

inspirational and achievable

floral design

magazine
APRIL 2016

6 proven

line

directions

to help you deliver
successful arrangements
with confidence

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I came across a novice flower arranger when judging the competition within a floral art club recently. Her work was very pretty and perfectly symmetrical which in itself was an amazing achievement as natural plant material is usually not able to be so disciplined. But there was something missing, a design aspect she had not yet mastered and was completely unaware of. It was that all important concept of 'line'.

'Line' in flower arranging means the plant material is arranged so it leads your eye in a certain direction or directions. Without it you have a bunch of flowers sitting, looking pretty. With it you are able to introduce movement and rhythm. The arrangement becomes more dynamic and far more interesting.

This edition of floral design is therefore, all about line. Your wonderful *floral design* magazine team have been to some of the major flower shows to search out the best examples for you of successful designs with dominating lines. Now that should keep your design juices running for another month!

Happy arranging,

Tricia TRICIA LEGG EDITOR

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Four major exhibitions, four great correspondents working for you for this edition!



Canada Blooms
Toronto Canada
with Sandra and Victor Froese

Pond and Lysice Castles
Czech Republic
with Pavol Kaššák

Melbourne International Flower & Garden Show
Melbourne Australia
with Vincent Wright

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SIX PROVEN LINE DIRECTIONS

QUALITY DESIGNS WHEN THE LINE IS

Circular **3**

Radial **15**

Vertical **39**

Vertical
Downwards **45**

Vertical
Upwards **61**

Horizontal **63**



with
how to
**LISA
BELISLE**

with
**SVETLANA
LUNIN**

with
how to
**TRICIA
LEGG**

with
how to
**JACLYN
GOUGH**

One of the ways to make every flower arrangement you create a success, is to plan the line or directions the plant material will take before you start.

There are many labels for these line directions depending on the country and school but they are used in all design including architecture.

horizontal

Line

parallel

spiral

crescent

bent

winding

curved

triangular

slanting

down

radial

freeform

diagonal

overlapping

asymmetrical

UP

Circular

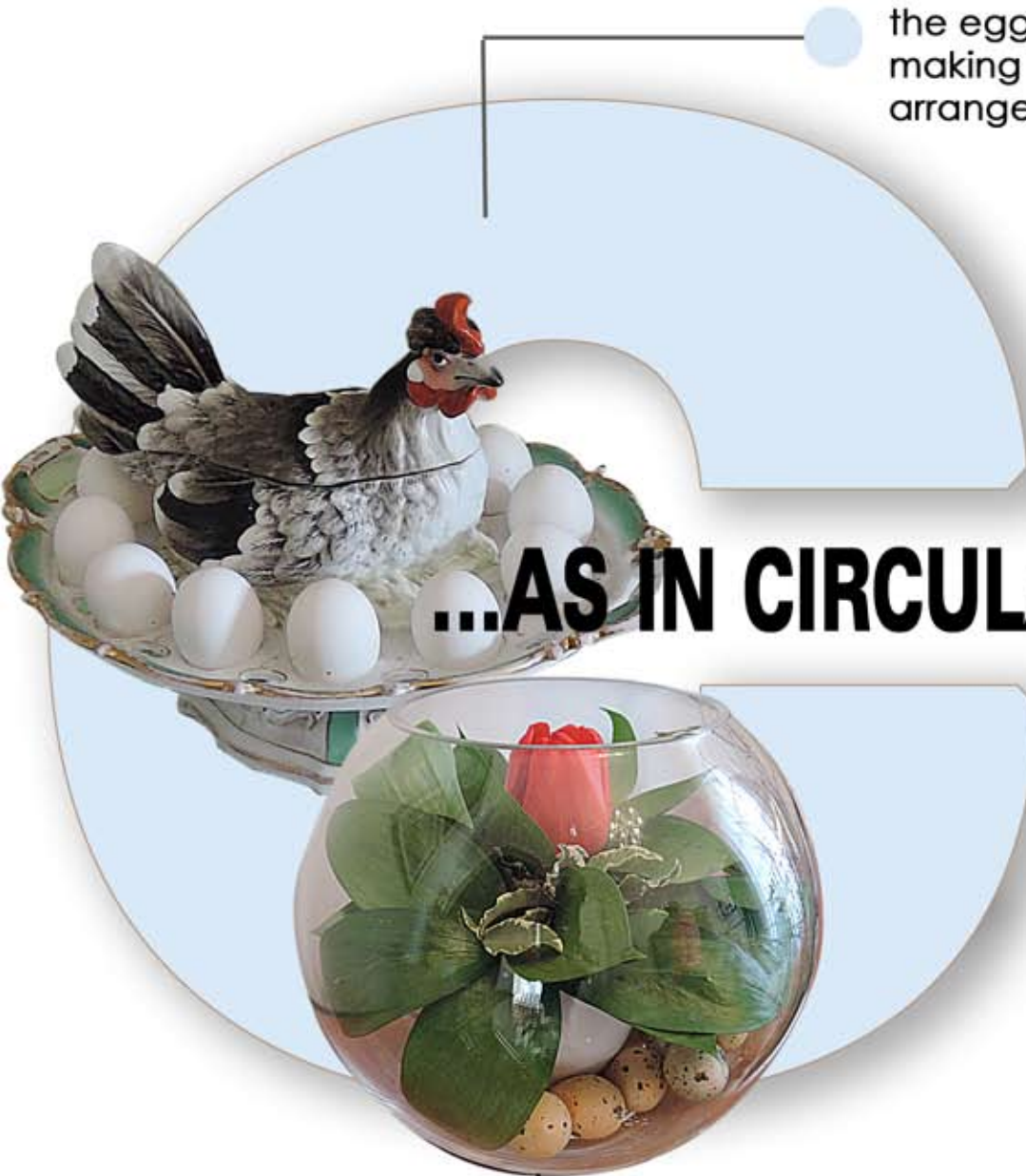
Vertical



Line ● *circular winding*

At the Spring exhibition in Pond castle near Lednice, Czech Republic, five great examples of a circular line in designs by the students from the Faculty of Horticulture were spotted.

