

Chapter 1

Basic Floral Design Concepts

The following TEKS will be addressed in this chapter:

(1) The student identifies design principles and techniques in floral art and interiorscapes. The student is expected to:

(A) identify the aesthetic benefits and the history of floral art, particularly as it relates to current practice;

(B) classify and identify flowers and plants used in floral design; and

(1A) History of Floral Design

The old saying "Everything that is old is new again" certainly applies to fashion and floral design. Giving students a background in floral history will give them a basis to create designs for the future. The basic historical periods of design are:

- Classical - Egyptian & Greco Roman
- European - Italian, Dutch, English (Early and Victorian), French
- American - Colonial, Victorian, Modern
- Oriental – Japanese

Floral design is rich in its heritage and historical traditions. Knowing and appreciating the history of floral design is essential for professional floral designers. A study of the past eras of floral design not only reveals the development and relationship of past styles to present styles, but also provides an understanding of the plant materials that were available and how they were chosen and combined in designs during those periods. Studying historical floral designs provides inspiration and a wealth of ideas for contemporary designers.

No one knows when humans first enjoyed and used flowers in a decorative way, but many historians agree that floral decoration is as old as civilization itself. From the dawn of recorded history, when humans began to till the soil, flowers have been used to beautify the surroundings, to express feelings, and to adorn important ceremonies. Neolithic cave drawings show that even during the Stone Age, flowers were contemplated, perhaps even revered.

Ancient Egyptians used bowls of lotus blossoms at banquets and offered vases of flowers as tributes during ceremonies. Flowers were also significant during Greek and Roman times. They were woven into garlands and wreaths and then worn. The influence of flowers has been felt throughout history by many people and cultures.

Each historical period of floral design influenced and contributed to contemporary floral design. We will highlight some of the major eras of floral design history, from early Egyptian, Greek, and Roman designs to the influence of China and Japan. The Italian Renaissance, European Baroque, and Dutch Flemish styles are presented, as well as the French, English, Victorian eras, and the floral design history of North America.

Early Eras

The early eras of floral design record the significant use of flowers in religious ceremonies, festivals, and for personal enjoyment. The early use and enjoyment of flowers during the Egyptian, Greek, and Roman periods are quite similar and will be discussed in this section.

Egyptian Influence (2800-28 B.C.)

The Egyptians were the first people recorded who decorated by placing cut flowers in vases for festivals and ceremonies. Garlands and wreaths adorned banquet rooms and people alike. Characteristic of this period was simplicity and highly stylized repetition. The use of wreaths and garlands in contemporary culture resulted from the Egyptian era influence.

From well preserved tomb pictures and Egyptian art, history records that the ancient Egyptians loved flowers and often used them for personal adornment and gifts and during festivals, burial processions, and ceremonies. The lotus flower is found as early as 2500 B.C. in Egyptian art. Vases and bowls of fragrant flowers and baskets or bowls of fruit and vegetables were offered as tributes or temple offerings during ceremonies or used to decorate banquet tables.

Flowers, foliage, and fruits were often woven or tied together, sometimes sewn into place, on collars, wreaths, and garlands. Chaplets, which were garlands or wreaths worn on a person's head, were also popular. Garlands and wreaths were given as gifts, worn for personal adornment, and used as offerings in festivals and ceremonies.

The Egyptians valued repetition; flowers and/or fruit were carefully alternated in rows in repeating patterns. A typical Egyptian floral design would be grouped in the orderly sequence of water lily/leaf/bud/leaf/water lily/leaf/bud, etc., set around the rim of a wide-mouthed basin or bowl. Flowers in garlands and wreaths were arranged in orderly sequences of colors and shapes. (Figure 1)



Figure 1
*Ordered Symmetry of
Egyptian Design*

The plant materials used by Egyptians were the water-loving ones that flourished in the fertile Nile Valley. Examples include acacia, anemone, bachelor's button, bittersweet, celosia, chamomile, fig, gladiolus, grapes, iris, ivy, jasmine, lily, the sacred lotus, lupine, marsh grass, narcissus, oleander, palm, papyrus, pomegranate, poppy, rose, and water lily.

The preferred colors were bright, strong, vivid colors of medium value, such as midnight blue, green, red, burgundy red, yellow, gold, rose, purple, and black, as opposed to tints or tones, such as blue turquoise. The only exception was the lotus, which was a delicate pink and blue. Flowers and fruit were arranged in a sequence of alternating colors.

For containers, a simple wide-mouthed basin or bowl was the favorite choice, although artifacts include vases, jars, and bowls in alabaster, dark green diorite, faience, slate, bronze, silver, and pottery. Metal loops or frogs were often attached to the bottom of the basin to hold flowers in place.

Contemporary florists who wish to accessorize Egyptian-style designs might select any of the following to achieve the proper effect. Potted palms, slender columns, or small tomb artifact reproductions with backgrounds of gauze drapes, wallpaper, or prints with simple repetitive patterns of appropriate colors or with hieroglyphics on them would be appropriate. A backdrop suggesting stone relief or a carved stone typical of Egyptian art would also be appropriate.

Egyptian Floral Design at a Glance

<u>Design Styles</u>		<u>Containers</u>
Flowers placed in a bowl in repeating order		Bowls, basins
Flowers placed in spouted vases		Spouted vases
Garlands, wreaths, flower collars chaplets		
<u>Flowers</u>	<u>Cut Foliage from Plants</u>	<u>Colors</u>
Acacia	Ivy Plant	Vivid colors of medium value
Anemone	Palm Plant	Blue
Bachelor's button	Papyrus Plant	Green
Bittersweet		Red, burgundy, rose
Celosia, cockscomb		Yellow, gold
Chamomile		Purple
Gladiolus		Black
Iris		
Ivy		
Jasmine		
Lily	<u>Fruits</u>	<u>Accessories/Backgrounds</u>
Lotus, water lily	Figs	Potted palms
Lupine	Grapes	Slender columns
Marsh grass	Pomegranates	Gauze drapes
Narcissus		Small tomb artifacts
Oleander		Prints with small patterns
Poppy		Prints with hieroglyphics
Rose		

Greek and Roman Era (600-146 B.C., 28-325 A.D)

Greatly influenced by the Egyptians, the Greeks and then the conquering Romans, who adopted Greek culture as their own, used flowers in similar ways. All three cultures, Egyptian, Greek, and Roman, used flowers primarily for honoring the gods and heroes in religious and civic festivals, as well as for personal enjoyment. Garlands and wreaths, including chaplets were the main floral designs of the period. (Figure 2) Loose petals and flowers were also strewn about at banquets and festivals. Unlike the Egyptians, Greeks and Romans did not place loose flowers in vases.

Flowers were valued for their fragrance and symbolism first, and color was second in importance. Vibrant colors, such as violet, rose, pale blue, sky blue, terra-cotta, red, deep maroon, ivory, and white were preferred. Muted and gray tones were not favored during the Greco-Roman period. Appropriate flowers and plant materials for this period include acanthus anemone, apple blossoms, crocus, cypress, daisies, grains, grapes, honeysuckle, hyacinth, iris, laurel or sweet bay, lilies, myrtle, narcissus, poppies, quince, roses, violets, fragrant herbs, cones and acorns, ivy, olive branches, oak leaves, and pomegranate.



Figure 2
Greco-Roman Wreath

Since flowers and foliage were most often fashioned into wreaths and garlands, vase arrangements were not common. The classic urns of the Greco-Roman period were used for religious or domestic purposes, not for flowers. Loose flowers or flower garlands were often positioned in baskets, cornucopias, or on trays for delivery as offerings or gifts. Romans gathered and often carried ceremonial flowers in scarves held across the body with both hands. The use of strewn rose buds, flowers, and petals, during feasts and banquets was lavish. Both Nero and Cleopatra enjoyed having roses strewn about for ceremonies and entertaining.

Contemporary florists might choose to accessorize Greco-Roman period designs with props, such as columns; stone garden benches; large, flat baskets for offerings; urns; and marble. An interpretation of this period would be to use an urn as a floral vase, although in the Greco-Roman times, urns were used for religious or domestic purposes only. Displaying the period design in a niche or recess framed by columns would appropriately suggest the architecture of the day. Lengths of creamy white cloth, such as wool, cotton, or linen, make a suitable background for Greco-Roman designs.

