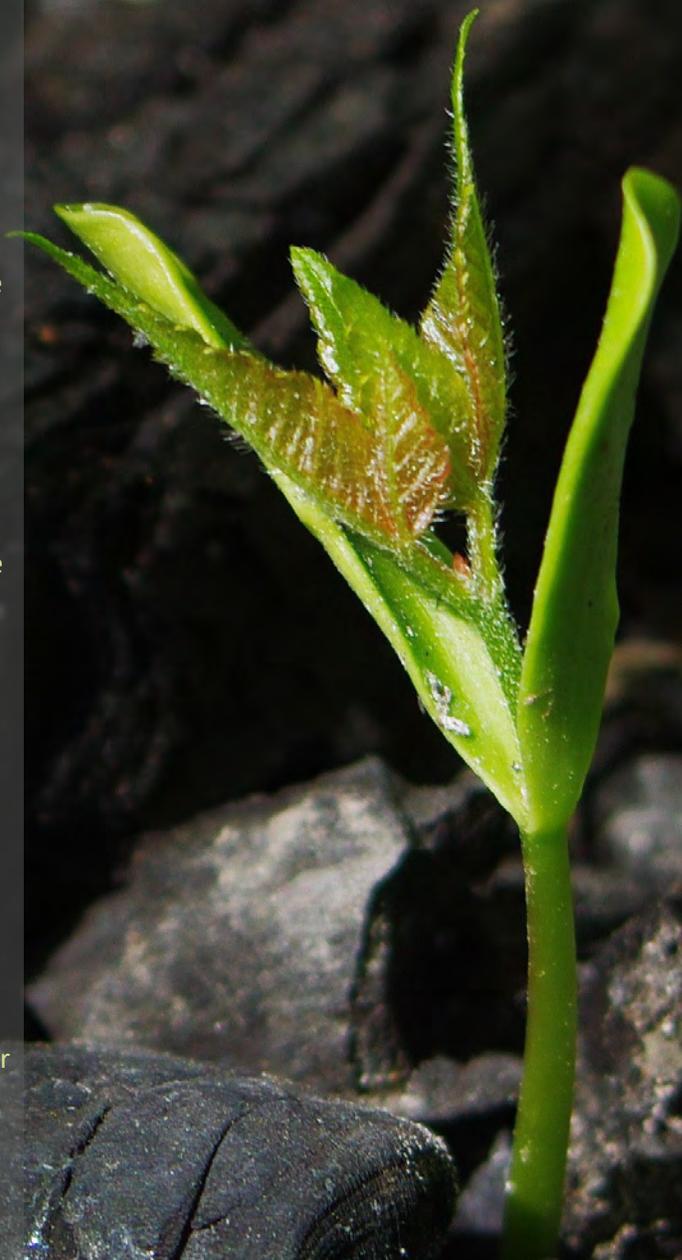
Now, in 2024, a group of us is still meeting monthly. Not everyone from the 2020 fires was interested in the vouchers. So last June, our OSFGC members decided to allow victims from later fires to apply and to extend the deadline to December 31, 2026.

We have had several requests from victims of last year's fires. We are so happy and honored to help these people with a little gesture of empathy. The hardest part is getting the word out, but working with government officials, fire stations, and disaster recovery groups has been really helpful.

We extend our heartfelt gratitude to the numerous garden clubs, individuals, and state garden clubs who have generously donated to the *Promise Trees* project. We also acknowledge the invaluable support from the National Garden Clubs Disaster Fund and Keep Oregon Green, whose contributions have been instrumental in our progress. We could not have done it without you! Thank you.

Tanja Swanson is the OSFGC Promise Trees Chair. Contact Tanja to donate to the project or learn how to start a similar project in your community.

See the following page for *Promise Tree* Recipients' testimonials.





Rising From the Ashes

L-R: Julie Moore's Home Before the Fire, After the Fire, Today • Julie Moore

Julie Moore is the District Director of the OSFGC Pacific District on the Northern Coast of Oregon. In 2020, her home burned in the Echo Mountain Complex fire. From Julie: *My husband and I were woken up by the telephone at 2:25 am on September 8, 2020, by our neighbor. We had about 15 minutes to get our bearings and head to the post office. We truly did not believe anything would happen, but we went with everyone else. We decided about 6:30 am to try and get back on our property to see if we could get our camper van. The roads were all blocked off just past our street, so we decided to take a chance. Luckily, we got our camper van and a few camping items to last until we could make it back home. The wind was so strong, and the sky was pure pink. It was such an eerie site. Unfortunately, it would be nine days before we were able to go back home. We had no idea if anything had survived the fire until we stepped onto our property. It was total devastation. We lost everything and our land was just ash.*

Well, it has been over three years since the fire, and we are back home. We have been working hard to rebuild everything that was lost in the fire. The fire destroyed all our 100+ feet of trees so our landscaping is totally different now. We have been planting shrubs and trees to try and bring back the critters who lost so much. Thankfully, we also received a voucher from the Promise Trees Project, which was used to buy a beautiful Weeping Willow. The Promise Trees Project has been a wonderful way for everyone in my community to try and replant the trees and bushes lost in the fire. We will always be thankful for everyone who donated to brighten up our community.

The City of Gates receives a gift of plants to beautify the town. *At the May 16, 2024, meeting of the Gates City Council, Diane Hyde of Canyon Garden Club presented the city with \$250 in certificates from the Oregon State Federation of Garden Clubs (OSFGC) for planting fire-resistant trees, shrubs, or ground covers on City property. The certificates are a gift from the OSFGC Promise Trees Project. Garden clubs across the nation have been fundraising for the Project since 2020. Oregon garden clubs have raised over \$37,000 and are presenting \$50 certificates to people who have rebuilt homes from a wildfire. Diane Hyde is the Beachie Creek fire representative for the Promise Trees Project.*

Talent Maker City received multiple vouchers in the south of Oregon. *Talent Maker City is a nonprofit community maker space where students, adults, and learners of all ages and abilities gather to engage in creative STEAM programs and projects. (STEAM= science, technology, engineering, art, and math) With a mission to support a more connected, prosperous, and resilient community, Talent Maker City engages in many activities to support the Rogue Valley, especially communities still recovering from the devastating Alameda fire. The Promise Trees will support the transformation of a burned-out downtown lot into a central community space with the development of our new maker space building! The trees will offer shade, beauty, and natural inspiration to makers for generations to come.*

Leadership Transition

Cherie Lejeune

Role of the President Most presidents are responsible for setting the agenda, leading meetings, overseeing projects, and representing the club in various capacities. They are the face of the club, tasked with fostering community engagement, securing resources, and maintaining member enthusiasm. Their leadership style and effectiveness directly influence the club's morale, participation, and growth.

Challenges in Leadership Transition One of the primary challenges in garden clubs is the disconnect that can occur when leadership changes hands. This gap often arises from differing leadership styles, vision misalignment, or unresolved issues from the previous administration. Such discrepancies can result in a lack of continuity, causing projects to stall, member engagement to wane, and overall club dynamics to suffer. If past leaders crowd the leadership space with "during my term we..." you need to address that as soon as possible, for that can split loyalties.

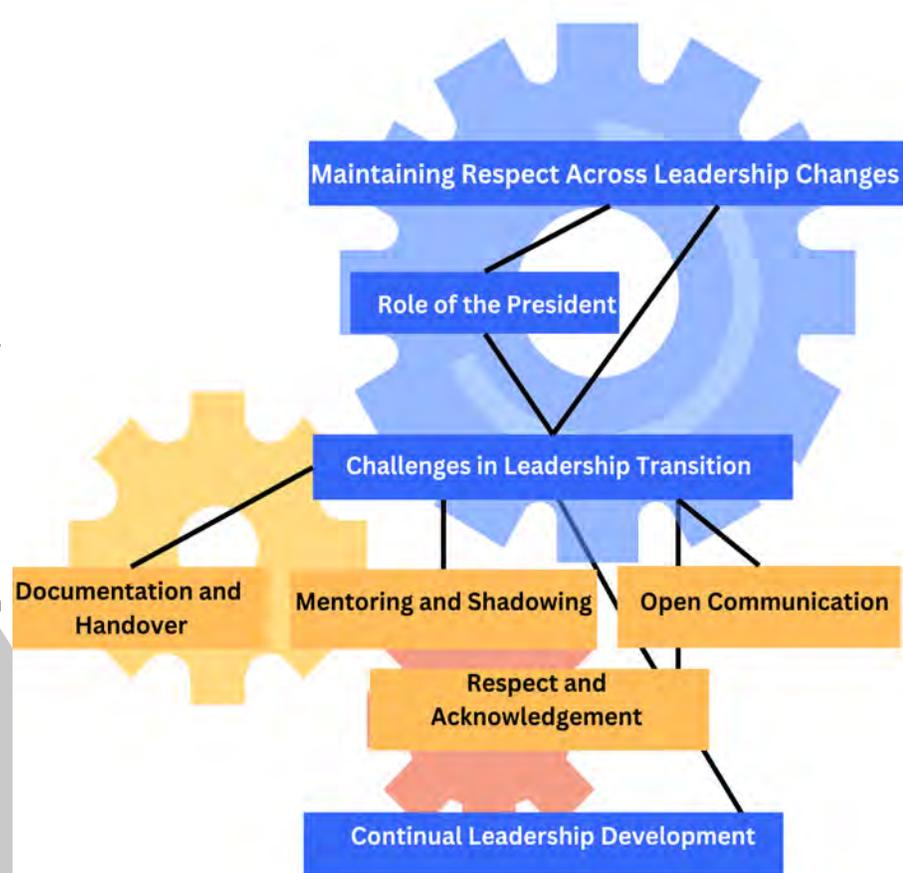
Strategies for Smooth Transition

1. **Documentation and Handover:** Create comprehensive documentation of ongoing projects, financial status, member information, and strategic plans. A well-organized handover document can provide the incoming president with a clear understanding of the club's current status and future plans.
2. **Mentorship and Shadowing:** Encourage the outgoing president to mentor the incoming one. This role could involve a shadowing period where the new leader observes and learns the intricacies of the role, facilitating a smoother transition.
3. **Open Communication:** Establish open lines of communication between the outgoing and incoming presidents. Regular meetings to discuss ongoing issues, share insights, and exchange feedback can help bridge gaps and build a collaborative leadership approach.
4. **Respect and Acknowledgement:** Maintain a culture of respect and acknowledgement for the outgoing president's efforts, even if there were challenges during their tenure. Publicly recognizing their contributions can foster goodwill and set a positive tone for the new leader.
5. **Continual Leadership Development:** Invest in leadership training and development for all elected officers, even committee chairs.

Maintaining Respect Across Leadership Changes Leaders can maintain respect by fostering a club culture that values continuity and collaboration. Acknowledge past achievements, learn from previous challenges, and emphasize the shared goal of the club's success. Encouraging a spirit of cooperation and mutual respect ensures that transitions are growth opportunities rather than periods of disruption.

As National Capital Area Garden Clubs' President and then president of the Ayr Hill Garden Club (celebrating 95 years), I found both roles equally challenging. Most of us know those two years run down very quickly. I addressed 90% of my goal list, which I attribute to my 1st VP, now the President, who served as a sounding board 100% of the time. Together, we had a clear read of our members' interests and commitment levels. Attending my first board meeting post-presidency, with our club year at its end, the continuity and the value of each member's contribution, regardless of their official role, was acknowledged. It is a new chapter, but I am still energized to hold any support role.

Cherie Lejeune, of Virginia, is a member of the Membership & Leadership and Virtual Resources Committees.



*Transition • Cherie Lejeune
Background • Fourleaflover*



EXPO 2022
FLORIAD E
AMSTERDAM - ALMERE NL

Adriana Oviedo

Floral Designs • Adriana Oviedo



In 2022, I visited the Floriade Exhibition, an international cultural event held every ten years in the Netherlands. This last edition was held in Almere, a city in the province of Flevoland, very close to Amsterdam.

The title of this exhibition was *Growing Green Cities*, and it focused on the importance of nature and sustainability. Thirty-three countries and hundreds of organizations came together to present their vision to improve our cities, our homes, and our lives. The participating countries showed their vision in the pavilion. The wooden building had a rooftop garden where you could see climbing plants, edible flowers, fruit trees, green facades, solar panels, and wind turbines.

