

inspirational and achievable

floral design

magazine
MARCH 2016

*the hidden truths
about*

TEXTURE

FLOWER
SCHOOL
SHORT
COURSES

CLICK
HERE

DOWNLOAD
FLORAL DESIGN
SPECIALS

CLICK
HERE

STREAM-
FLOWER
ARRANGING
VIDEOS

CLICK
HERE

SUBSCRIBE
AND SAVE

CLICK
HERE

While communicating with some of the students currently enrolled in the floral design magazine's floristry school, it dawned on me that it was time we went back and had a much closer look at the design elements and principles that are the foundation of not only flower arranging but every creative endeavour in the world. Many of our subscribers are also floristry colleges and floral art clubs in many different parts of the globe with hugely varying design styles that they consider 'normal' and 'best' and yet we all share these cornerstones in common.

As a result I am delighted to welcome three new designers to the magazine this month. Faten is one of the talented students at the school, while accomplished florists Lisa and Jaclyn will continue to introduce you to unique arrangements for the next 12 months. They will bring their own cultural and personal styles to your attention in a series of lessons but you will also notice the basic premise they all share, those all important design foundations. So this month we investigate *texture*, a design element beloved by architects, interior designers and the fashion industry as well as all of us.

Tricia TRICIA LEGG EDITOR

CLICK FOR **BLOG** **SCHOOL** **TWITTER** **VIDEOS**
FACEBOOK **HOME PAGE** **BACKCOPIES**



The step by step method to make this design based around the European folding technique is featured in this edition, from page 63

FLORAL DESIGN: PUBLISHED MONTHLY BY MTL INVESTMENTS LTD ISSN 1176-9726 PUBLISHER: Mike Legg EDITOR: Tricia Legg
ALL ENQUIRIES, ADVERTISING AND SUBSCRIPTIONS 17 Hill Street, Paeroa, 3600 New Zealand | Phone +64 7 862 7966 | Fax +64 7 8627965 Email:
info@floraldesignmagazine.com INTERNET: www.FloralDesignMagazine.com | www.FloralArtMail.com | www.FloralDesign-DVDs.com
CORRESPONDENTS: **Europe /UK:** Chris and Peter de Houwer info@teacherstravelweb.com | Pavol Kassak pavolkassak@gmail.com
France/Italy: Madeleine Sarradell Madeleine.Sarradell@wanadoo.fr **Canada: West:** Victor and Sandra Froese vsf@telus.net **Asia:** Pas-
cale Meissel Coste loule@hotmail.com **Australia:** Kaylene and Vincent Wright kkvwright@gmail.com **COVER: Design by Jaclyn Gough**
All rights reserved No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, electronic,
mechanical, photocopying, recording or otherwise without prior permission of the publisher. While all attempts have been made to verify information
provided in this publication neither the correspondents, editor nor the publisher assume any responsibility for errors, omissions or contrary interpretation of
the subject matter herein.

THE HIDDEN TRUTHS ABOUT TEXTURE

THE LESSONS THE TRUTHS

A bouquet for Easter **3**

A magical garden in a bowl **11**

3 Designs inspired by Nature's textures. **19**

A textural bouquet loaded with ideas **41**

The Philly Flower Show **51**

Manipulate leaf blades **61**



Texture can be spiky, prickly, smooth, lacy, rough, soft, waxy, shiny, dull etc.

with

LISA
BELISLE

with

FATEN
SMITH

with

TRICIA
LEGG

with

JACLYN
GOUGH

LISA BELISLE



American florist, Lisa Belisle joins the floral design team for the next 12 editions bringing you a unique perspective and style with her wonderful flower arrangements. Influenced by the ideas of many different teachers, she brings them together as fabulous step by step lessons for you to try.

Lisa Belisle started in small Wisconsin floral shops while educating herself and studying with many mentors.

Over the last twenty years, she has participated in every part of the floral industry including management, wholesale flower sales, importing New Zealand grown flowers, coordinating shipping and owning her own small businesses.

Lisa travels widely to study with mentors in their native countries while admiring that country's culture, geography, flora and fauna.

She attributes her talent for making unique tropical arrangements to the time she spent in Papua New Guinea where she was surrounded by Mother Nature's bounty.

"Try a gorgeous hand tie that looks like an organic Easter egg."

Today, Lisa's passions include continuing her own education as well as teaching floral design to beginners in the Chicago and Milwaukee areas.

In the class room, Lisa has endless patience when sharing challenges of the floral industry and helping her students to acquire technical skills.

Her business is called Flora Elements. It is a partnership of three women who have an intense love of Mother Nature.

