

# PORTFOLIO *of*



Donna Carriker



Dynamic  
Business Support

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#### Graphic Design, Digital Imaging, Photo Retouching and Photography

Dynamic Business Support/Dynamic Designs and Services is about creative services offered by Donna Carrier, a freelance graphic designer, production artist, photographer, photo retoucher and digital imaging specialist.

This website showcases samples of my work. I retouch images, create graphic and marketing materials and offer photography services. Click Portfolio on the left to see samples.

#### Contact for Services

If you are seeking graphic services, imaging or photography contact us or send e-mail to: [info@dynamicbusinesssupport.com](mailto:info@dynamicbusinesssupport.com)

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# Websites

**Massachusetts Association of Private Career Schools**  
*Dedicated to outstanding education and career training*

[Click here for information on recent Workshops for school staff.](#)

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Welcome to the MAPCS website where you can learn about education and career training in a wide variety of fields, schools and the programs they offer, and the organization that supports them.

Private career schools and colleges have been part of the educational process since the 1880's, providing students of all ages and backgrounds with education, training, and up-to-date job skills in short periods of time. Our schools offer flexible schedules days, evenings and weekends so students can balance work commitments with study. Many schools offer rolling admissions with courses starting at different times throughout the year.

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# Catalog Covers

## Directory of Career Training Schools 2005



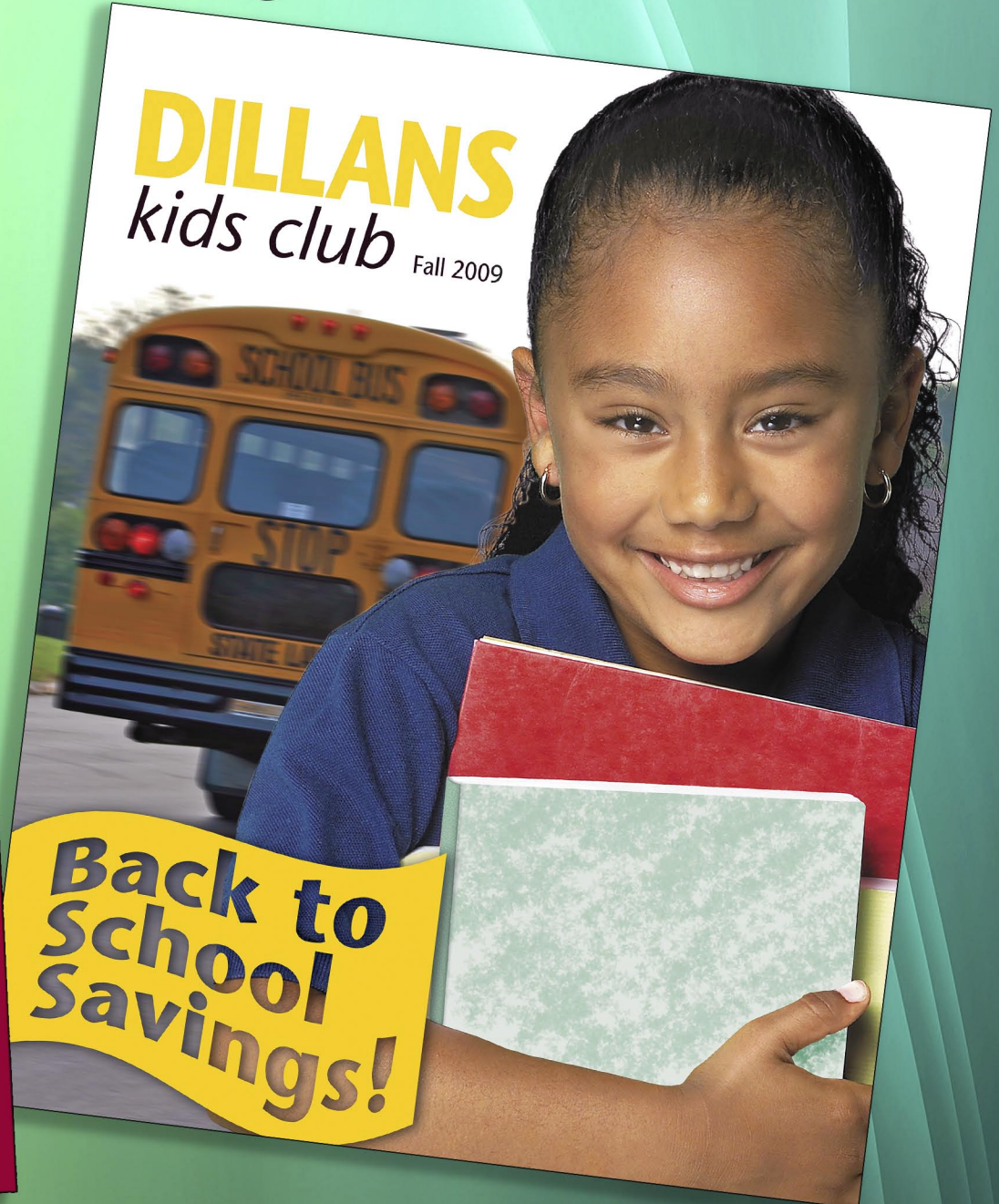
### Consider these schools...

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Gould Construction Institute  
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Henri's School of Hair Design  
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ITT Technical Institute (Woburn)  
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Mass School of Information Technology  
Medical Professional Institute  
Merrimack Valley School of Hair Design  
Mildred Elley  
Muscular Therapy Institute  
New England Hair Academy  
New England School of Photography  
New England School of Whole Health Ed  
North Bennet Street School  
Northeast Technical Institute  
RETS Technical Center  
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**DILLANS**  
kids club Fall 2009

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**Classic Car Swing**  
Adjustable seat height and steering wheel position fit children of all sizes. ToyTrends Classic Car is made of lightweight steel and durable plastic construction, stands up to most environmental and weather conditions. Lead free paint for safety meets ASTM standard for toys. Easy to assemble.  
Age 3-6 with adult supervision.  
Maximum weight limit 30 lbs.  
Cameo size 13x17x12" 37 lbs.  
Product #283493 **\$115.99**

### Sunsational Savings!

All of our beach toys are available at huge end-of-summer discounts.



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Go to [www.toytrends.biz](http://www.toytrends.biz) for more savings!

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**ToyTrends**  
KIDALOG



### Always in Style

Some things never change, and toys are no exception. The classic toys in our KinderKits Collection have been loved by millions of children the world over.

#### A. Teach your Children to Have Fun!

Play gently children to experience and improve certain skills that they will need now and later in life. ToyTrends wooden blocks are mixed: 60 colored blocks and 40 natural blocks.  
Ages 1 & up, Product #281728 **\$24.99**

#### B. Color Keys Classic Toy

A toy that's truly a classic! Five brightly colored keys on a ring swing freely to make a lively click-clack sound. Each ToyTrends Color Key is a different shape, a different color, all have rounded edges that babies love to teethe on. Plus, they're numbered. Use them to teach colors, counting, and number recognition. Dishwasher safe!  
Both end up, Product #281178 **\$8.99**

#### C. Puzzle Rattle

The ToyTrends Puzzle Rattle is perfect for clapping and shaking in a baby's hands. The bell nestled inside the chamber will encourage movement helping in developing fine motor skills, auditory skills, as well as physical development.  
Both end up, Product #281294 **\$7.99**

#### D. Sleepytime Teddy Bear

This cuddly and adorable ToyTrends Sleepytime Bear is 14" tall and is all dressed in a striped flannel nightgown and matching nightcap. Meticulous attention to detail includes his belt, the pom-poms on his nightgown, and his soft, plush-hunny slippers, joined arms and legs.  
Both end up, Product #282021 **\$13.99**



Kids will enjoy this durable, colorful play structure for years to come. Heavy-duty plastic, rounded edges for safety and comfort. Minimal assembly required. The maximum recommended user weight for this product is 75 pounds.  
Product #281482 **\$299.99**



# Marketing Set: Flyer, Postcard, Rack Cards

## Northern California

### Yosemite National Park

On June 30, 1864, President Abraham Lincoln signed a bill granting Yosemite Valley and the Mariposa Grove of Giant Sequoias to the state of California as a public trust. Eventually, due to the conservationist efforts of John Muir, Yosemite National Park was officially created on October 1, 1890.

Public visitation exceeded one million in 1954 for the first time; by 1976 over two million people visited Yosemite. In the mid-1990s, visitation topped four million. In the early 1970s, the National Park Service established one-way road traffic patterns, eliminated cars in the far east end of the Valley, offered free shuttle bus transportation in the Valley, converted the parking lot in front of the Valley Visitor Center to a pedestrian mall, and generally encouraged visitors to enjoy the park by walking or by using various public transportation.

