

Part 4: Kinds of Arrangements

Corsages

MOST PEOPLE LIKE TO WEAR A CORSAGE for special occasions. There is no reason why you shouldn't learn how to make your own corsage. Here are some reasons why you should:

1. You can have one whenever you like, at little cost.
2. You can have the satisfaction of creating something lovely and original.
3. You can have fun experimenting with different designs and different materials. You can use fresh flowers, dried materials or tiny pine cones, artificial fruits and evergreens for the holiday season.
4. Arranging flowers to wear is much easier than arranging them in a container. All you need is a few flowers and leaves, a few simple supplies and a little knowledge and practice.

Corsage Facts

1. The size of the corsage will depend on the size of the wearer—it should not extend beyond the shoulder.

2. Smaller corsages are worn in the daytime, larger ones in the evening.

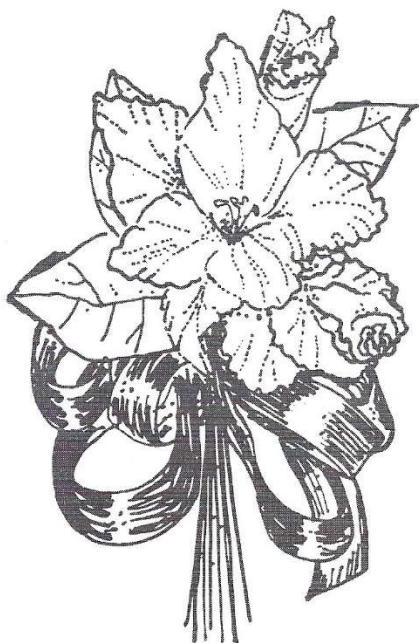
3. Severely simple corsages are worn with tailored clothing.

4. Corsages may be worn either up or down, but the up position is preferred, because most flowers grow naturally with their heads up.

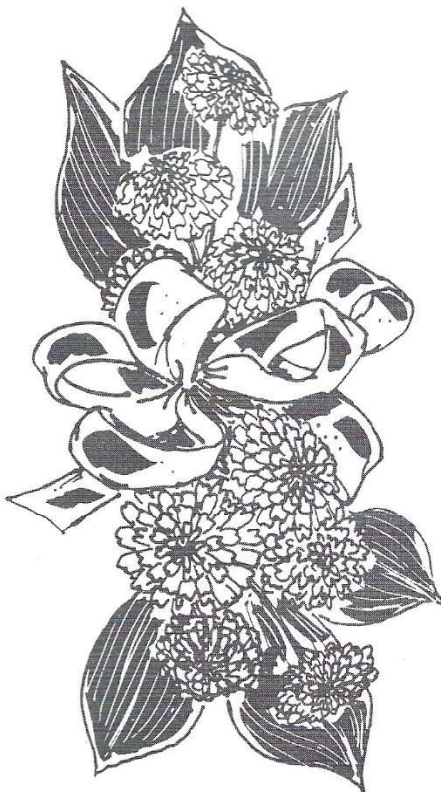
Corsage Types

Single flower—Made of one large flower with one or more buds, backed by several leaves. Stems may be taped together, forming a single stem, or the flower and leaves may be taped separately. A bow is usually added close to the flower.

Spray corsage—Several flowers and leaves arranged in a group. The shape may be triangular, oval, or crescent; single spray or double. In the single the stems may show, or may be bent back out of sight. In the double a smaller grouping of the same materials is added and a ribbon bow placed between.



SINGLE FLOWER



DOUBLE SPRAY



SINGLE SPRAY

Cluster or nosegay — The cluster uses small flowers with weak stems (such as violets) grouped in a ball shape, tightly packed so that each flower supports its neighbor and is surrounded by a circle of leaves. Stems are all taped together and sometimes a ribbon bow is added.

The Colonial nosegay — This one is a little more difficult. Start with a single flower in the center, add circles of flowers of different but harmonizing colors until the desired size is reached. It can be fairly flat, or arched. Finish with a circle of leaves and tape all the stems together. Sometimes a lace doily is added, but seldom a ribbon bow.

Corsage Flowers

There are many flowers in the garden and along the roadside that are suitable for corsages. Since corsages are usually worn for at least three hours, both flowers and foliages must be chosen for their lasting qualities, and then well conditioned. Some materials wilt quickly, so if you are in doubt, make a trial corsage first to see how long it will last.

Natural leaves on many flowers are not suitable. They may not be the right size, shape, texture or color, so it is best to use another kind. Broad-leaved evergreens — the magnolia, rhododendron, ivy, and euonymus; garden foliages — peony, flowering quince, forsythia and rose — all are good. Any leaf with a leathery or waxy surface, broad shape and good green color will meet the requirements.

Equipment

Wire is very necessary. Many flower stems are large, and add unnecessary bulk, and thickness. Using wire to replace the stem makes it easier to keep the flowers in place. Florist wire comes in 18-inch lengths and in different gauges (thicknesses). Three sizes will be sufficient for most corsages: No. 22 for heavier flowers; No. 24 for medium; and No. 28 for small stems and bows. No. 26 is good for most corsages.

Florist tape — A sticky, stretchy tape that comes in rolls ½-inch wide, in green and brown, is needed to cover wired stems.

Sharp shears or clippers — to cut stems, wire and ribbon.

Ribbon — Width depends on corsage size, ½ or ¾ inch is best, of a matching or contrasting color.

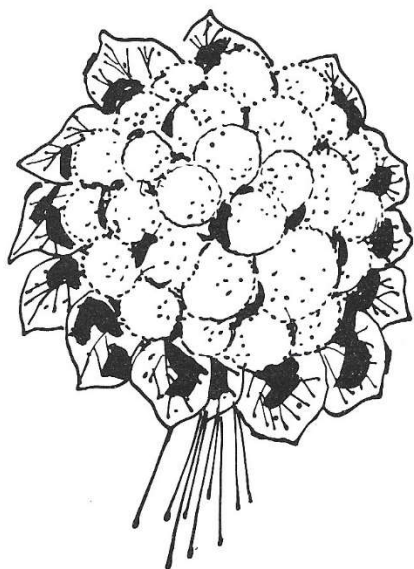
Corsage pins — A long pin that will hold the corsage securely.

Bags — Corsages will last longer if they are sprayed lightly with water, put in a plastic bag and stored in the refrigerator. Freezer bags are good.

How to Wire

Wire is used to strengthen weak stems, replace large or bulky stems and to control the placement. There are three main ways of wiring:

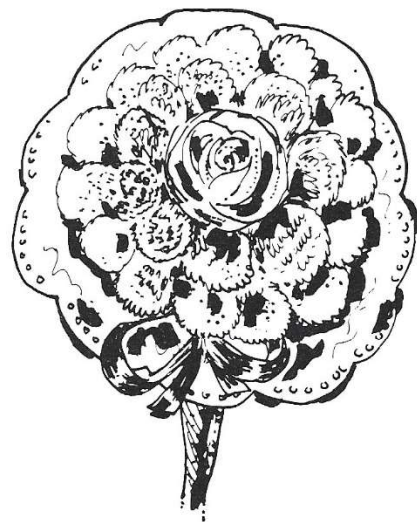
Pierce method — Flowers with a heavy swelling