Greco-Roman Period At A Glance		
<u>Design Styles</u>		<u>Containers</u>
Garlands		None commonly used
Wreaths		
Loose Flowers for strewing		
<u>Flowers</u>	<u>Cut Foliages from Plants</u>	<u>Colors</u>
Acanthus	Cypress Plant	Second in importance to
Anemone	Laurel, sweet bay Plant	1. Fragrance
Apple blossom	Myrtle Plant	2. Symbolism
Crocus	Ivy Plant	
Daisy	Olive branch	Vibrant colors
Grains	Oak leaves	Violet
Honeysuckle		Rose
Hyacinth		Blue
Iris		Red
Lily		Terra-cotta
Narcissus		Deep maroon
Poppy		Ivory, white
Quince		
Rose	<u>Fruits</u>	<u>Accessories/Backgrounds</u>
Violet	Grapes	Columns
Fragrant herbs	Cones, acorns	Stone garden benches
	Pomegranates	Large, flat baskets
		Marble
		Creamy white cloth

Italian Renaissance (1400-1600)

The Renaissance ushered in the reawakening of intellectual pursuits and the revival of the arts. Gardening and floral designing became a part of this rebirth. The Italian Renaissance is

regarded as the beginning of floral design as practiced in contemporary society. Flowers were cut from flower gardens, taken into homes, and arranged for everyday occasions, not just for church and state occasions. During this period, flowers were appreciated for their beauty, as well as their symbolic value. Specific flowers were chosen to portray emotions and ideals, such as the rose for sacred love, the violet and daisy for humility, and the white lily for chastity. During the Renaissance, the white *Lilium candidum* appeared in so many paintings of the Annunciation (the angel Gabriel's announcement to Mary that she was to give birth to Jesus) that this lily became known as the Madonna lily.



Figure 3
*Italian Renaissance Flower
Arrangement*

The Renaissance era produced large, overflowing arrangements, characterized by a pyramidal shape, bilateral symmetry, and bright masses of colorful flowers. (Figure 3) Smaller, casual arrangements of short-stemmed flowers were arranged in tight clusters or as airy bouquets. Characteristic of the Renaissance period were colorful arrangements of fruits (including tropical), vegetables, and flowers casually placed on trays and baskets. Garlands, chaplets, and loose petals for strewing, reminiscent of the Greco-Roman period, were widely favored for pageants and festivals. The garlands of Luca della Robbia have been studied and copied for Christmas decorations.

Floral design during the Renaissance period was a study in nature. Taller flowers were placed above lower-growing ones, and the flowers were arranged so that each flower could be fully viewed with no stems showing. The most important flower was placed at the top of the arrangement; garlands were positioned to cascade from the vase to the table top. Common arrangement outlines included a circle, an oval or cone, or an equilateral triangle. Arrangement height was approximately one to two times the container height.

The plant materials used for Italian Renaissance designs were generally the smaller-sized flowers familiar to contemporary florists, such as anemones, bellflowers, carnations, columbines, daisies, forget-me-nots, iris, jasmine, lilies, lily-of-the-valley, lupines, marigolds, monkshood, narcissus, pansies, periwinkle, poppies, primroses, roses, stock, and violets. There were no cultivars or hybrids available, such as tea roses or long-spurred columbines. Other materials favored were wheat; foliage (laurel and boxwood); olive branches; and fruit, including apples, figs, grapes, oranges, peaches, pomegranates, and strawberries. The plant collectors of the sixteenth century introduced the lilac, canna, peony, crown imperial, and tulip, although these plants were rarely seen in Renaissance paintings, which serve as a reference of the floral design style of that period. The Renaissance floral artists chose flowers in bright, mixed colors and often arranged them all together in one vase with no apparent color scheme.

Urns made of bronze, marble, pottery, or Venetian glass were often featured. Fifteenth century Venetian glass was commonly textured with gadrooning, a beading or fluting process, and with raised dots to simulate appliques of precious stones. Later, craftsmen fashioned blown glass into tall vases with handles, small jugs, beakers, and tall-stemmed goblets. Simple bowls, vases, and jars, made of stone, glass, pottery, and metal were commonly used. Terra-cotta pottery was used widely by all classes, while silver trays and vessels were often depicted as being used at feasts.

In contemporary display, backgrounds appropriate for Renaissance designs are marble, wooden paneling, matte finishes, or velvet or moiré silk drapes in the rich colors of dark green, red, rose, or violet. These designs can be displayed on a low, wooden bench; a stone garden seat; a rich colored damask cloth; or patterned velvet cloth with petals and fruit randomly placed near the vase.

Italian Renaissance At A Glance

Design Styles

Mass arrangements of bilateral symmetry
 (circle, oval, cone, triangle)
 (one to two times container height)
 Smaller casual arrangements of
 Short-stemmed flowers
 Colorful fruit, vegetable, and flower
 Arrangements
 Garlands, chaplets
 Loose petals for strewing
 Luca della Robbia garlands

Containers

Urns of bronze, marble,
 pottery, Venetian glass
 Gadrooned Venetian glass
 Blown glass vases, jugs,
 beakers, goblets
 Bowls, vases, jars of stone,
 glass, pottery, metal
 Terra-cotta pottery
 Silver vessels and trays

Flowers

Garden flowers
 (no cultivars)
 Anemone
 Bellflower
 Carnation
 Columbine
 Daisies
 Forget-me-not
 Grapes
 Iris
 Jasmine
 Lily (Madonna lily)
 Lily-of-the-valley
 Lupine
 Marigold
 Monkshood
 Narcissus
 Pansy
 Periwinkle
 Poppy
 Primrose
 Rose
 Stock
 Violet

Cut Foliages from Plants

Laurel Plant
 Boxwood Plant
 Olive branches

Colors

All colors
 No apparent color scheme

Fruits

Apples
 Figs
 Grapes
 Oranges
 Peaches
 Pomegranates
 Strawberries

Backgrounds

Wooden paneling
 Velvet or moiré silk drapes
 in green, red, rose,
 and violet
 Marble
 Matte finishes

Accessories

Low wooden bench
 Stone garden seat
 Richly colored damask
 cloth
 Patterned velvet cloth
 Petals and fruit

Japanese Influence (1470 to present day)

Although the traditional Japanese arrangements are rarely designed by commercial florists, the Japanese ikebana style offers several ideas for the naturalistic use of plant materials and the use of rhythm and space in floral design. The Japanese influence has greatly contributed to the development of contemporary line and line mass arrangements.

In the seventh century, the introduction of Buddhism to Japan from China and Korea greatly influenced Japanese floral design. Ikebana, or Japanese flower arranging, however, has been practiced as a studied art form since 1470. Ikebana began when Ono-no-Imoko, a Buddhist priest, visited China in 621 and was impressed with Chinese painting and landscape arts. He took the idea of presenting floral offerings or sacrificial flowers at Buddhist alters back to Japan.

During the fifteenth century, around 1470, a sensation was created when the first arrangement in the rikka style was designed. The early rikka arrangements, which were designed for display in the temple, were often very large and elaborate and symbolized the entire universe. (Figure 4) The rikka, or standing arrangement, was influenced strongly by Chinese art, especially tall Chinese landscape paintings.

In the sixteenth century, Sen-no-Rikyu, a tea master, created a design for the tea ceremony that was austere and simple and the complete antithesis of the rikka style. The design was known as chabana, or tea flowers, and belonged to the nageire style, which means thrown-in flowers. The simple nageire style emphasized the natural beauty of flowers arranged as in nature and was more suitable for the home. Nageire designs were often arranged in tall containers as upright, slanting, or hanging forms. (Figure 5)

An intermediate style between the formal rikka and the informal nageire styles appeared in the seventeenth century; it was known as shoka or seika. The seika, or shoka, style is recognized by the three distinct points of the triangle or crescent shape; it has remained relatively unchanged since its origin. (Figure 6)

By the late nineteenth century, a fourth major ikebana style emerged, due partly to the Western influence in Japan. This style was called moribana, which means piled-up flowers. The arrangements were designed in a kenzan, or needlepoint holder, in low, shallow bowls or containers. Moribana arrangements often resembled miniature scenes from nature and were designed as upright, slanting, or hanging forms.

Basically, ikebana can be divided into three groups:

- Classical or formal style, including rikka and shoka
- Naturalistic or informal style, including nageire and moribana
- Abstract or free style

The placement of three main parts, either flowers or branches, is characteristic of the ikebana styles of shoka, nageire, and moribana. The three main placements have traditional and symbolic names: shin, representing heaven; soe, representing man; and hikae, or tai, representing earth. Shin, which means heaven or spiritual truth, is the tallest and most important placement. Its height is equal to or two or three times the width plus the depth of the container, depending upon the overall arrangement size. Soe is traditionally considered to symbolize man situated between heaven and earth and can also mean support, help, human creativity, and harmonizer. Soe is second in importance and is approximately two-thirds to three-quarters the length of shin. Hikae, or tai, meaning earth, body, or material substance, is the shortest material in the design and is approximately one-third the length of shin.

