

Part 2: Guidelines for Learning the Art

Conditioning and Care

THE LIFE SPAN of plant materials depends on three things: their age when cut, conditioning or hardening, and keeping them in water to reduce evaporation. Conditioning or hardening means filling the stems, leaves and flowers with water until all parts are firm and crisp (turgid). This should be done as soon as the flowers are cut.

Cutting

Choose flowers that are not quite fully developed, for they will continue to open after they are cut. Flowers that open quickly, such as roses and poppies, should be cut when the buds are just showing color.

Cut several hours before they are to be used. In early morning the plant contains more moisture and there is less danger of sun scorch and quick wilting. In late afternoon the plant has more food, for it has had the daylight hours for manufacturing it. So, it makes very little difference when they are cut.

Use a sharp knife or pruning shears. Make a clean cut and do not mash. It makes *no* difference whether stems are cut on a slant or straight across. Plant stems are made up of thousands of tiny tubes that carry food and water. The number of these tubes and the amount of water they carry cannot be increased by a slant cut, anymore than an angle cut on a garden hose results in a greater flow of water. But mashing will close off many of these tubes.

Cut stems longer than you will need and strip off the lower leaves in the garden. This avoids having to dispose of them later. You don't need these lower leaves in arranging, and they add humus to the soil.

Conditioning or Hardening

It is *not* necessary to carry a bucket of water to the garden but it is most important to cut off the lower inch of stem *immediately* before placing in the hardening container. This removes the air bubble that begins to form when the stem is severed and which prevents the easy flow of water to the flower head.

Put stems in *hot*, but not boiling water. The temperature should be about the same as for washing dishes — around 110 degrees. Immerse the stem up

to the flower head but do not let the petals touch the water, and do not crowd. Warm water moves faster than cold and will reach the flower in a shorter time. Some wilted flowers can be revived by re-conditioning.

Leave stems in deep water for hardening until the leaves and flowers are crisp and firm. This takes from one to ten hours, depending on the kind of flower. Then pour off the water to just below the lowest leaves. Cover with a wax paper or a plastic bag to reduce evaporation, and store in a cool, dark place until needed. Most garden flowers can be hardened in from two to three hours, but storing them overnight is beneficial.

SOME EXCEPTIONS

Some plants — such as poppies, dahlias and poinsettias “bleed” or “leak”, and it is important to seal off the stem quickly to prevent the loss of fluid. This may be done in several ways: plunging into ice water (this time you carry a can of ice cubes with you) for a few minutes; putting the stems in boiling water for 30 seconds; or by searing the ends with a lighted match. Stems are then placed in warm (not hot) water and treated as other garden flowers.

For flowers with soft, pulpy stems (tulips), use only from two to three inches of warm (not hot) water, for the stems soften quickly.

Foliages like the peony, canna, or bergenia (any leaf with a shiny or leathery surface), can be hardened quickly by total immersion. But do not try this with leaves having a soft, fuzzy surface such as violet, geranium, or lambs-ears.

Some flowers also can be totally immersed, such as the lilac. But they must not be left under water for longer than a half-hour or they will begin to decay.

Care

Cleanliness and sanitation are most important to prevent the growth of bacteria that cause stem decay. Wash thoroughly the vases, the hardening cans and the holders in soap and water to which a little laundry bleach (or any good disinfectant) has been added, before you put them away.

Clean flowers and foliage before using. Remove

all dust, sand and spray residue to improve their appearance.

A very small pinch of a good germicide (hydrazine-sulphate) in both the vase and the hardening can will help destroy the bacteria.

Put the arrangement in a cool room at night (35° to 60° F) and change the water daily. This can be done by using a meat baster or syringe without disturbing the arrangement. Always be sure the stems are in water.

Keep the arrangement away from direct sunlight, heat and drafts, to help reduce the evaporation.

Recut stems to prevent clogging and remove faded leaves and flowers every few days. This will mean a complete re-arrangement, or it may mean a new design. This is good practice.

A small amount of plant food added after hardening will lengthen the life of the flowers. A little sugar (one teaspoonful to a quart of water), a pinch of fertilizer or the commercial flower preservatives are all good. Since bacteria feed on sugar, it is best also to add a little weak germicide. You can make your own of hydrazine sulphate by dissolving one

ounce in one quart of water. Add solution to the flower arrangement at the rate of two teaspoonfuls to each quart of water.

SOME MYTHS

Don't believe everything you read or hear about the care of flowers, for much of it is wrong and some is downright harmful. The preceding, as well as the following, information is accurate, for it is based on many years of experimenting and testing at Michigan State University.

