

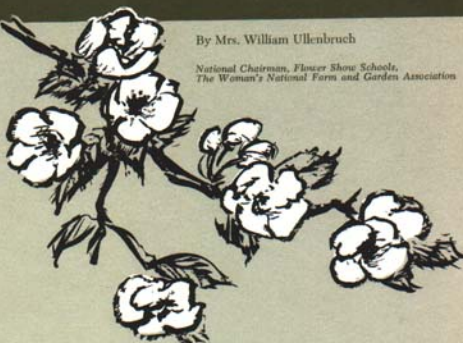
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Flower Arranging

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COOPERATIVE EXTENSION SERVICE
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Foreword

The Woman's National Farm and Garden Association has worked with a number of adult and youth groups in Michigan for many years. Association members have helped upgrade the Flower Garden program by judging exhibits, by conducting educational sessions, by judging flower arranging demonstrations, and in many other ways. It was apparent that a Flower Arrangement Guide was needed so that group leaders would have something to use in teaching the art. Many leaders, though they have a sincere interest, have had little or no experience in flower arranging. Therefore a basic guide covering all aspects was needed.

Introduction

THIS GUIDE is designed to help group and club leaders in flower arranging projects by providing a concise and simplified plan for learning the art, and to help their groups make better flower arrangements.

Flower arranging is not the difficult art that many would have us believe—a good arrangement is well within the capabilities of everyone. But to become proficient, three things are necessary:

1. Knowledge of art principles and how they are used in arranging flowers,
2. Knowledge of plant materials—their sizes, shapes, colors, textures and behavior patterns,
3. Practice, practice and more practice.

Basic principles are the same for all forms of art, but the way in which they are used varies with each art—and each artist. In arranging flowers we use living plant materials and we cannot change their size, shape, color, or texture—though we can sometimes persuade them to change their curves. We must rely on careful selection of flowers and foliage and then on an equally careful placement of each stem—always remembering art principles.

In this Guide we have defined these principles and explained how to use them. We have designed a program for club leaders that covers a three-year period. There are eight complete lesson plans for each year. These lesson plans should be carefully studied and each principle practiced in sequence, until every leader can not only make a good arrangement, but will have the knowledge to enable her to guide and direct her Club members.

I approached Mrs. Ullenbruch about the possibility of her writing a Leaders' Guide for use by different group leaders and she agreed to this difficult task. She devoted many months to this project and is to be highly complimented for doing such an outstanding job.

It is hoped that leaders and others interested in flower arranging will find this Guide a significant contribution to the teaching of this art.

J. LEE TAYLOR
*Department of Horticulture
Michigan State University*

The information in this Guide is the result of many years of experience gained from the Flower Show Schools, sponsored by The Woman's National Farm and Garden Association. This association has worked closely with various organizations and groups, particularly 4-H, since 1917, when Miss Gertrude L. Warren (past National President of Farm and Garden) moved to Washington, D. C., to help develop the 4-H program and later help organize the 4-H Club Foundation. Warren Hall, in the National 4-H Center, is named in her honor.

We are deeply indebted to Marvin F. Weeks of Dimondale, Michigan, for the beautiful and distinctive cover design of this Guide—as well as for the two plates on containers and equipment. The cover design is especially appropriate, since the apple blossom is the State Flower of Michigan. We are grateful to Mrs. Weeks for her unfailing interest, help and inspiration in the preparation of this Guide.

We acknowledge with sincere appreciation the contributions from members of Farm and Garden, as well as from many other interested persons. Our special thanks to Mrs. Wilson McClellan (Michigan Division Flower Show Chairman) and to Mrs. Fred Stefansky (Chairman of Flower Show Schools) for providing photographs of arrangements, and for giving so generously of their time, their knowledge, and their experience.

MRS. WILLIAM J. ULLENBRUCH, *National Chairman*
*Flower Show Schools of
The Woman's National Farm and Garden Association, Inc.*

Part I: The Art of Flower Arranging

History and Trends

ARRANGING FLOWERS is not a new custom. It dates back nearly three thousand years to the Egyptians, who not only sent many expeditions to Africa to bring back trees and plants for their gardens, but used flowers for decoration in their daily lives.

In Japan, flower arranging began about 600 AD, when a Buddhist monk brought back from China the custom of placing floral offerings on their altars. After centuries of study, meditation, and religious interpretation, it has reached a plane only a little below that of Japanese graphic arts.

In Europe and England, arranging flowers did not develop into a major art, as did music, sculpture, and painting, though flowers were widely used among the nobility and the upper classes. The shape was usually triangular and formally (symmetrically) balanced, with many varieties and colors massed and crowded in ornate containers, often with elaborate accessories.

In the early settlement of America, our ancestors were too busy establishing a new life and facing hardships and dangers daily to have time or thought for flowers. Most of the plants grown in their small gardens were either for food or medicine. The few treasured ornaments they had brought with them were stuck in any available container and enjoyed for their beauty alone.

But in the early 18th century, when life became a little easier, flowers began to take on importance as decorations. The style of arrangements copied those of Europe — solid masses, rich and varied colors, oval or triangular shape with symmetrical balance.

It has taken nearly three hundred years for flower arranging to become a nationally popular hobby here in America. It was in the early 1930's that a movement was begun to break away from the traditional, massive style and to turn to the Japanese for line, voids, restraint, and asymmetrical balance.

From these two worlds has come our present day American concept that has rightfully taken its place among the important arts. It is a combination of the Oriental line and space, and the Occidental mass and color, developed into a line-mass and named "Contemporary American". This style is fresh, new, different, vigorous, and unmistakably American. It is an art for everyone who loves flowers, for it is neither difficult to learn, nor is it limited to any age group. It does not require wealth, for materials can be found in the garden, along the roadsides, or in the fields and woods. It is as useful as well as a creative art, for the finished arrangement adds charm and beauty to the home, and brings pleasure to all who see it.

There is a new trend in flower arranging that is variously called "Dynamic", "Free Form", "Interpretive", and "Abstract". It is following the lead of present day painters, sculptors and architects, with emphasis on "creativity". It is suited to many of our modern homes and our casual way of living. Change is good, for change is progress and any static art soon becomes a decadent art. But no matter what direction this new trend takes, it cannot survive if it violates the basic principles of design.

Arrangement and Composition

IF YOU ARE GOING TO LEARN how to arrange flowers, then you must first understand what an arrangement is. A precise definition is difficult. Webster tells us that to arrange is to "put in proper order, to dispose in the manner intended or best suited to the purpose."

The key word is "order". Orderliness is a methodical, systematic process, a step-by-step procedure planned to avoid clutter and confusion. A bunch of flowers picked at random without regard to their sizes, shapes or colors and stuck haphazardly into a vase, just might be pleasing because of the beauty of the individual blooms. This is the method our great-great grandmothers used and the results are rightfully called "Bouquets" or "Nosegays". They could not, by the widest stretch of the imagination, be called an "arrangement" as we understand the term today.

A flower arrangement is a three dimensional picture—having height, width and depth—made from living plant materials. Done with skill and with full attention to the principles of art, this picture will be pleasing; but add to it your own personal touch, your imagination, and your creative ability, and you will have achieved a masterpiece. The qualities that raise it above the ordinary and make it outstanding are distinction and originality.

Distinction

Distinction means noticeable excellence, definite superiority. It refers to the *way* in which the flowers are arranged—not *what* plant materials are used. Perfect workmanship is essential. A truly distinctive composition will convey an inspirational message to all who see it. Distinction can be achieved with the

most ordinary of materials, providing they are arranged in an unusual manner. It is easier to attain distinction by using clean lines; bold contrasts in form, texture, and/or color; and restraint in the amount of materials.

Originality

Originality means something new, not done before, not copied or imitated. It refers to *what* is used, not how it is used: unusual and different combinations of plant materials that are harmonious in form, texture, and color, that raise the design above the commonplace. A good example is one seen several years ago at a flower show, in which the exhibitor used a single, slightly moss-covered branch, two leaves of the skunk cabbage, a dull ceramic frog, and a weathered wood base. The combination of materials was not only original, their textures and colors blended perfectly. This composition was also distinctive in the use of one bold line, superior craftsmanship, and the interpretation of the theme "Early Spring".

Composition

When flower arranging began to become so popular in America, an "Arrangement" was defined as one without accessories, limited to flowers, foliage, and container. A "Composition" was an arrangement using one or more accessories. This no longer holds true and today the two terms are used interchangeably. Both mean an aesthetic floral picture, a planned grouping in which each part has a pleasing relationship to all other parts, and includes flowers, foliage, container, accessories, and backgrounds.

Design

A DESIGN IS A PLAN. Just as you need a pattern before you cut out a dress, or a recipe before you bake a cake, so must you have a plan before you make a flower arrangement. Design means a planned relationship between flowers, foliage, container, accessories, and location. It may be a mental picture or a sketch on paper but, in either case, it must be carefully thought out if the result is not to be hodgepodge.

Your design will depend on several things: your own personal preferences in colors and shapes, what you want to create, where you will use it, the occasion for which it is intended, and the flowers available.

Design defined: A design is the plan of a composition in color, of various shapes and sizes, arranged in an orderly and rhythmic manner to achieve a balanced, stable and harmonious picture.

Types of Design

All designs fall into one of three classes, or types — line, mass, and line-mass. These are illustrated at the bottom of this page.

Line — A line arrangement is one that depends on strong lines for major interest, emphasizes voids and open spaces, uses a small amount of plant materials, and restraint in the use of color. It has height and

width, but little depth; it is asymmetrically balanced and may or may not have a focal point.

Mass — A mass arrangement uses a greater quantity and variety of materials and is full but not overcrowded. It has depth, few voids and open spaces, places emphasis on color, and has a well defined center of interest. It is usually symmetrically balanced.

Line-mass — This is a combination of the line and the mass design. It is basically a strong linear pattern decorated with a light mass. It has depth, some voids, a definite silhouette, and a center of interest. It may be either symmetrically or asymmetrically balanced, but it will have a definite color scheme.

Elements of Design

Elements are variously defined as factors, parts, components, ingredients, constituents of an arrangement. They are quite different from principles, but are of importance in planning a design.

LINE

Lines are the framework, or the skeleton of the arrangement, around which the rest of the composition is built. This framework determines the shape



MASS

Mass design with salmon glads and bronze mums in a brown bowl. A diagonal line of leather-leaf fern adds greater interest. Strong focal point placed a little off center for better balance. Few voids.



LINE

Line arrangement with much emphasis on voids. Wild grape branches are well balanced by the weight of the mullein leaves and the black container. Focal point is a brilliant red, camellia flowered begonia.



LINE-MASS

Canna leaves, corn stalks, brown dock and yellow mums in a shallow container (completely hidden) on a natural wood base, form this distinctive line-mass arrangement. The treatment of the canna leaves is especially effective.

of the arrangement, as well as its size. Lines may be straight or curved. *Line direction* means the way in which lines are placed, and this can be done in only three ways:

Vertical line—Stresses height rather than width and is placed at right angles to the horizontal line or plane. This is a line of strength, force, vigor and power, and is not only the most dramatic but also the easiest to do. It makes us think of church spires and tall, stately trees and expresses a feeling of aspiration.

Horizontal line—Stresses width instead of height and is placed parallel to the surface. Think of the horizon and you will remember the word "horizontal". This is a line of peace, quiet, tranquility, and slow action; it suggests sleep and rest.

Diagonal line—Slanting or sloping placement, neither vertical nor horizontal, but somewhere in between the two. The purely diagonal design expresses restlessness, insecurity and uncertainty, but diagonal lines used in combination with vertical and horizontal can be very striking. One way of achieving depth in an arrangement is by using diagonal lines.

Curved lines—Take the same directions as straight lines (vertical, horizontal, diagonal) but are more graceful, appealing, and interesting. They can be used alone or in combination with straight lines. Curved lines express motion, animation, and gaiety.



ISOsceles TRIANGLE

Cattails, brown dock and daffodils in a Pyrex baking dish illustrate good textural relationships between dried and fresh plant materials. The philodendron leaves at the bottom complete the base line of the triangle.



SCALENE TRIANGLE

Yucca leaves form the background lines of this scalene triangle and a pale green hydrangea blossom the center of interest. Dark green magnolia leaves soften the sharp contrast in forms, and the dull green container, with water showing, completes this monochromatic color scheme.



RIGHT-ANGLE TRIANGLE

A good example of the right-angle triangle design, using only a yellow climbing rose (Golden Showers) with its own foliage, grading from bud to fully opened flower at the focal point. A rectangular container, brown outside and yellow lined, completes the color scheme.

FORM

The terms, "form" and "shape," are often used to express the same thing, but there is a difference. Shape is the outline, the contour, the height and width of an object, while form is shape with the third dimension (depth) added. A circle is a shape, having height and width; a globe is a form, for it has height, width and depth. But for general purposes, they can be used interchangeably. All designs are based on one or more of three geometric forms—the pyramid, the cube, and the globe.

PYRAMID

From this form come the various kinds of triangles. See three kinds shown on this page.

Equilateral triangle—All three sides having the same length. The tallest line (the central axis) is in the exact center and the focal point at the base. Using the same stem lengths on each side, the tips form the triangular outline. This is a mass design and is very easy to make.

Containers can be either low or tall, but should have straight lines.

Isoceles triangle—Similar to the equilateral, but with sides of equal length and longer than the base. This is a little more interesting, since it is taller than it is wide. Both are symmetrically balanced.

Scalene triangle—Each side a different length, the tallest point off center and the central axis imagi-

nary, not real. The balance is asymmetrical and the focal point is at the base of the imaginary axis. This is the popular "asymmetrical triangle" and can be used in both the line and the line-mass designs.

Almost any shaped container will do.

L-shape:— A right-angle triangle, a combination of vertical and horizontal lines of equal length with the focal point at the base of the vertical. It is a stiff, rather mechanical design, but can be effectively used in pairs at either end of a mantle or placed closer together to form an equilateral triangle.

Containers are limited to the low square or rectangular, or the tall pillow types.

CUBE

The following forms are based on the cube. Three are illustrated on this page.

Vertical rectangle— This is a design of straight lines, with emphasis on height. A good vertical arrangement will not go beyond the bounds of the

container, with the focal point just above the rim. This is a good design to use with stiff, spike-like flowers and leaves.

Best containers are those with straight lines but may be either tall or low.

Horizontal rectangle— Emphasizes length instead of height and is usually long and narrow. It is a very practical design for a long table and can be developed into a three-unit decoration by using a large unit in the center, with smaller but related ones at either end.

Containers are usually long, low and narrow.

Diagonal— Difficult to do well with straight lines and the result is likely to be stiff looking. Best in a tall, straight line container.

Square— This is really a circle with straight sides and because of its even distances is dull, uninteresting and seldom used. One use would be a square wreath for a door or wall— this could be most attractive and different.

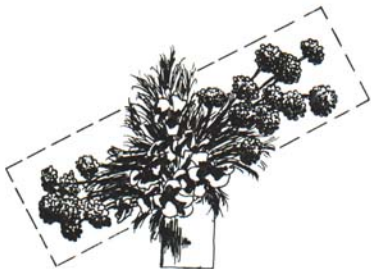


VERTICAL RECTANGLE

Yucca leaves form the tall background lines of this vertical arrangement and their rhythmic placement carries the eye to the center of interest area. The use of hosta leaves to outline the focal point (red-veined salpiglossis blossoms) softens the transition. Stems of the flowers continue the design to the bottom of the glass container.

DIAGONAL RECTANGLE

A diagonal line is achieved with orange zinnias, with brilliant yellow cannas at the center of interest and deep yellow plume celosia to tie them together. The container of brown pottery should be larger for better proportions.



HORIZONTAL RECTANGLE

Witchhazel branches form the horizontal lines, white pine

foliage and cones the center of interest. The container is dark green and the entire color scheme a little dull.

GLOBE

From the globe we obtain the four forms illustrated on this page.

Circle and semi-circle—Lines radiate from a central point, the tips forming the round or fan-shaped outline. It can be made one-sided or finished on all sides (called "free-standing"). It can be upright for use on a table or mantle, or a flat wreath hung on the wall or door, or even used on a table. It can be a series of circles, such as an epergne, or a candelabra with four arms.

Containers are usually low round bowls, urns or compotes.

Oval—A circle that has been stretched, and made in the same way as the circle, with radiating lines. The oval form has more appeal than the circular and is the design often used in Period Arrangements.

Both circles and ovals are mass arrangements and use the same container shapes.

Crescent—Shaped like the new moon, a curved line that is less than a half-circle, with the ends curving either up or down. The upward curve is more interesting if the top line is longer than the lower and the focal point placed nearer the lower end, though both lines may be of equal length with the



CIRCLE

Deep red roses in a circular design that follows the lines of the dark green bowl. Center of interest is kept low for better stability.

focal point in the center. The downward curve, with the focal point placed high in the center, is a good design for a dinner table.

Crescents, as well as other curved designs, are limited to plant materials that will bend and hold the desired curves—or are naturally curved.

Containers are usually round or oval, low or tall.

Hogarth or S-curve—A reverse curve, a stretched out letter "S". It was named after the English painter,



OVAL

Sharp color contrast—with dark purple lilacs in the background, well balanced by white roses in a white milk-glass compote. Pleasing use of voids.



S CURVE

Weeping willow branches are shaped to form the S-curve, and three yellow roses (bud, half-open, and full blown) form the center of interest. A yellow-green vase picks up the color of the branches; a black base adds needed weight.



CRESCENT

Pussy willow branches and pink roses in various stages of opening, complete a nice crescent design. Container is a soft gray that repeats the color of the pussies.

William Hogarth, who introduced it over two hundred years ago and called it the "Line of Beauty". It is one of the most beautiful and graceful of all forms. The S-curve may be used as a single line with a small center of interest, or it can be developed into a line-mass. The line direction may be vertical, diagonal and even sometimes horizontal, and it can be effectively used in the center of interest area in other designs. It is best used in tall vases with curves that can be repeated in the curve of the plant materials.

Spiral—This curve can be likened to the thread of a screw, or a watch spring pulled out and lengthened. It can be one or more lines curving outward, forward and downward in a half, three-quarters, one, or more than one full turn. This is a difficult design but it can be very beautiful. It is a good design for round flowers like the carnation or peony.

Containers should be round flat bowls, or tall cylinders.

SILHOUETTE

The form or shape of the arrangement, plus the voids and solids, as it is seen against a background is known as silhouette. The solids are the plant materials, the voids the open spaces between, and their various sizes and shapes make up the silhouette, or the pattern of the arrangement. Voids should decrease in size toward the center while the solids, or masses, increase. There should be no open space in the center of interest area.

TEXTURE

Is the surface quality of any object. It can be rough or smooth, downy or prickly, leathery or satiny, dull or shiny, fine or coarse, even or lumpy. Every surface has some kind of a texture and textural relationships are an important consideration in selecting materials for an arrangement. Shiny foliage attract the eye while those with dull textures blend more easily. The textures of the bases, containers and accessories must be in harmony with the texture of the plant materials.

COLOR

There is always color in plant materials, and while color is the most powerful element in a composition, it should never be allowed to become too dominant a factor. Color alone cannot make a good arrangement and is effective only when used in accordance with the principles of design. Color is explained in detail elsewhere in this Guide.

Principles of Design

Principles are basic laws, fundamental truths, and methods of operation that have been worked out, tested, and proven by master artists over the centuries. Principles are the same in all arts—music, painting, sculpture, etc.—but the way in which they are applied varies with each art. Principles cannot be changed but they can be, and are, handled differently in different arts, and by different artists in the same art. A painter, working in two dimensions, can only give the illusion of depth, but a sculptor's work has real depth. So does a good flower arrangement.

Principles are based on natural laws and they must not be confused with *rules*. As the art of flower arranging developed in America, rules were added from time to time. Many of these rules have become too restricting, so we disregard them, break them, or modify them. Some of these "rules" are:

1. An arrangement must always be $1\frac{1}{2}$ times the height or width of the container.
2. Always use an uneven number of flowers.
3. Never use fresh and dried plant materials together.
4. Always put dark colors at the bottom and light colors at the top.
5. Never use exotic or foreign flowers with native flowers.
6. Always use a horizontal arrangement on a table.
7. Always put roses in crystal or silver, zinnias in pottery.
8. Never cross lines.

All principles are closely related, are dependent on each other, and no one principle is more important than another. It is only through the proper use of all principles that a beautiful floral picture can be created, and a thorough understanding of these principles is of the utmost importance. Remember that rules may be broken, principles NEVER.

BASIC OR MAJOR PRINCIPLES

There are six basic principles of design: (1) balance and stability, (2) proportion and scale, (3) rhythm, (4) orientation, (5) harmony, and (6) symmetry.

Many authors make no distinction between balance and stability. They are closely related, but there is a difference between them. There is also disagreement among authors and teachers as to the meaning of proportion and scale. Both terms have to do with size relationships. These six principles are discussed in this section.

BALANCE

Defined, balance is the equal distribution of weight on either side of a central axis and in a *horizontal* plane. The axis is a vertical line through the center and may be either real or imaginary.