A wide range of plant material is used in ikebana designs. Foliage, such as aspidistra, cedar, hemlock, holly, juniper, and pine, are used. Cherry, plum, peach, and quince branches in blossom and in leaf are favorites, along with willow, wisteria, bamboo, and hosta. The aster, azalea, camellia, chrysanthemum, clematis, day lily, hydrangea, iris, lily, magnolia, narcissus, orchid, peony, and rose are typical flower choices for Japanese floral design. More emphasis is



Figure 4
Rikka Arrangement



Figure 5
Nageire Style of Ikebana



Figure 6
Shoka Arrangement

placed on the form and flowers used than on the colors. Muted, subtle characteristic colors are green, blue, violet, and shell pink. Other preferences include delicate colors for spring; stronger, more varied hues for summer; the warm red, orange, and yellow scheme for fall; and green for winter.

In contemporary display, Japanese containers are usually placed on bases, such as mats, panels, polished wooden burls, or wooden stands with legs, claw feet, or brackets. The background can be plain or lightly-colored fabric, screen, or wall or wooden panels that have been polished or stained. A background suggesting the tokonoma, the recessed area in Japanese homes where paintings, flowers, and art are placed, would be especially appropriate. The tokonoma is raised above floor level and can be framed by wooden panels. Accessories from nature, such as shells, stones, and wood, can be used, along with Japanese wall hangings or artwork.

Japanese Influence At A Glance		
<u>Design Styles</u>		<u>Containers</u>
For rikka and shoka (seika)		Tall bronze vases (usubata and ogencho) and low, rectangular containers (sunabachi or hiroguchi)
For shoka (seika) and nageire		Bamboo, tubular vases with one or more openings, hanging or standing boats, irregular root shapes
For nageire		Round bowl of pottery or bronze, low, oval or round dish, and tall narrow-necked vases
For moribana		Low container in dark colors or sometimes in light blue and white
<u>Flowers</u>	<u>Cut Foliages from Plants</u>	<u>Colors</u>
Aster	Aspidistra Plant	Secondary to form and flowers
Azalea	Cedar Plant	Muted, subtle colors of
Camellia	Hemlock Plant	Green
Chrysanthemum	Holly Plant	Blue
Clematis	Juniper Plant	Violet
Day lily	Pine Plant	Shell pink
Hydrangea	Branches in leaf and flower	Seasonal emphasis
Iris		
Lily	Willow Plant	
Magnolia	Wisteria Plant	
Narcissus	Bamboo Plant	<u>Backgrounds</u>
Orchid	Hosta Plant	Plain or lightly colored fabric, screen, or wall
Peony		Wooden panels
Rose		Suggestive of tokonoma
		Japanese wall hangings or artwork
<u>Accessories</u>	<u>Bases</u>	
Shells, stones	Mats, panels	
Wood	Wooden stands	
	Wooden burls	

European Baroque and Dutch Flemish Styles (1600-1800)

Following the Renaissance and the revival of gardening and the appreciation of beauty in flowers, a new bold style of floral design emerged in the seventeenth century. The European Baroque style was one of artistic expression, occurring primarily during the seventeenth century, which was represented by extravagant forms and elaborate, sometimes grotesque, ornamentation. This style originated in Italy, spread north to the rest of Europe, and reached its full expression in the floral masterpieces of Dutch and Flemish painters. The painters of that era painted beautiful floral masterpieces of many kinds of flowers. The artwork was not painted with a floral design model; it was painted with the artist's imagination and the resources of accurate botanical drawings the artist had drawn and kept in catalogs or files.

The Dutch Flemish period was the age of discovery in horticulture. Merchant marines from Holland and England sailed and traded in the far corners of the earth. These voyages resulted in the introduction of many new plant materials, including chrysanthemums, cacti, nasturtiums, and giant sunflowers. The tulip had already been discovered in Persia and was so popular that a craze known as tulipmania swept Holland. These new flowers, along with the old standards, were numerous and provided the plant materials needed to create the elaborate mixed floral designs of this era.

The floral designs, as depicted in Dutch Flemish paintings, can be characterized into three main periods. The early style of the Dutch Flemish period shows paintings featuring the container. The container was the most important element while the flowers appeared flat. The emphasis was on the possession of wealth owned by the prosperous businessmen, making the vase more significant than the flowers. During the intermediate period, the painters featured glass containers with the flowers. The artists liked the reflections of the stems in the glass containers. In the third and last period of Dutch Flemish artistic interpretation, the painting featured the total connection between the flowers and the containers. Unlike the opulence of the containers in the early Dutch Flemish style, containers of common materials were shown in the paintings.

The Dutch Flemish period influenced contemporary styles of Western floral design more than any other period. The floral designs were massive, lush, and abundant symmetrical or asymmetrical designs with the largest most important flowers at the top and with voids or spaces along the composition edge. (Figure 7) Asymmetrical movement from right to left or left to right and a sweeping *S* curve, later in the period, were characteristic of the Baroque/Dutch Flemish style. The English painter, William Hogarth, created the *S* curve, calling it a "line of beauty" in the eighteenth century book, *The Analysis of Beauty*. Flowers were placed at all angles, showing front, sides, and the back; each blossom was featured and vital to the arrangement. The use of the striped, streaked, and fringed parrot tulips was common in Dutch Flemish designs. The flamboyant style included accents and accessories of fruit, nests, and additional flowers placed at the base of the container. Arrangement height varied from two to three times the container height.

Banquet tables were decorated with baskets of flowers and garlands draping the fronts of tables and walls. Large, sweeping vase arrangements appeared as part of garden designs in urns placed in the gardens, in pavilions, or against clipped hedges. Inside the home in formal rooms, vase compositions stood in arched recesses or niches, on ledges, or on heavy marble tables placed against walls. In bedrooms and sitting rooms, small casual bouquets were found.

Bold foliage, such as hosta, castor bean, canna, and coleus, were selected; large dramatic flowers which were spotted, flecked, striped, fringed, or streaked were favored during this



Figure 7
Baroque and Dutch Flemish
Style Arrangement

period. Paintings of the period showed flowers of many different seasons placed together in one floral composition because the painter composed a mental picture of the arrangement and sketched it from those visualizations, not from actual designs. The flower selections pictured in the Dutch Flemish portraits are more feasible for contemporary designers because of year-round cut flower production than they were for floral designers of the seventeenth century. A partial list of flowers for the Baroque/Dutch Flemish style includes double anemones, carnations, coral bells, crown imperials, cyclamens, foxgloves, hellebores, day lilies, hollyhocks, hyacinths, iris, larkspurs, lilacs, lilies, lupines, monkshood, narcissus, nasturtiums, nerine lilies, double peonies, pinks, the flower and seedpods of poppies, roses, sunflowers, tulips, and old-fashioned snowball viburnums. Flowering branches and fruit were also incorporated in the designs.

Color schemes for this period were not subtle, but were characterized as bold masses and mixtures of colors with emphasis on medium to dark values with some lighter highlights. Some favored colors were dark red, blue, and purple.

The Dutch Flemish period was known for its variety of containers and vases. The most popular container for the profuse bouquets of the day was the classic urn, available in stone, metal, and glass, either highly decorated or plain. The metal urns were made with pierced rims so that the flower stems could be securely placed in the holes. Other containers included flasks, goblets, jugs, wide pedestal vases, and tall vases, as well as low bowls, baskets, and plated for fruit arrangements. As the seventeenth century progressed, beautiful glass vases manufactured in Germany and Venice were used. Also popular was the blue and white porcelain from China. Dutch craftsman capitalized on this popular style and developed a more economical container known as delft.

Contemporary Dutch Flemish designs can be effectively displayed in a large area, in formal arched niches, or in a garden scene. Tapestry draping, flowered brocade, and dark silk or velvet drapes complete with tassels are appropriate backgrounds, as well as carved wooden panels. Numerous accessories are used, including bird's nests with eggs, fruit, a loaf of bread with a knife, shells, jewels, watches, ornate rugs and draping fabrics, figurines, drinking cups, bowls, insects, ribbons and bows, uprooted plants, and velvet cushions.