Therefore, a lot was taken into consideration when choosing a name. The name, Flora Elements, was chosen by pairing flora, meaning flowers, with elements, the fundamentals of floral design and the five basic elements: fire, water, wood, metal and earth.



LISA BELISLE



Step One:

Supplies you need. Bark covered wire and bind wire to match and a good wire cutter.

Step Two:

Make a basket by bending the bark covered wire into a circular shape and securing the bind points with bind wire. Using different shaped holes leaves for more interest. Leave enough room in each hole to weave grasses through.



Step Three:

Add 3 x18 gauge taped wires as handles to support your basket and hold on to while making your hand-tie bouquet.



Liriope ophiopogon is the botanical name for Lily Grass. It has narrow, leaves up to 24 inches long which can be green, variegated or almost black. It lasts 12-18 days. A member of the Lily family, it is native to China, Japan, and the Philippines.



Step Four:

Thread Lily grass through to add a new dimension and organic feel to your Easter basket. Leave some of the ends extended over the rim of the basket for added whimsy.

LISA BELISLE



Step Five:
Keep adding the Lily
Grass until you have
an enclosed shape
but stop before you
have made the
openings too small
for the other stems
yet to come.

*"Wow, how many different ways
could you use this mechanic?"*



Step Six:

Add your filler and light greens. These give a textural contrast. Thread them through the basket and keep in a hand tie spiral at your bind point for a clean appearance.

LISA BELISLE





www.floraelements.com
Germantown
Wisconsin USA
lisa@floraelements.com
(USA) 262 744 1553

Step Seven:

Insert your mass flowers using an up and down effect to create a feel of a landscape in the basket to tell a story.

Add some wild flowers to encourage an airy textural feel at the top layer even with the Lily Grass tips.

When you have completed it, you should have a gorgeous hand tie that looks like an organic Easter egg. Accessorize at you see fit.

in miniature

TEXTURE WITH FATEN SMITH



PHOTOGRAPHY FATEN SMITH WORDS FATEN SMITH | TRICIA LEGG

H

"This design was mostly inspired by my childhood dream. A small secret garden with fallen tree stumps, surrounded by a magical swamp with floating Lotus flowers."