1. Aspirin does not help the flowers — though it may help you.
2. Salt is very harmful.
3. Alum doesn't help but it does no harm.
4. Mashing woody stems doesn't increase the number of conducting tubes, but it does make it easier to insert stems in a pinpoint.
5. Straight or slant cut makes no difference in the keeping qualities but it is easier to hold a straight cut stem on a pinpoint.

Containers and Holders

A CONTAINER is anything that will hold plant materials, plus water, if fresh flowers are used. It is an important part of a good arrangement, but should never become more important than the flowers themselves. Highly decorated and ornate containers are suitable for Period Arrangements, provided they are of the highest quality, but for everyday use, containers with simple lines and neutral colors are best.

Containers

Size — Large enough to hold the plant materials without crowding, and deep enough to hold sufficient water.

Shape — Simple straight or curved lines that will be right for the design, the plant material and the location.

Color — Quiet, muted colors, such as grays, greens and browns are always good.

Texture — The surface quality — rough or smooth, dull or shiny, fine or coarse, plain or decorated. Plain, dull containers are best for most flowers but if you have a decorated one you wish to use, try using only foliage.

BASIC SHAPES

(See drawings on pages 22-23.)

Low Bowl — May be round, oval, square, rectangular or free form; with straight, flaring, or cupped sides. Material may be of metal — silver, copper, brass, tin, pewter, bronze or aluminum; or it may be of wood, china, porcelain, crystal, pottery, plastic — as well as many others.

Tall vases — May be square, rectangular (pillow vases) or cylindrical; having straight or curved sides, with or without stems or bases; narrow necked or wide mouthed. Tall vases require long stemmed materials.

Compote (kōm' pōt) — A shallow, round or square bowl on a pedestal and may be either low or tall, depending on the length of the stem. This is a favorite shape for the dining table, but can be used in many other places.

Urn — Has many shapes and sizes and a greater water capacity than the compote. Any symmetrically curved container, with or without lids, stems, handles and bases, falls into this group. The goblet, chalice, and candy jar are examples.

Baskets — Varies in both design and material, ranging from wicker to silver. Crystal, silver and porcelain are suitable for the dining table, wicker and fiber are best used with summer flowers for informal occasions.

Epergne (ě-pŭrn) — This is the ultimate in elegance and is normally used for formal occasions — luncheons, teas, or dinners. The epergne comes in several shapes:

(1) Two or three graduated compotes, one above the other.

(2) A large bowl on a tall stem, with four smaller bowls below it, half-way up the stem and equidistant from each other.

(3) A compote with a slim, flared vase in the center.

Epergnes are often arranged with both flowers and fruits — the flowers in the upper section, fruit in the lower.

Trays — Can be of almost any material — wood, silver, copper, brass, reed or raffia. Wood and reed trays are excellent for fruit and vegetable arrangements and for dried materials.

Novelties — Such containers as heads, animals, figurines, cradles, sleds, etc., can be purchased at almost any florist's shop or dime store, but their use is not recommended except for some special occasion.

COLLECTING CONTAINERS

Collecting containers can become a fascinating hobby and a good collection need not be expensive. The important thing is to develop a "seeing eye", to learn to recognize the possibilities of a container, know what its future purpose might be. And the first place to begin collecting is in the home.

Home containers — Start in the kitchen — bean pots, jelly molds, cheese, pickle and honey jars, mixing bowls, pie plates, baking dishes. In the dining room you will find sugar bowls, soup tureens, gravy boats, cake plates, fruit compotes. In the basement — detergent bottles with the tops cut off, glass jars, bottoms of oil cans, tin cans in various sizes. All of these can be painted any desired color. And in the attic you may find antiques — vases, oil lamp bases, candle molds, hurricane lamps, lamp shades, etc. (See page 23.)

Buying containers — Good basic containers are a good investment, and can be purchased very reasonably. Sometimes you can find good shapes in the dime stores — and don't forget the second hand shops. But before you buy, study them carefully and select only those with simple shapes, good textures and quiet colors. See page 22.

Making containers — Improvising, or contriving containers from simple materials at hand can result in something very unusual and beautiful. Again the "seeing eye" is important, plus some skill. Different but related shapes can be cemented together and then painted a matching or blending color. Here are some suggestions:

1. A cereal bowl on a tin can or a water glass. The illustration on page 22, bottom row, is a cereal bowl on a fruit juice glass, painted black. This can be used either right side up, or upside down.

2. A bowl on a candlestick.

3. A fluted lamp shade on a tall necked bottle — this will need a small container inside to hold water.

4. Two bowls the same size and shape, bottoms together.

5. An epergne can be made from three graduated (different sizes) compotes, one on top of the other.

6. Use a low bowl or a flat plate turned upside down as a base for a taller arrangement.

7. Gourds, pumpkins, and hollowed-out squashes can be used as temporary containers.

8. A sherbert glass in a flat glass bowl.

9. Change the existing color of a container by painting it with tempera, or cold water paints. The paint can be washed off later.