Visitors, wearing smart and activated wristbands, could appreciate the interactive exhibits on the themes of urban gardening, hydroponics, and rainwater harvesting. There was also a water park, a stage, and a themed restaurant. The 12,000 square yard greenhouse contained the most diverse flowers and vegetables grown in a circular farming system, with the most modern techniques of robots, drones, and sensors.

At the end of the exhibition, which was visited by 2,000,000 people, this site will become *Hortus*, a sustainable residential district.

Adriana Oviedo is Argentine, a member of Las Margaritas Garden Club, Argentina, active member of CONJueces, NGC, Inc./COMAAI Horticulture Instructor, designer and TNG international feature writer. [More images of Adriana's trip to Floriade 2022.](#)

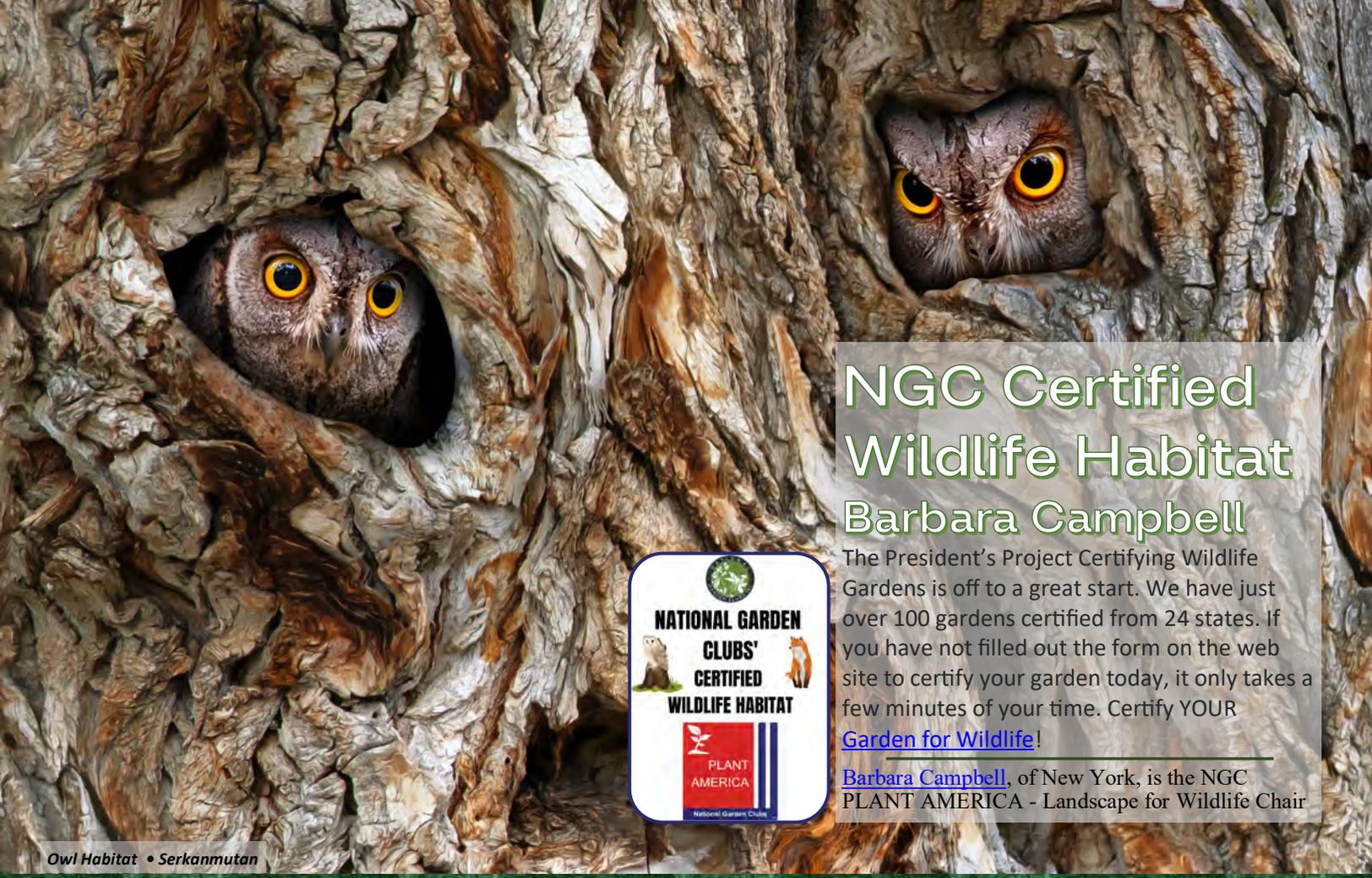
En el año 2022 visité la *Exposición Floriade*, un evento cultural internacional que se lleva a cabo cada 10 años en los Países Bajos. Esta última edición se celebró en Almere, una ciudad situada en la provincia de Flevoland, muy cerca de Ámsterdam.

El título de la exposición fue *Ciudades verdes en crecimiento* y se centró en la importancia de la naturaleza y la sostenibilidad. Treinta y tres naciones y cientos de organizaciones se unieron para presentar su visión, para mejorar nuestras ciudades, nuestros hogares y nuestras vidas. Los países intervinientes mostraron su visión en los pabellones. El edificio de madera tenía un jardín en la azotea donde se podrían apreciar plantas trepadoras, flores comestibles, árboles frutales, fachadas verdes, paneles solares y turbinas eólicas.

Los visitantes, con pulseras inteligentes y activadas, podía apreciar las exhibiciones interactivas sobre temas de jardinería urbana, hidroponía y recolección de agua de lluvia. También había un parque acuático, un escenario y un restaurante temático. El invernadero, de 10.000 m², contenía las más diversas flores y verduras cultivadas en un sistema de cultivo circular, con las técnicas más modernas de robots, drones y sensores.

Al término de la exposición, que fue visitada por 2.000.000 de personas, este predio será remodelado como *Hortus*, un distrito residencial sostenible.

Adriana Oviedo es Argentina, socia de Las Margaritas Garden Club, miembro activo de CONJueces, instructora de Horticultura de NGC, Inc./COMAAI, diseñadora y escritora internacional de artículos especiales. [Viaje de Adriana a Floriade 2022.](#)



Owl Habitat • Serkanmutan

NGC Certified Wildlife Habitat Barbara Campbell

The President's Project Certifying Wildlife Gardens is off to a great start. We have just over 100 gardens certified from 24 states. If you have not filled out the form on the web site to certify your garden today, it only takes a few minutes of your time. Certify [YOUR Garden for Wildlife!](#)

[Barbara Campbell](#), of New York, is the NGC PLANT AMERICA - Landscape for Wildlife Chair



THE PATH OF SUCCESS

SCAN THE QR CODE TO BUY A PAVER!



★ = START AND END OF PATH

WHAT IS IT? The Path of Success is a current project to build a public walking path at NGC's HQ in St. Louis, MO.

The path will honor garden clubs and showcase our rich history and mission, while also allowing visitors to enjoy over 6 acres of beautifully landscaped grounds.

Now until **Giving Tuesday (Nov. 26, 2024)**, pavers are available to customize and purchase. Pavers can be customized for individuals, businesses, garden clubs, etc.

SHOUTOUT to all of our donors!!
Thank you! We have raised over \$35,000!
Spread the word to help to make this project possible!



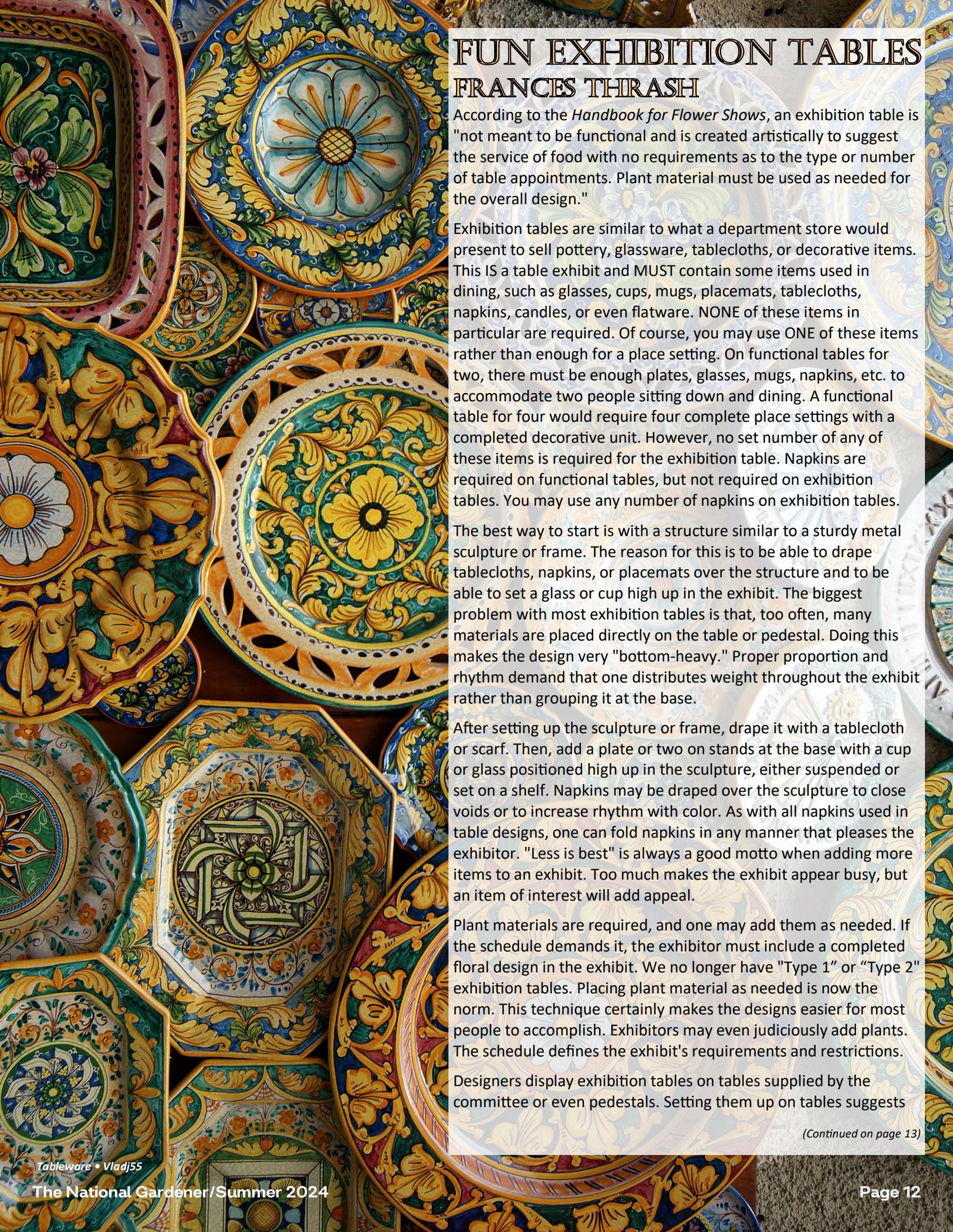
Aerial view
HQ of National Garden Clubs, Inc.
located in St. Louis City, Missouri

BE SURE TO FOLLOW OUR JOURNEY ON SOCIAL MEDIA!

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QUESTIONS? EMAIL HEADQUARTERS@GARDENCLUB.ORG OR VISIT GARDENCLUB.ORG/NGC-PATH-SUCCESS FOR MORE INFO!



FUN EXHIBITION TABLES

FRANCES THRASH

According to the *Handbook for Flower Shows*, an exhibition table is "not meant to be functional and is 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."

Exhibition tables are similar to what a department store would present to sell pottery, glassware, tablecloths, or decorative items. This IS a table exhibit and MUST contain some items used in dining, such as glasses, cups, mugs, placemats, tablecloths, napkins, candles, or even flatware. NONE of these items in particular are required. Of course, you may use ONE of these items rather than enough for a place setting. On functional tables for two, there must be enough plates, glasses, mugs, napkins, etc. to accommodate two people sitting down and dining. A functional table for four would require four complete place settings with a completed decorative unit. However, no set number of any of these items is required for the exhibition table. Napkins are required on functional tables, but not required on exhibition tables. You may use any number of napkins on exhibition tables.

