

ELEMENTS OF DESIGN

8 WORKING INGREDIENTS

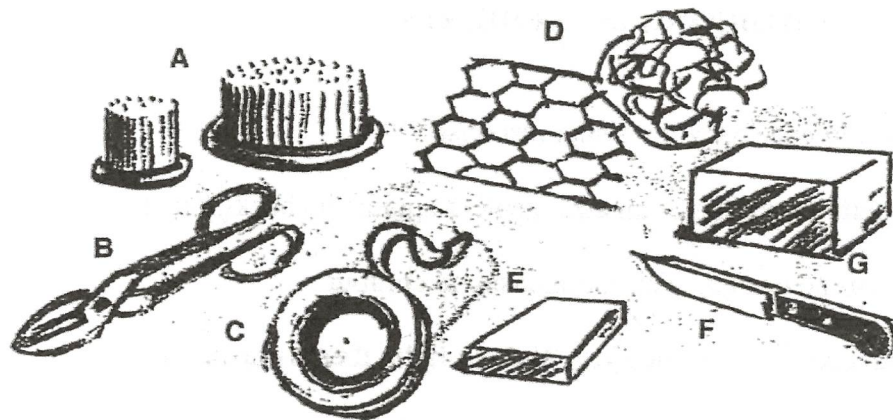
LIGHT	Illumination necessary for visual response
PATTERN	A silhouette or outline of an arrangement against its background
FORM	The life of the design. The 3-dimensional contour
COLOR	The visual response of the eye. Without light, there is no color
SPACE	The open area in and around an arrangement; the frame of reference
LINE	A continuous visual path
TEXTURE	The quality of the surface structure, such as rough, smooth, dull, shiny, etc.
SIZE	A dimension of a line, shape, form or space

PRINCIPLES OF DESIGN

BASIC ART STANDARDS USED TO ORGANIZE ELEMENTS

BALANCE	Visual stability
RHYTHM	Visual path through the design; the heart of the design
CONTRAST	Unlike elements, enrichment of opposite
DOMINANCE	Implies subordination
PROPORTION	The relationship of length, area, etc. of one part to another or to the whole
SCALE	The size (actual or visual) relationship of component parts of a design

MECHANICAL AIDS AND TOOLS



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

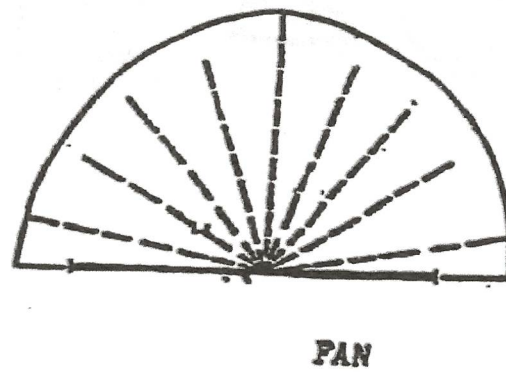
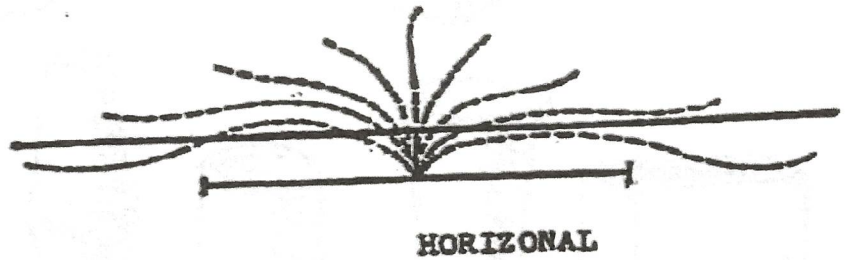
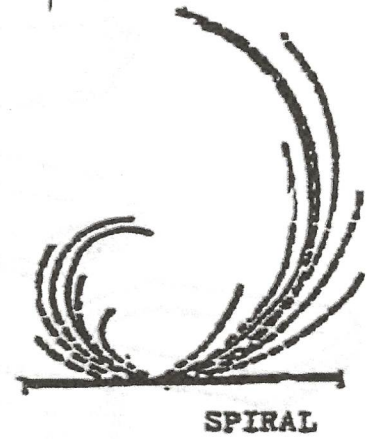
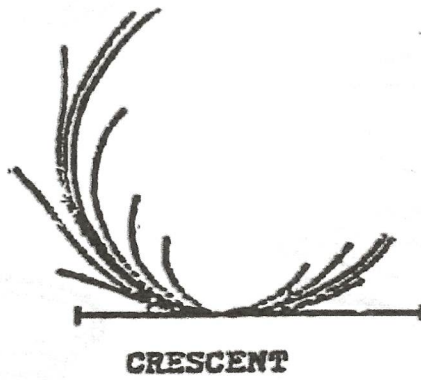
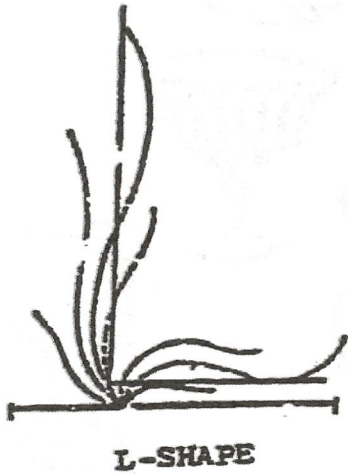
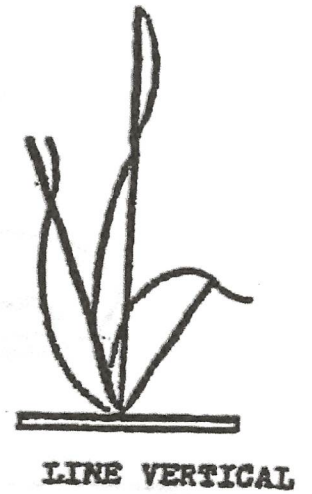
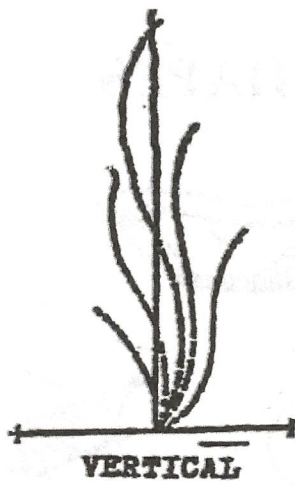
HOME CONTAINERS