Dutch Flemish at a Glance

Design Styles

Massive, lush designs (both
Symmetrical and asymmetrical)
Hogarth or S curve
Casual bouquets

Containers

Classic urns
Glass vases
Flasks, goblets, jugs
Low Bowls, baskets, plates
Delft vases

Flowers (partial list)

Spotted, flecked, striped,
fringed, streaked
Double anemone
Carnation
Coral bell
Crown imperial
Foxglove
Hellebore
Day lily
Hollyhock
Hyacinth
Iris
Larkspur
Lilac
Lily
Lupine
Monkshood
Narcissus
Nasturtium
Nerine lily
Double peony
Pinks
Poppy
Rose
Sunflower
Tulip
Snowball viburnum
Flowering branches

Cut Foliages from Plants

Bold foliage
Hosta Plant
Castor bean Plant
Canna Plant
Coleus Plant

Colors

Emphasis on medium
to dark values with
light highlights
Dark red
Blue

Backgrounds

Tapestry draping
Flowered brocade
drapes
Dark silk or velvet
drapes complete
with tassles

Accessories

Bird's nest with eggs
Fruit
Loaf of bread
Shells
Jewels
Watches
Figurines
Ornate rugs
Drinking cups
Bowls
Insects
Velvet cushions
Uprooted plants

The French Period (1643-1774)

At the beginning of the French period, Louis XIV and the court dominated every aspect of cultural life. The Louis XIV era was a time of luxury and Baroque magnificence. Louis XIV was the first of the French to have fresh flowers and potted plants brought into the palace. His reign set a precedence that the use of flowers was important. All of the decorative arts, such as the designing of tapestries and Sevres porcelain, flourished under royal patronage at the time of

Louis XIV. Jean Baptiste Monnoyer was commissioned to paint flowers for tapestry designs and painted beautiful floral decorations for private residences, as well as designing beautiful floral engravings, for which he became well known. The French interpretation of the Baroque style showed not only an accurate horticultural depiction of the flowers but also an artistic, graceful, and light touch in the display of flowers. These bouquets gave the effect of mass arrangements in the style of the Dutch Flemish period, yet they were not as massive. The floral designs of the Louis XIV reign were large in scale to appropriately embellish the opulent rooms of Versailles.

At the beginning of the eighteenth century, French artists and their patrons were ready for a fresh, lighter approach as opposed to the massive Baroque style. In 1715, France was experiencing peacetime under the youthful King Louis XV and was ready for a change. This French period, also known as the French rococo (from the French *rocaille*, which refers to the delicate rock - and - shell ornamentation typical of that day), was an adaption and a softening and lightening of the massive Baroque and Dutch Flemish Styles.

During the Louis XV French period, fashion shifted to small, intimate, and elegant rooms and homes, lighter colors, and daintier furniture and décor items. The art forms of the day, including floral design, reflected a large degree of femininity during this period. The emphasis in the arts was on refinement and elegance, not overpowering massiveness.



Figure 8
French Rococo Style
Design



Figure 9
Rococo Ornamentation
of Vases



Figure 10
Rococo Ornamentation
of Vases

The new style of floral designing included both tall and willowy designs, up to two times the container height, and small arrangements, which were often equal to and shorter than the container height. (Figure 8) Typical shapes of French rococo designs are a rounded shape, a relaxed fan shape, and a playful C curve replacing the S curve and displaying lightly bending arcs and short double curves of flowers and stems. Large flowers were chosen in smaller quantities and, along with smaller flowers and foliage, were positioned with openness and space around them for individual viewing. Flower stems were often visible in designs from the French period. Because flowers were not massed and were used in smaller amounts, voids and spaces occurred within designs and their outlines. During this period, fashionable ladies carried bouquets or wore them tucked into bodices with tiny “bosom bottles” to keep them fresh. Popular were designs in towering epergnes with candelabras or in low bowls or baskets displayed with arrangements of fruit, especially the favored pineapple.

The choice of French period plant material was large, such as acacia, anemone, amaryllis, aster, bachelor’s button, balloon flower, buttercup, canterbury bells, carnation, crown imperial, daisy, hellebores, hyacinth, jasmine, double larkspur, lilac, lily, lily-of-the-valley, marigold, narcissus, nicotiana, pansy, poppy, primrose, rose, variegated tulip, and viola, as well as flowering branches and ferns. The snapdragon and gladiolus were introduced during this period. Rococo color schemes combined light, pastel colors in subtle, analogous color harmonies, such as red, pink, and purple or yellow, soft green, and blue green. Accents of the dark colors of red, blue, violet, and black were used for contrast only.

During the French period, many containers were designed for flower use. Generally, the containers of this period were lighter in color and weight than those of the Baroque period. The choice of containers ranged from bowls, baskets, shell and leaf-shaped dishes, and low shallow pedestal bowls (*tazza*), to epergnes, flasks, urns, Chinese cachepots or flower pots, and vases. Containers were available in glass,

porcelain, pottery, and metals. The rococo ornamentation was very evident with fluted, curved vases displaying floral paintings and shell-shaped borders. (Figures 9 & 10)

In contemporary floral display, typical backdrops for French rococo designs are both contrasting and complementing, such as patterned silk or velvet fabrics, tapestries, light-colored wallpaper with floral patterns, oak or walnut panels, Persian rugs, and richly upholstered pillows. Appropriate accessories include lace fans, porcelain figurines, leather-bound books, embroidery frames, tatting materials, or sheets of music reminiscent of the favored instrument of the day, the clavichord.

French Rococo at a Glance

Design Styles

Tall, willowy designs (two times
The container height)
Smaller casual bouquet arrangements
(equal to or shorter than the container)
Round and fan shapes
C curve

Containers

Highly ornamental
vases, flasks
urns, epergnes
Shell and leaf-shaped dishes
Baskets, bowls
Chinese cachepots or flower pots

Flowers (partial list)

Lilac, rose (favorites)
Snapdragon, gladiolus (new)
Acacia
Anemone
Amaryllis
Aster
Bachelor's button
Balloon flower
Buttercup
Canterbury bells
Carnation
Crown imperial
Daisy
Hellebores
Hyacinth
Jasmine
Double larkspur
Lily
Lily-of-the-valley
Marigold
Narcissus
Nicotiana
Pansy
Poppy
Primrose
Variegated tulip
Flowering branches

Cut Foliages from Plants

Ferns

Colors

Light, pastel colors
Analogous color schemes
Red, pink, purple
Yellow, green,
blue-green
Accents of dark colors
for contrast only

Backgrounds

Silk or velvet fabric
tapestry
Floral wallpaper
Oak or walnut panel
Persian rug

Accessories

Lace fans
Porcelain figurines
Pillows
Leather-bound books
Embroidery frames
Tatting materials
Sheet music

English Influence

Throughout history, the English have always loved gardening and flowers. Dating back to the Middle Ages, English homeowners tended small kitchen gardens to use the plants and flowers in cosmetics, homemade remedies, and for seasonings.

Early English Tradition

The English first embraced the idea of using flowers as decoration under the influence of the conquering Romans who fashioned symmetrical garlands and wreaths. As early as the fifteenth and sixteenth centuries, the English people brought casual bouquets into their homes. Fragrance was an important prerequisite for flower selection, because the people thought the perfume would rid the air of pestilence. The English also created fragrant nosegays to carry, not for decoration, but for fragrance of the fresh flowers.



Figure 11
Eighteenth Century
English Arrangement

The English tradition also embraced formality and symmetrical design, which was expressed in the formal gardens of many English homes. The reign of William and Mary from 1689 to 1702 marked the peak of formality in gardens. As the formal garden became popular, the topiary

form was developed as a shape in garden plants and in floral design.

During the Georgian period in the eighteenth century, the love and demand for fresh flowers was enormous. Flower girls peddled bouquets on the street; flower markets attracted a large clientele. The English loved fresh flowers and also appreciated dried arrangements for winter use. Everlastings, such as globe amaranth and strawflowers, were arranged in vases filled with sand and sold for enjoyment during the winter. During this period, beautiful swags of fruit and flowers were placed above fireplaces and doors and on staircase walls. The English also designed large fan-shaped bouquets of bellflowers, monkshood, or leaves to adorn the unused fireplace in summer and fall.



Figure 12
Typical English Tradition
Containers- Wall Pocket

The eighteenth century English were eager plant collectors and patrons of artists skilled in botanical illustration. Some of the floral artists of that day were Georg Dionysius Ehret; Peter Casteels, who was Flemish; and Jacob van Huysum, a Dutchman and son of the Baroque floral artist Justus van Huysum. The floral arrangements pictured in their works were beautiful compositions of mixed flowers, done on a smaller scale than during the Baroque period. These English designs were filled with a tremendous variety of flowers from every part of the world, greater than the flower variety at any other time in history.

Floral designs during the Georgian period varied from small mixed bouquets in glass or brass bud vases to large mixed flower displays in urns, baskets, and vases. The height of the designs was generally one and one-half times the container height, on a smaller scale than that used with the Dutch Flemish style. (Figure 11)



Figure 13
Typical English Tradition
Containers- Silver Stem Cup

The plant materials that were chosen for English arrangements are numerous and include all of the flowers previously mentioned in the other selections, as well as the following additions: catkin, clover, cyclamen, daphne, datura, geranium, hibiscus, passion flower, penstemon, phlox, plum and pomegranate blossoms, saxifrage, scabiosa, snowdrop, sorrel, spurge, trumpet vine, and veronica. Early in English tradition, dark, rich colors were preferred, such as purple, blue, scarlet, and gold with occasional accents of light colors. The

French rococo style added delicate colors to the favored color scheme, such as white and light blue with rose and silver. The English interpretation of French rococo was an arrangement with light-colored flowers that were chosen with texture in mind, such as roses, lilies, stock, and tuberose, to emphasize the weight and sturdiness of the English versus the French style.