The best way to start is with a structure similar to a sturdy metal sculpture or frame. The reason for this is to be able to drape tablecloths, napkins, or placemats over the structure and to be able to set a glass or cup high up in the exhibit. The biggest problem with most exhibition tables is that, too often, many materials are placed directly on the table or pedestal. Doing this makes the design very "bottom-heavy." Proper proportion and rhythm demand that one distributes weight throughout the exhibit rather than grouping it at the base.

After setting up the sculpture or frame, drape it with a tablecloth or scarf. Then, add a plate or two on stands at the base with a cup or glass positioned high up in the sculpture, either suspended or set on a shelf. Napkins may be draped over the sculpture to close voids or to increase rhythm with color. As with all napkins used in table designs, one can fold napkins in any manner that pleases the exhibitor. "Less is best" is always a good motto when adding more items to an exhibit. Too much makes the exhibit appear busy, but an item of interest will add appeal.

Plant materials are required, and one may add them as needed. If the schedule demands it, the exhibitor must include a completed floral design in the exhibit. We no longer have "Type 1" or "Type 2" exhibition tables. Placing plant material as needed is now the norm. This technique certainly makes the designs easier for most people to accomplish. Exhibitors may even judiciously add plants. The schedule defines the exhibit's requirements and restrictions.

Designers display exhibition tables on tables supplied by the committee or even pedestals. Setting them up on tables suggests

(Continued on page 13)



1

using a staging panel and underlay. Pedestal staging does not require either a staging panel or underlay. Staging panels are never even allowed on a pedestal! The advantage of a staging panel and underlay is they block out the area behind the design, eliminating distractions while adding color and texture that increase the total appeal. They also make it easier to photograph the finished design.

In the accompanying images, all three exhibits emphasize the need for staging panels and underlays very well! Exhibition tables are fun. They may feature any meal, whether breakfast, lunch, dinner or even a favorite holiday. They can also feature items from a trip or a college campus. What a fun way to exhibit items from your favorite sports or hobbies – try it!

[Frances Thrash](#) of Virginia is the NGC Floral Design Coordinator. She is a Flower Show School Instructor.



2



3

TABLE DESIGNS

1. Giraffe Exhibition Table

This design's theme is giraffes and includes a completed floral design. The wood frame is asymmetrical, with a giraffe print scarf draped over it. The designer added a giraffe mask, then staged an African basket and a plate with a giraffe on it on plate holders. High in the design is a black napkin with a decorative wire added that resembles the giraffe mask's wire feature. Staging on a pedestal allows the doors behind to be seen.

2. Leopard Exhibition Table

This design's theme is leopards. The designer created it using a metal frame with a leopard print scarf and placed ruffled anthurium leaves and protea. Two plates, a mug, beige napkins, and one candle complete the design. The beige/off-white colors carry the eye through this design. Staging on a pedestal allows the viewer to see the chair rails behind the design on the wall.

3. Chicken Exhibition Table

The chicken-themed design includes a wooden frame with breakfast plates, mugs, black napkins, placed fatsia, and a serving tray. The repetition of the reds high and low, greens throughout, and the repeated fatsia leaves create rhythm. Staging on a pedestal allows the viewer to see the doors behind.



Happy Gardener

Apple Tree, O Apple Tree Charlotte Swanson

Remember Johnny Appleseed, the folk hero who scattered apple trees throughout the Midwest, West Virginia, and Ontario? Born John Chapman in 1774, his ventures as a nurseryman began in the early 1800s and continued until his death around the age of 70.

In primary school, I learned of this eccentric, friendly figure who wandered about planting apple trees. Often barefoot and sporting a cooking pan as a hat, he struck me as a marvel and a mystery. Many years later, I would honor this childhood hero by planting apple trees. On one of those “decade” birthday celebrations came a generous gift from my parents. I could think of no finer use of their gift than marking this birthday special by planting a couple of apple trees.

My desire for an apple was one that had a tart kick that made for a good apple pie, and I could eat fresh as well. The ‘Cox’s Orange Pippin’ cultivar answered the call and wintered well in our area. Though the trees began their journey in two whiskey barrels, they transitioned nicely to their in-ground home. A harsh summer storm destroyed one a few years later, but its mate carried on through many seasons.

The remaining tree became my only shade in the area where I garden. The tree reached its modest 12 feet as a dwarf cultivar. Its shade was dappled and pleasant, giving me a perfect spot for a bench. Nearly every day, it served as a prized location for teatime. From the bench, I could easily muse on the bumblebees on the nearby salvia or the sparrows sipping from the birdbath. Butterflies alighted on zinnias. The scent of roses sweetened the air if the breeze flowed just right. Sitting in this sheltered spot became a regular rhythm of rest. It is all too easy to get lost in the work phase in the garden, forgetting to stop, rest, and enjoy the view. The apple tree was a frequent reminder and enticement to pause and refresh.

Over the years, my apple tree suffered the loss of limbs to storms and its vitality to pests. Yet just a couple of years ago, it had a marvelous bloom display in the spring, and a bountiful harvest followed. This spring, however, nothing was right. No blooms, no greening up. My long-established tree friend had not returned to its usual manner of being. Alas, the chainsaw had to do the dismantling. It was sad to see it chopped into bits. On the upside, we saved those bits for our smoker this summer. Ah, the savory addition of applewood to fresh salmon is a kind gift from my old garden pal. O apple tree, O apple tree - thanks for many years of pleasant shade and fruitful musings in the garden!

Charlotte Swanson is a NGC Gardening Consultant and a long time writer for *The National Gardener*.



Down the Garden Path
Landscape Design
School News
Carol Yee

Waterwise Path • Kschulze

Since COVID and the implementation of NGC Schools as virtual courses, students can easily attend schools originating outside their home state. This format has sometimes prevented out-of-state attendees from receiving a copy of their updated forms. (Certification Cards are no longer issued.) **Students and refreshers must keep track** of their courses: where, when, if by Zoom, etc. There is no problem if attendees receive their updated and signed Form 6 or 7 after taking a course. However, if this does not happen, your State School Chair and NGC Region Accrediting Chair may need your information to confirm previous courses or refreshers so you can take the next course or refresher.

For attendees who have not kept track and whose credentials have lapsed, their status may be reinstated within seven years from their certification date by completing two courses. (Refresher courses are **not** allowed, and no exams are required). To be reinstated, the consultant's State School Chair and NGC School Accrediting Chair for the state's region **must approve Form 10 before taking** any reinstatement courses.

The NGC Environmental, Gardening, Landscape Design Schools' *Guide for Students and Consultants Maintaining Certification* (revised May 2023) is a valuable resource for anyone with questions about NGC Schools and maintaining credentials. This guide is located on the NGC website; search for [Schools Resources](#). The *Schools Resources* tab is at the bottom of any of the School's pages and includes all forms, directories, and other information for these schools.

Thank you, students and consultants, as you continue to attend and support our schools and refreshers. You are helping NGC accomplish its mission of providing "...education, resources, and national networking opportunities for its members to promote the love of gardening, floral design, and civic and environmental responsibility."

[Carol Yee](#), of Illinois, is the NGC Landscape Design School Chair and a 5-Star Member. State Landscape Design School Chairs, contact Carol with your questions or to start a School in your state or visit the [LDS webpage](#)

Be a Flower Show Judge

Judy Binns

Have you considered becoming a flower show judge? Or are you just interested in learning more about planning, entering, and competing in flower shows? If so, now may be the time to start taking Flower Show School courses.

The Flower Show School Committee has some exciting changes regarding the process of becoming an Accredited Flower Show Judge. These updates are:

- ★ The Handbook Examination will be eliminated as a requirement for becoming an Accredited Flower Show Judge as of July 1, 2024.
The Student Schedule Writing assignment and the current judging and exhibiting requirements provide a practical application of the skills and knowledge that a Student Judge needs to become an Accredited Judge rather than memorization for a test given only twice a year.
- ★ Students may take any number of Flower Show School courses a year.
Flower Show Schools needs to be more responsive to their students. Some courses are available and more convenient for students to take before the current four-month interval. Students may want to take multiple courses per year to accelerate becoming a judge.
- ★ Students may have the same instructor in the same subject.
According to the current Flower Show Schools Manual, states plan a series of schools without repeating the same instructor more than twice. However, suppose a student is unable to attend all four courses in their state. In that case, they may have difficulty finding another school in a timely manner and nearby without repeating an instructor.
- ★ Flower Show School students who have successfully completed all four Flower Show School Courses must write a Flower Show schedule and pass the written schedule assignment.
The Handbook has been updated to specify that the student has three attempts to pass the schedule writing assignment in order to retain student judging status.
- ★ The Handbook for Flower Shows' copyright has been updated to allow an individual to have ONE copy printed commercially for personal use, as NGC no longer sells the printed book.

The updated digital **Handbook for Flower Shows**, 2017 edition, and a complete listing of all the 2024 updates are available to download from the [Flower Show School Resources](#) page. All changes are effective July 1, 2024. Check the Flower Show School Course listing on the NGC website to find a Flower Show School scheduled online or in your area. Whether you plan to become a judge or want to learn more about flower shows, we hope to see you soon at one of our schools.

[Judy B. Binns](#) is the NGC Flower Show Schools Chair. Judy resides in Virginia and is happy to answer your FSS questions.



**Flower
Show
School**



Suzanne Bushnell at the Hillcrest
Community Gardens • Suzanne Bushnell

COMMUNITY GARDENS STEP UP TO FEED AMERICA TOO!

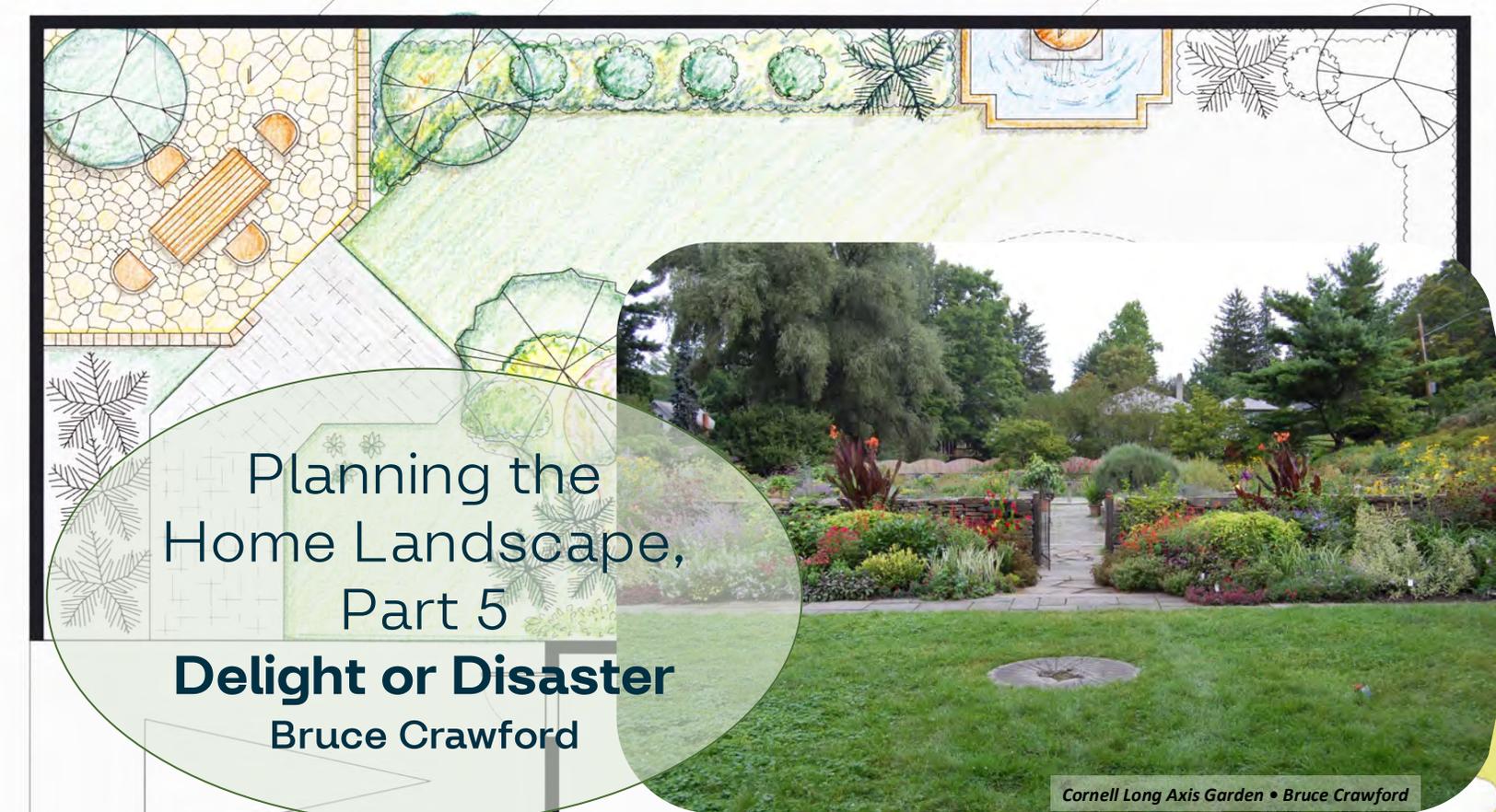
Suzanne Bushnell

In the Spring issue of *The National Gardener*, I emphasized the significance of planning your vegetable garden to include an extra row or two, a small act that can make a big difference in feeding the less fortunate in our communities. In this issue, I draw your attention to the role of community gardens in this noble cause. As the *PLANT AMERICA, Feed America* President's Project Chair, and the NGC Community Garden Chair, I have a strong reason to advocate for community garden involvement.