#### Fun Facts about Yosemite:

- ✦ Thomas Ayres and James M. Hutchins were Yosemite's first visitors in 1855.
- ✦ The Yosemite Grant to help conserve the park was signed by Abraham Lincoln on the 30 of June, 1864.
- ✦ Yosemite National Park covers 1189 square miles, much of which is uninhabited.
- ✦ Yosemite was the first park set aside by the US government for preservation and protection, even before Yellowstone.
- ✦ 20% of California's 7000 plant species are located in Yosemite National Park.
- ✦ Mt. Lyell, at 13114 ft., is Yosemite's highest point.
- ✦ Yosemite Falls, at 2425 feet, is the highest waterfall in North America and third highest in the world.



#### Directions

- ✦ From San Francisco area (195 miles, 4-5 hours) I-580 E to I-205 E to Highway 120 E or 140 E
- ✦ From Sacramento (176 miles, 4 hours) Highway 99 S to Highway 120 E or 140 E
- ✦ From Los Angeles area (313 miles, 6 hours) I-5 N to Highway 99 N to Highway 41 N
- ✦ From Reno & Lake Tahoe (218 miles, 5 hours) US 395 S to Lee Vining; take Highway 120 W

Call 209-372-0200 for road information.

For reservations or a schedule of current events, visit the National Parks website at [www.nps.gov](http://www.nps.gov).



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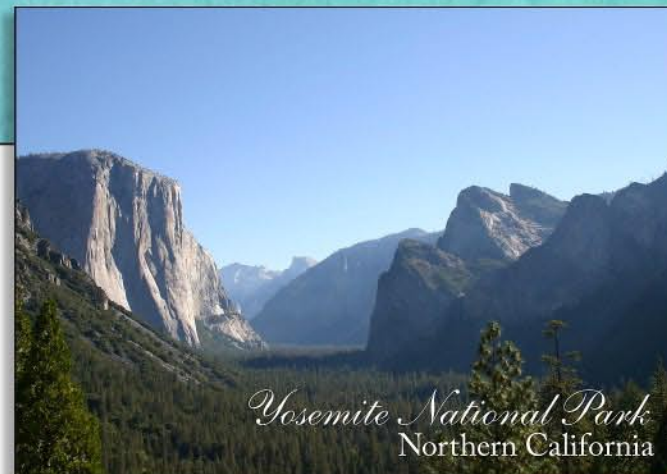
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## ABOUT THE TROLLEY MUSEUM

The Shore Line Trolley Museum is a non-profit 501(c)3 organization, incorporated since 1945, by the Branford Electric Railway Association. Founded to preserve the unique heritage of an endangered species—the trolley car—it now boasts a collection of nearly 100 vintage



vehicles as well as artifacts and documents from the trolley era. It continues to operate predominantly through the dedication and support of its over 1000 member/volunteers.

A visit to the museum is a multi-sensory voyage into the past, from the moanful growl of the motors, to the smell of an electric arc, to the feel of rattan seats and varnished hardwood detailing. The Shore Line Trolley Museum operates the Branford Electric Railway, a National Historic Site. The railway is the oldest continuously operating suburban trolley line in the United States.

## MUSEUM COLLECTIONS

The Shore Line Trolley Museum maintains several collections which preserve the history and heritage of the Trolley Era. The Museum owns nearly 100 vintage transit vehicles, as described in more



detail on our website. In addition, the museum archives contain 30,000 photographic images, over 4,000 books and documents, and more than 1,000 small artifacts such as tokens, hat, badges and other paraphenelia including ticket punches.

The archives are available by appointment only to qualified researchers. The museum is happy to provide copies of photographs for both commercial and non-commercial use. Please inquire.

## YOUR VISIT

Your visit may last an hour or a day; it is up to you. There are many things to see and do at the museum. When you arrive, you'll buy your ticket in the



Sprague Building, which is named after the "Father of Electric Traction," Frank J. Sprague. Inside are numerous displays and hands-on exhibits.

Trolley cars stop frequently right outside the Sprague Building for trolley rides. Climb aboard and soon you'll be transported back to the turn of the last century! Your ride is unlike anything else you can experience in the fast-paced Northeast. Looking around the antique trolley car, sitting on a rattan seat, hearing the growl of the ancient electric motors and the squeal of the steel rails, you'll feel

Trolley cars run frequently throughout the day. Your fare is good on all streetcars for the entire day. See the online calendar for special events held throughout the year!

## Fares

Children under 2...FREE  
Children ages 2-15...\$4  
Adults...\$8  
Seniors...\$6  
Family...Up to 2 adults and unlimited children from same household: \$24

NOTE: Higher fares may apply during certain special event days. Special rates for bus charters and group visits.

*Have Your Party on the Trolley!*

## MEMBERSHIP

Since its inception in 1945, the museum has been a volunteer-driven organization. Members can be active volunteers in everything from running and restoring cars to working on the tracks to tending the grounds. No professional training or previous experience is required; the museum offers training

just as if today were 1908. That will only be enhanced by the beautiful panorama that unfolds before you. The Historic Branford Electric Railway, surrounded by pristine salt marsh, is virtually unchanged by the passing of the centuries



You'll be able to take a guided tour of many of the vintage cars in our collection. You may also explore the museum at your own pace. Take as many trolley rides as you like. Tickets are good for the entire day and there are several different trolleys running on the line.

Getting to the museum is easy and convenient. We're only 3 minutes from I-95 and US-1. See back page for Directions. Ask about having your party on the trolley and group visits.

We hope you'll be interested in supporting and becoming involved by becoming a Member.



## 2008 SCHEDULE & FARES

The museum grounds are open 10AM—5PM. The first trolley departs at 10:30AM and the last car departs at 4:30PM.

## GUEST OPERATORS

If you've always wanted to run a streetcar or subway train, take advantage of this opportunity at the Shore Line Trolley Museum by signing up for the Guest Operator program.

You'll be given an overview of operating principles by one of our instructors. Then it will be your turn to take the handles and operate solo! Don't worry, you won't have any regular passengers, just you, your instructor, and your invited guests.

The fee of \$40 includes your admission and one year's individual membership in the museum at the Associate level and is subject to instructor availability. Please contact the museum.

## DIRECTIONS

The museum is located within three minutes of I-95 and is convenient by public transportation.

- **From the North:**  
Take I-91 South to I-95 North, then...
- **From Western CT, NY and NJ:**  
Take I-95 North to Exit 51 (Frontage Rd./U.S. 1). Turn right at 2nd light onto Hemingway Ave (onto Rte 142). You will pass a set of lights (on Rte 100), then...
- **From the East:**  
Take I-5 South to Exit 52 (East Haven). Turn left at the exit ramp, continue over highway, pass 1st light. Turn left at 3rd light onto Main Street (Rte 100). Turn right on Hemingway Ave (Rte 142) then...

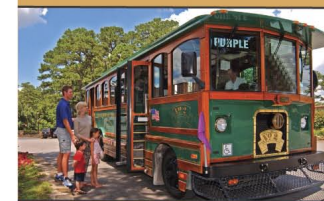
...Follow a set of directions from above, then...

Turn left onto River Street.

The Shore Line Trolley Museum is located at the end of the street on the left. Parking lot is located behind the museum.

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Shore Line  
TROLLEY MUSEUM



ADMIT  
ONE



Shore Line Trolley Museum  
17 River Street  
East Haven, CT 06512  
(203) 467-6927  
www.bera.org

# Brochure



## Bagels, Pastries & Sweet Breads

### Fresh Baked Central Market Scones

Rich varieties of fresh made miniature scones are perfectly complemented by a selection of specialty dried fruits including black mission figs, white calmyrna figs, pears, apricots, cranberries and raisins.  
(serves 20 - 25 guests) \$39

### Fresh Seasonal Fruit Tarts

Succulent fruits such as berries, grapes, and kiwi shimmer like jewels under a jam glaze. Includes twenty individual sized tarts.  
(serves 20 guests) \$49

### Fresh Baked Market Bagels

A variety of twenty fresh from the oven bagels. Comes with eight ounces of cream cheese.  
(serves 15 guests) \$25

### Fresh Baked Sweet Breads

An assortment of fresh baked Central Market specialties; breakfast muffins, scones and croissants. Perfect with our Best of Season Fruit tray for a continental breakfast.  
(serves 15 - 20 guests) \$35

### Best of the Season Fruits and Berries

Chef's selection of the freshest tropical and domestic fruits and berries arranged in a colorful bonanza.  
small (serves 20 - 25) \$42.50  
large (serves 30 - 45) \$62.50



## Good Morning Breakfast Buffets

### Fiesta

25 Person Minimum  
Fresh Central Market Orange & Grapefruit juice, Best of Season Sliced Fruits, Central Market Migas, Creamy Eggs, Bacon, Chorizo and Breakfast Potatoes.  
\$9.95 per person. Add coffee service for \$2.75 per person.