In a flower arrangement, balance means that it does not look as though it might tip over in a light breeze. *Weight* does not mean pounds and ounces, but refers to the visual attraction, the eye appeal. A large, bright flower looks heavier than a small, light one and if placed at the outer edge would make the arrangement look tippy.

There are two kinds of balance, symmetrical and asymmetrical, sometimes called formal and informal. The easiest way to understand it is to think of the seesaw. With two children of the same size and weight on either end, the lengths of the board are the same and there is equal, or symmetrical balance. But let a third child climb on one end and the length of the board on the opposite side must be increased to compensate, giving unequal, or asymmetrical balance.

Symmetrical balance—Equal visual weight distributed at equal distances from the central axis, in opposite directions and in a *horizontal* plane. A vertical line (the central axis) splits the arrangement in half. The two halves may be identically the same, or they may vary slightly, so long as the visual weights are equal. The focal point is in the center, at the base



Bilaterally symmetrical design with one side the exact duplicate of the other. Five iris leaves form the silhouette, five tulips the transition, and one fully opened tulip (petals have been turned back by hand) the focal point at the base of the central axis. A bergenia leaf on either side completes the design. Container is dark green.



Symmetrical balance with sides similar but not identical. Pink snapdragons, darker pink tulips, and a very dark pink anemone (placed slightly off center for better balance) form a pleasing color rhythm. Pachysandra leaves on either side carry the lines down over the white container.

of the vertical line. Design forms are usually the equilateral or isosceles triangle, the circle and the oval. This is a very easy arrangement to do, for it is very mechanical.

Asymmetrical balance—Unequal visual weights distributed at unequal distances from the central axis, in opposite directions and in a horizontal plane.



Effective use of three brilliant red gladiolus stalks, together with their own foliage, to form an asymmetrical triangle. A large black clinker hides the pinpoint holder and ties the plant materials into the black container.



A vertical design with asymmetrical balance. Color of green canna leaves and green gladioli (green ice) is repeated in green apples and grapes. White daisies add weight at the center of interest. Container is a soft yellow-green.

There is the same amount of *visual* weight on each side, but the distances, solids and voids are not identical. The focal point is at the base of the imaginary central axis. Just as in the seesaw, the long line on one side must be balanced by more material on the opposite side. The design form is usually the scalene triangle.

How to Measure Balance

(See page 53.)

To develop visual recognition of balance, a good exercise is to actually measure, with a ruler, distances on either side of a central axis. In both symmetrical and asymmetrical balances, the distance (or sums of distances) on one side will equal the distance (or sums of distances) on the opposite side. This should be done with sticks or with line drawings, since size, shape, texture and color all affect balance. The same rules apply whether the lines are curved or straight. You will find the drawings on page 53 helpful.

Symmetrical Balance

(1) Begin with three sticks. Place one vertically in the middle of a pinpoint for the central axis. Cut the other two the *same* length and place on opposite sides, at the *same* angles. With a ruler (or another straight stick) drop a plumb line from the tips and mark the point where these vertical lines touch the table. Measure the distances from these marks to the central axis. If they are not the same, it means either that your sticks are not of equal length, or they are placed at different angles — so start over.

(2) Now add two sticks of equal length, one on each side, placing them at the same angles, drop the plumb lines, make the marks, and *add* these distances to the first two. If your sticks are balanced, the sum of the two distances on one side will be the same as the sum of the two distances on the opposite side.

Asymmetrical Balance

(1) Follow the same procedure as in (1) above. Then, leaving the stick on one side in position, move the other downward, shortening it until its tip is over the mark. You now have two sticks of unequal lengths, but with their tips equally distant from the central axis.

(2) Repeat the exercise, using two sticks on one side, one on the other. The sum of the two distances on the one side must equal the distance on the opposite side. Then add a fourth stick — using two on each side; a fifth — three on one side, two on the other. Remember that the total of all distances on one side must be the same as the total of all distances on the other.

(3) When your eye can accurately see the balance

without your having to measure it, remove the central axis and repeat the exercises.

STABILITY

Defined, stability is the equal distribution of weight along a central axis, in a *vertical* plane. In other words, stability means that an arrangement does not look top-heavy. You can have balance without having stability, as in the letter "T", or a triangle sitting on one point, but neither is standing firmly. There are two things to remember in working for stability — keep the focal point low in the arrangement, and don't make the base too narrow. The wider the base, the greater the stability. A horizontal line looks much more firm and steady than a vertical one.

PROPORTION

The size relationship between the various parts of an arrangement — the flowers, foliage, container, accessories, the solid areas and the voids — this is what proportion means.

Very big flowers beside very small ones, a wide void next to a narrow one, a small group of flowers in a very big container — all would lack a good size relationship. In fact, the size of the container will determine the size of the arrangement. The old rule of $1\frac{1}{2}$ times the height or width of the container should not be completely discarded, for it is a good starting point. An arrangement that is the same height, or only a little taller than the container, is not pleasing, for there is too much sameness. On the other hand, if it is too tall it will lack steadiness or stability. See drawings on page 54.

In making an arrangement, there are four main areas to keep in mind:

The background will be the largest. Here you will use branches, spike-shaped leaves or flowers, buds or very small flowers to form the outline and to give the longest, strongest lines.

The middle ground will be smaller, with medium sized, half-opened flowers, shorter stems and *medium value* colors. This is the bridge that leads the eye to the center of interest and is called the "transition" area.

Foreground, or center of interest. While this is the smallest area in size, it is the most important, for it is here that the focal point is located, usually just above the rim of the container, but breaking the line of the container edge for greater unity. This is where the largest flowers and strongest colors are used.

The container is very important, for it determines the size, shape, texture and color of the finished arrangement.



All-foilage arrangement using yucca leaves for the main lines (about twice as tall as the container is long) swiss chard, and a rosette of mullein leaves for the focal point. Container is a soft gray-green that blends well with the mullein.



While the height of the hemerocallis (day-lily) is actually only twice that of the container, placing the hosta leaves low increases the apparent height to two and one-half times. The large flowers need large leaves for good size relationship.



Canna leaves trimmed to a rounded shape repeat the lines of the container, and are about the same height as the container. Low focal point (a rosette of hen-and-chickens) with an off-shoot of the same plant on the left, improves the proportion greatly. Container is a dull, pale green, and the black base adds needed weight.

SCALE

Scale refers to the size relationship between the arrangement and its surrounding area—the place where it is used. You would not put a miniature on a dining table nor would you use a tall arrangement on a bedside tray.

RHYTHM

We define rhythm as the orderly spacing that gives the feeling or appearance of motion and carries the eye smoothly through the design, starting at the focal point and returning to it. An orderly sequence of sizes, shapes, colors and textures is essential. Repetition and transition both play an important part in good rhythm. See the illustrations below.

How to Achieve Rhythm

(See page 54 and 55.)

Spacing — Is the distance between various units of an arrangement and is determined by stem lengths.

Poor rhythm will have spacing that is either too regular (every stem just two inches longer than the one next to it) or too irregular (one stem three inches

long, the next eight inches, the third two inches long, etc.).

Good rhythm will have gradual but uneven transitional steps from the focal point. This can be described as regularly different differences. There are a number of mathematical progressions (a sequence or series of steps) but the one that is most used in arranging flowers is the *Fibonacci Progression*.

Fibonacci Progression

This is a progression, or series, of regularly different differences that is obtained by adding to each unit the one that immediately follows it. Two plus one equals three; three plus two equals five; five plus three equals eight, and so on. To show how this is used in flower arrangements:

Beginning at the focal point:

1st flower—stem length—one inch	(1)
2nd flower—stem length—two inches	(1+1=2)
3rd flower—stem length—three inches	(2+1=3)
4th flower—stem length—five inches	(3+2=5)
5th flower—stem length—eight inches	(5+3=8)
6th flower—stem length—thirteen inches	(8+5=13)



A rhythmic line of iris leaves is spaced to carry the eye quickly but in easy stages to the focal point—a brilliant red, camellia-flowered begonia, outlined in its own foliage. The circular lines carry out the round lines of the dark green container.



Iris foliage forms the main lines, while the flowers grade easily from bud to fully opened flower, and from upward facing at the top to forward facing at the center of interest. A small cluster of geranium leaves adds weight and unity with the container—a pie tin painted a darker blue than the blue of the iris.



A study in greens, using canna, aspidistra and pothos leaves with bells of Ireland, in a very dark green container. Facing of both flowers and foliage provides the rhythm.

Facing—Flowers all looking straight forward can be very uninteresting, and looking every which way most confusing. Changing them from looking upwards and backwards at the top (some flowers have very beautiful backs) to side facing, to forward facing at the focal point, will result in smooth, graceful rhythm.

Shape—Combining flowers that have different, but related shapes. The gladiolus has a linear shape, but the somewhat rounded form of the florets is similar to the purely round dahlia. The way a flower is faced will change its apparent shape. A round flower facing upward looks oval in shape.

Size—The gradual change in size from the smallest at the outer edges to the largest at the center of interest. There should be a medium size in between, to avoid too big a jump. A rose bud, a half opened rose, and a full blown one are good examples of both size and shape rhythm.

Color—This too means a gradual change: from one hue to another (yellow to orange); from one value to another (light yellow to dark yellow); and from one *chroma* to another (a bright, intense yellow to a dull, soft yellow). Color rhythm also includes color areas, grouping colors together to avoid a spotty, hit-or-miss effect.

ORIENTATION

Orientation is the distribution of units *around* a central axis and the direction the materials take from the axis. To put it simply, orientation means the third dimension—*depth*. If all lines are placed like the spokes of a fan, the arrangement will be flat like a fan. But if some are pointing backward and some forward, there will be depth. Be careful not to overdo the line directions, or the arrangement will appear to tip forward or backward.

To check your arrangement for depth, look at it from the sides to be sure the lines (both front and back) are neither too long nor too short; look down on it from above to be sure the lines are going in the right directions.

One way in which you are sure to have depth, is to finish the arrangement on both sides. But if it is to be used on a mantle or against a wall, carry some of the side material farther around toward the back. An illusion of depth can be obtained by using the cool, receding colors (the blues and the violets) toward the back.

HARMONY

(See diagrams on page 55.)

Harmony is a basic principle that is more difficult to define, for it deals with the intangibles (the aesthetic qualities) rather than the physical properties. Har-

mony is that which is pleasing, appealing, and with no jarring or discordant notes. A harmonious composition is one in which all units—flowers, foliage, container, accessories and background, are in complete agreement with each other. Harmony is the end result of knowledge and application of all principles.

In working for harmony, there are pitfalls to avoid, and some of these are:

(a) Crossing lines to a degree where each line leads the eye in opposite directions.

(b) Enclosing spaces where two lines meet, or seem to meet, at their tips.

(c) Very sharp angles.

(d) Sandwiching or scattering colors.

(e) Too many colors.

(f) Too much material, crowded and massed with too few voids.

(g) Tangential lines (abrupt change in direction).

(h) Too sharp a transition in sizes, shapes, textures or colors.

(i) Too much, or too little variety in the different elements.

(j) Too dominant a container.

(k) Stems that do not come together at the focal point but seem to march away.

(l) Disregard of any of the principles.

SYMMETRY

This is a principle that most authors do not venture to explain and few even mention. It is not difficult to understand and it does play an important part in flower arranging. Symmetry means beauty of form and this beauty is achieved by an orderly, precise and rhythmical placement of like units *around* or *along* a central point or axis. There are many kinds of symmetry, but there are only three that concern us in arranging flowers. See diagrams on page 55.

Bilateral symmetry—One side of the arrangement is exactly like the other. The same flowers and foliage, individual or in identical units, placed in the same positions on each side of the central axis and in the same plane. The fan and the sunburst are examples of pure bilateral symmetry. Do not confuse this with symmetrical balance, in which the opposite sides may, or may not, be identical.

Equidimensional symmetry—All points (or tips) are equidistant from the center, like an orange stuck full of toothpicks. This is the design most often used for formal dinner tables, though the lengths of the units on each side are frequently varied for greater interest. The two end units have the same length, the side units are shorter, and the secondary units (in between) a still different length.

Spiral or helix symmetry—A good example of the spiral symmetry is a garland coiled around a lamp-post. In arranging flowers, the various units are placed around a central axis (real or imaginary) the stems becoming shorter as they curve outward, forward and downward. The spiral can be a half, three-quarters, or a full turn; it may have one, two or even three lines. When more than one line is used, they must be kept parallel and fairly close together. This is a good design for flowers of one size, shape and color (such as the peony, carnation, and lily) for by good outward facing, their apparent size and shape will be changed.

MINOR PRINCIPLES

When the basic or major principles are understood and mastered, it is time to study those which we call "minor" or "supplemental". We do not say that these are less important, for they are all necessary for a good arrangement. But failure to use, or the incorrect use of these principles, will not be so serious and the resulting faults will not be so glaring. Some authors call them "principles", others "factors", and still others "results". Whatever name they are given, it is important that they be understood.

UNITY

Like harmony, unity is difficult to define. The two are closely related but we can distinguish between them by saying that harmony is agreement, lack of discord, total beauty, while unity is a oneness, a "togetherness", an artistic wholeness that results in harmony. Unity is the tying together of all parts—the plant materials, container, accessories, backgrounds—having each part in its right place and leaving out everything that neither belongs nor adds something to the picture.

An all-yellow arrangement in all-blue container would lack unity, but a little blue added to the center of interest would "pick up" and repeat the blue of the container. Some foliage or flowers over the edge of the container will break the straight line of the rim and tie the two together.

Two focal points in the same area compete for interest and there is confusion. In a combination of flowers and fruits, foliage in both areas will tie them together.

A red and white arrangement, with all red flowers on one side and all white on the other lacks color unity; but select white flowers with a red center to go with the all red and you will not only have unity, but a striking color contrast.

DOMINANCE

In flower arranging, dominance means more of one element than another, stressing or emphasizing one line, one shape, one size or one color, with all others taking second place.

You would not use two vertical lines of the same height side by side—one must be shorter to give the other greater importance or dominance.

If you use a round with a spike flower, use more of one than the other; with a small, medium, and large flower all the same kind, the large will dominate because of its size—there's more of it.

Don't use colors in equal amounts, for they will fight for attention. Dominance adds distinction and character to an arrangement.

CONTRAST

Putting elements together in such a way that their differences will be brought out and emphasized. We usually think of contrast as applying to color, but there is also the contrast of shape—a spike with a round flower; contrast of line—a curved with a straight, or a diagonal with a vertical; of sizes—large with small; of textures—dull with shiny.

Contrasts or differences are used to relieve dullness and monotony, but it can be overdone. Too great a contrast, or too many differences can result in discord and confusion. Variety may be the spice of life, but too much variety in an arrangement results in a mixed-up jumble. On the other hand, too little variety produces a tiresome sameness.

FOCAL POINT CENTER OF INTEREST

Here again, the two terms are often used to mean the same thing and this is acceptable, though there is a slight difference.

The focal point—That spot in the arrangement that first attracts the eye. It is the starting point, where the eye begins to travel through the arrangement, and the place to which it returns. It can be compared to the bull's-eye of a target. It is at the focal point that all lines of the design converge, or come together. It is here that the largest flowers, the strongest colors, the most unusual foliage, the "eye-catchers" should be placed. It must be strong enough to attract the eye but not so strong that the eye cannot escape. It can be in the exact center, or off center, depending on the kind of balance used. It should be kept low for greater stability, should neither recede nor look pushed in. It should not be overcrowded, but neither should there be holes.

There can be more than one focal point in an arrangement, but *not* where they can be seen at the same time. In a free-standing composition, it is much more interesting to have different focal points on opposite sides. It is even possible to make a pleasing arrangement that has no focal point at all. The arrangement itself becomes the focal point for its surrounding area and the beauty of the plant material the major attraction. But generally, a focal point and a center of interest are important in a good arrangement.

Center of interest—The area immediately above and around the focal point, also called the foreground.

REPETITION

Doing the same thing over and over—that's repetition. In flower arranging, using the same unit without any variation is tiresome and dull. But by repeating it with slight changes, it is given emphasis and importance. Instead of using zinnias of all one size and color, vary the size from small to large, the color from light to dark. A green and white foliage will repeat the white of the flowers or of the container.

Design forms can be used to repeat container forms; flower colors to pick up and repeat container or background colors; and accessories to repeat both shape and color of container and plant materials.

TRANSITION

Transition means a gradual change from one color to another, from one size to another, from one shape to another, from one stem length to another. Some authors call this *gradation*. With small, medium, and large flowers there is good transition. Take away the middle one, and there is no transition—just contrast.

Transition is the easy flow or movement from the center of interest to the outer edges of an arrangement through the area (mid-ground) that connects the focal point with the silhouette. It is here that the medium colors, middle sizes and in between textures are used. Many times an arrangement has excellent lines and a well developed focal point, but nothing in between to connect them, to tie them together.

Outstanding Arrangements from Flower Shows



A versatile piece of driftwood—this one has been contrived from two separate pieces secured to a weathered wood base and can be used in many ways. A line of Scots pine following the lines of the driftwood with three bright red, feathered birds makes a long-lasting arrangement. It can be used in early spring with budding branches; later with daffodils or tulips; with garden flowers during the summer and with fruits and vegetables in the fall.

Arrangement by Mrs. Wm. J. Uffenbruch
Dimondale, Mich.



A most unusual and original use of red and white onions, cut in half, hollowed out and glued to Oriental Poppy seed pods, to form "onion poppies". Light green, shiny leaves are massed for the focal point.

Arrangement by Mrs. Paul Ziegelaar
Franklin, Mich.



The lines of the wisteria branches follow the lines of the container, and the rounded heads of the sunflower seed pods repeat the round end of the branch at the left. Subtle balance is achieved by the placement of the pod on the right, and the irregularity of the base carries out the general feeling of unity.

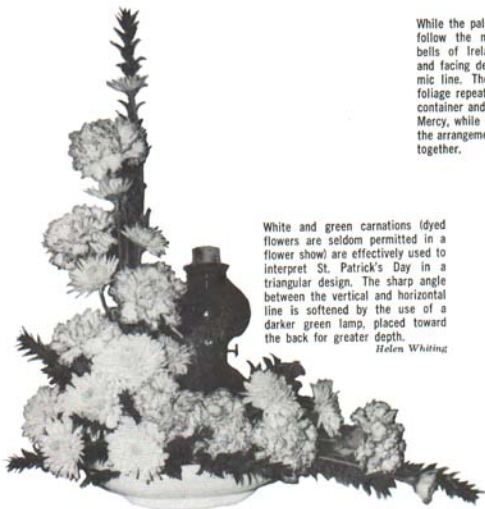


A bold design in black and white, with the deep voids between the sanseveria leaves forming the silhouette, filled with salal (lemon) leaves at the center of interest area. The entire design is well suited to the very modern lines of the container, and the square black base with a white center adds the weight necessary for good stability.



This is a home made epergne, called a "Virginia Planter", contrived from inverted clay flower pots and clay saucers in graded sizes. Both pots and saucers were first brushed with Val-Oil to seal the pores, sprayed with two coats of black rustoleum paint and then "antiqued" by rubbing in a jade green enamel while the black paint was still wet. A very versatile container that can be used for flowers, fruits and vegetables, or for living plants.

*The three arrangements
above designed
by Mrs. Fred
Stefanaky*



White and green carnations (dyed flowers are seldom permitted in a flower show) are effectively used to interpret St. Patrick's Day in a triangular design. The sharp angle between the vertical and horizontal line is softened by the use of a darker green lamp, placed toward the back for greater depth.

Helen Whiting

While the pale green Fuji mums follow the main lines of the bells of Ireland, their spacing and facing determine the rhythmic line. The green and white foliage repeats the white of the container and of the Goddess of Mercy, while the black base ties the arrangement and the figurine together.

William Mason



*Three prize winning exhibits at
the 4-H State Show
Michigan State University
August 31, 1964*



Mass arrangement in a modified L-shape. The contrast in colors between the light value of the glads in the background and the dark value of the asters in the foreground was given a good transition by the use of a middle value color in the carnations (which do not show up in the photograph). Outlining the entire arrangement in green foliage adds greater unity. A little too much weight on the left.



An analogous color scheme using all dried materials. Dark brown cattails and dock in the background are well balanced by the deep yellow of the tansy blooms at the focal point. The bright orange of the Chinese lanterns calls attention to the accessory, which is well related in both color and texture. The natural weathered wood base adds the finishing touch.



This symmetrically balanced, fan-shaped design achieved excellent depth. The salmon color of the background glads was repeated in the throats of those in the mid-ground, and the yellow-green of the Fuji mums emphasized the green of the grapes. (Container too small for best proportion.)

Student Exhibits—Flower Show Forum, Michigan State University, February 3, 1965



A brown burlap cloth is folded to follow the shape of the wicker cornucopia container and has an excellent textural relationship with the bronze pompon mums and the grapes.

Dave Raymond



This exhibit has excellent proportions between the plant materials and the container, in a vertical, mass design. The angle at which the photograph was taken makes it appear off balance, but it was not. The large mum at the lower left is the focal point and is in the exact center when viewed from the front.