The Recreation Coordinator of the Decatur (Georgia) Parks and Recreation Department contacted me recently. They sponsor a community garden on the grounds of their recreation center. They were interested in seeing if the NGC could provide speakers for their upcoming Community Garden Day to give gardening tips to all the folks who lease a garden plot. I immediately reached out to Lisa Hall, the President of the Garden Club of Georgia, to see if she could help with this request. What a GREAT opportunity we had to pass along some gardening tips to local citizens and open the door to recruiting new garden club members in the Decatur area. The Decatur Parks and Recreation Department's website includes photos of their vibrant community garden and information on their donations of some of the bounty from the garden to local food banks. I point this out because many members have said they want to participate in President Brenda's *PLANT AMERICA, Feed America* project but no longer have a vegetable garden. Getting involved with your local community garden is a perfect way to stay involved with gardening and also help ensure extra produce is donated to organizations serving those hungry in your community! I hope to hear from more community gardens across the country interested in discovering what the NGC is all about.

And finally, the *PLANT AMERICA, Feed America* numbers are adding up! As of the last week in May, we have received 144 donation forms from 29 states. Members have donated almost 29,000 pounds of food since the project's inception in May 2023. I am expecting more forms to keep flowing in as the summer progresses. If you are a state president and wonder if any of your clubs have submitted forms, please get in touch with me for information from your state's members. I encourage the rest of our state garden clubs and the National Capital Area to send me their donation forms. Let us aim to have 100% participation by the end of President Brenda's term in 2025!

[Suzanne Bushnell](#) is the *PLANT AMERICA, Feed America* President's Project Chairman, and the NGC Community Garden Chairman. She gardens on the coast of Maine.



Planning the Home Landscape, Part 5

Delight or Disaster

Bruce Crawford

Cornell Long Axis Garden • Bruce Crawford

This article is the final installment of the Planning the Home Garden series, focusing on perennials! Similar to shrubs, perennials are most effective when used in masses and repeated within viewing distance. One can craft perennials into a formal border or, when combined with ornamental grasses, they can provide a fantastic meadow-like appearance. They give a colorful and complimentary ground plane to various flowering shrubs and small trees in woodlands. Some fun and easy tricks for designing with perennials include:

1. If designing a perennial border, make the border as deep as possible. This depth provides more space to create plant combinations and more interesting massing configurations.
2. Repeat plants in various locations throughout the border or woodland, ensuring consistency.
3. Whether a woodland or a perennial border, allow the masses to sweep through the garden from front to back and from side to side. If plants are simply in lines parallel to the front of the border, the design becomes very dull, while if the masses sweep to the back of the garden, one creates more depth and interest.
4. Place a few taller plants to the front and sweep some shorter plants to the back. This technique creates a three-dimensional, more “mysterious” design since some of the border is hidden. It eliminates the static feel created by placing the tallest material at the back and the shortest to the front.
5. Color combinations are at their best when the colors are adjacent. As obvious as this sounds, select plants that typically bloom simultaneously and are close to the same height for the best impact.
6. Foliage! Many designers consider perennials for their flowers, but overlook the impact of silver, chartreuse, or dark purple foliage. Foliage is present throughout the growing season, making it easier to design exciting combinations. Consider using coppiced shrubs, such as *Cotinus coggygria* ‘Atropurpurea.’ Due to their prolonged seasonal interest, I usually locate the foliage plants first in the design.
7. Spikey foliage, such as Yucca, attracts the eye, and its repetition moves the eye through the garden.
8. Mowing strips of stone, brick, or wood are effective along the edge of perennial borders or wherever you wish to maintain the integrity of the bed-line shape. For perennial borders, they help keep errant lawnmowers from cutting off flowers that have fallen forward or turf from wandering into the border.
9. View of the garden. Most gardeners create the border with the long axis perpendicular to the primary point of viewing, as seen above at Cornell. As seen on the next page, it is often more dramatic to allow for a parallel view of the border. By no fault of the plants, there will always be portions of a border that are not in flower. By viewing the border down its length, the plants compress together, and the holes are no longer visible!

(Continued on page 19)



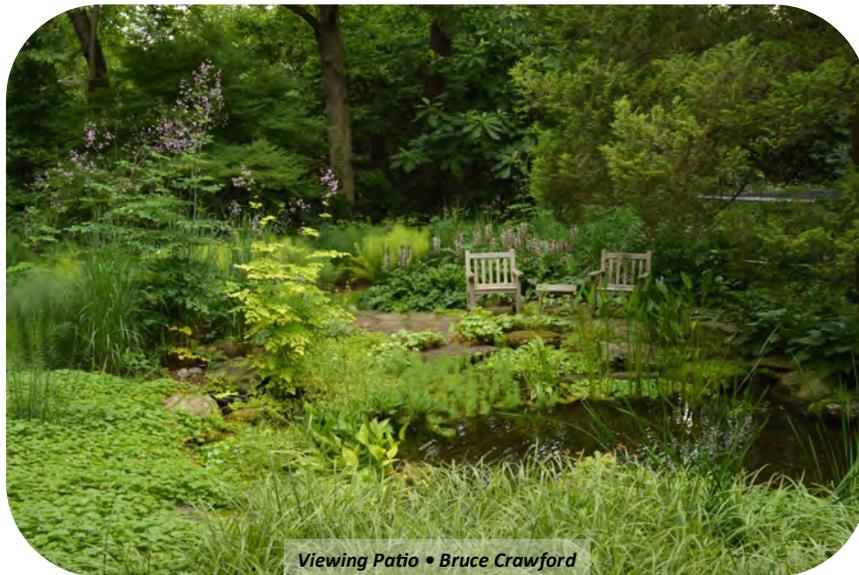
Cornell Parallel View Garden • Bruce Crawford

10. For traditional borders, provide a backdrop. Whether a stone wall, as in the images from Cornell, or a fence or hedge. These offer the anchoring backdrop and winter interest that many island beds lack.

Many perennials also make excellent groundcovers or can be very effective in woodland gardens. For woodland applications, many consider the springtime garden the most attractive, with color from the ground plan to the tree canopy. However, one can duplicate that effect during the summer and fall seasons through proper plant selections.

Many shrubs and small trees offer flower or foliage color throughout the summer, fall, and even winter. For woodland gardens, consider a winding discovery trail. Such walkways should have narrower widths of 3-4' with occasional more expansive areas that provide visual clues for visitors to pause and look around!

Water features are another beautiful addition to the woodland and formal garden. Gardeners frequently dismiss them as too much work, but that is often untrue. A simple urn with a bubbler in the center and a reservoir below covered with stones provides lovely sounds, and a water source for birds in a formal setting. Circulating ponds with a stream are a little more work, but provide hours of enjoyment. It is important for the water source to look natural, such as a spring house (as seen in the closing image), and the stream should follow the natural grade of the land. Nothing looks worse than a mound of soil with water bubbling from the summit. Make sure to



Viewing Patio • Bruce Crawford

include a small shaded viewing patio, as seen below. It should be large enough for a couple of chairs and a small table for glasses, a bottle and a plate of food! It is the perfect spot for reflecting on the day past.

In review, rarely can any design be considered the perfect solution, nor is there a true definition between good and bad design. As Dr. Bruce Hamilton, an instructor at Rutgers University, often reiterated, every solution creates its own set of problems. Great gardens result from the designer crafting a sequence of properly proportioned and sequenced spaces while observing the Elements and Principles of Design throughout the design process. The other aspect that enters into the equation is budget. Everyone has a financial limit, but a wonderful attribute of crafting a plan is its ability to execute it over the years as funding and time permits. Still, it is essential to be realistic. If a Mercedes is designed on a Pinto budget, the gardener will

only become frustrated and defeated. Gardens can readily be adjusted. After installing part of the garden, take time to review and reflect upon what you have built. Recognize that within the legal confines of your town, you can always make changes as your garden grows. One can divide plants and simplify hardscapes. With thought, diligence, and patience, that rusty old Pinto will mature into that shiny new Mercedes!

Bruce Crawford, of New Jersey, is the Manager of Horticulture, Morris County Parks Commission, Morris Township, NJ. He received an NGC Award of Excellence in 2021. [Printable Article](#)



Water Feature • Bruce Crawford





Star Power • Pramote Lertnivanit

Awards Prep Time

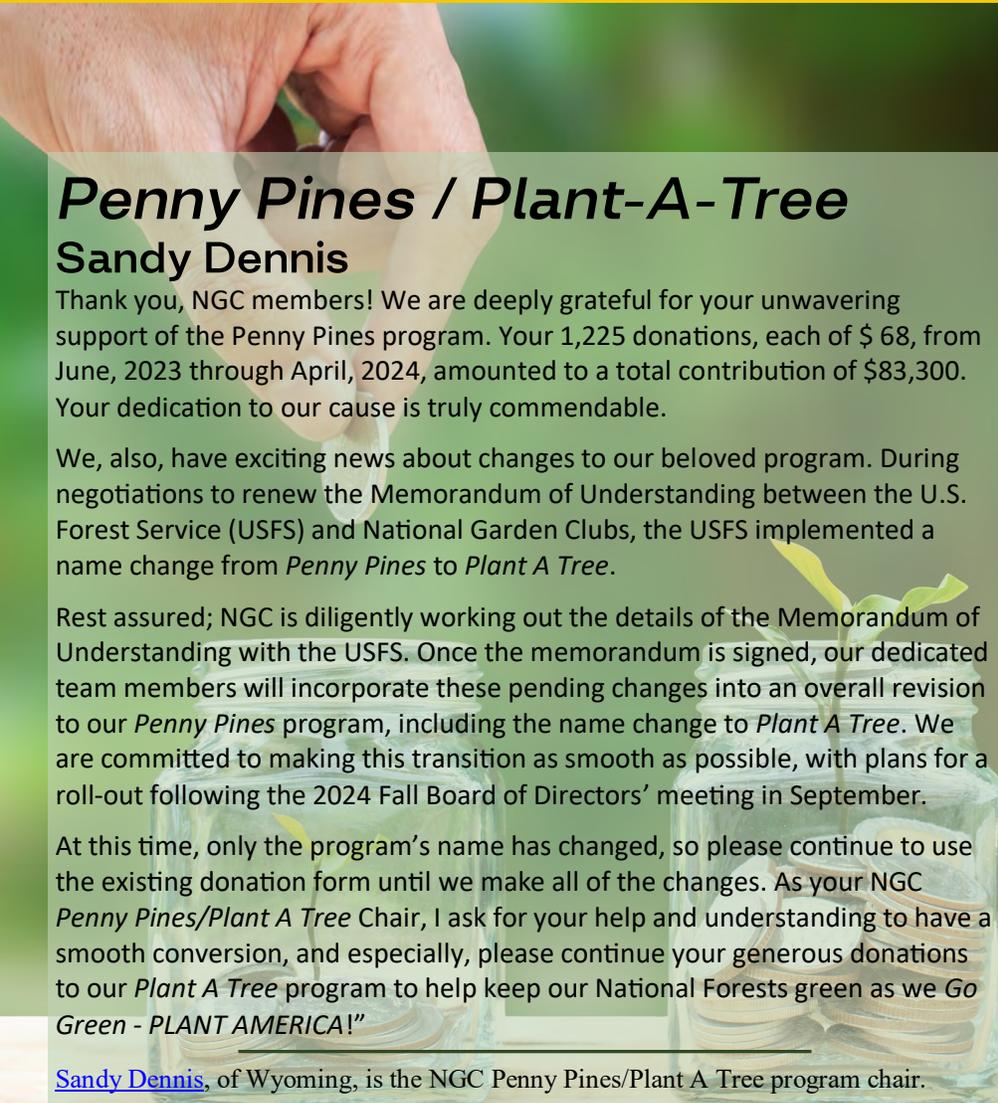
Diane Harbin

It is time to pause and reflect on the success of our garden clubs worldwide. Being a part of *Go Green, PLANT AMERICA* is vital in today's world, as it keeps our planet safe for our families and future generations.