in miniature

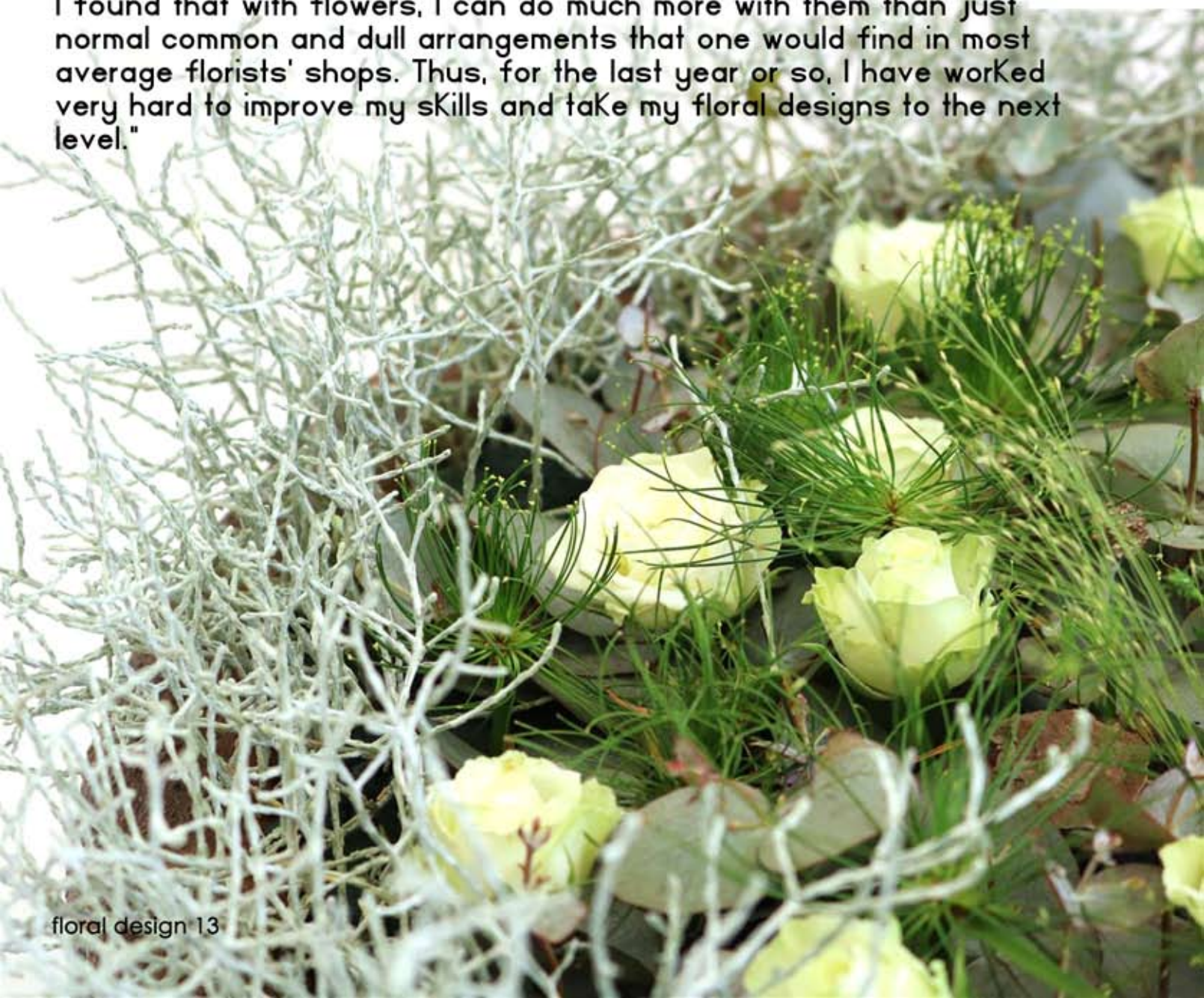
TEXTURE WITH FATEN SMITH

"I was born in Baghdad Iraq and currently live in Cape Town as my husband is South African. As I have always had a creative streak in me from a very young age, I decided to study pottery in Baghdad and obtained a bachelor degree in Fine arts.

Besides Art and Flower designing I also have interests in the environment, wildlife conservation and animal rescue. I started a year ago with the flower designing and took a normal flower arrangement course to learn the basics.

Since then, I constantly research and read to learn more about floral designing and the various techniques being applied by various designers all over the world. As an artist I constantly look at things around me and in nature with an eye to find inspiration for my designs.

I found that with flowers, I can do much more with them than just normal common and dull arrangements that one would find in most average florists' shops. Thus, for the last year or so, I have worked very hard to improve my skills and take my floral designs to the next level."





Contact Details:
Mobile No: 0027723604788
Email: fatinmusaza@yahoo.com

in miniature
TEXTURE WITH FATEN SMITH

"In this design I used Calocphalus, Cyperus Papyrus Nana, Pennyngum, Michealmas Daisies, white spray Roses, pieces of tree bark and 6 blocks of floral foam."



"I used Pennygum leaves, as the rounded leaves represent the Lotus leaves which worked perfectly with white spray Roses and the Michealmas Daisies.

As for the container, I could not resist using the exotic looking bird bath, which I thought fitted perfectly with the design and complements it."



Faten created this arrangement as a part for the short course, "European Styles" she is taking at the floral design magazine's online floristry school.

More Information about this course is on the next page.

