

Floral Styles and Designs

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Floral Styles and Designs

Traditional

Traditional flower arranging style typically refers to all floral designs originating worldwide prior to the early Twentieth Century. Our flower arranging style today is influenced by the rich accumulation of flower arranging history from the past, primarily Asian, European and Early American. American mid-20th century traditional flower arranging was the culmination of two main trends in the art of arranging flowers, and these trends have been our source of inspiration. These trends include influences from Asia with the Chinese emphasis on naturalism to the highly stylized linear designs of the Japanese and the influence of the massed bouquet art of Europe, which includes all of the “Period” styles. However, flower arranging in the U.S. developed its own individuality, combining attention to both line and mass, creating the many variations of the line, line mass and mass arrangements we see today. Traditional “stylized” arrangements have been criticized in recent years for conforming to the criteria of a conventional form. But to be a style per se requires conformity to certain criteria. A good knowledge of the Traditional styles will provide a base for your flower arranging skill and enable you to move forward in floral design developing your own creativity. Remember this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule.

Early Period Designs

Egyptian 2800-28 BC

Characteristics: The Egyptians used flowers and plant material to express an exotic, god-like spirit. Arrangements in containers had an orderly outline of materials and were dignified. There was no bunching or overlapping of material. Highly stylized, rigid and symmetrical arrangement of plant material, often in threes or pairs. Little or no added foliage.

Containers: Wide-mouthed basins, bowls, and jars of bronze, pottery, faience, slate, and baskets may be used.

Colors: Designs featured only two or three strong, bright colors with jewel-toned harmonies; no mixed or

blurred effects. Often seen are dark blue, green, black, brick-red, turquoise, gold and rose.

Plant Material: Acacia, acanthus, fig, ivy, lily, lotus, mallow, mandrake, morning glory, oleander, olive, palm,

papyrus, pomegranate, poppy, reeds, rose, violet, water lily, fruits, vines, and berries, and other natural materials.

Design Shape: To be determined by schedule, container, plant material and artistic concept.

Greek 600-146 BC

Even though many types of vases remain from the Greek period, it appears that none was made solely for

holding flowers. Flowers and fruit were certainly collected in baskets and cornucopias, but they were made

primarily into wreaths and garlands, which were worn on the head and around the neck. The custom of wearing

wreaths was so common that the wreath and garland makers could be considered the flower arrangers of this

period.

Characteristics: The Greeks used cut plant material in homes as part of religious rituals, feasts and celebrations,

and in the community as part of athletic ceremonies and religious festivals. Simplicity, symmetry and beauty of

form, in stylized patterns, were the hallmarks of classical Greek design. Garlands, swags, and wreaths were

popular, and fragrance was important. In addition to garland and wreaths that were worn, they were also used

to decorate the interior and exterior of homes. Texture and color were most important. Flowers of bright, varied

colors were mixed together. Common design patterns used were stylized

Containers: Baskets, pottery containers, trays and cornucopia. Cornucopia baskets came into used during this

period and were used in an upright position.

Colors: Strong, rich reds, black, dark green, golden beige, saffron, orange, and purple.

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Plant Material: Foliage: ivy, laurel, olive, myrtle, oak, and various vines. Flowers: rose (most popular), hyacinth,

violet, lily, cornflower, iris, cyclamen, helenium, saffron crocus, spring branches, poppy, daisy. aromatic herbs,

such as rosemary, mint, thyme and marjoram. Fruits: grapes, cones, acorns berries, pomegranates.

Design Shape: To be determined by schedule, container, plant material and artistic concept.

Symmetrical,

classical lines.

Roman 28 BC-325 AD

The Greek and Roman civilizations are very similar in their climate and flora. The Romans admired and copied

Greek, culture, architecture and sculpture and continued their religious and civic use of wreaths and garlands,

which began very heavy and elaborate. A basket of mixed flowers appeared for the first time in a Roman mosaic

from the 2nd century. It shows a charming mix of roses, anemones, tulips, dianthus and other flowers in a

combination of colors and forms.

Characteristics: Wealth and power inclined Romans to greater luxury and ostentation in their decorations, but

remained classical nonetheless. Roman flowers are weighty, grandiose, and boldly decorative. While Greeks

used baskets primarily for carrying flowers, Romans arranged their flowers in baskets. Proportion and contour

are classical with the use of voids between branches. Garlands and swags were perfected forms of decoration in

Roman work. Rose blossoms and petals were scattered lavishly on banquet tables, streets and lakes during

festivals and ceremonies.

Containers: baskets. Also terracotta bowls, jugs, amphora, and cornucopia.

Colors: Set against walls of porphyry and colorful marble, Roman arrangements were bright, bold even gaudy

with contrasting hues and tones.

Plant Material: Similar to the Greek. Fragrant blossoms in bright colors preferred.

Design Shape: to be determined by the schedule, container, plant material and artistic concept.

European Period Designs

These designs taken from European historical periods are bouquet (mass) in form with no center of interest and

no grouping of colors or kinds of plant materials. Quantities of garden flowers are used for texture, color, and

form.

Italian Renaissance 1400-1600

Characteristics: The Renaissance saw non-religious art and art forms become more important. Floral beauty,

with symbolic meaning and rich textures defined the arrangements of this era. Small flowers of bright, vivid

colors were preferred and designs featured contrasting colors based on triadic harmonies. Design shapes were

the arc, ellipse, and triangle. They were uncluttered, symmetrical and often combined fresh and dried material

as well as fruits and vegetables, perhaps influenced by the Della Robbia wreath. The arrangement was usually

the same height as the container or no more than two times the height.

Containers: Flowers were arranged in classical, basic shapes made of pottery, metal or glass. Pedestal vases, low

bowls, picking baskets, and salvers are typical.

Colors: Bright, mixed colors in primary and secondary color triads were popular: red, blue, yellow; and orange,

violet and green.

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Plant Material: Anemone, apple, bell flowers, carnation, cucumber, daisy, iris, fig, gentian, grape, lily, honeysuckle, jasmine, laurel, lily, marigold, melon, monkshood, narcissus, olive, pansy, pinks, pomegranate,

poppy, rose, violet and wheat. Tulips, peonies and amaranthus are not seen in Renaissance arrangements.

Design Shape: Triangle, arc and ellipse

Dutch / Flemish 1600s-1700s

Characteristics: Oval Form with rhythmic S curve, usually tall with floral material 2-3 times height of container.

May have several centers of interest with many large flowers, some turned in profile or to the back. Some

material may spill over rim of container to the base.

Accessories: Used many, such as fruit, birds' nests, insects, shells, nuts, books, and musical or scientific instruments. Some arrangements appeared to be used as displays of every available plant material.

Containers: Stone or alabaster urns, bronze ewers, pewter jars, amber or green glass bowls, vases, goblets;

pottery bowls, Delft, terra-cotta urns (no shiny metals)

Colors: Strong vibrant jewel tones with white and pink as contrast.