Anything placed in a row will form a line. In this case the eggs are in a circle, making the whole arrangement that way.



...AS IN CIRCULAR

A glass sphere almost forces your line and therefore your arrangement to be circular. If the foliage bends all in the same direction. It is very common to see Bear Grass curled around the inside with a single flower in the middle.



A glass ring, common in the 1950's seems an easy way to keep the line circular, but the trick is to keep all your plant material parallel to the rims so you don't end up with a big mess.

What you would normally expect to have a circular line is a wreath. All sorts of different plant material can be used but if they are all positioned so they follow an imaginary line around and around the wreath, you will have a successful outcome.



You may doubt that this beautiful Winter themed gown has a circular line or direction, but where does your eye go? Round the bottom of the skirt and around the hips?

The white Daisies accentuate the line around the hips as the grey Tillandsia base is very subtle.

The same Daisies around the base actually confuse the circular line created by the other plant material around the base. They take your eye upwards rather than around as the designer visually connects the 2 parts.

And the top placement? It's a strong diagonal line taking your interest over and off the shoulder.



Módní a vesební zima Pání.
Již kůr svůj lední a chomčí
Ať tak na strání a chomčí
sůň, jely rouchů
a papírky a zemi sněhů
„Probuď se!
Pání, c.
floral design 8

LISA BELISLE



American florist, Lisa Belisle continues her series with this second lesson, bringing you a unique perspective and style. Influenced by the ideas of many different teachers and cultures, she brings them together as this fabulous step by step lesson for you to try.

Lisa Belisle was awarded with ICPF credentials at the March Illinois Floral Design Show. To gain these credentials you have to complete nine on-line courses and four hands on classes to show your competency of both floral design and flower shop management.

Lisa passed with flying colors and wanted to be recognized as an Illinois Certified Professional Florist (ICPF) so that current and future students could recognize that education is her top priority and the understanding that we are never finished learning.

Her business is called Flora Elements. It is a partnership of three women who have an intense love of Mother Nature. As well as continuing her own education Lisa is teaching floral design to beginners in the Chicago and Milwaukee areas of the USA.

"The floral industry is ever evolving and we must evolve with it and blossom."

WORDS AND PHOTOGRAPHY LISA BELISLE

The line direction of the wrist corsage is circular as your eye is drawn from one exquisite heart to the next right around the wrist.

Prom and turnabout dances are right around the corner this year why not start offering an alternative to the "standard" wrist corsage? Save your little fingers from going numb wiring and taping or being glued together by using the ribbon and glue method.

Making your own jewellery is very inexpensive when you know the pattern and get your groove on. The markup on a product that is unique and one of a kind is very high while the chatter and referrals are priceless. In the Chicago area a wrist corsage of this calibre goes for \$50 and up depending on the clientele.



**Tools
needed
for this
project:**

Wire cutters,
straight blade
pruners,
jewellery needle
nose pliers, filigree curling tool, tape
measure and Oasis cold glue.



Supplies Needed:

1" Flat metallic wire, 12
gauge metallic wire to
compliment and wool
to compliment or
contrast.



Step One: Cut 7"
straight across with your
straight blade pruners





Step Two: Curl the ends up to make a tube shape using the filigree curling tool (you may also use your jewellery needle nose pliers, but it's not as even a finish). This prevents any cuts or scratches to the woman wearing the bracelet and provides you with a space to hide wire ends later.



Step Three: Cut 35" of metallic 12 gauge wire to compliment your flat wire.



Step Four: Choose wool that compliments or contrasts with your wire. Cover the wire with your wool by wrapping tightly around the wire. I secured both ends by using Oasis U-Glue dashes and wrapping the wool to the very ends. If you have a handy person in the shop, you can also use a low speed drill to do this step.

Step Five: Make a leaf shape with the wool covered wire by pinching the top with your jewellery needle nose pliers and pulling the sides to make a rounded shape. This may take a few tries before you master a good shape.

LISA BELISLE



Step Six: Continue making leaves using the same length of wire by turning and bending the wire. Keep in mind you want to end with a small amount of wire at the opposite end of the large flat wire and tuck it into the tube you created in step one.



Step Seven: Shape the flat wire for a wrist by using a solid tube, PVC pipe or a bracelet holder. Be gentle as you don't want any creases in the metal. Lightly place your wool leaves in one tube end and shape them to fit nicely over the flat wire. Place the second end in the tube; you may secure these ends with U-Glue dashes for added security.

Step Eight: Use cold glue to attach minimal flowers, foliage and succulent pieces to your bracelet. Place material where there is enough room for glue to adhere to. Don't be afraid to deconstruct flowers and just use parts of the petals, or use small berries and pieces of foliage. Remember you want to show off the actual jewellery and art work versus loading the bracelet with flowers to keep the dollar value high. In this piece I used King Protea, Cyclamen leaves, Hypericum, Hyacinth blossoms and Blueperium.



