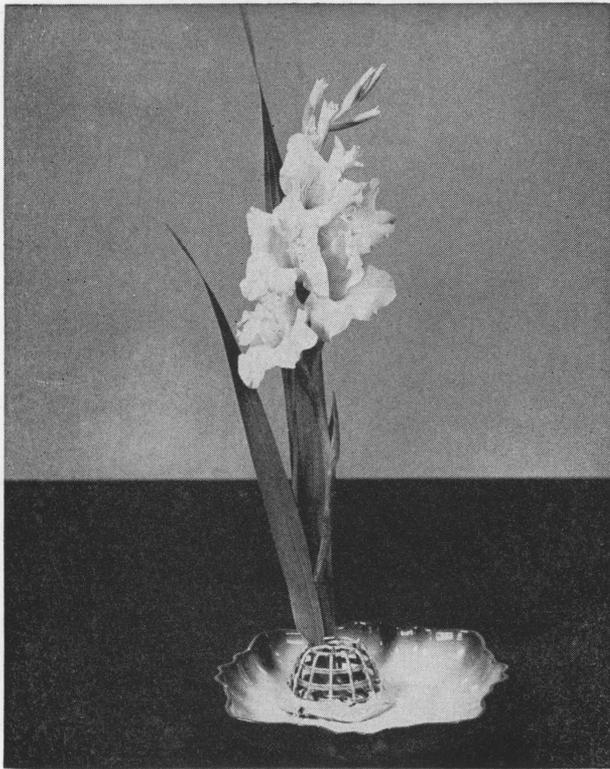


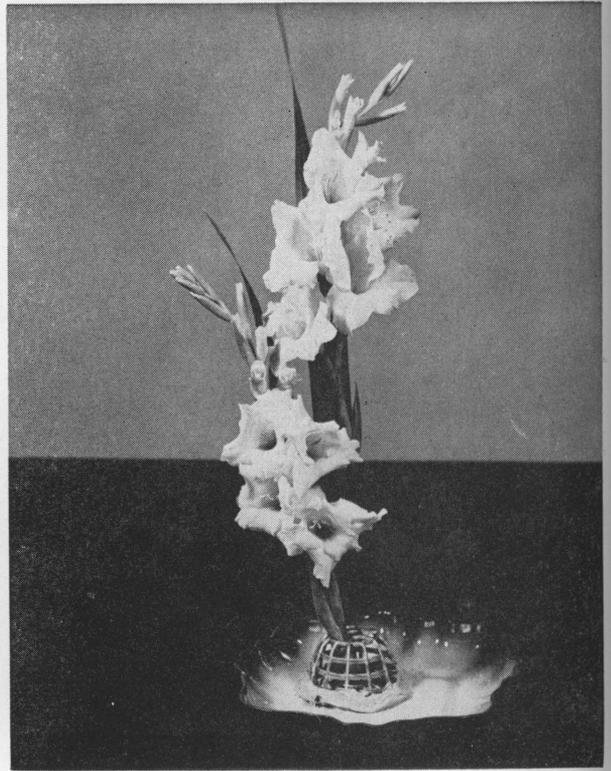
flower arranging is easy!



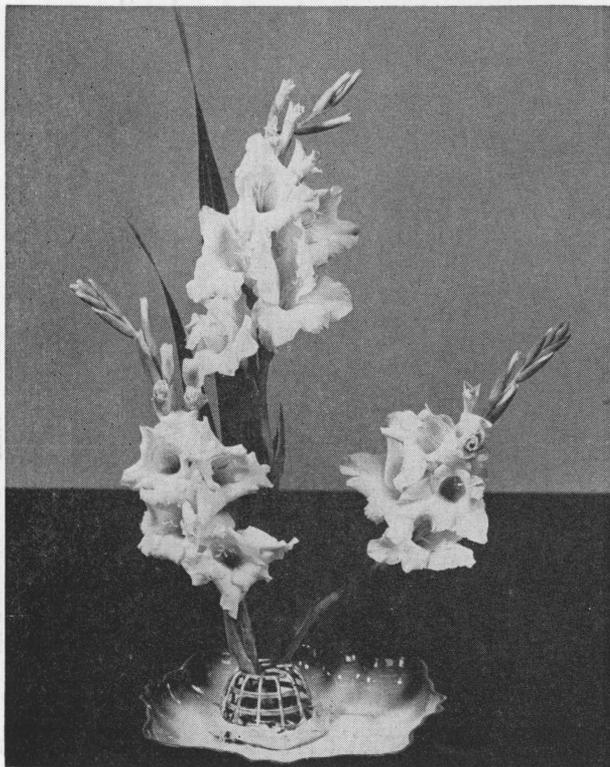
TEXAS AGRICULTURAL EXTENSION SERVICE
G. G. Gibson, Director, College Station, Texas



