

Chapter 2

Design Elements and Principles

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:

(C) Identify design elements and principles

(2) The student demonstrates floral design principles and techniques. The student is expected to:

(A) understand and implement the design process through the medium of floral materials;

(B) evaluate and prepare geometric floral designs using cut flowers;

(C) evaluate and prepare geometric floral designs using silk flowers;

(D) prepare corsages and boutonnieres; and

(E) prepare floral designs for specific occasions.

(1C) Identify design elements and principles

This could very well be the most important TEK. It is the foundation of all that you will do in your class. **Principles are the guiding constants that allow floral designs to be pleasing to the eye. Elements are how the principles are achieved.**

To learn these concepts students must "see" them both physically and mentally. It is important to show students the principles and elements in things other than floral design. Because these principles and elements are the same for the full art world, it may be a good idea to show students the principles and elements in well known art, magazine ads, clothing, etc., and once they have an understanding, they can apply these principles and elements to floral design. Color is an exceedingly important element of design and should be treated almost separately.

Floral Design is based on fundamental principles which are applicable to all forms of art. These principles are the guidelines for the construction of flower arrangements, and no floral artist can excel until they have mastered them. Floral design involves the organization of materials to fit the purpose. A designer can start with fresh flowers, different types of foliage, and a lovely container, but if the end result does not appear organized or appropriate for the floral need, it will not provide satisfaction to the designer or the customer. The principles and elements of floral design provide a means for organizing floral materials into pleasing arrangements. Floral designers at all levels of expertise must use these guidelines routinely, whether they are creating very simple, basic styles or very detailed, contemporary bouquets. With practice, the use of these principles and elements becomes instinctive. Until then, the guidelines should be followed with conscious effort toward applying each "rule" properly in every design created.

Elements of Floral Design

Color, form, line, and texture comprise the elements of design. They are the physical characteristics of materials used in floral compositions. A designer must study the properties of each element in order to successfully combine them with the principles of design. This combination is the foundation of floral design.

Color - To many, color is the most important element of floral design. Sir Isaac Newton discovered the first theory of color. He recognized the colors red, orange, yellow, green, blue, and violet. By blending the spectrum into a circle, he developed the color wheel.

Color is a vital part of the world. It is seen in the sky, water, flowers, and foliage of nature. Human response to color may be happy or sad. Color affects the feelings of each individual differently.

Light is necessary to see color. Color is light. Every color in the spectrum can be found in daylight. When an object reflects all colors, we see the object as white. If the object absorbs all the colors, we see the object as black.

Color Wheel - To understand and achieve success in design, a florist must be familiar with the color wheel. The pigment theory divides the color wheel into warm and cool colors. The warm colors are red, orange, and yellow. The cool colors are green, blue, and violet. The warm colors are called advancing colors and require less light to be seen. These are important factors to remember when creating floral designs. A sample color wheel is provided in this chapter for reference.

Form – A shape that has a third dimension. The three basic forms used in design are the circle, square, and triangle.

Fragrance – Inherent to only some flowers and may not always be present in your flower arrangement; however, fragrance is a perceived smell.

Line – A line represents the visual movement between two points. Line gives an arrangement structure, shape, movement, excitement, height, width, and depth. There are five lines in Western style design: vertical, horizontal, curvilinear, zigzag, and diagonal.

Pattern – Patterns are repetitive compositions of line, form, color, texture, and space.

Size – The physical dimension of an object or floral design.

Space – The three dimensional area of floral design, encompassing negative and positive space.

Texture – Texture is the surface quality of a flower, foliage, or container. Textures include the actual physical feeling of an item, as well as the visual feeling.

Vocabulary of Color – To fully understand the concept of color, it is important to understand the vocabulary used to describe colors. The sample color wheel provides visual examples of the vocabulary of color.

Hue: Hue is a particular color, regardless of the quality of black or white it contains. The quality of the color helps decide the family name.

Chroma: Chroma is the purity of a color, determined by its degree of freedom from white or gray. Chroma refers to the intensity, the strength, or the weakness of a color.

Intensity: Intensity is the dullness or brightness of a color.

Shade: Shade is any color that has had black added to it. For example, adding black to red makes burgundy.

Tint: Tint is any color that has had white added to it. For example, adding white to red makes pink.

Tone: Tone is any color that has had gray added to it or that has been grayed by its complement.

Value: Value is the lightness or darkness of a color. For example, the value of red changes when white is added, and the color is lightened to a pink tint.

The Color Chart

The basic colors - Red, Yellow, and Blue - are the primary colors from which all others are made. They are the building blocks for the entire color pigment system. Nature has provided the special qualities of red which is advancing, exciting, and warm; blue which is receding, cool and quieting; and yellow which is brilliant and cheerful.

The mixture of any two primary colors produces a secondary color; orange, green or violet.

Yellow and red = orange

Blue and yellow = green

Red and blue = violet

The mixture of any primary color with its secondary color neighbor gives a tertiary color.

Yellow and orange = yellow-orange

Orange and red = red-orange

Red and violet = red-violet

Violet and blue = blue-violet

Blue and green = blue-green

Green and yellow = yellow-green

The color wheel may be divided in half to show which colors are cool and which are warm. Red, orange and yellow which symbolize blood and fire are warm; green, blue and violet recall sky and water which are cool. The warm colors advance (stand out from a distance) while the cool colors recede. These qualities become critical when decorating a display window, or a church for a wedding.

Neutral Colors

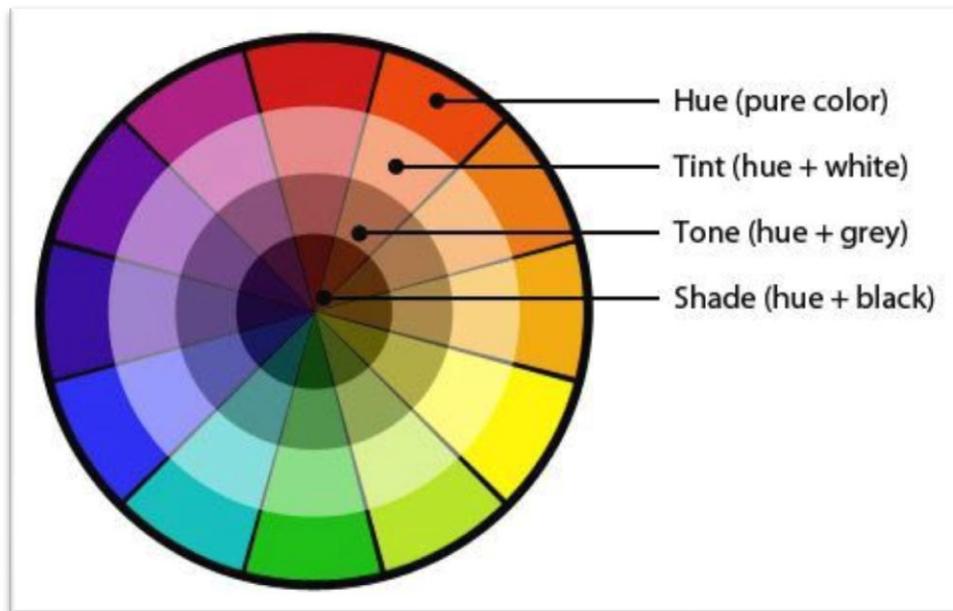
Black, white, and gray are known as neutral colors. They do not appear in the color wheel, but they are used to change the tonal quality or value of a color. White lessens color value, making it lighter. Black increases color value making the hues darker, adding depth. A white background blends colors, reducing their brilliance. Pastels harmonize well because of the large quantity of white they contain. To blend two colors that appear to "fight", mix the two in the

mind's eye. Add white with this resulting color to get the pastel. This pastel will blend the two colors and give the transition color that is needed. For example: hot pink and orange may appear to "fight" . . . mix them in the mind's eye to get bright coral, then add white to gain a soft coral. The soft coral will be an excellent transition color for orange and hot pink.

Black is used as a background for colors when they need to look intensified. Black absorbs light rays, which increases the brilliance of red, blue, yellow-orange, and green; violet is eliminated.

The following Color Wheel chart can also be found at www.tsfa.org/curriculum.html

COLOR: The Visual Response of the Eye to Reflected Rays of Light



The names of colors are hues. A fully saturated hue is color of the highest *chroma* or *intensity*, with no black, white or gray.

Color Terminology

The following terms and definitions present the background necessary before color harmony can be clearly understood and used to the best advantage in floral design.

Color Harmony— The various usable or pleasing combinations of color.

Hue— means color, any color.

Chroma— the purity of a color, determined by its degree of freedom from white, gray or black.

Value— is the term used to designate the lightness or darkness of a hue. For example, the values of red range from pink to maroon.

Tint— any color to which white has been added (red plus white becomes pink).

Shade— a color to which black has been added (red plus black is maroon).

Tone— any color to which gray has been added.

Color Harmony

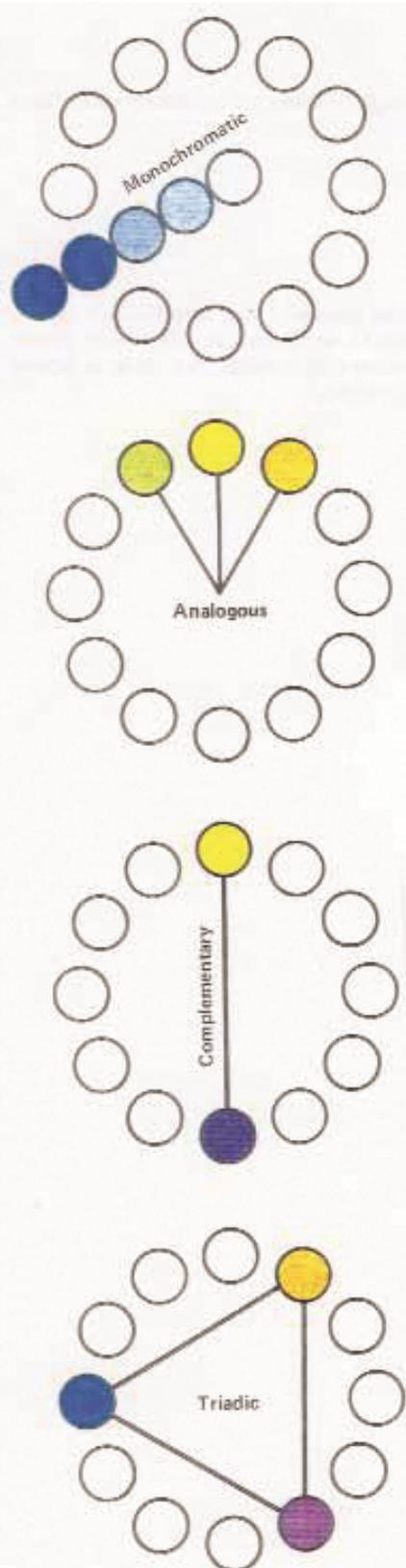
All florists work with color harmonies every day. It is necessary to know the meanings of basic color combinations.

Monochromatic Color— different values of one hue (pink, red, maroon). Color gradations must be used carefully with the strongest value placed at the focal point. Interesting textures play a vital role in this harmony, to prevent monotony.

Analogous Color— is achieved through the use of three or more hues in sequence on the color wheel, with only one being a primary color (yellow). Analogous colors produce special moods and seasonal effects.

Complementary Color— is a combination of hues in the very strongest contrast; opposites on the color wheel (red and green, orange and blue, yellow and violet). This combination gives dramatic emphasis to any decoration or display.

Triad— any three colors that are equally spaced on the color wheel (red-blue-yellow or orange-green-violet). This color harmony always creates great interest.



Principles of Design

The principles of floral design are a set of guidelines which help create pleasing and saleable designs. They assist the designer throughout the process of selecting plant material, visualizing a design, and constructing it. Each of these principles should be practiced with skill and sensitivity when designing an arrangement. Because many of the principles are interdependent, the improper use of one principle can result in the failure of the design. The principles of floral design are the foundation from which florists work to create beautiful designs. The following principles should be evident in every basic design created.

Asymmetrical Balance – Asymmetrical balance is achieved through the uneven distribution of material on each side of the central vertical axis. It is also known as informal balance.

Balance – Balance is the visual and physical stability of a floral design. Balance must be physical and visual.

Contrast – Mixing opposite colors and textures.

Focal Point/Focal Area/Dominance/Center of Interest – The focal area or center of interest is the point to which the eyes is first drawn and is clearly defined.

Harmony – A harmonious relationship between the components of a design can be achieved through the careful blending of textures, shapes, plant materials and colors.

Proportion – Proportion in design refers to the size of the flowers in relationship to each other, the flowers to the container, and the arrangement to its surroundings. It is also known as scale.

Rhythm - Rhythm in music is the flow of the melody. Rhythm in floral design is similar, giving life and movement; it is the unity and flow of materials that creates a pleasing image to the eye.

Symmetrical Balance – All product is equally distributed on either side of the vertical axis and is often known as formal balance or mirror image.

Unity – Unity in an arrangement is the look and feeling that the design is one singular unit.

(2A) Understand and implement the design process through the medium of floral materials;

(2B) evaluate and prepare geometric floral designs using cut flowers;

(2C) evaluate and prepare geometric floral designs using silk flowers;

These three TEKS go together. It would be hard to teach them separately. To create quality designs one must understand the design process and the correct mechanics of floral design. Safety is also an important factor in the equation.

Design Styles

Design: the harmonious arrangement and balance of all elements and principles for the development of a single idea or theme.

Style: 1. The characteristic manner of design of the works of an individual, artist, school of thought, region or period. 2. A distinctive or characteristic mode of presentation.

The words *design* and *style* may be somewhat elusive. Designers may see the "blueprint" on paper, but to develop the actual design with fresh materials they cannot. To construct attractive flower arrangements, we can gain much by following the architect's example. It is helpful, though not absolutely necessary, that we sketch our ideas on paper, but we should — *we must* — have a definite picture in mind before we start to work. We must have a mental plan for the result that we are trying to achieve. The construction of our mental picture depends first and foremost upon stem placement, of which there are four basic classifications: *radial, parallel, abstract* and *integrated*.

Abstract — non-realistic placement of stems with no relation to a growth point or a water source. The stem placement is done solely to give form to direction or mood, and create a new visual image in space, i.e., a blossom or leaf suspended in a design with its head down and stem up.

Integrated — this is a combination of two or more of the above-listed stem placements and is frequently used in current design styles.

Parallel — two or more lines that have the same direction and with continuous equal space between them; railroad tracks; picket fence; organ pipes. This can be another type of "growth point" as in a row of corn.

Radial — having materials arranged like rays coming from a common center; spokes of a wheel; a peacock's tail. This is sometimes referred to as "growth point."

Below is a list of geometrical floral design and their descriptions:

Asymmetrical Triangle Design: A three-sided composition having the form of a triangle with unequal sides. Asymmetrical triangle designs are generally considered to be less formal than *Symmetrical Triangle* designs.

Cone Design: an all-around composition, triangular in silhouette, having a circular base and sides that taper evenly to an apex.

Crescent Design: a three-sided, typically asymmetrical composition having the form of a quarter moon, tapering at each end from a well-emphasized focal area at the center; sometimes referred to as a 'C'-shaped arrangement.

Diagonal Design: a three-sided composition in which the primary axis lies on a slant of approximately 45-degrees.

Equilateral Triangle Design: a symmetrical, three-sided composition having the form of a triangle with all three sides being equal in length.

Fan Design: a three-sided, semi-circular, radiating composition in which lines emerge from a central focal point, like spokes from the hub of a wheel.