10. If the finish on a container is too shiny, give it a coat of liquid parafin, or spray it with condensed milk.

11. Inexpensive, porous pottery can be "antiqued" by boiling it in strong tea.

12. An old piece of pottery that has "crackled" can be rubbed with artist's paints, just as they come from the tube, and the excess wiped off, to produce a lovely piece of crackleware.

13. Sand thrown against a freshly painted container will give it an unusual texture and appearance.

There is no limit to what you may "contrive" by using your imagination and it is this which often adds distinction to a flower arrangement.

Basic Holders

Do not buy fancy gadgets often sold as flower holders. A firm, steady foundation is absolutely necessary to hold your flowers securely and exactly where you place them. There must be no turning, twisting, wobbling or falling over when your arrangement is completed. You will need only two kinds for most arrangements:

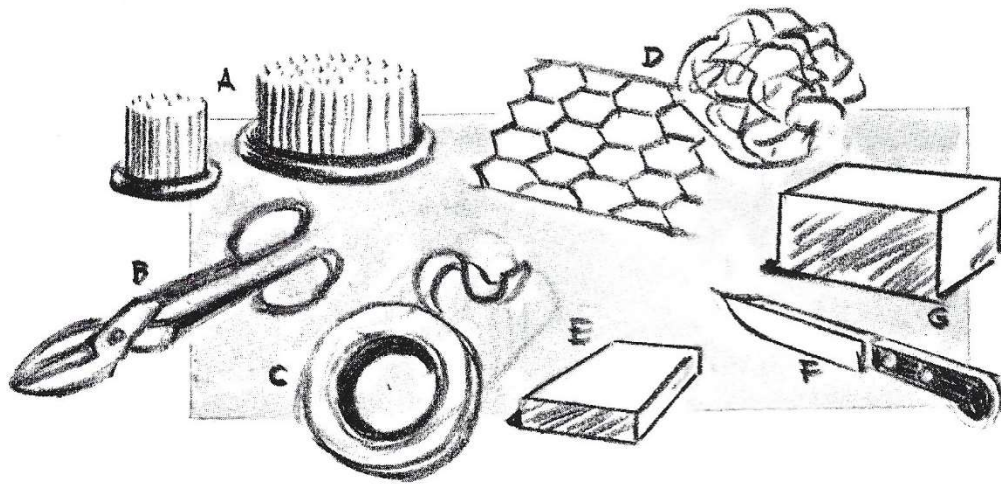
Pinpoints — Best for low, flat containers. Buy a good one, even though it costs more. It should be

(Continued on Page 24)