Our garden clubs across the Americas continue to cultivate our communities by submitting exceptional award applications. These projects demonstrate the extraordinary work of our members to uplift their cities, communities, and citizens. As always, we encourage members to participate in additional ventures.

As you prepare your award applications, follow your state and region guidelines and adhere to submission dates. Remember: No individual, local member club, group of member clubs, council, or districts may directly apply to National Garden Clubs. All applications must come through your state chair and must include the appropriate NGC Application Cover Sheet. All Application Cover Sheets are posted in fillable format in the [NGC Forms Library](#). Congratulations to the 2024 awards recipients! See the [Awards page](#) to see the list.

Diane Harbin is the NGC Awards Chair. She lives in Georgia.



Penny Pines / Plant-A-Tree Sandy Dennis

Thank you, NGC members! We are deeply grateful for your unwavering support of the Penny Pines program. Your 1,225 donations, each of \$ 68, from June, 2023 through April, 2024, amounted to a total contribution of \$83,300. Your dedication to our cause is truly commendable.

We, also, have exciting news about changes to our beloved program. During negotiations to renew the Memorandum of Understanding between the U.S. Forest Service (USFS) and National Garden Clubs, the USFS implemented a name change from *Penny Pines* to *Plant A Tree*.

Rest assured; NGC is diligently working out the details of the Memorandum of Understanding with the USFS. Once the memorandum is signed, our dedicated team members will incorporate these pending changes into an overall revision to our *Penny Pines* program, including the name change to *Plant A Tree*. We are committed to making this transition as smooth as possible, with plans for a roll-out following the 2024 Fall Board of Directors' meeting in September.

At this time, only the program's name has changed, so please continue to use the existing donation form until we make all of the changes. As your NGC *Penny Pines/Plant A Tree* Chair, I ask for your help and understanding to have a smooth conversion, and especially, please continue your generous donations to our *Plant A Tree* program to help keep our National Forests green as we *Go Green - PLANT AMERICA!*"

Sandy Dennis, of Wyoming, is the NGC Penny Pines/Plant A Tree program chair.



Buy Trees • InMySystem



Planting the Garden • A&M Garden Club



Texas Never Forgets

David Robson

The A&M Garden Club from College Station, Texas, was an integral part of a vast project for the dedication of the Tomb of the Unknown Soldier's Never Forget Garden. The club applied and received a PLANT AMERICA grant for the 2020-2021 year, but COVID-19 happened, and the club postponed the project until after the installation of all of the hardscapes. Working with NGC, funds were returned and then rereleased this past year. In addition to a \$1000 PLANT AMERICA Community Project Grant, the club received an Espoma grant.

Twenty club members planned and planted the beds surrounding the monument. They included groupings of more than 15 native Texas pollinator species consisting of redbud (*Cercis*), Turk's cap (*Malvaviscus*), Texas laurel (*Sophora*), Texas and green sage (*Leucophyllum*), marshmallow *Hibiscus*, yarrow, butterfly weed, lanceleaf *Coreopsis*, esperanza (*Tecoma*), rosemary and blue sage (*Salvia*). *Vitex* provides blue flowers and serves as another pollinator plant. Of particular note is the planting of white Ducher roses, the official rose of the Society of the Tomb of the Unknown Soldier. All the plants are part of a circular garden path around the monument. They placed educational signs near the plants. A black metal garden bench opposite the entrance provides seating. Brick pavers from contributors, including NGC PLANT AMERICA, have been installed in the inner ring of the garden. Club members maintain the garden through watering, pruning, mulching, and other seasonal care.

[David Robson](#), of Illinois, is the NGC PLANT AMERICA Community Project Grants Chair. He is an NGC Permanent Home and Endowment Trustee and NGC Headquarters' Garden Landscape Consultant.

Tri-Schools News

Pat Rupiper

The Schools' Committee have agreed to a new procedure for form #5. State Chairs for Environmental, Gardening, and Landscape Design may submit a pre-approved spreadsheet as the roster - form 5. To ensure you have the correct headings, call/email your regional chair before registration for an example of what is correct – they will share it with you. Hopefully, this will ease the burden of creating a non-changeable form. It was the most requested improvement. We have tested it with different schools in different states. Thank you to those who made the effort for testing and still filled in form 5! The new procedure starts on July 1, 2024. Please email me with your questions and for training.

It has been a successful year educating many students and consultants. These opportunities provide many educational

hours toward the NGC Mission. The NGC-sponsored virtual Environmental School had successful courses in October and March, with 111 students attending. What a fantastic result: 1,430 hours of credited education were given in two courses of ten hours per attendee - all from the comfort of their homes. In total, 1,318 attendees were educated in all the schools for ten hours each, which equals 13,180 hours of education plus the NGC Environmental Schools of 1,430 hours. In six months, prior to April 2024, these three NGC schools provided 14,610 hours of education.

Our Schools Team is here to support the states and ensure approved criteria for all. Please contact your Schools' Regional Leadership if you have questions or concerns. Thank you for continuing to believe in education for our members and others.

[Pat Rupiper](#) of Ohio is the NGC Schools Policy Coordinator.

The Line: Movement, Sensation & Direction in Design



*Does It Join All the Components In An Effective And Rhythmic Manner?
(¿Une Todos Los Componentes En Forma Eficaz Y Rítmica?)
Pilar Medellín De Miñarro Design & Image*

Pilar Medellín de Miñarro

The line is a one-dimensional visual path through a design. It is a moving point to which we give thickness, length, and dynamism by integrating it into a given space. Line is one of the seven basic elements of art. A line, when included in a design, can define a space, create an outline or pattern, imply movement or texture, or suggest an effect of mass or volume. That is to say, it always actively participates in the observer's perception. It contains great visual expressiveness and strong energy. It is almost never static and creates tension in the space where it is located. It communicates movement, direction, and even stability.

The line, as an expressive element, depends on its path within the design, by its color, intensity or power, thickness, modulation, and uniformity. It can be a subtle presence, flowing with determination or eagerly going through all the extremes and coming back or stopping.

As a compositional element, a line always gives rise to visual movement; it has tension, e.g., the ability to attract attention. A line's tension is due to its visual qualities and direction. The kind of movement and arrangement of the lines in the design plane produce emotional sensations that must be considered when making a design.

- Vertical lines produce an effect of balance and elevation.
- Horizontal lines produce a visual sense of calm.
- Sloping lines and curved lines produce an effect of dynamism and instability.
- Organic lines, as in nature, are loose and fluid and will give harmony to a traditional design.
- On the other hand, inorganic lines are straight or perfect curves with a rigid appearance, made of materials that reflect resistance in creative design.

Implicit or virtual lines are those that are not really implicit, but are created in the viewer's mind as a result of connecting the dots. They can be the meeting lines of the components used towards other elements of design that guide the viewer's gaze to where the designer wants the attention to be concentrated. This aspect of lines is what engages the viewer, making them an essential part of your design strategy. Your next design will make you think where these lines will direct all the sensations, movements and effects that you are imagining!

Pilar Medellín de Miñarro, is a TNG international feature writer and NGC Instructor. She lives in Mexico. [Click to view more images and information on the Design Element of Line.](#)

La Línea: Movimiento, Sensación & Dirección en Diseño



*¿Profundidad, Conexión, Diferentes Grosos O Desorden?
(Depth, Connection, Different Thicknesses or Disorder?)
Pilar Medellin de Miñarro Design and Image*

Pilar Medellín de Miñarro

La línea es un camino visual unidimensional a través del diseño. Es un punto en movimiento, al que damos grosor, longitud y dinamismo al integrarla en un espacio determinado. Es uno de los siete elementos básicos del arte. Una línea, cuando la incluimos en un diseño, puede definir un espacio, crear un contorno o patrón, implicar cadencia o textura o sugerir un efecto de masa o volumen. Es decir siempre participa activamente en la percepción del observador. Contiene gran expresividad visual y una fuerte energía, casi nunca es estática y crea tensión en el espacio en que se encuentre, comunica movimiento, rumbo e incluso estabilidad.

La línea como elemento expresivo, depende del recorrido que tenga en el diseño, de su color, de su intensidad o potencia, de su grosor, de su modulación y de su uniformidad. Puede ser una presencia sutil, fluir con determinación o recorrer ávidamente todos los extremos y regresar o detenerse.

Como elemento compositivo, siempre hace que surja movimiento visual; la línea tiene tensión, es decir, capacidad para atraer la atención. La tensión de una línea se debe a sus cualidades visuales y a su dirección. La clase de movimiento y disposición de las líneas, en el plano del diseño, producen sensaciones emotivas que se deben tener en cuenta a la hora de realizar una composición.

- Las líneas verticales producen un efecto de equilibrio y elevación.
- Las líneas horizontales producen una sensación visual de calma.
- Las líneas inclinadas y las líneas curvas producen un efecto de dinamismo e inestabilidad.
- Las líneas orgánicas, como en la naturaleza, son sueltas y fluidas y le darán armonía a un diseño tradicional.
- En cambio las inorgánicas son rectas o curvas perfectas, de apariencia rígida, hechas de materiales que reflejan resistencia en el diseño creativo.

Las líneas implícitas o virtuales son las que no lo son realmente, sino que se crean en la mente del espectador como resultado de unir los puntos. Estas pueden ser las líneas de encuentro de los componentes utilizados, hacia otros elementos de diseño, que guían la mirada del espectador a donde el diseñador quiere que se concentre la atención. Tu próximo diseño te hará pensar con estas líneas a dónde quieres dirigir todas las sensaciones, movimientos y efectos que estas imaginando!

Pilar Medellín de Miñarro, es escritora internacional de artículos especiales para TNG e Instructora NGC. Ella vive en México. [Haga clic para ver más imágenes e información sobre el Elemento de Diseño de Línea.](#)

2024 AMES Tools Grants Debi Harrington

AMES Tools has sponsored In-Kind Tool Grants to National Garden Clubs' member clubs since 2014. The grant program receives applications from January 1st through March 31st each year. AMES Tools awards grants using the following criteria:

- ✦ Value of the project to the community
- ✦ Level of club member participation
- ✦ Need and planned usage of the tools requested
- ✦ Uniqueness of the project

Congratulations to this year's AMES Tools Grant winners!

Twenty-one NGC Clubs won an AMES Tools Grant in 2024 for a total of \$4993.74!

- ✦ California – Ceres Garden Club
- ✦ Colorado – Greeley Morning Garden Club
- ✦ District of Columbia – Non-Traditional Program South at Risk High School, adopted by Mt. Airy Clay Breakers GC in the DC area
- ✦ Florida – Garden Club of Switzerland
- ✦ Illinois – Tri-Village Garden Club
- ✦ Louisiana – Abbeville Garden Club
- ✦ Michigan – Seedums Garden Club

- ✦ Mississippi – Bay Springs Garden Club
- ✦ Mississippi – New Albany Garden Club
- ✦ Missouri – Ramblewood Garden Club
- ✦ Montana – Whitehall Garden Club
- ✦ New Jersey – Home Garden Club
- ✦ New Mexico – Artesia Garden Club
- ✦ New York – Warwick Garden Club
- ✦ North Carolina – Mountain View Garden Club
- ✦ Ohio – Town and Country Garden Club
- ✦ Rhode Island – Hattie Ide Garden Club
- ✦ South Carolina – Magnolia Garden Club
- ✦ Tennessee – Shady Oaks Garden Club
- ✦ Washington – Rosalia Garden Club
- ✦ West Virginia – Fred Brooks Garden Club

We look forward to receiving numerous applications beginning in January of 2025. Please be aware of changes in the application process beginning in 2025 by thoroughly reading and adhering to the application rules and process.