### Central Market Continental Breakfast

10 Person Minimum  
Assortment of individual Quiche freshly baked croissants and bagel assortment. Served with butter, plain and flavored cream cheeses.  
\$7.95 per person. Add coffee service for \$2.75 per person

### Central Market Quiche and Bagel Breakfast

20 Person Minimum: Assortment of Mini Quiche Quiche Lorraine, Spinach Mushroom and 3 Cheese Blend. Fresh Bagels with butter, plain and flavored cream cheeses. Fresh Central Market Orange Juice.  
\$8.95 per person. Add coffee service for \$2.75 per person

### Chicken Fried Steak and Eggs

With cream gravy, breakfast potatoes and biscuits. Accompanied by fresh seasonal fruits and fresh squeezed orange juice.  
\$11.59 per person. Add coffee service for \$2.75 per person

## Breakfast Beverages

### Fresh Brewed House Blend Coffee

All coffee service includes cups, creamers & sweeteners.  
Regular Brewed - \$16.00 per gallon  
Decaf Brewed - \$16.00 per gallon

### Fresh Squeezed Market Juices

Orange, Grapefruit, Apple-Lemon-Ginger, Red Delicious Apple, Apple Strawberry, Peach Mango  
\$13.00 per gallon

### Soft Drinks and Waters

Blue Sky Santa Fe Natural Sodas .....\$4.00/six pack  
Orangina .....\$1.50 each  
Sobe Natural Drinks .....\$2.00 each  
Snapple. ....\$1.50 each  
RW Knudsen Natural Spritzers .....\$1.50 each  
Pellegrino Sparkling Water .....\$1.50 each  
Evian Water .....\$1.50 each





For 20 years, Al Fresca Fine Foods & Catering has been exceeding the expectations of the Peninsula's corporate event planners. Whether your next event is a company picnic, corporate meeting, special event, or holiday party—from small meetings to company-wide events—we have the experience and resources to make it truly memorable.

Al Fresca is well-known for its commitment to excellence and attention to detail. This family-owned and run company has built its reputation by providing its clients with exceptional service and quality down to the last detail.

Don't take our word for it! Fill out the form below and drop it in our fishbowl during your next visit and you could win a free catered breakfast for up to ten people in your office.

*“The food was perfect, and the staff was really great to work with.”*

*— Judy Myers*

Sign me up to win a breakfast for my office!

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_

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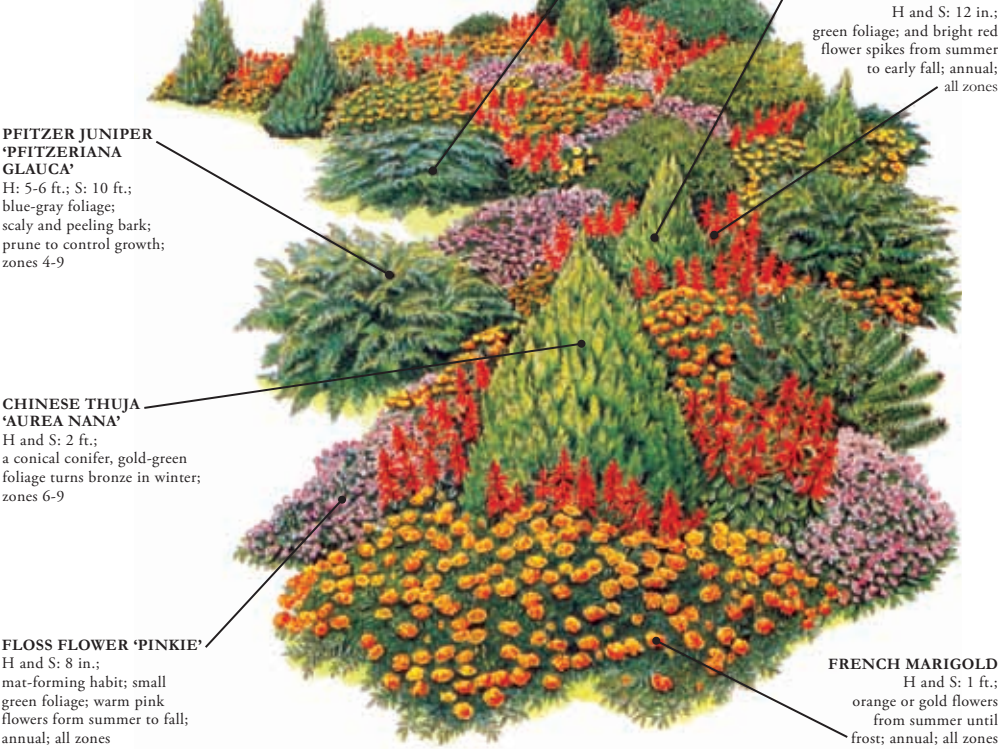


Evergreen Garden Plans and Instructions — photo on page 2

Planted with seasonal flowers, this bed of low-growing evergreens can create an oasis of year-round color.

When planting an evergreen or conifer garden, avoid monotony by selecting from the diverse range of shapes, sizes and textures and green hues. Then, with a year-round backbone of shrubs in place, fill the remaining space with exciting seasonal colors, using flowers that will not grow taller than the shrubs. The annuals in this bed allow the color scheme to be changed every year.

The evergreens in this design adapt well to full sun and minimal water situations. Not only will these plants thrive under these circumstances, they will do so with very little maintenance.



fooled by the terminology: for the purposes of landscape design, what you need to know is that using these pairs provides striking contrast.

A simpler way to achieve unity is to match warm colors to warm colors (red, yellow and orange) and cool to cool (blue, purple and green). Neutrals allow transition between stronger hues. Neutrals can also be used to soften the effect of loud color schemes or stand on their own in a monochromatic scheme (e.g., all-white gardens).

A common-sense consideration must be mentioned: Mother Nature doesn't always cooperate with our grand plans for color schemes. That is, not all plants will automatically bloom during the same season, and foliage color changes from season to season in some cases.

Thus, don't expect black-eyed susans to participate in springtime yellow color schemes, because these perennials are summer bloomers. Daffodils would be a better choice for spring. Always inquire about blooming times in your region before buying the plants you'll need to establish color schemes.

Matters stand even worse for flower gardeners intent on having particular color schemes for

fall. After all, most plants are naturally geared to bloom in spring or summer. Fall is better known for its outstanding foliage color and berry color. Even mums, the most popular autumn flower, have to be coaxed into attaining the form with which we associate them, thanks to the work of nurseries. Nurseries subject mums to a pinching regimen all summer, producing bushy specimens for fall sales. Left to their own devices, mums generally fail to achieve such showy displays.

But with a little extra planning and work on your part, you can include flowers in your fall color schemes. Thus to achieve red color schemes using red salvia and Virginia creeper, the latter's foliage will start cooperating nicely by September (in the North). But you'll have to hold off on planting your salvia transplants till August, else they'd bloom too early for you.

Deadheading may prolong the blooming period for some plants, but the summer's heat often takes its toll on the plants' foliage, rendering it rather unattractive. A better approach is to buy younger plants on sale later in the summer.

In addition to color schemes, carefully consider diversity of texture, the actual part of the plant

PLANTING & AFTERCARE



- 1 Create a permanent border for an 8 ft. wide bed with plastic, wood or stone edging. Dig in plenty of compost to improve soil.
- 2 At 6 ft. intervals, plant pairs of 'Blue Star' and Pfitzer Junipers setting one at each side of the bed. Plant them close to the bed's edge.



- 3 Plant 'Stricta' at the bed's center, spaced 6 ft. apart. Center the Thuja at the end, leaving enough room for the annuals.
- 4 Begin planting the annuals, edging the bed with Foss Flowers in clusters of six or eight spaced about 6-8 in. apart from each other.



- 5 Fill in interior of bed with several groups of six Marigolds and three Scarlet Sage plants. Water established bedding plants weekly.
- 6 Check conifers for red spider mites, spraying with insecticidal soap, if needed. Mulch bed well at between flowering seasons.



providing the color, and the season when the plant is at the high point of its color display.

Color schemes have the greatest impact when you plant large masses of color, rather than single plants. Use palettes to plan your garden and landscape design according to your color schemes and desired moods. 🌿

**Additional Resources**

For more information, tips, and design plans, check out the resources below. The sites offer useful advice and plant lists. Or browse just for inspiration!