The thinnest stalk with longest stem is selected first for the highest flower in the arrangement.



Other flowers are added in graduating lengths.



Flowers are used in uneven numbers (3, 5 or 7) and the stems should be uneven in height.



Complete the arrangement by adding flowers of different form or color.

Flower Arranging Is Easy!

A. F. DEWERTH
Head, Department of Floriculture
and Landscape Architecture
Texas A. & M. College System

FLOWER ARRANGING is fascinating, simple, and it is fun! The materials with which you work are pure delight — flowers and foliages of endless variety in color, form and texture. You can enjoy their perfume as you work with them.

If you are a beginner, forget about being timid and inexperienced or that any special talent is necessary.

Practice as much as you wish, and suddenly you will discover that simple arrangements are quite easy. Soon you'll be developing your own ideas and trying many variations of the suggestions given in this publication.

Even a small touch of beauty, so arranged that it reflects your own personality, brings a deeper sense of real satisfaction than many benefits that can be purchased. A well-planned flower arrangement is a creative project, and it will express *you*.

The Needs Are Simple

A SMALL, SHARP KNIFE — to cut small-stemmed flowers cleanly.

FLOWER HOLDER — to hold each flower firmly, exactly where you want it.

FLORAL CLAY — to anchor flower holders firmly to the bottom of containers.

SHARP KITCHEN SHEARS — to cut stems and foliage.

CHICKEN WIRE — to hold flowers securely in deep containers.

CONTAINERS — of various shapes, sizes and colors. Plain containers do not detract from the flowers themselves and thus are preferable to highly decorative ones. Dark colors usually

are best. Copper pots, baskets, silver, glass vases and even bottles, jars and utensils from the kitchen may be used effectively.

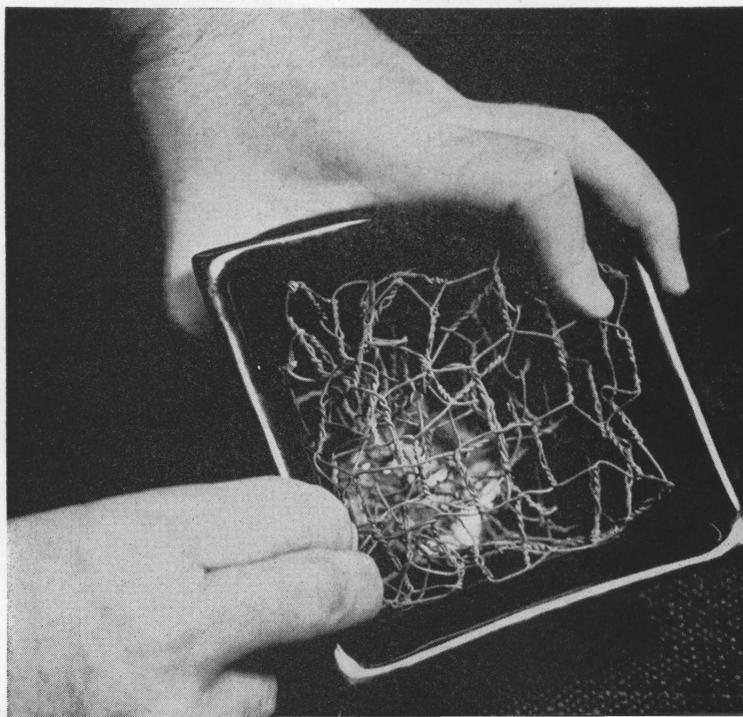
Make Cut-flowers Last Longer

1. Remove all foliage from the lower part of the stems—the part to be submerged in water. When such leaves are not removed, they may decay and clog the cells in the stems, preventing the flowers from getting the necessary amount of water.