- 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

GOOD CONTAINER SHAPES







BASIC DESIGNS



Horizontal



Hogarth



Vertical



Inverted T



Symmetrical Triangle



Asymmetrical Triangle



Right Angle



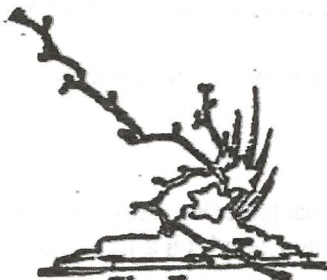
Crescent



Circle



Oval



Zig Zag



Spiral



Diagonal

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 in a garden hose results in a greater flow of water. But mashing will close off 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 will 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 (110 degrees). Immerse the stem up to the flower head, but do not let the petals touch the water and so not crowd. Warm water moves faster than cold and will reach the flower in a shorter time. Re-conditioning can revive some wilted flowers.

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, Cannas or Begonia (any leaf with a shiny or leathery surface), can be hardened quickly by total immersion. But do not try this with leaves having soft, fuzzy surfaces 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.

BASIC DESIGN MATERIALS

FOR LINE/LINEAR FORMS

FLOWERS:

Astilbe	Bells-of-Ireland	Buddleia	Cannas
Celosia	Delphinium	Foxglove	Forsythia
Flowering branches	Iris	Larkspur	Liatris
Lilac	Stock	Phlox	Snapdragon

ROADSIDE COLLECTIBLES:

Cattails	Dock	Mullein	Sumac
Thistle	Miscanthus		

VEGETABLES:

Gourds	Okra	Wheat	
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FOLIAGE:

Aspidistra	Laurel	Magnolia	Pine
Cyperus	Podocarpus	Bittersweet	Cedar
Eucalyptus	Grapevine	Sansevieria	Scotch Broom
Iris Foliage	Wisteria	Ivy	Winged Euonymus
Juniper	Yucca	Yew	Eleagnus

FOR ROUND FORMS

FLOWERS:

Allium	Hydrangea	Zinnia	Gerbera
Anthurium	Lily	Geranium	Yarrow
Cacti	Tulip	Daisy	Marigold
Rose	Stokesia	Carnation	Strelitzia

FOLIAGE:

Aucuba	Philodendron	Viburnum	Begonia
Ivy	Photinia	Rhododendron	Pittosporum

FOR TRANSITIONAL FORMS

FLOWERS:

Azalea	Celosia	Scarlet Sage	Heather
Gallardia	Spiraea	Statice	Deutzia
Baby's Breath			