GOOD CONTAINER SHAPES

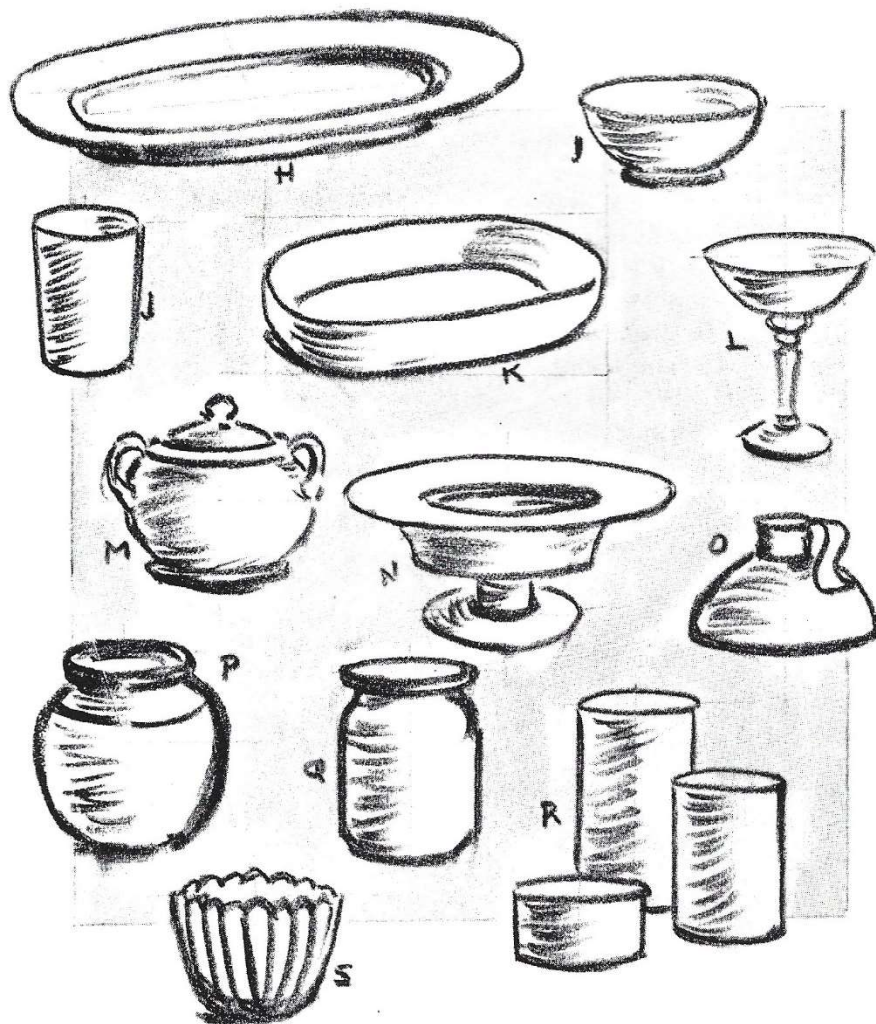


MECHANICAL AIDS AND TOOLS



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

HOME CONTAINERS



- H PLATTER
- I BOWL
- J TUMBLER
- K BAKING DISH
- L SHERBERT GLASS
- M SUGAR BOWL
- N FRUIT DISH
- O OIL CAN
- P BEAN POT
- Q HONEY JAR
- R TIN CANS
- S JELLY MOLD

large enough to hold a medium size arrangement — 2½ to 3 inches in diameter and round in shape; made of a non-rust metal, well weighted and with sharp pins at least ⅝ inches long placed close together. Different sizes and shapes can be added later.

Chicken wire — For tall containers. There is available at florist's shops chicken wire designed for florists — 1 inch mesh, painted green, pliable and easy to use. Crumple the wire, fit it inside the container and force it down. Stems should pass through several openings if they are to be held firmly. If they wobble, use a larger piece of wire and crumple it more.

Other Holder Types

Oasis floral foam — Versatile 4 x 9-inch "bricks" which absorb and hold water. It is available in choice of densities, depending on flower stem strength and saturation speed desired. Easily cut for use in all size containers. Should be held in place with floral adhesive tape. Similar "sticks" are available for use in very large containers. Foam is also available in cylinders, rings and florage holders. This foam comes in floral green color to blend with foliage. Other materials of this type include Filfast Foam, Nova Foam, Quickee Foam and others.

Plumbers lead — One inch wide strips of this lead can be shaped to hold flower stems and hooked over the rim of the tall container. It is used mostly for tall glasses when the flower stems form a part of the design.

Styrofoam — Good for dried arrangements, but will not absorb water. It can, however, be shredded and packed into tall containers. Damp sand or vermiculite can also be used, but these are not very satisfactory. A tall container can be partly filled with sand or gravel and a pinpoint fastened on with melted wax.

Tools and Aids

Just as a plumber or carpenter must have tools for his trade, so does the flower arranger need good tools. Buy only the best quality, for they are a life-time investment. Keep all of your tools and equipment together in one place — a box, a basket or a shelf large enough to have them in easy reach. These are the things you will need:

Small pruning shears — For cutting heavy stems and wires. A pair with one serrated edge is excellent.

Sharp knife — For cutting small stems.

Florist clay — For fastening pinpoints to the container. Holder, container and clay must all be perfectly dry or the clay will not stick. Work a small ball of clay in your hands until it is soft and pliable. Divide into three smaller balls and place at equal distances on the bottom of the pinpoint. Position the holder in the container, press hard and at the same time make a one-quarter turn. Lift the container by the holder to make sure it is firmly anchored. Good clay can be used over and over.

Florist tape — For repairing broken stems, holding very small stems together and for covering wired stems (corsage work). This is a paper-like tape ½ inch wide that comes in green and brown rolls. This tape will adhere to stem or wire as it is stretched.

Florist wire — For reinforcing weak stems, shaping stems to desired curves and replacing cut off stems — in making corsages. It comes in 18-inch lengths, of many gauges. Numbers 18 (heavy), 22 (medium), and 26 (light) are adequate for most flowers.

Adhesive tape — Scotch tape can be used to fasten the wire to the back of a leaf. But it will not hold a block of oasis in a container. Half-inch wide florist adhesive tape is good.

Making the Arrangement

THE STEPS TO FOLLOW

1. **Make your plan.** Have a mental picture or draw a sketch on paper of the design you need. This will depend on:

Where you want to use it—the dining room, living or bedroom, kitchen or hall, etc.

What occasion it is to be used for—anniversary, birthday or holiday dinner, tea or shower, etc.

What flowers and foliages are available.

What colors you want to use.

2. Gather and condition the flowers and foliages.

3. Select the right container for size, color, shape and texture that will go best with the flowers and will suit your design.