- 🌱 About Gardening; gardening.about.com
- 🌱 Better Homes and Gardens; www.bhg.com/bhg/gardening
- 🌱 Dave's Garden; www.davesgarden.com
- 🌱 Home & Garden TV; www.hgtv.com
- 🌱 Horticulture Magazine; www.hortmag.com
- 🌱 Organic Gardening; www.organicgardening.com
- 🌱 U.S. National Arboretum; www.usna.usda.gov/ (This site also has the U.S. Hardiness Zone Maps to determine your zone plus plant recommendations for each zone).

# Gardens by Design

Volume 1 ∞ Issue 5

November 2007

Before You Start Planting

Garden Design Basics to Save You Future Headaches

The only way to get good at garden design is to do it. Luckily, you can't fail. Plants can always be moved or replaced. Even if your tastes change completely, your garden can follow suit.

Elements of Garden Design

Gardening is often called the only living art form. Like any form of art, designing a garden is subjective. Although gardening successfully requires learning certain skills, in the end, a garden's beauty is in the eye of the beholder. There are no fixed rules to garden design. But there elements of composition that serve the garden designer well, when combining plants.

Why You Need Bones in Your Garden

You'll also hear a lot of talk about starting your garden with good bones. That basically means creating a outlining foundation, with trees, structures, paths and such, for the rest of the garden to build off of. A favorite and easily incorporated technique for creating garden bones is to use evergreens, especially dwarf conifers shrubs.

- What are Garden Bones
- Creating Garden Bones

How to Create a Focal Point

Every garden, no matter what its size, benefits from a focal point. Without a main feature, the viewer's eye is more likely to flit from plant to plant, section to section, without zeroing in to examine and appreciate the harmony of the composition.

- What is a Garden Focal Point
- Drawing the Eye with Focal Points
- Focal Points in a Small Garden

Learning to Appreciate and Utilize Plants for Texture and Form

Perhaps the most overlooked tool in garden design is the use of texture. Plants are so varied in texture, you could have an entirely green



garden and still have plenty of interest, if you varied textures. As you start to become more discerning about the texture of foliage, you'll also begin to notice the interplay of plant forms. New gardeners are frequently attracted to the same type of plant over and over again. Perhaps it's feathery foliage or spiky leaves. Too much of a good thing can make your garden looked chaotic and blurred. One architectural, bold-leaved plant, like a canna, can restore order.

- What does texture mean?
- Choosing Plants for texture
- Making Color in the Garden Work

Finally there's color. Actually, many gardeners like to start with color because it's a familiar design element. But nature pulls a fast one on us. Even though we know yellow and blue look good together, orange and red will clash and white goes with anything, there are so many shades of each of these colors; even white.

Experimenting is the best way to get to know what colors work for you and your garden. But the best advice for brand new garden designers is to keep your palette limited. Start with 2-3 colors and you won't have to worry about making your viewers dizzy.

- Working with Color

Tweaking the Out of Control Garden

Since gardening is a living art form, it is constantly changing. Gardens get better over time, with plants filling in, mingling and becoming more lush. But there will probably come a time when more is just too much and



you'll want to think about a redesign, or what I like to call, reining in your garden. That starts with taking a good hard look at what exactly is bothering you about your garden, as it is and making small changes until it's back to where you want it.

- Seeing Structure in Black and White
- Evaluating Your Garden
- Redesigning Your Garden

Garden Design Plans to Use or Inspire

Don't know where to begin? Why not pick a theme and a garden design plan and just jump in. Check out gardening resources at your local library or on the internet for a handful of plans to get you going. A complete garden plan including full instructions and plants for the Evergreen Garden shown on the right are provided at the end of this newsletter. Once you get the hang of it, adapt the plans and vary the plants to suit your yard and your tastes.

Consider garden themes such as:

- Sunny Border Garden
- Shady Nook Garden
- Hosta and Grasses Garden
- Four season Garden
- Tree and Shrub Garden

and so on. Just use your imagination and your likes to choose a garden and plants that you like. It's all a matter of taste plus a little harmony thrown in that creates beautiful gardens for you to enjoy in all the seasons of your choosing. 🌿

Garden Design Principles

Design Elements for Great Gardens

Garden design is not an exact science and the principles used may be called by various names. The 3 categories below contain the basic elements that, when combined together, constitute the generally accepted version of good garden design. Keep in mind that garden design is personal and rules are meant to be broken.

Order/Balance/Proportion

The basic structure of the garden. Order can be obtained through symmetry, as in a formal garden, through repetition of plants or colors or through balancing bold or bright features with a comparable weight of fine or muted features (generally in a 1/3 to 2/3 ratio).

Harmony or Unity

When the parts of the garden work together as a whole. This can be accomplished by using a limited color pallette, repetition of plants, colors or structures and a clear focal point. Theme gardens have built in unity, like: all white gardens, butterfly gardens and cottage gardens.

Flow, Transition or Rhythm

Keeping the eye moving and directing it where



you want it to look Gradual changes in height and color prevent the eye from making a sudden stop. Transition can also be used to create the illusion of a larger space by creating depth as smaller plants flow back into taller plants. 🌿

Using Dwarf Evergreens to Create Garden Bones

Creating Structure and Four Season Interest in Garden Design

In garden design, the term 'bones' refers to something architectural that defines the structure of a garden. It can be artificial, such as a arbor or obelisk, or it can be a plant. Very often it is an evergreen tree or shrub. Hoever it be a variety of things both living and non-living. Large scale gardens have successfully used evergreen trees and shrubs for many centuries.

It is fairly recent that home gardens have developed an enthusiasm for including them in more modest garden designs. Part of the recent popularity of using evergreens as the garden's

bones is due to the wonderful variety of dwarf evergreens currently on the market.

Dwarf conifers are evergreen trees and shrubs that either have a mature height of less than 12 feet or are so slow growing that the garden will probably be long gone before the evergreen out grows it. Even if a grouping of containers on your deck or patio constitutes your garden, the same great features of dwarf conifers apply.

The ideal time to plant conifers is while they are dormant, in October through March. Most prefer full sun and slightly acid soil. Because they grow so slowly, no fertilizer except healthy soil should be necessary.

In addition, because of their slow growth, dwarf evergreens are expensive to propagate and buy. Be sure to buy from a reputable nursery with a 1-2 year guarantee. Below are ten great varieties to use in your garden.

1. **Abies balsamea 'Hudsonia'** (1' H x 2' W)  
This tiny, slow growing balsam fir is perfect



Complementary colors are often described as warm and cool colors. The complementary color harmony is the brightest color harmony because its colors are opposing. They give you the greatest contrast. Contrast can also be heightened by the intensity of colors you choose.

Colors are frequently described as advancing or receding. Advancing colors are warm colors like reds, yellows, oranges, red-violet and yellow-green. Receding colors are cool hues like blues, greens, blue-violet and violets.

Designing with complementary colors creates greater impact with few flowers. Complementary arrangements look wonderful in large rooms but tend to overpower smaller areas. 🌿

Beyond the Basics With Color

There may be only 12 colors on the color wheel, but blending and shading can create countless options in nature and in your garden design. Hue, intensity and value are the keys to taking a garden from pleasing to artful. They guide the eye and tighten the focus.

Hue—Pure Color

Very Rarely occurs in nature, but serves as a reference point

Intensity—Potency or Saturation of Color

- Full Strength: undiluted hue
- Tint: hues lightened by the addition of white
- Shade: shade refers to hues that become darkened by the addition of the color black

- Tone: a color dulled by gray
- Full strength hues pull the eye and work well at a distance or as an accent
- Tints can become washed out in full sun
- Tints and tones recede at a distance

Value—Lightness or Darkness of a Color

- Yellow has the lowest value (Except for white, which is technically without color)
- Violet has the highest value (Except for black, which is technically all colors)
- The eye is drawn to the lightest value first.
- Guide the eye with light values and use darker values as contrast and focal points. (That's why using a green hedge behind a flower border works to draw the eye toward the darker flowers.)
- Also using evergreens and structure and bones in the garden.)

To get a strong feel for the values of the colors in your garden, look at it in B&W.

Temperature—Degree of Warmth of Color

- You've probably heard colors referred to as either hot or cold.
- Temperature is less cut and dry than the above terms. It tends to be something you sense more than quantify.
- Red, Yellow & Orange are considered warm colors. Green, Blue and Violet are considered cool.

However, temperature can be altered by blending colors. Add some red to violet and you get a considerably warmer color. 🌿

Creating Moods With Color

Proper use of color can influence mood and perception. For instance, red, yellow and orange are considered "warm colors" and may excite the viewer. Blue, purple and green are considered "cool colors" and are more likely to relax you. Thus for a meditation garden, blue and/or purple flowers would be a logical choice.

