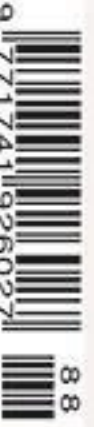


FEBRUARY / MARCH 2016 £4.20

FUSION

FLOWERS



**EVENT
DESIGN**

DESIGNER
of the Year
Results

MARIE BITTNEROVÁ ★ SOPHISTICATED LISIANTHUS ★ VERONICA NORRGÅRD ★ DANISH SNOWBALLS ★ ELLY LIN ★ MARK PAMPLING ★ EMC EXTRAVAGANZA
JOSEPH MASSIE ★ SNOWDROP DESIGN ★ IRENE BROCKWELL ★ JAPANESE COMPETITION ★ MORNA FELL ★ HELLEBORES ★ L ANA BATES

Intimate to Ultimate

EMC workshop with Tomas De Bruyne & Hitomi Gilliam AIFD

Photography by Adam Linke, The Decisive Moment

In early August 2015, the European Master Certification Program (EMC) held an EMC+: Intimate to Ultimate workshop in Atlanta, Georgia, USA. EMC is a comprehensive European floral design curriculum taught by Tomas De Bruyne, and facilitated by Hitomi Gilliam.



EMC program (www.emcprogram.com) and its curriculum were formulated by Tomas De Bruyne and Hitomi Gilliam as part of DESIGN358 education in Canada and the USA. It is a one year programme for the study of European floral design theories and skill-building over 3 segments. The certification program ends with a final examination on nomenclature, written theory test, practical design skill test and interpretive design project and an oral presentation. The 3rd cycle, 2015/16 year is in full swing with new international affiliates from Mexico and Holland. The next cycle, 2017/18 is now open for enquiries.

To compliment the certification program, Tomas and Hitomi plan to offer additional design workshops EMC+ programs from time to time that are open to all floral designers worldwide. The Atlanta workshop was their first offering. Over the three-day workshop, attendees experienced the process of designing and installing flowers for luxurious events, from intimate dinners to grand-scale weddings. Assisted by a team of EMC graduates, Tomas and Hitomi created a workshop program full of design education, practice and mechanics.





The first day of the workshop was held at the Georgian Terrace Hotel in the historic Fox District of Atlanta where attendees were given four distinct table vignettes and were expected to create a matching bouquet that would be modelled and photographed. They also helped the EMC team style the centerpieces for each table.

The first vignette, titled Urban Organic, aimed to capture urban sophistication juxtaposed against the organic nature of plant materials. Urban elements included a custom vinyl tablecloth stencilled with Gloriosa Lilies and a collection of slender glass vases. The table was set with glass chargers, glass plates and ghost chairs to further enhance the transparent and urban feel. The organic element was conveyed through plant materials: Gloriosa rothschildiana 'Tomas De Bruyne', Passiflora and Tillandsia xerographica were woven in and around vases to create a horizontal, transparent design.

The second table, Neo Modern, was framed within the rotunda of the Livingston Bar. The modern gold chandelier with repeating cylindrical forms inspired the centerpiece for this vignette. A variety of stemmed cylinder vases in various heights repeated the chandelier's forms. Each vase was further accented with flat copper wire and draped gold chains. Salix branches in each vase created a strong upward movement that counter-balanced the downward movement of the chandelier. Wired David Austin 'Darcey' Roses, purple Vanda Orchids and Gloriosa rothschildiana 'Tomas De Bruyne' emerged from between the Salix-like dancing butterflies.

The third vignette, Classic Romance, was located in the Mitchell Room of the Georgian Terrace Hotel. The centerpiece featured three crystal-draped silver candelabra, glass vases in various heights and coordinating votive candleholders. Flowers consisted of a variety of David Austin Roses and Hydrangea paniculata that were elevated in a horizontal design atop all three candelabras. Stephanotis vine cascaded down to create transparency and movement.





The fourth and final table vignette was called Tropical Romance. This tablescape was installed in the mezzanine of the Livingston Bar. This vignette featured tropical flowers and foliage, but with additional textures that softened the traditional flat surfaces associated with tropicals. This long centerpiece spanned the 30-foot table by joining together several candelabra with branches and decorated metal rods. Vanda orchids, Phalaenopsis orchids, Heliconia rostrata, Anthurium, Dendrobium orchids, Passiflora vines, Alpinia species, Liriope species and Adiantum were designed atop each candelabra and intertwined along the branches and rods to visually connect them to create a single cohesive design.