*Have fun and allow the
creative juices to flow!*

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The Spring exhibition in Lysice castle, Czech Republic was created by students from the Secondary School of Horticulture in Rajhrad. Their beautiful pieces combined well with the historical interior of the castle.

The line is radial when all the plant material starts from the centre of the piece and goes outwards in many directions. This doesn't mean in every direction though as seen in the design below.

RADIAL Line





Radiating all around the base the foliage takes up lots of space making this piece big and bold. Still all coming from the central point the flowers thrust upwards backed by Strelitzia leaves and Ivy.

Very definite placements so they radiate down, sideways and upwards create a very different look using the same plant materials. The foliage grabs as much attention as the floral centre.





Becoming more complicated, the line radiates upwards, downwards, out the front and the back and sideways but always from the centre. By grouping each element for maximum effect the 3D impact is enhanced.



Each time the direction of the radiation is changed a different plant form is added in this piece. This technique makes it incredibly modern, and exceptionally interesting for the viewer.




A basket of Spring flowers with their foliage still attached will always look fabulous if you choose radial lines. With no specific focal point each stem still radiates from the centre but they are all demanding attention as the foliage separates them. This creates the illusion there are more flowers in the basket than there actually are - always a great result!



One of the more enduring radiating line arrangements is the reverse crescent, popularized in the 1950's in the UK. The foliage creates the curving lines arching downwards and the middle is filled in with the flowers.







The radiating line is a global favourite as proved by this much bigger arrangement seen at the Melbourne International Flower and Garden Show in Australia. It is easy to replicate if you know the sequence...

1

Secure a large bucket or similar into the top of the container and fill it with wet floral foam. Alternatively you can fill the container with old floral foam or newspapers and place new wet foam in the top section.

2

Add the sticks and long green blades at the back so they soar vertically to the height you want.

Add the Yellow Palm fronds on the left sideways and diagonally, and diagonally on the right

3

Fill in the middle with large twigs of green, smooth leaved foliage. Add the Monstera leaf diagonally on the right.

4

Loosely group large white Chrysanthemums in the right and Asiatic Lilies in Bud on the back right.

Group white Anthuriums forward at the front and 2 or 3 stunning huge Protea in the centre right and side.

5

Overlay the left with red Singapore Orchids so they come out as far as the Palm fronds right and centre.

Push 2 Heliconia into the top at the back and you have a masterpiece in radial lines, Australian style.



Bouquets do not often have a radial line, that is unless they are designed by the internationally famous designer **Svetlana Lunin**. With her trademark meticulous care Svetlana created a colourful felt base on which to glue the freeze dried Gerbera petals and flowers.



Svetlana Lunin
florist-designer
www.svetlana-lunin.com
www.zerkala.co.il



On this fully functioning handbag, **Svetlana Lunin** glued freeze dried Chrysanthemum petals and sections of the flower.

By keeping the line radial, the texture of the piece is soft and fluffy but in a beautifully disciplined way.



LINE

WITH TRICIA LEGG

Many internationally reknown florists speak of being inspired by Nature but I am sure they mean that they love the forms, smells, textures and colours of the amazing plant material all around them.

But if you go a step further and search for examples of lines in Nature, a completely different perspective of this design element is revealed. Tricia Legg went hunting for examples of LINE in the *floral design* magazine garden. Once again she leads you down the garden path into the realm of the new and interesting where there are no rules, labels or conventions and only Nature's creations as guidance.



Nasturtium leaf, *Tropaeolum*
PHOTOGRAPHY AND WORDS TRICIA LEGG

Inspiration for a sideboard



Many of Nature's leaves and flowers have a radial line, coming out from the centre.



But in the foliage in particular those radial lines aren't evenly spaced. The veins stand out by being a different colour or raised, and backgrounds have subtle colour changes. So if the leaf is lovely so will be an arrangement if it's guidelines as a radial asymmetrical line are followed?

Let's find out!



1.



A metal stand 45cm (18") high was the starting point. Heavy wire was bent into a rough circle and the ends were taped together (as I did not have a welder available). This circle was then taped top and bottom to the stand.

2.



Gather 6-8 of the largest Aralia leaves you can find. Stack them up and put a weight on them for a few hours to flatten them as much as possible.



3.

Wide, very sticky Plumber's tape is available at hardware stores and it is awesome for holding anything to anything. It was used to attach a large plastic tube to the front of the stand at the base.

Use the same tape to attach the tips of the Aralia leaf to the ring, (at the back) once the stem is in water in the plastic tube at the base.

4.