If you're landscaping in a small space, you can alter the viewer's perception by using cool colors instead of others. Blue and the other cool colors can make a small space appear larger. The reverse is also true. With warm colors like red, you may perceive large spaces to be more intimate. The warm colors appear to come forward in the landscape, and seem closer than they are in reality -- thereby scaling down the whole landscape in the process.

The warm colors are born attention-grabbers, since they bring a mood that does not relax, but rather rouses the viewer. If you wish to draw visitors into a space, create a focal point there using red and/or yellow and/or orange. Another application of color theory can be seen in the use of color to create either unity or contrast. Landscapers may stay within the warm-colors group or the cool-colors group in order to provide unity, be it within one planting bed or throughout the yard. In the latter case, different parts of the yard are thereby tied together to form a harmonious unit.

Alternatively, landscapers may deliberately juxtapose warm colors and cool colors within a planting bed to produce a contrast. An example of a maximum in contrast is yellow and purple. The other pairs that are directly across from each other on the color wheel also afford maximal contrast. Perhaps you've heard such pairs referred to as "complementary colors," which is jargon from color theory. You may well wonder, "If they're complementary, how can they contrast with each other?" But don't be

Utilize Color to Create the Following Effects

- ✳️ Bring life and excitement to the garden, landscape or area
- ✳️ Accent important areas that you want noticed (for example the front door)
- ✳️ Blend the exterior environment with structural colors to tie overall design
- ✳️ Complement the colors of other plants
- ✳️ Attract animals and insects, such as birds and butterflies
- ✳️ Create a mood (excite or calm)
- ✳️ Balance bed and landscape designs
- ✳️ Provide variety and interest through all of the seasons



Working with Color

Most garden design advice usually begins with a discussion of color, texture and form. Color is arguably the most prominent factor in a garden design and often the first one considered. Color is what most gardeners are drawn to. We know what we like when we see it. Good garden design involves knowing how to combine colors so that the final product will be one we like.

Only practice and experimentation will develop your eye for color and allow you to see the differences between colors, but a good way to start is by studying the color wheel used in art.

On the wheel, colors are arranged by their relationships to each other, in a progression. Violet-red to Red to Orange-Red to Orange to Yellow-Orange to Yellow and so on, in the same order as they appear in the spectrum. Most modern color wheels only contain 12 colors, while there are many more subtleties in nature. However, it is a good tool to begin to train your eye to see the relationships between colors and how they transform and play off of one another.

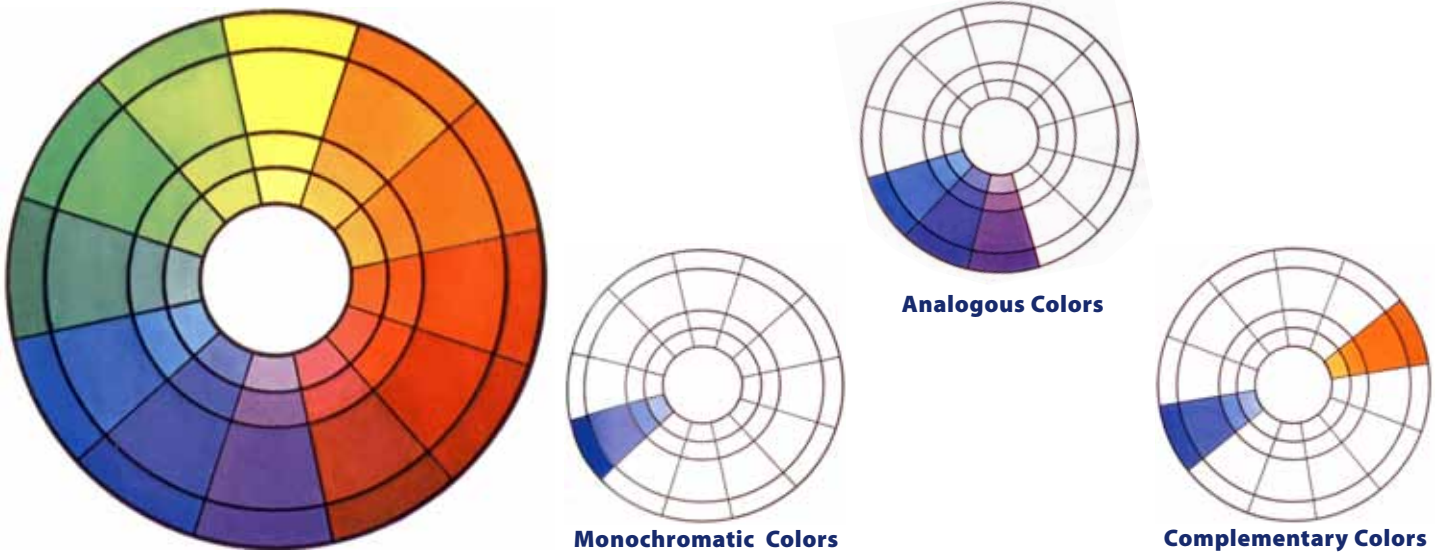
While knowing color vocabulary isn't necessary to successfully working with color, learning some key terms can help you make sense of color combining when designing the garden.

The Basic Color Palette

The Primary Colors on the wheel are: Red, Blue, and Yellow. Blending these 3 colors gives us the rest of the rainbow. Secondaries and Tertiaries round out the colors shown on the wheel. Secondary colors are: Orange, Green & Violet.

The Tertiary colors include the following: Yellow-Orange, Yellow-Green & Blue-Violet.

Full Color Wheel



Combining Colors in the Garden

Basically, it breaks down to 2 choices:

- 1. Harmonious (colors that are next to one another and share some value). Adjacent colors reinforce each other and create a close harmony. When these colors are used in groups, they create analogous colors schemes. or
- 2. Contrasting (colors that don't share value).

Harmonious Combinations

Monochromatic

A monochromatic design is one in which all the flower colors are in a single color line. The only variety will be in their range—from dark, to intense, to pastel shades of that one color: i.e., from navy blue, to bright blue, to baby blue and all the shades and tints in between. When used in gar den design this scheme has a retreating, subdued character.

- Choosing one hue and using it in its various shades, tints and tones.
- Less is More
- Can be a good beginners approach, as it avoids the chaos of too many colors
- Requires an eye that can see the differences within a color
- Also a very sophisticated approach in its subtlety
- Texture and repetition become more noticeable and important
- Green makes a good transition from one shade to the next
- Can also be employed as a progression, moving from one hue to the next on the wheel, the next...

Analogous

Analogous designs include flowers of any of the hues in any three spokes that are adjoining or side-by-side on the color wheel: for example,

all of the blue shades, and all of the blue-violet shades, plus all of the violet shades.

- Working with 2-3 colors that are adjacent to one another on the wheel (red, orange, yellow)
- Makes for an easier, less jarring transition for the eye

When you choose analogous colors, it is best to pick those that fall either on the cool side of the harmony or the warm side, because an analogous harmony generally has an emotional feel to it. The easiest way to remember analogous harmonies is to think of harmonies in nature, like the red-violets and violets in a sunset. Or think of autumn with its yellows, oranges and browns or the harmony of forest greens, blue lakes and the blue sky.

Contrasting Combinations

Complementary

Using two colors that are opposite each other on the color wheel will produce a complementary color scheme in the garden.

- Uses two colors opposite each other on the color wheel (red/green, yellow/purple, orange/blue.)
- No common pigment means maximum contrast.
- Can be a bit jarring if there is too much contract used
- Try to favor one color and use the other as an accent or focal point
- Again, use texture and form for variety, rather than too much color
- You could also work with 3 equidistant colors on the wheel (also called Triads), or
- One color and the 2 colors on either side of its complement (Violet with Yellow-Orange and Yellow-Green) [Split Complements]

for small gardens. Anyone who's had a balsam Christmas tree can attest that balsams are the most pleasant aromatic evergreens (Zones 3-7).