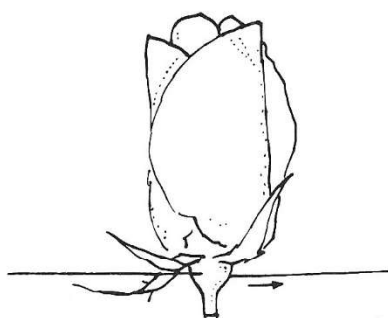
NOSEGAY



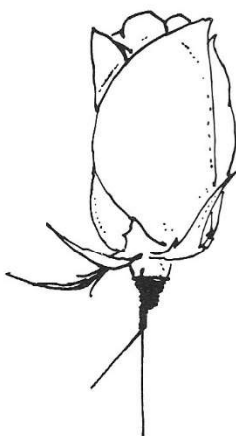
COLONIAL WITH LEAVES



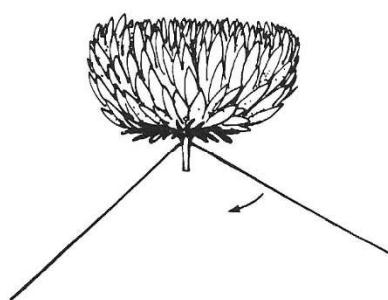
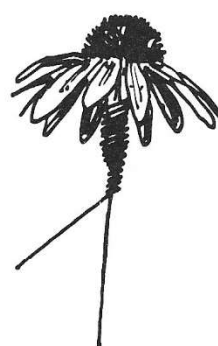
COLONIAL WITH LACE



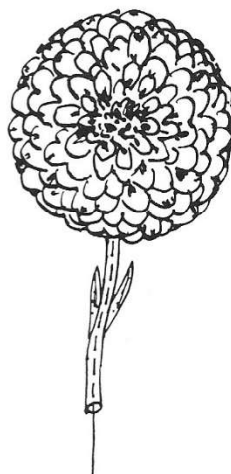
PIERCE



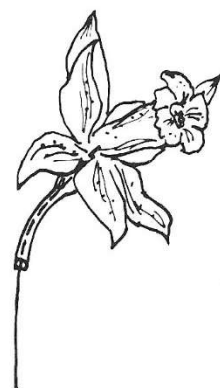
HOOK



WRAP-AROUND



INSERT



just beneath the flower head (roses, carnations) can be wired by piercing. Use a heavy wire, (No. 22) about 12 inches long. Push one end through the swollen section, half the length of the wire, and bend both ends down along the stem. Cut off all but one inch of stem, twist one wire around the stem stub and the other wire, two or three times, and tape the two wires together, starting just above the pierce.

Hook method — Can be used with any flower that has a hard, disc-like center (Shasta daisies, single aster, painted daisy). Use a wire heavy enough to carry the weight of the flower (No. 22 or 24) about six inches long, and make a small hook in one end. Push the other end down through the flower head and pull the hook into the flower until it is entirely concealed. Cut off the stem to within an inch of the flower, wrap the wire around the stem and stub, and tape.

Insert method — For flowers with the head firmly fastened to the stem, such as zinnias, asters, dahlias. Use a wire strong enough to hold the flower head erect and about 6 inches long. Cut the stem to one inch in length. Push the wire along the stem and into the flower until it is firm. Use a second, lighter

gauge wire to wrap around the stem stub and the insert wire, then tape stem and wires together.

For flowers with hollow stems — daffodils, bachelor buttons, etc. Leave a longer stem, two to three inches, and push the wire up through the stem until it seems firm. Tape stem and wire together.

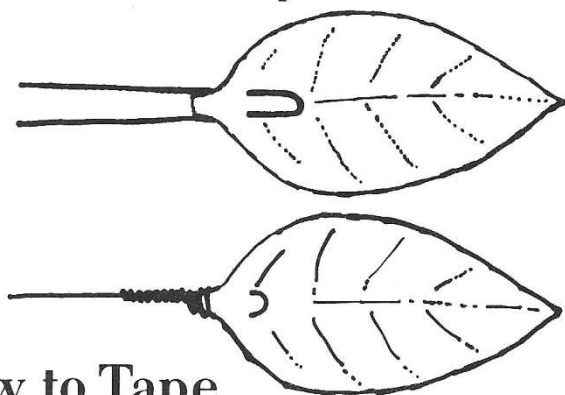
Wrap-around method — Any flower that cannot be wired by the previous methods can be wired by the wrap-around. These will include flowers with weak stems and small flowers wired in groups. The size of the wire will depend on the kind of flowers. Use finer wires for the more delicate. Use a 12-inch length, and wrap several times around the stem or stems, close to the flower head. Cut the stems short, bend the two wires parallel and tape.

Wiring Foliage — There are two methods for wiring leaves, in addition to using the wrap-around for such foliages as the yew, juniper, pine, etc.

Straight wire — Lay a wire of the proper gauge and correct length along the midvein and down the stem, on the back of the leaf, and cover with Scotch or florist adhesive. Tape stem and wire together.

Hairpin method — Bend the wire into the shape of a hairpin, pierce the leaf on either side of the mid-

vein about one-half inch from the base. Draw the "U" through snugly, wrap one end around the leaf stem and the other wire. Tape.

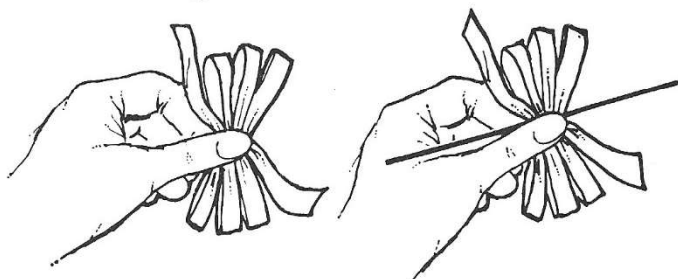


How to Tape

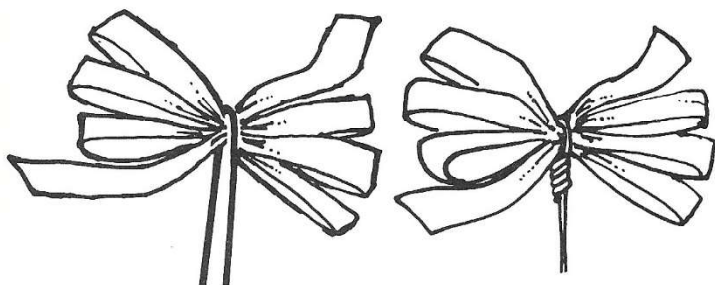
When a flower has been wired, start by holding the tape at right angles to the wire, close under the flower head, and wrap in a neat spiral downward, stretching it as you wrap. Florist tape will stick to wire, to flower stems, and to itself, and gives a smooth finished look.

Making a Bow

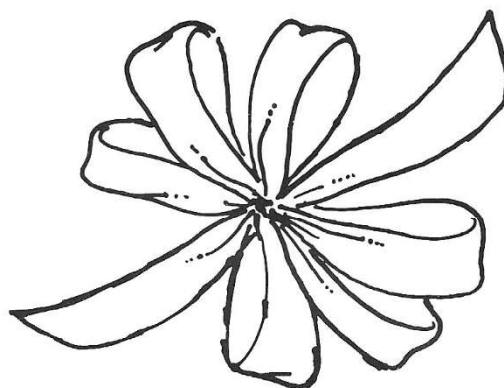
Ribbon bows are used to give a finished look to a corsage and should be of matching, or contrasting, but always harmonious color. At least three feet is needed for each corsage.



1. Begin by holding the ribbon between your thumb and index finger and make a loop about 1½ inches long — or longer if the corsage is large.



2. Make additional loops above and below your finger. If one side of the ribbon is shinier than the other, twist the loop where you are pinching it, so that the shiny side is outward.



3. Use a fine wire — No. 28, twelve inches long. Place the center of the wire where you are holding the pinched loops, pull the ends tightly and twist them together, close to the ribbon, two or three times.

Use the ends of the wire to fasten the bow to the corsage by twisting them together at the back.

Cut off the excess wire and push each end into the corsage. Be sure that this is done firmly and that there are no loose wire ends. The bow should not be fastened to the corsage until just before it is to be worn.

How to Make a Corsage

1. Decide first what design you will use.
2. Gather the flowers and foliage and condition them.
3. Wire and tape both flowers and leaves.
4. Make the ribbon bow.
5. Assemble the corsage. In the spray corsage, start with the background leaves in your left hand, arranged to form the outline of the design you have chosen. Against these place the flowers, starting with buds or small flowers at the top, gradually increasing their size until the largest are at the bottom, and following the outline of the leaves. Use a fine gauge wire to fasten all stems securely, and then cover this wire with tape. Stem ends can either be all taped together, or left free.

