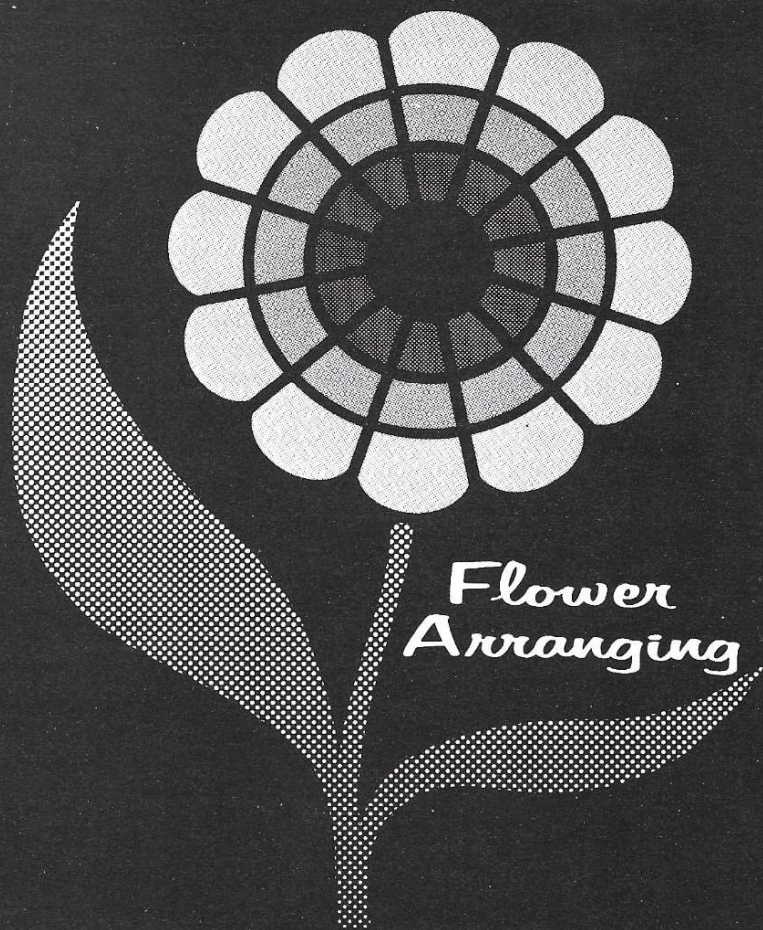


Flower Arranging



North Central Regional
Extension Publication No. 211



Mrs. William J. Ullenbruch
former National Chairperson of the Flower Show Schools
of The Woman's National Farm and Garden Association, Inc.

Page No.		Page No.		Page No.	
1 —	FOREWORD	10 —	Symmetrical Balance	20 —	Some Myths
1 —	INTRODUCTION	10 —	Asymmetrical Balance	20 —	Containers and Holders
2 —	PART I. THE ART OF FLOWER ARRANGING	10 —	Stability	20 —	Containers
2 —	History and Trends	10 —	Proportion	20 —	Basic Shapes
3 —	Arrangement and Composition	12 —	Scale	21 —	Collecting Containers
3 —	Distinction	12 —	Rhythm	21 —	Basic Holders
3 —	Originality	12 —	How To Achieve Rhythm	22 —	Good Container Shapes
3 —	Composition	12 —	Fibonacci Progression	23 —	Mechanical Aides and Tools
4 —	Design	13 —	Orientation	23 —	Home Containers
4 —	Types of Design	13 —	Harmony	24 —	Other Holder Types
4 —	Elements of Design	13 —	Symmetry	24 —	Tools and Aids
4 —	Line	14 —	Minor Principles	25 —	Making the Arrangement
5 —	Form	14 —	Unity	25 —	The Steps To Follow
5 —	Pyramid	14 —	Dominance	25 —	Do's and Don'ts
6 —	Cube	14 —	Contrast	26 —	Flower and Leaf Forms
7 —	Globe	14 —	Focal Point-Center of Interest	26 —	Flowers
8 —	Silhouette	15 —	Repetition	26 —	Line Flowers
8 —	Texture	15 —	Transition	26 —	Mass Flowers
8 —	Color	19 —	PART II. GUIDELINES FOR LEARNING THE ART	26 —	Filler Flowers
8 —	Principles of Design	19 —	Conditioning and Care	26 —	Interest Flowers
8 —	Basic or Major Principles	19 —	Cutting	26 —	Leaves
9 —	Balance	19 —	Conditioning or Hardening	26 —	Line Foliage
10 —	How To Measure Balance	19 —	Some Exceptions	26 —	Mass Foliage
		19 —	Care	26 —	Filler Foliage
				27 —	Interest Foliage

Foreword

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

I approached Mrs. Ullenbruch about the possibility of her writing a publication for use by different group leaders and she agreed to this difficult task. She devoted many months to this project and did an outstanding job.

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

J. LEE TAYLOR, PROFESSOR EMERITUS

*Department of Horticulture
Michigan State University*

Introduction

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

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

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

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

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

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

We are deeply indebted to Marvin F. Weeks for the drawings on pages 22 and 23. We are grateful to Mrs. Weeks for her unflinching interest, help and inspiration in the preparation of this bulletin.

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

MRS. WILLIAM J. ULLENBRUCH

*former National Chairperson of the Flower Show Schools
of The Woman's National Farm and Garden Association, Inc.*