Jim Dionne



Titled "Thanksgiving", this is a very pleasing combination of fresh and dried plant materials and fruits. Very subtle balance.

Randall Muehberger



This illustrates the importance of remembering that shadows are a part of a design. Red carnations form the single line of rhythm and green foliage completes the contrasting color scheme.

Kenneth Smith



A very pleasing interpretation of the "Fourth of July" using white carnations and five brilliant red firecrackers in the center of interest area.

Ronald Brahmer



Three black masks were used to interpret "Halloween". A dark gold ribbon around the brown board base picks up the colors of the bronze and yellow mums. The fern foliage provides the voids.

Julie Ganser

Part 2: Guidelines for Learning the Art

Conditioning and Care

THE LIFE SPAN of plant materials depends on three things: their age when cut, conditioning or hardening, and keeping them in water to reduce evaporation. Conditioning or hardening means filling the stems, leaves and flowers with water until all parts are firm and crisp (turgid). This should be done as soon as the flowers are cut.

Cutting

Choose flowers that are not quite fully developed, for they will continue to open after they are cut. Flowers that open quickly, such as roses and poppies, should be cut when the buds are just showing color.

Cut several hours before they are to be used. In early morning the plant contains more moisture and there is less danger of sun scorch and quick wilting. In late afternoon the plant has more food, for it has had the daylight hours for manufacturing it. So, it makes very little difference when they are cut.

Use a sharp knife or pruning shears. Make a clean cut and do not mash. It makes *no* difference whether stems are cut on a slant or straight across. Plant stems are made up of thousands of tiny tubes that carry food and water. The number of these tubes and the amount of water they carry cannot be increased by a slant cut, anymore than an angle cut on a garden hose results in a greater flow of water. But mashing will close off many of these tubes.

Cut stems longer than you will need and strip off the lower leaves in the garden. This avoids having to dispose of them later. You don't need these lower leaves in arranging, and they add humus to the soil.

Conditioning or Hardening

It is *not* necessary to carry a bucket of water to the garden but it is most important to cut off the lower inch of stem *immediately* before placing in the hardening container. This removes the air bubble that begins to form when the stem is severed and which prevents the easy flow of water to the flower head.

Put stems in *hot*, but not boiling water. The temperature should be about the same as for washing dishes—around 110 degrees. Immerse the stem up

to the flower head but do not let the petals touch the water, and do not crowd. Warm water moves faster than cold and will reach the flower in a shorter time. Some wilted flowers can be revived by re-conditioning.

Leave stems in deep water for hardening until the leaves and flowers are crisp and firm. This takes from one to ten hours, depending on the kind of flower. Then pour off the water to just below the lowest leaves. Cover with a wax paper or a plastic bag to reduce evaporation, and store in a cool, dark place until needed. Most garden flowers can be hardened in from two to three hours, but storing them overnight is beneficial.

SOME EXCEPTIONS

Some plants—such as poppies, dahlias and poinsettias “bleed” or “leak”, and it is important to seal off the stem quickly to prevent the loss of fluid. This may be done in several ways: plunging into ice water (this time you carry a can of ice cubes with you) for a few minutes; putting the stems in boiling water for 30 seconds; or by searing the ends with a lighted match. Stems are then placed in warm (not hot) water and treated as other garden flowers.

For flowers with soft, pulpy stems (tulips), use only from two to three inches of warm (not hot) water, for the stems soften quickly.

Foliages like the peony, canna, or bergenia (any leaf with a shiny or leathery surface), can be hardened quickly by total immersion. But do not try this with leaves having a soft, fuzzy surface such as violet, geranium, or lambs-ears.

Some flowers also can be totally immersed, such as the lilac. But they must not be left under water for longer than a half-hour or they will begin to decay.

Care

Cleanliness and sanitation are most important to prevent the growth of bacteria that cause stem decay. Wash thoroughly the vases, the hardening cans and the holders in soap and water to which a little laundry bleach (or any good disinfectant) has been added, before you put them away.

Clean flowers and foliage before using. Remove

all dust, sand and spray residue to improve their appearance.

A very small pinch of a good germicide (hydrazine sulphate) in both the vase and the hardening can will help destroy the bacteria.

Put the arrangement in a cool room at night (35° to 60° F) and change the water daily. This can be done by using a meat baster or syringe without disturbing the arrangement. Always be sure the stems are in water.

Keep the arrangement away from direct sunlight, heat and drafts, to help reduce the evaporation.

Recut stems to prevent clogging and remove faded leaves and flowers every few days. This will mean a complete re-arrangement, or it may mean a new design. This is good practice.

A small amount of plant food added after hardening will lengthen the life of the flowers. A little sugar (one teaspoonful to a quart of water), a pinch of fertilizer or the commercial flower preservatives are all good. Since bacteria feed on sugar, it is best also to add a little weak germicide. You can make your own of hydrazine sulphate by dissolving one

ounce in one quart of water. Add solution to the flower arrangement at the rate of two teaspoonfuls to each quart of water.

SOME MYTHS

Don't believe everything you read or hear about the care of flowers, for much of it is wrong and some is downright harmful. The preceding, as well as the following, information is accurate, for it is based on many years of experimenting and testing at Michigan State University.

1. Aspirin does not help the flowers—though it may help you.
2. Salt is very harmful.
3. Alum doesn't help but it does no harm.
4. Mashing woody stems doesn't increase the number of conducting tubes, but it does make it easier to insert stems in a pinpoint.
5. Straight or slant cut makes no difference in the keeping qualities but it is easier to hold a straight cut stem on a pinpoint.

Containers and Holders

A CONTAINER is anything that will hold plant materials, plus water, if fresh flowers are used. It is an important part of a good arrangement, but should never become more important than the flowers themselves. Highly decorated and ornate containers are suitable for Period Arrangements, provided they are of the highest quality, but for everyday use, containers with simple lines and neutral colors are best.

Containers

Size—Large enough to hold the plant materials without crowding, and deep enough to hold sufficient water.

Shape—Simple straight or curved lines that will be right for the design, the plant material and the location.

Color—Quiet, muted colors, such as grays, greens and browns are always good.

Texture—The surface quality—rough or smooth, dull or shiny, fine or coarse, plain or decorated. Plain, dull containers are best for most flowers but if you have a decorated one you wish to use, try using only foliage.

BASIC SHAPES

(See drawings on pages 22-23.)

Low Bowl—May be round, oval, square, rectangular or free form; with straight, flaring, or cupped sides. Material may be of metal—silver, copper, brass, tin, pewter, bronze or aluminum; or it may be of wood, china, porcelain, crystal, pottery, plastic—as well as many others.

Tall vases—May be square, rectangular (pillow vases) or cylindrical, having straight or curved sides, with or without stems or bases; narrow necked or wide mouthed. Tall vases require long stemmed materials.

Compote (kōm' pōt)—A shallow, round or square bowl on a pedestal and may be either low or tall, depending on the length of the stem. This is a favorite shape for the dining table, but can be used in many other places.

Urn—Has many shapes and sizes and a greater water capacity than the compote. Any symmetrically curved container, with or without lids, stems, handles and bases, falls into this group. The goblet, chalice, and candy jar are examples.

Baskets—Varies in both design and material, ranging from wicker to silver. Crystal, silver and porcelain are suitable for the dining table, wicker and fiber are best used with summer flowers for informal occasions.

Epergne (*ê-pûrn*)—This is the ultimate in elegance and is normally used for formal occasions—lunches, teas, or dinners. The epergne comes in several shapes:

(1) Two or three graduated compotes, one above the other.

(2) A large bowl on a tall stem, with four smaller bowls below it, half-way up the stem and equidistant from each other.

(3) A compote with a slim, flared vase in the center.

Epergnes are often arranged with both flowers and fruits—the flowers in the upper section, fruit in the lower.

Trays—Can be of almost any material—wood, silver, copper, brass, reed or raffia. Wood and reed trays are excellent for fruit and vegetable arrangements and for dried materials.

Novelties—Such containers as heads, animals, figurines, cradles, sheds, etc., can be purchased at almost any florist's shop or dime store, but their use is not recommended except for some special occasion.

COLLECTING CONTAINERS

Collecting containers can become a fascinating hobby and a good collection need not be expensive. The important thing is to develop a "seeing eye", to learn to recognize the possibilities of a container, know what its future purpose might be. And the first place to begin collecting is in the home.

Home containers—Start in the kitchen—bean pots, jelly molds, cheese, pickle and honey jars, mixing bowls, pie plates, baking dishes. In the dining room you will find sugar bowls, soup tureens, gravy boats, cake plates, fruit compotes. In the basement—detergent bottles with the tops cut off, glass jars, bottoms of oil cans, tin cans in various sizes. All of these can be painted any desired color. And in the attic you may find antiques—vases, oil lamp bases, candle molds, hurricane lamps, lamp shades, etc. (See page 23.)

Buying containers—Good basic containers are a good investment, and can be purchased very reasonably. Sometimes you can find good shapes in the dime stores—and don't forget the second hand shops. But before you buy, study them carefully and select only those with simple shapes, good textures and quiet colors. See page 22.

Making containers—Improvising, or contriving containers from simple materials at hand can result in something very unusual and beautiful. Again the "seeing eye" is important, plus some skill. Different but related shapes can be cemented together and then painted a matching or blending color. Here are some suggestions:

1. A cereal bowl on a tin can or a water glass. The illustration on page 22, bottom row, is a cereal bowl on a fruit juice glass, painted black. This can be used either right side up, or upside down.

2. A bowl on a candlestick.

3. A fluted lamp shade on a tall necked bottle—this will need a small container inside to hold water.

4. Two bowls the same size and shape, bottoms together.

5. An epergne can be made from three graduated (different sizes) compotes, one on top of the other.

6. Use a low bowl or a flat plate turned upside down as a base for a taller arrangement.

7. Gourds, pumpkins, and hollowed-out squashes can be used as temporary containers.

8. A sherbert glass in a flat glass bowl.

9. Change the existing color of a container by painting it with tempera, or cold water paints. The paint can be washed off later.

10. If the finish on a container is too shiny, give it a coat of liquid parafin, or spray it with condensed milk.

11. Inexpensive, porous pottery can be "antiqued" by boiling it in strong tea.

12. An old piece of pottery that has "crackled" can be rubbed with artist's paints, just as they come from the tube, and the excess wiped off, to produce a lovely piece of crackleware.

13. Sand thrown against a freshly painted container will give it an unusual texture and appearance.

There is no limit to what you may "contrive" by using your imagination and it is this which often adds distinction to a flower arrangement.

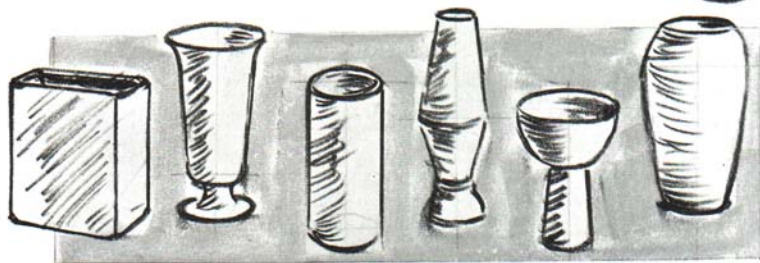
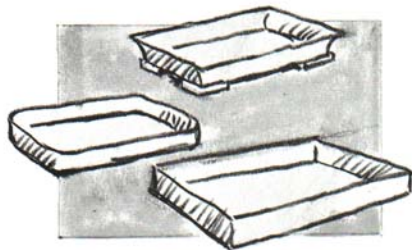
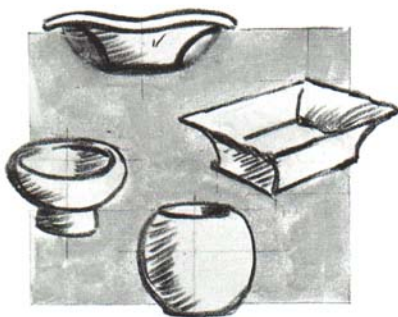
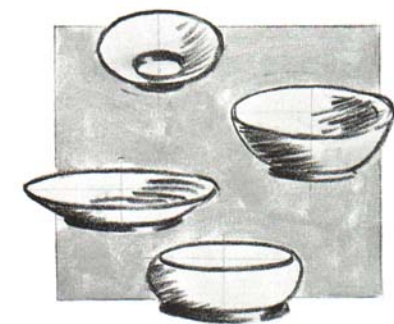
Basic Holders

Do not buy fancy gadgets often sold as flower holders. A firm, steady foundation is absolutely necessary to hold your flowers securely and exactly where you place them. There must be no turning, twisting, wobbling or falling over when your arrangement is completed. You will need only two kinds for most arrangements:

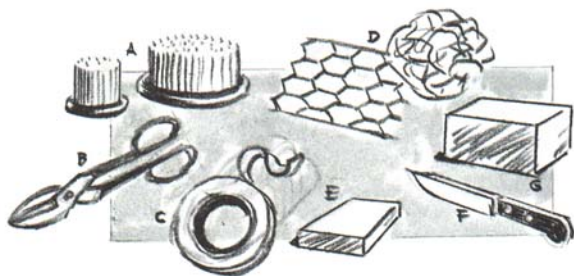
Pinpoints—Best for low, flat containers. Buy a good one, even though it costs more. It should be

(Continued on Page 24)

GOOD CONTAINER SHAPES



MECHANICAL AIDS AND TOOLS



- A PINPOINTS
- B SNIPPERS
- C FLORISTS TAPE
- D CHICKEN WIRE
- E FLORISTS CLAY
- F KNIFE
- G OASIS

HOME CONTAINERS



- H PLATTER
- I BOWL
- J TUMBLER
- K BAKING DISH
- L SHERBERT GLASS
- M SUGAR BOWL
- N FRUIT DISH
- O OIL CAN
- P BEAN POT
- Q HONEY JAR
- R TIN CANS
- S JELLY MOLD

large enough to hold a medium size arrangement—2½ to 3 inches in diameter and round in shape; made of a non-rust metal, well weighted and with sharp pins at least ⅝ inches long placed close together. Different sizes and shapes can be added later.

Chicken wire—For tall containers. There is available at florist's shops chicken wire designed for florists—1 inch mesh, painted green, pliable and easy to use. Crumple the wire, fit it inside the container and force it down. Stems should pass through several openings if they are to be held firmly. If they wobble, use a larger piece of wire and crumple it more.

Other Holder Types

Oasis—Comes in blocks 4 x 9 inches and will absorb and hold water. Used mostly in tall containers but can be used in flat ones, provided it is taped to the rim with florist adhesive tape. Oasis cannot be re-used, except by crumbling and packing in tall containers, for if too large a hole is made, the stem will not hold securely. It has also been found that the chemical in the block is detrimental to some flowers—roses especially. Other materials of this type include Niagara Foam, Jiffy-Foam, Quicke-Form, Sno-Pak, Fill-Fast Form and many others.

Plumbers lead—One inch wide strips of this lead can be shaped to hold flower stems and hooked over the rim of the tall container. It is used mostly for tall glasses when the flower stems form a part of the design.

Styrofoam—Good for dried arrangements, but will not absorb water. It can, however, be shredded and packed into tall containers. Damp sand or vermiculite can also be used, but these are not very satisfactory. A tall container can be partly filled with sand or gravel and a pinpoint fastened on with melted wax.

Tools and Aids

Just as a plumber or carpenter must have tools for his trade, so does the flower arranger need good tools. Buy only the best quality, for they are a lifetime investment. Keep all of your tools and equipment together in one place—a box, a basket or a shelf large enough to have them in easy reach. These are the things you will need:

Small pruning shears—For cutting heavy stems and wires. A pair with one serrated edge is excellent.

Sharp knife—For cutting small stems.

Florist clay—For fastening pinpoint to the container. Holder, container and clay must all be perfectly dry or the clay will not stick. Work a small ball of clay in your hands until it is soft and pliable. Divide into three smaller balls and place at equal distances on the bottom of the pinpoint. Position the holder in the container, press hard and at the same time make a one-quarter turn. Lift the container by the holder to make sure it is firmly anchored. Good clay can be used over and over.

Florist tape—For repairing broken stems, holding very small stems together and for covering wired stems (corsage work). This is a paper-like tape ½ inch wide that comes in green and brown rolls. This tape will adhere to stem or wire as it is stretched.

Florist wire—For reinforcing weak stems, shaping stems to desired curves and replacing cut off stems—in making corsages. It comes in 18-inch lengths, of many gauges. Numbers 18 (heavy), 22 (medium), and 26 (light) are adequate for most flowers.

Adhesive tape—Scotch tape can be used to fasten the wire to the back of a leaf. But it will not hold a block of oasis in a container. Half-inch wide florist adhesive tape is good.

Making the Arrangement

THE STEPS TO FOLLOW

1. **Make your plan.** Have a mental picture or draw a sketch on paper of the design you need. This will depend on:

Where you want to use it—the dining room, living or bedroom, kitchen or hall, etc.

What occasion it is to be used for—anniversary, birthday or holiday dinner, tea or shower, etc. What flowers and foliages are available. What colors you want to use.

2. Gather and condition the flowers and foliages.

3. Select the right container for size, color, shape and texture that will go best with the flowers and will suit your design.

4. Anchor the holder firmly and fill the container with water.

5. Sit down and be comfortable. Have all necessary equipment at hand.

6. Start the arrangement by first putting in the main lines, then add the supplemental lines and materials. The first three main lines should establish the height and width and no other materials should extend beyond the boundary formed by these three lines. Keep in mind all of the principles of design and check your progress frequently.

7. Take plenty of time, and don't try to hurry. When it is finished, go away for an hour or two; then return to it, examine it for faults and make the necessary corrections. Study it from different angles and distances.

8. When it is as good as you feel you can make it, put it in a cool place until needed.

DO'S AND DON'TS

Don't put the largest flowers at the top, even though they are the prettiest and have the longest stems. Keep the buds and smallest blooms at the top and sides, the largest and brightest at the center of interest.

Don't cross the main stems and try not to cross other lines. Diverse line directions cause confusion.

Don't crowd the flowers and don't let them overlap or lean on one another, for this will destroy their individual beauty.

Do keep the focal point low in the composition to insure greater stability.

Don't scatter colors—keep them grouped. Don't use colors in equal amounts— $\frac{1}{2}$ of a strong color and $\frac{1}{2}$ or a quieter one is usually a good proportion.

Do cover the pinholder as much as possible. Mechanics that show too much are a sign of poor work-

manship. Stones, shells, clinkers can all be used as hiding devices. An extra leaf impaled on the holder before the stems are inserted can also be used.

Don't use flowers and leaves that are in poor condition, faded, old, bruised, damaged or dirty.

If the water in the container shows, do keep it clean and clear and free of any debris such as petals, leaf or stem pieces and soil.

Don't let your stems "march"—they should all look as though they come from the same central point.

Don't let the flowers or leaves "rest" on the table, the base, or the rim of the container. It makes them look tired.

Do avoid using the inverted triangle design (with greater width at the top than at the base). This makes it look very unsteady.

Don't keep adding to the arrangement just because you have some flowers left over. It is not how much you use, but how you use it that is important.

Don't hesitate to prune and thin, but be sure you want a stem shortened or a leaf off, before you cut. It is easy to snip but impossible to glue back together.

Do plan for interesting voids and spaces.

Don't use too many kinds of flowers and foliages. Three varieties are good (except for period arrangements) and two are better.

Do group flowers of a kind. Hit and miss placement results in a spotty and confused effect.

Don't "sandwich" your flowers. This means putting one kind or color in between two of another kind or color—like a piece of ham between two slices of bread.

Do face your flowers in different directions, but don't let them stare at each other.

Don't push your focal point in, or let it hide under the taller flowers above it.

Do "break" the rim of the container with a few flowers or leaves. This will tie the two units together.

Do use foliage with different colors, shapes and textures for greater interest. Strip off all leaves that will be under water.

Do be careful of "filler" materials, such as baby's-breath or ferns.

Don't have more than one focal point on the same side.

Do keep a smooth rhythm. Too much difference in sizes, lines that go off at tangents, too many sharp angles, too much color contrast, too many big spaces (or too few), crossed main lines, all result in jerky rhythm.

Do evaluate your work, and make changes when necessary to improve the design.

AND DO PRACTICE.

Flower and Leaf Forms

IT WOULD BE nearly impossible to standardize flower forms, as we standardize the design forms that are based on the pyramid, the cube, and the globe. While species have the same general shapes, these shapes vary with different varieties and even with individual flowers of the same variety. Many are combinations of geometric forms—the daffodil has a circle of outer petals with a cone-shaped trumpet in the center.

FLOWERS

Most flowers change their shapes as they open— a rose bud is oval, full blown it is round; a gladiolus will change from a triangular to a rectangular shape as the florets open. But since flowers do have shapes, these shapes must be considered and must be fitted together in such a way that one will complement the other. For flower arranging they can be generally classified in four ways:

LINE FLOWERS

These are the tall, spike-like forms with florets attached along the main stem. Florets may be sessile (no stems)—like the mullein; have short stems (called pedicels)—like the gladiolus; or have longer pedicels—like the lily-of-the-valley.