6. Cool fingers are helpful. If the day is hot, dip fingers in ice water while working. Always avoid bruising the flower petals.

Dried Flower Arrangements

ARRANGING FLOWERS need not be limited to the summer months when garden flowers are plentiful but can be practiced the year around. Dried arrangements need not be drab and dull but can be as colorful and exciting as those made from fresh flowers. They have a wide range of shapes and textures and their colors include the tans and browns not found in living plant materials. See the pictures on this page. Dried arrangements have the following advantages, too.

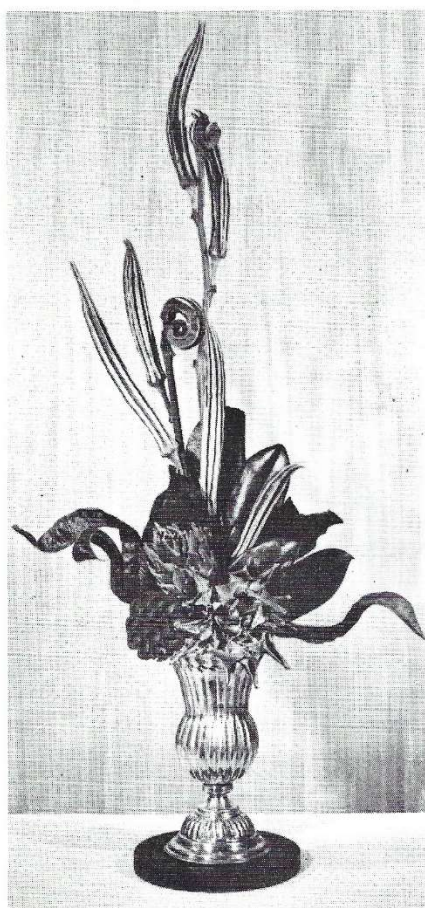
Once the arrangement is finished, it does not change. No new flowers open, the old ones do not fade and the design "stays put". This gives time to study it, correct mistakes and make improvements.

Dried arrangements are long-lasting. Even when they become dusty, they can be cleaned by careful brushing. When they become a little dull, they can be freshened and the colors brightened by putting them in the bathroom, filled with steam, for an hour or two.

They are time savers, for they can be made in advance and stored until they are needed.

They furnish visual warmth and beauty during the winter months when there are no garden flowers.

Collecting and processing plant materials can be a very pleasant and interesting hobby. Flowers and other plants can be grown in the garden for the pur-

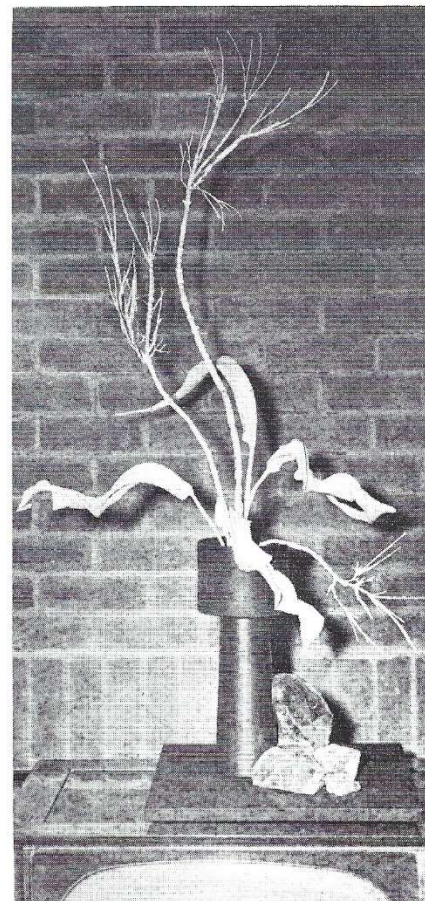


Taking advantage of the natural curves of okra pods to establish dramatic lines and voids, the arranger has compensated for the height (three times that of the container) by massing magnolia leaves, poinciana pods and dried artichokes at the center of interest. One South American lotus pod at the left is needed to balance the long line on the right. The black base adds stability.



The vertical lines of the two cycas leaves are cleverly interrupted by the diagonal line of a third cycas and magnolia branches, which direct the eye to the focal point. The camel head accessory is placed on a base for greater height and toward the back for greater depth. Black clinkers at the lower left tie the arrangement to the black base.

*Arrangements by Mrs. Wilson McClellan
Birmingham, Mich.*



A bold, striking line design in a modern black container, titled "Wind, Snow and Ice". Euonymus branches depict the wind; dried strelitzia (Bird of Paradise) leaves — the snow; and clear glass rocks — the ice. Distinction is achieved in the use of voids and spaces, and the crossed lines are not distracting.

pose of using them in dried arrangements, or they can be collected in the fields and woods. Even some faded flowers can be used. Before throwing them away, look them over for interesting centers that can be dried after removing the faded petals. The centers of daisies, gaillardias, peonies; the calyx of iris, dahlias and roses are all very attractive.

Gathering, Drying and Processing Techniques

You will improve your chances of success in drying flowers provided you follow certain procedures discussed in this section.

Cut flowers just *before* they are at their fully opened stage and not after they have begun to fade.

Cut and work on a warm, sunny day. Flower surfaces should be as dry as possible when they are processed, to prevent mold and mildew.

If you cannot process them immediately after cutting, put them in water for not longer than 24 hours. Water taken up through the stem will do no harm but surface moisture will cause damage. Some flowers, like the ageratum and yarrow, will hold their color better if allowed to stay in water for several hours.

Process much more material than you think you will need, to allow for loss and shrinkage.

Allow about two weeks for most materials to dry.

UPSIDE-DOWN METHOD

1. First, prepare the place where the flowers are to hang. Since they must be dried as quickly as possible, a dim attic with a good air circulation is ideal. Most basements are too damp, and closets have too little air circulation. String wires or cords in parallel lines, about six inches apart.

2. Strip all foliage from the flower stems.

3. Tie the smaller flowers in bunches with differing stem lengths, so that the flower heads do not touch each other. Large flowers should be tied individually.

4. Fasten the bunches and individual flowers to the lines already strung, far enough apart so they do not touch.

5. Leave from two to three weeks — most flowers will dry in this length of time.

6. When thoroughly dry, pack them in boxes according to size — heavy materials in one box, delicate flowers in others. And label carefully — this is a real timesaver.

7. Flowers that will dry easily upside down include

the following — those starred should be stood upright in a jar:

Astilbe	Ironweed
Baby's-Breath*	Joe Pye Weed
Beebalm	Larkspur (Annual)
Blue Thimble Flower	Lavender
Butterfly Weed	Lemon Verbena
Calendula	Marigold
Castor Bean Pods	Meadow-Rue
Cattail	Mullein
Chinese Lantern	Okra
Chives	Onion
Cockscomb	Plume Grass
Dock — pink, green, brown	Plume Poppy
Dusty Miller	Queen-Ann's-Lace
Everlastings	Sage
False Indigo	Statice*
Gaillardia	Straw Flowers
Globe Amaranth	Sweet Sultan
Globe Thistle	Tansy
Goldenrod	Thermopsis
Honesty	Yarrow

SAND OR BORAX METHOD

Flowers that cannot be dried upside-down can be preserved by burying them in sand or borax. Clean, sharp shore sand is best, though that used by building contractors is nearly as good. Borax may leave a slight film that is difficult to remove from the delicate textured flowers.

1. Be sure the sand is clean and dry. Damp sand will spot and spoil the flowers.

2. Use an ordinary cardboard carton large enough to hold several flowers. Put several thicknesses of newspaper in the bottom for more strength and pour in the sand to a depth of about four inches.