4. Anchor the holder firmly and fill the container with water.

5. Sit down and be comfortable. Have all necessary equipment at hand.

6. Start the arrangement by first putting in the main lines, then add the supplemental lines and materials. The first three main lines should establish the height and width and no other materials should extend beyond the boundary formed by these three lines. Keep in mind all of the principles of design and check your progress frequently.

7. Take plenty of time, and don't try to hurry. When it is finished, go away for an hour or two; then return to it, examine it for faults and make the necessary corrections. Study it from different angles and distances.

8. When it is as good as you feel you can make it, put it in a cool place until needed.

DO'S AND DON'TS

Don't put the largest flowers at the top, even though they are the prettiest and have the longest stems. Keep the buds and smallest blooms at the top and sides, the largest and brightest at the center of interest.

Don't cross the main stems and try not to cross other lines. Diverse line directions cause confusion.

Don't crowd the flowers and don't let them overlap or lean on one another, for this will destroy their individual beauty.

Do keep the focal point low in the composition to insure greater stability.

Don't scatter colors—keep them grouped. Don't use colors in equal amounts— $\frac{1}{3}$ of a strong color and $\frac{2}{3}$ or a quieter one is usually a good proportion.

Do cover the pinholder as much as possible. Mechanics that show too much are a sign of poor work-

manship. Stones, shells, clinkers can all be used as hiding devices. An extra leaf impaled on the holder before the stems are inserted can also be used.

Don't use flowers and leaves that are in poor condition, faded, old, bruised, damaged or dirty.

If the water in the container shows, do keep it clean and clear and free of any debris such as petals, leaf or stem pieces and soil.

Don't let your stems "march"—they should all look as though they come from the same central point.

Don't let the flowers or leaves "rest" on the table, the base, or the rim of the container. It makes them look tired.

Do avoid using the inverted triangle design (with greater width at the top than at the base). This makes it look very unsteady.

Don't keep adding to the arrangement just because you have some flowers left over. It is not how much you use, but how you use it that is important.

Don't hesitate to prune and thin, but be sure you want a stem shortened or a leaf off, before you cut. It is easy to snip but impossible to glue back together.

Do plan for interesting voids and spaces.

Don't use too many kinds of flowers and foliages. Three varieties are good (except for period arrangements) and two are better.

Do group flowers of a kind. Hit and miss placement results in a spotty and confused effect.

Don't "sandwich" your flowers. This means putting one kind or color in between two of another kind or color—like a piece of ham between two slices of bread.

Do face your flowers in different directions, but don't let them stare at each other.

Don't push your focal point in, or let it hide under the taller flowers above it.

Do "break" the rim of the container with a few flowers or leaves. This will tie the two units together.

Do use foliage with different colors, shapes and textures for greater interest. Strip off all leaves that will be under water.

Do be careful of "filler" materials, such as baby's-breath or ferns.

Don't have more than one focal point on the same side.

Do keep a smooth rhythm. Too much difference in sizes, lines that go off at tangents, too many sharp angles, too much color contrast, too many big spaces (or too few), crossed main lines, all result in jerky rhythm.

Do evaluate your work, and make changes when necessary to improve the design.

AND DO PRACTICE.

Flower and Leaf Forms

IT WOULD BE nearly impossible to standardize flower forms, as we standardize the design forms that are based on the pyramid, the cube, and the globe. While species have the same general shapes, these shapes vary with different varieties and even with individual flowers of the same variety. Many are combinations of geometric forms—the daffodil has a circle of outer petals with a cone-shaped trumpet in the center.

FLOWERS

Most flowers change their shapes as they open—a rose bud is oval, full blown it is round; a gladiolus will change from a triangular to a rectangular shape as the florets open. But since flowers do have shapes, these shapes must be considered and must be fitted together in such a way that one will complement the other. For flower arranging they can be generally classified in four ways:

LINE FLOWERS

These are the tall, spike-like forms with florets attached along the main stem. Florets may be sessile (no stems)—like the mullein; have short stems (called pedicels)—like the gladiolus; or have longer pedicels—like the lily-of-the-valley.

Line flowers are used to establish the main lines, to form the silhouette, and to determine the size of the composition. Some examples of these flowers are: cattails, delphinium, fox-glove, larkspur, lupine, pussy willow, okra, salvia, snapdragon, stock and veronica.

MASS FLOWERS

These may be single stems with one solid flower head (zinnia); a single stem with a cluster of nearly flat-topped florets (Queen Ann's lace); a cluster of ball-shaped florets (globe thistle); or a compact spray (lilac).

Other examples of mass flowers are: aster, canna, carnation, dahlia, daisy, geranium, peony, phlox, marigold, rose, sweet william.

If used with line flowers, mass flowers are placed near or at the center of interest. If used alone, the buds and smallest flowers should be placed at the outer edges, growing larger as they approach the focal point.