[Debi Harrington](#) of New Mexico is the NGC Sponsors Grants Chair. Contact Debi with your grants' questions.





Ethics, A View from the Garden Club

La Ética, una mirada desde el Garden

Margarita García Duchini

When I joined the garden club, someone handed me this: "Where a new garden club is born, a new path opens up and a new dimension in the lives of its members: a path of love and respect for Nature, a path of Excellence, Ethics, and Aesthetics, that is to say, the path that brings together the inner beauty of each person with all the exterior beauty that surrounds us." Life is not about passing the time; it is about living it well.

The garden club helps us live better; it is valuable in our lives. We have chosen to belong to the garden club. This group is where we developed our taste for gardening and floral art. Now, let us think about this. We can go one step further. In addition to belonging, we will try to participate and get involved in improving the institution.

Improvement inevitably involves valuing transversal relationships by considering the opinions of others and taking them into consideration. Joining the garden club is a commitment to active participation, acceptance of rules and respect for traditions, attendance at activities, and collaboration. It is not asking, "What should we do?" but "What can we do?" All must be developed with courtesy and empathy to others.

However, has anyone ever wondered how garden club members feel after years of belonging to the institution? We can disagree with what others think, but we cannot deny what they feel. Leaving oneself aside to reach out and meet another is an excellent exercise if we want the group to grow.

The garden club is not a space to "pontificate" with knowledge, nullifying, consciously or unconsciously, the capacity of others. Those with knowledge feel the pleasant and sometimes uncomfortable anxiety to learn more and discover what they do not know, but they also feel the need to share what they know and listen a lot to those around them.

Quite simply, the garden club should be a place to dwell with joy, where rule number one should be: Do not do unto others what you do not want them to do to you. This sentence is the first definition of ETHICS, and the ultimate goal is to know how to live with joy.

Ing. Agr. Margarita García Duchini is from the Mariamol Garden Club, Rivera, Uruguay.

Cuando me asocié al garden club, alguien me alcanzó esto: "Donde nace un nuevo garden club, se abre un nuevo camino y una nueva dimensión en la vida de sus socios: el camino del amor y del respeto por la Naturaleza, el camino de la Excelencia, de la Ética y de la Estética, es decir, el camino que une la belleza interior de cada persona con toda la belleza exterior que nos rodea." La vida no se trata de pasar el tiempo, sino de vivirla bien.

El garden club nos ayuda a vivir mejor, es algo valioso para nuestras vidas. Hemos elegido pertenecer al Garden, es allí donde desarrollamos nuestro gusto por la jardinería y el arte floral. Ahora, pensemos en lo siguiente. Si damos un paso más, seguro que además de pertenecer trataremos de participar e involucrarnos de esa manera en la mejora de la institución.

Mejora, que inevitablemente pasa por valorizar las relaciones transversales teniendo en cuenta las opiniones de los otros y tomarlas en consideración. El Garden es compromiso, participación activa, aceptación de normas y respeto por las tradiciones, asistencia a las actividades, colaboración y no preguntar "qué hay que hacer, sino: qué hacemos?" Todo lo cual ha de desarrollarse en el marco de una fina cortesía y empatía hacia los demás.

Pero, ¿Alguien se ha preguntado, qué sienten las integrantes del Garden después de años de pertenencia a la Institución?

Podemos discrepar con lo que los otros piensan, pero no podremos negar lo que las personas sienten. Despojarse de uno mismo para ir al encuentro del otro, es un muy buen ejercicio si queremos que el grupo crezca.

El Garden, no es un espacio para "pontificar" con los conocimientos, anulando, consciente o inconscientemente, la capacidad de los demás. Quien posee los conocimientos, siente la linda y a veces incómoda ansiedad por aprender más y saber lo que no sabe, pero también siente la necesidad de compartir lo que sabe y escuchar mucho a quienes nos rodean.

Simplemente, el Garden debería ser un lugar para habitar con alegría, donde la regla número uno debería ser: no hacer a los demás, lo que no quieres que te hagan a ti. Ésta es la definición primera de la ÉTICA, cuyo fin último es saber vivir con alegría.

Ing. Agr. Margarita García Duchini es del Mariamol Garden Club, Rivera, Uruguay.



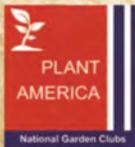
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Blueberries • Julio Vargas
Raptor • GlobalIP

Blueberry Cultivation, Bird Pest Control

Cultivos de Arándanos, Control de Plagas de Pájaros

Julio Vargas

Blueberries are a superfood, with crop fields in Peru located mainly in the regions of Ica, La Libertad, Lambayeque and Piura. These crops are primarily threatened by the attack of frugivorous and granivorous birds that cause a serious problem in the production, since they enjoy the fruit as much as humans do! A blueberry field produces per hectare (2.5 acres) approximately the following amount:

- In the United States, 8 tons
- In Peru, 13 tons

Bird attacks can cause an average of 20% in losses per 2.5 acres, equivalent to 3,500 lbs. in the United States and 5,700 lbs. in Peru. Without these losses, production in the United States would reach 9.6 tons per 2.5 acres and 15.6 tons in Peru. Several methods have been tested in Peru to control bird attacks on blueberry-like crops such as table grapes and peppers. These include:

- Scare cannons
- Loud bird sounds
- Managed hunting and mesh bird netting
- Falcon robots
- Predator kites
- Birds of prey

The vast majority of these methods end with the pest becoming habituated to the crop protection system in the short term. The effectiveness, in general, is between one to two weeks, after which the birds get used to it and attack the crops again. Currently, the system that provides us with the greatest benefits is that of birds of prey. This method began to be used in Peru over 30 years ago with a company that trains the birds and those who handle them, offering an effectiveness of 90% to 99.9%.

[Julio Vargas](#) is an Agricultural Engineer. He is the Project Manager at Oro Azul, a blueberry export megaproject in the Department of Piura, Peru. He is an NGC accredited instructor for COMAAI. **See more information on [Blueberry Cultivation, Bird Pest Control](#).**

Los arándanos son un súper alimento, cuyos campos de cultivo en el Perú están ubicados principalmente en los departamentos de Ica, La Libertad, Lambayeque y Piura. Estos cultivos son primordialmente amenazados por la picada de pájaros frugívoros y granívoros que causan un serio problema en la producción ya que disfrutan tanto de la fruta como los humanos! Un campo de arándanos produce por hectárea aproximadamente:

- En Estados Unidos, 8 toneladas
- En Perú, 13 toneladas

Estos ataques avícolas pueden causar un promedio de 20% de pérdidas por hectárea, un equivalente a 1,600 kg en Estados Unidos y de 2,600 kg en el Perú. Sin estas pérdidas, la producción en Estados Unidos alcanzaría las 9.6 toneladas por hectárea y el 15.6 en el Perú. En Perú se han probado varios métodos para el control de la plaga de pájaros en cultivos semejantes al arándano como ser la uva de mesa y los pimientos. Éstas incluyen:

- Cañones de estruendo
- Sonidos de aves en alto volumen
- Caza o extracción sanitaria y redes anti-pájaros
- Halcón robot
- Cometas o barriletes anti-pájaros
- Aves rapaces

La gran mayoría de estos métodos terminan con la plaga habituándose al sistema de protección de los cultivos a corto plazo. El tiempo de eficacia, en general, es de una a dos semanas, luego de lo cual las aves se habitúan y vuelven a atacar el cultivo. Actualmente, el sistema que mayores beneficios nos brinda es el de las aves rapaces. Este sistema se comenzó a utilizar en el Perú hace más de 30 años con una empresa que adiestra y capacita ofreciendo una efectividad de 90% a 99.9%.

[Julio Vargas](#) es Ingeniero Agrónomo. Actualmente es Gerente de Proyectos en Oro Azul, megaproyecto agroexportador de arándanos en el Departamento de Piura, Perú. También es un presentador acreditado por NGC para tutoriales de COMAAI. **Ver más información sobre [Cultivos de Arándanos, Control de Plagas de Pájaros](#).**



Let's COOK!

Summer in a Jar Mary Ann Ferguson-Rich

Nothing beats a field-ripened strawberry. If you are fortunate to have a patch of your own, you know that a strawberry, ripened on the plant, is red all the way through and dripping with juice. Many farm markets and pick-your-own farms throughout the country are loaded with them right now, so make a batch of traditionally canned or easy freezer jam and wait until a dark, gloomy day in January to open up a bit of summer in a jar!

Freezer Jam:

Remove the stems from 4 cups of strawberries and crush them. Place them in a large bowl and stir in four cups of sugar. Let stand for ten minutes, stirring occasionally. Stir 1 package of powdered pectin and 3/4 cup water in a small saucepan. (Whisk pectin to remove lumps.) Bring to a boil on high heat, stirring constantly. Boil for 1 minute, also stirring constantly. Remove from heat. Add the pectin mixture to the fruit mixture and stir for 3 minutes until the sugar is completely dissolved and no longer grainy. (A few sugar crystals may remain.)

Fill freezer jars immediately, leaving 1/2 inch space at the tops for expansion. Cover with lids. Let stand at room temperature for 24 hours or until set. Refrigerate for up to 3 weeks or freeze for up to 1 year. If frozen, thaw in the refrigerator before using.

Cooked Jam:

Boil glass canning jars in a canner for ten minutes to sterilize them. Place rings and lids in a small pan and bring them to just a boil. Set aside.

Remove the stems from 8 cups of strawberries and crush the strawberries in a large saucepan. (Note: 8 cups of whole strawberries produce about 5 cups of crushed, which you need.) Stir 1 package of powdered pectin into the prepared fruit and add a teaspoon of butter to reduce foaming. Bring mixture to a full rolling boil, stirring constantly. Add 7 cups of sugar and bring to a boil again, stirring constantly. Boil for one minute. Remove from heat. Skim off any foam with a metal spoon. Ladle immediately into the prepared jars. Leave 1/4 inch of space at the top. Wipe jar rims and threads and cover with lids and rings. Place the jars on the wire canning rack and insert them into the hot water. Return to a boil and boil for ten minutes. Remove the jars, place them on a wire rack or a towel, and let them cool completely. Check the seals after they are cooled to ensure proper sealing - store at room temperature for up to one year.

[Mary Ann Ferguson-Rich](#) is the NGC Food to Table Chair. She cooks and gardens in Ohio. [Click here for printable Strawberry Jam Recipe.](#)

NGC 2024 Convention

Convention Attendees: We sincerely thank you for attending the 2024 NGC annual convention. Your presence truly made a significant impact and contributed to the event's success. Your participation and engagement were invaluable, and we are so grateful for your support. We hope you found the convention as enriching and inspiring as we did. Thank you once again for being a part of this important event. We look forward to seeing you at future gatherings and continuing to grow together.

Happy Gardening, Nancy Griffin, 2024 Convention Chair

Colorado Federation of Garden Clubs thanks all those who attended the 2024 NGC Convention in Colorado! We hope you enjoyed your time with us and took home some cherished memories and lots of great information. We enjoyed hosting and getting to meet so many wonderful people. We also thank all who helped to make this convention a success. Without volunteers, it would not have been possible. We appreciate all of you and look forward to the 2025 NGC Convention!

Victoria Schmidt, Colorado Federation of Garden Clubs President



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Award of Excellence 2024 Jim Fricke



The Colorado Federation of Garden Clubs enthusiastically nominated Jim Fricke for a National Garden Clubs Award of Excellence. Jim is the executive director of the Colorado Garden Foundation, a charitable organization that produces the Colorado Garden & Home Show in Denver, which attracts over 45,000 attendees. Since Jim joined the organization in 1997, the Colorado Garden Foundation has awarded over \$13 million in horticulture-related scholarships and grants. Projects include community gardens, school greenhouses, horticulture therapy, and keeping people fed across Colorado. The Colorado Federation of Garden Clubs received grants for 30 consecutive years. The Foundation's scholarship covers the recipients' complete four-year education, including their tuition, books, housing, and a new laptop to begin their studies. Originally from Wisconsin, Jim attended Marquette University, gaining a degree in marketing. His expertise and knowledge helped the Colorado Garden Foundation to increase the organization's assets by over 2000%. In these times of need, Jim guides the Foundation's funds to leave no one hungry.