Horizontal Design: a composition in which the predominant lines are low and parallel to the plane of the horizon or the surface upon which the arrangement is placed.

Inverted-T Design: a symmetrically balanced, three-sided composition having the form of an upside-down 'T', with a dominant vertical line of materials intersecting the horizontal plane at the focal area.

Isosceles Triangle Design: a three-sided composition having the form of a symmetrical triangle with two sides of equal length and a third side with a different length.

Mound Arrangement: See *Round Design*

Oval Design: a three-sided or all-around, symmetrically balanced composition having a broadly elliptical or egg-shaped form which may be either vertical or horizontal in expression.

Pointed Oval: an *Oval Design*, created in a vertical style, which is less rounded at the top, tapering to an apex.

Rectangular Design: a symmetrically balanced composition having the form of a rectangle.

Right Triangle Design: an asymmetrically balanced, three-sided composition in the shape of a triangle, and having a vertical axis which is perpendicular to the horizon line, forming a 90-degree angle. Sometimes referred to as an 'L'-shaped arrangement, the right triangle is a classic example of Western Line Design.

Round Design: an all-around, symmetrically balanced, radial composition having a hemispherical form. Also known as a *Mound Arrangement*.

Scalene Triangle Design: a three-sided composition having the form of a triangle with all three sides being unequal in length.

Symmetrical Triangle: a symmetrically balanced, three-sided floral composition having the form of a triangle. Symmetrical triangle designs are generally considered to be more formal than *Asymmetrical Triangle* design.

Vertical Design: a tall, narrow floral composition in which the predominant lines are elongated and perpendicular to the plane of the horizon to the surface upon which the arrangement is placed. A vertical design typically extends just barely, or not at all, beyond the width of the container.

Fashion designer, Christian Dior, has often been quoted as saying, "Without proper foundations, there can be no fashion." The same is true with floral design. After learning the Principles and Elements of Design, students are ready to learn the "Mechanics" or "Foundations" of floral design.

The first thing a student should know is how to properly maintain and care for their flowers, foliage and tools. This comes under another set of TEKS, which will be presented in Chapter 7, but these may be best served by including them here as well.

(6) The student knows the management factors of floral enterprises. The student is expected to:

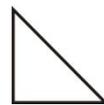
- (A) use temperature, preservatives, and cutting techniques to increase keeping quality;
- (B) identify tools, chemicals, and equipment used in floral design;
- (C) fertilize, prune, and water tropical plants;
- (D) manage pests; and
- (E) demonstrate the technical skills for increasing the preservation of cut flowers and foliage.

The basic shapes for floral design are round and triangular. From there the symmetrical triangle, asymmetrical triangle, round and oblong designs are derived. Use step by step instruction to teach students each type of design. Students need to write out all directions before they make the design.

Angle - the union of 2 lines that have the same endpoint; measured in degrees or radians (trig.); the five types of angles are zero, acute, right, obtuse, and straight



Asymmetrical - When an axis is drawn through the center of an object each side is different from the other



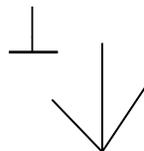
Degree - unit used to measure angles

Equilateral triangle - a triangle whose sides are equal in length



Parallel lines - two or more coplanar lines that have no points in common or are identical (eg, the same line) | |

Perpendicular lines - 2 segments, rays, or lines that form a 90 degree angle



Radiation - all lines coming from the same point

Symmetrical - When an axis is drawn through the center of an object each side is the same as the other

Triangle - a polygon with three sides; equilateral triangle, isosceles triangle, right triangle, scalene triangle

Basic tools students will need to create designs are:

Clippers/ Pruning Shears to cut stems for processing

Good scissors for cutting ribbon

Small knives to cut stems (if your school will not allow knives use clippers but be very careful not to crush stems)

Wire Cutters & needle nose pliers

Other Tools and Supplies for your classroom

Anchor Tape - Used to secure foam into design containers. ($\frac{1}{4}$ " is preferred and colors are green and clear)

Anti-transpirant - a light coating spray that will limit loss of moisture by closing the pores, leaving the flower full of moisture.

Boutonniere Pin - small pin used to secure a boutonniere.

Bridal Bouquet Holder - contains foam that can be soaked in water to provide a water source and a handle for a bouquet.

Candle Pick/Holder - used to secure a candle in a design.

Cardette/Card Holder - used to place an enclosure card in a design.

Casket Saddle - container with foam that is formed to sit on a casket. (Can be reused if you replace foam). Also great for large centerpieces!

Cherille Stems - often called "pipe cleaners" used to secure items and will also remove lily pollen.

Corsage Pin - long pin used to secure a corsage; often has a "pearl" end.

Dixon Pin - used to secure dry Styrofoam to a grave saddle.

Enclosure Card - To/From card placed in a design.

Floral Preservative - a hydrating solution which expands the vascular system and secures capillaries in a diluted form, allowing the stem to take up water quickly and continually.

Floral Tape - tape that stretches and then sticks to itself; used to cover the wired stem and tape flowers

Florist Wire - green wire that comes in various gages used to wire flowers.

Gauge sizes and uses:

#24-#28	Corsage and wedding work
#20-#21	Wire flowers if necessary, tie bows, used in mechanics
#18	Heavy gauge for support in stabilizing large flowers (i.e. sunflowers); also used in mechanics.

Greening Pins - two pronged pins to hold moss or other greens into place.

Oasis Floral Adhesive – used most often to glue corsages and boutonnieres.

Pick Machine & Metal Picks - used to help secure silk botanicals to Styrofoam (optional).

Polyfoil - aluminum foil with a plastic coating often used to decorate potted plants.

Ribbon - comes in various widths and materials.

Stem Cutter - used to cut a full bunch of fresh product when processing product.

Styrofoam – used for silk or dried flowers or as a form on easels.

Sheet Moss - comes fresh or dried used to cover the mechanics in a design or used as a design element.

Tulle – net

Water Tubes (reusable)/ Water Picks - small tubes with rubber tops to give a water source to individual flowers when used in design.

Wet Floral Foam (Oasis) - this foam is soaked in water and then cut to fit a design container. It provides stability and a water source for a design.

Wire Easel - used to hold sympathy sprays.

Wooden Pick - comes in various sizes; has a wire attached; often used to secure a bow or other accessory in a design.

Wristlet Corsage Holder - elastic band with a small "plate" on which to secure a corsage. May be very plain or jewelry like.

If you do not know what these products are, contact your local wholesale florist.

(2D) prepare corsages and boutonnieres

Designing corsages and boutonnieres can be one of the most rewarding and at the same time challenging projects that a floral design teacher can teach, because of the wide variety of styles. The first type is the basic corsage and boutonniere. These designs require the student be able to wire and tape, an essential mechanic of floral design. There are specialty corsages for weddings, and other formal occasions such as a dance or prom, and the "Homecoming Corsage or Football Mum". Students should be taught how to create several types of corsages, including the traditional wire and tape method.

The following information can be found as a PowerPoint presentation at www.tsfa.org/curriculum.html

Corsages

The design of a corsage is governed by the principles of design – all of which apply to a corsage no matter how small. Those of the most obvious importance are:

Proportion – The scale of materials to each other in the design and scale of the corsage to the recipient

Balance – Comfortable balance, symmetrical or asymmetrical

Focal Point – The point at which all stems come together

Additional elements of design of great importance in corsage design are:

Weight – A corsage should be light

Compactness – A happy medium of spacing

Security – Good quality of product and good mechanics

Basic Crescent Shaped Corsage with Mini Carnations

Product to be used

1. One Miniature Carnation Bud
2. Two Slightly Open Buds
3. Three Open Blooms
4. Foliage - May use Individual Leaves or a Grouping of Small Leaves
Examples: Ruskus, Ivy, Pittisporum, Holly, Elaeagnus, Plumosa, etc.
5. Floral Tape and Wire

A florist does not always get exact sizes of the product we order from the wholesale florist, so we make do with what is available and create accordingly!



Wiring foliage for use in a corsage

Hairpin wiring with #28 wire



Stitch Wiring with #28 Wire



Stem Wrapping with #28 Wire



Wiring of Miniature Carnations



Use one number #28 wire (cut in half) or may use #26 wire, which will make the corsage much heavier and add bulk to stem.

Cross pierce midway through calyx.



Wrap calyx and stem with floral tape, pulling tight and smooth. The use of Light Green Floral Tape that is similar in color to the calyx and stem of the miniature carnation, taping with light green makes it appear more natural.

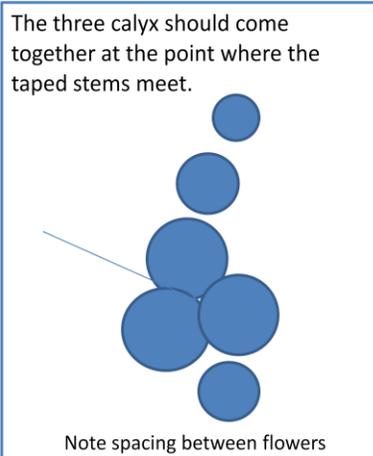


Creating the Corsage

- Miniature Bud, Tape, Foliage, Tape
- Slide Down Backbone
- Place Open Bud Taping
- Adding Foliage as you go
- Trim Wire as Needed to Remove Bulk



Grouping of three miniature carnations creates the focal point.



Spacing of Miniature Carnations on Stem

With addition of last bloom, there should again, be noticeable space between focal area and open bud

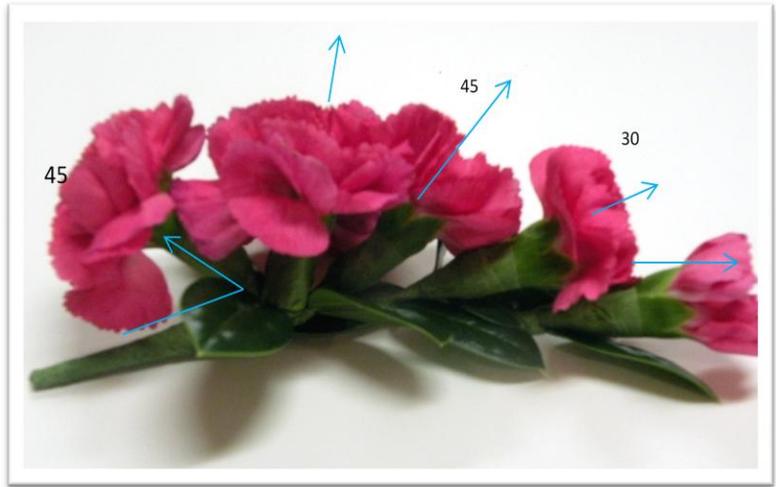
No Space between grouping of 3 blooms which create focal point

Less Space

More Space



Placement Direction of Mini Carnations: Creating Backbone of Corsage



Completed Corsage



Basic Crescent Shaped Corsage with Daisy Pom Poms

Product to be Used:

1. One Daisy Pom Bud
2. Two Slightly Larger Daisy Poms
3. Three Open Daisy Pom Blooms
4. Foliage - May use Individual Leaves or a Grouping of Small Leaves. Examples: Ruskus, Ivy, Pittisporum, Holly, Elaeagnus, Plumosa, etc.
5. Floral Tape and Wire

A florist does not always get exact sizes of the product we order from the wholesale florist, so we make do with what is available and create accordingly!



Wiring Foliage for Use in a Corsage

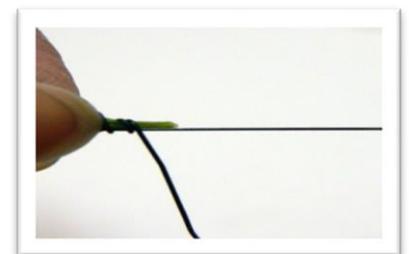
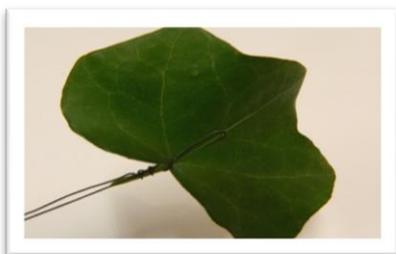
Hairpin wiring with #28 wire



Stitch Wiring with #28 Wire



Stem Wrapping with #28 Wire



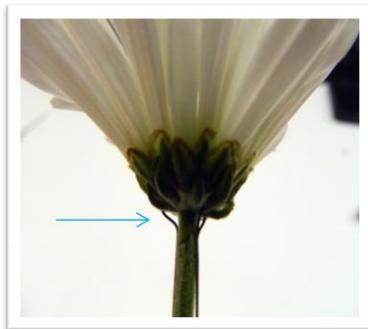
Wiring Daisy Poms for Corsage Basics



Cut stem approximately
3/4 inches



Cross pierce with #28 wire



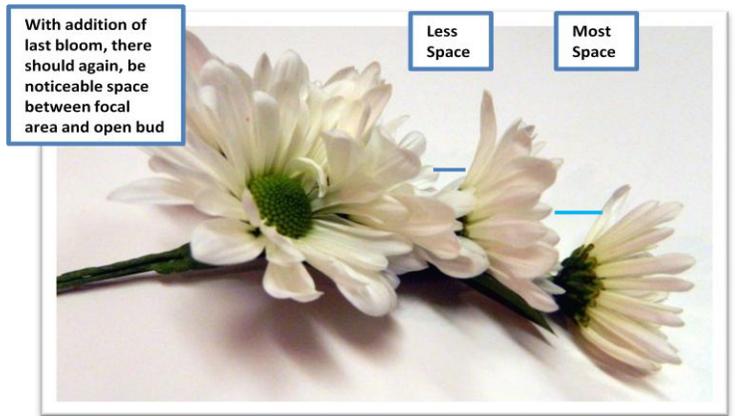
Carefully pinch wire with your
nail so that it lies flat to the stem.
Then tape stem.

Creating the Corsage

- Bud, Tape, Foliage, Tape
- Slide Down Backbone
- Place Open Bud and Then Tape
- Adding Foliage as you go
- Trim Wire as Needed to Remove Bulk



Grouping of three daisy poms, adding one at a time to create focal area



Adding the Final Daisy Pom to Corsage



Back view of completed corsage



Mechanics should be clean and tight.

Completed Crescent Shaped Daisy Pom Corsage



(2E) prepare floral designs for specific occasions.

Students need to learn to interpret the basic geometrical designs in different ways. How can you take a basic symmetrical triangle design and turn it into a holiday design? How can a round design say 4th of July? How can the same oblong design style be used for 6 different banquets and everyone think they are totally different?

In this manual, we have provided 30 seasonal design arrangements and a recipe for each design. You may choose to create a design as a visual aid for lecture purposes to the class or you may wish to hold a hands-on training session with your students using some or all of the recipes provided. The recipes are divided by season (fall, winter, spring/summer) with an additional section for year round party theme ideas.

Fall

Bosses Day Cube*

Flowers/Supplies needed:

- 1 4 inch X 4 inch glass cube
- Brightly colored rubber bands
- Scissors
- 5 Stems Carnations
- 4 Stems Alstroemeria
- 2 Stems White Daisies
- 2 Stems Green Button Poms
- 3 Stems Solidago
- 3 Stems Lemon Leaf



Instructions

1. Stretch bright rubber bands across cube to make a grid.
2. Fill cube with water.
3. Insert lemon leaf in cube through bands, crisscrossing stems to reinforce your grid.
4. Now begin inserting flowers.
 - 1) Carnations
 - 2) Alstroemeria
 - 3) Daisies
 - 4) Button Poms
 - 5) Solidago

*Note: This arrangement can also be designed using silk flowers.