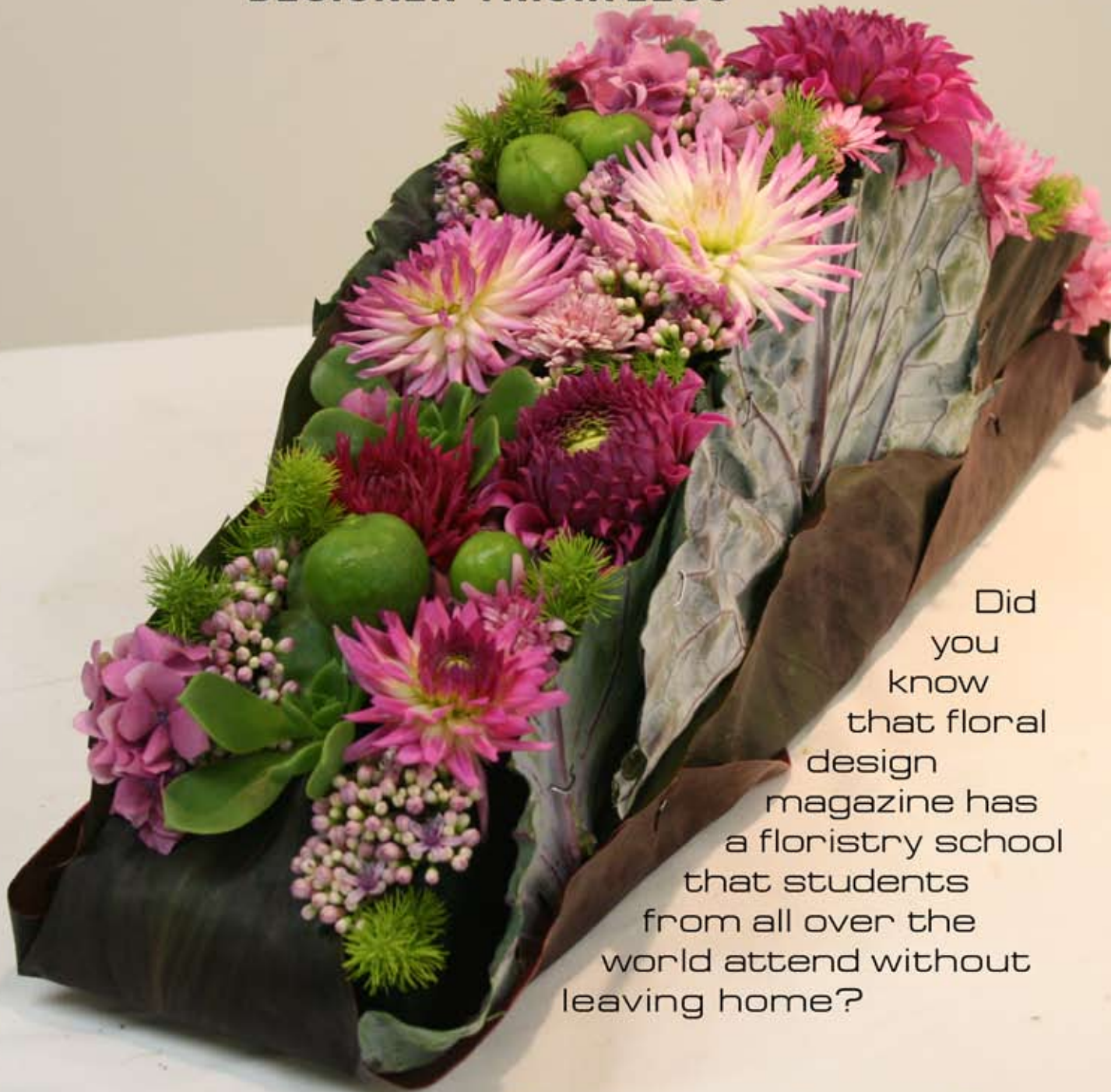


SHORT
COURSE
EUROPEAN
STYLES

Come Together

Enjoy trying the flower arranging styles of Europe with arrangements that combine texture in beautiful ways as well as modern techniques.

DESIGNER TRICIA LEGG



Did you know that floral design magazine has a floristry school that students from all over the world attend without leaving home?

Director Tricia Legg has a Bachelor Degree in Education specialising in online learning for adults. Combine this with award winning florists delivering the courses via streaming videos and you have a floristry school designed for those who are unable to attend a conventional training facility.

The short course, **European Styles** is very popular because each technique you learn is always beautiful, able to be adapted easily to plant material available in your region, and offers myriad fresh ideas to floral designers.

**click here
to learn more**

www.floraldesignmagazine.com/floristryschool/courses.html

TEXTURE

WITH TRICIA LEGG

When you are feeling jaded and just a little bored with your flower arranging, it's time to go for a walk with your camera! Because the natural world around you has secrets to share that only a very close inspection will reveal.

This then is the story of creating texture in floral work inspired by a series of photographs taken in the floral design magazine garden. Each picture reveals the texture that makes up part of a plant and Tricia Legg will use that to create a piece that duplicates that effect. Experimental and not limited by convention the results will also lead you down the garden path into the realm of the new and interesting.



Lamb's Quarter leaf, *Chenopodium album*.
PHOTOGRAPHY AND WORDS TRICIA LEGG

Texture

Inspiration for a table centrepiece

Texture comes from the vein ridges, the raised white spots and the subtle colour changes on the smooth under surface.