Line flowers are used to establish the main lines, to form the silhouette, and to determine the size of the composition. Some examples of these flowers are: cattails, delphinium, fox-glove, larkspur, lupine, pussy willow, okra, salvia, snapdragon, stock and veronica.

MASS FLOWERS

These may be single stems with one solid flower head (zinnia); a single stem with a cluster of nearly flat-topped florets (Queen Ann's lace); a cluster of ball-shaped florets (globe thistle); or a compact spray (lilac).

Other examples of mass flowers are: aster, carnation, dahlia, daisy, geranium, peony, phlox, marigold, rose, sweet william.

If used with line flowers, mass flowers are placed near or at the center of interest. If used alone, the buds and smallest flowers should be placed at the outer edges, growing larger as they approach the focal point.

FILLER FLOWERS

These grow on lateral stems and are often quite small and lacking in character, but are useful in the transition area between the silhouette and the focal

point. Placed toward the back and low, they do add depth. There are two kinds of filler flowers:

Bunchy—many stems with small flowers that have a well defined shape, such as feverfew, pompon asters and mums, ageratum, limonium (*Statice sinuata*).

Misty, or feathery kinds like the baby's breath, sea lavender (*Statice latifolia*) and white mugwort (*Artemisia lactiflora*).

INTEREST FLOWERS

These are the "eye-catchers", the flowers that have different, distinctive, or unusual forms. Among this type would be the calla, gloriosa and rubrum lilies, the parrot tulip, daffodil, crested cockscomb, iris, cleome—and of course the exotics—the orchid, anthurium and strelitzia.

These flowers are of greatest value when used at the focal point, but those with strong bold outlines (especially the exotics) can be used to silhouette the design. If they are used in this way, they should not be combined with other flowers, for they are more beautiful when used alone.

LEAVES

Leaf forms are classified in the same way as flowers. It is wise to use the same shapes together—linear flowers with linear foliage, etc.

LINE FOLIAGE

Linear foliage, like linear flowers, determine the size and the silhouette and add strength to flower lines. They can be roughly divided into:

Narrow linear—the iris, gladiolus, daffodil, yucca leaves; the sanseveria plant and the scouring rushes.

Broad linear—aspidistra, canna, ti leaves, dracena, tulip. Many of these broader forms can be rolled into narrow shapes.

Branching type that have a linear effect—Scotch broom, eucalyptus, lycopodium.

MASS FOLIAGE

These are broad leaves and shorter, used as backgrounds for mass flowers and to add weight. Wide leaves include the bergenia, hydrangea, castor-bean, hosta, magnolia, peony, pothos, violet.

FILLER FOLIAGE

This type is used mostly for background and transition material and to increase the depth. These lack well defined forms but are useful to blend the various units together. In this group are some of the ferns (Maidenhair, plumosus) artemesia (Silver King), arborvitae, huckleberry, parsley, wormwood.

INTEREST FOLIAGE

These have distinctive shapes (cut-leaf philodendron) or brilliant colors (caladium), these should be used with much care lest they "steal the show". A few examples are the begonias (Rex and Angel Wing) coleus, calla lily, croton, variegated ti leaf, fancy leaf philodendron, and many variegated leaves — geranium, hosta, ivy, pachysandra.

How to Curve Plant Material

If you are very lucky, you will find just the right curve you want already fashioned by nature. But more often than not, you will find it necessary to do the curving yourself. With some plant material, this can be done quickly and easily; others require time, patience, and care. Still others, with very brittle stems, simply will not cooperate, so use them as they are.

CURVING BRANCHES

Hold the branch with both hands, thumbs touching on the underneath side, your fingers above and at the point where you want the curve to begin. Press down gently with your fingers and up with your thumbs at the same time, then move slowly along the stem in the direction the curve is to take. Repeat this until the branch remains in the desired position. Flexible, woody branches such as the pussy willow, weeping willow, Scotch broom and red-twigged dogwood respond very easily to this method. Pithy branches like the lilac, mock-orange, forsythia, spirea and rose require a little more time.

Hardwood branches — soak these in water for several hours in order to soften them, then fasten to a

heavy curved wire, or staple them to a board until they are dry.

Evergreens with heavy needles are easier to handle if they are allowed to wilt a little before shaping.

CURVING FLOWER STEMS

Use the same method as for branches with flowers having thick, fleshy stems (calla lily, hyacinth, gladiolus). Those with hollow or pithy stems (daffodil, zinnia) can have a heavy wire run through the center.

Carnations are very brittle and tend to snap at the joints, so they must be handled very carefully. If a stem breaks, it can be repaired by wrapping it with florist tape or wire.

CURLING LEAVES

Most leaf tips can be curled by wrapping the end around your finger or a pencil and holding it in place for a few moments. The tulip, daffodil, and tansy leaves are especially easy to curl.

Leaves with leathery textures, like the aspidistra, canna or the bergenia, can be rolled from the tip toward the stem, and then fastened with a pin or a bit of florist tape. This is easier to do, and they will hold their new shape longer if done before hardening (by complete immersion). Or they can be rolled tightly lengthwise (from edge to edge) and tied with florist tape, or thread, or fastened with a pin.

Very large leaves like the canna or ti leaf can be shaped to needed curves by carefully taping a wire along the central vein on the back. This will not show from the front.

In the home any mechanical aid or support is a matter of choice, but in a show the judges will take off points if wires, repairs or artificial aids can be seen.

Accessories

Webster defines an accessory as "aiding or contributing in a secondary way". In flower arranging, this is generally true, though there are times when an accessory plays the major role. If a large Madonna figurine is used, the plant materials become of secondary importance, though the Madonna is still considered the accessory. An accessory, then, is any object added to, or included in, the design of plant materials and generally should not take attention away from the arrangement itself.

Containers are not accessories, but figurines, container lids, seashells and driftwood (unless they are used as containers), books, pictures—all are considered accessories, as are backgrounds, stands and bases.

Accessories are often used in flower shows to carry out a theme or tell a story and, well used, they can be very effective. But their use in the home is another matter, for too often they look like an after-thought. Unless the accessory definitely improves the design and looks as though its use had been planned, it should be left out. Remember that any nearby object becomes an accessory, whether you have planned it so or not. Remove such things as magazine, ash trays, candy dishes, etc., from the area of your arrangement to avoid clutter.

HOW TO USE THEM

Successful use of one or more accessories requires careful planning and depends on several things:

1. **It must add something to the design.** It must look as though you had planned to use it—not added it as an after-thought or because it was pretty. When the arrangement is finished, and the accessory is in place, ask yourself if it really helps. If it doesn't, take it out, even though you had included it in your original plan. It must not only add to the design, it must have a definite purpose—to help the balance, add to the artistic effect, or to carry out a theme.

2. **It must be appropriate to the plant materials used.** You would not use a bear with a bowl of roses, a frog in a Christmas scene, a ship on a piece of driftwood, or a beautiful antique with a modern design.

3. **The accessory must have a planned relationship in size, shape, texture and color.** It must not be so large that it demands all attention, nor so small that it seems lost. Its shape must fit in with the shape of the arrangement and the color should repeat or pick up one or more colors of the plant materials or the container. Texture is more difficult to relate to the other elements, and must also be carefully thought out.

4. **Placement of the accessory is of great importance.** It must always be kept within the boundary lines of the entire composition and not look as though it were walking out of the picture. It can be used as weight to improve the balance or stability, or it can be used to replace or continue a main line. Placed near the front, it has a greater eye appeal; placed toward the back, it will add a feeling of depth. It must never stop and *hold* the eye too long.

ACCESSORY LINES

It is important that the lines of the accessory be well related to the lines of the composition, whether it is used within the arrangement itself, or placed nearby.

A **tall or standing figurine** can be used instead of a piece of plant material to establish or continue a line, and should be used in the same manner as you would use flowers, foliage, or branches. A tall figurine is dominant and plant materials might well be used to outline it, or be clustered at its base.

A **seated figurine** can be used to form a focal point or used on one side or the other to complete the balance. Structurally, it lacks the dominance of the tall one but it can add interest if used to fill a space or to continue a line.

Horizontal accessories can be effective because they, like the vertical ones, can determine the lines of the arrangement and become an important part of the design. A horizontal accessory (such as a pheasant) can be used dramatically, in combination with vertical plant material, to form a triangle.

Curved or rounded accessories should be used in a design that repeats their lines to give a rhythmic effect. Long curved or arched figures are most interesting, for they combine the strength of the vertical with the grace and beauty of the curving lines.

BASES

A base is something placed under an arrangement for a particular purpose. It may be needed to add height for greater importance, or for width to give greater stability, or to tie the arrangement and the accessory together. It has the added advantage of giving protection against scratching or moisture rings.

Whatever its purpose, the base too must be a definite part of the design and must be carefully planned from the standpoint of size, shape, color, and texture. If it is too large it becomes dominant and if too small the arrangement looks out of proportion.

The shape must be correct—a curved base would not look right with a rectangular design, nor an informal base with a formally balanced arrangement.

The color must be in harmony with the flowers and the container—a bright red base with a yellow



Using a frog accessory with sumac branches just showing leaves, is most appropriate. The expanse of water in the dark green and brown container adds to the feeling of early spring. Dark stones hide the pinpoint and add weight necessary for the height of the branches.

arrangement would be wrong—a brown base would be much better.

In texture too, there must be a good relationship. A bright polished base with a driftwood container would be contradictory, but would be right with elegant silver or porcelain.

BACKGROUNDS

In flower shows, the exhibitor is often permitted to furnish her own background and here too, the texture and color must be carefully thought out. In the home, the background is so often not considered. This is a mistake, for the background can change the general effect of an arrangement. If your wallpaper is patterned and has many colors, it is better to use only one color in the arrangement. If you want to use a line design against a patterned paper, keep the lines strong and simple, so that as few new lines as possible will be added. If the arrangement is to



A vertical design, with pleasing voids, portrays "Fall Bounty". The yellow of the glads is repeated in the yellow centers of the daisies; the yellow-green of the hosta leaves harmonizes with the greens of the apples, grapes and container. Snuggled against the container, the accessory (same apples and grapes used in the arrangement) needs no base for greater unity.

be used in front of a picture, it should not interfere, overlap, or conflict with the lines and colors of the picture. On a small table between two windows, the design should be vertical rather than horizontal to tie in with the height of the windows. If it is to be placed on a table in front of a stairway, use a curved or diagonal line to follow the line of the stair rail. Placed in front of a window, the strong light will add highlights and shadows that you had not intended, though a bold line pattern can be effectively silhouetted against a lighted window.

TO SUM UP

Accessories should be used only if they improve the design, are needed to interpret a theme or convey a feeling. They must be carefully selected for their size, shape, color, texture, and purpose. They should never be stuck in or added to an arrangement that is complete without them.

Protected Wild Flowers

MANY OF OUR NATIVE WILD FLOWERS are becoming so rare that in a few years they will have disappeared entirely. Much of this is due to destruction of their habitats by building construction, but even more is the result of indiscriminate picking and transporting. Some of these wild flowers are already protected by law, and there are others that need such protection. Protected by laws in Michigan:

Trailing Arbutus	North American Lotus
Bird's Foot Violets	All varieties of Gentian
Flowering Dogwood	Climbing Bittersweet
All native Trilliums	Michigan Holly
All native Orchids	All Club Mosses
Pipsissewa	

Recommended for protection by various Conservation Organizations:

Spring Beauty	Wild Iris
Dog's Tooth Violet— Adder Tongue	Cardinal Flower Indian Pipe

Blood-Root	Pitcher Plant
Cowslip or Marsh Marigold	Wild Lilies (except Hemerocallis)
Jack-in-the-Pulpit	
Wild Columbine	

It is the policy of The Woman's National Farm and Garden Association to endorse these recommendations. In order to inform the general public as to which varieties are becoming extinct and to encourage growing them in home gardens by displaying them, the Association has adopted the following rules:

Flowers on either of the above lists may be exhibited in Farm and Garden Flower Shows as specimens or in arrangements, but *only* in the Conservation Section; they must be labelled with both common and botanical names; and they must have a placard reading "Grown in the Garden of an Exhibitor".

Recommended Books

Arms, Dorothy N. and John Taylor—Design in Flower Arrangement
Benz, M.—Free Form—Interpretative Design
Berrall, Julia S.—Flowers and Table Setting, A History of Flower Arrangement
Biddle and Blom—Making Corsages at Home
Clements, Julia—A Treasury of Rose Arrangements
Conway, J. Gregory—Encyclopedia of Flower Arrangement
Cyphers, Emma P.—Foliage Arrangements
Fruit and Vegetable Arrangements
Modern Art in Flower Arrangement
Dodson, Margaret—An Easy Guide to Color for Flower Arrangers
Fort, Marie Johnson—Flower Arrangements for All Occasions
Hayes, Naida Gilmore—Landscape Flower Arrangements

Hill—The Complete Book of Table Settings and Flower Arrangements
Ishimoto, Tatsuo—The Art of Driftwood and Dried Arrangements
Marcus, Margaret Fairbanks—Period Flower Arrangement
Reusch and Noble—Corsage Craft
Rockwell and Grayson—The Complete Book of Flower Arrangement
Squires—The Art of Drying Plants and Flowers
Underwood, Raye Miller—The Complete Book of Dried Arrangements
Webb, Lida—Popular Styles of Japanese Arrangements
Wilson, Lois—Art Principles of Flower Arrangements
Color in Flower Arrangements
Miniature Flower Arrangements and Plantings

Part 3: Flower Arranging and Color

What Is Color?

Color is the most vital element in a flower arrangement, for it adds life, sparkle, zip. It plays a leading role and can have either a dramatic or subtle impact, but it cannot be used independently of, or without regard to, the basic principles of art. Since color is always present in plant materials, it is essential that you have a working knowledge of what color is and how to use it effectively.

First of all, color is something you see, just as sound is something you hear. Color is the effect of a stimulation of the visual nerve centers of the brain. It is the result of the reflection of light rays from a surface carried by the eye and interpreted by the brain. Color is a *visual sensation*. Discussed below are two approaches to an explanation of color.

Color Language

Colors "speak" in the sense that they convey a message, and people "hear" in the sense that they respond emotionally. Some people respond more and react in a different way than others, but it is a fact that every person does respond to some degree in the same way to a color. This fact has a practical, everyday use in arranging flowers, and it is important to learn the effects various colors have on the emotions. This is the "Psychological Approach" which divides colors into three groups:

Advancing or warm colors—Reds, oranges, and yellows "talk" the loudest, for they have the greatest visual attraction and the strongest emotional response. These are the exciting, stimulating colors that always seem to be coming toward you, or advancing. A very large room can be made to look smaller by using these colors at the far end. Throughout the ages, red and orange have been associated with fire and yellow with sunshine. Since fire and sunshine mean warmth, these are the warm colors and express joy and activity.

Receding or cool colors—The blues, greens, and violets seem to go away, to recede into the distance. Used in a small room, these colors can make the room seem larger and are useful in creating an illusion of depth in a flower arrangement. Blue is associated with the calm and quiet of a clear sky, green with the coolness and restfulness of leaves and violet

with shadows at dusk. Emotional reactions to these colors are ones of peace, serenity and rest.

Neutral or stable colors—Black, white, and gray are sometimes called the background colors, the colors that "stay put" because they neither advance nor recede.

Technically these are not colors at all, for they do not appear in the spectrum (the rainbow) and have no visible hue or chroma.

Black is the result of complete absorption of all light rays, the absence of reflected light.

White is the total reflection of all light rays, the presence of all colors.

Gray is a mixture of black and white, different proportions giving different degrees of warmth or coolness.

But since our eyes do see black, white, and gray; and since these are pigment colors that are produced artificially, we must consider them as colors.

In arranging flowers, both black and white are used to sharpen or intensify other colors by their contrast with them. Gray is excellent for blending, toning down, and even neutralizing brilliant, adjacent colors.

Kinds of Color

The second approach to understanding color is to learn their natural and physical properties. There are two kinds of color—spectrum and pigment—and each has its own characteristic quality or property.

SPECTRUM COLORS

These are the colors of the rainbow, the result of breaking up a ray of sunlight. They represent *transmitted* light. This is the *spectrum theory*:

White light from the sun contains rays of varying wave lengths, each ray having its own wave length and angle of refraction—the way it is bent from a straight line.

Direct sunlight, passing through a glass prism onto a white surface, is broken up and bent into other rays of varying lengths that appear as a colored band on the white surface. At one end of the band is red (the longest wave length); at the other end is violet (the

shortest). In between are color blends through orange, yellow, green, and blue. These colors form the *solar spectrum* or *spectrum band*. These are the colors you see in the rainbow.

Spectrum colors reflected from a white surface, are pure colors, undiluted with black, white or gray, and are used as the basis for the names of colors as we know them—red, yellow, blue, etc.

PIGMENT COLORS

Pigment colors, which are referred to as *reflected light*, are obtained from pigment materials—minerals, dyes and chemicals suspended in carriers (usually oil or water)—used for painting and dyeing. Ochre, for example is yellow (or red) ore of iron; indigo is a dye obtained from plants.

We think of pigments as paints, as something we can mix—colors we can spread on a surface. Pigment itself is not a color but is a coloring matter, a surface material that has the power of absorbing or reflecting light rays. It is the pigment quality of the surface that absorbs all of the light rays except the one which it reflects—and this is the one we see. A leaf is green because all other rays of white light have been absorbed and only the green is reflected and visible to our eye. A blue dress is blue because all rays of white light except the blue, have been absorbed.

Pigments are used in mixing paints and dyes.

Color wheels and charts are based on pigment colors.

Nature has provided the pigments that give plants their colors.

The neutral colors (black, white, and gray) are included in the pigment range, for they can be made artificially. They are not in the spectrum band.

The Color Wheel

If you could bend the spectrum band into a circle and fasten the two ends together, you would have a simple color wheel of six colors, with red next to violet and the other four (orange, yellow, green, and blue) in between.

COLOR WHEEL CHART

The color chart is simply the color wheel made larger by:

Adding new colors by mixing together in equal amounts two colors that are side by side to form a third. Red plus orange makes red-orange; red plus violet makes red-violet, etc. Each new color is

inserted into the wheel between its parents and this process is repeated around the wheel, until all the colors of the spectrum have been used.

By adding black and white to each color to alter its values (shades and tints).

A color chart is useful in learning to understand color, but remember that it can only approximate (come near) colors as we see them and people see colors differently.

FUNDAMENTAL COLORS

These are the main pigment colors that make up the twelve-segment color chart following page 34.

Primary colors are the basic colors—red, yellow, and blue—from which all other pigment colors may be made and which are placed equidistant from each other on the color chart.

Secondary colors are equal mixtures of two primaries and are spaced half way between their parents. *Orange* is half way between red and yellow; *green* between yellow and blue, and *violet* between blue and red.

Tertiary colors are the equal mixture of a primary and the secondary color next to it and they too are half way between their parents. (Tertiary means "third order".) Tertiary colors are: red-violet, red-orange, yellow-orange, yellow-green, blue-green, and blue-violet. In naming these colors, the name of the primary is placed first, as in red-violet.

A color chart can be expanded to an almost limitless degree by continuing to add colors and values.

Color Vocabulary

Hue—This is the specific, or family, name of a color. Color is an all inclusive term that includes hues, values, and chromas. Thus red is a hue, while pink (tint of red), dubonnet (shade of red) and dusty rose (tone of red) are colors. But generally the terms, hue and color, are used interchangeably.

Dimensions of hue—Every hue has three dimensions that are called attributes or qualities. Since hue is a family name, these attributes can be called members of the family.

Value is the degree of lightness or darkness of a hue. On the color chart the pure or spectrum hue is the middle section of each wedge. All colors above and below this are values.

Tints are lighter than pure hues, diluted by the addition of white, and are placed toward the outer edge of the chart. Pink is a "tint" of red.

Shades are darker than pure hues, made so by adding black, and are closer to the center of the chart. Dubonnet is a "shade" of red.

The number of values varies with different hues. There are more in the blue than in the yellow range.

Chroma is the brightness or dullness of a hue. It is also called the brilliance, intensity and purity. Chromas are not shown on the color chart but the pure or spectrum hue (in the middle) has the greatest brilliance, or full chroma.

Tone is a hue made dull by adding gray or its direct complement. Dusty rose is a "tone" of red. This term is seldom used in flower arranging although some flower colors are tones.

Texture in flowers and foiliages is the surface quality that most often determines the chroma. A hairy leaf is duller than a smooth one, so it has a lower chroma. A velvety flower has a lower chroma than a satiny one.

Weight does not refer to pounds and ounces but to the eye appeal, eye attraction, and eye impact of a hue. Place a pink flower beside a dark red, close your eyes and then open them quickly, and your eye will go first to the pink—but will remain longer on the red. Replace the pink flower with a bright red and repeat the experiment. Your eyes will go first to the bright red and then to the dark, but will return to the bright color. The conclusion of many flower arrangers is that dark values and bright chromas are "heavy", while pale values and dull chromas are "light", but since "weight" is eye appeal, the opposite is true.