3. Strip flowers of all foliage and cut stems to the desired length. Short stems can be lengthened later with wire.

4. Stand the flowers upside down, placing their heads so that they do not touch each other and pour sand gently over them. When the large flowers are partly covered, the spaces in between can be used for smaller ones. Continue to pour on sand until the flowers are buried. It is not necessary to completely cover the stems, as most stems dry fairly easily in air. Be sure there is sand between each petal and in the trumpets of flowers like the daffodil and lily.

5. If the flower is spike-shaped (like the coral-bells or bleeding-heart) or pyramidal (like the lilac), lay them lengthwise in the box and cover them gently with sand.

6. When they are thoroughly dried, brush off the sand with a soft brush or tissue, pack them in boxes.

7. Label each box with the names of the flowers it contains and store them in a cool dark place for at least two weeks — longer if necessary.

8. If borax is used, be sure it is not lumpy — it may be necessary to sift it.

9. Flowers that dry well in sand or borax include:

Asters	Geranium
Balloon-Flower	Gladiolus
Balsam	Gloriosa Daisy
Bleeding-Heart	Iris
Butterfly Bush	Lilac
Candytuft	Lily
Canterbury Bells	Lily-of-the-Valley
Carnations (Pinks)	Loosestrife
Chrysanthemum	Liatris
Coleus Leaves	Lupine
Columbine	Painted Daisy
Coneflower	Pansies
Coral-Bells	Peony
Coreopsis	Rose
Cornflower	Shasta Daisy
Cosmos	Stock
Daffodils	Snapdragons
Dahlias	Tulip
Delphinium	Zinnias
Dandelion	

SILICA GEL METHOD

A popular new product for drying flowers is silica gel or Flower-Dri. The method for using it is very similar to the sand and borax method. It can be purchased at florist shops.

1. Place flowers face-up in about two inches of silica gel in a covered cake pan. Sprinkle more of silica gel over the flowers until they are covered. Be sure the silica gel is worked in around the flower parts.

2. Put the cover on the cake pan and seal it with masking tape. Put the container away for a week.

3. After one week, carefully remove the dried flowers and blow away adhering particles of silica gel or remove them with an artist's brush.

4. Moisture can be removed from the silica gel by heating it in an oven at 250° F.

GLYCERIN FOR FOLIAGES

This method is successful with most *foliages* but cannot be used successfully with flowers.

1. Wash the leaves or branches in water to remove all dust and dirt. Select only perfect specimens.

2. Cut off lower inch of stem to remove the air bubble which prevents the easy flow of liquid.

3. Stand the stems upright in a can or jar of glycerin solution, using one part glycerin and two parts water. Some heavy leaves (such as the magnolia) require a half-and-half mixture.

4. Leave the materials in solution until full absorption has taken place. The leaves will change color, and when the color is the same all the way to the edge, it means that the leaf has absorbed all of the liquid possible. This usually takes two to three weeks.

5. Some low-growing plants absorb moisture through their leaves and with these it is better to submerge completely and to use a half-and-half solution. Galax, lily-of-the-valley, and ivy foliage fall into this class.

6. Good air circulation is necessary and it is best to use this method during hot weather, so that the foliage will absorb the solution quickly. Leaves should be wiped occasionally with a cloth dampened in the solution. This helps check drying before the glycerin has reached the leaf edge.

7. Glycerin changes the colors of some leaves more than others — depending on the variety, the stage of maturity and the length of time left in solution. Barberry gathered in early spring will turn a bright red; in the fall, it will turn brown. If gathered early, beech, crab-apple, plum and forsythia will retain their natural color. With some leaves (flowering plum is a good example) a few drops of red cake coloring added to the solution will result in a glossy, red color.

8. If the leaves get droopy, it means they have been left in the solution too long. Wipe them off, tie a string around their stems and hang them upside-down. This will usually restore them.

9. Before storing in boxes, wipe the leaves thoroughly with a soft cloth to remove excess moisture. Label the boxes and check them frequently to be sure there is no "leakage" from the leaves, as this will cause them to mold.

10. Leaves that will take the glycerin solution well, include:

Aspidistra	Ivy
Barberry	Lily-of-the-Valley
Beech	Magnolia
Bergenia	Peach
Birch	Plum
Canna	Poplar (alba)
Coral-Bells	Privet
Forsythia	Oregon Holly Grape
Galax	Rose
Geranium	Russian Olive
Huckleberry	Ti leaves (pronounced tea)
Iris	Yucca

Miniatures

A **MINIATURE** is a very small arrangement of either fresh or dried plant materials, in which the flowers, foliages, container and accessory all have a good size relationship to each other and to the place where it is displayed. A three-inch arrangement on a grand piano would be absurd, but a group of five or six together on a small shelf can be very attractive.

As a little gift for a shut-in, on a bedside tray or table, or for a doll house, the miniature is ideal. There is no definite rule as to the size limits that determine a miniature. In most flower shows, the size will be specified in the schedule and is usually from three to six inches over-all. Anything from six to ten inches is called a "small arrangement".

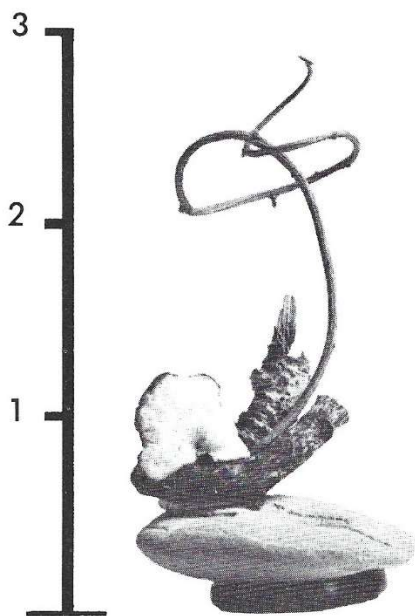
Miniatures are fun to make and, since they *are* flower arrangements, they must follow all principles of design. But in addition to this, special care must be taken in selecting the materials for their right sizes. One flower or leaf that is too large will spoil the entire composition. Both container and accessory must also be the right size. Practice in making miniatures will develop a good sense of proportion, as well as skill and dexterity in your fingers.

Plant Materials

You can use almost anything that is the right size, shape, texture, and color. Look for small flowers and fine foliages in the garden, along the roadside and in the fields and woods. Before long you will learn to recognize the possibilities of tiny things you have never even seen before:

Coral-bells and lavender have lovely small spikes, and a floret of dill is a bright yellow. Other possibilities are candytuft, ageratum, miniature roses, goldenrod, tansy, Tom Thumb zinnias, button mums, tiny marigolds, off-shoots of the hen and chickens, birch-tree catkins, florets of delphinium and many of the shrubs — lilac, deutzia, spirea, to name a few.

Foliages for line arrangements can be vine tendrils, twigs, blades of some of the grasses, fern fronds, chives, grape hyacinth, crocus and miniature iris leaves and pine needles. Wide foliages can be boxwood, teucrium (germander), many of the thymes, parsley, ivy, juniper and yew. There is almost no limit to what can be found.



The sculptured lines of this small miniature (under three inches tall) are beautiful. The wisteria tendril, two pieces of grayed bark, the tiny lichen and the weathered stone, all fastened to a button, show superb craftsmanship and nearly perfect proportions.

Arrangement by Mrs. E. A. Lindner
Birmingham, Mich.

Containers

Anything small enough — doll dishes, thimbles, sea shells, perfume bottles — makes a good container. A discarded lipstick tube makes a good cylindrical vase and a painted bottle cap a good, low bowl type. For dried arrangements, a walnut or pecan shell or an acorn cap are satisfactory — and don't forget buttons. Some of these are deep enough to hold a little water, but be sure to plug the sewing hole with florist clay first.