2. Cut the base of the flower stems with a long diagonal slant so that they can absorb water easily. *Use a sharp knife; never use scissors.* They bruise the tissues and hasten decay.

3. Never change water, recut the stems or disturb the flowers once your arrangement is completed. It is permanent until the flowers wither and die. The only further care required is the addition of a little cool water as required, every day or so.

Chicken wire holds flowers securely in a deep container.



4. Use a flower preservative obtainable from a florist or seed store when available, but do *not* add other materials, such as aspirin, sugar or ice cubes to the water.

Follow These Basic Rules

Decide where you will place the arrangement when it is completed.

Choose a basic shape for your arrangement to harmonize with the location (See the sketches, page 6).

Select an appropriate container.

Place the flowers flat on the table where you are working. Choose the thinnest stalk with the fewest flowers for the highest flower of the arrangement. Thin, or tall, spike-like flowers should be placed high in the arrangement. Full, round flowers usually are placed near the edge or closest to the container.

The tallest flower in the arrangement can be about one and one-half times the width of a flat

container or about twice as high as a tall container.

Cut other flowers used in graduating lengths. Do not hesitate to cut long stems to fit into the pattern of the arrangement.

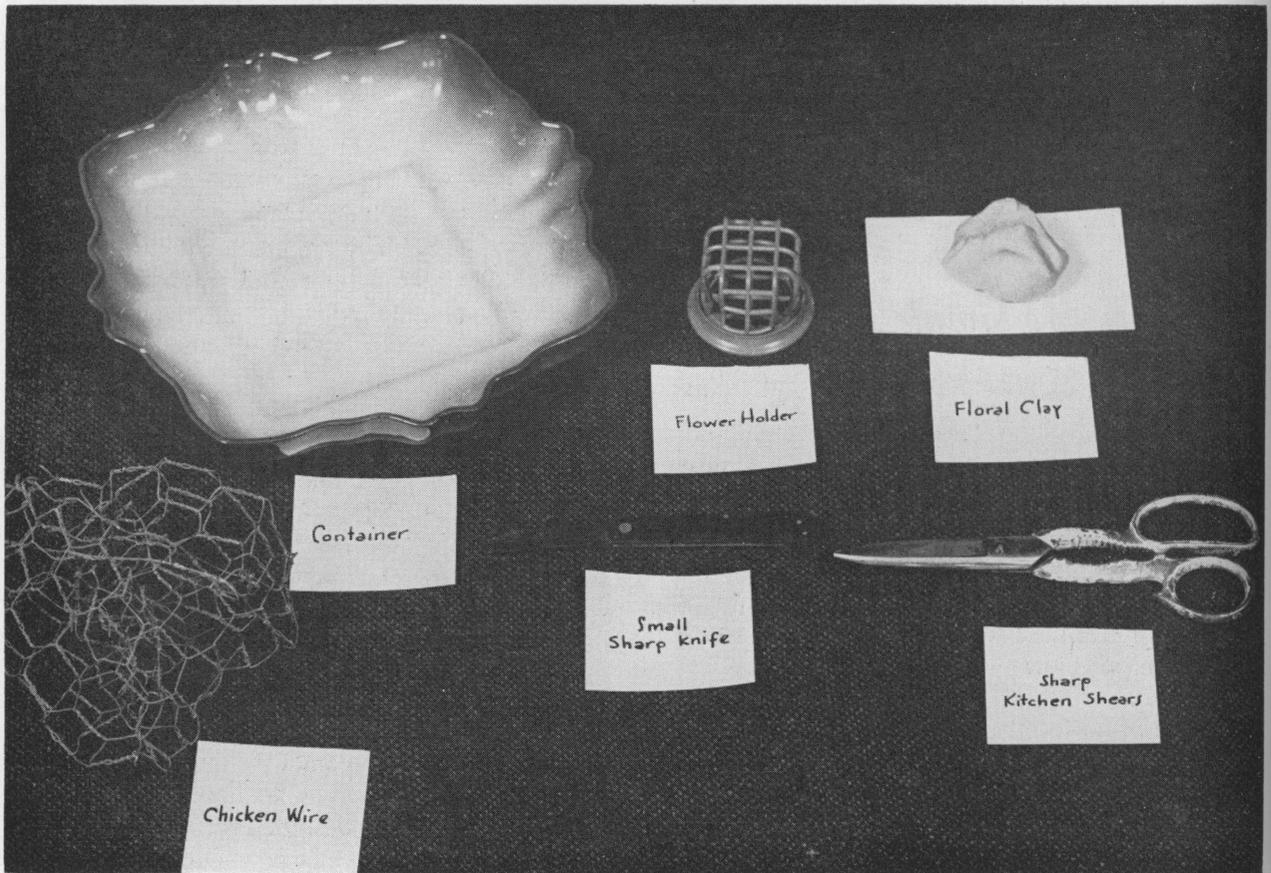
Use flowers in uneven numbers whenever possible (three, five, seven, etc.) and stems uneven in height.