Flowers were arranged in a wide array of container styles, such as urns of all sizes and shapes, silver or pewter stem cups with handles, wall pockets, jars, jugs, bowls, bottles, baskets, chalices, goblets, vases, and five-fingered posy-holders. (Figures 12 & 13) Ceramics, including Wedgwood, metals, and glass, were the favored materials for English containers.

The English were well travelled and had eclectic tastes ranging from Chinese arts to Italian and French influences. Therefore, contemporary English designs can be effectively displayed with Chinese art, screens, or wallpaper showing landscape scenes, birds, or trees. Plain, glossy, or patterned fabrics in gold, rose, blue, or antique green can be used as backdrops. Wood-paneled backgrounds or the suggestion of a mantel or hearth would also make appropriate backgrounds. Ceramic objects, including figurines, rose jars, or ornamental vases, are characteristic accessories for English designs.

Eighteenth Century England at a Glance

Design Styles

Small mixed bouquets
 Large mixed flower arrangements
 (one and one-half times the
 Container height)
 Everlasting arrangements
 Swags of fruit and flowers
 Fan-shaped fireplace bouquets

Flowers

Additions to those previously listed
 In Dutch and French sections
 Catkin
 Clover
 Cyclamen
 Daphne
 Datura
 Geraniums
 Hibiscus
 Passion flower
 Penstemon
 Phlox
 Plum and pomegranate blossoms
 Saxifrage Accessories/Backgrounds
 Scabiosa
 Snowdrop
 Screens/wallpaper of landscape
 Sorrel
 Spurge
 Trumpet vine
 Veronica

Containers

Favored materials- Wedgwood,
 metals, glass
 Glass or brass bud vases
 Urns, vases, goblets
 Baskets, bowls
 Silver or pewter stem cups
 with handles
 Wall pockets
 Jars, jugs, bottles, chalices
 Five-fingered posy-holders

Colors

Early - dark colors favored
 Purple
 Blue
 Scarlet
 Golden
 After French Rococo
 influence- additions of
 White
 Light blue
 Rose
 Silver
 Texture important
 Chinese art
 Screens/ Wall paper of landscape scenes
 Fabrics, plain, glossy, patterned in
 gold, rose, blue, or antique
 green
 Wooden panels
 Suggestion of mantel or hearth
 Ceramic objects, figurines, jars,
 vases

The Victorian Era (1830-1890)

Both arranging flowers and growing plants were very popular during the nineteenth century. The Victorian era was very important in the history of floral design. During this time, design and techniques were formulated and floral design was taught and recognized as a professional art.

The Victorian era, also call the Romantic Age, was a period of tremendous use and enthusiasm for flowers and plants. This period of floral designing, probably more than any other period, significantly contributed to establishing floral design rules and the everyday use of flowers and plants. Floral designing began to be considered an art form. Many people received formal schooling and seriously studied the techniques and styles of floral design. *Godey's Lady's*

Book was a monthly guide that offered articles on many aspects of the home, including flower arranging, and a very important publication which helped establish rules, techniques, and guidelines for all floral designing of that day. Mechanics were discussed, as well as the care of fresh flowers, in the *Godey's Lady's Book*.

As quoted from the *St. Nicolas Magazine* during the 1870s, the following rules were listed to assist and encourage floral designers of the day:

1st. The color of the vase to be used is of importance. Gaudy reds and blues should never be chosen, for they conflict with the delicate hues of the flowers. Bronze or black vases, dark green, pure white, or silver, always produce a good effect, and so does a straw basket, while clear glass, which shows the graceful clasping of the stems, is perhaps prettiest of all.

2nd. The shape of the vase is also to be thought of. For the middle of the dinner-table, a round bowl is always appropriate, or a tall vase with a saucer-shaped base. Or, if the center of the table is otherwise occupied, a large conch shell, or shell-shaped dish, may be swung from the chandelier above, and with plenty of vines and feathering green, made to look very pretty. Delicate flowers, such as lilies of the valley and sweet peas, should be placed by themselves in slender tapering glasses; violets should nestle their fragrant purple in some tiny cup, and pansies be set in groups, with no gayer flowers to contradict their soft velvet hues; and – this is a hint for summer – few things are prettier than balsam blossoms, or double variegated hollyhocks, massed on a flat plate, with a fringe of green to hide the edge. No leaves should be interspersed with these; the plate will look like a solid mosaic of splendid color.

3rd. Stiffness and crowding are the two things to be specially avoided in arranging flowers. What can be uglier than the great tasteless bunches into which the ordinary florist ties his wares, or what more extravagant. A skillful person will untie one of these, and, adding green leaves, make the same flowers into half a dozen bouquets, each more effective than the original. Flowers should be grouped as they grow, with a cloud of light foliage in and about them to set off their forms and colors. Don't forget this.

4th. It is better, as a general rule, not to put more than one or two sorts of flowers into the same vase. A great bush with roses, and camellias, and carnations, and feverfew, and geraniums growing on it all at once would be a frightful thing to behold; just so a monstrous bouquet made up of all those flowers is meaningless and ugly. Certain flowers, such as heliotrope, mignonette, and myrtle, mix well with everything; but usually it is better to group flowers with their kind – roses in one glass, geraniums in another, and not try to make them agree in companies.

5th. When you do mix flowers, be careful not to put colors which clash side by side. Scarlets and pinks spoil each other; so do blues and purples, and yellows and mauves. If your vase or dish is a very large one, to hold a great number of flowers, it is a good plan to divide it into thirds or quarters, making each division perfectly harmonious within itself, and then blend the whole with lines of green and white, and soft neutral tint. Every group of mixed flowers requires one little touch of yellow to make it vivid; but this must be skillfully applied. It is good practice to experiment with

this effect. For instance, arrange a group of maroon, scarlet, and white geraniums with green leaves, and add a single blossom of gold-colored calceolaria, and you will see at once that the whole bouquet seems to flash out and become more brilliant.

Lastly. Love your flowers. By some subtle sense the dear things always detect their friends, and for them they will live longer and bloom more freely than they ever will for a stranger. And I can tell you, girls, the sympathy of a flower is worth winning, as you will find out when you grow older, and realize that there are such things as dull days which need cheering and comforting.

The language of flowers was also carefully studied and applied during the Victorian era. During this time, flowers had symbolic meanings, and their placement and presentation in a nosegay or arrangement conveyed sentiment and emotion. Following are examples of Victorian meanings attached to certain flowers:

Chamomile - patience, humility

Foxglove – sincerity, adulation

Heliotrope – eternal love

Larkspur – fickleness

Marigold – grief, cruelty in love

Rosemary – remembrance

Thyme – activity, bravery

Violets, blue – loyalty

Violets, white - innocence

The colors of the rose determined its meaning. For example, red is love, white is silence, and yellow is infidelity. A common practice was to send messages and to communicate with others, particularly in courtship, through the sending and receiving of nosegays.

Victorian ladies delighted in other related floral design skills, such as preserving flowers, skeletonizing leaves, and patiently fashioning artificial flowers that resembled dahlias, passion flowers, or camellias from shells, wax, beads, and fabric.

The Victorian era has been called the battle of styles because many styles were adapted and imitated. The period was influenced by Baroque, classic, and rococo styles. The Victorians liked two kinds of compositions more than others: large compact masses or light, open, and informal arrangements.



Figure 14
Victorian Design

The compact mass bouquet was generally round or oval, and its outline was softened by arching or curving elements or foliage. Within Victorian designs, neither spaces nor a center of interest was obvious. (Figure 14) The proportions were never dramatic because the arrangement height varied from being half (or less) to equal the height of the container. A distinct Victorian quality in floral designs was the use of weeping or trailing plant materials, such as fuchsias and bleeding hearts, to lend a romantic or wistful quality to the design. Brilliant flowers that were streaked, marbled, or bicolored greatly pleased Victorian tastes. Victorians loved to include foliage for the symbolic meaning,

texture, and contrast.

The Victorian era of floral designing is responsible for the custom of sending women flowers to wear or carry for social events. Every Victorian lady appeared at social gatherings with a nosegay of fresh fragrant flowers to sniff if overcome by faintness or fumes. These nosegays of flowers and herbs were arranged around a central group of fragrant flowers, such as roses, and framed in lace paper or placed in specialized metal or porcelain holders. Some holders even had a folding tripod stand for holding the bouquets upright on the table between dances or while taking tea.