The second day of the workshop brought attendees and the EMC team to the historic Biltmore Ballroom to create and install floral designs on a grand scale. Tomas' designs for this room aimed to reflect the Biltmore's elegant and historic past. The classic columns and medallion ceiling frieze in the ballroom inspired the rose column designs. The crystal chandeliers and garland ceiling motifs inspired the use of crystal garlands and glass decor on the tabletop.

Teams were created to tackle three main design elements: the Versailles-style kings table, a floral wall and entry *étagères*. The table was composed of 25 candelabra Avalanche Rose towers of various heights. Twenty-five of these towers formed the basis of the main centerpiece and were linked together down the length of the table with crystal garland, arcing clematis, glass cloches, candles and rose petals. The various height cylinders created a visually dynamic centerpiece once set in place. The final result was an elegant, refined tablescape with a very contemporary feel. In addition to the main table, a satellite table with a single candelabra was set to showcase how well the design works on a smaller scale.

Flanking both sides of the entrance were metal trays stacked atop one another to create large-scale *étagères*. On each level, various styles of glass, crystal, and silver votives as well as vases were filled with Hydrangea, Avalanche Roses, Clematis, Passiflora vines, tea lights and aqua beads to create a romantic, shimmering welcome for ballroom guests. The depth created by the placement of vases, flowers and candles resulted in beautiful spaces that invited further discovery.

The final design of the day was a large floral wall positioned at one end of the ballroom. Grid-wall rack display systems were used to create a wall on which floral materials were placed. The floral wall featured dense groupings on the outer edges and became more transparent in the centre with the use of branches and vines to create negative space. Avalanche Roses were featured heavily in this floral wall, to complement the rest of the room decor.

The third and final day of the workshop was held at the Cathedral of St. Philip in the Buckhead neighborhood of Atlanta. Teams were assigned to tackle four major design elements: pew decor, staircase handrails, altar arrangements, and the altar decorations. Ten pew arrangements were created using the cathedral's existing 8-foot wrought iron and gold pew stands. The end result was 10 large, airy pew arrangements which hovered above the central aisle and drew the eye upwards to emphasise the cathedral's high ceiling. Gracefully curving branches of Eleagnus and other foraged branches were arranged in sweeping arches that connected both sides of the aisle. This natural archway repeated the gracefully curving lines of the cathedral's double-barrel vaulted ceiling and created an intimate space beneath.

At the end of the aisle were steps leading up to the altar; the handrails of these steps featured floral garlands that visually connected the aisle with the altar. Roses were inserted into a wire structure to fully encase each handrail. Vanda orchids, Mokara orchids and Phalaenopsis orchids were nestled on top to bring in visual interest and coordinating colours.

Flanking the steps were a pair of large-scale altar



arrangements in a traditional style. Hydrangea, Roses, Dahlias and Lilies were arranged in a sphere shape atop the cathedral's antique gold pedestals. Passiflora vines and Eleagnus cascaded down to create graceful movement. Beyond the steps was the altar. A freestanding, boat-shaped form featuring an assortment of Roses and Gloriosa Lilies that gracefully curved beneath the altar. Stems of lavender Clematis cascaded down from the rose skirting to add contrasting foliage and colour. The cathedral's altar screen featured suspended florals floating between the screen's openings. Monofilament was strung between the negative space to create a grid upon which Anthurium and Vanda orchids were suspended. The overall shape of the backdrop curved toward the centre, repeating the lines of the altar skirt and counter balancing the curves of the ceiling.

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- Floral Sponsors: Avalanche Rose Group (Holland), Cut Flower Wholesale, Green Point Nurseries, Amy's Orchids, David Austin Roses
- Floral Containers and Accessories: Accent Décor
- Floral Hardgoods: Smithers-Oasis
- China/Table Settings: Vintage English Teacup
- Linens: I Do Linens
- Event Rentals: Peachtree Tents and Events
- Wedding dresses: Kelly's Closet
- Makeup/hair: Blend Beauty Group
- Jewelry/Accessories: Christina Perry Design
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