2. **Chamaecyparis lawsoniana ‘Minnima Aurea’** 2’ H x 1’ W) This is a beautiful bright yellow Cypress with a pyramidal shape that lends some height to the garden. Easy growing, but most Chamaecyparis don't like exposure to strong winds. (Zones 4 - 8).
3. **Juniperus communis ‘Compressa’** (3’ H x 1.5’ W) There are so many wonderful compact and creeping Junipers. ‘Compressa’ is a dense, columnar dwarf tree that brings formality to a garden design. (Zones 2 - 6)
4. **Juniperus squamata ‘Meyeri’** (3’H x 2’ W) The drooping almost shaggy nature of ‘Meyeri’ is an eye catcher. It has a nice cool, blue color, but can develop brown patches on older growth, that will need to be kept trimmed. (Zones 5 - 8).
5. **Picea glauca albertiana ‘Conica’** (4’ H x 2’ W) The dwarf Alberta Spruce is one of the most popular dwarf evergreens. It keeps perfect conical shape without effort and new spring growth is bright lime green. (Zones 4 - 7).
6. **Pinus mugo ‘Gnom’** (2’ H x 4’ W) Mugo or Mountain Pines are finally getting their due, with several excellent varieties on the market. They form low, mounding, almost bonsai-like structures in the garden. Will grow in almost any type of soil. (Zones 3 - 7).
7. **Pseudotsuga menziesii ‘Fletcheri’** (3’ H x 5’ W) Furrowed bark, long, blue-green needles and a flat top make this dwarf Douglas Fir an excellent focal point. ‘Fletcheri’ likes to spread out, but it won't get anywhere near as tall as it's non-dwarf cousins. (Zones 4 - 7).
8. **Thuja occidentalis ‘Hertz Midget’** (1’ H x 1"W) ‘Hertz Midget’ Thuja is one of the smallest



What Does Plant Texture Mean in Garden Design?

Plant texture is generally considered the perceived surface structure of the plant. Is the foliage fine or coarse? Is the plant's growth habit open and airy or dense? Texture is often influenced by the play of light on the plant. It is also hard to separate texture from form. An stiff upright form will appear coarser than a flexible stem fluttering in the breeze.

evergreens you will find. It grows as a tight, round ball, with the feathery Arborvitae needles. A good choice for a small garden and it easily tolerates some shade. (Zones 2 - 8).

9. **Thuja occidentalis ‘Rheingold’** (3’ H x 3’ W) ‘Rheingold’ looks like someone brushed its branches straight up, giving the round shrub more conical appearance. Its rich, gold color mellows to copper in the fall. (Zones 3 - 8).
10. **Tsuga canadensis ‘Pendula’** (3’ H x 8’ W) Canadensis means hardy and ‘Pendula’ means it's a weeper. It's a stunner if given room to spread, especially if it is allowed to drape over a wall. (Zones 3 - 7).



Top 7 Plants for Texture

Texture in garden design, refers to the surface quality of the plant. Plant textures run the gamut from delicate and fine to coarse and bold. The feel of the foliage is not the only element of texture. Plant texture can change with the play of light and shadow and even with viewing distance.

Too much fine texture creates a fuzzy blur. Too many bold leaved plants can be overwhelming. A nice balance can usually be achieved by blending about 1/3 fine texture with 2/3 coarse and bold.

1. Hosta (Bold)

Any broadleaf plant will give weight to a garden border. Hosta are easy, inexpensive texture tools. If you choose a puckered variety you've added a second level of texture. Hostas are great for shady areas and there are many to chose from

with different textures, colors and also different blooms at different times of the year.

Hosta with all it's variety of colors and leaf shapes draws one close to the earth and increases wonder and appreciation for all of nature. From the unfolding apple greens that announce Spring to the glowing golden leaves of Autumn, Hosta are undemanding and beautiful. Design Tip: Hosta is one of the easiest plants to grow. Unfortunately they are also popular with all kinds of animal pests. Zones 3-8

Other choices besides hosta include: Colocasia, Arum, Ligularia and Darmera (Umbrella Plant).



2. Coreopsis (Fine)

Plants with thread-like leaves call out to be touched, like a feathery boa. Finely textured foliage is especially nice when viewed up close, but will also add a kind of fuzzy, scrubby offset to more imposing, bold-leaved plants when viewed at a distance. Cosmos, Baby's Breath, Asters, Boltonia and Amsonia all have nice flowers to complement their fine foliage.

Coreopsis are sunny flower work horses. They are great additions to any garden design, blooming most of the summer. Coreopsis make great edging and nice cut flowers. Zones 4-9.

Tips: Coreopsis work well in any garden border. Because of a long bloom time, they make great fillers or edgers and great cut flowers. Also the yellows pair very well with blues and lavenders.

Suggested Varieties:

- C. grandiflora ‘Early Sunrise’ - Large, semi-double bright yellow flowers starting in early summer (1-2’)
- C. verticillata ‘Moonbeam’ - buttery yellow flowers, extremely airy. Short lived. (1½ - 2’)
- C. verticillata ‘Zagreb’ - Golden yellow flowers. One of the most dependable (1’)
- C. rosea ‘Nana’ - Mauve-pink, dwarf variety that spreads nicely (8”)

3. Lamb’s Ear (Fuzzy)

Any fuzzy, gray plant adds texture and contrast. You could also try these: Lavender, Santolina,



Artemisia, Russian Sage and Yarrow. Lamb's Ears is a low growing spreader with very fuzzy, pale, silvery gray-green foliage. They are grown primarily for the color and texture of their foliage, although the species does have flower spikes early in the season. Lamb's Ears are often recommended for children's gardens because of their soft feel. Zones 4-10. (Will require more shade in higher zones.)

Notes: The silvery foliage makes a nice complement to purple flowering plants. Don't try to use Lamb's Ears as a specimen plant. They look best either as a rambling ground cover or as soft edging. Lamb's Ears are extremely easy to grow. Their only caveat is their need for well-drained soil. Otherwise they are difficult to kill.

Suggested Varieties:

- S. byzantina 'Silver Carpet' Does not bloom
- S. byzantina 'Helen von Stein' Does not bloom and is a slightly larger plant (Height: 10" and Width: 18-24"). Also called 'Big Lamb's Ears.

#### 4. Grasses (Soft Spikes)

Grasses add not just texture, but also movement. You can use them in masses or as specimens and accents. If you're lucky, they'll add 4 season interest. (Well, at least 3.)

#### 5. Yucca (Coarse Spikes)

Yucca is underappreciated. A hardy trooper, it can survive almost everywhere and the sword-like leaves can instantly calm a cluster of fuzzy, delicate foliage. Still don't like yucca? Try Phormium, Agave, Aloe or even Iris.

#### 6. Echinops and Eryngium (Spiny)

For texture that stands out on its own, you can't beat thistle like plants. Most thistles don't look particularly attractive in a garden, but Globe thistle (Echinops) and Sea Holly (Eryngium) are striking in bloom and as the flowers dry. The steel blue color is a bonus. For an almost tropical feel, try growing cardoons in the ornamental border. A cousin of the artichoke, the stocky plants have spiny needles and broad leaves. If your climate can handle it, there's always cactus.

Sea Holly is a very striking plant. They look intimidating and it's not a bad idea to use gloves when you cut them, but they are very easy to grow. Because they have a long tap root, they are drought resistant, xeric plants. This also means that they don't like to be moved, once established. Sea Holly is not only a good cut flower, it dries beautifully too. Zones 4-9.

Suggested varieties:

- Eryngium planum- Flat Sea Holly - Silvery Blue Blooms.
- Eryngium Alpinum (Alpine Sea Holly) - Has vivid blue flowers.
- Eryngium amethystinum (Amethyst Sea Holly) - Good for colder climates.

#### 7. Sedum (Smooth)

Sedums and other smooth, broad- leaved succulents like Hens & Chicks (Sempervivum tectorum),

Kalanchoe, Aptenia and Euphorbia have foliage that almost seems waxed and polished. In addition to offsetting coarser leaves, many grow in tight rosettes, contributing a contrasting plant forum to the design scheme.

Showy Sedum, the taller plants in the genus Sedum, are often taken for granted in the garden, partly because they don't bloom until the fall, but also because they require so little care. Their thick, succulent leaves are able to withstand drought and rainy weather. The flower buds form early and remain attractive well in winter. If the deer didn't eat them, Sedum would be quite a perfect plant. Best in Zones 3-10.

Suggested Varieties:

- Sedum 'Autumn Joy' - Is still a favorite because it has such a wonderful color and is a beautiful performer.
- S. spectabile 'Brilliant' - A clearer pink than most of the Sedum flowers.
- S. 'Vera Jamison' - Has Burgundy leaves and mauve flowers with a trailing habit.
- S. 'Black Jack' - Deep burgundy, almost black foliage with a strong and upright habit.
- S. 'Cloud Nine' - Variegated Foliage

Notes: Sedum are extremely easy to grow. They do prefer a well-drained soil, but can tolerate rainy weather as well.