Award of Excellence 2024 Channing Harris



The Federated Garden Clubs of Connecticut proudly nominated Channing Harris for a National Garden Clubs Award of Excellence. Channing is a retired landscape architect who graduated from Hampshire College and the Harvard Graduate School of Design. Channing believes in designing with nature to implement memorable places for people. He created landscape designs for urban and rural college campuses, healthcare facilities, and community centers nationwide. He recently designed a calming tree-lined pedestrian walkway at Yale University. Other notable projects include the Tang Center at MIT and the Stritch School of Medicine at Loyola. Channing's work with hospitals spans New England and the Midwest, where he created healing gardens that promote the health and well-being of human life and the environment. A lover of historic landscapes, Channing helped to restore the works of Fredrick Law Olmstead, Beatrix Farrand, and Marion Coffin. He shares his wealth of knowledge with members of the Federated Garden Clubs of Connecticut through programs, tours, and guidance. Working closely with the Federation's Landscape Design Council, Channing provides historic tours, including the 18th-century Grove Street Cemetery and the well-preserved Hillhouse Avenue in New Haven, Connecticut.



Award of Excellence 2024 Sara Via



The Federated Garden Clubs of Maryland wholeheartedly nominated Dr. Sara Via for a National Garden Clubs Award of Excellence. Sara is a distinguished scholar who has received numerous teaching awards. She received her PhD in zoology from Duke with a post-doc in evolutionary genetics at the University of Chicago. She leads the charge nationwide on the importance of climate change. Sara says it best with this quote, "Teaching *Introductory Biology* was what moved me toward my 'second career' in climate change education. When I updated my lectures about human impacts on ecosystems, I became increasingly worried about climate change...Figuring out how to explain climate change and its impacts in plain language and talking with people about solutions available to everyone has been some of the most interesting and satisfying work I've ever done." Sara collaborates with the Maryland Department of Agriculture to work with farmers on sequestering carbon in the soil. She hosts a free Climate and Sustainability webinar series, which includes topics such as regenerative gardening and landscaping, healthy soil, and key climate solutions.



Award of Excellence 2024 Wisconsin Garden Club Federation



The Wisconsin Garden Club Federation coordinated a unique, educational event, *Your Garden - A Bird's Paradise*. The organizers designed this intense, one-day symposium to address critical environmental issues by providing educational opportunities for members who currently cannot spend the time or resources to attend an NGC-sponsored school. The goal was to advance NGC's Mission of providing education and resources to promote the love of gardening while focusing on environmental concerns and climate change. They focused on birds, their decline, habitat needs, native plants, and how to help mitigate their decline. The participants from across Wisconsin included garden club members and others. They received information and education from outstanding speakers, toured private gardens featuring native plant gardening, took home four native plants to use in their gardens, viewed education displays from the Federation and other organizations, and interacted with others with similar interests and concerns. The symposium's organizers summed up the day, "Our symposium's goal was educating WGCF members on how we as gardeners can impact our world to mitigate the decline of birds. Based on this goal and increased visibility, we had 250% more attendees than anticipated, sustained a profit, and received overwhelming approval from all. We feel this is an outstanding success and a process that other states could easily copy."



Bee with Pollen • Marcia Carsten



Bee on Aster • Marcia Carsten



PLANT AMERICA: Plant for Pollinators

Virginia Schmidt

NGC President Brenda Moore encourages all to be thoughtful and aware of the need to support pollinators when we plant and enhance our gardens. She developed the PLANT AMERICA: Plant for Pollinators Certified Pollinator program. Planting for pollinators provides beauty and a garden with a purpose - to feed birds, bees, butterflies, and other insects. Many of us grew up thinking that insects were terrible. Remember the Raid® commercials? *Kills Bugs Dead!*™ We now realize that we need bugs, caterpillars, bees, and other pollinators to keep the circle of life going.

We launched the *Certified Pollinator Garden* program in October 2023. It has been a tremendous success. Nationwide, gardeners from forty-one states applied to certify their gardens. Our first application was from Oak Hill, West Virginia...from NGC President Brenda Moore. We received over 350 applications to date, and more than 140 people have purchased signs so far. Six NGC clubs have also applied to certify parks and native planting areas that they maintain. As of this writing, the state with the most applications is Florida, with 51, followed by Texas, with 40. Virginia has 26, Pennsylvania 25, and Alabama 24, rounding out the top five. The city with the most applications is Alexandria, Virginia, with 14.

It is fascinating to read the applications. I am learning about all kinds of plants that grace the gardens of Oregon, Louisiana, Arizona, and more. The photos are amazing. Everyone is proud of what they are doing to help support our pollinators. People are employing many outstanding sustainable practices. These include composting, not using chemical fertilizers or pesticides, removing lawn areas and replacing them with native plants, leaving the leaves, delaying spring cleanup, using rain barrels, and more. NGC members are frontrunners in helping to make the environment welcoming to pollinators.

Thank you to everyone who has participated in and promoted the program in your states and clubs. It is beautiful to see how people step up to do their part. It is incredible what we can do to make our environment a place that welcomes our vital pollinators, one yard at a time.

[Virginia Schmidt](#) is the NGC Chair of PLANT AMERICA: Plant for Pollinators. She is from Twinsburg, Ohio, where she is active with her state and local clubs and Master Gardeners.

The Aesthetic Dimension of Landscape

Influence on Design Elements, Part One - Ana Maria Gastaldi

The Landscape Genre appeared in the West in the seventeenth century in Flanders. Since its inception, it has inspired numerous aesthetic reflections in painting, literature, and music. Geographical space supports the landscape, but its cultural dimension interests us because the concept of "landscape" begins to exist from a human gaze/perspective on geography.

In the mid-nineteenth century, the landscape began to impose itself as the main field of **artistic experimentation**. Realist and naturalist painters such as Courbet, Corot, or Boudin, lovers of nature, were the pioneers in considering landscape as an independent genre. Years later, the Impressionists presented themselves as the first artistic movement that claimed the direct observation of nature and went out to paint in the open *plein air* (plain air.)

This marked the culmination of a long process of research and contributed to accelerating the conceptual and plastic renewal of the landscape, affirming it as a genre in its own right and opening access to modern art. What happens in the creative process that leads to transforming nature into a landscape? What do artists tell us through their landscapes? How do we connect with those landscapes? How can pictorial landscapes activate our creative self and our critical thinking? How and when did landscape painting transfer some of the design elements to modern art?

Through some artists, representative of their time and their work, we are going to experience an evolution of how the elements and principles of design are incorporated into the compositions, how they are represented, and how they are turned into the design phase.

Camille Pissarro, The Paths In The Landscape

Camille Pissarro (1830 - 1903) was originally from the island of St. Thomas. The Danish-French artist was the oldest painter of the Impressionist collective, the only one to exhibit in the eight Impressionist Exhibitions, and considered the patriarch of the group. The dominant genre of his work was landscape, both country landscape and urban landscape.

When he settled permanently in France in 1855, he first became associated with the Realists and the Barbizon school until he evolved into Impressionism. He was also an influential teacher of important artists, such as Paul Cézanne, Vincent Van Gogh, and Paul Gauguin. He always lived in villages north of Paris: Pontoise, Louveciennes, and Eragny, which were also his place of work and where his



Pissarro's The Quarry, Pontoise • WikiCommons

style reached maturity in dialogue with the surrounding landscape and other Impressionist artists such as Cézanne or Monet. Finally, in the last decade of his life, he would begin a new adventure, "The Cities," initiating the series of urban landscapes with a renewed style and new points of view and thus are considered celebrations of modernity. It is the paradox of an artist who was considered a champion of pastoral landscape and very conservative of the harmony of man with nature, who in his last years devoted himself to the search for the beauty of the modern in the views of the boulevards of Paris or the bridges over the Seine in Rouen and thus advanced to what would be the searches of the expressionists or the futurists in the next century.

The path, the road, the bridge, or the urban avenue are constituted as an iconographic motif in Pissarro's work. The most obvious function of the path is to open access to the pictorial space and to probe its depth. Paths can be straight ahead and in profile. They can come out to meet the viewer or flee towards imprecise horizons. They sometimes get lost in detours and forks of unstable traces that delay the advance of the gaze or parallel to the canvas that limits the entrance to the landscape. Urban avenues welcome the crowds of modern life, its vertigo or bridges are like congested and throbbing arteries of a circulatory system. They are always motifs that multiply the representative possibilities and create movement.

In any of its expressions, the path within a composition is a **line**, which is established as the organizing element in the work of art and according to the artist's purpose. Line fulfills two functions: as a configuring or structural element and as an expressive element.

In the next issue of *The National Gardener*, we explore the works of Van Gogh and Cezanne. This article is adapted from a COMAII Symposium Allied Topic by Ana Maria Gastaldi. She will intermittently write bilingual landscape design articles for *TNG*.

La Dimensión Estética del Paisaje

Influencia Sobre los Elementos de Diseño, Parte Uno

Ana Maria Gastaldi

El Género del paisaje aparece en Occidente en el Siglo XVII en Flandes, desde su inicio a inspirado numerosas reflexiones estéticas tanto en la pintura, la literatura y la música. El espacio geográfico es el soporte del paisaje, pero, es su dimensión cultural la que nos interesa, porque el concepto “paisaje” comienza a existir a partir de una mirada / perspectiva humana sobre la geografía.

A mediados del Siglo XIX el paisaje se va imponiendo como el principal campo de **experimentación artística**. Los pintores realistas y naturalistas como Courbet, Corot o Boudin amantes de la naturaleza fueron los pioneros en considerar el paisaje como género independiente. Años después, los impresionistas, se presentan como el primer movimiento artístico que reivindica la observación directa de la naturaleza y salen a pintar a la intemperie, al “*plain air*”.

Esto marcó la culminación de un largo proceso de búsqueda y contribuyó a acelerar la renovación conceptual y plástica del paisaje afirmándolo como un género con derecho propio y abriendo el acceso al arte moderno. ¿Qué ocurre en el proceso creativo que lleva a transformar la naturaleza en paisaje?, ¿qué nos cuentan los artistas a través de sus paisajes?, ¿cómo nos conectamos con esos paisajes?, ¿de qué manera los paisajes pictóricos pueden activar nuestro yo creador y nuestro pensamiento crítico? ¿Cómo y cuándo la pintura de paisaje transfirió al arte moderno algunos de los elementos de diseño?

A través de algunos artistas, representativos de su momento y su obra, vamos a recorrer una evolución de como los elementos y principios del diseño se van incorporando a las composiciones, como están representados y como se volcarán a la fase del diseño.

Camille Pissarro, Los Caminos En El Paisaje

Camille Pissarro (1830 - 1903) es originario de la isla de Santo Tomás, el artista danés- francés fue el pintor de mayor edad del colectivo impresionista, el único que expuso en las ocho Exposiciones Impresionistas y considerado el patriarca del grupo. El género dominante de su obra fue el paisaje tanto el paisaje campestre como el paisaje urbano.

Cuando se instala definitivamente en Francia en el año 1855 se va a relacionar en primer lugar con los realistas y la escuela de Barbizon hasta evolucionar al impresionismo. También fue un influyente maestro de importantes artistas, como Paul Cézanne, Vincent Van Gogh y Paul Gauguin. Vivió siempre en pueblos al norte de París: Pontoise,



Pissarro's The Boulevard Montmartre at Night • WikiCommons

Louvenciennes y Eragny que fueron también su lugar de trabajo y donde su estilo alcanzó la madurez en diálogo con el paisaje circundante y otros artistas impresionistas como Cézanne o Monet. Y finalmente en la última década de su vida comenzaría una nueva aventura “las ciudades”, iniciando las series de paisajes urbanos con un estilo renovado, nuevos puntos de vistas y que son consideradas celebraciones de la modernidad. Es la paradoja de un artista que fue considerado un adalid del paisaje pastoral y muy conservador de la armonía del hombre con la naturaleza, que en sus últimos años se entregue a la búsqueda de la belleza de lo moderno, en las vistas de los bulevares de París o los puentes sobre el Sena en Ruan y avanza así a lo que serán las búsquedas de los expresionistas o los futuristas en el próximo siglo.