Weight can also be explained psychologically. In our everyday life we think of the sky as being light and the earth dark. It naturally follows that pale colors will seem to have less visual weight than dark colors and should, therefore, be placed at the top of the arrangement. This is not necessarily true. You can place your colors anywhere you wish, providing you keep in mind the principle of color balance.

Color Schemes

Just as in design, harmony in color refers to that which is pleasing, or colors that go well together. Although there is no *right* or *wrong* way to combine colors (this is a matter of personal taste), the following are recommended guides of color schemes, for they have proved to be the most pleasing to the most people. Black, white, or gray may be used with any of them to lighten or darken them if desired.

Monochromatic—one hue with its various values and chromas. It may be any hue—primary, sec-

ondary, tertiary, or intermediate. If red is used, the range can be from the lightest, brightest pink to the darkest, duldest red, but it may not include a neighboring hue such as red-orange or red-violet.

Analogous—two or more hues that are adjacent or neighboring on the color chart, together with their various values and chromas. While more than one primary color cannot be used, it is not necessary to use a primary at all. If red is the primary, you can use red, red-orange and orange—but not yellow-orange. Or green, green-yellow and yellow-green—but not blue-green.

Contrasting or complementary—hues, with their various values and chromas, that are directly opposite each other on the color chart.

Direct complement—two hues directly opposite each other, as red is opposite green, blue opposite orange, and yellow opposite violet.

Split-complement—one hue with the two that lie on each side of its direct complement. Red with yellow-green and blue-green; yellow with red-violet and blue-violet; and blue with orange-yellow and orange-red. It may help you remember if you think of the letter "Y".

Triad—three hues, with their values and chromas, that lie at equal distances from each other on the color chart. This could be called an equilateral triangle of color. Red, yellow, and blue; orange, green, and violet, or red-orange, yellow-green, and blue-violet—all are triadic color schemes.

Color in Arrangements

As we said at the beginning of this chapter, color adds life, sparkle, zip to an arrangement. It is the dominant element because of its appeal and its psychological effect on the viewer, but you must remember that it is only *one* element. It cannot be used without regard to the basic principles of art. Color balance, rhythm, dominance, and contrast must all be carefully thought out.

COLOR BALANCE

By color balance we mean the careful grouping of colors on either side of a central axis (real or imaginary) so that there is equal visual weight on each side. This can be done by:

- Using more of a lighter value than a dark value.
- Using a small amount of a brilliant color with a large amount of a dull color.

- Keeping the stronger, darker colors toward the center and low, and the weaker, lighter ones nearer the outer edges.

- Balancing dark colors at the top with a much greater area of light values at the center to avoid a top-heavy appearance.

- Balancing dark colors on one side with a greater area of light colors on the opposite side, to avoid a "tippy" appearance.

- In color amounts, using three parts of a light value plus two parts of a medium value to balance a very small amount of a spectrum value (red, blue, etc.).

COLOR RHYTHM

There are two approaches to color rhythm in arranging flowers.

Transition is a gradual change from one hue to another, from one value to another, from one chroma to another. Make these color changes in easy steps, with one hue, value, or chroma flowing (not jumping) into the next one. Any wedge-shaped segment on the color wheel is a good example of color transition.

Repetition is very important. Don't use a color once and then drop it. Pick up a color in one area and repeat it in another, but in a modified form. For example—red glads in one area, white glads with red throats in another; dark red foliage to repeat a lighter red of flowers.

COLOR DOMINANCE

Unequal amounts of colors, with one color more important or more conspicuous than the others, can be found over and over in flowers. In the red and yellow dwarf marigolds, some will have more red than yellow and others more yellow than red, but the reds and yellows are rarely equally divided in the same flower. There are two kinds of color dominance in flower arranging:

1. **Area dominance or mass effect** means using a larger area of one color, a smaller area of another, and a still smaller area of a third. In a two-color arrangement of green and white, you would use more

white than green and the white therefore would dominate. If you add enough light yellow to cover the same amount of space as the white, the two would compete for attention, so you would either use less of the yellow or place the flowers closer together so they take up less space. If another color is added, it should occupy a still smaller space.

2. **Dominance by emphasis or accent** in an arrangement means dominance by a strong color because it demands attention. This color, then, must be used in small amounts if color balance is to be maintained. The strongest color should be used at the focal point.

COLOR CONTRAST

Differences in hues or values can be emphasized by placing them close together or side by side. A red flower looks much redder against a green leaf than it does by itself; pale pink tulips appear much pinker used with dark blue delphinium than they do with white ones. In flower arranging there are two kinds of contrasts:

Quiet, subtle contrasts (pale blues, lavenders, pinks together) are best for close viewing, for their beauty is lost at a distance.

Strong, sharp contrasts (light pink or white with red) can be seen easily at a distance.

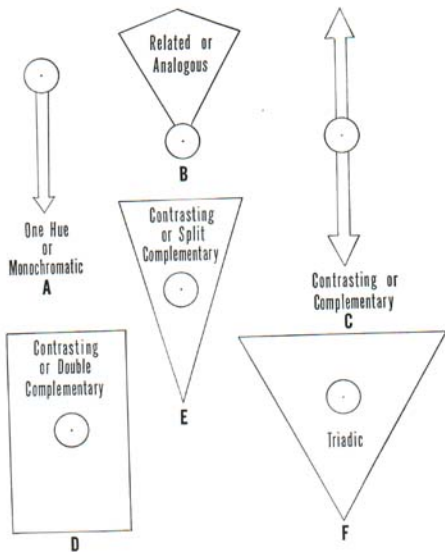
COLOR AND LIGHTING

In the garden, dark colors become darker at night, and light colors lighter. Under artificial lights, there is an even greater change. Fluorescent (white) light intensifies the blues, the violets and the greens but deadens the reds, oranges and yellows. Incandescent (yellow) light has just the opposite effect, for it brightens the warm colors and dulls the cool colors. In bright light all colors seem brighter and in subdued light they soften.

Strong front lighting makes an arrangement seem flatter but light from the back adds depth. Top lighting seems to broaden it, side lighting gives it height, and a diagonal light from a shaded lamp brings it closer.



Devices For Locating Color Harmonies







Part 4: Kinds of Arrangements

Corsages

EVERY GIRL LOVES A CORSAGE, for it makes her feel festive and gay and "dressed up". There is no reason why you shouldn't learn to make your own and here are some reasons why you should:

1. You can have one whenever you like, at little cost.
2. You can have the satisfaction of creating something lovely and original.
3. You can have fun experimenting with different designs and different materials. You can use fresh flowers, dried materials or tiny pine cones, artificial fruits and evergreens for the holiday season.
4. Arranging flowers to wear is much easier than arranging them in a container. All you need is a few flowers and leaves, a few simple supplies and a little knowledge and practice.

Corsage Facts

1. The size of the corsage will depend on the size of the wearer—it should not extend beyond the shoulder.

2. Smaller corsages are worn in the daytime, larger ones in the evening.
3. Severely simple corsages are worn with tailored clothing.
4. Corsages may be worn either up or down, but the up position is preferred, because most flowers grow naturally with their heads up.

Corsage Types

Single flower—Made of one large flower with one or more buds, backed by several leaves. Stems may be taped together, forming a single stem, or the flower and leaves may be taped separately. A bow is usually added close to the flower.

Spray corsage—Several flowers and leaves arranged in a group. The shape may be triangular, oval, or crescent; single spray or double. In the single the stems may show, or may be bent back out of sight. In the double a smaller grouping of the same materials is added and a ribbon bow placed between.



SINGLE FLOWER



DOUBLE SPRAY



SINGLE SPRAY

Cluster or nosegay—The cluster uses small flowers with weak stems (such as violets) grouped in a ball shape, tightly packed so that each flower supports its neighbor and is surrounded by a circle of leaves. Stems are all taped together and sometimes a ribbon bow is added.

The Colonial nosegay—This one is a little more difficult. Start with a single flower in the center, add circles of flowers of different but harmonizing colors until the desired size is reached. It can be fairly flat, or arched. Finish with a circle of leaves and tape all the stems together. Sometimes a lace doily is added, but seldom a ribbon bow.

Corsage Flowers

There are many flowers in the garden and along the roadside that are suitable for corsages. Since corsages are usually worn for at least three hours, both flowers and foliage must be chosen for their lasting qualities, and then well conditioned. Some materials wilt quickly, so if you are in doubt, make a trial corsage first to see how long it will last.

Natural leaves on many flowers are not suitable. They may not be the right size, shape, texture or color, so it is best to use another kind. Broad-leaved evergreens—the magnolia, rhododendron, ivy, and euonymus; garden foliage—peony, flowering quince, forsythia and rose—all are good. Any leaf with a leathery or waxy surface, broad shape and good green color will meet the requirements.

Equipment

Wire is very necessary. Many flower stems are large, and add unnecessary bulk, and thickness. Using wire to replace the stem makes it easier to keep the flowers in place. Florist wire comes in 18-inch lengths and in different gauges (thicknesses). Three sizes will be sufficient for most corsages: No. 22 for heavier flowers; No. 24 for medium; and No. 28 for small stems and bows. No. 26 is good for most corsages.

Florist tape—A sticky, stretchy tape that comes in rolls ½-inch wide, in green and brown, is needed to cover wired stems.

Sharp shears or clippers—to cut stems, wire and ribbon.

Ribbon—Width depends on corsage size, ½ or ¾ inch is best, of a matching or contrasting color.

Corsage pins—A long pin that will hold the corsage securely.

Bags—Corsages will last longer if they are sprayed lightly with water, put in a plastic bag and stored in the refrigerator. Freezer bags are good.

How to Wire

Wire is used to strengthen weak stems, replace large or bulky stems and to control the placement. There are three main ways of wiring:

Pierce method—Flowers with a heavy swelling



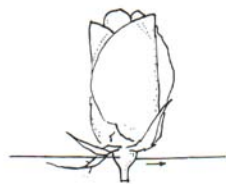
NOSEGAY



COLONIAL WITH LEAVES



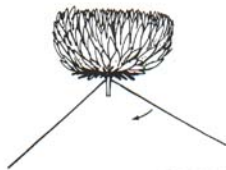
COLONIAL WITH LACE



PIERCE



HOOK



WRAP-AROUND



INSERT



just beneath the flower head (roses, carnations) can be wired by piercing. Use a heavy wire, (No. 22) about 12 inches long. Push one end through the swollen section, half the length of the wire, and bend both ends down along the stem. Cut off all but one inch of stem, twist one wire around the stem stub and the other wire, two or three times, and tape the two wires together, starting just above the pierce.

Hook method — Can be used with any flower that has a hard, disc-like center (Shasta daisies, single aster, painted daisy). Use a wire heavy enough to carry the weight of the flower (No. 22 or 24) about six inches long, and make a small hook in one end. Push the other end down through the flower head and pull the hook into the flower until it is entirely concealed. Cut off the stem to within an inch of the flower, wrap the wire around the stem and stub, and tape.

Insert method — *For flowers with the head firmly fastened to the stem, such as zinnias, asters, dahlias.* Use a wire strong enough to hold the flower head erect and about 6 inches long. Cut the stem to one inch in length. Push the wire along the stem and into the flower until it is firm. Use a second, lighter

gauge wire to wrap around the stem stub and the insert wire, then tape stem and wires together.

For flowers with hollow stems — daffodils, bachelor buttons, etc. Leave a longer stem, two to three inches, and push the wire up through the stem until it seems firm. Tape stem and wire together.

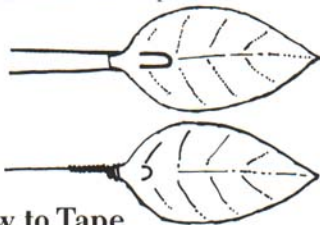
Wrap-around method — Any flower that cannot be wired by the previous methods can be wired by the wrap-around. These will include flowers with weak stems and small flowers wired in groups. The size of the wire will depend on the kind of flowers. Use finer wires for the more delicate. Use a 12-inch length, and wrap several times around the stem or stems, close to the flower head. Cut the stems short, bend the two wires parallel and tape.

Wiring Foliage — There are two methods for wiring leaves, in addition to using the wrap-around for such foliage as the yew, juniper, pine, etc.

Straight wire — Lay a wire of the proper gauge and correct length along the midvein and down the stem, on the back of the leaf, and cover with Scotch or florist adhesive. Tape stem and wire together.

Hairpin method — Bend the wire into the shape of a hairpin, pierce the leaf on either side of the mid-

vein about one-half inch from the base. Draw the "U" through snugly, wrap one end around the leaf stem and the other wire. Tape.

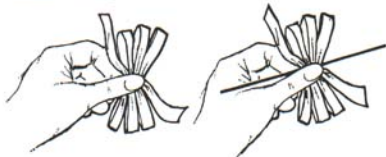


How to Tape

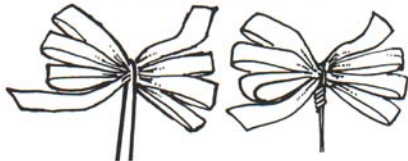
When a flower has been wired, start by holding the tape at right angles to the wire, close under the flower head, and wrap in a neat spiral downward, stretching it as you wrap. Florist tape will stick to wire, to flower stems, and to itself, and gives a smooth finished look.

Making a Bow

Ribbon bows are used to give a finished look to a corsage and should be of matching, or contrasting, but always harmonious color. At least three feet is needed for each corsage.



1. Begin by holding the ribbon between your thumb and index finger and make a loop about 1½ inches long — or longer if the corsage is large.



2. Make additional loops above and below your finger. If one side of the ribbon is shinier than the other, twist the loop where you are pinching it, so that the shiny side is outward.



3. Use a fine wire — No. 28, twelve inches long. Place the center of the wire where you are holding the pinched loops, pull the ends tightly and twist them together, close to the ribbon, two or three times.

Use the ends of the wire to fasten the bow to the corsage by twisting them together at the back.

Cut off the excess wire and push each end into the corsage. Be sure that this is done firmly and that there are no loose wire ends. The bow should not be fastened to the corsage until just before it is to be worn.

How to Make a Corsage

1. Decide first what design you will use.
2. Gather the flowers and foliage and condition them.
3. Wire and tape both flowers and leaves.
4. Make the ribbon bow.
5. Assemble the corsage. In the spray corsage, start with the background leaves in your left hand, arranged to form the outline of the design you have chosen. Against these place the flowers, starting with buds or small flowers at the top, gradually increasing their size until the largest are at the bottom, and following the outline of the leaves. Use a fine gauge wire to fasten all stems securely, and then cover this wire with tape. Stem ends can either be all taped together, or left free.
6. Cool fingers are helpful. If the day is hot, dip fingers in ice water while working. Always avoid bruising the flower petals.

Dried Flower Arrangements

ARRANGING FLOWERS need not be limited to the summer months when garden flowers are plentiful but can be practiced the year around. Dried arrangements need not be drab and dull but can be as colorful and exciting as those made from fresh flowers. They have a wide range of shapes and textures and their colors include the tans and browns not found in living plant materials. See the pictures on this page. Dried arrangements have the following advantages, too.

Once the arrangement is finished, it does not change. No new flowers open, the old ones do not fade and the design "stays put". This gives time to study it, correct mistakes and make improvements.

Dried arrangements are long-lasting. Even when they become dusty, they can be cleaned by careful brushing. When they become a little dull, they can be freshened and the colors brightened by putting them in the bathroom, filled with steam, for an hour or two.

They are time savers, for they can be made in advance and stored until they are needed.

They furnish visual warmth and beauty during the winter months when there are no garden flowers.

Collecting and processing plant materials can be a very pleasant and interesting hobby. Flowers and other plants can be grown in the garden for the pur-



Taking advantage of the natural curves of okra pods to establish dramatic lines and voids, the arranger has compensated for the height (three times that of the container) by massing magnolia leaves, poinciana pods and dried artichokes at the center of interest. One South American lotus pod at the left is needed to balance the long line on the right. The black base adds stability.



The vertical lines of the two cycas leaves are cleverly interrupted by the diagonal line of a third cycas and magnolia branches, which direct the eye to the focal point. The camel head accessory is placed on a base for greater height and toward the back for greater depth. Black clinkers at the lower left tie the arrangement to the black base.

Arrangements by Mrs. Wilson McClellm
Birmingham, Mich.



A bold, striking line design in a modern black container, titled "Wind, Snow and Ice". Euonymus branches depict the wind; dried streititzia (Bird of Paradise) leaves — the snow; and clear glass rocks — the ice. Distinction is achieved in the use of voids and spaces, and the crossed lines are not distracting.

pose of using them in dried arrangements, or they can be collected in the fields and woods. Even some faded flowers can be used. Before throwing them away, look them over for interesting centers that can be dried after removing the faded petals. The centers of daisies, gaillardias; peonies; the calyx of iris, dahlias and roses are all very attractive.

Gathering, Drying and Processing Techniques

You will improve your chances of success in drying flowers provided you follow certain procedures discussed in this section.

Cut flowers just *before* they are at their fully opened stage and not after they have begun to fade.

Cut and work on a warm, sunny day. Flower surfaces should be as dry as possible when they are processed, to prevent mold and mildew.

If you cannot process them immediately after cutting, put them in water for not longer than 24 hours. Water taken up through the stem will do no harm but surface moisture will cause damage. Some flowers, like the ageratum and yarrow, will hold their color better if allowed to stay in water for several hours.

Process much more material than you think you will need, to allow for loss and shrinkage.

Allow about two weeks for most materials to dry.

UPSIDE-DOWN METHOD

1. First, prepare the place where the flowers are to hang. Since they must be dried as quickly as possible, a dim attic with a good air circulation is ideal. Most basements are too damp, and closets have too little air circulation. String wires or cords in parallel lines, about six inches apart.

2. Strip all foliage from the flower stems.

3. Tie the smaller flowers in bunches with differing stem lengths, so that the flower heads do not touch each other. Large flowers should be tied individually.

4. Fasten the bunches and individual flowers to the lines already strung, far enough apart so they do not touch.

5. Leave from two to three weeks—most flowers will dry in this length of time.

6. When thoroughly dry, pack them in boxes according to size—heavy materials in one box, delicate flowers in others. And label carefully—this is a real timesaver.

7. Flowers that will dry easily upside down include

the following—those starred should be stood upright in a jar:

Astilbe	Ironweed
Baby's-Breath*	Joe Pye Weed
Beebalm	Larkspur (Annual)
Blue Thimble Flower	Lavender
Butterfly Weed	Lemon Verbena
Calendula	Marigold
Castor Bean Pods	Meadow-Rue
Cattail	Mullein
Chinese Lantern	Okra
Chives	Onion
Cockscomb	Plume Grass
Dock — pink, green, brown	Queen-Poppy
Dusty Miller	Queen-Ann's-Lace
Everlastings	Sage
False Indigo	Statice*
Gaillardia	Straw Flowers
Globe Amaranth	Sweet Sultan
Globe Thistle	Tansy
Goldenrod	Thermopsis
Honesty	Yarrow

SAND OR BORAX METHOD

Flowers that cannot be dried upside-down can be preserved by burying them in sand or borax. Clean, sharp shore sand is best, though that used by building contractors is nearly as good. Borax may leave a slight film that is difficult to remove from the delicate textured flowers.

1. Be sure the sand is clean and dry. Damp sand will spot and spoil the flowers.

2. Use an ordinary cardboard carton large enough to hold several flowers. Put several thicknesses of newspaper in the bottom for more strength and pour in the sand to a depth of about four inches.

3. Strip flowers of all foliage and cut stems to the desired length. Short stems can be lengthened later with wire.

4. Stand the flowers upside down, placing their heads so that they do not touch each other and pour sand gently over them. When the large flowers are partly covered, the spaces in between can be used for smaller ones. Continue to pour on sand until the flowers are buried. It is not necessary to completely cover the stems, as most stems dry fairly easily in air. Be sure there is sand between each petal and in the trumpets of flowers like the daffodil and lily.

5. If the flower is spike-shaped (like the coral-bells or bleeding-heart) or pyramidal (like the lilac), lay them lengthwise in the box and cover them gently with sand.

6. When they are thoroughly dried, brush off the sand with a soft brush or tissue, pack them in boxes.

7. Label each box with the names of the flowers it contains and store them in a cool dark place for at least two weeks — longer if necessary.

8. If borax is used, be sure it is not lumpy — it may be necessary to sift it.

9. Flowers that dry well in sand or borax include:

Asters	Day-Lily
Balloon-Flower	Geranium
Balsam	Gladiolus
Bleeding-Heart	Gloriosa Daisy
Butterfly Bush	Iris
Candytuft	Lilac
Canterbury Bells	Lily
Carnations (Pinks)	Lily-of-the-Valley
Chrysanthemum	Loosestrife
Coleus Leaves	Liatris
Columbine	Lupine
Coneflower	Painted Daisy
Coral-Bells	Pansies
Coreopsis	Peony
Cornflower	Rose
Cosmos	Shasta Daisy
Daffodils	Stock
Dahlias	Snappedragons
Delphinium	Tulip
Dandelion	Zinnias

SILICA GEL METHOD

A popular new product for drying flowers is silica gel or Flower-Dri. The method for using it is very similar to the sand and borax method. It can be purchased at florist shops.