Plant Material: anemones, carnations, chrysanthemums, dahlias, foxgloves, hyacinths, iris, lilies, narcissus,

peonies, roses, tulips, grapes, pineapple, pomegranates, and other period materials

Design Shape: Oval

French Floral Designs

The French arrangements, with exception of the later Empire period, were reflective of the soft pastel color

harmony of the interior decorative arts. Light, and airy, in contrast to the other European styles of the era, these

designs stressed the beauty of the individual floral material.

Baroque: Louis XIV 1661-1715

Characteristics: Semi-ovoid mass; symmetrical; larger flowers used to define shape

Containers: Bronze, gilded, or classical urns and containers of fine craftsmanship

Plant Material: Anemone, carnation, lilac, poppy, snapdragon, tulip, and other period flowers

Colors: Harmonious blending of medium-range pink, lavender, blue, putty, rouge, and gold

Design Shape: To be determined by the schedule, container, plant material and artistic concept.

Accessories: Candlesticks, baroque angels, boxes.

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Rococo: Louis XV 1715-1774

Characteristics: Oval, airy, not strictly symmetrical; no focal area. S-curve often evident. Much taller than wide.

Lots of rhythm with curves, flourishes, and lines of plant material. Sprays of flowers as well as individual flowers.

Restraint shown in use of plant material so each is clearly seen.

Containers: Ceramic, porcelain, glass, crystal, and bronze urns, dolphins holding shells, cupids, shepherds as

stems of vases, bowls, basket shapes, and epergnes.

Plant Material: Lilac, delphinium, peony, poppy, tulip, fern fronds, honeysuckle, and other period plant material.

Colors: Pale peach, buff, yellow, blue, pink; delicate color harmony; one color dominates with minor contrasts

Design Shape: Oval

Accessories: Fans, figurines, books, masks, boxes, needlework items.

Neoclassical: Louis XVI 1774-1793

Characteristics: Flame-like shape; slim straight lines and tall curves; spiked flower forms.

Containers: Tall, slender urns and baskets of crystal, bronze, and silver.

Plant Material: Anemone, stock, larkspur, lilac, and other period flowers.

Colors: Medium tones of blue, turquoise, green, mauve and gray.

Design Shape: Flame-like

Accessories: Bisque figurines, porcelain birds and flowers.

Empire: Napoleon 1804-1814

Characteristics: Triangular mass of formal balance; classic revival; heavier and more compact than earlier French styles.

Containers: Classical vases with Greek, Roman, Egyptian motifs in marble, alabaster, or porcelain, or vases handpainted with scenes and flowers.

Plant Material: Ageratum, lily, ranunculus, rose, stock and other period flowers.

Colors: Brilliant hues of red, green, white, gold, yellow, and purple.

Design Shape: Triangle

Accessories: Clocks, candlesticks and decorative boxes.

English Floral Designs

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English designs exhibited the vast array of plant material growing in the lovely gardens of estates and in the countryside. Most were formal, large, triangular in shape, with symmetrical balance. They were influenced by decorative art of the Chinese and of the Italian Baroque Period.

Early Georgian 1714-1760

Characteristics: Triangular, symmetrical, heavy mass 1 to 2 times height of container. Flowers spillover rim; no particular focal area.

Containers: Classic designs in silver, marble, porcelain vases with faces or scenes, no brass.

Plant Material: Rose, baby's breath, Queen Anne's lace, gladiola, tulip, salvia, and other period flowers.

Colors: Warm and cool color contrasts, often monochromatic, especially all white.

Design Shape: Triangle

Accessories: Medallions, statuettes, Chinese horses.

Late Georgian 1790-1830

Containers: Footed vases, chalices, goblets, wine coolers, wide mouth bowls, tureens, lacquered turned wood, and epergnes

Characteristics: Triangular shape with symmetrical balance. Less compact and ponderous; influenced by French

Rococo to be more open. Sometimes combined flowers and fruit.

Plant Material: Roses, snapdragons, lilies, carnations, pomegranates, and other period flowers; texture was an important factor.

Colors: More harmonious and softer hues of color.

Accessories: Figurines, rose jars, and flowers laid on table.

Design Shape: Triangle

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Victorian 1830-1901

Characteristics: Victorian flower arrangements as a whole were compact, circular in design, with almost equal

proportion of plant material to the size of the container. Flowers of different size and shape were massed

together without a center of interest. Flowers might trail over the rim. Ferns and grasses might also be used.

Nosegays (tussie mussies) were very popular. Designs were evocative of emotion and drama; used the "language of flowers."

Early Victorian designs showed a French influence. They were lighter than later designs with more open spaces.

Rich, heavy colors were mixed with lighter hues and white.

By the Mid-Victorian era, arrangements were distinct in their casual placement of flowers with little restraint.

They were often overdone with a profusion of different types of plant material.

Late-Victorian arrangements were even more ponderous, with flowers crowded in elaborate variety.

Containers: Flowers were arranged in ornate, gilded vases, footed trumpet vases, various forms of glass vases of

the period, as well as compotes, epergnes, jars, cornucopia. They were made of ceramic, glass, porcelain, silver,

alabaster, and various metals.

Colors: Bold, dark color contrasts were seen with thick, heavy textures; however, all white arrangements very

popular.

Plant Material: Often scented, plant material was full-blown. In addition to flowers used in earlier periods,

Victorians used bleeding heart, calceolaria, chrysanthemum, cineraria, dahlia, ferns, foxglove, freesia, fuchsia,

gardenia, heliotrope, honesty, hydrangea, jasmine, lilac, passion flower, peony, salpiglossis, stephanotis, stock,

sweet pea, sweet William, tuberose, verbena and viola.

Design shape: Globe or Circle

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Tussie Mussie

A Tussie Mussie is a small circular nosegay of flowers and herbs, tightly gathered and designed to carry a special

message in the language of flowers during courtship. These little nosegays with meaning or "language" have

their origin in England during the Victorian era and were used as coy exchanges of flirtation. Tussie Mussies

were also sometimes carried close to the nose to ward off the stench in the streets and the plague and were

composed primarily of scented herbs such as rosemary, thyme, and rue.

There were two styles of the Tussie Mussie—formal and informal. The formal nosegays had concentric rows of

flowers with a rose or other fragrant symbolic flower in the center. Rows of flowers, leaves and herbs formed

tight rings around this central flower. Informal Tussie Mussies were more casually arranged.

Art Nouveau 1890-1915

Characteristics: Art Nouveau, an original style without any earlier reference, grew out of a reaction to the crude

mass products of the Industrial Revolution and the weighty darkness of the mid-Victorian period. On both sides

of the Atlantic, leaders in and exponents of the Arts and Crafts movement—William Morris and Charles Rennie

Macintosh (furniture and interior design); Tiffany and Lalique (glass and jewelry); Whistler, Redon, Rosetti and

Beardsley (painting), among others—reflected a new empathy for things natural, simple, hand-made and organic.

The art of Japan was a major influence.

In Art Nouveau arrangements, asymmetrical balance and dominance of line are key. The style is easily identified

by a curvilinear line, often called the “whiplash,” which became the most expressive of the design elements. A

lighter arrangement than the Victorian and more energetic than the Hogarth curve, it challenges the spherical

mass preferred by the Victorians, and reflects the general interest in nature and botany, particularly in natural

plant forms such as fronds, vines and tendrils.