The love of the unusual and uncommon characterized the Victorian taste in flowers. Plant materials with bizarre markings, such as streaked carnations and tulips, spotted calceolarias, lilies, and pinks, boldly striped salpiglossis and morning glories, anemones, pansies, and primroses with conspicuous eyes, and the unique patterned foxglove, passion flower, and fuchsia were popular. Other favorites were baby's breath, cineraria, dahlias (honeycombed types especially), ferns, freesias, gardenias, plumed grasses, honesty, fully opened roses, salvia, stephanotis, sweet peas, sweet Williams, and verbenas.

Masses and mixtures of colors delighted the Victorians. Although the Victorian designers had definite rules about not mixing colors that clashed, they did employ contrast in color use. Complementary or contrasting colors were considered more pleasing than color harmonies. The favored colors were rose, lavender, dark purple, magenta shades, red, orange, mustard, and cinnamon-yellow. This range of colors is excellent for backgrounds, along with dark green, brown, and dark red. Therefore, contemporary florists should use tablecloths and drapes in these colors, dark wooden panels, marble tabletops, and ornamental stands when displaying Victorian designs.



Figure 15
Victorian Design in an
Epergne

A myriad of containers was used to create Victorian floral designs. Glass was the favored material, and ceramics, metal, and porcelain were also available. The urn and epergne were often used. The favorite Victorian epergne has a bowl or basket-shaped base for low, cascading flowers or for fruit with a trumpet rising out of the base for taller flowers. (Figure 15) Other containers included tuzzy-muzzy holders, bottles, cornucopias, wall pockets, and all shapes of vases.

Contemporary Victorian designs can be accessorized with figurines, fans, shells and shell-covered boxes, period oil lamps, whatnot shelves loaded with knick-knacks, ornately bound albums, portrait photos of the period, Victorian greeting cards, Valentine's day cards or postcards, and glass paperweights. An overstuffed and often cluttered look, as well as a cozy and comfortable feeling, are often associated with the Victorian era.

Victorian Era at a Glance

Design Styles

Compact masses often softened by foliage at the edges
Open, informal arrangements
Two-tier arrangements- flowers in the top, fruits or vegetables in the lower section of an epergne
Nosegays

Containers

Glass favored
Also ceramic, metal, porcelain
urns, epergnes
vases, bottles
Tuzzy-muzzy holders
Wall pockets
Cornucopias
Baskets

Flowers

Unusual and uncommon favored
Streaked carnations or tulips
Spotted calceolaria, lily, pinks
Striped salpiglossis, morning glory
Anemones, pansy, primrose with "eyes"
Foxglove
Passion flower
Fuchsia
Fully opened rose
Cineraria
Dahlia (honeycombed especially)
Double aster
Freesia
Gardenia
Salvia
Stephanotis
Sweet pea
Sweet William
Verbena

Other

Ferns
Plumed
grasses

Colors

Mixture of colors
Contrasts and complements with a touch of yellow
Rose
Lavendar
Dark purple
Magenta shades
Red
Orange
Mustard
Cinnamon-yellow

Accessories

Figurines
Fans
Glass paperweights
Shells, shell- covered boxes
Period oil lamps
Whatnot shelf and knick-knacks
Ornate albums
Victorian greeting cards, Valentine's Day cards, postcards

Backgrounds

Tablecloths and drapes in Victorian colors (see above); also dark green, brown, dark red
Dark wooden panels
Marble table tops

American Floral Design History (1620-1960s)

Early American floral design styles were influenced by European styles, yet they remained uniquely American because of the native plant materials used and the simpler design style. In seventeenth century America, luxury items, such as vases and pottery, were scarce. Simple



Figure 16
Early Colonial Design



Figure 17
Typical Colonial Design

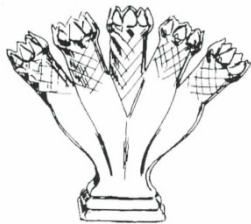


Figure 18
Five-Finger Vase



Figure 19
Delft Brick

designs of a casual naturalistic style were influenced by the Italian Renaissance and della Robbia style, as well as the Shakers. (Figure 16)

In the eighteenth century, during the late Colonial period or Colonial Williamsburg period, flowers and arrangements were seen more frequently in Colonial interiors. Interiors were lighter; furniture has more graceful and elegant lines. Flower arrangements in the late Colonial period were fan-shaped or triangular and were influenced by a sequence of styles from the

Baroque and Dutch Flemish styles to the French rococo style and William and Mary period of England. Queen Mary loved to show off as many flowers as possible and artfully packed both fresh and dried flowers into her trademark five-fingered vases. American interpretations of these styles were always simpler and more modest than the European counterpart. (Figure 17) Colonial ladies often arranged bowls of flowers of only one type, such as lilacs, roses, hyacinths or snapdragons, and added a filler, such as pearly everlasting or baby's breath. The arrangement height was equal to the container height. Flowers bloomed abundantly in America and offered tremendous variety for arrangements. Dried materials were arranged in combination with fresh flowers.

Colonial designs were often colorful mixtures, although monochromatic schemes were enjoyed in that day. Yellow, green, blue green, blue, and rose were favorite colors in floral designs. The French influence inspired subtle combinations of pale gold and white, as well as pale blue with accents of blue or green.

Eighteenth century Colonial vases varied from wide bowls of pottery, porcelain, pewter, silver or Delft brick to a five-fingered vase, epergne, or stem cups with two handles, also known as a loving cup. (Figures 18 & 19) Baskets, jars, jugs, pots, wall pockets, and urns held many Colonial designs.

Accessories for Colonial designs were simple figurines or vases, candles and candlesticks, leather-bound books or Bibles, period portraits, and lacquer or porcelain boxes. Contemporary Colonial designs can be effectively displayed near a fireplace, on a period Chippendale table or chest beneath a mirror, on twin tables beside a sofa, or near a window draped with long, brocade curtains. Plain wooden walls painted white or walls painted pale yellow, soft green, or peach colors would also be appropriate.

With the influence of the William and Mary period of England, the American Colonial period incorporated fresh and dried materials together in floral designs. The use of native grasses and wildflowers were a common trait of Colonial arrangements. This period is important because it introduces a beautiful, rich, and simple style of arranging with grasses, fruits of the harvest, and fresh or dried flowers that is uniquely eighteenth century America with a touch of England.

Late Colonial Period (American Style) at a Glance

Design Styles

Symmetrical arrangements
Casual bouquets arranged in a bowl
Bouquets combining fresh and dried flowers
Designs of all one type of flower with a filler added

Containers

Bowls, baskets
Delft brick
Five-fingered vases
Epergnes
Stem cups
Jars, jugs, pots
Wall pockets
Urns

Flowers

Rose
Geranium
Hyacinth
Daffodil
Lilac
Lily
Tulip
Snapdragon
Stock
Baby's breath
Wildflowers
Violets
Solomon's seal
Daisies
Black-eyed Susan
Dried flowers

Other

Ferns
Grasses
Seed pods

Backgrounds

Fireplace
Period Chippendale table or chest beneath a mirror
On twin tables beside a sofa
Plain wooden walls
Walls painted pale yellow, soft green or peach
Near a window draped with long brocade curtains

Colors

Monochromatic schemes
Colorful mixtures
Favored colors
Yellow
Green
Blue-green
Blue
Rose
Pale gold and white
Pale blue, accents of blue or green

Accessories

Figurines
Vases
Candles, candlesticks
Book or Bible
Period portrait
Lacquer or porcelain box

Flowers and floral design have played important roles for personal enjoyment and religious decoration for many people and cultures throughout the centuries. A study of floral design history reveals the relationship of past floral designing practices and customs to contemporary styles of design.

All floral designers should be encouraged to study the history of floral design. Studying the diverse and fascinating styles of the past can help contemporary designers become more creative and professional. Paintings from the respective periods provide an excellent reference of the design styles of specific eras discussed in this chapter.

Modern Floral Era

The Modern Floral era began around 1910 as a reaction to the heavy, crowded arrangements of the Victorian period (1820 to 1900). The Modern era ushered in increasing appreciation for floral design as a pastime, with the formation of flower shows and garden clubs. Designers incorporated styles from around the world, including tropical elements and simple, linear themes from Asia. In the 1950s and 1960s, floral arrangement for the home

became widespread in the United States. Styles of the modern period emphasize natural, garden-like designs that grouped similar types of flowers in arrangements.

Contemporary Styles Late Twentieth Century to 1950

Flower arranging became increasingly recognized as an art form. Modern arrangers found themselves still inspired by 19th century naturalism, but they wanted to be freed from the past restrictions of specific period designs. An abstract art developed. Many arrangers were inspired by this art form and created abstract floral designs. Others wanted to break away from traditional rules and patterns and created a new type of design. Contemporary design grew from these two influences. As a result, Contemporary designs possess varying degrees of abstraction.