FILLER FLOWERS

These grow on lateral stems and are often quite small and lacking in character, but are useful in the transition area between the silhouette and the focal

point. Placed toward the back and low, they do add depth. There are two kinds of filler flowers:

Bunchy—many stems with small flowers that have a well defined shape, such as feverfew, pompon asters and mums, ageratum, limonium (*Statice sinuata*).

Misty, or feathery kinds like the baby's breath, sea lavender (*Statice latifolia*) and white mugwort (*Artemesia lactiflora*).

INTEREST FLOWERS

These are the "eye-catchers", the flowers that have different, distinctive, or unusual forms. Among this type would be the calla, gloriosa and rubrum lilies, the parrot tulip, daffodil, crested cockscomb, iris, cleome—and of course the exotics—the orchid, anthurium and strelitzia.

These flowers are of greatest value when used at the focal point, but those with strong bold outlines (especially the exotics) can be used to silhouette the design. If they are used in this way, they should not be combined with other flowers, for they are more beautiful when used alone.

LEAVES

Leaf forms are classified in the same way as flowers. It is wise to use the same shapes together—linear flowers with linear foliage, etc.

LINE FOLIAGE

Linear foliage, like linear flowers, determine the size and the silhouette and add strength to flower lines. They can be roughly divided into:

Narrow linear—the iris, gladiolus, daffodil, yucca leaves; the sanseveria plant and the scouring rushes.

Broad linear—aspidistra, canna, ti leaves, dracena, tulip. Many of these broader forms can be rolled into narrow shapes.

Branching type that have a linear effect—Scotch broom, eucalyptus, lycopodium.

MASS FOLIAGE

These are broad leaves and shorter, used as backgrounds for mass flowers and to add weight. Wide leaves include the bergenia, hydrangea, castor-bean, hosta, magnolia, peony, pothos, violet.

FILLER FOLIAGE

This type is used mostly for background and transition material and to increase the depth. These lack well defined forms but are useful to blend the various units together. In this group are some of the ferns (Maidenhair, plumosus) artemesia (Silver King), arborvitae, huckleberry, parsley, wormwood.

INTEREST FOLIAGE

These have distinctive shapes (cut-leaf philodendron) or brilliant colors (caladium), these should be used with much care lest they "steal the show". A few examples are the begonias (Rex and Angel Wing) coleus, calla lily, croton, variegated ti leaf, fancy leaf philodendron, and many variegated leaves — geranium, hosta, ivy, pachysandra.

How to Curve Plant Material

If you are very lucky, you will find just the right curve you want already fashioned by nature. But more often than not, you will find it necessary to do the curving yourself. With some plant material, this can be done quickly and easily; others require time, patience, and care. Still others, with very brittle stems, simply will not cooperate, so use them as they are.

CURVING BRANCHES

Hold the branch with both hands, thumbs touching on the underneath side, your fingers above and at the point where you want the curve to begin. Press down gently with your fingers and up with your thumbs at the same time, then move slowly along the stem in the direction the curve is to take. Repeat this until the branch remains in the desired position. Flexible, woody branches such as the pussy willow, weeping willow, Scotch broom and red-twigged dogwood respond very easily to this method. Pithy branches like the lilac, mock-orange, forsythia, spirea and rose require a little more time.

Hardwood branches — soak these in water for several hours in order to soften them, then fasten to a

heavy curved wire, or staple them to a board until they are dry.

Evergreens with heavy needles are easier to handle if they are allowed to wilt a little before shaping.

CURVING FLOWER STEMS

Use the same method as for branches with flowers having thick, fleshy stems (calla lily, hyacinth, gladiolus). Those with hollow or pithy stems (daffodil, zinnia) can have a heavy wire run through the center.

Carnations are very brittle and tend to snap at the joints, so they must be handled very carefully. If a stem breaks, it can be repaired by wrapping it with florist tape or wire.

CURLING LEAVES

Most leaf tips can be curled by wrapping the end around your finger or a pencil and holding it in place for a few moments. The tulip, daffodil, and tansy leaves are especially easy to curl.

Leaves with leathery textures, like the aspidistra, canna or the bergenia, can be rolled from the tip toward the stem, and then fastened with a pin or a bit of florist tape. This is easier to do, and they will hold their new shape longer if done before hardening (by complete immersion). Or they can be rolled tightly lengthwise (from edge to edge) and tied with florist tape, or thread, or fastened with a pin.

Very large leaves like the canna or ti leaf can be shaped to needed curves by carefully taping a wire along the central vein on the back. This will not show from the front.

In the home any mechanical aid or support is a matter of choice, but in a show the judges will take off points if wires, repairs or artificial aids can be seen.