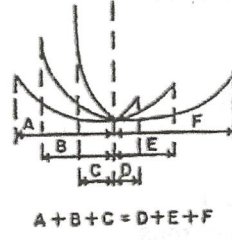
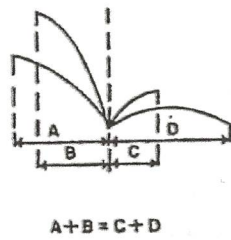
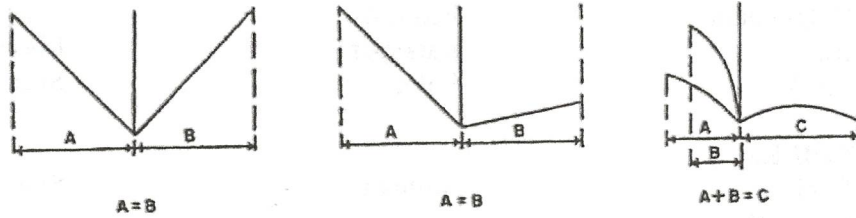
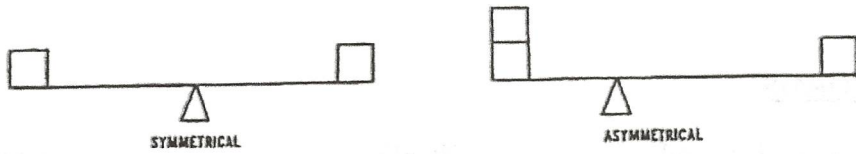
FOLIAGE:

Dusty Miller	Laurel	Ligustrum	Pittosporum
Fern	Holly	Juniper	Boxwood
Arborvitae	Hawthorne	Loropetalum	

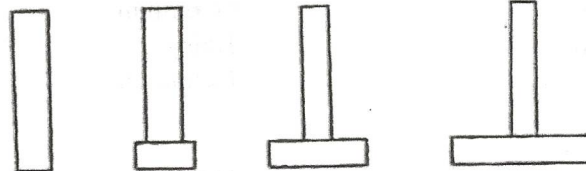
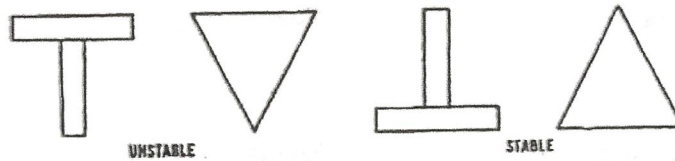
ACCENT LEAVES:

Aucuba	Croton	Geranium	Monstera
Hosta	Ivy	Canna	Coleus
Castor Bean	Philodendron	Ti	Flax