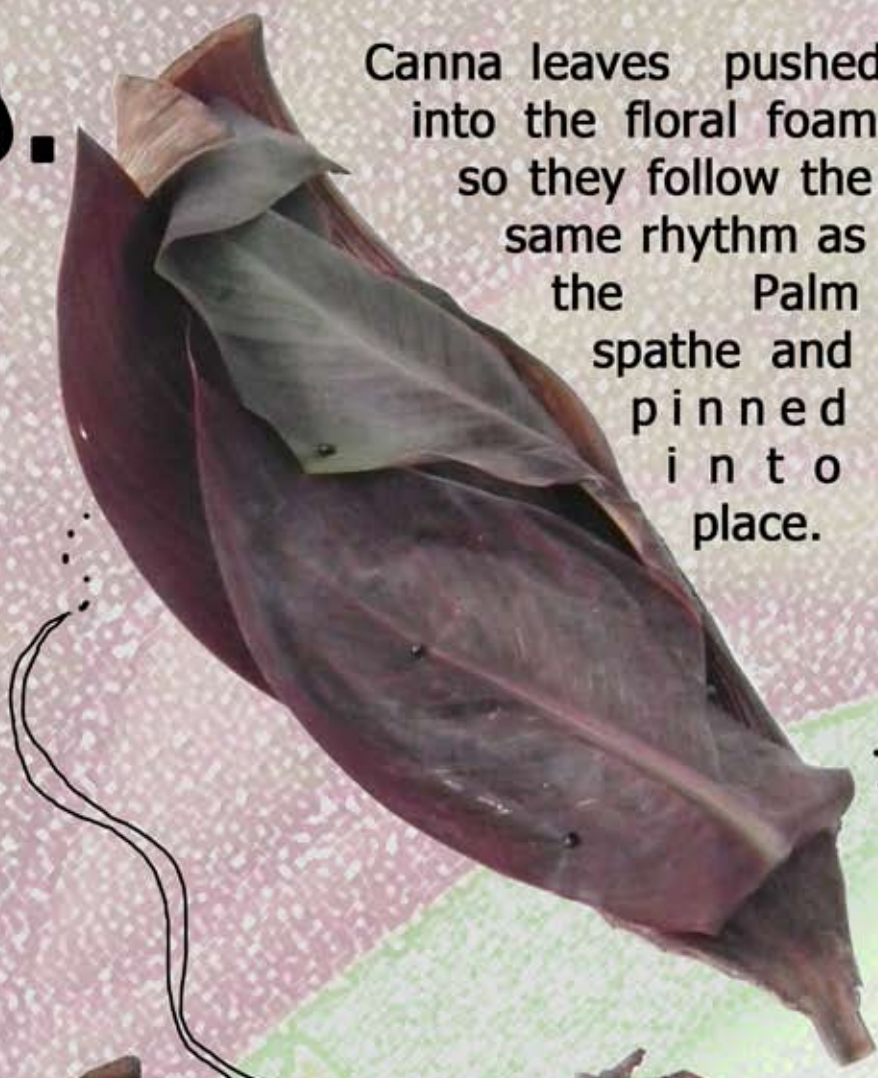


1.

Flax pods for the ridges, red berries for the spots, Canna leaves for the under surface all on a palm spathe. Colours of these plant materials are dark and recessive so the texture contrasts are important to make it work.

3.

Canna leaves pushed into the floral foam so they follow the same rhythm as the Palm spathe and pinned into place.



Flax pods pinned down one side. From here on creating lines of plant material adds order and movement.

4.

2.

Wet floral foam cut to the shape of the spathe. Attached from underneath with wire U pins.



5.

A second row of Flax pods is added and the black headed pins placed in a way that creates another pattern.

Red headed pins hold each berry in position along the veins of the Canna leaves.

6.





7.

Set on a red place mat in a sunny dining room, the natural light emphasized the wonderful colours in the Canna and Flax pods that are not normally seen.