Accessories

Webster defines an accessory as "aiding or contributing in a secondary way". In flower arranging, this is generally true, though there are times when an accessory plays the major role. If a large Madonna figurine is used, the plant materials become of secondary importance, though the Madonna is still considered the accessory. An accessory, then, is any object added to, or included in, the design of plant materials and generally should not take attention away from the arrangement itself.

Containers are not accessories, but figurines, container lids, seashells and driftwood (unless they are used as containers), books, pictures—all are considered accessories, as are backgrounds, stands and bases.

Accessories are often used in flower shows to carry out a theme or tell a story and, well used, they can be very effective. But their use in the home is another matter, for too often they look like an after-thought. Unless the accessory definitely improves the design and looks as though its use had been planned, it should be left out. Remember that any nearby object becomes an accessory, whether you have planned it so or not. Remove such things as magazine, ash trays, candy dishes, etc., from the area of your arrangement to avoid clutter.

HOW TO USE THEM

Successful use of one or more accessories requires careful planning and depends on several things:

1. **It must add something to the design.** It must look as though you had planned to use it—not added it as an after-thought or because it was pretty. When the arrangement is finished, and the accessory is in place, ask yourself if it really helps. If it doesn't, take it out, even though you had included it in your original plan. It must not only add to the design, it must have a definite purpose—to help the balance, add to the artistic effect, or to carry out a theme.

2. **It must be appropriate to the plant materials used.** You would not use a bear with a bowl of roses, a frog in a Christmas scene, a ship on a piece of driftwood, or a beautiful antique with a modern design.

3. **The accessory must have a planned relationship in size, shape, texture and color.** It must not be so large that it demands all attention, nor so small that it seems lost. Its shape must fit in with the shape of the arrangement and the color should repeat or pick up one or more colors of the plant materials or the container. Texture is more difficult to relate to the other elements, and must also be carefully thought out.

4. **Placement of the accessory is of great importance.** It must always be kept within the boundary lines of the entire composition and not look as though it were walking out of the picture. It can be used as weight to improve the balance or stability, or it can be used to replace or continue a main line. Placed near the front, it has a greater eye appeal; placed toward the back, it will add a feeling of depth. It must never stop and *hold* the eye too long.

ACCESSORY LINES

It is important that the lines of the accessory be well related to the lines of the composition, whether it is used within the arrangement itself, or placed nearby.

A **tall or standing figurine** can be used instead of a piece of plant material to establish or continue a line, and should be used in the same manner as you would use flowers, foliages, or branches. A tall figurine is dominant and plant materials might well be used to outline it, or be clustered at its base.

A **seated figurine** can be used to form a focal point or used on one side or the other to complete the balance. Structurally, it lacks the dominance of the tall one but it can add interest if used to fill a space or to continue a line.

Horizontal accessories can be effective because they, like the vertical ones, can determine the lines of the arrangement and become an important part of the design. A horizontal accessory (such as a pheasant) can be used dramatically, in combination with vertical plant material, to form a triangle.

Curved or rounded accessories should be used in a design that repeats their lines to give a rhythmic effect. Long curved or arched figures are most interesting, for they combine the strength of the vertical with the grace and beauty of the curving lines.

BASES

A base is something placed under an arrangement for a particular purpose. It may be needed to add height for greater importance, or for width to give greater stability, or to tie the arrangement and the accessory together. It has the added advantage of giving protection against scratching or moisture rings.

Whatever its purpose, the base too must be a definite part of the design and must be carefully planned from the standpoint of size, shape, color, and texture. If it is too large it becomes dominant and if too small the arrangement looks out of proportion.

The shape must be correct—a curved base would not look right with a rectangular design, nor an informal base with a formally balanced arrangement.

The color must be in harmony with the flowers and the container—a bright red base with a yellow



Using a frog accessory with sumac branches just showing leaves, is most appropriate. The expanse of water in the dark green and brown container adds to the feeling of early spring. Dark stones hide the pinpoint and add weight necessary for the height of the branches.

arrangement would be wrong — a brown base would be much better.

In **texture** too, there must be a good relationship. A bright polished base with a driftwood container would be contradictory, but would be right with elegant silver or procelain.

BACKGROUNDS

In flower shows, the exhibitor is often permitted to furnish her own background and here too, the texture and color must be carefully thought out. In the home, the background is so often not considered. This is a mistake, for the background can change the general effect of an arrangement. If your wallpaper is patterned and has many colors, it is better to use only one color in the arrangement. If you want to use a line design against a patterned paper, keep the lines strong and simple, so that as few new lines as possible will be added. If the arrangement is to



A vertical design, with pleasing voids, portrays "Fall Bounty". The yellow of the glads is repeated in the yellow centers of the daises; the yellow-green of the hosta leaves harmonizes with the greens of the apples, grapes and container. Snuggled against the container, the accessory (same apples and grapes used in the arrangement) needs no base for greater unity.

be used in front of a picture, it should not interfere, overlap, or conflict with the lines and colors of the picture. On a small table between two windows, the design should be vertical rather than horizontal to tie in with the height of the windows. If it is to be placed on a table in front of a stairway, use a curved or diagonal line to follow the line of the stair rail. Placed in front of a window, the strong light will add highlights and shadows that you had not intended, though a bold line pattern can be effectively silhouetted against a lighted window.