Football Mum



Flowers/Supplies needed:

- 1 Chenille stem
- 5 Yds #40 satin ribbon (2-1/2 yards of 2 different colors)
- 5 Yds #9 satin ribbon (2-1/2 yards of 2 different colors)
- 2 Yds #9 metallic ribbon
- 3 4" Mum backings (circular cardboard)
- 1 Large silk mum flower
- 1 Football trinket
- 2 Corsage pins
- Glue Gun
- Scissors
- Plier Stapler

Instructions

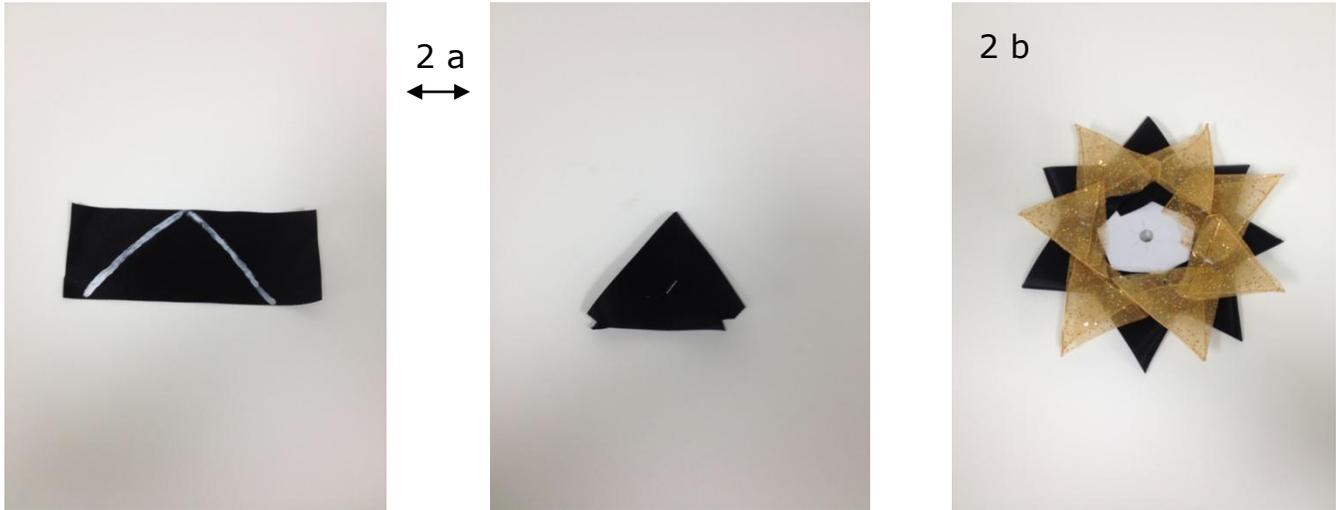
1. Create your mum streamers

- a) Cut 3 strips of #40 satin ribbon in 32" lengths (one of one color and two of another color).
- b) Cut 4 lengths of #9 satin ribbon in 32" lengths (two of each color).
- c) Cut 2 lengths of #9 metallic ribbon 32" long.
- d) On mum back, staple three 32" lengths of #40 satin ribbon (one in center and 2 on outside).
- e) Top with #9 lengths and staple.
- f) Place metallic lengths on outside and staple.



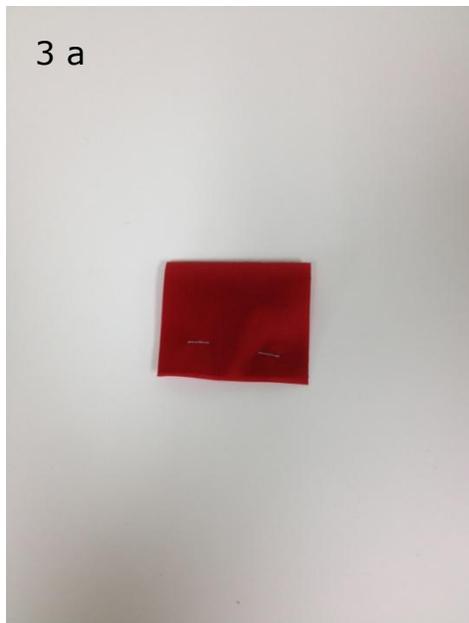
2. Create the mum flower backing.

- a) Make 14 triangles out of #40 satin ribbon, seven of each color.
- b) Staple triangles on mum backing, one color around first, then staple second color in the spaces on top of the first triangles.



3. Create your tab to pin on the mum.

- a) Fold two 2-1/2" pieces of #40 satin ribbon in half
- b) Staple them to the top and bottom of one of the mum backings.
- c) Insert corsage pins.



4. Assemble mum

- a) Staple streamer backing to the mum flower backing.
- b) Insert chenille stem through mum head after pulling off stem.
- c) Knot chenille stem and pull back so the mum head will not shatter.



- d) Apply hot glue to the back of mum head.
- e) Insert chenille stem and mums head thru backing.
- f) Bend chenille stem down and staple, cutting off excess chenille stem.



- g) Apply glue to back of mum head backing and attach pin on backing.
h) Staple all backings together at this point. * *Make sure the smooth side of the staple is on the outside, so it will not snag the girls dress.*



4 g
↔



4 h
↔



- i) With remaining #9 ribbon, make a small bow and tie it with left over chenille stem.
- j) Glue bow in center of mum
- k) Glue football trinket in center of bow.

4 i-j



4 k



5. Basic mum is now ready to personalize with names, braids, trinkets or any other item they choose. These basic mums can be done months ahead of time.

Halloween Mummy

Flowers/Supplies needed:

- 1 Short glass cylinder vase or a clear plastic cup
- 1/3 Block of oasis
- 4 Glue dots
- Medical gauze
- 2 "googly eyes"
- 2 Spider mums or 4 white carnations
- 6 Green button mums
- 1 Plastic spider or 1 piece of kangaroo paw
Hot glue and 2 scrap pieces of Styrofoam
(to make spider webs)



Instructions

1. Cut oasis to fit vase or cup so that it is level with container and place it in container.
2. Put 2 glue dots on container and then wrap in gauze. Use last two dots to secure ends of gauze.
3. Add eyes to side.
4. Place flowers in foam. Push them all the way down so that they are even with top of container to form "hair" for your mummy.
5. Add spider or piece of kangaroo paw (to represent spider) to top of design.
6. Cover one piece of scrap styrofoam with hot glue. Stick other piece of styrofoam to it and pull apart quickly to make webs. Place on top of design.

Basic Thanksgiving Centerpiece

Flowers/Supplies needed:

- 6 Orange carnations
- 1 Orange candle
- 2 Pine cones
- 2 Fall colored bows
- 4 Stems solidago
- 4 Pieces wheat
- 3/4 Brick foam
- 9-10 Pieces leatherleaf
Fall leaves
Oblong plastic design dish



Instructions

1. Tape foam into bowl.
2. Green your container exactly like the oblong arrangement in the basic design instruction.
3. Place carnations 2-7 in the same locations as your oblong arrangement.
4. Place your candle into your #1 placement in the center of the foam.
5. Place the two pine cones on each side of your candle.
6. Use fall leaves and wheat to accent. Use solidago as filler between carnations where needed.

Winter

Christmas: Assortment Centerpiece



Flowers/Supplies needed:

- 5 Assorted vases (olive oil bottles and bath products bottles), but may use whatever
- 4 Red gerbera daisies
- #3 red ribbon (dependant on neck size of vase or bottle)

Instructions:

1. Gather bottles. May use any assortment of different size bottles or vases.
2. Wrap throat of vases with green, gold and silver Oasis Metallic (24 gauge) spool wire and ribbon.
3. Fill bottles with water.
4. Drop in red gerbera daisies.
5. Might mix assortment of bottles with candy cane

arrangement for a Christmas centerpiece.

Christmas: Candy Cane Arrangement



Flowers/Supplies needed:

- 28 Candy canes (6" height)
- 10 Red carnations
- 3 Rubber bands
- 1 Ft. #9 red ribbon
- 1 15.5 ounce or 16 ounce tin can
- 1 Small piece of oasis foam
- 1 3"x3 1/4" tapered plastic cup
- 1 Oasis glue dot or dash
- 3 Small rocks
- 1/4" container tape

Instructions:

1. Fill tin can with rocks (for weight only).
2. Place 3 rubber bands around the tin can.
3. Slip candy canes under the rubber bands.
4. When all candy canes under rubber bands, move rubber bands to the center of the candy canes.
5. Wrap the red ribbon over the rubber bands and around the candy.
6. Fold one end over and attach glue dash. Pull firmly and secure on top of bottom ribbon.
7. Fill plastic cup with *soaked oasis foam* and secure in container with tape.
8. Add water.
9. Cut carnation stems fairly short and insert into liner creating a mound of flowers to set on top of rounded part of candy canes.
10. Great centerpiece at Christmas!

Christmas: Plant Basket

Flowers/Supplies needed:

- 1 4" poinsettia
- 1 4" English ivy plant
- 2 4" plastic liners
- 2 Feet of paper ribbon
- 1 Yard plaid ribbon
- 1 Small plastic Christmas ball
- 1 Piece #21 wire
- Double basket for two 4" plants
- Moss
- Oasis glue



Instructions:

1. Make a bow using the paper ribbon.
2. Make a bow using the plaid ribbon.
3. Tie both bows together with a #21 wire and glue plastic Christmas ball into center of bow.
4. Attach combination bow to left front side of basket with #21 wire and trim wire short.
5. Drop plants in liners and place in basket.
6. Add moss to cover mechanics.

Christmas: Symmetrical Arrangement

Flowers/Supplies needed:

- 7 Red Carnations
- 3 Pine cones
- 3 Cinnamon sticks
- 3 Equisetum stems
- 2 Stems myrtle foliage
- 1 Stem berried juniper
- 1 Stem large pine foliage
- 4 Winter pine stems
- 2 Berry stems
- Oblong green centerpiece plastic container
- 1/3 – 1/2 block of oasis
- Container Tape



Christmas: Symmetrical Arrangement (continued)

Instructions:

1. Soak foam and secure into centerpiece container with container tape.
2. Insert tallest carnation first (approximately 18" in height and 18" width). Continue to insert the rest of the carnations, according to a symmetrical placement.
3. Add foliage: Christmas greens first and then myrtle.
4. Add berries.
5. Tuck pine cones in to create depth and then cinnamon sticks.
6. Cover mechanics.

Get Well Soon Plants: 2 Examples

Plant 1

Plants/Supplies needed:

- 1 6 inch plant
- 1 20 inch square of burlap
- 1 Bird
- 1 Birch Branch
- 1 Plastic liner for 4 inch pot
- Ribbon for bow
- Plastic 20 inch square



Instructions:

1. Layout 20" square of burlap and place plastic on top of burlap.
2. Staple together on corners and once between corners.
3. Place plant inside plastic liner and put in center of 20" square (burlap on outside).
4. Pull burlap up around pot and use a piece of ribbon around the back and tie in front on top of pot.
5. Put a 6 inch pick under the tie to hold it up. You may place a little glue on backside of ribbon to keep it from sliding down the pot.
6. Make your bow and replace the pick with your bow.
7. Decorate with a bird on the branches.

Plant 2

Plants/Supplies needed:

- 1 6 inch plant
- 1 6 inch plastic plant saucer
- 4 Pieces of 4 foot river cane or branches
- 1 Plant basket
- Binding wire (pre-taped wire by Oasis)- comes in green and natural
- Moss

Instructions:

1. Place your 6 inch plant in the basket with the liner inside.
2. Place your moss around the inside of the basket to cover any dirt or pot.
3. Place bow on the prettiest side of the plant.
4. Cut your river cane or branches into 3 varying heights. Place into triangle shape down into side of pot. Place tallest branch in the back.
5. Cut 3 smaller pieces (approximately 14 inches) and tie onto 3 tall branches at an angle.
6. Tie each end to branches creating a triangle shape in the air.
7. Cut off excess binding wire.

Valentine's Day: Bud Vase

Flowers/Supplies needed:

- 1 Clear Cylinder vase 7 ¼" x 1 ¼"
- 1 Red rose
- 2 Yards Oasis red 12 gauge aluminum wire
- 2 Glue dots or dashes
- Oasis clear ¼" waterproof tape

Instructions:

1. Create grid of oasis clear waterproof tape across top of vase making sure the center of the vase is open just enough to hold the rose vertical, without support from other product.
2. Place two glue dots/dashes on vase at the front and back just below opening rim of vase.
3. Create heart shape out of aluminum wire, leaving some length before wrapping the remainder tightly around the top of the vase going over the glue dots or dashes to hold the aluminum wire secure.



Valentine's Day: Double Rose Vase



Flowers/Supplies needed:

- 1 Cylinder vase 7 ¼" x 1 ¼"
- 2 Red roses
- 2 Yards red Oasis aluminum wire (12 gauge)
- 2 Glue dots or dashes
- Oasis clear ¼" waterproof tape

Instructions:

1. Create grid of oasis clear waterproof tape across top of vase making sure the center of the vase is open just enough to hold one rose vertical, without support from other product. And making sure another hole near the center, will support the second rose vertically.
2. Place two glue dots/dashes on vase at the front and back just below opening rim of vase.
3. Create heart shape out of aluminum wire, leaving some length before wrapping the remainder tightly around the top of the vase going over the glue dots or dashes to hold the aluminum wire secure.

Valentine's Day: Hearts



Flowers/Supplies needed:

- 3 Red roses
- 3 Red carnations
- 1 Stem white wax flower or baby's breath
- 5 Galayx leaves
- 2 Yards #5 valentines ribbon
- 6 Small heart buttons
- 9" diva vase
- Glue

Instructions:

1. Prepare vase by cleaning with an alcohol soaked cotton ball.
2. Use glue or other adhesive to attach heart shaped buttons to vase in whatever design you choose.
3. Tie a tiffany bow around neck of vase.
4. Cluster 3 red roses in your hand at same level and tie together making a tiffany bow just under the heads of the roses.
5. Cut them off at the same length, approximately 14" and place into vase.
6. Make a collar of the 3 red carnations at the top of the vase.
7. Add the galayx leaves and insert wax flower in between the carnations.

Pave Rose in Mirror Cube

Flowers/Supplies needed:

- 4 Open roses
- 1 4 inch mirror cube
- Oasis to fill container

Instructions:

1. Cut soaked oasis and fill cube.
2. Cut roses stems short and insert into oasis.
3. Add rose foliage.



Rose Petal Vases

Flowers/Supplies needed:

- 1 12" x 4" cylinder vase
- 1 8" x 4" cylinder vase
- 1 6" x 3" cylinder vase
- 3 Red roses
- 1 2" floating candle

Instructions:

1. Fill vases with water at different levels.
2. Pop off the heads of the three roses.
3. Drop the loose petals of one rose into the twelve inch vase.
4. Drop the loose petals of one rose into the eight inch vase.
5. Scatter loose petals of one rose around the grouping of vases.
6. Drop the candle into the smaller vase: light candle when needed.
7. Great idea for evening function. Roses will last well for an event.