Try to keep light-colored flowers at the outer edges of the arrangement, the darker ones near the base.

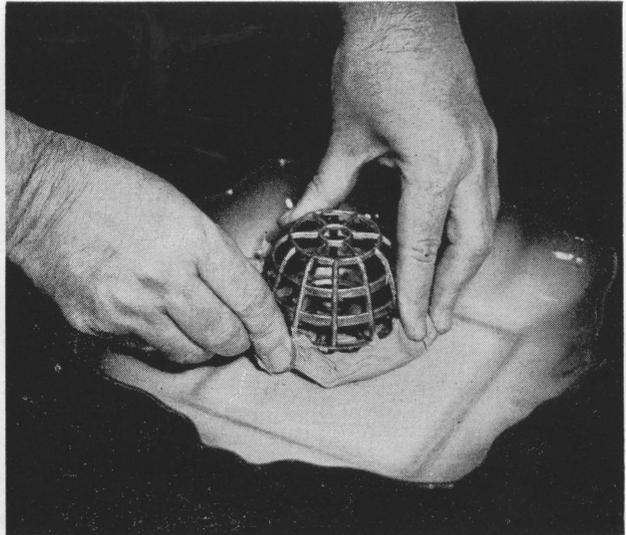
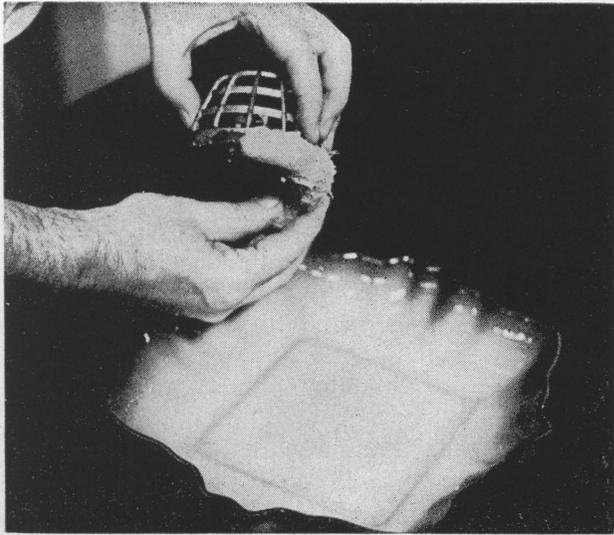
Small-stemmed flowers, such as sweet peas, violets and daisies, are easier to manage and arrange when tied in small bunches.

Always begin your arranging with a clean vase, both for the health of the flowers and for appearance.

Do not add water to the container until your arrangement is completed, then fill it with cool water until the bases of all the stems are covered.



Flower arrangement needs are simple.



Floral clay anchors the holder. Left, clay is molded around bottom edges of the holder. Right, holder and clay are pressed firmly against bottom of container.

Deep water is neither necessary nor desirable, as long as the bases of the stems are covered.

The basic shapes, shown and described on page 6, serve as a general guide when planning your flower arrangements. Remember to keep the three-dimensional effect in mind as you place the flowers in the arrangement.

Design Terms for Flower Arrangements

Line

Each of the illustrated shapes is based on a *line pattern*. Line in design, as it applies to flower arrangement, is an apparent path of movement. The line of an arrangement carries with it a certain psychological effect, such as those lines suggested with each diagram. The line suggested in each shape has a range of uses also. The selection of a location in your home for a flower arrangement then will suggest the use of a certain line, and will help determine which shape might be most suitable.