Arrangements might consist of one pure, specimen bloom arrayed against twining, undulating greenery, or of a

series of blooms of one flower, stems cut the same length. Plant material was often less than the height of the

container and, sometimes, less than half. Plants might overhang the rim of the container considerably.

The

important thing is to be tasteful, scorning the excesses of the Victorians.

Containers: Art Nouveau vases, usually of rounded contour, were of a matte finish and decorated with images of

flowers, insects or birds. Ginger jars and tall, flaring vases, popularized by Japanese porcelains, were used along

with pottery and opalescent glass, as in Tiffany designs. Cut glass was used in both vases and bowls. The tallish,

glass vase was most popular. Wedgwood enjoyed a revival.

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Colors: Excavations in the near East, which recovered ancient glasses of opalescent hues, brought colors such as

peacock blue and celadon green to the fashion forefront. Cool or warm, colors were always soft: mauve, gray,

silver, violet, green, buff, pale yellow, rose and peach. The whole range of colors was more subdued than the

Victorian period. Toning colors and harmonious color combinations important.

Plant Material: Acacia, aster, anemone, acanthus, carnation, calla and Easter lilies, daisy, freesia, fuchsia, honesty, iris, lilac, lonicera, poppy, tulip, fern, fruit branches and blossoms (cherry, peach, plum); smoke tree,

camellia, dahlia, hydrangea, pansy, pussy willow and wisteria. Seedheads and berries. Popular foliage: Arum,

asparagus plumose, acer palmatum, smilax, parthenocissus vitacea, caladium, Coleus, Croton, Cyclamen.

Design Shape: To be determined by schedule, container, plant material and artistic concept.

American Floral Designs

Early Colonial 1607-1699

Characteristics: Seventeenth-century colonial American arrangements were informal, reflecting a lifestyle with

few luxuries. Flowers, fruits, seeds, pods and grasses, cultivated and wild, fresh and dried (sometimes together)

were arranged in simple, mixed bouquets.

Containers: Common household utensils such as kettles, bean pots, wooden bowls, glass bottles, bark baskets,

earthenware pitchers, Delftware, pewter mugs and bowls, as well as copper, brass, or iron vessels.

Colors: Warm, bright or muted contrasting colors, including red, vermilion, rose, blue, delft blue, lavender,

purple, orange, saffron, apple-green and brown. Often complementing those found in household fabrics such as

homespun, chintz, embroidery and India prints.

Plant Material: Often native or wild. amaranthus, artemisia, bachelor's button, baptisia pods, bellflower, bittersweet, calendula, canna, cattails, celosia, cherry blossoms, convallaria, corn, daffodils, daisy, dame's

rocket, dianthus, digitalis, ferns, feverfew, flax, foxglove, geranium, gourds, grasses, hemerocallis, herbs, hollyhock, honeysuckle, hydrangea, hyacinth, larkspur, lavender, lily, lunaria, lupine, magnolia, mallow, marigold, mertensia, mock orange, monkshood, nasturtium, nuts, pansy, pokeberry, primula, roses, rudbeckia,

salvia, tansy, tulip, viola, yew.

Design Shape: Circle

Accessories: Candlestick, Inkwell, Quill pen.

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Late Colonial (Williamsburg) 1700-1780

Characteristics: Reflective of their English and European roots particularly Georgian and French designs, but less

formal-eighteenth-century American floral designs became more symmetrical and sophisticated.

Fan-and

triangular-shaped flower arrangements were lightly grouped at the top, sometimes 1 to 3 times the height of

their containers, with flowers massed at the container's rim, often almost concealing the container.

Some

arrangements featured bouquets of one flower type, with a filler flower.

Containers: Chinese export porcelain bowls, vases and urns; epergnes in silver and porcelain; cornucopia,

cachepots, Deftware and “bricks,” wall pockets, finger vases, pewter and other metal chalices, mugs, bowls;

stoneware jugs; Spode; Lustreware.

Colors: Colors tended toward muted contrasts with greens, blues, rose, and yellow-oranges, and whites.

Plant Material: In addition to the Early-American list (see previous design): aquilegia, asclepias, aster, azalea,

buddleia, chrysanthemum, clematis, coreopsis, cranberry; currant, dicentra, elderberry, gallardia, godetia,

gypsophila, iris, kalmia, knifophia, lily, larkspur, phlox, poppy, mahonia, monarda, rhododendron, snapdragon,

stock, tuberose, verbena, viburnum, yarrow.

Design Shape: Triangle, Fan

Accessories: Hourglass, Needlework, Often fruits and flowers were arranged on the table around the centerpiece.

Federal 1780-1830

Characteristics: The Federal Period in America was a culmination of several influences, both here and in Europe.

Allied by their respective revolutionary experiences, France and the United States inspired each other in tastes

and styles of the day. The excavations at Herculaneum and Pompeii reignited a passion for the ideals of patriotism, republicanism and Arcadia. The decorative arts began to reflect this interest with Greco-Roman

motifs. With all this “classic” adornment came sparseness, an uncluttered and clean formality, beautifully suited

to the interior styles of the day. Martha and George Washington are credited with the innovation of the Federal

Style; he with importation of foreign plant material and she with formal floral arrangements adorning their

home, Mount Vernon. Designs remained traditional symmetrical masses but were elongated or tall, flame-like

shapes as would be found in a pair of mantel arrangements. In single arrangements, the triangle might be

elongated in the horizontal direction as for a dining table. In both cases, the plant material would gently overhang the rim of the container. Within the stable mass shape, the plant material reflected “slim elegance.”

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Containers: Floral arrangements were often placed in tall, footed or pedestal vases, handled urns, epergnes or

tiered pieces, cachepots, baskets and bowls of ceramic, silver, metal, or tole.

Colors: Restraint manifested itself in muted, restricted color schemes. Matte or grayed greens and blues with

outlines of white or ivory were most popular.

Plant Material: Choice of material emphasized favorites of the ancient world, such as golden wheat sheaves, ivy,

oak and laurel leaves, and with fruits such as pomegranate, fig, peach and quince. Flowers included anemone,

bachelor’s button, camellia, hellebore, hemerocallis, hyacinth, lily, narcissus, platycodon, poppy, primrose, rose,

and violet.

Design Shape: upside down cone

Victorian 1830-1900

See English Victorian.

American Traditional 1901-1950

With the rise of the garden club movement, flower shows began to be held and the judging of arrangements

began. Using the best from the Old European Masters and the classical style of the Japanese, flower arrangement began to merge into the mass-line arrangements of this period. Designs were organized according

to rules, styles, or previously executed ideas or patterns. These classic designs were based on geometric shapes

including ovals, crescents, spirals, triangles, the Hogarth curve, zigzags or other geometric forms. These designs

have one center of interest near the center axis where all lines converge, but no crossed lines are evident.

Graceful rhythm, created by gradation of line, texture, color and flower form, is characteristic of these designs.