Spring/Summer

Administrative Assistant's Day Arrangement



Flowers/Supplies needed:

- 1 Insulated tumbler
- ¼ Block floral foam
- 7 Stems Carnations
- 3 Stems Green Button Poms
- Scissors

Instructions:

1. Soak floral foam.
2. Place in water filled tumbler. (Leave 1/2 inch of floral foam over lip of tumbler).
3. Begin inserting flowers into foam.
 - a. Carnations
 - b. Button Poms

Baby Shower



Flowers/Supplies needed:

- 1 Newborn diaper
- 1 Styrofoam cup for a liner
- 7 Carnations pink
- 9 White daisy blooms
- 2 Stems million star gyp
- 1 Stem statice
- 2 Stems leatherleaf
- Oasis

Instructions:

1. Design is a round centerpiece (repetition of a basic round centerpiece design to reinforce their knowledge).
2. Alternate colors- white carnations and yellow daisies.

Banquets: Band or Music Banquet

Flowers/Supplies needed:

- 1 Large tin can
- 1 Small tin can
- 8 Red carnations
- 3 Stems Ruskus
- 1 Block soaked Oasis trimmed to fit container
- 1 Yard red yarn
- Other Greens
- Musical Notes
- Black spray paint
- Red spray paint
- Card caddy or similar

Instructions:

1. Mask off area to be spray painted on the large tin can with masking tape or painter's tape and then spray paint red or black. Repeat after paint is dry to spray paint the opposite color.
2. Fill can with oasis.
3. Insert four red carnations.
4. Finish design with mixed foliages.
5. Fill small tin with Oasis and four red carnations cut short to set lip on container.
6. Print clip art musical notes onto computer paper, cut out and then trace onto heavier paper or cardboard and spray paint black or can use black card stock.
7. Insert musical notes with card caddy or similar.
8. Accent with red yarn.
9. Can be created in various sizes. May use single arrangement or group of several sizes for buffet table.



Banquets: FFA Banquet



Flowers/Supplies needed:

- 1 16 ounce tin can
- 1 Clip art picture of FFA Logo
- 1 Sheet gold colored paper
- 1 ½" paint brush
- 3 Stems red mini carnations
- 1 Stem myrtle foliage
- ¼ Bunch of bear grass
- Mod Podge (Waterbase sealer, glue and finish)
- ¼" block of oasis
- Blue bandana

Instructions:

1. Print Clip Art on computer paper of an appropriate size FFA logo (and copy right logo) to fit can.
2. Cut out logo.
3. Measure circumference of tin can and cut a rectangular piece of gold paper to fit the entire can.
4. Paint Mod Podge onto tin can (acting as a glue).
5. Place rectangle gold paper around tin can and hold until tacky.
6. Paint mod podge over gold paper.
7. Place FFA Logo cut-out onto gold paper and hold until tacky.
8. Paint mod podge over FFA Logo and let dry approximately six hours.
9. Place soaked oasis into tin can.
10. Design mini carnations and foliages to create an all-around arrangement or a one sided design.
11. Can be made in all sizes and great for gifts or centerpieces!

Banquets: Sports Banquet

Flowers/Supplies needed:

- 3 Tin cans, similar to assorted sizes such as:
10 ½" ounces (soup can), 15.5 ounces
(green bean can) and 12-13 ounce can
(smallest size)
- 1 6" vase or drinking glass
- 1 Quart milk bottle
- 2-3 Stems white daisy poms or white cushion pom
poms/ dependent on number of breaks on pom
poms
- 5 White carnations
- 5 Red carnations
- 1 Gerbera daisy
- Create Clip Art Pictures
- Sheet of cardboard
- Mod Podge (Waterbase sealer, glue, and finish)
- ½" paint brush to use with Mod Podge
- Oasis foam
- Green decorative tape or ribbon, optional



Instructions:

1. Print out Clip Art on computer paper of baseballs, footballs, basketballs and star (with any other sports, you may want to include) and the appropriate size you need for your props.
2. Measure tin can and cut out rectangular picture of football for size needed to cover can.
3. Cut out the Clip Art.
4. Paint Mod Podge on tin can.
5. Lay paper football clip art onto tin can and hold for a few minutes, until tacky.
6. Paint Mod Podge on the top side of football cut out.
7. For display pieces, place paper Clip Art pictures onto Mod Podge painted cardboard cut-outs of baseball, football and basketball shapes and smooth out any wrinkles. Let dry few minutes.
8. Then Paint Mod Podge on Clip Art pictures. Let dry an dry overnight.
9. Tape stripe of green painters or masking tape around milk bottle to add touch of color.
10. Place soaked oasis in containers, below lip level.
11. Insert gerbera into foam in small can. May want more product if viewed all the way around.
12. Insert white carnations into medium can with Clip Art Football around the lip of the can.
13. Insert red carnations into medium tin can.
14. Create grid of oasis clear waterproof tape on glass vase.
15. Drop daisy pom poms into vase.
16. Place Bells of Ireland into bottle.
17. Set up display as needed.

Birthday



Flowers/Supplies needed:

- 1 Stem asiatic lily
- 3 Carnations
- 2 Stems alstromeria
- 1 Stem statice
- 2 Stems leatherleaf
- 1 Stem myrtle
- Small cardboard box, painted
- Tissue paper with a liner
- Oasis

Instructions:

1. Choose your own color selection.
2. Create arrangement in Oasis outside of the box or small container.
3. Make sure to push the tissue paper all the way into the liner, pushing slowly so as not to tear the paper.
4. Slowly place liner inside the box, ensuring that everything is lying flat and crisp
5. Place your Oasis with the arrangement into the box, gently.

Easter Jelly Beans



Flowers/Supplies needed:

- 6 Tulips of any color
- 1 Stem yellow button mums
- 1 Bunch beargrass
- 3 Bags of small jelly beans
- 1 5" clear cube
- 1 Square votive candle holder
- Small piece of foam to fill candle holder

Instructions:

1. Prepare containers by placing the foam into candle holder and place in center of cube.
2. Add jelly beans around candle holder, this should secure it in place nicely.
3. Cut bear grass into 3 pieces by the bunch, save the top for next project.
4. Place bear grass into foamed container at the same height.
5. Add tulips and buttons in a rounded design.
6. May use red hots, M&Ms or other candies for other holidays.

Button UP Mom

Flowers/Supplies Needed:

- 2 Brightly colored gerber daisies
- 2 Stems of athos spray mums
- 3 Galayx leaves
- 3-4 Sprigs ming fern
- 1 4" clay pot
- 1 4" deep plastic liner
- 1/4 Block wet foam
- 1/2 Bag brightly colored flower shaped buttons or any Buttons of your choice
- Glue or floral adhesive



Instructions:

1. Attach buttons to clay pot by using floral adhesive or u glue.
2. Prepare container by placing foam in the liner and securing it clay pot.
3. Insert gerbera daisies and mums in pleasing design.
4. If you have created the Easter arrangement, you can consider using the top of the bear grass here as well.
5. Add galayx leaves and ming fern to create depth and texture to the arrangement.

Spring designs: Cans and Carnations

Flowers/Supplies Needed:

- 6 Assorted cans
- 7 Partial sheets of colored paper (a little heavier than standard paper) orange, teal blue, purple, black and white small stripe, hot pink and black and white polka dot
- 11 Pink carnations
- Bottle of Mod Podge
- 1/2" paint brush
- Oasis floral foam



Hint: Can get colored paper from a craft store

Spring designs: Cans and Carnations (Continued)

Instructions:

1. Measure circumference of each can.
2. Cut a rectangle to fit entire can.
3. Paint Mod Podge onto tin can (acting as a glue).
4. Place rectangular paper around tin can and hold until tacky.
5. Then paint Mod Podge over paper and let dry. (Mod podge is white but will always dry clear.
6. Create complementary paper accents for several cans.
7. Again, Mod Podge area which will be covered by accent design.
8. Place accent design on top of paper and then mod podge again, over accent paper and let dry at least 6 hrs.
9. Cut soaked oasis and place in cans.
10. Cut carnations so blooms will be resting on top of cans. Some cans have 3 carnations and some have just 1, depending on the opening size of can.
11. Excellent used down center of table or in groupings on a table as centerpieces!

Spring: Vase Theme



Flowers/Supplies needed:

- 1/4 Block of oasis foam
- 1 Vase 12" x 4"
- 1 Vase 8" x 4"
- 1 Vase 6" x 4"
- 1 Yard of #9 pink satin ribbon
- 6 Pink carnations
- 3 Gerbera Daisies
- 2 Stems of Bells of Ireland
- 3 Stems of lemon leaf tips
- 3 Pieces of airy foliage, such as bear grass
- 3 Galax leaves
- Six inch clear lomey dish
- Clear container Tape
- Glue dots/dashes

Instructions:

1. Place soaked oasis in lomey container and secure with container tape.
2. Place Bells Of Ireland into center area of oasis. Add loose greens.
3. Place carnations tight into oasis and all the way around the Bells of Ireland, covering foam.
4. Add lemon leaf tips to cover and drape over lip of container.
5. Cut stems of Gerbera Daisy short, place on three galax leaves, and place in vases of water.
6. Add glue/dot/dashes to rim of tallest vase in three to four locations.
7. Place arrangement on top of tallest vase and make sure secure with glue dots/dashes.
8. If moving this set-up to another area, add oasis vase arrangement to vase upon arrival of destination.
9. Thread ribbon through vases for added color.

St Patrick's Day: Wearing O' the Green

Use this time to improve and update your boutonniere skills. Be creative with the designs. You can make a carnation boutonniere or cover a flat piece of cardboard with ribbon or leaves and glue flowers to it. Embellish with shamrocks and Oasis spool green wire.

Sell these on St Patrick's Day to keep from getting pinched.



Year-Round Party Theme Ideas

Movie Night

Flowers/Supplies needed:

- 1 Paper popcorn bag (Hobby Lobby 6/bag)
- 1 Package popcorn popped
- 3 Clip Art pictures of cinema tickets of different sizes
- 1 Pair of glasses (3-D would be nice)
- 1 Empty coke bottle
- 2 Small empty cans of Dr Pepper
- 1 Needle and white thread
- 5 Red carnations
- Small rocks, sand, etc. to weight down paper popcorn container



Instructions:

1. Pop corn.
2. Fill bag with weight (small rocks, sand, etc.).
3. String left over popcorn for accent design.
4. Add water to bottle/cans.
5. Place three carnations together at lip of coke bottle.
6. Place one carnation in each can, cutting short.
7. Fun design grouping for table centerpiece or as runner down tables.

Natural or Beach Theme



Flowers/Supplies needed:

- 1 Mason jar
- 1 12" clay saucer
- 1 Cup of sand
- 1 Large starfish and one smaller starfish
- 3 Assorted sea shells
- 3 Stems Eryngium (blue thistle)
- 3 Stems White Wax flower
- 2 Stems Purple Statice
- Oasis clear waterproof tape
- Raffia

Instructions:

1. Tape grid of oasis clear waterproof tape across mouth of jar.
2. Insert assorted stems in a spiral placement creating an all-around arrangement.
3. Tie raffia around jar as an accent.
4. Place sand in clay saucer.
5. Place shells around the saucer.
6. Use a little sand just outside the saucer and place the small starfish along side.
7. Lay a few strands of raffia loosely around the design.

Novelty Design



Flowers/Supplies needed:

- 1 Bell pepper
- 1 Jalapeno pepper
- 3 Galax leaves
- 5 Daisy mums
- 1 Small piece of leather leaf
- Small piece of oasis
- Floral wire

Instructions:

1. Lay bell pepper on the table and figure out which way it balances best. Then cut a small hole in the "top" of the pepper. Be careful not to cut down the side.
2. Put a piece of oasis in the pepper.
3. Arrange 3 to 5 daisy mums in oasis.
4. Cover oasis with galax leaves.
5. Attach jalapeno pepper with wire to accent design.

Western or Country Theme

Flowers/Supplies needed:

(This grouping is made up of several arrangements; will list each arrangement separately.)

Mason jar

- 4 Stems Solidago
- Oasis Clear waterproof tape

Olive Oil Bottle

- 1 Red carnation
- Raffia

Tin Can – 10 ½ ounce (Soup can)

- 4-5 Stems red miniature carnations
- ¼ Bunch bear grass
- Oasis foam
- Myrtle foliage

Quart Milk Bottle

- 2 Stems of baby's breath
- ¼ Bunch bear grass

Tin Can – 10 ½ ounce (Soup can)

- 3" button fern

Star cut out

Raffia

Bandana



Instructions:

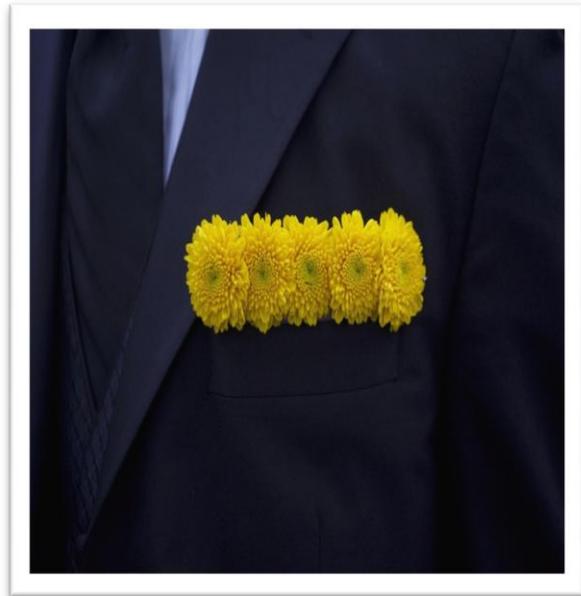
1. Mason Jar
 - a. Create grid of clear oasis waterproof tape and insert stems through grid to create a round arrangement.
2. Olive Oil Bottle (or any other type bottle or vase)
 - a. Wrap raffia around neck and drop in one red carnation.
3. Tin Can
 - a. Soak foam and place in can.
 - b. Design four stems of miniature carnations, myrtle and bear grass into an arrangement.
4. Milk Bottle
 - a. Insert two stems of baby's breath.
5. Tin Can
 - a. Take 3 inch plant out of plastic grow pot and wrap with plastic or aluminum foil. May have to prop up with paper or Styrofoam to make sure sits properly in can.
6. Knotted raffia, star, and bandana to complete the combined look.

Sample Corsages, Wristlets, and Boutonnieres









Pocket Boutonniere Created on a
Cardboard Insert to Slip into Pocket

Here are some inexpensive container and liner ideas for floral projects:

Olive Oil Bottles, Water Bottles, Catchup Bottle, Perfume Bottles, and Floral Vases – Cubes, Rounds etc.