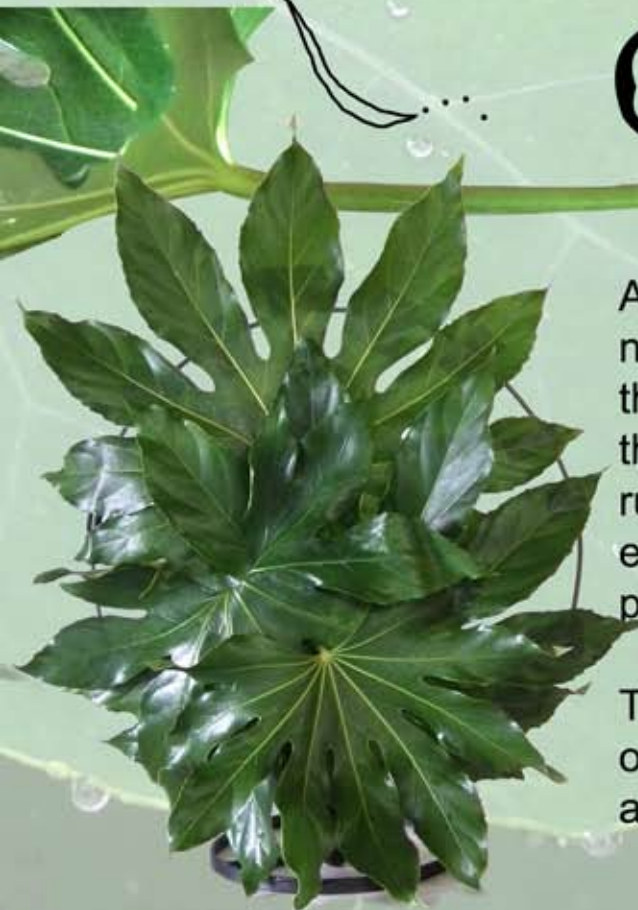




5

The leaves continued to be taped on the back to secure them to the ring, and cover the inside as much as possible.

6



Any stems that could not reach the water in the tube were given their own tube with a rubber stopper on the end so they could be positioned at any angle.

The tubes were taped on to the back of a leaf as appropriate.





7.

Five sticks dyed lime green were used for the veins. Each went through the same hole naturally created by the overlapping Aralia leaves and wired in place. An asymmetrical focal point was chosen as on the original leaf the water drop and vein intersection was not in the centre.

8

From this point on every new piece of plant material was put in a rubber stoppered plastic tube filled with water. The tube was then pushed through the central hole and secured.



First the Geranium twig,





9

then the 3 Leucadendrons and 2 Dahlias.



10 Turn the design to the back and cover all the mechanics with more large Aralia leaves. Staple the back leaves to the front ones and make sure no tape is left showing.





back



front



11

Cut the tips of the Aralia off so the shape is more like the original Nasturtium leaf, and if you can cope with the lack of perfect symmetry, try not to make it perfectly round. Done!



V E R T I C A L

Line

When does a vertical design not have a vertical line?

When the outline of the arrangement is vertical but the plant material is not positioned in a vertical direction.

And that is the case in these three competition pieces made to find the 'Florist of the Future' at the Melbourne Show.

Not only are they included because they illustrate the difference between a design having a vertical shape as opposed to a vertical line, but they also show three ways to use the same plant material for totally different effect (and we liked them a lot!).

A wire grid attached to a stand, Willow, Phalaenopsis Orchids, tropical foliage, Anthuriums, Amaranthus and Palm fibre were in the mystery box. What wonderful ideas for screens, entrance ways, church pews, and aisles.







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This design has a vertical line!

All the plant material and flower stems are positioned to be upright, reaching for the sky.

All the stems are coming from separate places not the middle as in the radiating lines.

Arrangements with vertical line don't have to take up a small area either, just as long as the plant material in them is...(drum roll) vertical!

And this is the odd thing. In some countries it is taught that vertical arrangements mean only having a small footprint with the bulk of the plant material taking up air space. Alternatively if they have a large space at the base they are called parallel lines. Go figure!

Whatever the label, it is a great line that creates drama and a feeling of being uplifted and happy. Try one and see.





The floristry students at Lysice Castle tried a new style mixing up 2 directions at their exhibition. In both these pieces a radial line is around the base (all stems emerging from the centre) and a vertical line rises up from the middle. Nice!





Line VERBODEN



A vertical line that has a downwards emphasis is often also labelled a cascade or waterfall.

This beautiful example was spotted at the Melbourne International Flower and Garden Show, the work of the Matthew Landers Academy. Each arrangement was set on its own white board, and these were set back from each other to create an interesting 3D effect.