Extreme heat and lack of sun cause Sedum tend to get a bit leggy. Pruning the plants back in early July will encourage them to get bushier and to grow more firm and will be more steady. 🌿

### Focal Points in Garden Design

Focal points are used in garden design to draw and direct the eye. Think of a garden, large or small, that was just a swath of plants. Your eye sweeps along, not knowing where to land. Now think of a garden you saw with a wonderful water

feature, a container of colorful flowers, a weeping tree, or dramatic ornament. The first thing you notice is this focal feature. Once your interested is concentrated there, you start to branch out and notice other plants and features in the garden. The garden is slowly discovered and taken in rather than swept through. 🌿

### Drawing Attention in the Garden

The purpose of a garden focal point is to bring the garden into focus. What may start out as just a grouping of plants is given definition by a focal



Urn



Arbor



Large and Colorful Plants



Color Contrast



Chairs and Bricks



Container Planting

creating a garden to your liking. If you choose to surround yourself with masses of individual plants, collections of plant specimens or comfortable garden chaos, it's still your garden and your decision.

If you do choose to play with creating focus, the choice of garden focal points is limitless and personal. Anything that offers interest through size, shape or color will serve as a focal point. You may have more luck if you look for objects you love and then find a place to put them, rather than hunting



Natural Elements



Whimsy



Waterfall

down the perfect piece to fill a void. Ideally, focal points should look like they have always been a part of a garden and not forced. This is not to say they need to be old, or distressed, just comfortable or natural looking in their surroundings in the garden.

We will be demonstrating some techniques in the photos, but placing a focal point, like garden design in general, is largely a matter of trial and error. The more you do it, the better trained your eye will become. See the photos on this page for examples of focal points and to learn more on how and what can be used as focal points.

### Urn

The choice of garden focal points is limitless and personal. Focal points in a garden can be distant vistas, large trees, unusual plants or garden ornaments or planters. Many companies design garden ornaments copied from great estate gardens. Don't feel you need to choose a fancy urn to be considered tasteful, when your taste may be rusted spades, or dayglo gnomes.

### Arbor

Focal points can also provide beginning and end points to your garden. A garden gate, arbor or even an opening in a hedge can be focal points and all of these will announce the beginning of or the entrance to your garden.

### Large Colorful Plants

Large and colorful plants make easy focal points. Here, the large purple cannas make an off-peak garden look grounded. For a plant to be a focal point, it needs to be sufficiently different from the surrounding plantings in size, color and/or texture. The large, bold leaves and deep color tones make the canna plant a good choice and contrasts well with all of the other textures and plants in this garden.

### Color Contrast

Sometimes color contrast is enough to create a focalpoint. Complementary colors work well for this. A splash of red in a swath of green. Some orange to bring purple alive. Here is a shrub garden that is basically green with a mounded, curving appeal. The shock of white hydrangea immediately grabs your attention and pulls you around the bend. You can use any bright color, tree, shrub or ornament to create this effect.

### Chairs and Bricks

This is an interesting study in focal points, from garden designer Carol Mercer. The bright blue chairs are what you notice first. Your eye is further drawn to them by the small blue figure that has

been placed to face toward them. And from there your eye should be pulled to the sides where the purple sweet potato vine in the center circle is echoed in the dark red grasses.

### Container Planting

Sometimes the tried and true work best. There is no easier method to add a focal point than to place a container planting in a border. The petasites, variegated hosta and Japanese Painted fern blend wonderfully together in a shady garden spot. Note that it is the red impatiens in the container plant that bring energy to this corner of the garden.

### Natural Elements

When you have a wonderful borrow vista or a natural element, like this stream, you should allow it to remain the focal point and keep the plantings simple. This woodland scene looks like it just happened by nature, but it didn't.

### Whimsy

Let your imagination tickle your artistic sense. Cottage gardens can easily become messy and blurry. But garden designer Carol Mercer has used whimsy, which is always at home in a garden, to add substance. The sheer size and unexpectedness of the flower pot scarecrow gives this cottage garden a focus.

### Waterfall

This manmade waterfall and rock bordered stream is kept the focal point by plants like corydalis, that spill over the sides and bright daylilies that keep the scene informal. 🌿

### Garden Structure in Black & White

Good garden design is a combination of form, texture and color, but sometimes the color is so intense it's all we can see.

A good way to view the basic bones or structure of your garden is to view it in black & white. Most digital cameras will allow you to do this or you can take an existing photo and view it in black & white in a photo editor.

Pay attention to where your eye is drawn.

- Does any one element overpower any part of the garden?
- Does the garden look cluttered or messy?
- Is there a good flow, with some variety in height or one long, boring block?
- Do the foliage textures seem to blend into each other or can you make out distinct spikes complemented by various types of feathery foliage and large, bold leaves?

Use your black & white photo to help you edit plants that fade into the background and to rework any plant combinations that are too similar in texture or form.

Try it at different times during the year to view the seasonal changes in your garden. 🌿





# Olives and People

## PAST AND PRESENT

by Michelle Lissard

Some of *ARCHAEOLOGY Magazine's* most interesting articles over the past few years have been about the research of Adelphi University's Anagnostis Agelarakis. He is a physical anthropologist with human remains as his specialty. Agelarakis is a first-class scientist yet doesn't lose sight of the fact that the bones he studies were once part of living human beings.

In addition to his university career, Agelarakis has, with his wife, started producing olive oil on Crete. Their main product is a first cold pressing premium extra virgin olive oil made from olives grown in their Northern Mylopotamos olive groves.

Michelle Lissard asked Agelarakis about the use of olives and olive oil in antiquity, ancient and traditional cultivation methods, and olives and human nutrition and health.

Today, many people consider olive oil a health food. Did ancient Greeks view it in a nutritional sense or was it valued simply for flavor or other properties?

It was not only considered as a health product but something that had in essence a divine power embedded in it—defined in a pragmatic way not in a occult or abstract way. It was a gift of the goddess Athena to the Athenians, therefore, it had the emblematic presence of the goddess.

Is that why it was used in Olympic Games to anoint the athletes?

Absolutely. It was not only used for the Olympic Games, but whenever somebody would be in the gymnasium or the palaestra they

used to apply olive oil on their body surfaces. They had a particular type of scraper (strigil) that they used to then collect all the olive oil and sweat that had accumulated on their skin surface. We find these when we excavate human burials. They are a typical sort of burial gift, mostly for men but we also sometimes find them with women.

How was it used for a food product?

It was considered a necessary item for daily sustenance. It was used to cook with and also used in the raw



form in a salad dressing—a salad dressing of the ancient Greeks involved olive oil, of course extra virgin olive oil, vinegar, sea salt, and some honey and that then was shaken well, and it was drizzled

over salads that they were preparing for eating and for various meals.

It was also used as a perfume base. Was this perfume solely for wealthier Greeks or was it used more commonly, by all levels of society?

Olive oil was used as a base for making perfumes and such because it has the tendency to stay on the human skin for quite some time because it is fat soluble, lipophile as the ancients would say. It was obviously used more often by an elite—those that were more affluent—but it wasn't foreign or unattainable by the people that comprised the society. Anywhere we look or we

read in any comedy or any references or whatever it had a predominant place in daily lives. For example in the play *Pluto* by Aristophanes it says, the container is full of white flour, the wine jar is run over with great wine, and the tank is full of oil, the vials with perfumes.

What were ancient olive presses like; are they similar to modern olive presses?

You'd be surprised. If you go to any village that has either a private or a communal olive press that lets you go in, it smells the same way as it would have in antiquity, and it uses the same raw materials as they used then for the grinding stone, and you have the wooden beams that support the mechanism. It was moved by humans, domestic animals, by water flow or the action of wind power.

Nowadays there are electrically powered olive presses. The high-tech ones don't press the olives any more, they just centrifuge them and whatever oil tears out of the olives is the wonderful material we know as first pressing extra virgin olive oil. You still have electrical machines that press the olives, but those modern companies on the cutting edge now centrifuge. They do this because by not pressing the olives through stones you don't increase the temperature.

You can find historical landmarks and even some of them that are still in use that press by stone, and supposedly they consider this to be a very gourmet thing, but in essence it is not because it starts the fermentation process of the olives and their pulp. In a centrifuge, it is

so much better because an important stage of producing extra virgin olive oil is to extract it with a process that does not increase the temperature. You may say increase it in what way? Well, friction during the pressing produces "junk" energy that is heat. In pressing the olives the temperature has to be less than 27 degrees centigrade as a parameter of producing extra virgin olive oil, and even several degrees below that is better. By centrifugal action we may produce a much better product. It will still taste the same but it will have more of the vitamins and it will have more phyto-antioxidants.

Did olive oil have any medicinal uses in ancient Greece?