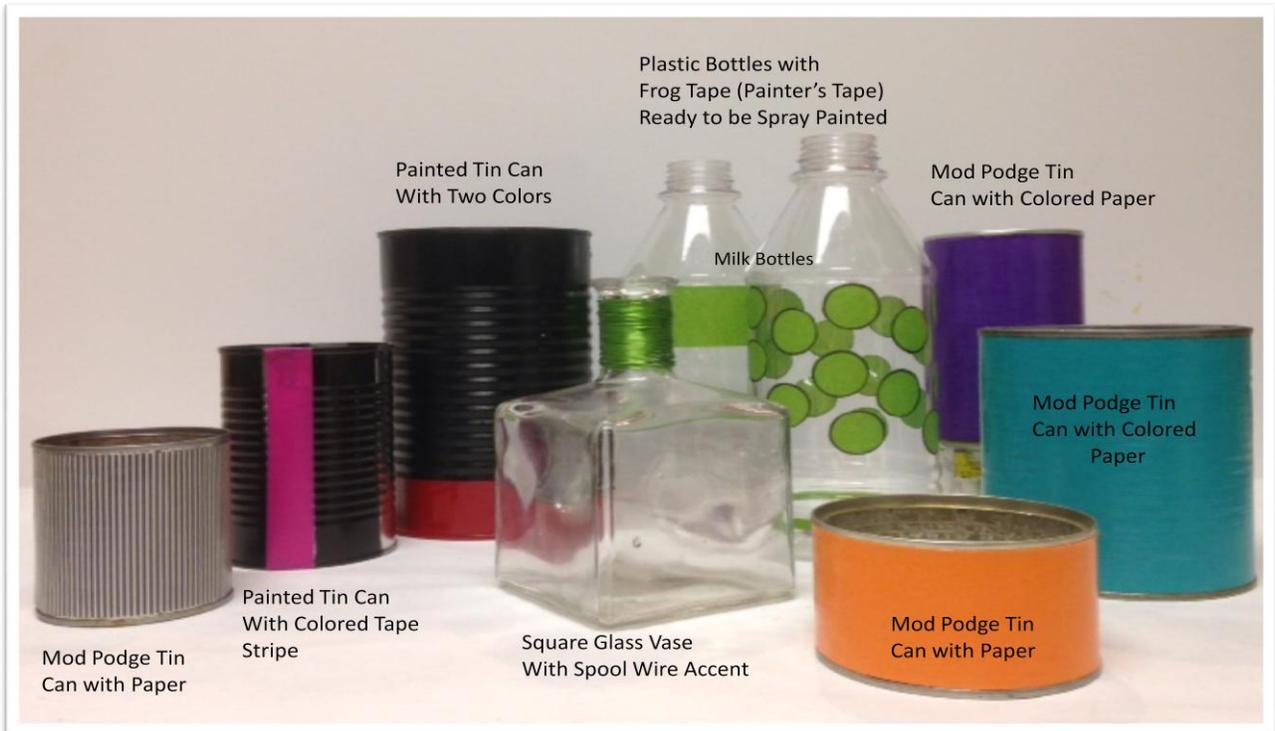
Tin Cans and Plastic Bottles



Simple and Inexpensive Methods of Enhancing Basic Containers with Colored Papers and Paint



Tin Cans and Bottles Enhanced with Paint, Paper and Spool Wire



Chapter 2 Student Projects

Chapter 2A Vocabulary

BALANCE: a state of equilibrium, actual or visual; a feeling of three-dimensional stability.

COLOR: The visual response of the eye to reflected rays of light. Composed of hue, value and chroma.

CONTRAST: Emphasis by means of difference.

DOMINANCE: Focal area, center of interest, emphasis.

THE ELEMENTS OF FLORAL DESIGN: The Ingredients of Design. The directly observable components, ingredients, and physical characteristics of design are Color, Form, Fragrance, Line, Pattern, Size, Space, and Texture.

FOCAL POINT: The location within a design that attracts the most attention; the center of interest. In a corsage, the focal point is where the largest or grouping of smaller flowers is placed.

HARMONY: A relationship between the components of design.

IKEBANA: The Japanese style of floral design characterized by their linear forms.

INTENSITY: The brightness or darkness of a hue.

INTERMEDIATE COLORS: Also known as Tertiary colors. Colors created by a combination of equal amounts of a primary color and an adjacent secondary color.

LINE ELEMENT: The element of the line in a floral arrangement is the visual path the eye follows as it proceeds through the arrangement.

PRIMARY COLORS: Red, yellow and blue. The three colors from which all other colors are made and which cannot be made from any other colors.

THE PRINCIPLES OF DESIGN: The Recipe. The fundamental guidelines to aesthetic design that govern the organization of the elements and materials in accordance with the laws of nature. Principles are divided into two groups: Primary Principles of Design and Secondary Principles of Design.

PROPORTION: The comparative size relationship between ingredients within a design. Example: small flowers and small foliage used together are in harmony; medium flowers should be used with medium foliage and so forth. The size of the container should be in proportion to the size of the materials and the size of the design.

RHYTHM: A repetitious line, form, shape or color which creates visual movement through an arrangement.

SCALE: The relationship between the completed arrangement and its location.

SECONDARY COLORS: Orange, green, and violet. Produced by mixing two primary colors in equal amounts.

SHADE: Any color to which black has been added to create a dark value.

TINT: Any color to which white has been added to create a lighter value.

TONE: Any color to which gray has been added to create a gray (dull) appearance.

UNITY: Oneness of purpose, thought, and style in presenting the design. It is the compatibility of all elements of the design to create a harmonious whole.

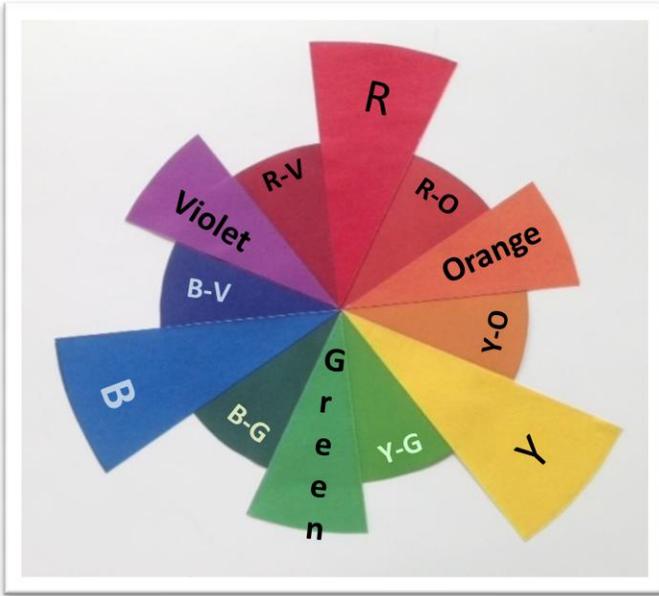
VALUE: Describes the lightness or darkness of a hue achieved by adding white, gray, or black.

Project Ideas -

1. Have students evaluate famous paintings or other works of art for the principles of elements and design. Have them pick three to five works of art and label them showing all principles and elements of design.
2. Students can make a "vocabulary book" for each principle and element. Include the word, definition and an example of each.
3. Create a design and ask the students to evaluate it based on the principles and elements of design.
4. Color: students will need to understand the color wheel. It should be taught in depth. Have students create their own color wheel from paint and magazines. We often assume that high school students understand that "yellow and blue make green" but you will be surprised how many know very little color theory. Use worksheets provided.
5. Have student survey color schemes at home, school and local businesses and place them into color scheme categories like - monochromatic, analogous, complimentary, etc.
6. Have students make a color wheel with primary secondary and tertiary colors, tints and shades by only giving them red, yellow, blue, white and black paint. This project could take up to 3 class periods. If paint is not available students could use magazines to cut pictures to make correct color wheel or paint chips from paint stores.
7. As a class project, a wreath of silk or fresh flowers could be created that duplicates the colors of the color wheel.
8. Have students create a design that reflects the principles and elements of design in a particular color harmony.
9. Make a color wheel from paint chips.
10. Take a nature walk and take pictures of the principles and elements of design as they appear in nature.
11. Invite a local landscape architect talk about the principles and elements of designs in landscape design.
12. Research formal gardens.
13. Create a color wheel using photos of flowers.

COLOR WHEEL WORKSHEET

A color wheel displays twelve hues in their saturated state, originating with **three primary colors**: red, yellow and blue. These colors are spaced equidistantly on the color chart and cannot be created by mixing any other colors together. In between the primary colors are the **secondary colors**: orange, green and violet, which are created by the mixing of two primary colors. Situated between the primary and secondary colors are six **tertiary or intermediate colors**; red-orange, red-violet, blue violet, blue green, yellow green and yellow orange – which result from the mixing of a primary color with an adjacent hue.



Create Tertiary Colors:

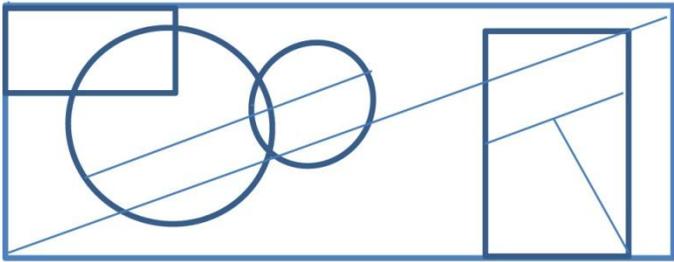
		Red Orange
		Yellow Orange
		Yellow Green
		Blue Green
		Blue Violet
		Red Violet

Primary Colors	Secondary Colors	Tertiary Colors
Red	Orange	Red Orange
Yellow	Green	Yellow Orange
Blue	Violet	Yellow Green
		Blue Green
		Blue Violet
		Red Violet

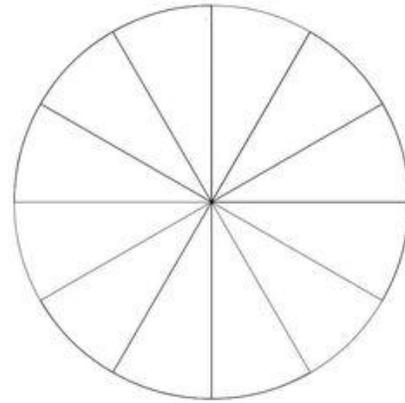
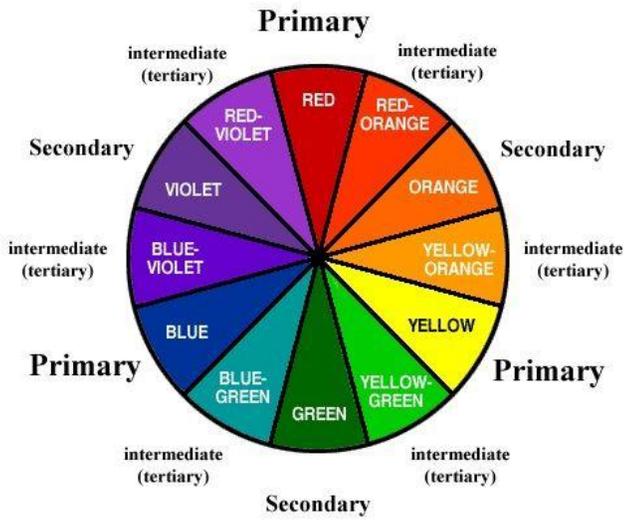
Analogous: a grouping of three adjacent hues on the Color Wheel; one color dominates.

Complementary: a pair of hues directly opposite each other on the Color Wheel.

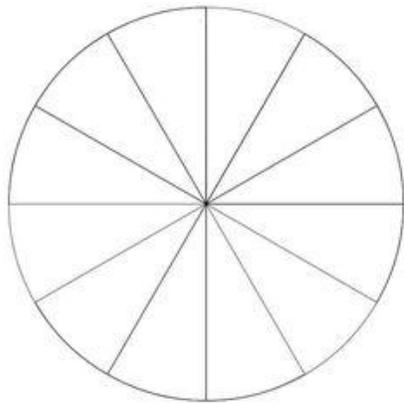
Fill in the boxes with your selections from the color wheel.



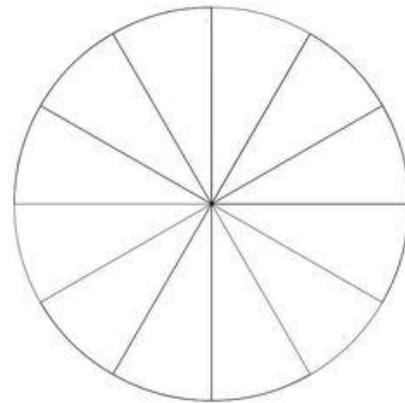
Color Wheel Template Worksheet



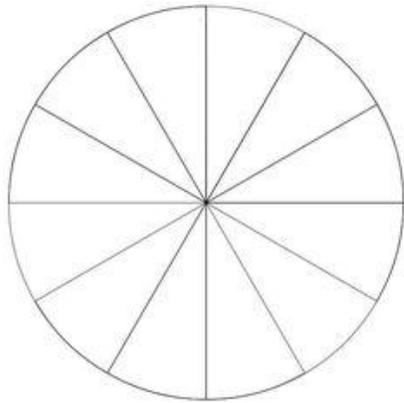
Primary Colors



Secondary Colors



Tertiary Colors



Complementary Colors

Analogous Colors: a grouping of 3 adjacent hues on the color wheel, one color dominates



Principles and Elements of Design

Grading Criteria

Can you find these (10) Principles and Elements in a design?

Balance: Symmetrical or Asymmetrical. Does it depict the style? If the design is the correct style, is it visibly balanced from side to side, front to back, top to bottom? For Asymmetrical: Is the arrangement different or unequal? For Symmetrical: Is the design mirrored on both sides?

Mechanics: If used, is wire, tape and foam neat and covered as instructed?

Proportion/Scale: Size of design in relation to container with the number of flowers assigned? A comparative relationship between components in a composition.

Depth/Rhythm: Are flower placements at different levels? Visual movement through the design achieved by repetition or gradation.

Focal Point/Dominance: Is the visual organization emphasized? Do you see visual impact or interest to which the eye is drawn?

Skeleton: Do the first 3 stems establish the line and balance of the design? Are secondary flowers creating overcrowding in the design?

Foliage: Foliage is used to enhance the directional force of line. Does the foliage follow the line pattern? Is Foliage added to fill space and cover mechanics?

Unity: Oneness of components into harmonious whole which results in a complete relationship of all parts. Has the design accomplished the oneness of all components?

Form: A configuration of a individual component of the design. Does the design create an overall three-dimensional composition?

Line: The visual path that directs the eye through a design. Has the flower placements created a line for your eye to follow?