CANADA

Line
VERTICAL
JOURNAL
REDS
S

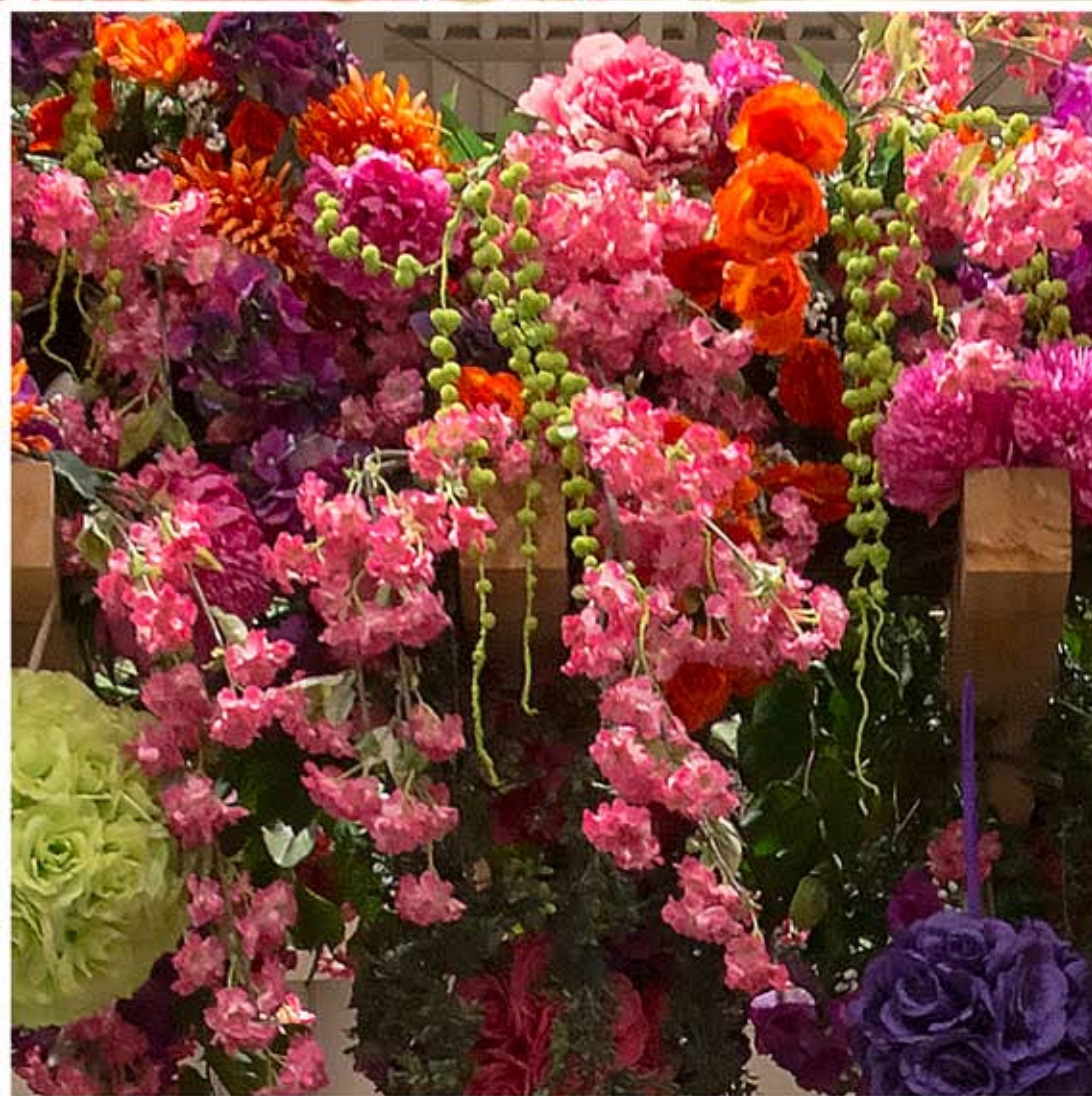
WORDS SANDRA FROESE | PHOTOGRAPHY VICTOR FROESE

After our wet West Coast Canadian Winter, we were really looking forward to Toronto (a 3,358 km trip). We planned to travel a day ahead to be at 'Canada Blooms' bright eyed, rested and ready to take it all in.

Storms disrupted our plans causing cancellation of our original flight and we found ourselves on the 'red-eye' arriving in Toronto a day late, bleary eyed and feeling more like we had over-stayed and over-indulged at the party before we even got there! So it is a good thing that the vibrant colour and designs revived and re-energized us and put us back in a 'party mood'.

The Enercare Centre at Exhibition Place in Toronto is huge but we found a site map and headed for the flowers. We knew we were on the right track when we passed under the Gatto Floral Arch created by Jennifer Harvey of Gatto Flowers. Everyone had to pass under it—and were in danger of getting a crick in the neck trying to see it in detail!

The theme of the show was "It's a Party" so Jennifer used the bright and cheerful party colours for the entrance.



Bruno Duarte from 'Fresh Floral Creations' mounted a display for Valentine's Day.

The colour palette was shades of red. A cloth covered, raised rectangular base held moss studded with massed pink Kalanchoe, red Roses, Amaryllis (Hippeastrum) and Gerbera.

Two upright bamboo poles supported a cross piece from which were suspended (upside down) red Dogwood branches, Anthurium crystallinum leaves and red Amaryllis. The Amaryllis' hollow stems are filled with water and sealed with wax or cotton wool to keep them turgid.





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JACLYN GOUGH



JACLYN GOUGH | 2 | LINE

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HANG IT!

"This is the perfect Spring décor for any room in your house in my opinion! ! Outside, over your tea table, in a foyer and it can be used for any occasion!"

WORDS & PHOTOGRAPHY JACLYN GOUGH

The word is LINE, and Jaclyn has gone for a downward direction with a vertical line.