1. Place flowers face-up in about two inches of silica gel in a covered cake pan. Sprinkle more of silica gel over the flowers until they are covered. Be sure the silica gel is worked in around the flower parts.

2. Put the cover on the cake pan and seal it with masking tape. Put the container away for a week.

3. After one week, carefully remove the dried flowers and blow away adhering particles of silica gel or remove them with an artist's brush.

4. Moisture can be removed from the silica gel by heating it in an oven at 250° F.

GLYCERIN FOR FOLIAGES

This method is successful with most *foliages* but cannot be used successfully with flowers.

1. Wash the leaves or branches in water to remove all dust and dirt. Select only perfect specimens.

2. Cut off lower inch of stem to remove the air bubble which prevents the easy flow of liquid.

3. Stand the stems upright in a can or jar of glycerin solution, using one part glycerin and two parts water. Some heavy leaves (such as the magnolia) require a half-and-half mixture.

4. Leave the materials in solution until full absorption has taken place. The leaves will change color, and when the color is the same all the way to the edge, it means that the leaf has absorbed all of the liquid possible. This usually takes two to three weeks.

5. Some low-growing plants absorb moisture through their leaves and with these it is better to submerge completely and to use a half-and-half solution. Galax, lily-of-the-valley, and ivy foliage fall into this class.

6. Good air circulation is necessary and it is best to use this method during hot weather, so that the foliage will absorb the solution quickly. Leaves should be wiped occasionally with a cloth dampened in the solution. This helps check drying before the glycerin has reached the leaf edge.

7. Glycerin changes the colors of some leaves more than others — depending on the variety, the stage of maturity and the length of time left in solution. Barberry gathered in early spring will turn a bright red; in the fall, it will turn brown. If gathered early, beech, crab-apple, plum and forsythia will retain their natural color. With some leaves (flowering plum is a good example) a few drops of red cake coloring added to the solution will result in a glossy, red color.

8. If the leaves get droopy, it means they have been left in the solution too long. Wipe them off, tie a string around their stems and hang them upside-down. This will usually restore them.

9. Before storing in boxes, wipe the leaves thoroughly with a soft cloth to remove excess moisture. Label the boxes and check them frequently to be sure there is no "leakage" from the leaves, as this will cause them to mold.

10. Leaves that will take the glycerin solution well, include:

Aspidistra	Ivy
Barberry	Lily-of-the-Valley
Beech	Magnolia
Bergenia	Peach
Birch	Plum
Canna	Poplar (alba)
Coral-Bells	Privet
Forsythia	Oregon Holly Grape
Galax	Rose
Geranium	Russian Olive
Huckleberry	Ti leaves (pronounced tea)
Iris	Yucca

Miniatures

A **MINIATURE** is a very small arrangement of either fresh or dried plant materials, in which the flowers, foliage, container and accessory all have a good size relationship to each other and to the place where it is displayed. A three-inch arrangement on a grand piano would be absurd, but a group of five or six together on a small shelf can be very attractive.

As a little gift for a shut-in, on a bedside tray or table, or for a doll house, the miniature is ideal. There is no definite rule as to the size limits that determine a miniature. In most flower shows, the size will be specified in the schedule and is usually from three to six inches over-all. Anything from six to ten inches is called a "small arrangement".

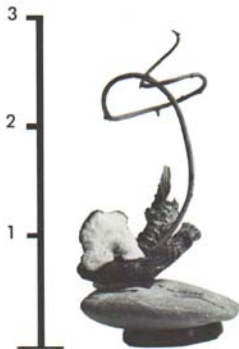
Miniatures are fun to make and, since they *are* flower arrangements, they must follow all principles of design. But in addition to this, special care must be taken in selecting the materials for their right sizes. One flower or leaf that is too large will spoil the entire composition. Both container and accessory must also be the right size. Practice in making miniatures will develop a good sense of proportion, as well as skill and dexterity in your fingers.

Plant Materials

You can use almost anything that is the right size, shape, texture, and color. Look for small flowers and fine foliage in the garden, along the roadside and in the fields and woods. Before long you will learn to recognize the possibilities of tiny things you have never even seen before:

Coral-bells and lavender have lovely small spikes, and a floret of dill is a bright yellow. Other possibilities are candytuft, ageratum, miniature roses, goldenrod, tansy, Tom Thumb zinnias, button mums, tiny marigolds, off-shoots of the hen and chickens, birch-tree catkins, florets of delphinium and many of the shrubs—lilac, deutzia, spirea, to name a few.

Foliage for line arrangements can be vine tendrils, twigs, blades of some of the grasses, fern fronds, chives, grape hyacinth, crocus and miniature iris leaves and pine needles. Wide foliage can be boxwood, teucrium (germander), many of the thymes, parsley, ivy, juniper and yew. There is almost no limit to what can be found.



The sculptured lines of this small miniature (under three inches tall) are beautiful. The wisteria tendril, two pieces of grayed bark, the tiny lichen and the weathered stone, all fastened to a button, show superb craftsmanship and nearly perfect proportions.

Arrangement by Mrs. E. A. Lindner
Birmingham, Mich.

Containers

Anything small enough — doll dishes, thimbles, sea shells, perfume bottles — makes a good container. A discarded lipstick tube makes a good cylindrical vase and a painted bottle cap a good, low bowl type. For dried arrangements, a walnut or pecan shell or an acorn cap are satisfactory — and don't forget buttons. Some of these are deep enough to hold a little water, but be sure to plug the sewing hole with florist clay first.

Or you can make your own container. Carve the shape you want out of a white soap (it will have the look of alabaster) but be sure to waterproof the inside with a thin coat of melted wax. Or melt a block of paraffin wax, color it with bits of crayon or old candle ends, let it harden and then carve it. It can be rubbed to a beautiful sheen with warm fingers — but don't put it in a too warm place or it will melt.

Potters, or modeling clay can be fashioned into almost any shape, baked in a hot oven until the clay is set, and painted with an oil paint. This too, will need to be water-proofed inside and, if you want a glazed finish, shellac it after it is painted.

Accessories

Dine stores are treasure houses of tiny human and

animal figures. *Bases* often add a finished look and can be made from a very thin plywood and painted; small jar tops or poker chips can also be used.

Holders

There are pinpoints on the market that are only a half-inch in diameter; or you can cut a larger, plastic-base holder into smaller sections with a jig-saw. A tiny block of oasis will hold water and it can be anchored by first glueing or cementing a thumb tack to the bottom of the container. Since oasis crumbles easily, it is well to reinforce it with a very fine wire and impale it while it is still dry. Florist clay, or styrofoam are both good for dried materials. If the stems are fine and brittle, punch holes in this kind of holder with a small nail, corsage pin or darning needle before inserting the stems.

Tools

You will need tweezers, small scissors with sharp points, a cuticle stick to firm the clay around dry stems and to push other materials into place: florist clay, tape, and a very fine wire — about a 32 gauge.

Period Flower Arrangements

"PERIOD ARRANGEMENT" usually refers to the style that was developed in Europe and England about the beginning of the 17th Century. Oriental Floral Art comes from the Eastern World, mainly the Chinese and Japanese. Occidental Floral Art is that of the Western World, beginning with the Egyptians (2800 BC) and including the Classical Eras (Greece—600 BC; Rome—325 AD); Byzantine—600 AD; Gothic 1200 to 1400; and the Renaissance—1400 to 1600.

From the Japanese we learned to use simple lines, the asymmetrical triangle, the value of voids, and restraint in the amount of materials. From the Period Arrangements we learned the value of solids, symmetrical balance and the harmony of color. Period Arrangements are characterized by the rounded or oval form, abundant plant materials, and many colors, and belong to a certain era in Western Europe. Those that exerted the greatest influence on our present day development can be traced to the Flemish-Dutch, the French, and the English.

Flemish-Dutch -1600 to 1700

This period is noted for lavish use of materials crammed together, many and varied accessories which included such things as bird's nests (complete with eggs), butterflies, insects, shells, fruits, jewelry, piles of rich fabrics. All kinds of flowers were used and they were faced in all directions, even backwards. The early design was the oval with the flowers nearly concealing the container. Colors were rich, dark shades of red, blue, violet and yellow. Containers were massive and sturdy—alabaster urns, metal and stone jugs, bowls, baskets. The key-note of this time was luxurious elegance, rich colors and lots of everything. This may have been due to the fact that Holland was a nation of wealthy merchants who wanted visual and concrete evidence of their importance.

French—1650 to 1825

In France during this period there were several developments in flower arranging and each contributed something. The French were fond of fragrances,

graceful lines, delicate, pastel colors and beautiful containers. Flowers were arranged in the "bouquet" style, usually taller than wide, but were never tightly massed. The use of voids and open spaces gave a light and airy feeling that was typically French. There is a great similarity in all of the French designs, but there were three major periods in which the art of arranging flowers was emphasized.

Baroque (Louis XIV—1638 to 1715)—The Baroque style of flower arranging was not limited to the French, but it was in France that it reached its peak. The origin of the word is uncertain, but it may come from the Portuguese "baroco" which means a pearl of irregular shape. This is a good description, for while the early baroque was symmetrical and elegant, it was during this period that the S-curve became popular and became the dominant design of the Baroque Era. Colors were a riot of hues and textural relationships were voluptuous. Containers were gleaming glass, metal, porcelain urns, goblets, baskets, and epergnes.

Rococo (Louis XV—1710 to 1774)—Originated by the French, this style spread throughout Europe. The feeling was one of elegance, the mood light and gay. The form was oval, the balance symmetrical but there were many open spaces. Colors were light pastels and containers were made of bisque, Dresden, Venetian glass, silver and crystal; in boat shapes, baskets, epergnes and compotes. Accessories were frequently used—dainty porcelain figurines, fans, masks, perfume flasks.

Empire (Napoleon—1769 to 1821)—This was the last of the truly traditional French Periods in flower arranging. The important colors were dictated by Napoleon and were gold, white, red and green. The form was still oval, but the flowers were more compactly placed and there were fewer voids. Violets, being Napoleon's favorite flower, were much used. Containers were of bisque, porcelain, crystal, marble and metal. The urn shape was the most favored, ornamented with carved or painted figures or scenes.

English—1700 to 1900

Georgian—1714 to 1820—This style is named for the three Georges who ruled England during this period. Their way of life was stately, imposing and the demand for living flowers (especially roses) was enormous, though dried materials also came into use. The style was the symmetrical triangle, the flowers were massed with dignified restraint. Later, under the influence of the French Rococo, the style became more open and arching. Colors were warm, rich, and sharply contrasted. Containers were silver, pewter, glass, porcelain, in bottles, baskets, chalices, and tureen shapes.

Victorian—1830 to 1900—In this romantic and sentimental era, the Early Victorian arrangements showed the French influence, when flowers, containers and accessories were dainty, and the design open. The Mid-Victorian followed, using rich, velvety textures, lush materials, and little discrimination in the use of color. Bizarre markings in flowers were a favorite. The design was globular, massive, heavy and robustly colorful, but glossily overdone and often dumpy. Containers were elaborately decorated and ornate, made of alabaster, glass, metals, and stoneware in every conceivable shape.

American

Early Colonial—1620 to 1700—Very little is known about flower arrangement during this period, but it is assumed that whatever flowers were brought indoors were placed casually in the simple containers of the time—pewter, tin, wooden bowls, gourds, and perhaps augmented with decorative weeds, grasses, and wild flowers.

Late Colonial (Williamsburg—1700 to 1800)—Life in America became more gracious about the mid-century, with gracefully curved furniture and painted and paneled walls in the homes. Flowers were arranged in fan-shaped forms, with the height of the flowers and the containers about equal. There was little conscious design and often only one kind of flower was used, but with fillers of baby's breath and pearly everlasting. Accessories were placed on the table around the container. Both light and dark colors

were common, but blue, rose and yellow were preferred. Containers were usually decorated and ornate, made of Wedgwood, Delft, silver, luster and stoneware, in shapes of baskets, bowls, loving cups, jars, jugs, and urns.

Federal and Early Republic—1790 to 1850—Arrangements in this period were characterized by restraint, symmetry and dignified formal balance in the French style, since the French influence was strong in the early years of the new republic. Containers were urns, oval vases, low boat shaped bowls, in porcelain, silver, and stoneware.

Contemporary American—1900 to 1945—During the early part of this period the Japanese influence began to be felt, though the general style was still the bouquet. By 1920, flower arranging had become a popular pastime, and horticultural flower shows began to include sections for arrangements. The first new design was developed in the 1930's—a combination of the Japanese line and asymmetrical balance, with Occidental mass and color—and called the "line-mass". This is distinctively an American design, and places emphasis on color, line, and harmonious groupings of plant materials in simple, plain containers with few if any accessories.

Modern American—1945 to 1960—Influenced by a greater freedom in all of the arts, new architectural designs and by the speed and efficiency of modern living, flower arrangement has become stream-lined, with striking, clean-cut designs, bold contrasts, sharp silhouettes and beauty of form. Color is used primarily to express an idea, a mood, a season, or a special occasion. Driftwood and weathered wood are widely used, as well as accessories of all kinds. Containers have infinite variety in shape, texture and form, and "Creative Expression" has become the key-note.

New Trend—since 1960—Because we have tired of the old designs, (the often used triangle, crescent, S-curve, oval) we are looking for a fresh, new approach to the art. These new designs have been variously called "Abstract", "Free-Form", "Interpretative" and "Dynamic", but the entire movement is still in the early, experimental stage.

Table Settings

IT IS AN ESTABLISHED FACT that attractive and colorful food stimulates the appetite. It is equally true that flowers on the table can make a meal taste better and add pleasure to dining.

In a table setting flowers are only a part of the complete picture, and there are several other factors to consider.

For the Home

Plan the arrangement for the occasion—you will use a different design and a different kind of flowers for breakfast than for dinner.

Remember that while the flower arrangement is the main point of interest, it should be planned to harmonize with all other appointments.

Since you already have the china and it is expensive to replace, use it as a starting point, and let it set the key-note of color and texture.

The table covering is the background and should not be allowed to dominate. An unpatterned cloth is the easiest to use, but if you have one with an all-over design, then use it only with plain china. Textures are important—you would not use a checked gingham cloth with Haviland china, or a fine damask with plastic plates.

Points to Remember

The color should harmonize with, or repeat, the main color of the china or the cloth. It should not try to do both.

The size will depend on the size of the table. The arrangement should not be so tall that it blocks the view of the diners, nor so large that it interferes with serving. A good rule is about 1/6 the length of the table, though it may be as long as 1/3. In width it should not crowd the place settings.

The shape will be determined by the shape of the table. A long oval is best for a long table; a round or fat oval for a round table. If a round arrangement is used, it should have three horizontal lines or points. Two will cut the table in half, and four will make an undesirable X design.

Since an arrangement will be seen by people seated, it is wise to make it while sitting down. It should be attractive from every angle. Flowers that form the main lines should have a good all-round appearance, like the delphinium or larkspur. Gladiolus can be improved by placing two stems back to back.

Floating arrangements can be charming, but petals should never be allowed to touch the water. Use a pinpoint and fasten the stems so that the flower heads are above the water line. Leaves may "float" but should not be submerged.

The following are suggestions for combinations suitable for several occasions.

FAMILY DINNER

China—any good quality, or pottery, earthenware or stoneware, best in quiet, muted colors. Serving dishes should match, but water tumblers may be of an opaque color. Silverware may be either plate or sterling.

Table covering—may be full cloth or mats, in smooth linen, Indian head cotton, or plastic with a linen finish, in any color that suits your mood and goes well with your dishes. Napkins should be large (18 inches square) and may match or contrast the color of the cloth.

The flower arrangement—should be centered on the table, and flanked by four candles in low holders (earthenware or pottery). Candle color should be a darker value of the same hue as the flowers or the cloth. Keep the design simple.

FORMAL OR GUEST DINNER

This occasion requires a greater degree of formality. An ideal arrangement is as follows:

China—should be white with a simple gold band or design, and of a very fine quality. Serving dishes should either match or be of silver; water (and wine) glasses of stemmed crystal, flatware sterling silver.

Table cover—may be full cloth or mats, but must be of the finest linen or damask, in white, cream, or very pale pastels. Lace may be used for very formal occasions. Napkins should be large (24 inches square) and should match the cloth.

The flower arrangement—should be centered on the table, and the place settings geometrically placed on each four sides. Candelabra (2- or 3-branched) in crystal or silver on either side of the arrangement, using white candles. The design should be symmetrically balanced, but the focal points on either side may be different.

INFORMAL LUNCHEON

China—a good quality china, pottery or stoneware of simple design; serving dishes to match. Water

glasses may be of tinted glass in a matching color. Flatware—either sterling or plate.

Table covering—mats or full cloth of linen, dull rayon or some of the new fabrics with a fine texture. Napkins (18 inches) should match in color, but may be of a lighter or darker value. Hues may be much brighter than for more formal dining.

The flower arrangement—need not be centered, nor the place settings geometrical. Two related flower arrangements, one at each end are good; or one placed at the back of the table, with place settings on the opposite side and the ends. Candles are not used at luncheons, but accessories (such as two ceramic birds) are acceptable.

BUFFET, BARBECUE, OR PATIO

China—should be simple stoneware or pottery, preferably in warm colors; matching serving dishes or chafing dishes in copper or brass; heavy blown glassware—sometimes matching mugs are suitable. Stainless steel flatware (wood or bone handles may be used) or silver plate.

Table covering—of very coarse texture—linen, burlap or newer fabrics, in full cloth or runners. Napkins should be large, cotton or coarse linen, in lighter or darker values of the same hue as the cloth or a contrasting color.

The flower arrangement—may be asymmetrically balanced, taller than for seated dining, and placed at one end—balanced by chafing dishes at the other, or may be centered at the back. Candles in copper or wooden holders may be used for the indoor buffet, but are not appropriate for out-of-doors. Here carved wooden figures may be used as accessories.

For the Flower Show

If you plan to enter a table in a flower show, the first thing to do is to study the schedule. A good schedule will contain the following information:

1. The size and shape of furnished tables, plus their height from the floor; or the space allowed if the exhibitor is to supply her own table.
2. The purpose: dinner, luncheon, tea, buffet, etc.
3. The occasion: wedding, birthday, shower, etc.
4. Theme or title, if any: Harvest Festival, Stag Party, etc.
5. Color of the background if placed against a wall.
6. Limitations on use of plant materials and accessories.
7. Type of table—formal, semi-formal, or informal, and the number of place settings required.

Following are show rules governing these types:

FORMAL LUNCHEON, TEA, DINNER

This display is very elegant with no less than 6 or 8 place settings geometrically placed.

Linens—white or cream colors only, of damask, fine embroidered linen, or lace; may be full cloth with a generous overhang (usually 12 to 14 inches) or place mats may be used; large napkins (24 inch) of matching color and material.

China—finest of porcelain, bone china, crystal glassware and sterling silver, if silver is permitted in the show.

Decorative unit—fresh flowers only, formally balanced and placed in the exact center of the table. The over-all size of the arrangement will depend on the size of the table—it must not be more than one-third the length of the table. Container should be silver, porcelain, crystal, or alabaster. Candles, white or cream, may be used for the formal dinner, but not the formal luncheon. They may be used for a formal, late-afternoon tea.

SEMI-FORMAL LUNCHEON, TEA, DINNER

This one requires six place settings unless the schedule states otherwise, symmetrically placed.

Linens—damask, fine linen, or a new fine textured fabric. Pastel colors may be used; cloth may be full size, or mats. 18-inch square napkins in matching colors or lighter or darker values of the same hue.

China—good quality pottery or china, good glassware, sterling if permitted.

Decorative unit—Fresh plant materials—fruits may be used as well as flowers, and may be placed in the center, at one side, or at the ends. If two units are used, they must be related. Candles should match the cloth color and are used for dinner or tea, not luncheon.

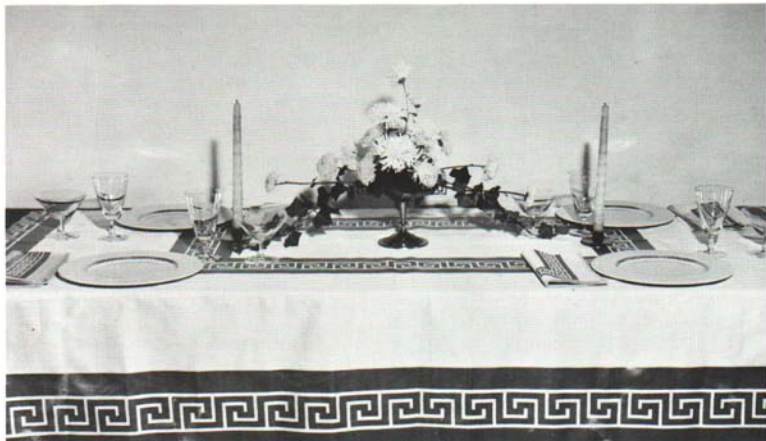
INFORMAL LUNCHEON, SUPPER, BUFFET, PATIO

This is a very casual table, usually 4-place settings, placed at the sides, ends, or both.