MEASURING BALANCE



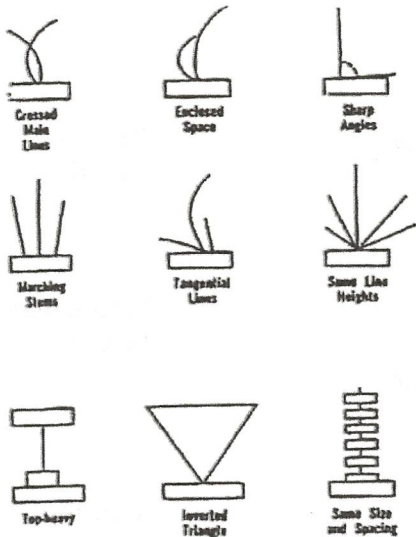
STABILITY



HARMONY

THE WIDER THE SPACE THE GREATER THE STABILITY

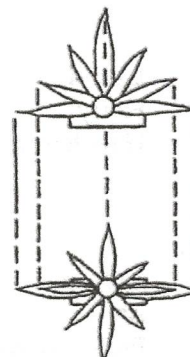
SYMMETRY



FAULTS IN HARMONY



BILATERAL SYMMETRY



VERTICAL SYMMETRY



VERTICAL SYMMETRY

PROPORTIONS



BAD



POOR



FAIR



GOOD



BAD



POOR



FAIR

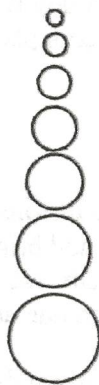


GOOD

RHYTHM



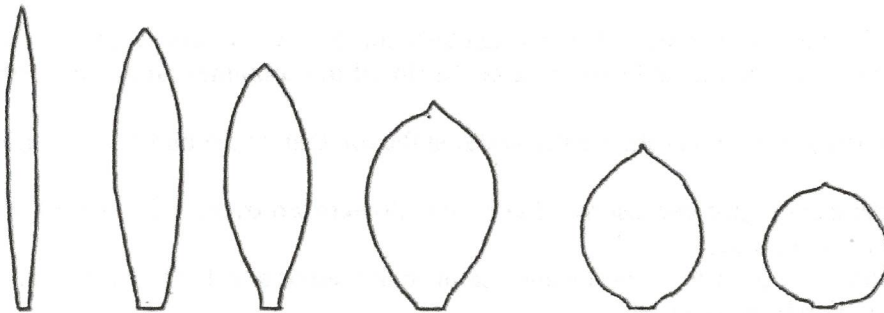
SPACE RHYTHM
(Fibonacci Progression)
1-2-3-5-8-13-etc.



SIZE RHYTHM



SIZE AND
SPACE RHYTHM



SHAPE RHYTHM — LINEAR TO ROUND

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 is it to be used for – anniversary, birthday or holiday dinner, tea or shower, etc.
 - What flowers 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, and 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'T'S

- 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 – 1/3 of a strong color and 2/3 of 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 workmanship. 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 the design 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 them 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.

(MAKING THE ARRANGEMENT, Continued)

- Don't "sandwich" your flowers (putting one kind or color 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 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.**

USING FRUITS AND VEGETABLES IN A DESIGN

Use of Fruits and vegetables add interesting colors, forms and textures to designs. Under-ripe products preferred to ripe as emphasis is on the design, not edible quality. Use fruit/vegetables that are crisp, free of blemishes, clean. If used cut, cover exposed surface with unobtrusive sealer to discourage insects, odor and discoloration (this is not considered treatment of fresh plant materials which is NEVER permitted)

Green Beans	Wire as you would string beads, either in a straight line, side by side, or through center; tie clusters of beans with raffia, then use
Apples	Wire through stem end, coming out blossom end, curve wire into hook, then use wire to support fruit; impale on pick
Grapes	Use a "crutch" shaped piece of stem on which to drape or hang the cluster/s; use well-branched bunches
Radishes	Thread on wire or tie in bunches, with greens attached; impale
Turnips	Skewer; impale on wired pick
Squash	Stake in place, then wire; impale on pick; wire through flesh at angle and make hook on wire, pulling it back through fruit; method used depends on type of squash and placement within design
Rind fruits	Wire through fruit, then lash to pick; impale
Corn	Clustered, tied with wire; singly impale on pick; tie with raffia
Gourds	fresh- wire or impale on picks dried- wire only; drill small hole for pick (may glue pick)
Asparagus	Impale on skewer lengthwise into stem (vegetable will "stand" upright in design on the skewer); wire as "fencing" to make "panel"
Brussels Sprouts	Wire through base, wrap and cluster or use singly; make rosettes
Bell Peppers	Wire through stem only
Cabbage	Use individual leaves, curl and wire into rosette forms; use fern pins for "basing"; large heads can be used as container/s
Carrots	Wire through meaty portion; wrap to pick/skewer; tie with greens
Potatoes	Impale; wire through flesh at mid-section and wrap to pick
Pears	Wire through fleshy part, wrap to skewer, impale, wire to pick
Scallions	impale, tie in bundles, insert skewer in base to hold upright

FLORAL DESIGN STUDY - UNIT IV

TABLE DESIGNS

MODES OF TABLES

A. Functional, for two or more persons

1. Table exhibit planned and set for actual service of foods; capable of functioning for dining as displayed. Convenience and sense of order must prevail.
2. Exhibit must always include a decorative unit (floral design, with or without candles and other accessories).
3. Typically includes dishes, beverage container/s, covering/s and napkin/s.
4. Coordination of all components must be balanced within allotted space. Tabletop is usually the Fame of Reference.

B. Capsule-Functional, for one person

1. Restricted to one place setting
2. Must always include a decorative unit, but size of Decorative Unit depends on Flower Show schedule requirements (either for the single place setting, using space provided, or the larger, imagined full-sized table).
3. This mode is applicable to very small tables and Home shows where dining table is divided into fourths, crosswise; decorative unit appropriate for full table or space allotted

C. Exhibition

1. An artistic arrangement of table components, within an allotted space, to provide a creative effect *without consideration for functional placement*. All components chosen must be suitable for use on a dining table.
2. Exhibit should include components appropriate to manner of dining, class title and/or occasion, but number and type/s of components used are left to the designer.
3. **Type I** – must include decorative unit/s.
4. **Type II** – may NOT include a decorative unit/s, but must include some plant material placed where needed to carry rhythm, repeat color/s and overall degree of formality.
 - a). Container/s or items substituting for containers may be used, but must NOT provide the receptacle for a completed design.
 - b). All plants, including container-grown plants, are not designs and therefore may be used.