Hippocrates uses olive oil-based ointments for all kinds of uses and for treating trauma, scratches,

wounds, and concussions that are not too deeply penetrating to skin; it was considered to have healing power. In essence, it does because it contains the vital antioxidants scalene, flavonoids, and several polyphenols at the minimum. Also, it has Omega components such as Omega 9, Vitamin A, Vitamin K, and traces of Vitamin C. It has Vitamin E, as well, which is in itself an antioxidant, so it does have the ability to enhance and repair many components of our skin.

It is very important for our skin; our skin is the largest organ that we have. It also has in it essential amino acids that are absolutely necessary for a good function of the human gut, the alimentary tract, and the human body at large. Basically, olive oil is a wonderful material that is completely natural.

Remember, olive oil is the only vital oil from plants that you can eat raw and untreated. Obviously, being untreated of course it has no chemical additives; it hasn't been manipulated in any sort of process that would adulterate it. It is really a gift from nature if not of the gods as the ancients firmly believed.

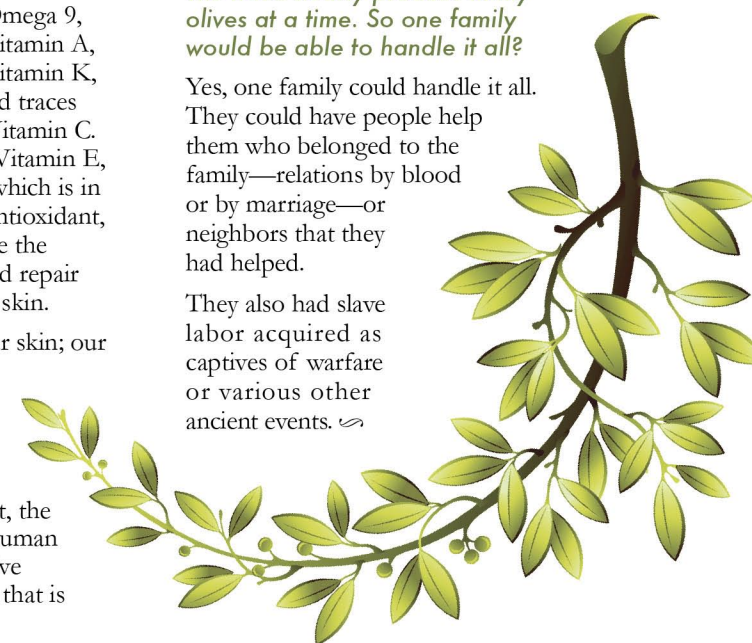
The trees clearly produce many olives at a time. So one family would be able to handle it all?

Yes, one family could handle it all. They could have people help them who belonged to the family—relations by blood or by marriage—or neighbors that they had helped.

They also had slave labor acquired as captives of warfare or various other ancient events.



Overlooking the Agelarakis family's olive grove, Mill River, located near Mount Ida on the island of Crete in Greece. © Copyright 2008 by the Archaeological Institute of America.







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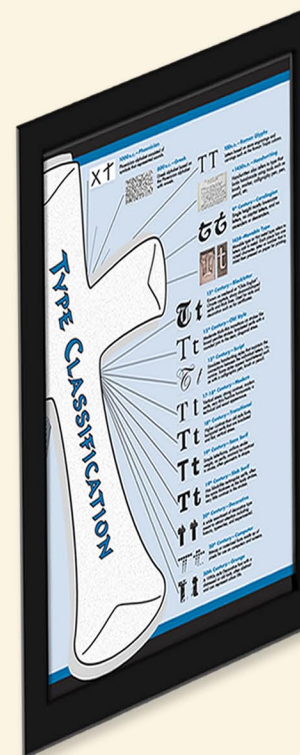
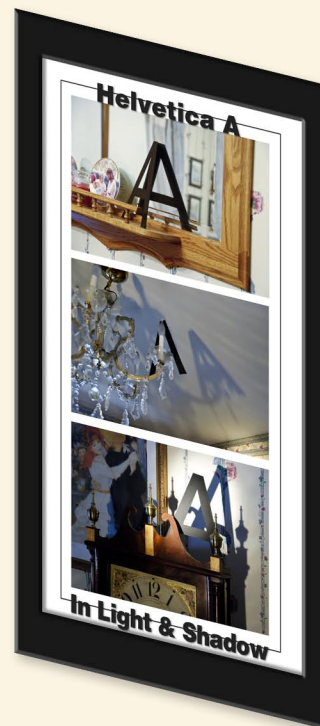
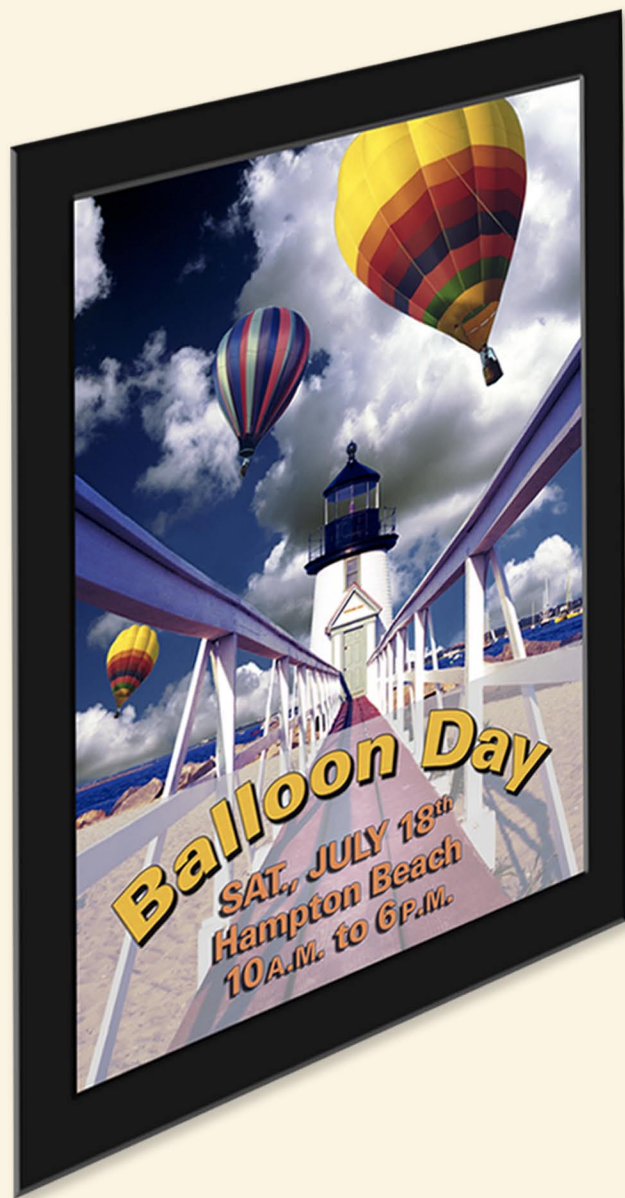
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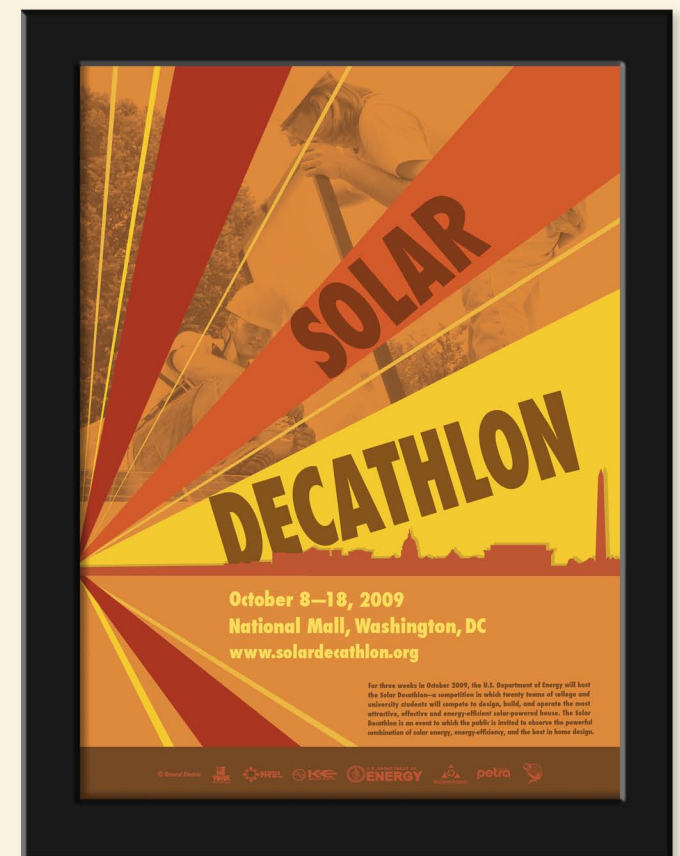
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