Linens—may be coarse textures, full cloth or mats, patterned or plain, strong colors. Napkins of adequate size, matching or contrasting colors.

China—any texture and color that has a good relationship to the linen—earthenware, wood, plastic. Silverware—plate or stainless steel.

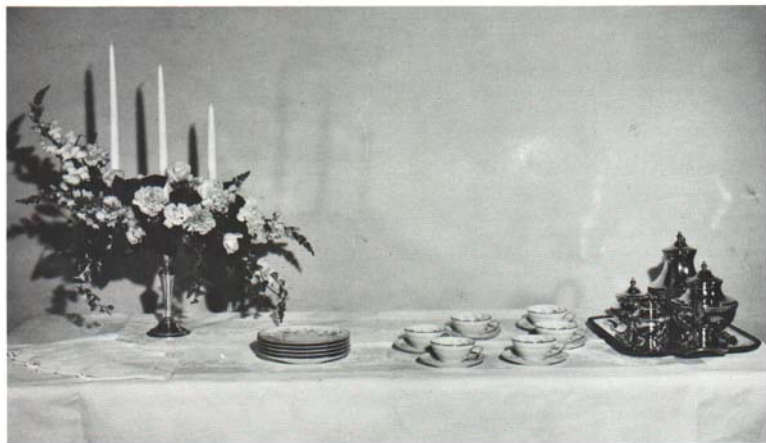
Decorative unit—Coarse-textured plant materials, stronger colors, no rule as to placement except that it must not interfere with conversation, or serving of food. The occasion will determine use of candles.



"Honoring the Ph.D." — Semi-formal. A very elegant table in gold, cream and white. The Greek Key band on the cream damask cloth is in gold (though it looks black in the picture) and is repeated in the design on the china. Container and candle holders are a fine quality

brass, the wine glasses are crystal. The formally balanced arrangement is of white mums and green ivy. The candles, also white, are too short for best proportions. (Should have used four candles.)

Mrs. James R. Adams, Dearborn, Mich.



"Buffet Dinner for a V. I. P." Semi-formal. A pink and white color scheme carefully thought out, with the pink of the design in the Haviland china repeated in the pink of the carnations and snapdragons. The

arrangement is distinctive, but a little large for good balance, and the silver service is crowded.

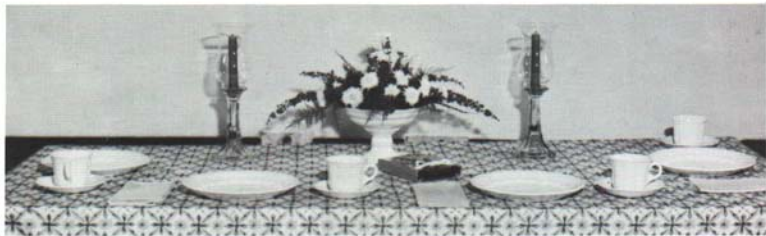
Mrs. Earle C. Heft, Birmingham, Mich.



"Golden Wedding Anniversary"—Formal. A truly exquisite table done in gold and white, with a white damask cloth and matching napkins, gold plates and gold-etched wine glasses. Perfect textural relation-

ships, but should have six candles for a formal table, in a candelabra. The arrangement of yellow roses is too low. Cups and saucers are not used on a formal table.

Mrs. Richard Mason, Grand Blanc, Mich.



"Grandma's Birthday"—Informal. Very pleasing table that looks like the old fashioned Grandmother. The plain white dishes are strong enough to dominate the cloth with its blue pattern (and a very little pink) on a white background. Dusty pink napkins repeat the pink in

the cloth, while the pink carnations and dark pink heather supply good color balance. Grandma's gift is wrapped in blue and decorated with a sprig of heather. Hurricane candle holders and blue candles need more height for better proportions.

Mrs. Robert Weeks, Trenton, Mich.



"Mother's Day"—Informal. A lovely color scheme in pinks and grays, and appropriate for the title of the table. The cloth is pale pink, the napkins a darker value of the same hue, which is matched by the pink

of the carnations and the candles. The gray design on the china is repeated in the gray of the eucalyptus. The corsage, still in pink, adds the finishing touch.

Mrs. Norman Scheffler, Trenton, Mich.

Table Facts

Color and texture—These elements are of the utmost importance in setting a table—and they are determined by the place-plate (service plate).

Decorative unit—This consists of the arrangement, candles, and any other accessories. An accessory is anything on the table that is not used for serving food. The size and shape of the arrangement is determined by the size and shape of the table—round, oval, rectangular. It should not dominate, nor interfere with the place settings, nor be so high that it interferes with conversation. The length of the arrangement should be no more than $\frac{1}{2}$ of the table length. The color should be in harmony with the linens and the place plate.

Remember that flower colors change under artificial lighting—blues become dull, reds take on a bluish tinge, and yellows pale.

The design is determined by the occasion, equidimensional symmetry only for the formal meal; asymmetrical may be used for the semi or informal table. It must be attractive from all sides—or three, if it is placed against a wall as in a buffet service. It should be created while sitting down, since it will be viewed from that position.

Table covers—Covers must be carefully pressed and wrinkle free. Full size cloths must have an equal over-hang on all sides and one straight center crease. Mats must be placed without crowding—24 inches from the center of one to the next one and exactly one inch from the edge of the table.

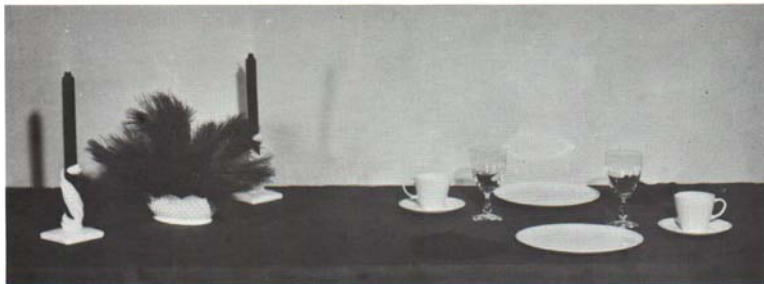
Napkins—Size and color will depend on the occasion, but the napkins should never dominate. Their shape may vary, but the simple rectangular or square is best. The fold may be toward, or away from the plate edge; away, with the points at the lower right corner is more functional. They must be identically and carefully folded and placed.

Candles—These accessories are meant for light, and are used on dinner tables, sometimes teas and special occasions (Christmas, Anniversary), but not for luncheons. Intelligently used, they become an important accessory. They may harmonize with the flowers, but have greater unity if they match the table cover. They should be above eye level, and kept away from the plant materials. Candles for show tables need not be tipped (ends burned).

Good balance—This principle is of the greatest importance. Don't over-do, or over-crowd. All table settings should be functional and the problem of serving food in an attractive and efficient manner must be considered. Do not use food on a flower show table, for food attracts flies. This does not apply to the use of fruits and vegetables in the arrangement itself.

Madonnas—Good taste prohibits the use of a Madonna figurine on a dining table.

Flags—The Code of Ethics governing the American Flag prohibits its use as a decoration on tables, on personal stationary, clothing, furniture, etc.



"Christmas Eve Dinner"—Informal. A charmingly simple table in traditional Christmas colors. The cloth is a brilliant red, the napkins a dark green that exactly match the candles. The table is well balanced and the grouping of the two place settings at one end denotes an

intimate little dinner for two. The decorative unit is a little massed, and bright red flowers instead of red glass balls would have given it more character.

Mrs. R. A. Glassner and Mrs. John R. Wait, Birmingham, Mich.

Part 5: Guidelines for Teaching

Suggestions for Leaders

This section of the Guide is planned to assist club leaders in Flower Arranging programs by explaining a few simple teaching techniques. Thorough preparation is essential, and the first step is the *lesson plan*—an invaluable aid to good teaching.

A lesson plan is an outline of the order of steps to be followed in presenting a lesson, listing the important points to be covered. In other words, a lesson plan will keep you "on target". Make out your own or use these we have prepared for you. Their sequence has been carefully worked out, but you may find it necessary to repeat, or even to divide some of the lessons.

ADVANCE PREPARATION:

1. **Know your subject thoroughly.**
2. **Assemble your equipment**—containers, holders, tools, all supplies. Keep them together in one place—this is a great timesaver.
Gather the plant materials you will need for demonstration and have them well conditioned.
Keep your lesson plans, Guides, Attendance Records—all materials of this kind together.

3. **Arrange visual aids.**

Everyone learns more easily by seeing than hearing. If a chalk-board is available, use it. If not, prepare charts large enough to be seen easily. Follow the small charts in this Guide.

Plan your flower arrangement days before the meeting. It is important to have a made-up arrangement that will demonstrate the lesson. It can be used as a model for the students to copy for the first few lessons. Do not permit copying to become a habit.

BEFORE PRESENTING THE LESSON:

1. **Lay out your equipment.**

Place it on a table in front of you, or have it within easy reach, and in the order of use. Place the chalk-board or chart easel where it can be seen by everyone.

2. **Prepare the group for the lesson.**

This is the "warming-up" period—the Leader's opportunity to obtain and *hold* the attention of the

group; to gain their confidence by showing warmth and friendliness and a willingness to be as helpful as possible.

- a. Find out what they already know—what experience they have had in making flower arrangements.

- b. Explain what the lesson is about.

- c. Look to their comfort: (1) Be sure that each can see and hear, has good light and is out of drafts. (2) That each has ample working space, with their flowers and equipment in front, or beside them—three feet of working space is minimum.

- d. Eliminate distractions such as telephone calls, pets running loose, other interruptions.

3. **Begin promptly at the hour set.** Do not interrupt your talk to greet late arrivals, or repeat what you have already covered. Students will soon learn the importance of being on time.

PRESENT THE LESSON:

1. **Tell**—Give all definitions and explanations in clear, simple terms. Cover only one point at a time. Be sure they all understand before going on to the next point.

2. **Illustrate**—Use a chalk-board or charts to illustrate your explanations. Be sure the group can all see. Avoid talking to the board or chart—this takes a little practice. Write, print or draw legibly.

3. **Show**—Demonstrate key points as you talk with plant materials. This cannot be done in all lessons, but is good whenever possible. When you have completed your telling and illustrating, show your completed arrangement and explain what it is meant to demonstrate.

CONDUCT THE WORKSHOP:

1. For the first one or two lessons, it is a good plan for the Leader to construct an arrangement in front of the class, letting the students follow each line placement with their own materials. When the group has learned how to start an arrangement, this will no longer be necessary.

2. Give every learner equal help and attention.

Always point out the good features before offering suggestions for improvement, and keep your suggestions positive. Instead of saying: "This line is wrong", say "Would it be better to move this line?" or "Do you think this line should be longer?", etc. Let each student make her own corrections.

3. Learn to recognize creativity in your students. Don't impose your own ideas and preferences — just give them essential information and necessary direction. Give praise only where praise is due.

Keep your classes small. Ten or less is a good number. If your groups are larger, it is well to have an assistant.

EVALUATION:

This phase of the project can and should be of the greatest value. Lead the group in a discussion of each finished arrangement — let them point out the merits and faults. It will help them to analyze their own arrangements and will give them a feeling of importance, to have been allowed to express their opinion. Insist that they give reasons for their comments.

THE NEXT LESSON:

Be sure that every member of your group understands:

1. The date, place and hour of the next meeting.
2. What the lesson will be about.
3. What to bring: kind of container, holder, tools, and plant materials suitable for the type of arrangement they will make.

THE EXHIBIT:

1. The following lesson plans have been designed to cover a three-year period, with a minimum of seven lessons a year — the eighth to be an exhibit of arrangements by the students. You may want to limit this to the members of your group, or you may wish to invite families and friends.

2. **Explain the exhibits** — It is a good plan to have each exhibitor give a brief explanation of her arrangement — the design she used, where it is to be used, for what occasion, and the idea or theme she meant to interpret. Then comments by the Leader should follow.

3. **Judge these exhibits** — Selection of first, second, third, and fourth can be made by the audience, either by "voice vote" or by written ballot. Or this can be done by inviting a trained judge of flower shows.

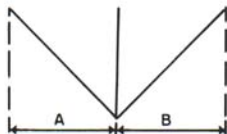
MEASURING BALANCE



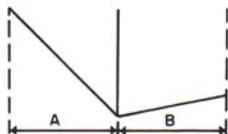
SYMMETRICAL



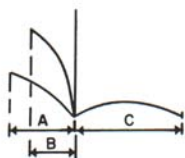
ASYMMETRICAL



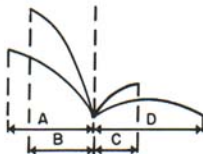
$$A = B$$



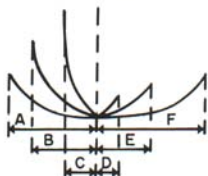
$$A = B$$



$$A + B = C$$

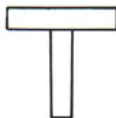


$$A + B = C + D$$

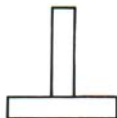
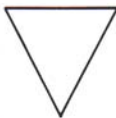


$$A + B + C = D + E + F$$

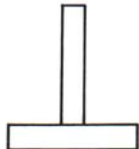
STABILITY



UNSTABLE



STABLE



THE WIDER THE SPACE THE GREATER THE STABILITY

PROPORTIONS



BAD



POOR



FAIR



GOOD



BAD



POOR

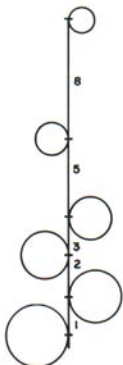


FAIR



GOOD

RHYTHM



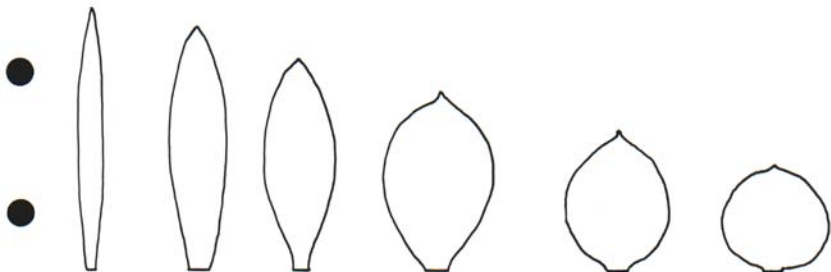
SPACE RHYTHM
(Fibonacci Progression)
1-2-3-5-8-13-etc.



SIZE RHYTHM



SIZE AND
SPACE RHYTHM



SHAPE RHYTHM — LINEAR TO ROUND

HARMONY



Crossed Main Lines



Enclosed Space



Sharp Angles



Marching Stems



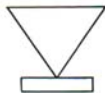
Tangential Lines



Same Line Heights



Top-heavy



Inverted Triangle



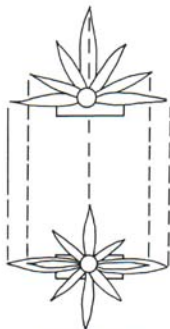
Same Size and Spacing

FAULTS IN HARMONY

SYMMETRY



BILATERAL SYMMETRY



EQUIDIMENSIONAL SYMMETRY



SPIRAL SYMMETRY
HELIX CURVE

LESSON 1

The Art of Flower Arranging, Containers, Holders, and Mechanical Aids.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the Art of Flower Arranging.
2. To describe the qualities of good containers and holders.
3. To list the essential tools and mechanical aids.

ADVANCE PREPARATION

1. Set date, place, and time of meeting. Advise students to bring with them the containers, holder, and tools they have at home.
2. Assemble own equipment: Four containers, two low, two tall (for illustration), pinholders, chicken wire, oasts, knife, clippers, florist clay, florist tape, wire.
3. *Leader's Guide, Lesson Plan 1.*

LECTURE PROCEDURE

- Start meeting.
1. Flower Arranging is an Art. Define arrangement, composition.
 2. Describe and show kinds of containers. Pages 22 - 23.
 3. Describe and show kinds of holding devices, and how to anchor.
 4. Describe and show tools and other aids. Illustrations on Page 23.

WORKSHOP PROCEDURE

1. Lead group discussion on containers students have brought.
2. Have students anchor their holders.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Design, and the kinds of design. Conditioning and care of flowers.
3. What to bring: Low, flat container, holder, tools. Flowers and foliages suitable for a breakfast or supper table arrangement.

LESSON 2

Design Defined, Kinds of Design, Conditioning and Care of Flowers.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of design in flower arranging, and its kinds.
2. To explain care of flowers to lengthen their life.
3. Have each student complete an arrangement suitable for a breakfast or supper table.

ADVANCE PREPARATION

1. Assemble equipment: Low flat container, pinpoint holder, tools, aids, extra supplies.
2. *Leader's Guide, Lesson Plans 1 and 2.*
3. Arrangement for a supper table.

LECTURE PROCEDURE

- Start meeting.
1. Review Lesson No. 1 — Art of Flower Arranging, Containers, Holders, and Mechanical Aids.
 2. Define design, and the three kinds: Mass, line, line-mass. Illustrations on Page 4.
 3. Show own arrangement.

WORKSHOP PROCEDURE

1. Check to see that each student has holder firmly anchored, and sufficient flowers.
2. Make a mass arrangement before group, using the equidimensional symmetry, letting each student copy the placement of each piece of plant material in her own arrangement. Illustrations on Page 55.

EVALUATION

1. Comment verbally on each completed arrangement.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Balance, Stability, and Focal Point.
3. What to bring: Low, flat container, holder, tools. Flowers and foliages for mass arrangement for a Dining Table.

LESSON 3

*Principles of: Balance, Stability,
and Focal Point.*

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To teach the basic principles of balance and stability.
2. To explain the focal point and how to place it.
3. To have each student complete a dining table arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Low, flat bowl, pinholder, tools, extra supplies.
2. Twigs or sticks for measuring balance, ruler, pencil.
3. Chalk-board or charts showing kinds of balance.
4. Arrangement with two focal points for dining table.
5. *Leader's Guide, Lesson Plans 2 and 3.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 2—Kinds of design, conditioning and care of flowers.
2. Define principle of balance and explain kinds:
 - (a) Symmetrical—illustrate on chalk-board or by chart; show how to measure and why. Chart on Page 53.
 - (b) Asymmetrical—illustrate on chalk-board or by chart, show how to measure, and why. Illustrations on Page 9.
3. Define principle of stability. Illustrate on chalk-board or by chart. Chart on Page 53.
4. Explain focal point (center of interest) and how to place it.
5. Show arrangement with two focal points.

WORKSHOP PROCEDURE

1. Students to practice measuring both kinds of balance, before starting to make arrangement. Give individual help and attention.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Principle of Orientation, Element of Line, Design Forms Based on the Pyramid.
3. What to bring: Low, flat bowl, holder, tools, flowers and foliage suitable for making a line-mass, asymmetrical arrangement.

LESSON 4

*Principle of Orientation, Element of Line,
Design Forms Based on the Pyramid.*

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the basic principle of orientation, and how to achieve it.
2. To explain the element of line, and the directions lines may take.
3. To explain the various design forms based on the pyramid.
4. Each student to complete asymmetrical line-mass arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Large pinpoint, tools, extra supplies.
2. Straight twigs or branches to demonstrate line directions.
3. Chalk-board or charts to show kinds of triangles.
4. Arrangement to show scalene triangle, line mass.
5. *Leader's Guide, Lesson Plans 3 and 4.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 3, on Balance, Stability, Focal Point.
2. Explain orientation, illustrate with branches and pinpoint.
3. Explain line directions—vertical, horizontal, diagonal. Lines can be either straight or curved, one-line, two-line, or more. Illustrate on chalk-board, or by chart.
4. Explain triangular forms taken from the pyramid—equilateral, isosceles, scalene, right-angle. Illustrate on chalk-board or by chart. Illustrations on Page 5.
5. Show prepared arrangement.

WORKSHOP PROCEDURE

Students to make a line-mass, scalene triangle arrangement. Give individual help and suggestions.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Design Forms Based on the Cube. Drying and Processing Techniques.
3. What to bring: Tall or low container, tools, and plant materials for making a vertical arrangement.

LESSON 5

*Design Forms Based on the Cube.
Drying and Processing Techniques.*

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain the various design forms based on the cube.
2. To teach drying and processing methods.
3. To have each student complete a vertical mass arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Tall, straight-line container, chicken wire, oasis, pinpoints, tools and extra supplies.
2. Sand, borax, and silica gel; box for drying, and plant materials suitable for drying.
3. Chalk-board — may not be needed.
4. Vertical arrangement in flat container having square lines.
5. *Leader's Guide, Lesson Plans 4 and 5.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 4 — Orientation, Line Direction, Pyramidal forms.
2. Explain drying and processing methods. Demonstrate how to strip leaves, how to bury flowers in sand, borax, or silica gel.
3. Explain design forms taken from the cube — the rectangle (vertical, diagonal and horizontal). Illustrations on Page 6.
4. Show how vertical arrangement in flat container can be used in tall container.