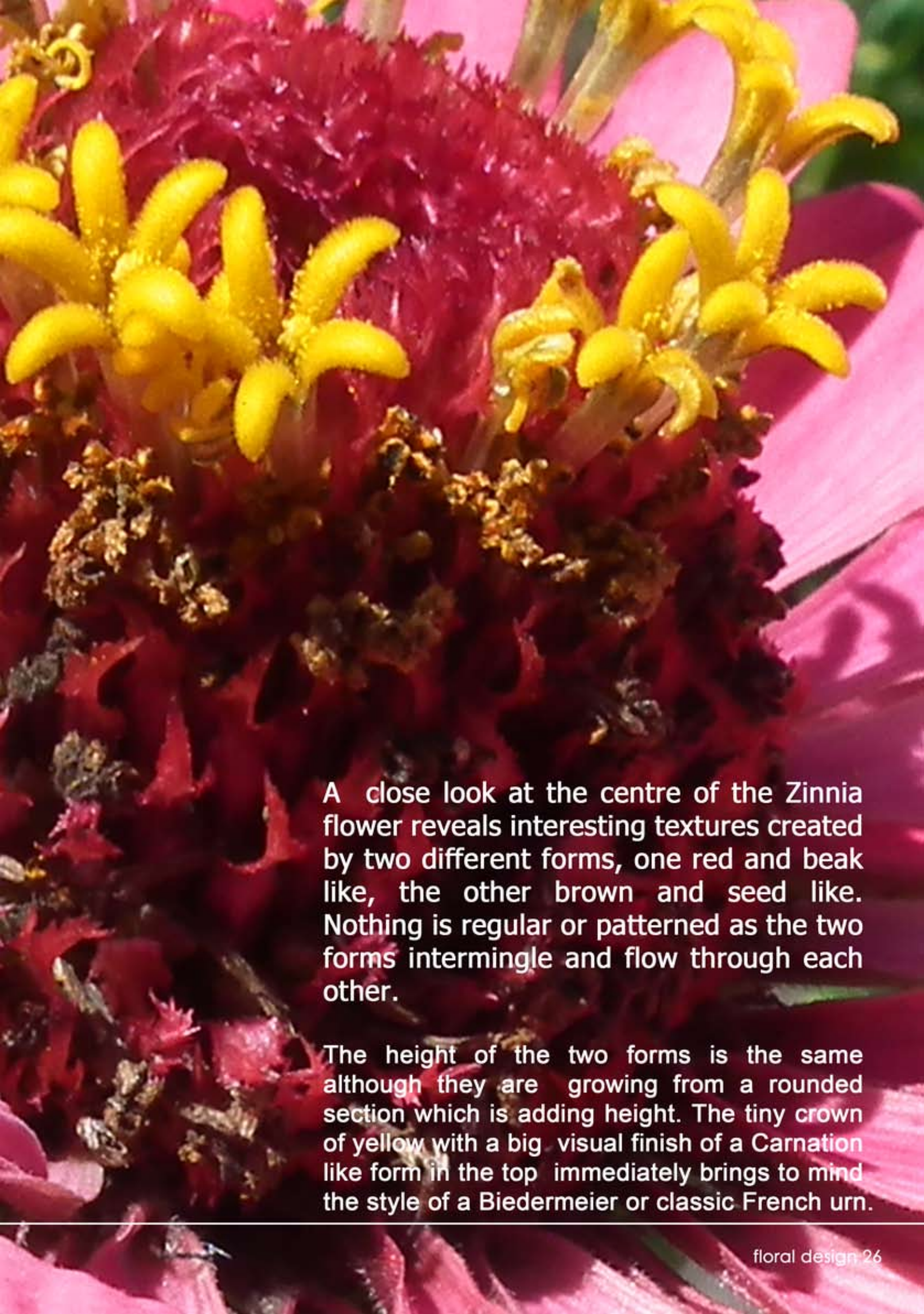
HAVE YOU HAD A
LIGHT BULB
MOMENT FROM THE
SAME PHOTO YET?

FROM NATURE

TEXTURE #2

WITH TRICIA LEGG

Zinnia flower



A close look at the centre of the Zinnia flower reveals interesting textures created by two different forms, one red and beak like, the other brown and seed like. Nothing is regular or patterned as the two forms intermingle and flow through each other.

The height of the two forms is the same although they are growing from a rounded section which is adding height. The tiny crown of yellow with a big visual finish of a Carnation like form in the top immediately brings to mind the style of a Biedermeier or classic French urn.

Texture #2

Inspiration for a hospital gift

Texture comes from the fussy brown seed heads contrasting with the strange little red forms, as they group and regroup in random ways. A tight crown of the yellow forms adds a third rounder contrasting texture that is in more of a controlled pattern.



1.

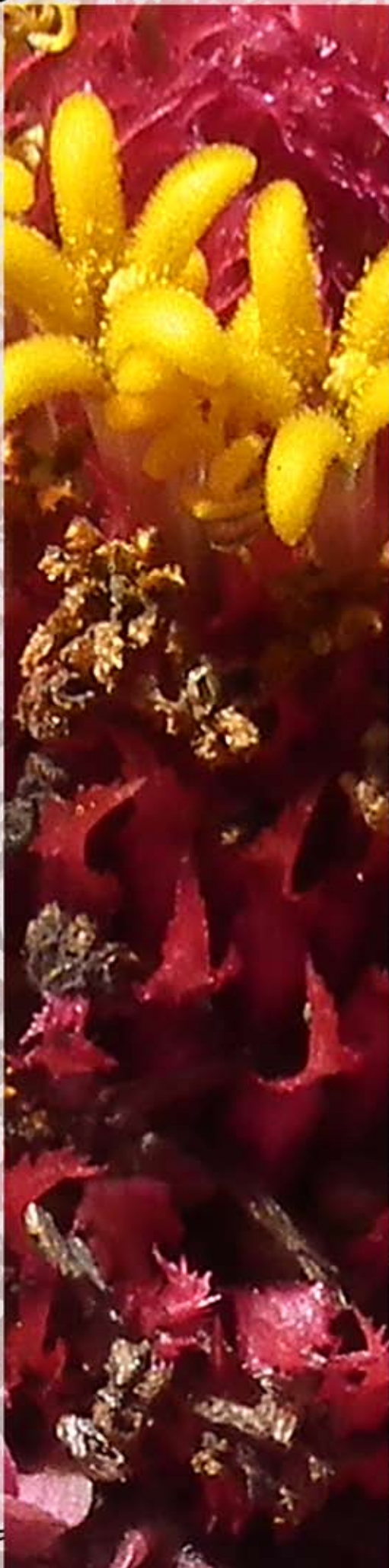
Conifer cones in place of the seed heads, Hydrangea mimics the red forms, a large full Dahlia for the top and miniature Pom Pom Dahlias for the yellow contrast.