Notes

Principles and Elements of Design

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

BALANCE
 DOMINANCE
 INTENSITY
 PRIMARYCOLORS
 SCALE
 TINT
 VALUE

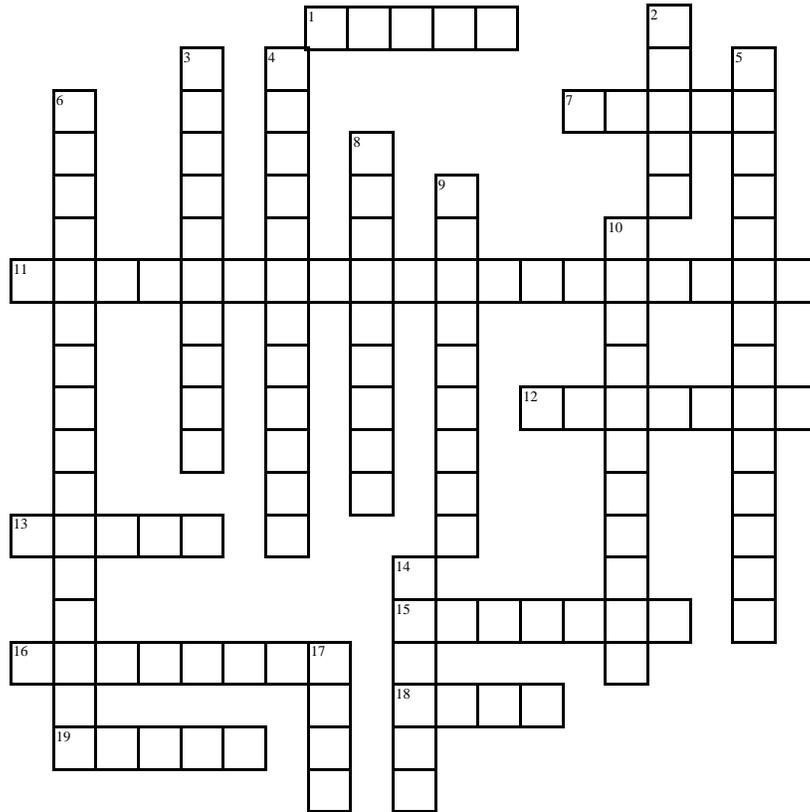
COLOR
 FOCALPOINT
 INTERMEDIATECOLORS
 PROPORTION
 SECONDARYCOLORS
 TONE

CONTRAST
 HARMONY
 LINEELEMENT
 RHYTHM
 SHADE
 UNITY

Principles and Elements of Design

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

Principles and Elements of Design



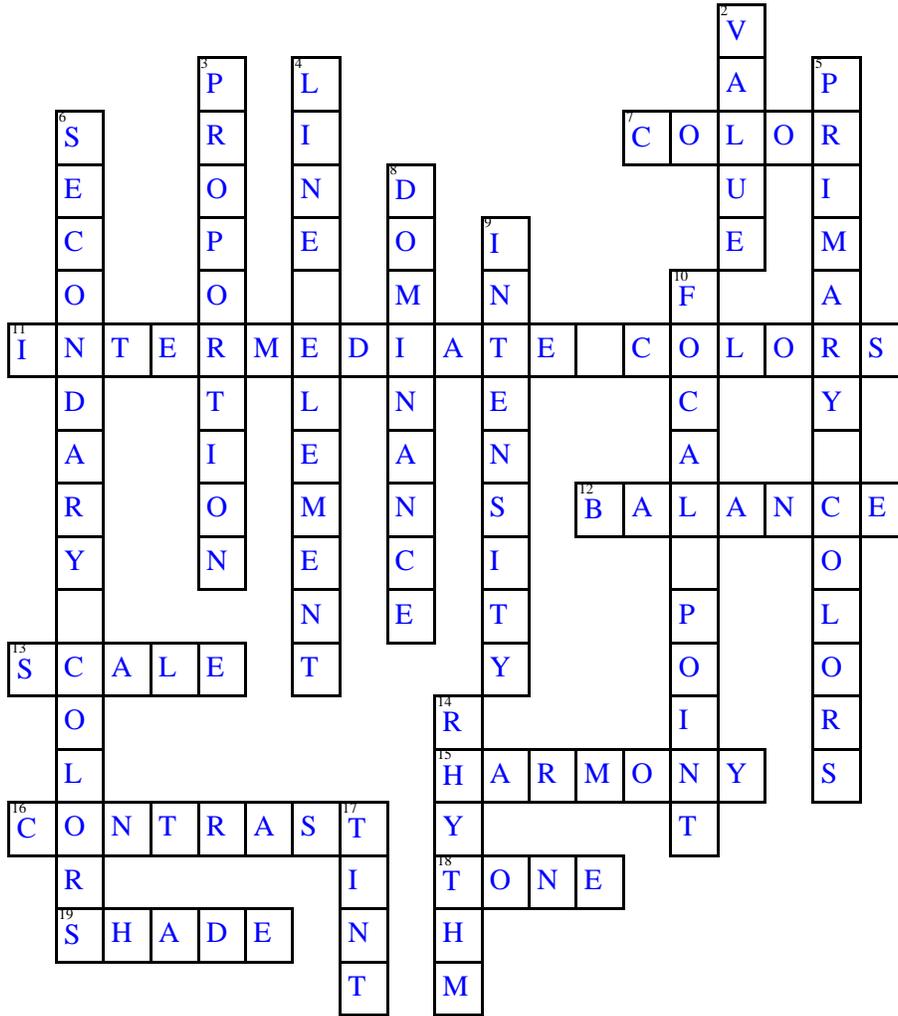
Across

- 1 Oneness of purpose, thought, and style in presenting the design. It is the compatibility of all elements of the design to create a harmonious whole.
- 7 The visual response of the eye to reflected rays of light. Composed of hue, value and chroma.
- 11 Also known as Tertiary colors. Colors created by a combination of equal amounts of a primary color and an adjacent secondary color.
- 12 a state of equilibrium, actual or visual; a feeling of three-dimensional stability.
- 13 The relationship between the completed arrangement and its location.
- 15 A relationship between the components of design.
- 16 Emphasis by means of difference.
- 18 Any color to which gray has been added to create a gray (dull) appearance.
- 19 Any color to which black has been added to create a dark value.

Down

- 2 Describes the lightness or darkness of a hue achieved by adding white, gray, or black.
- 3 The comparative size relationship between ingredients within a design. Example: small flowers and small foliage used together are in harmony; medium flowers should be used with medium foliage and so forth.
- 4 The element of the line in a floral arrangement is the visual path the eye follows as it proceeds through the arrangement.
- 5 Red, yellow and blue. The three colors from which all other colors are made and which cannot be made from any other colors.
- 6 Orange, green, and violet. Produced by mixing two primary colors in equal amounts.
- 8 Focal area, center of interest, emphasis.
- 9 The brightness or darkness of a hue.
- 10 The location within a design that attracts the most attention; the center of interest. In a corsage, the focal point is where the largest or grouping of smaller flowers is placed.
- 14 A repetitious line, form, shape or color which creates visual movement through an arrangement.
- 17 Any color to which white has been added to create a lighter value.

Principles and Elements of Design



Principles and Elements of Design Vocabulary Quiz Key

- 1) P Unity
 - 2) I Tone
 - 3) V Primary Colors
 - 4) O Scale
 - 5) K Value
 - 6) M Rhythm
 - 7) J Secondary Colors
 - 8) E Color
 - 9) A Intensity
 - 10) R Shade
 - 11) C Line Element
 - 12) G The Elements of
 Floral Design
 - 13) F Ikebana
 - 14) Q Intermediate Colors
 - 15) S Contrast
 - 16) T Proportion
 - 17) H Balance
 - 18) D Dominance
 - 19) B Tint
 - 20) N The Principles of
 Design
 - 21) U Focal Point
 - 22) L Harmony
- a) The brightness or darkness of a hue.
 - b) Any color to which white has been added to create a lighter value.
 - c) The element of the line in a floral arrangement is the visual path the eye follows as it proceeds through the arrangement.
 - d) Focal area, center of interest, emphasis
 - e) The visual response of the eye to reflected rays of light. Composed of hue, value and chroma.
 - f) The Japanese style of floral design characterized by their linear forms.
 - g) The Ingredients of Design. The directly observable components, ingredients, and physical characteristics of design are Color, Form, Fragrance, Line, Pattern, Size, Space, and Texture.
 - h) a state of equilibrium, actual or visual; a feeling of three-dimensional stability.
 - i) Any color to which gray has been added to create a gray (dull) appearance.
 - j) Orange, green, and violet. Produced by mixing two primary colors in equal amounts.
 - k) Describes the lightness or darkness of a hue achieved by adding white, gray, or black
 - l) A relationship between the components of design.
 - m) A repetitious line, form, shape or color which creates visual movement through an arrangement.
 - n) The Recipe. The fundamental guidelines to aesthetic design that govern the organization of the elements and materials in accordance with the laws of nature.
 - o) The relationship between the completed arrangement and its location.
 - p) Oneness of purpose, thought, and style in presenting the design. It is the compatibility of all elements of the design to create a harmonious whole.
 - q) Also known as Tertiary colors. Colors created by a combination of equal amounts of a primary color and an adjacent secondary color.
 - r) Any color to which black has been added to create a dark value.
 - s) Emphasis by means of difference.
 - t) The comparative size relationship between ingredients within a design. Example: small flowers and small foliage used together are in harmony; medium flowers should be used with medium foliage and so forth.
 - u) The location within a design that attracts the most attention; the center of interest. In a corsage, the focal point is where the largest or grouping of smaller flowers is placed.
 - v) Red, yellow and blue. The three colors from which all other colors are made and which cannot be made from any other colors.

Chapter 2B Vocabulary

ABSTRACT DESIGNS: Contain more than one single focal point.

ASYMMETRICAL DESIGN: A triangular pattern with a strong "L-Line".

BUNDLING: Firmly wrapping or tying similar materials together to form a larger, individual unit.

CASCADE DESIGN: The design consists of several layers of descending materials, varying in size and texture to create a flowing effect.

CORSAGES: Ladies attending social events, weddings, proms, and special occasions choose to wear a decorative grouping of flowers. Number 3 ribbon is most often used as a corsage bow and the appropriate gauge of wire for a corsage is #24-#28, depending on the weight of the flower.

FILLER: Floral Material that has an "airy" look to create the finishing touch to a design.

FILLER FLOWER: A type of flower used to complete a design.

FOLIAGES: The manner in which foliage or groups of foliage is used can add interest to a design. Foliage is also used to fill in and hide the mechanics of a flower arrangement.

FORMAL-LINEAR DESIGN: An asymmetrically balanced design of few materials usually placed in groups that emphasize forms and lines.

FORM FLOWERS: Distinctive or unusual shaped flowers. These are often used to create a focal point.

FRAMING: A design technique in which branches of flowers are used around the perimeter of a floral arrangement to direct attention to the materials in the center of the arrangement.

HAIRPIN METHOD: Corsage wiring technique in which the wire is shaped into a hairpin.

HOOK METHOD: Wiring technique in which the wire is inserted up through the stem and a small hook is formed in the wire before it is pulled back down into the flower.

INTERPRETIVE DESIGN: A combination of both natural and manmade materials in an unnatural manner to create new images.

LINE FLOWERS: used as primary flowers to establish the skeleton outline height or width of an arrangement.

MASS FLOWERS: Usually single stem with large rounded heads used inside or along the arrangement to fill in.

MECHANICS: Supplies, methods and materials that designers use to place and hold flowers and foliage in an arrangement.

PARALLEL DESIGN: Design that consists of clusters or groups of flowers and foliage that strengthens the element of line which moves the eye through the arrangement.

PAVE ARRANGEMENTS: Flower arrangement heights should not vary in pave arrangements. The design is a technique characterized by parallel or surface contoured insertions that will create a uniform area with little or no variation in depth.

PIERCING METHOD: Corsage wiring technique in which a wire is inserted through the calyx and bent downward along the stem.

PILLOWING: The tight positioning of flower clusters at the base of an arrangement forming rounded hills.

ROUND DESIGNS: An all around arrangement that looks round from any direction.

SKELETON FLOWERS: Primary or line flowers used in a design to establish the outline of the arrangement.

SYMMETRICAL DESIGN: A formal, equilateral triangular design.

TERRACING AND LAYERING: Similar design techniques to place similar materials horizontally on top of each other.

VEGETATIVE DESIGN: A feature of this style of design is the seasonal compatibility of the plant materials in the design.

WATERFALL DESIGN: Typical of this style is the layering of one material over another to allow diversity. Use of long trailing materials, such as grasses, is needed. It is a romantic cascading design that is visible through the layering.

WEDDING FLOWERS: Bride's bouquet, Bridesmaid's bouquet, Corsages, Boutonnieres, Alter flowers, Pew Flowers, on the candelabra, Bride's Throw bouquet, table decorations and on the wedding cake.

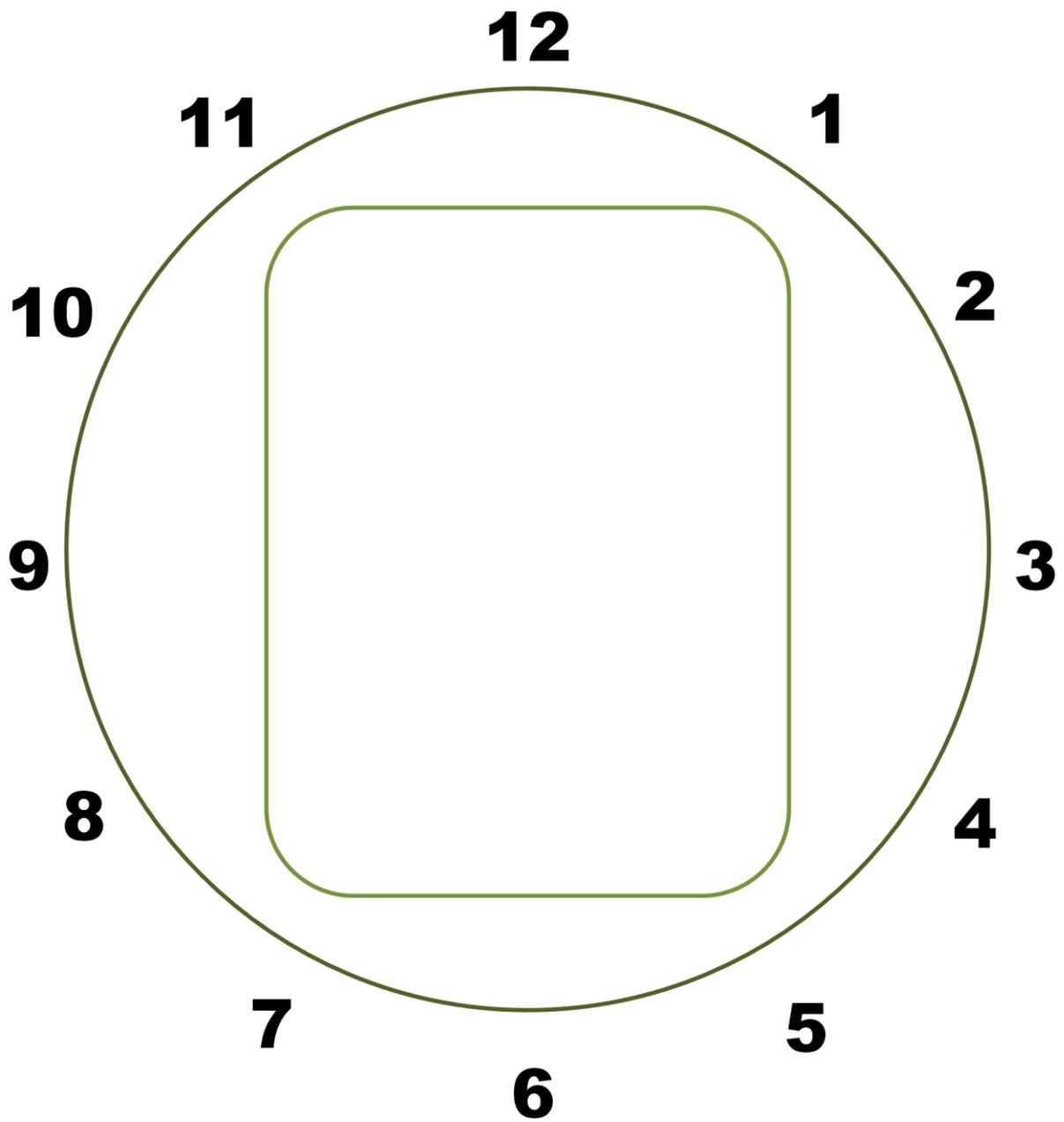
WIRE: Wire is utilized in one form or another in most everyday designs. The types of wire available range from #16-#28. The lower the gauge of the number, the heavier the wire; the higher the gauge of the number, the finer the wire. Number 16, #18, #20, #21 and #22 gauge wire is used to support floral product and aid in mechanics. Number 24, #26 and #28 is more often used in personal flowers. Each individual wire is always 18 inches in length.