Or you can make your own container. Carve the shape you want out of a white soap (it will have the look of alabaster) but be sure to waterproof the inside with a thin coat of melted wax. Or melt a block of paraffin wax, color it with bits of crayon or old candle ends, let it harden and then carve it. It can be rubbed to a beautiful sheen with warm fingers — but don't put it in a too warm place or it will melt.

Potters, or modeling clay can be fashioned into almost any shape, baked in a hot oven until the clay is set, and painted with an oil paint. This too, will need to be water-proofed inside and, if you want a glazed finish, shellac it after it is painted.

Accessories

Dime stores are treasure houses of tiny human and

animal figures. *Bases* often add a finished look and can be made from a very thin plywood and painted; small jar tops or poker chips can also be used.

HOLDERS

There are pinpoints on the market that are only a half-inch in diameter; or you can cut a larger, plastic-base holder into smaller sections with a jig-saw. A tiny block of oasis will hold water and it can be anchored by first glueing or cementing a thumb tack to the bottom of the container. Since oasis crumbles easily, it is well to reinforce it with a very fine wire and impale it while it is still dry. Florist clay, or styrofoam are both good for dried materials. If the stems are fine and brittle, punch holes in this kind of holder with a small nail, corsage pin or darning needle before inserting the stems.

Tools

You will need tweezers, small scissors with sharp points, a cuticle stick to firm the clay around dry stems and to push other materials into place: florist clay, tape, and a very fine wire — about a 32 gauge.

Period Flower Arrangements

"PERIOD ARRANGEMENT" usually refers to the style that was developed in Europe and England about the beginning of the 17th Century. Oriental Floral Art comes from the Eastern World, mainly the Chinese and Japanese. Occidental Floral Art is that of the Western World, beginning with the Egyptians (2800 BC) and including the Classical Eras (Greece — 600 BC; Rome — 325 AD); Byzantine — 600 AD; Gothic 1200 to 1400; and the Renaissance — 1400 to 1600.

From the Japanese we learned to use simple lines, the asymmetrical triangle, the value of voids, and restraint in the amount of materials. From the Period Arrangements we learned the value of solids, symmetrical balance and the harmony of color. Period Arrangements are characterized by the rounded or oval form, abundant plant materials, and many colors, and belong to a certain era in Western Europe. Those that exerted the greatest influence on our present day development can be traced to the Flemish-Dutch, the French, and the English.

Flemish-Dutch —1600 to 1700

This period is noted for lavish use of materials crammed together, many and varied accessories which included such things as bird's nests (complete with eggs), butterflies, insects, shells, fruits, jewelry, piles of rich fabrics. All kinds of flowers were used and they were faced in all directions, even backwards. The early design was the oval with the flowers nearly concealing the container. Colors were rich, dark shades of red, blue, violet and yellow. Containers were massive and sturdy — alabaster urns, metal and stone jugs, bowls, baskets. The key-note of this time was luxurious elegance, rich colors and lots of everything. This may have been due to the fact that Holland was a nation of wealthy merchants who wanted visual and concrete evidence of their importance.

French—1650 to 1825

In France during this period there were several developments in flower arranging and each contributed something. The French were fond of fragrances,

graceful lines, delicate, pastel colors and beautiful containers. Flowers were arranged in the "bouquet" style, usually taller than wide, but were never tightly massed. The use of voids and open spaces gave a light and airy feeling that was typically French. There is a great similarity in all of the French designs, but there were three major periods in which the art of arranging flowers was emphasized.

Baroque (Louis XIV — 1638 to 1715) — The Baroque style of flower arranging was not limited to the French, but it was in France that it reached its peak. The origin of the word is uncertain, but it may come from the Portuguese "baroco" which means a pearl of irregular shape. This is a good description, for while the early baroque was symmetrical and elegant, it was during this period that the S-curve became popular and became the dominant design of the Baroque Era. Colors were a riot of hues and textural relationships were voluptuous. Containers were gleaming glass, metal, porcelain urns, goblets, baskets, and epergnes.

Roccoco (Louis XV — 1710 to 1774) — Originated by the French, this style spread throughout Europe. The feeling was one of elegance, the mood light and gay. The form was oval, the balance symmetrical but there were many open spaces. Colors were light pastels and containers were made of bisque, Dresden, Venetian glass, silver and crystal; in boat shapes, baskets, epergnes and compotes. Accessories were frequently used — dainty porcelain figurines, fans, masks, perfume flasks.

Empire (Napoleon — 1769 to 1821) — This was the last of the truly traditional French Periods in flower arranging. The important colors were dictated by Napoleon and were gold, white, red and green. The form was still oval, but the flowers were more compactly placed and there were fewer voids. Violets, being Napoleon's favorite flower, were much used. Containers were of bisque, porcelain, crystal, marble and metal. The urn shape was the most favored, ornamented with carved or painted figures or scenes.

English-1700 to 1900

Georgian — 1714 to 1820 — This style is named for the three Georges who ruled England during this period. Their way of life was stately, imposing and the demand for living flowers (especially roses) was enormous, though dried materials also came into use. The style was the symmetrical triangle, the flowers were massed with dignified restraint. Later, under the influence of the French Roccoco, the style became more open and arching. Colors were warm, rich, and sharply contrasted. Containers were silver, pewter, glass, porcelain, in bottles, baskets, chalices, and tureen shapes.

Victorian — 1830 to 1900 — In this romantic and sentimental era, the Early Victorian arrangements showed the French influence, when flowers, containers and accessories were dainty, and the design open. The Mid-Victorian followed, using rich, velvety textures, lush materials, and little discrimination in the use of color. Bizarre markings in flowers were a favorite. The design was globular, massive, heavy and robustly colorful, but grossly overdone and often dumpy. Containers were elaborately decorated and ornate, made of alabaster, glass, metals, and stoneware in every conceivable shape.

American

Early Colonial — 1620 to 1700 — Very little is known about flower arrangement during this period, but it is assumed that whatever flowers were brought indoors were placed casually in the simple containers of the time — pewter, tin, wooden bowls, gourds, and perhaps augmented with decorative weeds, grasses, and wild flowers.

Late Colonial (Williamsburg — 1700 to 1800) — Life in America became more gracious about the mid-century, with gracefully curved furniture and painted and paneled walls in the homes. Flowers were arranged in fan-shaped forms, with the height of the flowers and the containers about equal. There was little conscious design and often only one kind of flower was used, but with fillers of baby's breath and pearly everlasting. Accessories were placed on the table around the container. Both light and dark colors

were common, but blue, rose and yellow were preferred. Containers were usually decorated and ornate, made of Wedgwood, Delft, silver, luster and stoneware, in shapes of baskets, bowls, loving cups, jars, jugs, and urns.

Federal and Early Republic — 1790 to 1850 — Arrangements in this period were characterized by restraint, symmetry and dignified formal balance in the French style, since the French influence was strong in the early years of the new republic. Containers were urns, oval vases, low boat shaped bowls, in porcelain, silver, and stoneware.

Contemporary American — 1900 to 1945 — During the early part of this period the Japanese influence began to be felt, though the general style was still the bouquet. By 1920, flower arranging had become a popular pastime, and horticultural flower shows began to include sections for arrangements. The first new design was developed in the 1930's — a combination of the Japanese line and asymmetrical balance, with Occidental mass and color — and called the "line-mass". This is distinctively an American design, and places emphasis on color, line, and harmonious groupings of plant materials in simple, plain containers with few if any accessories.

Modern American — 1945 to 1960 — Influenced by a greater freedom in all of the arts, new architectural designs and by the speed and efficiency of modern living, flower arrangement has become stream-lined, with striking, clean-cut designs, bold contrasts, sharp silhouettes and beauty of form. Color is used primarily to express an idea, a mood, a season, or a special occasion. Driftwood and weathered wood are widely used, as well as accessories of all kinds. Containers have infinite variety in shape, texture and form, and "Creative Expression" has become the key-note.