El camino, el sendero, la carretera, el puente o la avenida urbana se constituyen como un motivo iconográfico en la obra de Pissarro La función más obvia del camino es abrir el acceso al espacio pictórico y sondear su profundidad. Caminos, de frente y de perfil, saliendo al encuentro del espectador o fugándose hacia horizontes imprecisos, extraviándose a veces en desvíos y bifurcaciones, de trazados inestables que retrasan el avance de la mirada o paralelos al lienzo que limitan la entrada al paisaje. Avenidas urbanas que acogen las multitudes de la vida moderna y su vértigo o puentes como arterias congestionadas y palpitantes de un sistema circulatorio. Siempre son motivos que multiplican las posibilidades representativas y crean el movimiento.

En cualquiera de sus expresiones el camino dentro de una composición es una **línea**, que se establece como el elemento organizador en la obra de arte y según la finalidad del artista y cumple dos funciones: como elemento configurador o estructural y como elemento expresivo.

En el próximo número de *The National Gardener*, exploramos las obras de Van Gogh y Cezanne. Este artículo es una adaptación de un tema relacionado del Simposio COMAII por Ana María Gastaldi. De forma intermitente escribirá artículos bilingües sobre diseño de paisajes para *TNG*.

Environmental Sustainability

A Path to a Greener Future

Sue Bennett



Sustainability refers to our society's ability to exist and develop without depleting all the natural resources needed for future generations. It is about maintaining a balance between the environment, economy, and equity. Here's why it's crucial:

- 1. Preserving Our Planet:** Sustainability helps protect our planet and its natural resources, including water and air. [By adopting sustainable practices, we reduce pollution and safeguard habitats for plants and animals](#) (Coursera.org)
- 2. Economic Development:** Sustainable business practices and green technologies contribute to economic growth. When businesses and governments prioritize sustainability, it positively impacts individuals and communities, leading to a better quality of life.
- 3. Three Pillars of Sustainability:**
 - a. Environmental Sustainability: Maintaining ecological integrity and ensuring earth's systems (air, water, soil, forests, etc.) remain balanced.
 - b. Economic Sustainability: Supporting growth while minimizing resource depletion.
 - c. Social Sustainability: Promoting social equity and well-being for present and future generations.
- 3. Conserve Water:**
 - a. Fix leaks promptly.
 - b. Use water-saving fixtures (low-flow toilets, aerated faucets).
 - c. Collect rainwater for plants.
- 4. Choose Sustainable Products:**
 - a. Buy locally produced goods to reduce transportation emissions.
 - b. Look for eco-friendly certifications (e.g., Energy Star, Fair Trade).
 - c. Support companies with ethical practices.
- 5. Eat Mindfully:**
 - a. Reduce meat consumption (especially beef) to lower your carbon footprint.
 - b. Choose seasonal, organic produce.
 - c. Avoid food waste by planning meals and using leftovers.
- 6. Choose Transportation:**
 - a. Walk, bike, or use public transport when possible.
 - b. Carpool or consider electric/hybrid vehicles.
 - c. Offset air travel emissions if you fly frequently.
- 7. Support Conservation Efforts:**
 - a. Volunteer for local environmental organizations.
 - b. Plant trees or participate in community cleanups.
 - c. Educate others about sustainability.

[In essence, sustainability is our path toward a harmonious coexistence with nature, fostering innovation and resilience for a better future](#) ([hbr.org](#) and [energytheory.com](#)) Here are some practical ways to practice sustainability in your daily life:

- 1. Reduce, Reuse, Recycle:**
 - a. Minimize waste by recycling materials like paper, plastic, and glass.
 - b. Reuse items whenever possible (e.g., use cloth bags instead of plastic ones).
 - c. Reduce single-use plastics by opting for reusable alternatives.
- 2. Conserve Energy:**
 - a. Turn off lights, appliances, and electronics when not in use.
 - b. Use energy-efficient bulbs and appliances.

Remember, small steps matter—whether it is reducing plastic waste, supporting eco-friendly businesses, or advocating for policy changes. Together, we can make a difference!

Sue Bennett, of California, is the NGC Environmental Concerns Chair. Copilot (Bing) Artificial Intelligence aided this article.

*Sustainability • CreatoveBringer
Butterflies • Lila-Love*



Over a Century of Bird Protection

Karen Bowen

From Hawaiian robes covered with feathers to Native American headdresses, feathers have played an important role in embellishing clothing. Marie Antoinette wore jeweled headdresses decorated with white egret plumes to her fashionable parties, which started a fad in France that soon had women wearing both feathered headdresses and hats. The popularity of feathered hats spread from France to England and finally to the United States. By the 1850s, killing birds for their feathers was big business. Sprays of feathers decorated the sides, covered the entire hat, or added a splash of color to the front. Feathers even decorated men's fedoras. Hummingbirds from Brazil, birds of paradise from New Guinea, toucans and condors from South America, and emus from Australia were a few of the exotic birds whose feathers hat makers imported to Paris, London, and New York for use in the millinery business. Hundreds of thousands of birds died during the height of feathered hats. Hunters killed 30,000-80,000 birds of paradise annually, which caused their numbers to dwindle to the brink of extinction. Just one shipment of egret feathers to New York came from killing 197,000 egrets.

In 1886, George Brinnell, owner and editor of *Forest and Stream* magazine, began a group he named the Audubon Society in honor of the artist John Audubon. He aimed to make the public aware of birds' beauty and the need to stop hunting them for their feathers. However, by 1895, his group had ended, and feathered hats were still the rage. The public seemed unaware of the decimation of America's birds until 1896, when two socialites, Harriet Hemenway and Minna Hall, began hosting tea parties for the elite women of Boston. At their parties, Hemenway and Hall educated women about the severe decline in bird populations and asked them to stop wearing hats decorated with feathers.

The two ladies organized a group to educate the public about the serious loss of birds due to feathered hats. Like Brinnell, they named their group the Audubon Society. Nine hundred women and men in a dozen states formed Audubon Societies, which eventually became the National Audubon Society, which is still active today. Audo-bonnets were featherless hats worn by members of the Audubon Society to protest the slaughter of millions of birds for their feathers. The society sent wardens to Florida swamps to protect nesting wood storks, egrets, and other wading birds from feather hunters. The Audubon Society sponsored meetings for the public where speakers discussed the decimation of birds to make feathered hats.

Incorporated in 1905, the National Audubon Society remains a driving force that educates the public about birds' importance to our environment and helps pass legislation to protect them. President Theodore Roosevelt 1903 issued an executive order creating the first national wildlife refuge on Indian River's Pelican Island in Florida. This order protected a vital rookery for brown pelicans, herons, and egrets. It was the first of many national wildlife refuges created to protect wildlife and their habitats. The 1913 Weeks-McLean Law and the 1918 Migratory Bird Treaty Act finally made it unlawful to pursue, hunt, take, capture, kill, or sell 1,100 species of birds. The act banned feather imports. By the time of enactment, only 5% of great egrets remained in America, and hunters had decimated many other species. When the feathered hat craze ended in the early 1900s, over 300 million birds had died.

Wildlife refuges, along with state and national parks, protect wildlife and their habitats and preserve the natural beauty of America for future generations to enjoy. The National Audubon Society continues to be a strong organization whose goal is to protect birds and their habitats.

Karen Bowen, of Arizona, is the Pacific Region Butterfly Chair.



CONGRATULATIONS

Our new Four and Five Star Recipients:

4-Star: Melinda Causey (MS), Sarah McReynolds (TX), James Pavelka (IN), Monica Taylor (MI), IA: Elizabeth Pomo Barba (MX), Lucy Barua (PE), Carola Basterrechea (PE), Ana María Constantin Bratschi (UY), Maria Isabel Figari (PE), Elena Guerra (PE), Martha Llerena (MX), Cecilia Moncloa (PE), Olga Nesta (PE), Aida Palai (MX), Silvia Yáñez Puerta (PE), Jenifer Hertz Wells (PE)

5-Star: Sandra Dennis (WY & CO), Lynn H. MacFarland (CA), Charles McLendon (NC), Brenda Moore (WV), Brynn Tavasci (WA), IA: Mila Coquis (PE), Vita Hernández (MX), Karina Kauchman (UY), María Julia Linkey (PE), Lucia Napoli (PE), Elvira Paredes (MX), Adriana Perdomo (MX), Idalia Reyna (MX), Ángeles Salazar (MX)



MEET ME IN ST. LOUIS - 9/19/2024

We welcome all NGC Board of Directors members to our National Garden Clubs Headquarters in St. Louis for our Fall Board meeting along with a tour of the Missouri Botanical Gardens. [Register online](#) or scan the code.



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To be the first to know about all NGC News and Events, plus get *The National Gardener* delivered to your inbox. You can also enroll all the members of your club (with their permission) by sending an Excel spreadsheet with their first and last names and email addresses. [Subscribe here.](#)



[GARDENCLUB.ORG](https://www.gardenclub.org)

The NGC website contains a plethora of information for garden club members and others. Use the tabs on the homepage to find the topic of your choice, or use the handy search feature to explore many options. If you get lost, just click on the NGC logo, on the top left of every page, to return directly to the homepage.

Mark Your Calendar



Summer Time • Karandev

President Brenda's Travels

- ❖ August 20: Alaska Garden Clubs, Anchorage, AK
- ❖ August 21: Pacific Region Conv., Anchorage, AK

From President Brenda, "I am appreciative of all of the beautiful gifts given to me during my visits to states and regions. I really do not expect gifts during my visits. But, if you feel you need to show your appreciation, I would actually prefer a donation either to the Path of Success or the Plant AMERICA Community Grant Fund to be made in my name in lieu of gifts. Thanks for understanding."

Looking for Events?

- ❖ Search the [NGC Calendar](#) for upcoming in-person and virtual events near you or across the globe.

Coming Soon, In-Person & Online

- ❖ July - September 2024: [Environmental Schools](#)*

- ❖ July - November 2024: [Flower Show Schools](#)*
- ❖ August - October 2024: [Gardening School](#)*
- ❖ July - November 2024: [Landscape Design School](#)*
- ❖ None Scheduled: [Multiple Refreshers](#)
- ❖ July 2024 - April 2025: [Symposiums](#)*
- ❖ [International Events](#)*

*Clicking on the above links takes you directly to the most up-to-date course listings and details on the website. Looking for a specific course? **Click on Course 1, 2, 3 or 4 or the month on the course listing chart.**

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National Garden Clubs

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Car Magnet: \$5, Button: \$2, Tote Bag: \$12,
License Plate Frame: \$10, Mug: \$9, Flag (Sale): \$25,
Garden Apron (not pictured): \$35



PLANT AMERICA





*From him who sees no wood for trees,
And yet is busie as the bees.
From him that's settled on his lees.
And speaketh not without his fees*

Perspective • GettyTim82

Sitting on the Porch

Gerianne Holzman, Editor

As I sit on the porch, I think of the story of the teacher and pupil who looked off into the distance from the top of a mountain. The teacher asked what the student saw. The apprentice replied, "I see another mountain, a lake, a village, plus a forest down below." As they descended to the bottom of the mountain, the teacher again asked what the pupil observed. The person stated, "I see children playing in the village, birds in the trees, and gardens growing." The teacher responded, "Now, you understand that when you think you have seen everything, it suddenly changes when you get a different perspective."

We all look at NGC from our individual perspectives. One may see our organization from a close-up view and not see the big picture. Alternately, someone thinks they see and know everything but fails to look closer. As someone rising into leadership, I see an organization whose world suddenly shifted. It did not turn upside down or fall apart; it just changed. Change is good when we turn an unexpected challenge into an opportunity. We may open a world of possibilities. As our leaders and staff continue to guide NGC, please remember we are here to keep our organization strong as we prepare to enter our second 100 years. All local club members belong to their club that is part of their state organization which is part of NGC. It is not we and them or us and you, we are ALL National Garden Clubs. As leaders of our great organization, we appreciate and thank you for your support and kindness.

Gerianne

The above John Heywood (1546) quote is the origin of our current saying "Can't see the forest for the trees."

We appreciate all of the amazing stories, articles and images in this issue of *The National Gardener*. Send comments and suggestions for future issues to [Gerianne Holzman](#), editor. We encourage all NGC members to submit articles.