Traditional designs are designs in space with enclosed spaces of little importance. All traditional designs must be

finished on the back and have depth. Beauty, unity, and harmony are achieved by creative selection of plant

materials. There is little or no abstraction; plant materials are used in a naturalistic way.

Traditional Line Design

In a line arrangement, the line predominates. Strongly influenced by Asian design, the line is emphasized by a

restrained use of plant material. Line designs are simple and clean cut, resulting in a sharp silhouette that is

open. A set pattern is usually required, e.g., triangle, vertical, horizontal, crescent curve, zigzag, etc.

Likeness of

line direction and materials used are preferred to contrasts. Inspired by the forms in nature, this design depends

upon normal patterns of plant growth and existing curves.

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Traditional Line Mass

This typically American design is a blending of European and Japanese design. A line mass arrangement is similar

to a line arrangement, but there is more massing of the material, creating a greater depth-the third dimension

that is practically nonexistent in line designs. Additional material is used at the rim of the container to enhance

and strengthen the line and creates a center of interest. It follows the set patterns of the line arrangement (see

above). It has an open silhouette, a pleasing outline and organized placement of materials resulting in a predetermined form. Must possess the linear qualities of a Line design but the additional plant material provides

gradation and transition for balance and rhythm.

Traditional Mass

A traditional mass arrangement is a full, profuse arrangement with a variety of flowers in many forms, colors and textures typically arranged in a round, oval, triangular or fan-shaped design. It has a closed silhouette, more solids than voids. A direct adaptation of European design, mass designs are symmetrical, and balance is found by a gradation of sizes, forms and colors. Flowers should never be crowded but can be compact or airy depending upon the schedule. There is a fully developed focal area at the center axis using bolder flowers forms and brighter hues to add and hold interest. Lighter values are placed at the outer edges and top of the design for visual balance.

In the Asian Manner Chinese Design

China, the “Flowery Kingdom” or the “Mother of Gardens” was influenced by three major religious and philosophical forces. The forces were Confucius, who stressed the art of contemplation; Buddha, who taught the underlying principle of preservation of life in all its forms; and Lao-Tse, from whom the symbolism of yin and yang came. Each of these stressed the one-ness of man with nature. Ancient scrolls, prints, tapestries and porcelains of 12th to 18th century China show us that the Chinese used cut plant blossoms and other plant material informally arranged in handsome porcelain vases or in plates or baskets. China’s universal love of natural beauty dictated that the emphasis in their arrangements would be on naturalism, not stylized design like that of the Japanese. They are restrained with economy of material and regard for rhythm and space, but they are never stylized. Chinese Bonsai, the dwarfing of trees for pot culture, and Pen-shing, the creation of miniature landscapes in a dish, date from the 7th century.

Characteristics of Chinese style:

Flowers and branches should be in season and from the same environment or express a single symbolic idea.

Arrangement often asymmetrical with irregularity and studied disorderliness but with strong emphasis on balance.

Flowers and branches arranged in as naturalistic a manner as possible.

May be one, two or at most three kinds of flowers in one vase. Baskets, however, are excepted from this, and show massed flowers and color.

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Emphasis on line as an essential element with mass being secondary.

Focus on natural beauty of the flower casually arranged.

Each arrangement includes a strong, erect, highly colored and dominant male element called Yang; and the

secondary line, a smaller, finer delicately tinted and formed horizontal female element, Ying which is also

expressed in dainty vine-like plant materials.

Buds with open flowers break monotony.

Each Chinese floral arrangement can be reduced to a skeleton of structure. Lines are not static, but are forceful

and portray a sense of movement and life.

Horizontal lines suggest peace and rest, while curved lines suggest grace and motion.

Colors: Flowers in one vase should be of one color or, at most, two or three harmonious colors. Strong contrasts,

such as red and white, should not be used together. However, the vase should contrast with the flowers.

Use

subdued earthy tones in containers.

Containers: Early containers were temple and ritual wine vessels of bronze in a variety of shapes. Later porcelain

vases copied these shapes. Bronze vases were chosen for winter and spring arrangements and porcelain for

summer and autumn. Porcelain vases are usually intricately patterned, though celadon, in a range of subtle

green colors, is usually plain. Enamel and cloissoné are used. Baskets are also used and in varied shapes. China

was the first country to make baskets specifically for flowers.

Bases: Bases of carved wood were originally used with every vase. Many were elaborate and looked like pedestals.

Plant Material: Seasons represented by plum blossoms (winter), peony (spring), lotus, (summer), and chrysanthemum (autumn). Other flowers used were peach blossoms, tree peony, pine, bamboo, narcissus,

orchid, tiger lily, pomegranate. All flowers were considered feminine and were given women's names.

Japanese Design - Ikebana

Ikebana is the Japanese art of flower arrangement, which is steeped in tradition and symbolism. It is discipline

with a long history and considerable body of literature. It is an art form in which nature and humanity are

brought together. The word itself means "living flowers." Ikebana, while working with ephemeral materials,

flowers, leaves, etc., accepts the transience of all things and in attempting to express their essence, acknowledges man's place in nature. The spiritual aspect of Ikebana is considered very important by its practitioners. Where western flower arrangers rely on massed flowers for their impact, presenting a completed

work to be admired, Ikebana uses line and space. The arrangement reaches toward the viewer and by making

the viewer the focal point, it draws us in and invites us to share in the creative act.

In the basic Ikebana arrangement, and its variations, three main lines or placements are used. To the Japanese

these lines are not just a framework but have special significance and names. Not all Japanese schools of

arranging use the same names for the main lines, but they all have the same significance. If connecting lines

were drawn between these three, they would form an asymmetrical triangle. Additional much shorter supporting material is also used to support the dominating lines and add grace and form to the arrangement.

These main lines are listed below:

! Line 1, usually a branch, should be between $1\frac{1}{2}$ to 2 times the width and the depth of the container. Called the Shin.

! Line 2 can be the same material as line 1, should be about $\frac{3}{4}$ the length of line 1. Called the Soe.

! Line 3, which could be a branch or a flower, should be $\frac{1}{2}$ to $\frac{3}{4}$ the length of line 2. Called the Hikae or Tai.

! Additional shorter material is called the Jushi

These main stems are said to represent "heaven, man, and earth", symbolizing that man is found between the

sphere of heaven and the soil of earth and by arranging is supposed to harmonize the two.

Characteristics of Ikebana:

Considered an art and a discipline leading to self-awareness.

Asymmetrical balance is used.

Space is a very important part of Ikebana. It's a dynamic element in the composition, not just emptiness.

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Material follows the growth line of the plant, reaching upward toward the sun. Arrangements are threedimensional,

reaching toward the viewer.

Simplicity in line is important.

Employs the use of minimalism. Excess leaves, shoots, etc. are removed to achieve a more powerful effect.

Cut flowers and accessory materials are placed as in nature, with buds, blooms and foliage as they are found in

their natural growth, though groomed and pruned to perfection.

Lines are vibrant and rhythmic giving the illusion of captured growth.

Containers: Are considered a key element of the design.

All Japanese compositions are three-dimensional and have fine qualities of balance and spacing.