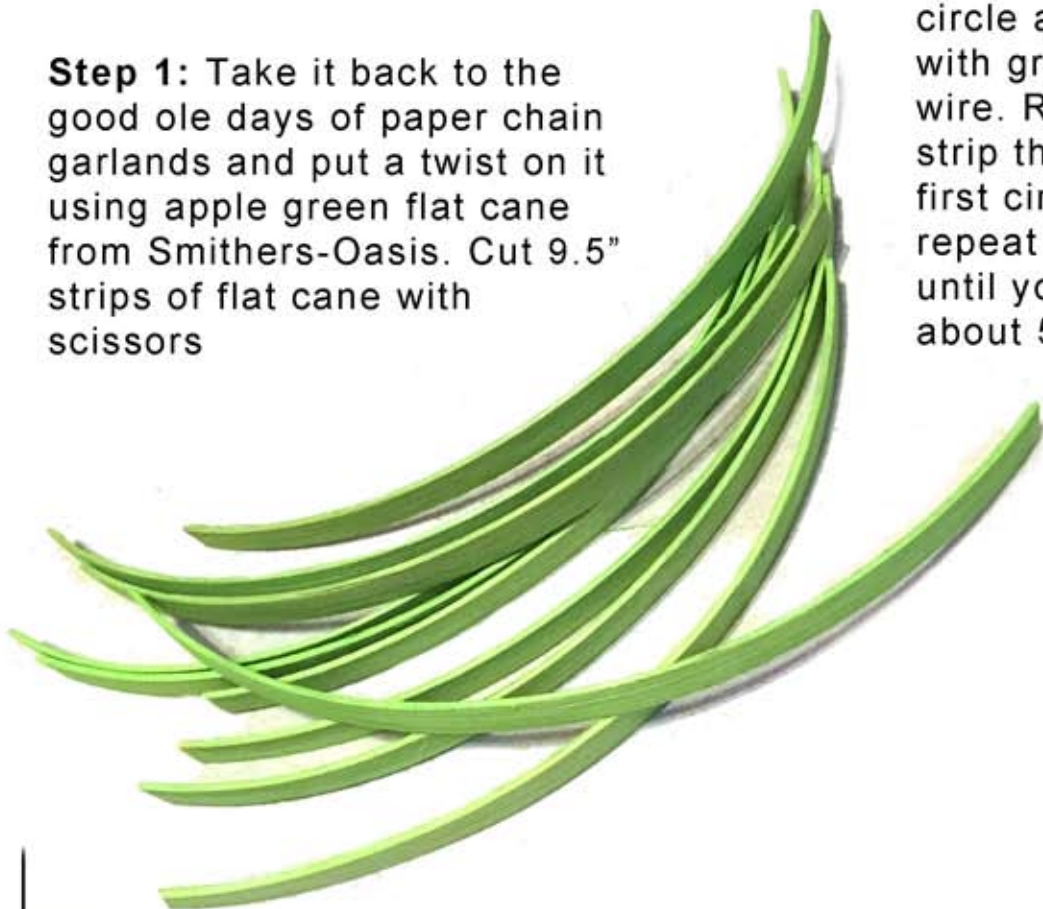
A self made ring in the middle carries the bright and colourful flowers. The method can be adapted for any sized circumference, any height of the hangers and the dangly bits and using any plant material.

Hang it really low over the centre of round event tables, make it huge and high in a marquee, or match it with floral head dresses for a wedding.

In her second design in this series, Jaclyn also shows you how enclosing space (in this case with muslin strips,) makes any piece appear bigger than it is, perfect for creating great floral impact.

ARE YOU READY? LET'S GO!

Step 1: Take it back to the good ole days of paper chain garlands and put a twist on it using apple green flat cane from Smithers-Oasis. Cut 9.5" strips of flat cane with scissors



Step 2: Curl each strip around in a circle and secure with green bind wire. Run another strip through the first circle and repeat this pattern until you have about 50 links.



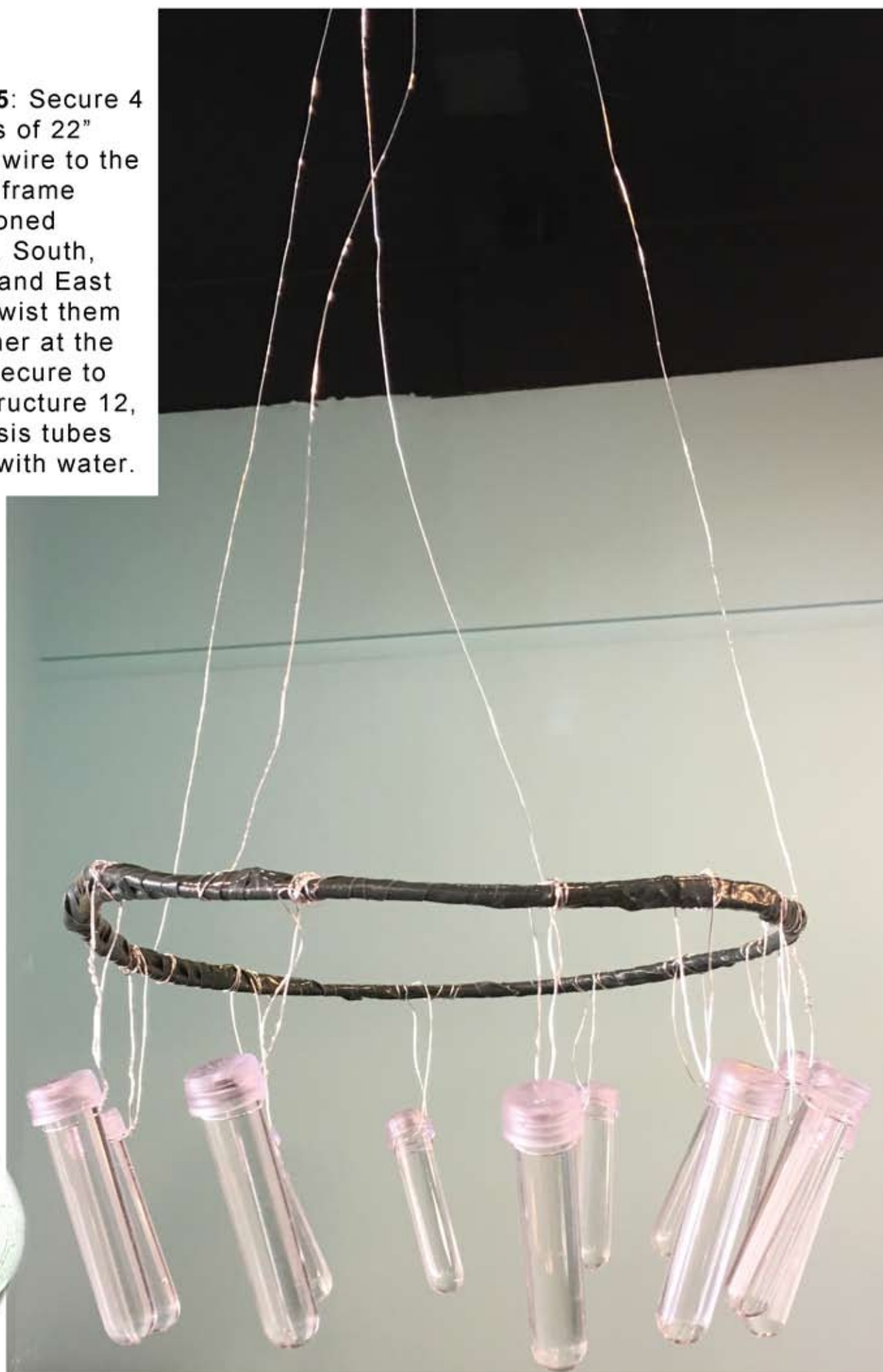
Step 3: Create a circle with brown aluminium wire. Make it the size you require for your middle section. The bigger the circle, the more times you will need to go around with the wire to make it strong enough to hold it's shape.