Project Ideas –

1. You will probably need to spend some time teaching a bit of basic geometry. Things like degrees, angles, parallel lines, perpendicular lines. Students must know these basics for their designs to turn out well.
2. Have students look for pictures or take photos of things in everyday life that show these geometric concepts. They can create posters, charts, booklets, PowerPoint's, prezis or other types of presentations about the geometrical concepts.
3. Have students create a symmetrical triangle design, an asymmetrical triangle design and a round design using the same flowers and foliage (see pages 143-147). These

- designs can be done in fresh or silk flowers. (If you do not have cooler space to store designs each day - spray them with an anti-transpirant spray, keep out of sunlight, and keep in coolest, darkest part of room). Round designs are often very hard for students. Have them each make a "clock face" to place beside their design for reference when placing flowers in their design. Clock face example can be found on page 100.
4. Advertise to your school and create these designs for banquets, offices, holidays, birthdays, teacher appreciation days and other needs that the school might have. Have school or organization pay for cost of flowers and you take care of the labor. This will allow your students to have multiple practice opportunities and do variations of the design without using up your budget.
 5. Sympathy work is often hard to incorporate into class time because it is time consuming and expensive for each student to do. One idea is to talk to local school administration office and ask to do sympathy flowers for the school district. School district should pay for materials and you would provide labor. Students could then work together to make the sympathy spray or table design piece as a group with the instructors supervision.
 6. Teach students how to floral tape a heavier gauge floral wire, i.e. #24, #18, #16. When they understand the concept of taping, teach students how to wire silk flowers to pens. You may wish to give the pens as gifts to the faculty.
 7. Have students make their own homecoming or prom corsage. You might also make mini corsages or rings to sell to the student body. Teach students how to make bows - they can then incorporate them into their corsage work.
 8. Local organizations or groups may have need for your practice work - Nursing homes and senior citizen centers often have occasions to which residents or members would like to wear a corsage and do not have access or money for them. Plan your lessons to coincide for some of these times.
 9. Give students a design shape and a holiday or occasion (have them draw options from two hats for fairness) and then customize the design for the specific requirements. Students can draw an outline of the design and decide what flowers and foliage will be used. If budget allows have each student make their design or have class pick a "favorite" and make the design in groups.
 10. Display these designs in the library or office so that others may see students' work.
 11. For each design and recipe provided in this section, there is a set of 5 "Thinking Questions". Pages 101-142 contain these questions. They can be used as handouts or for group discussion.

**Clock Face Example for Design Bowl Outline
Basic Symmetrical Design**



Bosses Day Cube

Thinking Questions

1. Rubber bands are used to create a grid to hold flowers securely in place in this design. This is an example of the mechanics of a design also being decorative. List three more ways a designer might use a decorative mechanic in a design.

A. _____

B. _____

C. _____

2. The clear water in the vase is an important element in this design. What would a florist use to keep the water clear? What are three other "chemicals" that are used in floral design for preserving flowers?

3. There are many different "Appreciation Days". Use the internet to research some appreciation days that a florist might use to promote or create sales. Pick one for each month.

Halloween Mummy

Thinking Questions

1. Design another "character" Halloween design? What materials/flowers would you need to create your "character"?

2. How were the spider webs made for this design? Research and find an additional method to make spider webs. Explain here.

3. Spider Mums and Button Mums are featured in this design - they are from the Chrysanthemum family. What other types of mums are used in the floral industry? How are these different types of mums used in designs?

Christmas: Assortment Centerpiece

Thinking Questions

1. This design is on the "informal" end of the design spectrum - how could you take this design and change it to fit a more formal event? Give at least three ideas!

A. _____

B. _____

C. _____

2. Wire is part of the mechanics in this design. Florist wire (wire used to wire and tape flowers) comes in different sizes. How does the wire sizing work? What are some other common types of wire used in floral designs?

3. The clear water in the vases is an important element in this design. What would a florist use to keep the water clear? What are three other "chemicals" that are used in floral design for preserving flowers?

Christmas: Candy Cane Arrangement

Thinking Questions

1. Red, White (and Green!) are traditional Christmas colors - What color harmony does red and green represent? What are the some of the traditional colors that represent other holidays?

Hanukkah _____

Halloween _____

Easter _____

4th of July _____

2. How wide is #9 ribbon? What is the width for other common ribbon sizes? For what type of design might you use these other sizes of ribbon?

#40 _____

1 _____

#5 _____

#100 _____

3. If you wanted to "up sale" or make this design a bit more "fancy" - what are three things you could do to this design? (There are many possibilities please use your imagination!)

A. _____

B. _____

C. _____

Christmas: Plant Basket

Thinking Questions

1. Poinsettia's are the most recognizable potted plant for Christmas - What are some other plants that might also be used and still keep that "Christmas" feeling? Name at least three, and explain why they would work as a substitute.

A. _____

B. _____

C. _____

2. What mechanics are used in this design? (Even though it is simple there is a lot going on!)

3. List the basic rules for potted plant care in a floral shop.

Christmas: Symmetrical Arrangement

Thinking Questions

1. This design is a symmetrical triangle. If the customer wanted an asymmetrical triangle - how would you place the skeleton flowers to create the shape? Sketch below the proper location of the skeleton flowers for an asymmetrical triangle.

Sketch Here

2. Christmas greens often come from coniferous trees - Describe and give examples of the common types of trees found in North America.

A. Coniferous

B. Evergreen

C. Deciduous

3. This design is on the "informal" end of the design spectrum - how could you take this design and change it to fit a more formal event? Give at least three ideas!

A. _____

B. _____

C. _____

4. What would a retail florist charge for this design? Look up the cost of the flowers used in this design and get the prices of the flowers from your local wholesaler. Then figure the cost of this design here. Include hard goods and labor cost also.

5. What Principles and Elements of Design do you see in this design? List and define them. Also explain how they are used in the design.

Get Well Soon

Thinking Questions

1. What are some common pest or disease found in potted plants? List and describe three.

A. _____

B. _____

C. _____

2. Explain and sketch how to make the armature used in potted plant #1.

Sketch here

3. Baskets often come in sets of 3 for one set price - how does a florist figure how to charge for each size of basket - small, medium and large? (hint ratio not division)

Valentine's Day: Double Rose Vase

Thinking Questions

1. Red roses have historically been associated with love – What about roses of other colors or other flowers? Do they have meanings also? Do research to find the meaning behind white, pink and yellow roses. Also find the historic meanings associated with lilies, daises and carnations.

2. Mechanics are a very important part of a design. Without good mechanics a design will simply not work. What are the mechanics used in this design?

3. Roses require special care when being processed. How to you process roses correctly when they come dry-packed from a wholesaler?

Valentine's Day: Pave Roses in Mirror Cube

Thinking Questions

1. If the florist does not have a mirrored cube vase and has only clear vases what are some other techniques they could use to hide the oasis foam? Name and explain three.

A. _____

B. _____

C. _____

2. This is very simple design – what might a florist do to “up sale” this design?

3. If roses are too tightly closed to work well in this design, what could the florist do to remedy this problem? Research methods on how to “force” flowers and record your findings below.

Administrative Assistant's Day Arrangement

Thinking Questions

1. Green button mums and purple carnations are used in this design. What color harmony does this represent?

2. This design uses an insulated tumbler as the container. This is an unconventional item that is designed for another purpose and is intended that the person who receives the design will use it after the flowers are finished. Think of three items that could be used as containers for designs (does not have to be for Administrative Assistant's Day) that the recipient could use later.

A. _____

B. _____

C. _____

3. This is very simple design – what might a florist do to “up sale” this design?

Baby Shower

Thinking Questions

1. Look at the round design from an aerial view. Sketch the placement of the flowers from an aerial view perspective.

SKETCH HERE

2. Often, a customer wants a corsage for the mom-to-be at a shower. What are the mechanics used in making a wired and taped corsage?

3. How might a designer customize this design for a boy, a girl or either?

Banquets: Band or Music Banquet

Thinking Questions

1. What other item could you use for a container (s) for this design?

2. This design does not have to be made in the colors of red and black? What are you school colors and what color harmony do they represent?

3. This design has been created for a band banquet - Please imagine another design for a band banquet. Describe it and sketch it below.

Sketch Here

Banquets: FFA Banquet

Thinking Questions

1. A centerpiece should not block diners view across the table – What is the maximum height for a centerpiece arrangement? What if the occasion calls for a very large arrangement – how tall should a clear container be before the design begins?

2. Often at a banquet, wedding or formal dinner the customer will request three to five different centerpieces to give variety to the room. Please design another centerpiece to accompany this FFA Banquet piece. Describe and sketch below.

Sketch Here

3. Primary colors, red, yellow and blue are used in this design. What are the secondary colors? What are the tertiary colors?

Banquets: Sports Banquet

Thinking Questions

1. How could you customize this generic design so that it would be special to your school and team players?

2. Often sports banquets are held in high school cafeterias. What other designs might be needed to help make the room look special for the evening? Describe and sketch one here.

Sketch Here

3. Three different types of flowers are used in this design. Name each flower. Research the flowers and list their scientific name.

Cans and Carnations

Thinking Questions

1. This design is suggested as a table centerpiece - In what other setting/place could this design be used?

2. Paper is used to cover the cans in this designs - think of three other common items that could be used to cover the cans.

A. _____

B. _____

C. _____

3. This design is made in multiple pieces - how could you change the design into one large design but still keep all the variety and fun in it?

Spring Vase Theme

Thinking Questions

1. Although this is a simple design the tall design requires that the designer create sturdy mechanics. Explain the mechanics of this design.

2. Some banquet halls do not allow candles/open flames - Research floral/decorative products and explain two options for lighting arrangements when candles are not allowed.

A. _____

B. _____

3. What color harmony is used in this design - explain how that is located on the color wheel.

Movie Night

Thinking Questions

1. Theme nights are becoming more and more "fashionable" – Choose another theme and create a design for your theme night. Describe the design and sketch it below.

Sketch Here

2. If your customer wanted more fresh flowers incorporated into this design – how could you change it to accommodate them?

3. Red is the predominate color in this design - what is a shade, tint and tone of red and how are they created?

Natural or Beach Theme

Thinking Questions

1. This design has been set up to remind the customer of the beach – What flowers and accessories would you use to create other natural themes?

Woodlands _____

Desert _____

Mountains _____

2. This design is made from fresh flowers. Dried botanicals are becoming a more and more popular choice for designs. Research and find two ways to dry fresh flowers for use in floral designs.

A. _____

B. _____

3. This design might use wildflowers during the spring - Research and find out about the wildflowers native to your area. Name, sketch and color three below.

Novelty Design

Thinking Questions

1. This design is made in a fresh bell pepper - what other fruits or vegetables might be a good choice for this type of design? What might be a bad choice? Name three for each and explain why you chose them.

Good Choice

Bad Choice

2. Ethylene gas might be a problem when using a fruit or vegetable in a design - what is Ethylene Gas and how does it affect flowers?

3. In what situations would a novelty design like this be appropriate - when would it not be appropriate?

Western or Country Theme

Thinking Questions

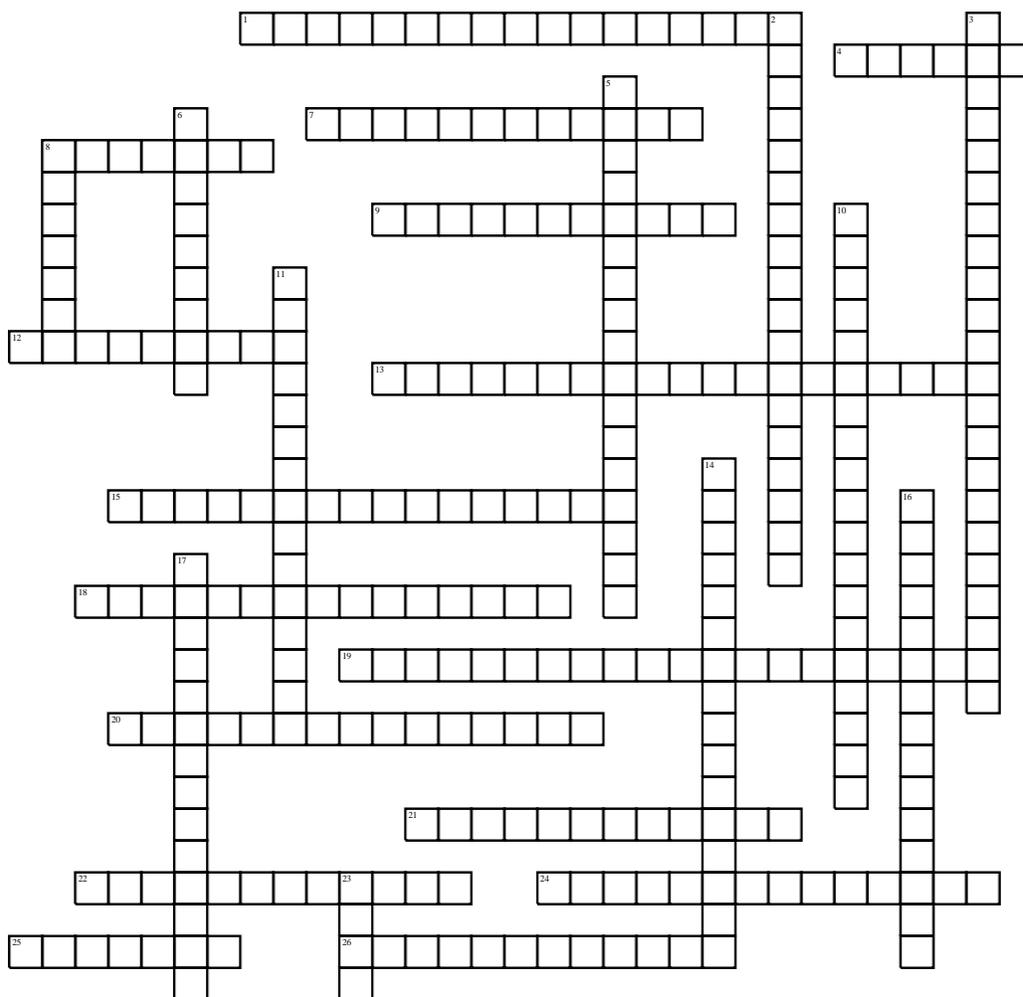
1. Western Chic is in! How could you "upscale" this design to make it more "Chic"?

2. Pick a historical time period from the following list and describe what kind of floral design was "in" during that period. Victorian England, Chinese Emperors, Ancient Egypt, Greco-Roman.

3. This design is in the style of a grouping of small designs - Redesign this into one large centerpiece. Explain and sketch below.