Emphasis is

placed on line and form rather than color. The following naturalistic or informal styles are only a few that we

might see in our GCV flower shows and do not begin to address the fascinating subject of Japanese flower

arranging.

Moribana

Considered the most basic structure in Ikebana, is an arrangement in a shallow bowl. Water is an integral part of

the design. In warm weather the pin holder goes to the back of the arrangement so that we get the cooling sight

of the water. This is reversed in cool weather. The pin holder goes to the front, or back, right, or left of the

container, with the empty part balancing the design. There are many different variations on this style.

The

design may be upright or slanted.

Nageire

Nageire means “thrown in.” A cylinder, a tall curved vase, bamboo, or any tall, heavy container can be used.

Glass or lightweight containers are unsuitable. Forked sticks traditionally support the plant material.

Material is

traditionally arranged so that one-half of the container mouth is left open. The design may be upright or slanted

Chabana

Chabana is an arrangement, sometimes done in a traditional woven bamboo basket, and used to grace the Tea

Ceremony.

Plant Material: Most seasonal garden flowers, branches, leaves, etc.

Containers: Unadorned, simple containers appropriate to the style.

More “in the Asian Manner” photographs

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Contemporary Styles

Late Twentieth Century to Present

In the middle of the 20th century, flower arranging became increasingly recognized as an art form.

Modern

arrangers found themselves still inspired by 19th century naturalism, but they wanted to be freed from the past

restrictions of specific period designs. As abstract art developed, many arrangers began to be inspired by this art

form and to create abstract floral designs. Other arrangers wanted to break away from traditional rules and

patterns, but did not feel drawn to abstract forms and so created other new design styles. Today's contemporary designs are an outgrowth of these two influences. As a result, Contemporary designs may possess

varying degrees of abstraction, ranging from no abstraction at all in which the components are untreated and

are organized into a naturalistic manner to a dominance of abstraction as you see in a purely abstract design.

Contemporary Design Types

Abstract Designs (1950 onward)

Creating abstract designs is an innovative and creative process in which unusual or reformed plant material is

arranged in a non-naturalistic way to create new and exciting shape. To abstract is to reduce something to its

simplest form, to render it unrealistic, to extract its essence and create a new image. Designing “with” space as

well as “in” space makes a complete break with traditional floral design. Any plant material that interests the

designer may be used. Plant material is utilized as pure line, form, and texture to create new images.

Characteristics: Abstract designs are bold in color and form. An abstract arrangement distills a concept to its essence, thereby releasing the design from nature and reality to become pure art. Everything used must be essential to the design. Plant material is no longer seen for what it is, but rather for what it represents—color, line, texture, form. Fresh and dried plant material may be used in a non-realistic manner, i.e., upside down, sideways, suspended, moving, or clustered to create a new form. Clipping, stripping, bending, tying, folding,

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placement, etc. may abstract fresh plant material. Fresh plant material may never be treated with substances to change color or texture. Containers, if used, are usually non-traditional and appear to be part of the design. Components may be man-made or natural items not often associated with flower arranging. Each item should be selected for its contribution to the design. When mechanics are used, they need not be entirely hidden if they appear to be a part of the design, are neat, and do not detract from other components or the design as a whole. There should be no one focal point; interest is equally distributed throughout the design.

Abstract can be divided into two categories:

Objective designs are interpretive. They may have specific meaning, represent a theme or emotion, or interpret a class title.

Non-Objective designs are purely decorative and inspired by the materials used.

Containers: Abstract designs are cleaner and stronger without the use of a container. Plant material may arise directly from the base and/or background.

Assemblage

A three-dimensional creative, abstract design combining disparate, “found” objects and plant material into a unified whole. Influenced by artists Picasso and Braque’s early prototypical assemblages, which incorporated a variety of objects from everyday life, flower arrangers adopted the style and made them unique with the addition of plant material.

Characteristics: The design is made up of several unattached parts, or several parts fastened together to form a

single unit. Components are juxtaposed in non-realistic, non-naturalistic, and non-representational way. Use

previously unrelated “found “ non-art objects and plant material for artistic effect. “Found” objects are non-art

items not produced for decorative purposes and not previously used together. The arranger creatively relates

the items through their unique elements of line, form color and texture.

Material: Found objects may be man-made such as metal, plastic, rope, wire, electrical or mechanical parts or they may be natural objects, such as shells, stones, and wood. The objects may be painted but should remain recognizable and not contrived.

Containers: None

Types: Free standing, sculptural, niche displayed, or mounted to a panel. A combination of these may be used.

Biedermeier

A design in which pavé techniques are used to create concentric rings of flowers arranged in a compact rounded or slightly conical shape.

Characteristics: Beidermeier style originated in Austria and Germany during post-war years of 1815 to 1848 and

is associated with a heavy style of furniture. In these bouquet style arrangements each ring contains one type of

flower, which contrasts with the ring adjacent to it. The contrast of color, form and texture creates interest in

the design. Many variations of the design are possible with spiral patterns or looser mixed flower placements

while keeping planned alternating patterns. Berries, leaves, nuts, small vegetables or fruits may be used in the

concentric rings.

Containers: Low bowls or footed compotes

Cascade/Waterfall

A design style derived from the floral cascades of the Art Nouveau period.

Characteristics: Characterized by a downward, loose-trailing flow of materials, often heavy with foliage representing a cascading waterfall. Plant material flows from the center of the design out and over the container

edges. Layers of alternating flowers and foliage create depth and texture. Try to build up an arrangement

comprised of many levels, which is cohesive in spite of the variety of plant material and textures. There may be

use of veiling, sheltering, decorative binding or other techniques.

Plant Material: Long, pliable flowers and foliage. Bear grass, sprengeri fern, plumosa fern, conifers, vines, ivies,

twigs, orchid sprays, string smilax, clematis, Small fragments of mirror, feathers, yarn, or metallic thread can be

incorporated to give the appearance of reflected sunlight off the cascading water.

Containers: Tall container generally needed. Container can be contemporary glass, pottery, metal, etc. If arrangement is displayed on a pedestal a plant saucer or low bowl may be sufficient. Make sure there is adequate room for the materials to cascade downward.

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To see photos, click [here](#).

Construction

A creative design in which a strong architectural quality is the dominant feature.

Characteristics: Use of geometric form or forms combines to create a single unit, which must be "grounded"

with strong stability. It must have a foundation like an architectural structure and not seem to be floating in space. Internal or volumetric space is vital to the design. It must appear to be a single unit but is a creation with a minimum number of bold plant and man-made materials. Additional plant material must be added to enhance the construction regardless of what the form is made of.

Plant Material: Man-made materials such as lumber or plexiglass or strong-lined plant material such as bamboo, tree branches, mullein, palm spathes, etc.

Containers: The construction is the container.

Creative Designs

Developed in the mid 20th century, creative floral design refers to designs in which creativity, imagination, and originality are basic. Traditional rules and patterns do not apply. The arranger creates new concepts and forms by borrowing from different styles and/or periods. Arrangements are not a copy of a design previously created, but rather an expression of the individual designer. The relationship between form and space plays a major role in creative arrangements. Today's creative designs are continually changing inspired by the current design world and the imagination of today's floral arrangers.