Step 4: Cover it with Oasis Waterproof Tape.



Step 5: Secure 4 pieces of 22" silver wire to the wired frame positioned North, South, West and East then twist them together at the top. Secure to the structure 12, 3" Oasis tubes filled with water.



KEEP GOING!

Step 6: Wrap 2 stems of Italian Ruscus with silver wire from the top to the bottom to give a more uniform appearance.

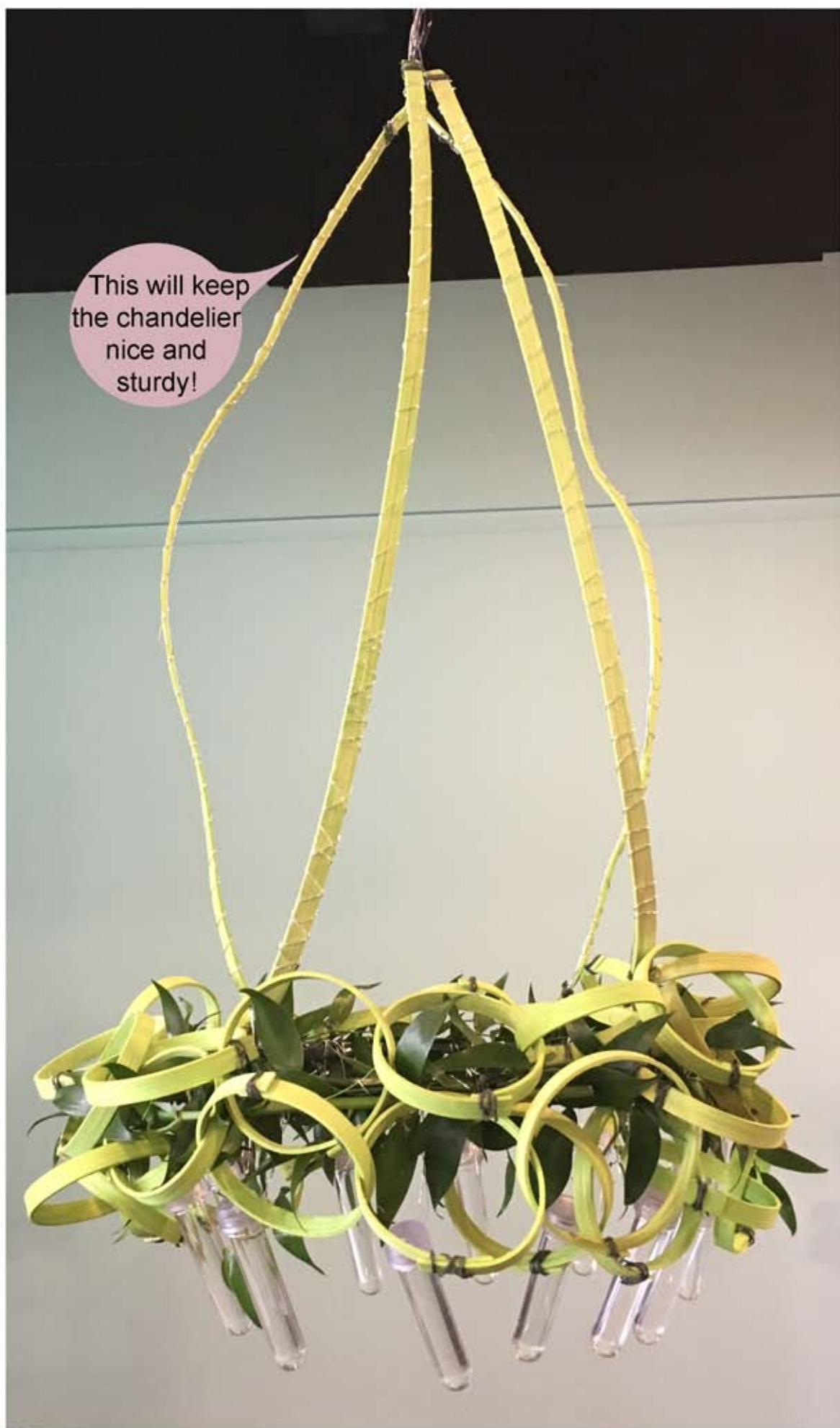


Step 7: Secure to the structure to cover the waterproof tape.



Step 8: Place the flat cane garland around the structure and secure with green bind wire.





Step 9:
Attach flat
cane to the
silver wire
that is
allowing the
structure to
hang, with
more silver
aluminium
wire.

ALMOST THERE



Step 10: Add flowers! Insert 3 Gerberas 6 Craspedia, 1 stem of Viburnum, 1 stem of purple Matsumoto Aster, 5 stems of green Amaranthus, 1/3 stem of Waxflower into the water tubes. Inserting a flower or two in each will work just fine.