Abstract Designs 1950 onward

Creating abstract designs was an innovative and creative process in which unusual or reformed plant material was arranged in a non-naturalistic way. Plant material was utilized as pure line, form, and texture to create new images. Abstract designs were bold in color and form. Containers were usually non-traditional and appeared to be part of the design. When mechanics were used, they often appeared as part of the design.

Abstracts were divided into two categories:

- Objective designs were interpretive. They had specific meaning, representing a theme or emotion or were interpreted as a class title.
- Non-Objective designs were purely decorative and inspired by the materials used. A three-dimensional creative, abstract design combining “found” objects and plant material was a unified whole. Influenced by artist Picasso’s early prototypical arrangements, which incorporated a variety of objects from everyday life, flower arrangers adopted the style and made them unique with the addition of plant material.

(1B) Classify and identify flowers and plants used in floral design

As agricultural teachers, this may be in fact one of the easiest TEKS for us to approach. Begin by using the Plant and Materials list from the FFA Floriculture Contest- <http://www.texasffa.org/page.aspx?ID=134>

Classification of flowers used in floral designs may be instructed by using the Professional Flower Training Video Series- Lesson 2: Flower Types. This video can be found at www.tsfa.org/curriculum

Suggestions for teaching:

- Weekly plant/flower test
 - Visit to florist, nursery, or garden center
 - Hands on work with plants and flowers from the list
-

Notes

Chapter 1 Student Projects

Chapter 1 Vocabulary

ABSTRACT DESIGN PERIOD: Divided into two categories: Objective and Non-objective.

BAROQUE AND FLEMISH STYLES: Baroque and Flemish styles are massive, lush designs with an emphasis on medium to dark value with light highlights.

COLONIAL DESIGN: Featured symmetrical arrangements with monochromatic color schemes.

EARLY ENGLISH TRADITION: The early English created everlasting bouquets where texture is important.

EGYPTIAN ERA: The Egyptian era is defined by flowers placed in spouted vases and flowers used to create garlands, wreaths, flower collars, and chaplets.

FRENCH ROCOCO: Small casual bouquet arrangements, "C" curve designs, and light, pastel colors are all present in floral design during the French Rococo period.

GRECO- ROMAN ERA: During the Greco- Roman era, flowers were strewn for special occasions and color was seen as secondary to fragrance and symbolism.

ITALIAN RENAISSANCE: The Italian Renaissance is defined by mass arrangements of bilateral symmetry with no apparent color scheme.

JAPANESE INFLUENCE: Ikebana has 4 main design styles inherent within it: rikka, shoka (seika), nageire, and moribana. Rikka and shoka (seika) are more formal while nageire and moribana are more informal.

MODERN FLORAL ERA: The modern era ushered in increasing appreciation for floral design, with the formation of flower shows and garden clubs.

VICTORIAN ERA: Glass containers were favored for the two-tiered arrangements made with a mix of contrasting and complimentary colors.

Project Ideas -

1. Have students create a chart about a particular floral period. Include descriptions of Design Styles, Containers, Flowers, Foliage, Colors, Fruits and Accessories/Backgrounds. Then have students find pictures from the internet or magazines to illustrate the concepts. An essay might be included. This project may be done in groups or as individuals. A "chart" could be a poster, booklet or electronic product.
2. Have students look for pictures of modern floral designs that should include characteristics of historical floral design time periods and create a timeline for use in your classroom with the information and pictures.
3. Have students create a design that is reflective of a chosen or assigned floral design period.
4. Have students create a photo book of flowers and plants. (This can be done as a pencil and paper project, with computers or APPs for electronic devices.)
5. Have students Start a Pinterest Board with types of flowers; add foliage and containers used during the various design periods.
6. Have students create a list of product to be used as a plant guide that may be distributed as a local community service project.
7. Have students grow and maintain plants from the list.
8. Plant a flowerbed for identification purposes and cut the flowers to use later in designs.
9. Check with your Agrilife County Extension service to see if your county has a Master Gardener program and invite a Master Gardener to your class to help with plant and floral identification.
10. Contact your local Garden Club for possible lectures.
11. Study paintings from each period and create contemporary floral designs.

Basic Floral Design Concepts

P J B S Z Q G W O J I G E Q I N D E L H
 S D A Y Y D C H I I O L A U K G Y P U J
 R S R P L W B Q C T H G R T E S O B Y K
 G U O A A G S N Z A Z Y L H B H C T E S
 R F Q B V N E D C L G B Y X B W O N P Z
 C S U S O I E H J I J Q E L G I C A K W
 N B E T P T Q S V A E J N Z F E O M M O
 B H A R D N F I E N O C G X J Z R O Y X
 T C N A F F N G G R N Q L M K Y H R O U
 F T D C S X M C F E M R I Z B Z C O T D
 L U F T O O O T Q N G L S C T V N C G T
 J D L D Z Z K O D A A I H A B F E E F V
 B A E E E G Y P T I A N K F X O R R W F
 B W M S J E A D N S Y C H P G X F G K W
 B D I I P W T O X S B P N H X H U I W V
 U P S G A N L H V A D A X C I I M F O L
 E W H N H O U A E N V E P T F Y Y Z S V
 Y S I S C E I V H C R T L V G C A P T W
 E F A Z D N Q Y O E K Z A M O D E R N L
 Y Z I G W I E H V I C T O R I A N O C T

EGYPTIAN
 JAPANESE
 EARLY ENGLISH
 MODERN

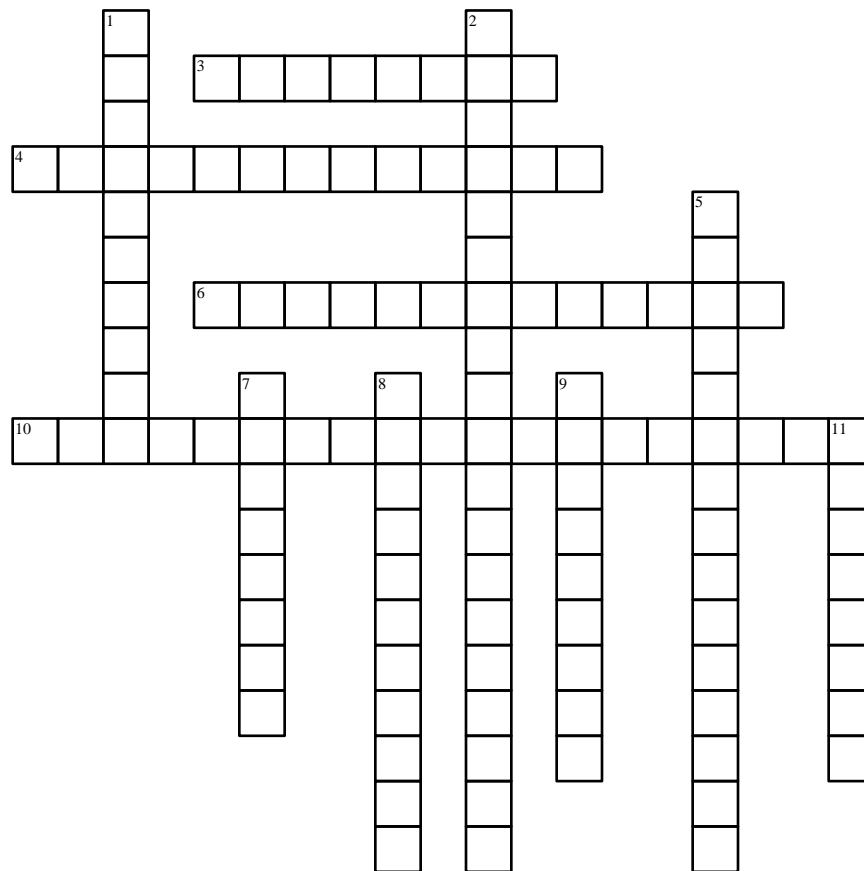
GRECO-ROMAN
 BAROQUE AND FLEMISH
 VICTORIAN
 ABSTRACT DESIGN