Characteristics of Creative Designs:

- ! Creative designs have few rules and no set patterns.
 - ! Plant material may be used only for its inherent design qualities.
 - ! Bold in form, size and use of color.
 - ! Strong contrast in colors, plant materials
 - ! Restrained use of plant material and components.
 - ! May have more than one focal point and more than one point of emergence, but clarity of design paramount.
 - ! May have some abstraction.
 - ! Little transitional material.
 - ! Asymmetrical balance is emphasized.
 - ! Rhythm may be irregular and unpredictable.
 - ! Tension between elements creates impact.
 - ! Any part of the design may be dominant.
 - ! Space is incorporated within the design and becomes an important part of the overall impact. Both elements, solids and space, are considered solids and are equally important to the arrangement. That is why you often hear the phrase, "Creative designs are an arrangement of space, not an arrangement in space." The goal is to create rhythm and movement through the use of solid and space.
- Containers: The container may play an important role in the design or there may be no container used at all. If a container is used, it is usually non-traditional and may have several openings. It should be bold and dramatic.
- Sometimes two or more containers may be used together in a creative manner. Pottery, ceramic, wood, metal are appropriate.

Plant Material: Bold materials are essential. Often exotic flowers and leaves, such as protea, antherium, birds of paradise, calla lily, fatsia, croton, caladium, palm, ti leaves, aspidistra, grasses, bear grass, etc. Dramatic branches like wisteria vine, willow vine, kiwi vine, and monkey puzzle vine. Branches may be fresh, dried and/or manipulated. Other creative materials such as driftwood, bamboo, weathered wood, seed pods, vegetables, and manmade objects like wire, cable, plastic, and rope.

Design Shape: Creative designs, like all designs, are based on the geometric forms of the cube, cone, cylinder, and sphere. However, in creative design, these basic forms may be distorted and combined and are more difficult to discern than in traditional design.

While creative designs break from traditional rules of flower arranging, the basic principles and elements of design are the benchmark for evaluating these non-traditional designs. The arrangers should demonstrate a

19 creative and imaginative use of plant material and design principles as well as effectively using color, form, line, texture, and space.

While the following designs are listed specifically as creative, remember that these design characteristics apply to many other contemporary design styles in this handbook.

Creative Botanical

A creative design style in which plant material is chosen for its superior horticultural quality. Plant material must dominate the arrangement and create excitement by its color, form, texture or placement. The design represents nature by showing all the phases of the plant material's life, but it does not put the flowers in their natural environment. Remember this is a creative design with boldness and simplicity and other creative characteristics. It differs from the Naturalistic Botanical, which presents the plant material in its natural setting.

Characteristics: Arrangement does not appear contrived or artificial. Varying stages of plant development are shown, emphasizing the botanical features of the plant material. Man-made or natural line material may be used to highlight the featured plant but not dominate it.

Plant Material: Home grown plant material only. No abstracting of plant material. Rooted plants may be used.

Containers: creative containers which harmonize with the flowers and other materials of the design.

Creative Line

A creative, open design style that emphasizes line and visual movement.

Characteristics: Creative line arrangements are boldly dramatic. They have no set pattern and may have more than one focal point, and possibly more than one point of emergence. The emphasis is on line, contrast of form

and texture. Plant material is kept to a minimum, with the emphasis on their beauty and form. Don't overdo these arrangements! Let the beauty of the flowers and the line material prevail. The line may be horizontal, vertical, oblique (movement halfway between horizontal and vertical) or zigzag. Unless the schedule specifies the direction, the choice is up to the arranger, and the only criterion is that the design be predominantly line.

Plant Material: minimal material, beauty of blossoms or foliage emphasized by skillful placement. Line material

may be natural, man-made or found objects.

Containers: Modern, creative

Creative Line Mass

Follow the rules for a Creative line arrangement; however, more plant material is used, which results in slightly

de-emphasizing the line.

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Creative Mass

A creative design characterized by massed bold forms grouped in type arranged to give a sculptural appearance

emphasizing contrast in form and texture.

Characteristics: Creative mass designs give the designer a chance to use more material than the Creative line or

Creative line mass require. The use of enclosed space is considered part of the mass, a significant change from

Traditional Mass design. Asymmetrical balance is typical with color and textural groupings of components

providing counter-balancing weight and rhythm. Striking contrast, simplicity, restraint, and a lack of transitional

material are other characteristics of the Creative Mass design. Small amounts of several plant materials or larger

amounts of fewer types are used. Plant material is grouped by like color, form, or type, and then massed along

lines or spaces created by lines.

Plant Material: Manipulated leaves, dried leaves of contorted forms, bold blossoms, fruits, vegetables.

Material

can be bundled, layered, terraced looped, pinned, stapled, or otherwise manipulated.

Containers: plain ceramic or pottery, geometric containers or irregular assemblages of glass, wood and metal.

Bold containers.

Echo

Much like a synergistic, but may have only two containers, or more. The containers may be the same shape, but

a different size or color, usually the smaller one would be placed in front of the larger and off-set, echo like, no

connecting material is used. (See Synergistic.)

Floor Design

Floor Designs are typically very tall and staged directly on the floor. They are given unlimited height unless prohibited in the schedule. They are often attached to a base for stability. Underlays may be used as long as they do not elevate the design. The design originates from the floor. The show committee may choose to define each exhibitor's allotted space on the floor with tape. Proportion is the most important element of design. Because of their size they require bolder individual components or groupings of smaller components to satisfy the greater dimension offered to the designer.

Framed Spatial

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This is a minimalist design organized as a single unit suspended within a frame. A non-traditional, light airy design with an unconventional use of plant material combined into a single, unified design, which is then staged within a volume of space defined by a frame.

Characteristics: No movement is permitted, but is implied. The unit is secured by using monofilament or thread so it appears to be floating within the frame.

The design may not touch the frame, but may exceed the depth of the frame.

The feeling of this creative arrangement is light and airy. The suspended design must be creative.

Free Form

As the name implies, this design is a closed silhouette in which outline is free and flowing, like an amoeba, not a geometric shape.

Characteristics: It is a closed design, with no intersecting or straight lines.

Plant material is manipulated by bending or twisting. Negative space is very important, and balance is asymmetrical. Plant material is usually placed on or within the enclosed form. There may be more than one point of interest.

Restraint is used in the amount of plant material so as not to confuse the design.

Containers: Natural objects such as weathered wood or pieces of fungus.

Self-made containers that reinforce the line and may have several openings.

Oriental style containers. Simple bowls or rustic pottery that don't detract from the design.

Plant Material: Most flowers, vines, and branches

Free Style

This is similar to a Japanese style of arrangement in that there is one point of emergence, and heaven, earth and man are suggested.

Characteristics: Designs are less contained, less ordered than the Japanese with an open, dynamic, linear quality. The natural lines of the plant material are emphasized, and create the shape of the design, which

radiates from a given point. May have more than one area of interest. Simplicity is emphasized with a limited

amount of plant material.