MANNER OF DINING

A. Informal

1. A casual setting and/or appointment selection; any number of place settings
2. Decorative unit placed where best suited for over-all design effect.

B. Semi-formal

1. A more formal setting and/or overall sophisticated appointment selection.
2. Even number of place settings for Functional Mode.
3. Decorative Unit placed in center of table for Functional Mode
4. Colors are typically off-white or pastel, but for festive occasions, may be bright, bold.

C. Alfresco

1. Dining out-of-doors, on table, ground, bench, tailgate, etc.
2. May be any degree of formality with appropriate appointments for the chosen manner.

Manner of Dining (Continued)

D. Buffet

1. Selection of foods is self-service; diner then goes to another location for actual dining.
2. Ease of service is most important; components conveniently and logically placed for course being interpreted/served.
3. Appointments must be un-crowded.
4. Placement of decorative unit is not determined by degree of formality, but rather by where it will not interfere with food service (either symmetrical or asymmetrical).
5. All components should be compatible and indicate the degree of formality.
6. Usually service for four or more

E. Trays (including TV trays)

1. Decorative unit and all appointments **MUST** be placed on the tray.
2. Components **MUST** be in appropriate scale for limited size of tray.
3. Ease of self-service is important; stability and scale are primary considerations.

STAGING POSSIBILITIES FOR TABLES

A. Functional Tables:

Existing dining room table, dinette table, bar, cocktail table, tray, etc.

B. Exhibition Tables:

Using a background panel with or without underlay, in a niche, using a frame/s, open column/s, on dining or display table, on portion of dining or display table, on wall-hung panel, any other innovative staging or something exhibitor has selected to use within allotted space.

TABLE COMPONENTS (Vocabulary)

A. Appointments - items considered appropriate to dining: dishes, beverage containers, serving pieces, table coverings, napkin/s.

B. Place Setting – items used to serve each individual diner. May include plate/s, cup saucer, water glass, napkin/s, flatware.

C. Dishes – includes plates, cup, saucers, and serving pieces which may be of china, porcelain, stoneware, paper, plastic, metal, wood, etc.; selection will depend on degree of formality.

D. Place Plate – plate used by each individual diner; usually governs the selection of colors, patterns and quality of all other components, which must coordinate with all other appointments.

E. Service Plate - also called a “charger”; a larger plate used under place plate for decorative use only.

F. Beverage Service – for serving liquid refreshment; should coordinate with other appointments in degree of formality, color and texture.

G. Flatware – for use in flower shows, may be of plastic, wood or inexpensive metal, etc.; use of expensive flatware is strongly discouraged.

H. Coverings – includes tablecloth, placemats, underlay; quality and texture are determined by occasion and degree of formality.

Tablecloths must be neatly pressed with a single lengthwise fold (for rectangular tables), no fold on round tables; length of overhang (15” to floor) depends on requirements of flower show.

Placemats and runners may be used alone or with each other and/or over a tablecloth; these should not overlap; all pieces of individual place setting need NOT be placed on mat itself.

I. Napkins – required for all seated Functional Tables; optional for other tables; may be cloth or paper (depending on degree of formality). For each diner, one or more napkins may be used together for special effect on either Functional or Exhibition Tables. Napkins may match, blend or be in contrast with tablecloth. Napkins are placed where they best suit table design; interesting ways of folding are acceptable *provided their unfolding is not awkward*. Sizes of napkins vary (15”, 18”, 12” or even 6”-8”).

J. Decorative Unit –the floral design/s with or without candles and/or other accessories; components of decorative unit MUST be related to total table design in texture, color, quality and style. Proportion, balance and scale are important. Placement is determined by seating/service.

Decorative unit should occupy no more than one-third and no less than one-fourth overall table space.

K. Candles – permitted on all tables regardless of time of day/mode but not mandatory on any; wicks need not be charred (not to be burned during judging or flower show); must be in scale and not overcrowd or detract from other components; must be securely anchored and placed where an imagined flame would be below/out of sight of diner.

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 an 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, if, well used, they can be very effective. But their use in the home is another matter, for too often, they look like an afterthought. 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 magazines, ashtrays, 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 afterthought 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 of the 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 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 line 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.