Sketch Here

Floral Design Techniques



Across

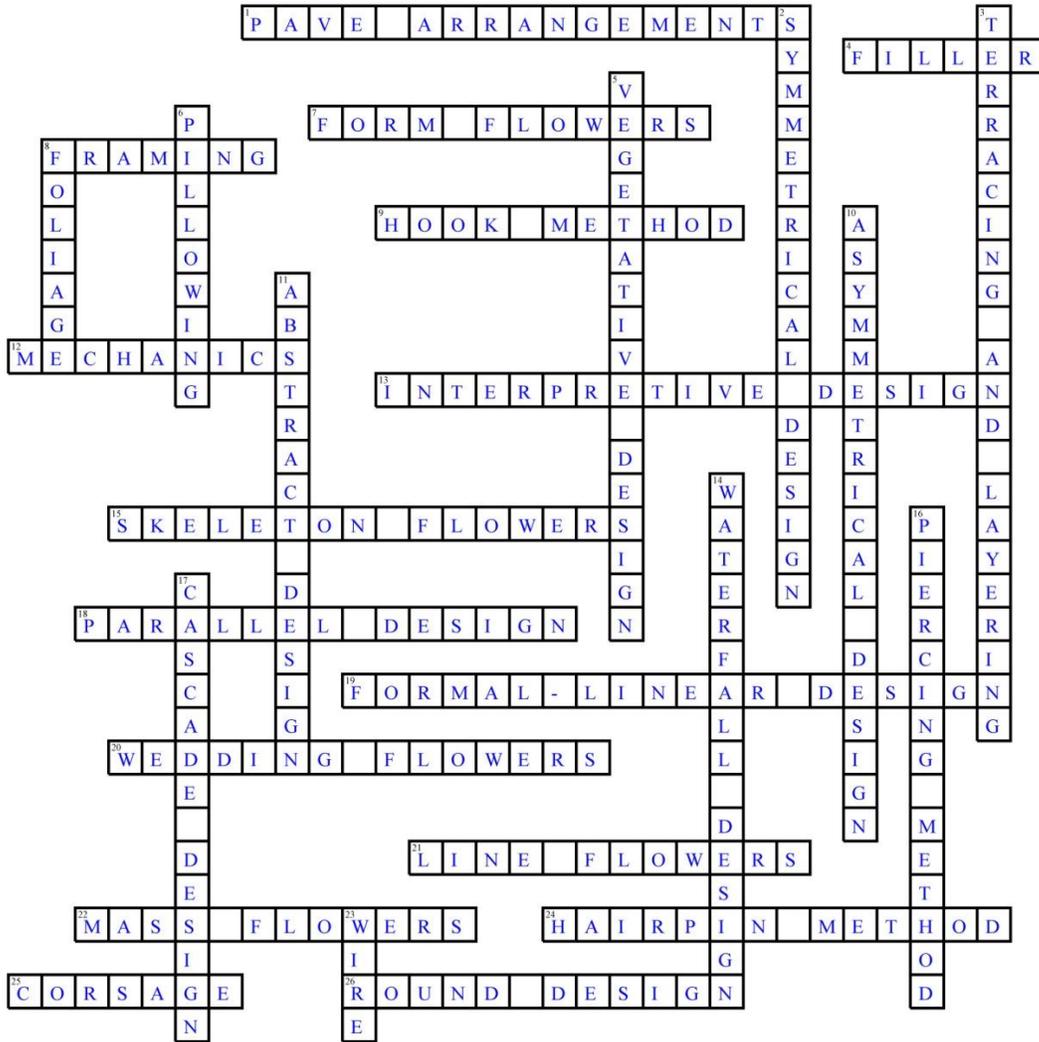
- 1 Flower arrangement heights should not vary in pave arrangements. The design is a technique characterized by parallel or surface contoured insertions that will create a uniform area with little or no variation in depth.
- 4 Floral Material that has an "airy" look to create the finishing touch to a design.
- 7 Distinctive or unusual shaped flowers. These are often used to create a focal point.
- 8 A design technique in which branches of flowers are used around the perimeter of a floral arrangement to direct attention to the materials in the center of the arrangement
- 9 Wiring technique in which the wire is inserted up through the stem and a small hook is formed in the wire before it is pulled back down into the flower
- 12 Supplies, methods and materials that designers use to place and hold flowers and foliage in an arrangement.
- 13 A combination of both natural and manmade materials in an unnatural manner to create new images
- 15 Primary or line flowers used in a design to establish the outline of the arrangement.
- 18 Design that consists of clusters or groups of flowers and foliage that strengthens the element of line which moves the eye through the arrangement.
- 19 An asymmetrically balanced design of few materials usually placed in groups that emphasize forms and lines.
- 20 Bride's bouquet, Bridesmaid's bouquet, Corsages, Boutonnieres, Alter flowers, Pew Flowers, on the candelabra, Bride's Throw bouquet, table decorations and on the wedding cake.
- 21 Used as primary flowers to establish the skeleton outline height or width of an arrangement.
- 22 Usually single stem with large rounded heads used inside or along the arrangement to fill in.
- 24 Corsage wiring technique in which the wire is shaped into a hairpin.

- 25 Ladies attending social events, weddings, proms, and special occasions choose to wear a decorative grouping of flowers. Number 3 ribbon is most often used as a corsage bow and the appropriate gauge of wire for a corsage is #24-#28, depending on the weight of the flower.
- 26 An all around arrangement.

Down

- 2 A formal, equilateral triangular design
- 3 Similar design techniques to place similar materials horizontally on top of each other.
- 5 A feature of this style of design is the seasonal compatibility of the plant materials in the design.
- 6 The tight positioning of flower clusters at the base of an arrangement forming rounded hills.
- 8 Can add interest and is used to hide the mechanics of a flower arrangement.
- 10 A triangular pattern with a strong "L-Line".
- 11 Contain more than one single focal point
- 14 Typical of this style is the layering of one material over another to allow diversity. Use of long trailing materials, such as grasses, is needed. It is a romantic cascading design that is visible through the layering.
- 16 Corsage wiring technique in which a wire is inserted through the calyx and bent downward along the stem.
- 17 The design consists of several layers of descending materials, varying in size and texture to create a flowing effect.
- 23 Wire is utilized in one form or another in most everyday designs. The types of wire available range from #16-#28. The lower the gauge of the number, the heavier the wire; the higher the gauge of the number, the finer the wire. Number 16, #18, #20, #21 and #22 gauge wire is used to support floral product and aid in mechanics. Number 24, #26 and #28 is more often used in personal flowers. Each individual wire is always 18 inches in length.

Floral Design Techniques



Floral Design Techniques

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

ABSTRACT
CASCADE
FLOWERS
FORMLINEAR
INTERPRETIVE
MECHANICS
PIERCING
SYMMETRICAL
VEGETATIVE

ASYMMETRICAL
CORSAGES
FOLIAGES
FRAMING
LINE
PARALLEL
PILLOWING
TERRACINGANDLAYERING
WATERFALL

BUNDLING
FILLER
FORM
HOOK
MASS
PAVE
ROUND
SKELETON
WEDDING

Floral Design Techniques

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

Floral Design Techniques Vocabulary Quiz

- 1) ___ Piercing Method
 - 2) ___ Line Flowers
 - 3) ___ Pillowing
 - 4) ___ Wire
 - 5) ___ Mechanics
 - 6) ___ Waterfall Design
 - 7) ___ Round Designs
 - 8) ___ Vegetative Design
 - 9) ___ Abstract Design
 - 10) ___ Pave Arrangement
 - 11) ___ Parallel Design
 - 12) ___ Terracing and Layering
 - 13) ___ Wedding Flowers
 - 14) ___ Hook Method
 - 15) ___ Filler Flowers
 - 16) ___ Formal-Linear Design
 - 17) ___ Corsages
 - 18) ___ Cascade Design
 - 19) ___ Framing
 - 20) ___ Skeleton Flowers
 - 21) ___ Mass Flowers
 - 22) ___ Hairpin Method
 - 23) ___ Foliages
 - 24) ___ Symmetrical Design
 - 25) ___ Interpretive Design
 - 26) ___ Form Flowers
- a) Typical of this style is the layering of one material over another to allow diversity. Use of long trailing materials, such as grasses, is needed. It is a romantic cascading design that is visible through the layering.
 - b) Can add interest to a design and is used to fill in and hide the mechanics of a flower arrangement.
 - c) A design technique in which branches of flowers are used around the perimeter of a floral arrangement to direct attention to the materials in the center of the arrangement.
 - d) A combination of both natural and manmade materials in an unnatural manner to create new images.
 - e) Flower arrangement heights should not vary in pave arrangements. The design is a technique characterized by parallel or surface contoured insertions that will create a uniform area with little or no variation in depth.
 - f) Distinctive or unusual shaped flowers. These are often used to create a focal point.
 - g) Bride's bouquet, Bridesmaid's bouquet, Corsages, Boutonnieres, Alter flowers, Pew Flowers, on the candelabra, Bride's Throw bouquet, table decorations and on the wedding cake.
 - h) Design that consists of clusters or groups of flowers and foliage that strengthens the element of line which moves the eye through the arrangement.
 - i) Ladies attending social events, weddings, proms, and special occasions choose to wear a decorative grouping of flowers. Number 3 ribbon is most often used as a corsage bow and the appropriate gauge of wire for a corsage is #24-#28, depending on the weight of the flower.
 - j) An all around arrangement.
 - k) Contain more than one single focal point.
 - l) Similar design techniques to place similar materials horizontally on top of each other.
 - m) An asymmetrically balanced design of few materials usually placed in groups that emphasize forms and lines.
 - n) Corsage wiring technique in which a wire is inserted through the calyx and bent downward along the stem
 - o) A type of flower used to complete a design.
 - p) Primary or line flowers used in a design to establish the outline of the arrangement.
 - q) The tight positioning of flower clusters at the base of an arrangement forming rounded hills.
 - r) Supplies, methods and materials that designers use to place and hold flowers and foliage in an arrangement.
 - s) Wire is utilized in one form or another in most everyday designs. The types of wire available range from #16-#28. The lower the gauge of the number, the heavier the wire; the higher the gauge of the number, the finer the wire. Number 16, #18, #20, #21 and #22 gauge wire is used to support floral product and aid in mechanics. Number 24, #26 and #28 is more often used in personal flowers. Each individual wire is always 18 inches in length.
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 - u) Corsage wiring technique in which the wire is shaped into a hairpin.
 - v) A formal, equilateral triangular design.
 - w) Wiring technique in which the wire is inserted up through the stem and a small hook is formed in the wire before it is pulled back down into the flower.
 - x) Usually single stem with large rounded heads used inside or along the arrangement to fill in.
 - y) Used as primary flowers to establish the skeleton outline height or width of an arrangement.
 - z) The design consists of several layers of descending materials, varying in size and texture to create a flowing effect

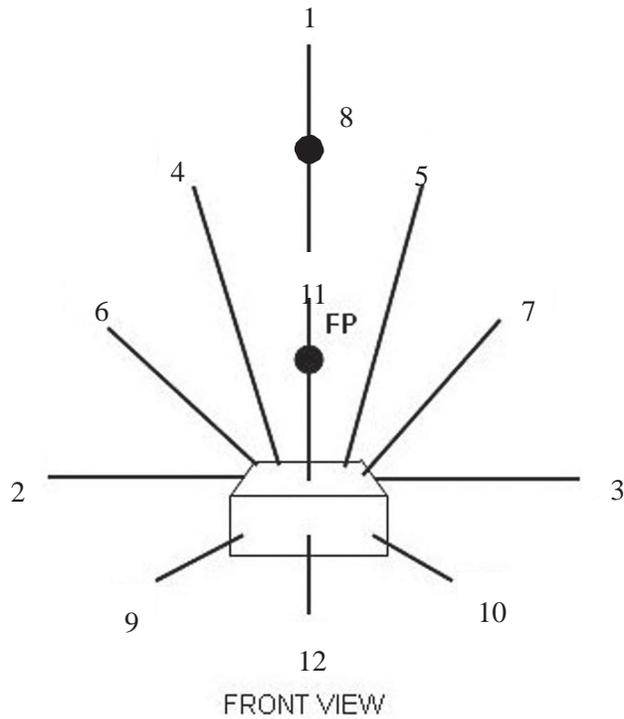
Floral Design Techniques Vocabulary Key

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The following pages can be found in PDF form at www.tsfa.org/curriculum.html

BASIC DESIGN

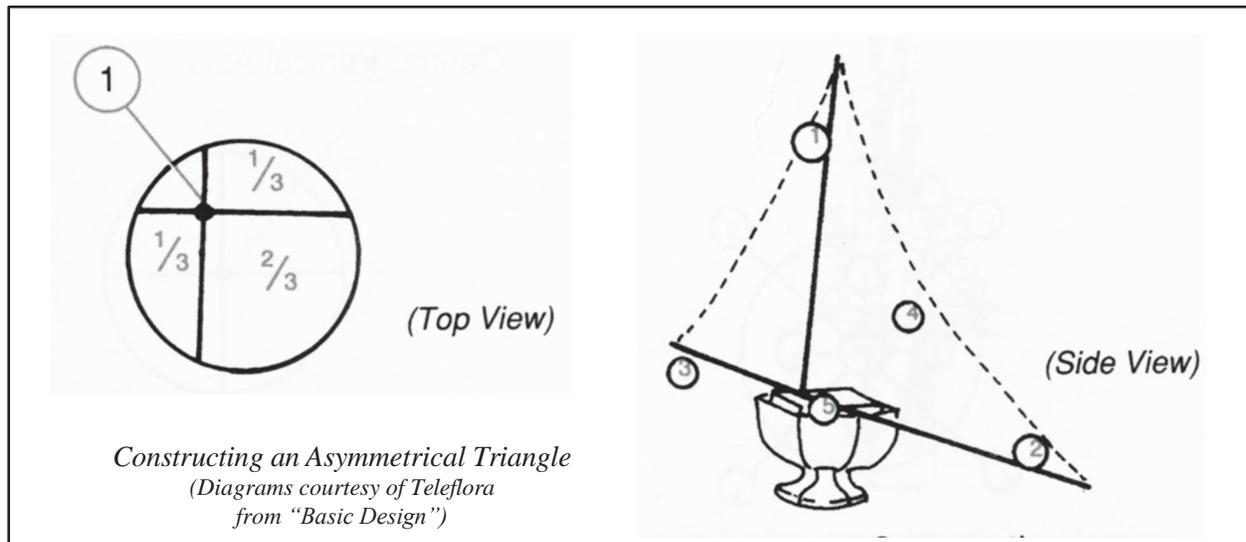
Symmetrical Triangle



Twelve Carnation Symmetrical Arrangement

Symmetrical arrangements should have equal distribution of materials to either side of the central axis. One side of the design should be a mirror image of the other.

Asymmetrical Triangle



*Asymmetrical arrangements should have an unequal distribution of materials to either side of the central axis. One side is often high while the other is low.
Make sure that when the 1, 2 and 3 flowers are removed that your secondary flowers or filler and foliage remain asymmetrical.*



*Asymmetrical
Triangle*

Oblong Design

The Oblong Design is also known as the Table Centerpiece and often must be kept narrow. The number 1 flower establishes the height while 2 and 3 establish the length.

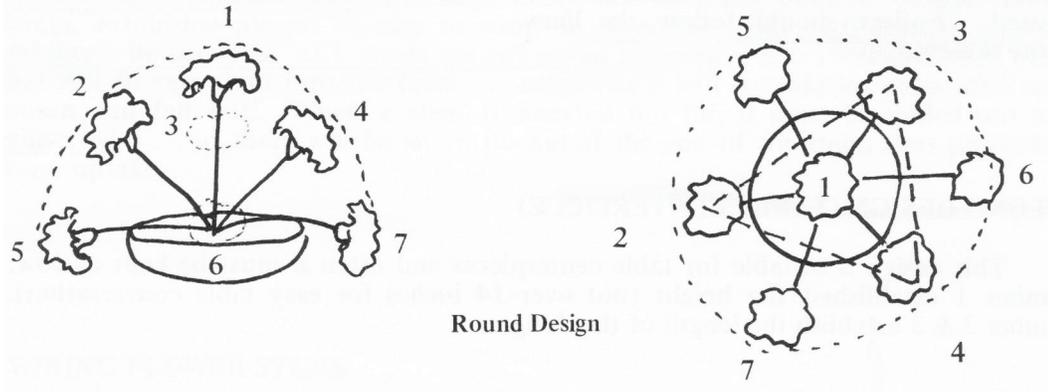


Front View Oblong



Top View Oblong

Round Design



*The Round Design can be open and airy or compact. A good skeleton is always necessary.
The key is the triangle around the number 1 flower with numbers 2, 3, and 4.*



Round Side View



Round Top View

Corsage

Your corsage may be made of Daisy Pompoms or Miniature Carnations. Flower and foliage placement as well as good wiring and taping techniques are essential.



Front View



Back View



Notes