Designs are not two-dimensional, must have depth.

Hanging Design

A design that is suspended and viewed at eye level or a little above.

There are two types of hanging designs: one that has no movement and is suspended from a flat surface such as

a door, wall, easel, etc. The other may have one or more moveable parts and is suspended from above, on a

hook, from a light fixture, or within a frame. In both types of hanging designs, there may be two or more designs

that are combined to create a unified composition. Also see Kinetic designs.

Illuminary

A creative design, which incorporates light as an integral part of the design.

Characteristics: Not just a design with a light focused on it. Lights of various types are incorporated into the

design itself. Lights can be placed above, underneath, behind, or within the design, but not in front as a spotlight. Emphasis is on color, pattern and balance. Mechanics must be concealed. Light sources may include

LED lights, rope lights, lighted tubing, colored lights, strings of lights and should be battery-driven if possible. The

lights contribute an additional quality to the design, extending areas of interest, adding balance of color, and

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creating a greater depth. Be mindful that the primary colors of light are different from those of the pigment

system, and you should be aware of the resulting colors when you combine lights and plant colors.

Kinetic

An abstract design with real (mobile) or implied (stabile) movement.

Mobile

A free hanging design suspended from above with real movement created by air currents. This is achieved by

creating perfect balance among the groupings of the freely moving parts. It must have equal interest throughout. Forms, textures, and colors are balanced as well. Mechanics and conditioning of plant material are

most important.

Stabile

A creative design with a fixed base, but motion is implied. The direction may be vertical, horizontal, or diagonal

and must be dynamic or flowing. The sense of movement is achieved by the selection of components and a very

restrained used of plant material. The design may rise from a container, stand alone on a pedestal or table-top,

be suspended from a base, or stabilized in another creative manner. All components including the base and

mechanics should contribute to this dynamic feeling of implied motion.

Plant Material: Ferns, grasses, or vines are some examples of plant material that could be used to imply motion.

Miniature Arrangements

Any style arrangement which does not exceed five inches in any direction.

Characteristics: Miniatures can be of any style or any design (“period,” oriental, mass line, etc.) Employ all the rules of artistic design. Scale and proportion are the most important. The largest bloom should not exceed one-third the size of container and the arrangement should be approximately one to one-and-a-half times the height or width of the container. A small amount of plant material is desirable. Avoid crowding. Conditioning is essential.

Containers: The container should be small, so that it does not dominate the design. Use miniature vases or create from household items: matchboxes, saltcellars, snuffboxes, perfume bottles, toothpick holders, buttons and natural materials (shells, driftwood, stones, etc.).

Colors: One color should dominate the design. Use of too much contrast can overpower a miniature or small design. This, of course, does not apply to some “period” designs.

Plant Material: Some successful plant material includes lily of the valley, baby’s breath, miniature roses, boxwood, small wildflowers, violets and herbs. Larger flowers such as lilac or yarrow may be separated into

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smaller parts. Some “dwarf” or miniature flowers may be too large for design. GCV rules permit altering plant material unless the schedule states otherwise. You can cut a flower down with scissors to ensure proper scale.

Accessories: Accessories can enhance the theme but must be in the same scale and too many accessories will detract.

Special Tips and Helpful Hints for Miniature and Small Arrangements

! Research the schedule. Then find a container and create your “zinger” the novel idea that gives the design distinction.

! Scale: the most common fault is an out-of-scale design. Usually, for a five-inch miniature arrangement, the container is no more than two inches and the material no more than three inches high.

! Flower choice: Blossom size must not be more than one-half to three-fourths inch.

! Display: Know your space, background color, and staging. Back grounds of soft gray and celadon are most popular. Use no more than two-thirds of the space allowed. A display base can enhance the arrangement and is not considered an accessory.

! Conditioning is essential to harden plant material. Soak material up to heads in warm water for several hours. Arrange, mist, cover with damp facial tissue in covered cooler overnight.

! Bases and Accessories: Choose carefully. Never use an irreplaceable item. You may need to stabilize with glue, clay or stick-‘um.

! Transporting: It is so much easier on the nerves to do the arrangement at home. Use a Styrofoam container, a muffin tin or an egg carton with doughnut-shape cotton support to keep arrangement from moving en route. Carry in your cooler with ice.

! Mechanics: Water with a medicine dropper. Mist with a perfume atomizer. Use fingernail scissors, tweezers, toothbrush bristles and toothpicks for tools. Use tweezers for placing flowers and mani cure scissors for pruning. Use cut potato, oasis, sand, steel wool or grapes to support material. There are miniature kenzans. Use a sturdy box or cake stand to elevate arrangement as you work.

! Practice, practice, practice. Develop your eye to see possibilities in tiny flora, containers and accessories.

Mille Fleurs

This is French meaning “a thousand flowers.” This design is rounded or fan shaped. Many different kinds of

flowers and colors are employed.

They should be arranged in a light, airy fashion in a contemporary vase.

A three-dimensional effect is desired and achieved by the careful placement of flowers and use of color.

Modern European

New millennium European arrangements are distinguished by shape: tight and round with an emphasis on

texture. Colors may be monochromatic or contrasting.

As of 2002, more daring styles have been emerging, offering many creative possibilities. The key characteristic is

the use of flowers in a bizarre, unexpected way, i.e., upside down.

Modern French

The desired outcome of this style is to create the illusion that the flowers were casually thrown together with no

attention given to the arrangement of the flowers. The natural, casual style projects the feeling that one merrily

strolled through the garden picking flowers and casually stuffed them in a vase.

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Naturalistic

Designs that are based on nature and capture the essence of a natural landscape scene. The design does not

seem contrived or artificial, but represents a slice of nature. The plant material should be of high quality but

does not have to be a horticultural show quality specimen. The proper scale is vital for these designs to be

successful.

Containers: minimal containers which compliment the flowers and other materials. As little of the container

should be seen as is possible. Avoid over-basing the design with too wide or thick a base or with too many levels.

Accessories: should be in keeping with the naturalistic design. If you wish to add birds or animals, use those

which look realistic with a matte finish and keep them in scale.

There are three types of naturalistic designs, and they all reflect some aspect of the natural world.

Botanical

Characteristics: The entire life cycle of a single flower (often a bulb flower) is represented.

The design includes the stem, foliage, buds, blooms and roots in varying stages of development and emphasizes

the beauty of the flower.

There is no manipulation of the plant material, use it as it appears in nature.

Other flowers may be used as long as they are subordinate to the main flower.

The materials are arranged as if growing in nature, with the use of moss, pebbles, twigs, etc.

The featured flower must have been grown by the exhibitor, not a florist or professional grower.

Landscape

Characteristics: This design depicts a large area of nature, but in a planned manner.

Use a large, low container.

Materials are organized so that taller materials are in the back.

Asymmetrical placement is important.

Group like colors and materials to reflect nature.

Materials used must grow in same environment and during same season.

Finish design with moss, pebbles, etc.

Avoid creating a scene where a branch representing a tree is the same height as the flowers.