TO SUM UP

Accessories should be used only if they improve the design, are needed to interpret a theme or convey a feeling. They must be carefully selected for their size, shape, color, texture, and purpose. They should never be stuck in or added to an arrangement that is complete without them.

Protected Wild Flowers

(This list is for Michigan. Persons in other states should check with the appropriate state office for a similar listing.)

MANY OF OUR NATIVE WILD FLOWERS are becoming so rare that in a few years they will have disappeared entirely. Much of this is due to destruction of their habitats by building construction, but even more is the result of indiscriminate picking and transporting. Some of these wild flowers are already protected by law, and there are others that need such protection. Protected by laws in Michigan:

Trailing Arbutus	North American Lotus
Bird's Foot Violets	All varieties of Gentian
Flowering Dogwood	Climbing Bittersweet
All native Trilliums	Michigan Holly
All native Orchids	All Club Mosses
Pipsissewa	

Recommended for protection by various Conservation Organizations:

Spring Beauty	Wild Iris
Dog's Tooth Violet—	Cardinal Flower
Adder Tongue	Indian Pipe

Blood-Root	Pitcher Plant
Cowslip or Marsh Marigold	Wild Lilies (except
Jack-in-the-Pulpit	Hemerocallis)
Wild Columbine	

It is the policy of The Woman's National Farm and Garden Association to endorse these recommendations. In order to inform the general public as to which varieties are becoming extinct and to encourage growing them in home gardens by displaying them, the Association has adopted the following rules:

Flowers on either of the above lists may be exhibited in Farm and Garden Flower Shows as specimens or in arrangements, but *only* in the Conservation Section; they must be labelled with both common and botanical names; and they must have a placard reading "Grown in the Garden of an Exhibitor".

Recommended Books

(Following is a partial listing of books and materials available on Flower Arranging.)

- Aaronson, Marion (1979). *The Art of Flower Arranging*.
- Allen, Ellen G. (1963). *Japanese Flower Arrangement, A Complete Primer*.
- Allen, Oliver E. and Editors of Time-Life Books (1978). *Decorating with Plants*.
- Ascher, Amalie Adler (1977). *The Complete Flower Arranger*.
- Benz, Morris (1973). *Flowers; Geometric Form*.
- Benz, Morris (1979). *Flowers; Abstract Form II*.
- Brack, Edith (1982). *Modern Flower Arranging*.
- Bryne, Betty (1976). *Fell's Beginner's Guide to Flower Arrangement*.
- Brooklyn Botanic Garden. *Designing with Flowers*.
- Brooklyn Botanic Garden. *Dried Flower Designs*.
- Clements, Julia (1976). *Flower Arrangements*.
- Clements, Julia (1981). *The Art of Arranging a Flower*.
- Cutler, Kathleen (1981). *Flower Arranging for All Occasions*.
- Faurot, Albert (1979). *Arranging Tropical Flowers*.
- Hirsch, Sylvia (1967). *The Art of Table Setting and Flower Arrangements* (rev.)
- Johnson, Marion (1983). *Small and Beautiful Flower Arrangements, an Idea Book for Miniature Flower Arrangements*.
- Komodo, Shusui and Horst Pointer (1983). *Ikebana — Spirit and Technique*.
- Laramie, Walter F. (1980). *Flower Arranging, Basics to Advanced Design*.
- Maurice, Grizelda (1982). *Flower Arranging and Flower Festivals in Church*.
- McDaniel, Gary L. (1981). *Floral Design and Arrangement*.
- McQueen, Sheila (1977). *Flower Arranging from Your Garden*.
- McQueen, Sheila (1980). *Complete Flower Arranging*.
- Page, Phyllis (1965). *The Handbook for Flower Arrangers*.
- Pfahl, Peter and Elwood W. Kalin (1982). *American Style Flower Arranging*.
- Sparron, Norman J. (1982). *Creative Japanese Flower Arrangement*.
- Sutter, Anne Bernat (1978). *New Approaches to Design Principles*.
- Tozer, Zibby (1981). *Art of Flower Arranging*.
- Vagg, Daphne (1983). *Flower Arranging Through the Year*.
- Webb, Iris (1982). *The Complete Guide to Flower and Foilage Arrangement*.