Step 11: Cut 15" strips of Smithers-Oasis Raw Muslin or other appropriate fabric and gently drape over the floral chandelier. This will provide a greater visual impact to the arrangement and reinforce the vertical downward line.

Step 12: Glue Vanda Orchids around the structure with Smithers-Oasis Cold Glue



NOT MUCH MORE!



Step 13: Cut 8 pieces of silver aluminium wire and thread 3 Hypericum berries on to the wire.



Step 14: Pierce the wire using the over, under, over method on to the Celery Raw Muslin. These will hang from the muslin and provide more interest to the design.



Step 15: Using needle nose pliers curl an end of Smithers-Oasis yellow diamond wire and make a free form movement around the middle section to accent the chandelier.



*Now, you're done. Congrats!
The final product can be placed anywhere!*





A vertical line that has a upwards emphasis is very common in Nature as flowers reach for the sunlight.

The fashion design student Charmaine De Lima exaggerated this line direction at the Melbourne show. Using huge Gynea leaves emerging from the base, the upwards line continued with the Lavender bodice. This all leads the viewer up to the Plum and Grape head dress at the top!



VERTICALS

UPWARDS

A horizontal line leads the eye sideways. Along the way there will be points of interest usually as round forms. The Daffodils in this arrangement, spotted at Pond Castle, have that function and they are spread randomly throughout.

The theme is a poem about Spring emerging and perhaps a Spring rabbit waiting to appear on the dinner table. The rifle barrel is an unusual way to enhance the horizontal line but it works!

HORIZONTAL Line



Voní!
Lesem,
teplem,
životem, pohybem ...

Dlouhá slepé pupeny brzo poznají
svět,
předvedou divákům zážraků sled.
Tak ukaž se světu!
Co oděl ses v květu!
Zapěj píseň rána,
ať všechna krása tobě dána
odhalena jest.

The tiny vertical white sticks are placed in holes drilled into the birch branches. These are then the mechanics which hold up the horizontal red and white sticks woven through them.

This forms a grid to add the twigs of long lasting variegated Pittosporum foliage. Larger holes have been drilled into the Birch to hold flower tubes. These are for the Daffodils whose stems have also been woven loosely through the grid to hold them in place.



HORIZONTAL Line

Does this arrangement have a horizontal line?

It's long, it's not very tall, it runs along the table.. so it must be. Right?





Wrong. The only elements that are horizontal in it are the sticks running from one side to the other, but all the rest of the plant material is placed almost as a radial line.

To make it horizontal in line, the plant material could be in rows from left to right, rather than groups so your eye is led from one side to the other, rather than into the middle.

HORIZONTAL Line

**Use a
horizontal line
to connect 3
placements.**

Nicole Gibson from Marjorie Milner College utilized the linear qualities of Willow, sticks and New Zealand Flax to strongly establish the horizontal line, in this piece at the Melbourne show.





The three backgrounds were diagonal leaning left, right and vertical in the middle piece. This created a tension between the two layers. Did you want to look across the piece or along the background line? It made the whole display more dynamic and vibrant without having to use colour to achieve the same effect.

With the underlying tension in place, Nicole was then able to fill in the 3 placements with large, bold edged plant material in a variety of forms.

WHAT DID YOU MISS OUT ON?

Don't you always leave the hardest until last? There is no such thing as hard in flower arranging but often it is easier to watch a less used concept rather than read, don't you agree? These last 6 line directions were not spotted at any of the 4 shows we covered so that means they definitely need to be rediscovered!

Line

- freeform
- diagonal
- overlapping
- asymmetrical
- spiralling
- bent

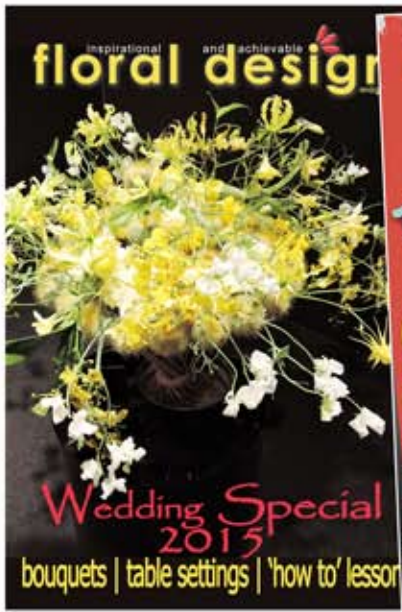
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www.floraldesign-dvds.com/line.html

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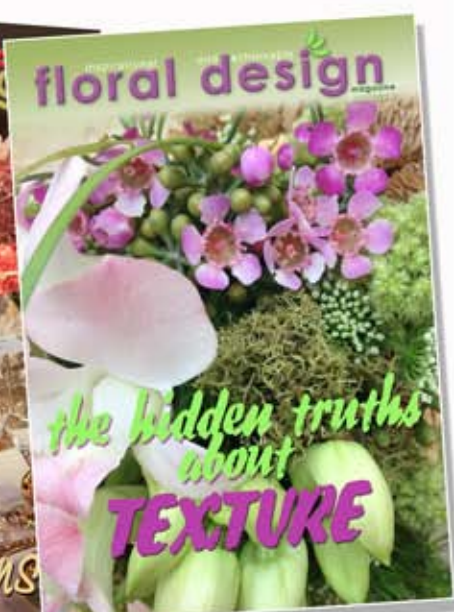
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