ITALIAN RENAISSANCE
 FRENCH ROCOCO
 COLONIAL

Basic Floral Design Concepts

P	J	B	S	Z	Q	G	W	O	J	I	G	E	Q	I	N	D	E	L	H
S	D	A	Y	Y	D	C	H	I	I	O	L	A	U	K	G	Y	P	U	J
R	S	R	P	L	W	B	Q	C	T	H	G	R	T	E	S	O	B	Y	K
G	U	O	A	A	G	S	N	Z	A	Z	Y	L	H	B	H	C	T	E	S
R	F	Q	B	V	N	E	D	C	L	G	B	Y	X	B	W	O	N	P	Z
C	S	U	S	O	I	E	H	J	I	J	Q	E	L	G	I	C	A	K	W
N	B	E	T	P	T	Q	S	V	A	E	J	N	Z	F	E	O	M	M	O
B	H	A	R	D	N	F	I	E	N	O	C	G	X	J	Z	R	O	Y	X
T	C	N	A	F	F	N	G	G	R	N	Q	L	M	K	Y	H	R	O	U
F	T	D	C	S	X	M	C	F	E	M	R	I	Z	B	Z	C	O	T	D
L	U	F	T	O	O	O	T	Q	N	G	L	S	C	T	V	N	C	G	T
J	D	L	D	Z	Z	K	O	D	A	A	I	H	A	B	F	E	E	F	V
B	A	E	E	E	G	Y	P	T	I	A	N	K	F	X	O	R	R	W	F
B	W	M	S	J	E	A	D	N	S	Y	C	H	P	G	X	F	G	K	W
B	D	I	I	P	W	T	O	X	S	B	P	N	H	X	H	U	I	W	V
U	P	S	G	A	N	L	H	V	A	D	A	X	C	I	I	M	F	O	L
E	W	H	N	H	O	U	A	E	N	V	E	P	T	F	Y	Y	Z	S	V
Y	S	I	S	C	E	I	V	H	C	R	T	L	V	G	C	A	P	T	W
E	F	A	Z	D	N	Q	Y	O	E	K	Z	A	M	O	D	E	R	N	L
Y	Z	I	G	W	I	E	H	V	I	C	T	O	R	I	A	N	O	C	T

Basic Floral Design Concepts



Across

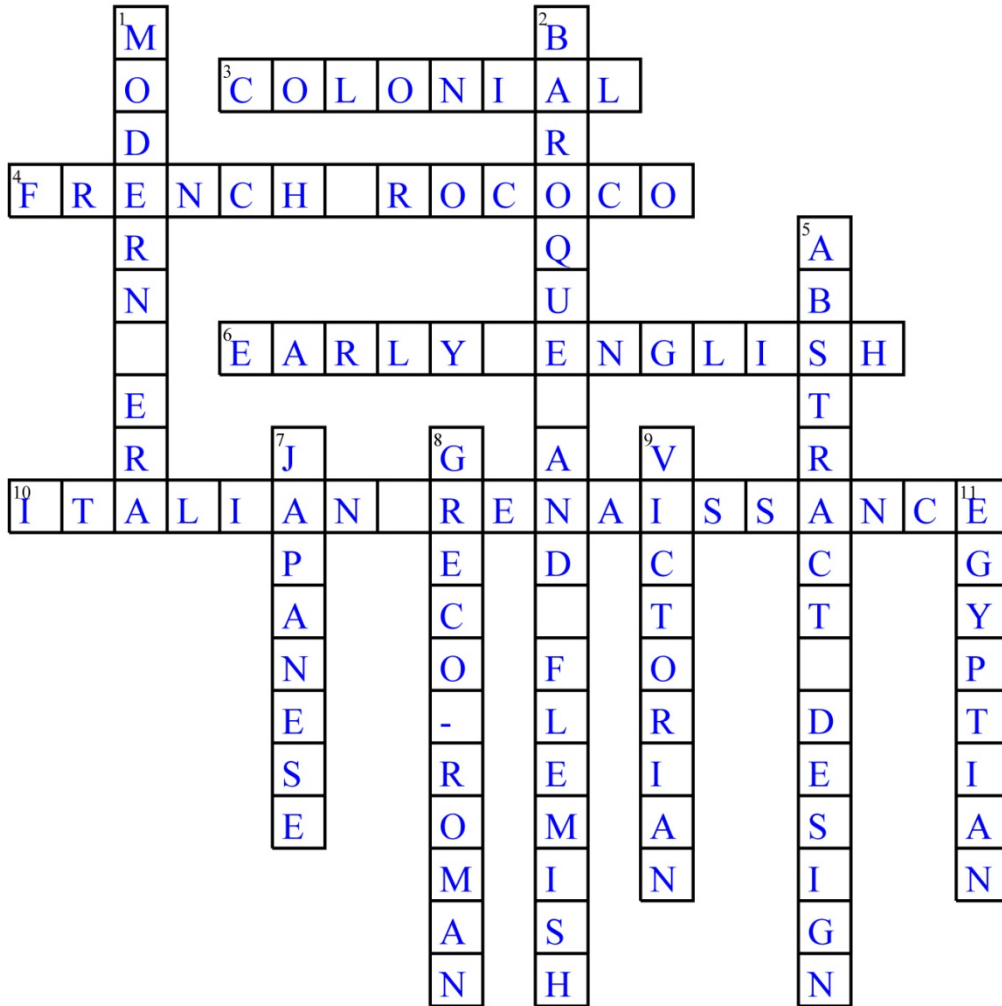
- 3 Featured symmetrical arrangements with monochromatic color schemes.
- 4 Small casual bouquet arrangements, “C” curve designs, and light, pastel colors are all present in floral design
- 6 Created everlasting bouquets where texture is important.
- 10 Defined by mass arrangements of bilateral symmetry with no apparent color scheme.

Down

- 1 Ushered in increasing appreciation for floral design, with the formation of flower shows and garden clubs.
- 2 Massive, lush designs with an emphasis on medium to dark value with light highlights.

- 5 Divided into two categories: Objective and Non-objective.
- 7 Has 4 main design styles inherent within it: rikka, shoka (seika), nageire, and morbiana. Rikka and shoka (seika) are more formal while nageire and morbiana are more informal.
- 8 Flowers were strewn for special occasions and color was seen as secondary to fragrance and symbolism.
- 9 Glass containers were favored for the two-tiered arrangements made with a mix of contrasting and complimentary colors.
- 11 Defined by flowers placed in spouted vases and flowers used to create garlands, wreaths, flower collars, and chaplets.

Basic Floral Design Concepts



Basic Floral Design Concepts Vocabulary Quiz

- 1) _____ Early English Tradition
 - 2) _____ Baroque and Flemish Styles
 - 3) _____ Victorian Era
 - 4) _____ Colonial Design
 - 5) _____ Japanese Influence
 - 6) _____ Italian Renaissance
 - 7) _____ Modern Floral Era
 - 8) _____ Egyptian Era
 - 9) _____ Greco-Roman Era
 - 10) _____ French Rococo
 - 11) _____ Abstract Design Period
- a) Defined by mass arrangements of bilateral symmetry with no apparent color scheme.
 - b) Glass containers were favored for the two-tiered arrangements made with a mix of contrasting and complimentary colors.
 - c) Flowers were strewn for special occasions and color was seen as secondary to fragrance and symbolism.
 - d) Divided into two categories: Objective and Non-objective.
 - e) The modern era ushered in increasing appreciation for floral design, with the formation of flower shows and garden clubs.
 - f) Small casual bouquet arrangements, “C” curve designs, and light, pastel colors are all present in floral design.
 - g) Massive, lush designs with an emphasis on medium to dark value with light highlights.
 - h) Defined by flowers placed in spouted vases and flowers used to create garlands, wreaths, flower collars, and chaplets.
 - i) Created everlasting bouquets where texture is important.
 - j) Ikebana has 4 main design styles inherent within it: rikka, shoka (seika), nageire, and moribana. Rikka and shoka (seika) are more formal while nageire and moribana are more informal.
 - k) Featured symmetrical arrangements with monochromatic color schemes.

Basic Floral Design Concepts Vocabulary Quiz Key

- 1) I Early English Tradition
 - 2) G Baroque and Flemish Styles
 - 3) B Victorian Era
 - 4) K Colonial Design
 - 5) J Japanese Influence
 - 6) A Italian Renaissance
 - 7) E Modern Floral Era
 - 8) H Egyptian Era
 - 9) C Greco-Roman Era
 - 10) F French Rococo
 - 11) D Abstract Design Period
- a) Defined by mass arrangements of bilateral symmetry with no apparent color scheme.
 - b) Glass containers were favored for the two-tiered arrangements made with a mix of contrasting and complimentary colors.
 - c) Flowers were strewn for special occasions and color was seen as secondary to fragrance and symbolism.
 - d) Divided into two categories: Objective and Non-objective.
 - e) The modern era ushered in increasing appreciation for floral design, with the formation of flower shows and garden clubs.
 - f) Small casual bouquet arrangements, "C" curve designs, and light, pastel colors are all present in floral design.
 - g) Massive, lush designs with an emphasis on medium to dark value with light highlights.
 - h) Defined by flowers placed in spouted vases and flowers used to create garlands, wreaths, flower collars, and chaplets.
 - i) Created everlasting bouquets where texture is important.
 - j) Ikebana has 4 main design styles inherent within it: rikka, shoka (seika), nageire, and moribana. Rikka and shoka (seika) are more formal while nageire and moribana are more informal.
 - k) Featured symmetrical arrangements with monochromatic color schemes.