Vegetative

Characteristics: As in a Landscape design, use a large, low container.

The arrangement should not look planned, but as if you took a photo of a natural setting with no improvements.

Lots of variation in height and texture.

Materials may overlap and intermingle.

Plant materials should not be altered and should be shown with blemishes, holes, etc.

It should be finished to be viewed from all sides.

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Panel

Panel is a creative design, which includes a panel or panels, plant material, and other components. The panels

must be integrated within the design. The panel/s can either be self-supporting or be supported by the other

components in the design. A background does not constitute a panel.

Parallel

Characteristics: Parallel designs have three or more units of strong, parallel lines with open (negative) spaces

between each unit. Units may be of the same or varying lengths with clear, dominate, directional thrust.

They

may be horizontal, vertical, or oblique or a combination of these. Unit composition may be one of four possible

compositions:

! Units having several different plant materials, none repeating in the other units.

! All units having the same types of repeating plant material.

! Each unit having a single plant material.

! One plant material, repeated in each unit, combined with other plant material.

Units must appear as one composition, emerging from a single container or what appears to be a single container. Units appear to be independent of each other but related by color, texture, pattern, form or another

element of design. Plant material or other components may be placed at the base of the design to connect the

units, achieve visual weight and balance, and unify the design.

Vegetative Parallel follows natural plant growth habit while Decorative Parallel may be stylized, abstract or

manipulated.

Containers: Two or more containers may be stacked or placed against one another but they must appear to be

one. Plant material can be blocked, bunched, bundled, bound/tied, layered or terraced, and massed/clustered.

Plant material: Achillea heads, small hydrangea flowers, heuchera, ivy, mahonia leaves, conifer, hebe, poppy

seed heads, berries, chili peppers. Allium, Bells of Ireland, and bamboo sticks, are excellent verticals.

Carnations

and roses are favorite flowers for massing in groundwork and using in vertical placements. Lichen, and assorted

mosses may be used to create areas of 'rest' and to cover the floral foam. Vegetables, fruit and items such as

spheres, stones or pebbles add interest.

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Pavé Design

This arrangement requires placing individual materials closely together to create a flat, jewel-like pattern in

which no mechanics are seen. This tight clustering style emphasizes contrast, color, and texture. The Pavé design

and the technique developed from the jewelry industry, which uses the term to describe setting gems closely

together.

Characteristics: Tight clustering of plant material. Contrasting type, color, and texture for added interest.

Can be

helpful to lay out pattern before you begin to arrange.

Container: low, flat, inconspicuous containers

Plant Material: blossoms, leaves, fruit, pods, mosses, stones.

Phoenix

This design is based on the mythological bird, which lived for 500 years or more, set itself on fire, and rose from

the ashes to live again. Rebirth and a round symmetrical form are the basis of this design. The plant material at

the base is traditional and compact, a radial design with very little space between the material. A burst of

material emerges from its center. Form, Scale, and Proportion are important elements and principles of this

design.

Characteristics: This design has a base of flowers, which is compact and round. Rising from the center are tall,

flowering branches or other linear material, representing rebirth, renewal. The stems should radiate out at the

top.

Containers: Low containers are suggested.

Pillar (Columnar or Tubular)

A creative design featuring the dominance of the cylindrical (tubular) form. Plant material may be densely

packed within the tube and soaring upward, but still echoing the cylinder shape. Plant material must be kept

within the visual boundaries of the form. The design may have more than one unit.

Containers: tubes may consist of metal, cardboard, plastic, glass, or fabric.

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Pot et Fleur

This design consists of two or more rooted plants and cut plant material in a single container. It should not be organized as a landscape or terrarium. Rooted plants may be all flowers, all foliage or a combination of the two.

Plants may be kept in their pots, placed in plastic bags or placed in a planting medium. Cut fresh flowers may be inserted in small bottles, floral tubes, or floral foam, and hidden among the plants. Other plant material such as fruit, nuts, or branches may be added for embellishment. Moss may be used to cover the top. Containers: Baskets or pottery bowls often used.

Reflective

This is a creative design containing material, which reflects an image or light back to the viewer. These reflective components are integral to the design and must appear throughout the design. There are few plant materials with a reflective quality, so arranger must use man-made items. Some materials that may be used might be:

plexiglass, foil, metallic paper, or broken pieces of mirror. Reflective bases, background, containers may be used but do not, by themselves, fulfill the design requirements.

Small

A small arrangement may not exceed eight inches in any direction. Scale and proportion, as in miniature arrangements, are of utmost importance, and good conditioning is essential. Please see description under miniature arrangements.

Stretch

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A creative design, which consists of two units, one larger than the other, and having a component connecting the two. (the "stretch" component). This connective between the two units should be dynamic and imply tension as if the two units were involved in a "tug of war". The units should appear as if they had been one, with some of the same plant material in each, but have been pulled apart. The placement of the two units is key so as to enhance the tension.

Synergistic

This creative design consists of three or more units, which have a greater impact when viewed together than they would on their own. All the units share the same colors, textures and forms, creating balance, rhythm, and harmony, but each unit should not appear as a completed design in itself. A connective (either man-made or plant material) may be used to connect the units.

Table Design

A table exhibit is one in which the components - dishes, linens, plant material, etc. are artistically arranged to present a coordinated concept. The practical service of food need not be implied. Objects are used for

decorative effect, but flatware and food items should not be used. There are two types of table designs, functional and exhibition, and both require decorative components. A functional exhibit's components are set logically as if food would be served. For exhibition, components are arranged artistically with nonfunctional placement. The principles of design should be adhered to in the artful placement of the components. Avoid overcrowding. Vary heights to add interest.

Underwater

An underwater design must have some or all of its components, including plant material, visible underwater.

Underwater designs may submerge only a part or parts of the arrangement. The amount of plant material submerged is dictated by the design principle of proportion.

Plant material should be assembled in the container before adding water. Upon completion, all materials in and

out of water should appear as a unified design. If transporting to a show, water should be added when arrangement is in place. It is important that all components are pristine. Add water close to the level of the rim

unless the design is enhanced with another height. The water line becomes part of the design and is distracting

if poorly placed. Your mechanics should not be visible. Often a small weight such as a fishing sinker, marble or

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rock attached to fishing line is used to anchor plant material underwater. Water and glass have a wonderful and

unique way of distorting a design and can give an additional, and sometimes unexpected, dimension. Containers: usually clear glass and any shape, but a circular container provides the best effect.

Plant material: this is the major challenge for the arranger. Tropical flowers such as anthuriums, birds of paradise, and heliconia work well. Also lilies, roses, evergreens and citrus are good choices.

Western Line

A Western Line is a contemporary linear arrangement, which emphasizes line and visual movement.

Characteristics: A Western Line arrangement is a dramatic, distinctive design, either symmetrical or asymmetrical, based on an open scalene triangle. Clean, taut lines combined with uncluttered negative space

within the triangle are very important to the design and add distinction to the arrangement. The body of the

arrangement is not filled in. No gradation of plant material is used to develop the line. Tall height is emphasized,

and strong downward line material adds drama to the design.

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