New Trend — since 1960 — Because we have tired of the old designs, (the often used triangle, crescent, S-curve, oval) we are looking for a fresh, new approach to the art. These new designs have been variously called "Abstract", "Free-Form", "Interpretative" and "Dynamic", but the entire movement is still in the early, experimental stage.

Table Settings

IT IS AN ESTABLISHED FACT that attractive and colorful food stimulates the appetite. It is equally true that flowers on the table can make a meal taste better and add pleasure to dining.

In a table setting flowers are only a part of the complete picture, and there are several other factors to consider.

For the Home

Plan the arrangement for the occasion—you will use a different design and a different kind of flowers for breakfast than for dinner.

Remember that while the flower arrangement is the main point of interest, it should be planned to harmonize with all other appointments.

Since you already have the china and it is expensive to replace, use it as a starting point, and let it set the key-note of color and texture.

The table covering is the background and should not be allowed to dominate. An unpatterned cloth is the easiest to use, but if you have one with an all-over design, then use it only with plain china. Textures are important—you would not use a checked gingham cloth with Haviland china, or a fine damask with plastic plates.

Points to Remember

The color should harmonize with, or repeat, the main color of the china or the cloth. It should not try to do both.

The size will depend on the size of the table. The arrangement should not be so tall that it blocks the view of the diners, nor so large that it interferes with serving. A good rule is about 1/6 the length of the table, though it may be as long as 1/3. In width it should not crowd the place settings.

The shape will be determined by the shape of the table. A long oval is best for a long table; a round or fat oval for a round table. If a round arrangement is used, it should have three horizontal lines or points. Two will cut the table in half, and four will make an undesirable X design.

Since an arrangement will be seen by people seated, it is wise to make it while sitting down. It should be attractive from every angle. Flowers that form the main lines should have a good all-round appearance, like the delphinium or larkspur. Gladiolus can be improved by placing two stems back to back.

Floating arrangements can be charming, but petals should never be allowed to touch the water. Use a pinpoint and fasten the stems so that the flower heads are above the water line. Leaves may "float" but should not be submerged.

The following are suggestions for combinations suitable for several occasions.

FAMILY DINNER

China—any good quality, or pottery, earthenware or stoneware, best in quiet, muted colors. Serving dishes should match, but water tumblers may be of an opaque color. Silverware may be either plate or sterling.

Table covering—may be full cloth or mats, in smooth linen, Indian head cotton, or plastic with a linen finish, in any color that suits your mood and goes well with your dishes. Napkins should be large (18 inches square) and may match or contrast the color of the cloth.

The flower arrangement—should be centered on the table, and flanked by four candles in low holders (earthenware or pottery). Candle color should be a darker value of the same hue as the flowers or the cloth. Keep the design simple.

FORMAL OR GUEST DINNER

This occasion requires a greater degree of formality. An ideal arrangement is as follows:

China—should be white with a simple gold band or design, and of a very fine quality. Serving dishes should either match or be of silver; water (and wine) glasses of stemmed crystal, flatware sterling silver.

Table cover—may be full cloth or mats, but must be of the finest linen or damask, in white, cream, or very pale pastels. Lace may be used for very formal occasions. Napkins should be large (24 inches square) and should match the cloth.

The flower arrangement—should be centered on the table, and the place settings geometrically placed on each four sides. Candelabra (2- or 3-branched) in crystal or silver on either side of the arrangement, using white candles. The design should be symmetrically balanced, but the focal points on either side may be different.

INFORMAL LUNCHEON

China—a good quality china, pottery or stoneware of simple design; serving dishes to match. Water

glasses may be of tinted glass in a matching color. Flatware — either sterling or plate.

Table covering — mats or full cloth of linen, dull rayon or some of the new fabrics with a fine texture. Napkins (18 inches) should match in color, but may be of a lighter or darker value. Hues may be much brighter than for more formal dining.

The flower arrangement — need not be centered, nor the place settings geometrical. Two related flower arrangements, one at each end are good; or one placed at the back of the table, with place settings on the opposite side and the ends. Candles are not used at luncheons, but accessories (such as two ceramic birds) are acceptable.

BUFFET, BARBECUE, OR PATIO

China — should be simple stoneware or pottery, preferably in warm colors; matching serving dishes or chafing dishes in copper or brass; heavy blown glassware — sometimes matching mugs are suitable. Stainless steel flatware (wood or bone handles may be used) or silver plate.

Table covering — of very coarse texture — linen, burlap or newer fabrics, in full cloth or runners. Napkins should be large, cotton or coarse linen, in lighter or darker values of the same hue as the cloth or a contrasting color.

The flower arrangement — may be asymmetrically balanced, taller than for seated dining, and placed at one end — balanced by chafing dishes at the other, or may be centered at the back. Candles in copper or wooden holders may be used for the indoor buffet, but are not appropriate for out-of-doors. Here carved wooden figures may be used as accessories.

For the Flower Show

If you plan to enter a table in a flower show, the first thing to do is to study the schedule. A good schedule will contain the following information:

1. The size and shape of furnished tables, plus their height from the floor; or the space allowed if the exhibitor is to supply her own table.
2. The purpose: dinner, luncheon, tea, buffet, etc.
3. The occasion: wedding, birthday, shower, etc.
4. Theme or title, if any: Harvest Festival, Stag Party, etc.
5. Color of the background if placed against a wall.
6. Limitations on use of plant materials and accessories.
7. Type of table — formal, semi-formal, or informal, and the number of place settings required.

Following are show rules governing these types:

FORMAL LUNCHEON, TEA, DINNER

This display is very elegant with no less than 6 or 8 place settings geometrically placed.

Linens — white or cream colors only, of damask, fine embroidered linen, or lace; may be full cloth with a generous overhang (usually 12 to 14 inches) or place mats may be used; large napkins (24 inch) of matching color and material.

China — finest of porcelain, bone china, crystal glassware and sterling silver, if silver is permitted in the show.

Decorative unit — fresh flowers only, formally balanced and placed in the exact center of the table. The over-all size of the arrangement will depend on the size of the table — it must not be more than one-third the length of the table. Container should be silver, porcelain, crystal, or alabaster. Candles, white or cream, may be used for the formal dinner, but not the formal luncheon. They may be used for a formal, late-afternoon tea.

SEMI-FORMAL LUNCHEON, TEA, DINNER

This one requires six place settings unless the schedule states otherwise, symmetrically placed.

Linens — damask, fine linen, or a new fine textured fabric. Pastel colors may be used; cloth may be full size, or mats. 18-inch square napkins in matching colors or lighter or darker values of the same hue.

China — good quality pottery or china, good glassware, sterling if permitted.

Decorative unit — Fresh plant materials — fruits may be used as well as flowers, and may be placed in the center, at one side, or at the ends. If two units are used, they must be related. Candles should match the cloth color and are used for dinner or tea, not luncheon.