Scale

Scale is the size relationship of objects. Very large and heavy-stemmed flowers should be used with containers and other accessories which create the same impression of large size and weight.

Small flowers should be used in small containers, or improper scale will result.

Balance

Balance refers to the stability and grace of a flower arrangement. When an arrangement is made with flowers of the same size and height on each side of the center, it is said to have *symmetrical* or *formal* balance. *Asymmetrical* balance, however, is more interesting and original in most cases. In this type of arrangement, good balance is assured by using flowers on one side of the center line, counterbalanced on the other by flowers of a different shape or size located at another level in the arrangement.

Rhythm

All flower arrangements should suggest movement or activity. This is closely related to the line of the arrangement. In design terms it is known as *rhythm*. When an arrangement gives the impression of motion or activity, it is said to have good rhythm.

Texture

The surface appearance of the flowers, foliage, container and other accessories in a flower arrangement can be designated as coarse or fine-appearing. Texture is an expression of this coarseness or fineness; thus there are coarse-

Study These Basic Shapes For Flower Arrangements

Basic Line

In Arrangement

Psychology and Uses

Vertical



Lively, vigorous; use against narrow walls and on small tables.

Horizontal



Quiet and complete; use on low tables as centerpiece or on mantels.

Triangular



1. Right Triangle



2. Equilateral Triangle

1. Semiformal, with high interest; use singly or in pairs.
2. Formal, useful on mantels or as centerpieces.

Scalene



Moving, active and somewhat informal; use in almost any situation.

Radial



Formal. Good for centerpieces and balanced locations where large arrangements are desired.

textured and fine-textured materials. For the beginner, it is much easier to employ all coarse-textured or all fine-textured materials in the same arrangement, rather than to combine the two.

Color

In spite of all the color rules, wheels and charts obtainable, actually the use of color is largely a matter of personal taste; however, the standard color schemes are generally accepted as pleasing to most people.

Monochromatic flower arrangements contain flowers that are the same color although the tint or shade may vary. For example, the arrangement could include purple, dark-lavender, lavender and light-lavender flowers. These combinations are soothing and quiet in effect.

Analogous color schemes use colors related to each other. For example, yellow, yellow-green, green and blue-green combined would be an analogous scheme. These combinations create an effect of action or liveliness.

Complementary colors are those that contrast directly with each other. For example, yellow is complementary to purple, orange to blue, red to green, etc. Complementary color schemes are always strong in contrast and reflect boldness and drama.

Split-complementary color schemes refer to combinations of complementary colors such as blue and orange with a neutral color such as white or green. Arrangements using these combinations are also bold and dramatic but not as strongly contrasting as two complementary colors used together.

Triad combinations of color are those using mildly contrasting colors such as tints or shades of complementary colors; for example, a combination of pink, lavender and yellow. Triad combinations usually are striking and pleasant when soft tints and shades of complementary colors are used in arrangements.

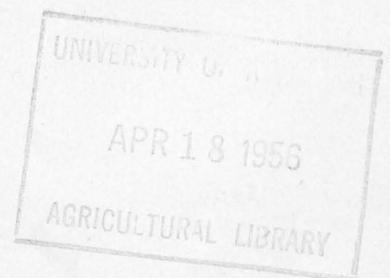
Harmony

Harmony is a general design term that includes many of the elements outlined above, especially color, texture, balance and scale. When all of these elements are properly combined, a pleasant, harmonious arrangement results.

The *focal point* of a flower arrangement is the *visual* center of that arrangement. It is the point to which the eye of the observer immediately travels and rests. This point in an arrangement should receive special attention, because this added touch of emphasis is the one thing often lacking in otherwise good flower arrangements.

This effect can be achieved easily by determining exactly where this *visual* center will be and then establishing it by adding one flower of intense color, unusual form, or large size at that particular point.

Every flower arranger should begin with common ordinary flowers and simple line arrangements. Often it has been said, "Simplicity is the keynote of beauty." Anyone can arrange flowers, and the originality and cleverness for which one should always strive can be acquired easily through keen observation, imagination and practice. The use of unusual material and interesting combinations of rare or exotic flowers and foliages are secondary to the appreciation of beauty in commonplace things properly handled.



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