WORKSHOP PROCEDURE

Students to make a vertical arrangement. Give individual help and attention.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Principles of proportion and scale.
3. What to bring: Tall or medium container, tools, and plant materials suitable for a horizontal arrangement.

LESSON 6

Principles of Proportion and Scale.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the basic principles of proportion and scale.
2. To have each student complete a horizontal arrangement in a tall or medium container.

ADVANCE PREPARATION

1. Assemble equipment: Medium tall container, holders, tools, supplies.
2. Chalk-board, or charts, to illustrate good and bad proportion.
3. Horizontal arrangement in a tall container.
4. *Leader's Guide, Lesson Plans 5 and 6.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 5 on basic designs taken from the cube.
2. Explain principles of proportion using $1\frac{1}{2}$ times height or width as a starting point. Illustrate on chalk-board good and poor proportions. Chart on Page 54. Illustrations on Page 11.
3. Explain scale.
4. Show arrangement, explain its proportions — container to center of interest to background lines.

WORKSHOP PROCEDURE

Each student to make a horizontal arrangement of good proportions. If this is too difficult at this stage, let them make a vertical. Give individual help and attention.

EVALUATION

Lead group discussion on completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Corsages.
3. What to bring: Regular tools, corsage wire, tape, properly conditioned flowers and leaves, suitable for a corsage, and ribbon.

LESSON 7

Corsages.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain kinds of corsages.
2. To teach mechanics of corsage making.
3. To have each student complete a corsage.

ADVANCE PREPARATION

1. Assemble equipment: Clippers, shears, florist tape, Nos. 22, 24, and 28 wire. Corsage pins, paper bags and ribbon.
2. Plant materials for demonstration of wiring, taping.
3. Completed spray type corsage.
4. *Leader's Guide, Lesson Plans 6 and 7.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 6 on proportion and scale.
2. Explain types of corsages. See Pages 35-36.
3. Explain how to wire stems—4 methods—and demonstrate. See Pages 37-38.
4. Demonstrate how to tape wired stems.
5. Demonstrate how to make a ribbon bow. See Page 38.
6. Show finished corsage and explain how to care for it.

WORKSHOP PROCEDURE

Each student to make a corsage, any type. Give help and attention to each.

EVALUATION

Lead group discussion of each completed corsage.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Flower Arrangement Exhibit, review of lessons, and evaluation of progress.
3. What to bring: A completed arrangement of any design desired. List of questions to be answered.

LESSON 8

Flower Arrangement Exhibition, Review of Previous Lessons, and Evaluation of Progress.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain any points on previous lessons not clearly understood.
2. To evaluate progress and ability of each student.
3. To encourage them to exhibit at flower shows.

ADVANCE PREPARATION

1. Assemble equipment: Holders, snips, shears, tape, wire, clay.
2. *Leader's Guide, all Lesson Plans, 1 to 8.*

LECTURE PROCEDURE

Start meeting.

1. Question and Answer period.

WORKSHOP PROCEDURE

1. Lead group discussion of arrangements.
2. Judging of arrangements by group-selection of 1st, 2nd, 3rd, and 4th best.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Design forms based on the globe.
3. What to bring: Low, round or oval container, tools, and plant materials suitable for a crescent arrangement.

LESSON 9

Design Forms Based on the Globe.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain the design forms taken from the globe, and to develop group understanding of curved lines.
2. To have each student complete a crescent arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Low bowl, holders, tools, supplies.
2. Chalk-board or charts showing curved forms.
3. Crescent arrangement in low bowl.
4. *Leader's Guide, Lesson Plan 9.*

LECTURE PROCEDURE

Start meeting.

1. Explain various curved designs (circle, semi-circle, oval, crescent, S-curve) and illustrate on chalk-board or with charts. Do not include spiral as this will be studied under "Symmetry".
2. Refer to Page 7.
3. Explain prepared arrangement and call attention to crescent design, balance, depth and proportion.
4. Demonstrate how to shape stems into curves. Page 27.

WORKSHOP PROCEDURE

Each student to make a crescent arrangement. Give individual help and attention.

EVALUATION

Lead group discussion of each finished arrangement.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Principle of Rhythm.
3. What to bring: Tall container with curved lines, tools, plant material suitable for a vertical arrangement.

LESSON 10

Principle of Rhythm.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of basic principle of rhythm.
2. To have each student complete a vertical arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Tall container, chicken wire, oasis, tools, supplies. Flowers to illustrate facing, size, and shape.
2. Chalk-board or charts to illustrate rhythm measure, size and shape.
3. Arrangement showing the S-curve.
4. *Leader's Guide, Lesson Plans 9 and 10.*

LECTURE PROCEDURE

Start meeting.

1. Review Lesson 9 — Globe Design Forms.
2. Define and explain principle of rhythm and how to measure. Chart on Page 54.
3. Illustrate how to achieve rhythm — by size, shape. (Use board or Chart). Chart on Pages 54 - 55.
4. Illustrate same rhythms, plus facing, with flowers. Refer to Page 12.
5. Show arrangement, pointing out various rhythms.

WORKSHOP PROCEDURE

Give each student individual attention and help in making the vertical arrangement, using the methods of achieving rhythm they have just learned.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Color and Color Wheel.
3. What to bring: Any container, tools, foliage, flowers of different sizes, but of only one color.

LESSON 11

Color Explained, the Color Wheel; Attributes of Color.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the definition of color, color theories, the color wheel, color qualities or attributes.
2. To have each student complete a monochromatic arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, holders, tools, extra supplies.
2. Flowers of one color but of different values and chromas.
3. Outlines of color wheel, crayons, chalk-board.
4. Monochromatic arrangement.
5. *Leader's Guide, Lesson Plans 10 and 11.*

LECTURE PROCEDURE

- Start meeting.
1. Review lesson on rhythm.
 2. Explain color language, kinds of colors (spectrum, pigment and neutral).
 3. Explain and illustrate the color wheel, and how to make it. Point out primary, secondary, tertiary colors. Chart on Page 62.
 4. Explain qualities or attributes of hues, and demonstrate with flowers: value, chroma, weight.
 5. Show arrangement, pointing out different values and chromas.

WORKSHOP PROCEDURE

Give individual attention and help to each student. Let them choose their own design, but use only flowers of one color. Foliages permitted. Give each student a color wheel outline.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Color harmonies.
3. What to bring: Container, tools, flowers suitable for an analogous arrangement.
4. Completed color wheel.

LESSON 12

Color Schemes.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of various kinds of color harmonies, and how to achieve them.
2. To have each student make an analogous arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, holder, tools, supplies.
2. Flowers to illustrate the various harmonies — analogous, direct complement, and split complement, triad. Chalk-board.
3. Arrangement of analogous colors.
4. *Leader's Guide, Lesson Plans 11 and 12.*

LECTURE PROCEDURE

- Start meeting.
1. Review lesson on color theories, color wheel, attributes of color.
 2. Explain color harmonies by using color wheel, and demonstrate with flowers. Analogous, direct contrast, split complement, triad. Refer to color chart in center of guide.
 3. Show finished arrangement, pointing out the analogous colors, color rhythm and transition.

WORKSHOP PROCEDURE

Give individual attention and help in making an analogous arrangement.

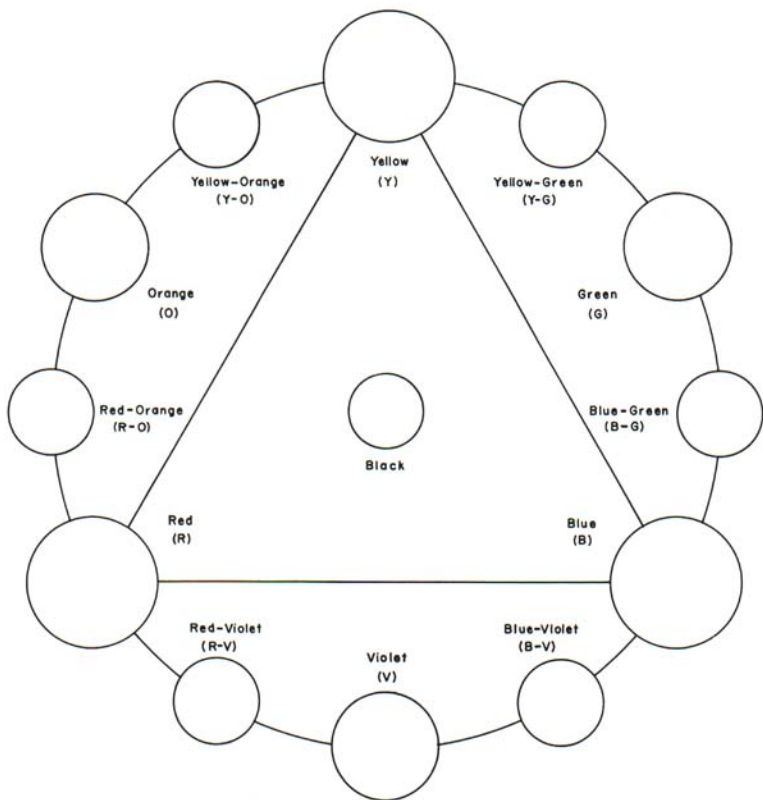
EVALUATION

Lead group discussion on completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Basic principle of Harmony, and further study on color.
3. What to bring: Container, tools, and flowers of contrasting colors suitable for a complementary arrangement.

What Is Color ?



LESSON 13

Principle of Harmony, and How to Use Color in the Arrangement.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the basic principle of harmony, and the minor principle of unity.
2. To explain the use of color through principles of balance, rhythm, dominance, contrast.
3. To explain the effect of lighting on color.
4. To have each student complete a contrasting color arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, holders, tools, supplies.
2. Chalk-board or charts showing poor harmony.
3. Plant materials to illustrate minor principles, dominance, contrast.
4. Finished arrangement of contrasting colors.
5. *Leader's Guide, Lesson Plans 12 and 13.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on color harmonies.
2. Explain basic principle of harmony and minor principle of unity. Illustrate, on chalk-board, or charts, faults that can result in disharmony. Chart on Page 55.
3. Explain color dominance and contrast, and how color affects balance, stability and rhythm. Illustrate with plant materials.
4. Show finished arrangement, calling attention to color harmony, dominance, contrast, balance, stability.

WORKSHOP PROCEDURE

Give individual attention and help in making an arrangement with complementary color harmony.

EVALUATION

Lead group discussion of each finished arrangement.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Miniatures.
3. What to bring: Tiny container and suitable plant materials for making a miniature. List tools needed. See Page 43.

LESSON 14

Miniatures.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of what constitutes a miniature, and how to make one.
2. Each student to complete a miniature.

ADVANCE PREPARATION

1. Assemble equipment: Pinpoint, tweezers, small scissors, cuticle stick, florist clay, florist tape, 32 gauge wire.
2. One miniature and one small arrangement.
3. *Leader's Guide, Lesson Plans 13 and 14.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on Harmony.
2. Explain difference between miniature and small arrangement; suitable holders, plant materials, and how to fashion own containers.
3. Major principle — proportion (or scale) involved in making miniatures. Illustration on Page 42.
4. Show finished arrangements, pointing out differences between miniature and small, and use of proper sizes.

WORKSHOP PROCEDURE

Give individual help and attention to each student.

EVALUATION

Lead group discussion of each completed arrangement.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Textures, flower forms, leaf shapes.
3. What to bring: (1) Container, tools, and foliage of different sizes, shapes, and textures and colors. Arrangement of foliage only, of any desired design. (2) Bring flowers of various forms and/or pictures of flowers and leaves cut from nursery catalogues-magazines for discussion.

LESSON 15

Textures, Flower Forms and Leaf Shapes.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To teach the meaning and importance of textures of plant materials, containers, accessories.
2. To identify the various forms of flowers and shapes of leaves.
3. Have each student complete an all-foliage arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, tools, holder, and extra supplies.
2. Flowers and foliages of different forms and textures.
3. Chalk-board.
4. Arrangement of foliages.
5. *Leader's Guide, Lesson Plans 14 and 15.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on miniatures, stressing importance of size relationship.
2. Explain what texture is, and how it is used in arrangements. Demonstrate texture contrasts and harmonies with plant materials.
3. List and explain various flower forms, using chalk-board and plant materials. Repeat with leaf shapes.
4. Show finished arrangement, pointing out use of various textures, forms and shapes.

WORKSHOP PROCEDURE

Give individual help and attention to each student.

EVALUATION

Lead group discussion of finished arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Flower arrangement exhibition, review of previous lessons.
3. What to bring: 1. Completed arrangement, using any design, and color harmony desired. 2. List of questions on topics not clearly understood.

LESSON 16

Flower Arrangement Exhibition, Review of Previous Lessons, and Evaluation of Progress.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain any points on previous lessons not clearly understood.
2. To evaluate ability and progress of each student.
3. To encourage students to exhibit at flower shows.

ADVANCE PREPARATION

1. Assemble equipment: Snips, shears, holders, tape, clay, wire.
2. *Leader's Guide, all Lesson Plans 1 to 16.*

LECTURE PROCEDURE

Start meeting.

1. Question and Answer period.

WORKSHOP PROCEDURE

1. Lead group discussion of arrangements. Have each exhibitor demonstrate his or her arrangement.
2. Judging arrangements by group—selection of 1st, 2nd, 3rd, and 4th best.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Basic principle of symmetry.
3. What to bring: Flat container, holder, tools, and flowers of round shape, same color and size, both spike and broad leaves. Design of arrangement will be spiral.

LESSON 17

Principle of Symmetry.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To develop group understanding of the principle of symmetry and its use in arranging flowers.
2. To have each student complete a spiral arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Containers, holders, tools, supplies.
2. Flowers of the same size, shape, and color for demonstration.
3. Arrangement of the Helix Curve.
4. Chalk-board or Charts.
5. *Leader's Guide, Lesson Plan 17.*

LECTURE PROCEDURE

Start meeting.

1. Define symmetry, and explain the kinds used in arrangements. Chart on Page 55.

(a) Bilateral—identical on both sides—Fan shape—Sunburst.

(b) Equidimensional—all points equal distances from center—Dinner table.

(c) Spiral—units curve outward, forward and downward in one-half, three-quarters or full turn. Stems shorten toward base. One, two or three parallel lines, close together. Facing important.

2. Demonstrate three kinds of symmetry with flowers and/or leaves.

3. Show finished arrangement, pointing out spiral, stems lengths, facing.

WORKSHOP PROCEDURE

Give individual attention and help to students.

EVALUATION

Lead group discussion of finished arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Use of accessories.
3. What to bring: Container, holder, tools. Flowers, foliage and accessory suitable for any design selected.

LESSON 18

How to Use Accessories.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain what accessories are, and how to use them.
2. To have each student complete an arrangement using an accessory.

ADVANCE PREPARATION

1. Assemble equipment: Containers, holders, tools, supplies.
2. Collect accessories having vertical, horizontal, curved lines; bases, and background fabrics of several colors. Flowers for demonstration.
3. Arrangement with an accessory.
4. *Leader's Guide, Lesson Plans 17 and 18.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on symmetry.

2. Define accessories, explain how to use them. Illustrations on Page 29.

3. Demonstrate (with accessories and flowers) vertical, horizontal, and curved lines. Show how bases and backgrounds can help.

4. Show finished arrangement, explaining relationship of accessory.

WORKSHOP PROCEDURE

Give individual help and attention to students.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: The line design, silhouette, voids, and spaces.
3. What to bring: Container, holder, tools, flowers and branches suitable for a line arrangement.

LESSON 19

The Silhouette and How to Curve Plant Material.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain what the silhouette is, and the importance of voids and spaces. To show how plant materials can be curved.
2. To have each student complete a line arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, holders, tools, supplies.
2. Branches and flowers to demonstrate how curves can be changed.
3. Line arrangement.
4. *Leader's Guide, Lesson Plans 18 and 19.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on accessories.
2. Review Line Design. Refer to Page 4.
3. Explain the silhouette, the importance of voids, and how to use them.
4. Show line arrangement, explaining use of spaces.

WORKSHOP PROCEDURE

Give individual help and attention to students.

EVALUATION

Lead group discussion of completed arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What lesson will cover: Minor principles of dominance, contrast, repetition, and transition.
3. What to bring: Container, holder, tools, flowers and foliages, both spike and round shapes. Suitable for a line-mass arrangement of any design.

LESSON 20

Minor Principles — Dominance, Contrast, Repetition, Transition.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain the minor principles and how they are used.
2. To have each student complete an arrangement of her chosen design, including minor principles.

ADVANCE PREPARATION

1. Assemble equipment: Container, tools, holders, supplies.
2. Plant materials to demonstrate principles.
3. Chalk-board or Charts.
4. Arrangement illustrating dominance and contrast (or repetition or transition).
5. *Leader's Guide, Lesson Plans 19 and 20.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on the silhouette.
2. Explain minor principles and illustrate with plant materials:
 - (a) Dominance — of line, color, shape.
 - (b) Contrast — of color, shape, size, texture.
 - (c) Repetition (importance in rhythm)
 - (d) Transition — bridge between foreground and background.
3. Show finished arrangement, pointing out minor principles used.

WORKSHOP PROCEDURE

Give individual help and attention to students.

EVALUATION

Lead group discussion of finished arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover — Dried arrangements.
3. What to bring: Container, holder, tools, and dried and/or processed plant materials for any design student chooses.

LESSON 21

Dried Arrangements.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. Each student to complete a dried arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Container, holders, tools, supplies.
2. Completed dried arrangement.
3. *Leader's Guide, Lesson Plans 20 and 21.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson on minor principles—dominance, contrast, repetition, and transition.
2. Inspect and comment on dried materials students have brought.

WORKSHOP PROCEDURE

Individual attention and help to students.

EVALUATION

Lead group discussion of finished arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Home and Flower Show Table Settings.
3. What to bring: Container, holder, tools; place mat or small cloth, place plate, cup and saucer, water glass.
4. Finished arrangement suitable for the type of table planned.

LESSON 22

Table Settings for the Home and for the Flower Show.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To explain the various types of table settings.
2. To explain what the flower show table is and what the judges look for.
3. Each student make a one-place table setting, complete with decorative unit, prepared in advance.

ADVANCE PREPARATION

1. Assemble equipment: Containers, holders, tools, supplies.
2. Table linens, china, glassware, plant materials to illustrate 3 types of tables: formal, semi-formal, informal.
3. *Leader's Guide, Lesson Plans 21 and 22.*

LECTURE PROCEDURE

Start meeting.

1. Review lesson, if necessary, on dried arrangements.
2. Explain types of tables—formal, semi-formal, informal. Demonstrate textures and color schemes with linens, china, glassware, flower combinations for each type. Illustrations on Pages 48, 49, 50.

WORKSHOP PROCEDURE

Each student to explain his or her own table after it is set up. Arrangement should have been made in advance.

EVALUATION

Lead group discussion of each table setting.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Period Arrangements—Occidental.
3. What to bring: Tools, holder, container and much plant materials of different kinds and colors.

LESSON 23

Occidental Period Arrangements.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. To describe the more important of the Occidental Period Arrangements.
2. To have each student complete a Period Arrangement.

ADVANCE PREPARATION

1. Assemble equipment: Tools, extra supplies.
2. Containers and plant materials to illustrate French (or some other) period.
3. Finished arrangement of one Period.
4. *Leader's Guide, Lesson Plans 22 and 23.*

LECTURE PROCEDURE

Start meeting.

1. Explain briefly the contributions of the Oriental Floral Art. Line, asymmetrical balance, voids, and restraint.
2. Explain the contributions of Occidental Floral Art—the symmetrical balance, use of mass, color.
3. Describe these period arrangements: Flemish-Dutch; French Baroque and Rococo; Empire English; Georgian and Victorian; American: Late Colonial (Williamsburg).
4. Show finished arrangement—explaining the period it illustrates.

WORKSHOP PROCEDURE

Individual attention and help to students.

EVALUATION

Lead group discussion of finished arrangements.

INSTRUCTIONS TO STUDENTS FOR NEXT LESSON

1. Date, place, and time of next meeting.
2. What the lesson will cover: Flower Exhibition and Review.
3. What to bring: Flower arrangement of any chosen design.
4. List of questions to be answered.

LESSON 24

Flower Exhibition and Review.

DATE _____ PLACE _____

TIME _____ NO. STUDENTS _____

OBJECTIVES

1. Review of previous lessons.
2. Exhibition of arrangements made by students.
3. Evaluation of progress of each student.

ADVANCE PREPARATION

1. Assemble equipment: Container, holders, tools, supplies.
2. *Leader's Guide, All Lesson Plans.*

LECTURE PROCEDURE

Start meeting.

1. Question and Answer Period.

WORKSHOP PROCEDURE

Each student to show and explain his or her arrangement.

EVALUATION

1. Lead group discussion of each arrangement.
2. Selection of 1st, 2nd, 3rd, and 4th best by group.

ARRANGEMENTS FOR FUTURE MEETINGS

1. Discuss with group any future meetings they wish to have, and arrange details.