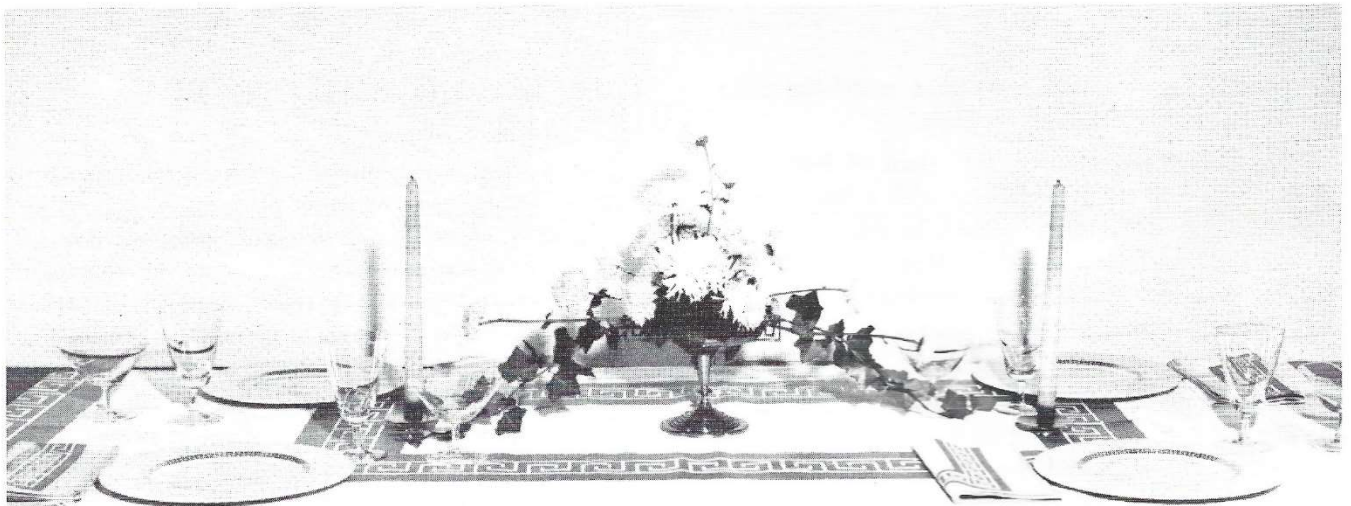
INFORMAL LUNCHEON, SUPPER, BUFFET, PATIO

This is a very casual table, usually 4-place settings, placed at the sides, ends, or both.

Linens — may be coarse textures, full cloth or mats, patterned or plain, strong colors. Napkins of adequate size, matching or contrasting colors.

China — any texture and color that has a good relationship to the linen — earthenware, wood, plastic. Silverware — plate or stainless steel.

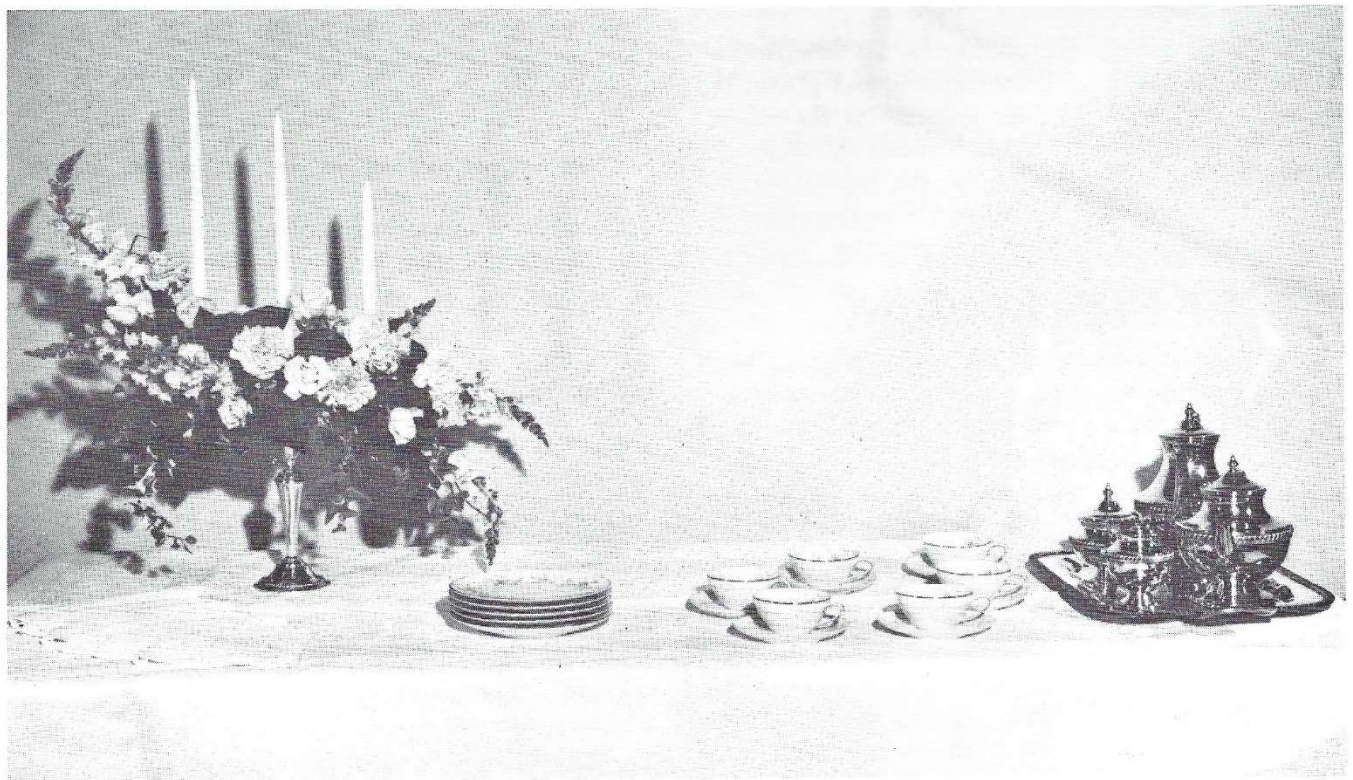
Decorative unit — Coarse-textured plant materials, stronger colors, no rule as to placement except that it must not interfere with conversation, or serving of food. The occasion will determine use of candles.



"Honoring the Ph.D." — Semi-formal. A very elegant table in gold, cream and white. The Greek Key band on the cream damask cloth is in gold (though it looks black in the picture) and is repeated in the design on the china. Container and candle holders are a fine quality

brass, the wine glasses are crystal. The formally balanced arrangement is of white mums and green ivy. The candles, also white, are too short for best proportions. (Should have used four candles.)

Mrs. James R. Adams, Dearborn, Mich.



"Buffet Dinner for a V. I. P." Semi-formal. A pink and white color scheme carefully thought out, with the pink of the design in the Haviland china repeated in the pink of the carnations and snapdragons. The

arrangement is distinctive, but a little large for good balance, and the silver service is crowded.

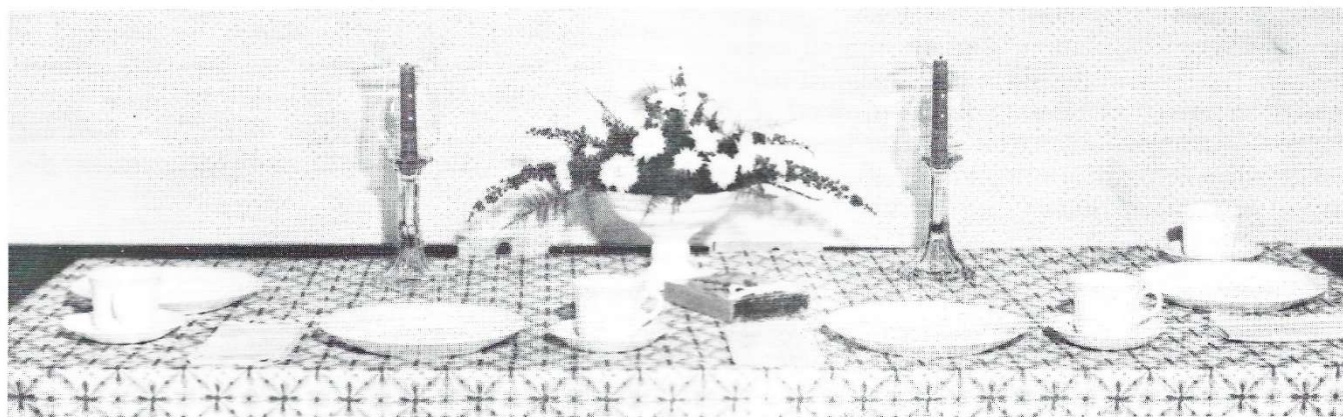
Mrs. Earle C. Heft, Birmingham, Mich.