The texture change will be subtle in the background and interesting for a bed ridden recipient to notice over time and the Dahlias will heighten the initial reaction. Keeping the background colour contrast to a minimum means texture dominates providing the bed of intrigue as a foil to the dominating Dahlias.

2.

The conifer was cut into small twigs with most of the foliage removed and placed randomly into a block of wet floral foam in a small square vase.





3.

The cones are placed quite a long way out from the floral foam so that when the rest of the plant material is added, they don't become buried and their impact lost.

Texture #2

4. Once the Hydrangea was cut into small florets they were placed in the gaps around the cones, on all sides but not the top.



5.

The fully open Dahlia bloom was placed in the top.

6.

The miniature Dahlias were added in a spiral right around the arrangement rather than as a collar in Nature's original and it was done.



Texture #3

Perfect symmetry is never found in Nature (even as a reflection) but you must agree that this is pretty close. Admire how each petal is folded over into a wonderful tube and each row of tubes gets bigger and bigger at the base as the Dahlia opens.

Not only is this a texture that can be created from any flat material but the pattern adds another dynamic to the form. This has to be the starting inspiration for a flower arrangement, variations of which could keep you amused for years!





Pom Pom Dahlia

Inspiration for a reception counter



Texture comes from the depth within each folded petal, the way the light falls to create the shadows and the colour variations this causes.



Cut and fold Aspidistra leaves to create the cone shapes and compliment those with contrasting texture in the
■ Statice and Zinnias.



2. Wet floral foam is sliced lengthwise and placed in a plastic tray. Statice is grouped tightly into an informal zigzag across the floral foam. Two slightly different coloured flower heads are used. The zigzag begins and ends going over the edge.



3. Cut out this shape in cardboard as a template. Make the width the same as the Aspidistra leaves.



4. Use the shape to cut the top curve off the leaf but leave the stem end uncut and attached. Keep the top piece.

5.

Do this to all the
Aspidistra leaves
you are planning to
use.



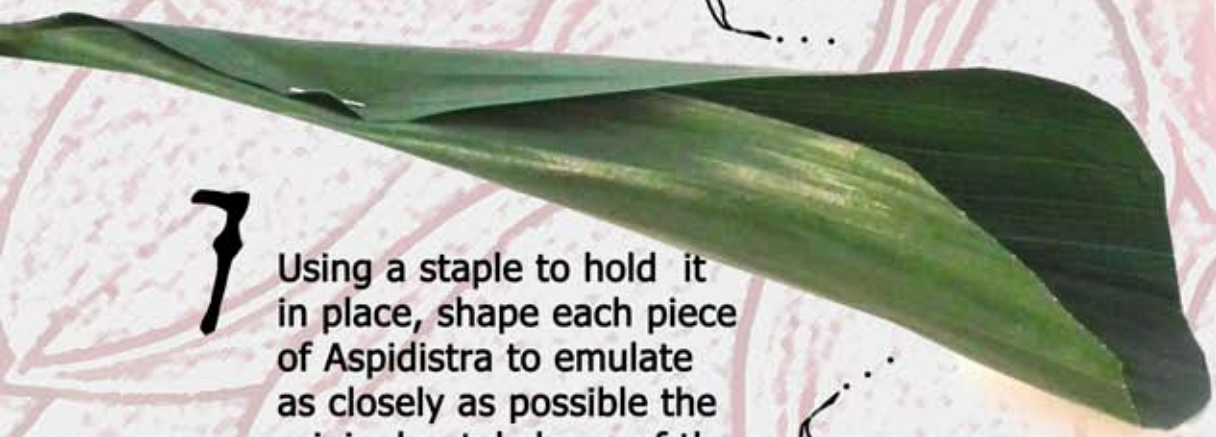
6.