"Golden Wedding Anniversary" — Formal. A truly exquisite table done in gold and white, with a white damask cloth and matching napkins, gold plates and gold-etched wine glasses. Perfect textural relation-

ships, but should have six candles for a formal table, in a candelabra. The arrangement of yellow roses is too low. Cups and saucers are not used on a formal table.

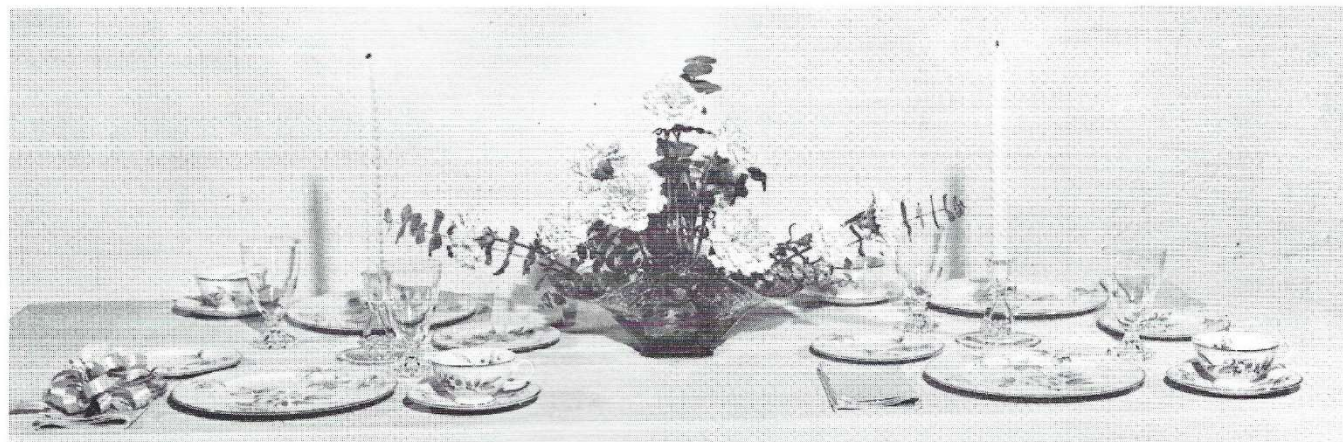
Mrs. Richard Mason, Grand Blanc, Mich.



"Grandma's Birthday" — Informal. Very pleasing table that looks like the old fashioned Grandmother. The plain white dishes are strong enough to dominate the cloth with its blue pattern (and a very little pink) on a white background. Dusty pink napkins repeat the pink in

the cloth, while the pink carnations and dark pink heather supply good color balance. Grandma's gift is wrapped in blue and decorated with a sprig of heather. Hurricane candle holders and blue candles need more height for better proportions.

Mrs. Robert Weeks, Trenton, Mich.



"Mother's Day" — Informal. A lovely color scheme in pinks and grays, and appropriate for the title of the table. The cloth is pale pink, the napkins a darker value of the same hue, which is matched by the pink

of the carnations and the candles. The gray design on the china is repeated in the gray of the eucalyptous. The corsage, still in pink, adds the finishing touch.

Mrs. Norman Scheffler, Trenton, Mich.

Table Facts

Color and texture — These elements are of the utmost importance in setting a table — and they are determined by the place-plate (service plate).

Decorative unit — This consists of the arrangement, candles, and any other accessories. An accessory is anything on the table that is not used for serving food. The size and shape of the arrangement is determined by the size and shape of the table — round, oval, rectangular. It should not dominate, nor interfere with the place settings, nor be so high that it interferes with conversation. The length of the arrangement should be no more than $\frac{1}{3}$ of the table length. The color should be in harmony with the linens and the place plate.

Remember that flower colors change under artificial lighting — blues become dull, reds take on a bluish tinge, and yellows pale.

The design is determined by the occasion, equidimensional symmetry only for the formal meal; asymmetrical may be used for the semi or informal table. It must be attractive from all sides — or three, if it is placed against a wall as in a buffet service. It should be created while sitting down, since it will be viewed from that position.

Table covers — Covers must be carefully pressed and wrinkle free. Full size cloths must have an equal over-hang on all sides and one straight center crease. Mats must be placed without crowding — 24 inches from the center of one to the next one and exactly one inch from the edge of the table.

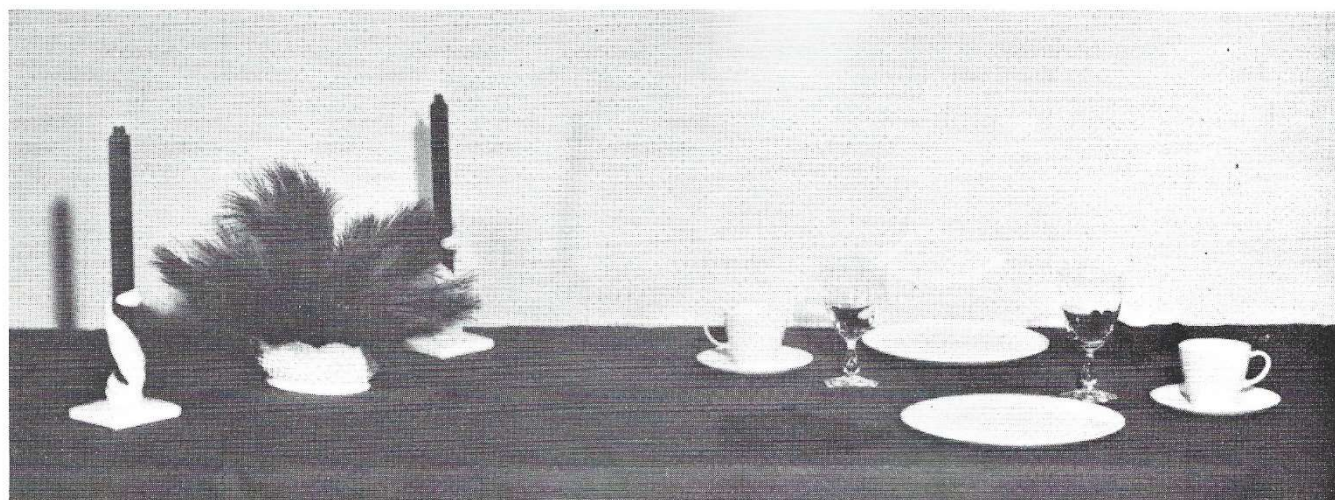
Napkins — Size and color will depend on the occasion, but the napkins should never dominate. Their shape may vary, but the simple rectangular or square is best. The fold may be toward, or away from the plate edge; away, with the points at the lower right corner is more functional. They must be identically and carefully folded and placed.

Candles — These accessories are meant for light, and are used on dinner tables, sometimes teas and special occasions (Christmas, Anniversary), but not for luncheons. Intelligently used, they become an important accessory. They may harmonize with the flowers, but have greater unity if they match the table cover. They should be above eye level, and kept away from the plant materials. Candles for show tables need not be tipped (ends burned).

Good balance — This principle is of the greatest importance. Don't over-do, or over-crowd. All table settings should be functional and the problem of serving food in an attractive and efficient manner must be considered. Do not use food on a flower show table, for food attracts flies. This does not apply to the use of fruits and vegetables in the arrangement itself.

Madonnas — Good taste prohibits the use of a Madonna figurine on a dining table.

Flags — The Code of Ethics governing the American Flag prohibits its use as a decoration on tables, on personal stationary, clothing, furniture, etc.



"Christmas Eve Dinner" — Informal. A charmingly simple table in traditional Christmas colors. The cloth is a brilliant red, the napkins a dark green that exactly match the candles. The table is well balanced and the grouping of the two place settings at one end denotes an

intimate little dinner for two. The decorative unit is a little massed, and bright red flowers instead of red glass balls would have given it more character.

Mrs. R. A. Glausser and Mrs. John R. Wait, Birmingham, Mich.