Use the left over pieces
of Aspidistra to cut out
as many more shapes
as you can although these
ones will not have stems.



7

Using a staple to hold it
in place, shape each piece
of Aspidistra to emulate
as closely as possible the
original petal shape of the
Dahlia.



8

Do the same
with the
shapes which
do not have a
stem.



9.

Group the stemmed *Aspidistra* cones at one end of the floral foam. Place them at different heights but so they are all facing the same way with the staples at the front.

Keep the grouping tight and closely packed so the texture of the collection of cones is emphasized rather than the individual forms.



10.

The small cones can go directly into the floral foam with a pin to hold them in place or



you could wire the bottom of each one instead but this way creates a different shape.

11.



12

The small cones are placed in groups still tightly packed for the textural impact.





13.

Place the Zinnias at varying heights, not tightly grouped as each one is a study in texture waiting to be admired. Place at least one to hide the staples on the stemmed *Aspidistra* cones.

14.

Trim *Aralia* leaves right back and place these in the front and back to cover any remaining floral foam. The trimmings have also been layered and used and any remaining gaps filled with *Statice*.



ELEMENTS OF FLORAL DESIGN

COLOUR



WITH
BETTY
COXHEAD

Grasp these essential
design elements
with ease and
finally understand!



SPACE



TEXTURE



FORM



LINE



PATTERN

Learn about
Colour, Space,
Texture, Line,
Pattern and Form.

Try 6 step by step
arrangements with
Betty Coxhead.

Practise the 6
basic elements for
excellent and
successful flower
arranging.

Increase your skill
level and become a
better designer.

RENT
STREAM OR
BUY AS DVD

**Ordering
is
easy!**

CLICK HERE OR
[floraldesign-dvds.com/
elements.html](http://floraldesign-dvds.com/elements.html)

THE EASIEST WAY TO LEARN IS BY DOING!

**So now you have read
about texture, how
great is your
understanding of the
other key elements of
design?**

If you are afraid of becoming a 'cookie cutter' florist just going through the motions of creating endless bouquets to a formula, there is a fun, interesting and easy way out of the trap.

What if it only took you 1 hour and 6 minutes to get a grasp on more of the other essential foundations? Would that be helpful?

Betty Coxhead is an award winning designer waiting to show you what these concepts mean as she creates real flower arrangements as you watch.

As she works we ask the questions you want the answers to and at the same time 6 completely new style of flower arrangements will emerge you can copy and use yourself.

With full explanations and an easy way of imparting knowledge Betty is your ideal teacher as she understands what you want. She has taught myriad flower arrangers over many years and her enthusiasm is contagious.

This video is the beginning of your new knowledge. It is considered so important it is part of the curriculum in the floral design magazine floristry school **Foundations Course** but you can also buy it on its own at floraldesign-dvds.com/elements.html



INNOVATIVE FLORAL ARTIST.



**STUDIED FLORISTRY
MARYLAND UNDER A
DESIGNERS**

**WEDDING SPECIALIST
AT FIELD OF FLORALS
BOCA, RATOON**

**HAVE COMPETED
OVER 5 FLORAL
COMPETITIONS
TOP 5 IN**

**ALWAYS STRIVING TO BE
BETTER THAN MY FORMER
SELF.**

IN
FL

SPECIALIST
FLOWERS,
ON, FL

ATED IN
ORAL
PLACING
ALL.



JACLYN GOUGH |  | TEXTURE

JACLYN GOUGH

Jaclyn Gough joins the floral design magazine team for the next 12 editions. Each month she will be sharing a step by step lesson chosen from the many floral designs that she creates as part of her work at the Field of Flowers, in Boca, Raton in Florida USA.

WORDS & PHOTOGRAPHY JACLYN GOUGH

The word is TEXTURE, and it carries with it an exciting concept in flower arranging that every successful designer instinctively exploits.

A contrast in texture will give each form within a piece a more distinctive position and make the whole seem bigger than it's parts.

This not only adds value to a commercial design as the perception is that there is more 'stuff' in it, but also the arrangement itself becomes infinitely more interesting.

In her first design in this series, Jaclyn shows you the power of selecting materials with contrasting texture.

Dried Mushrooms



Red bullion wire



Silver bullion wire



Popsicle sticks



Thick aluminium wire



Dendrobium Orchid



Hot Pan Glue
Floral cold glue for the Moss
3 white miniature Callas
Floralknife
Wire cutters
PATIENCE

1/3 stem of White Queen Anne's Lace



1/3 green Amaranthus



1/2 stem green seeded Eucalyptus (the seeds)

1/3 Stem green Ming Fern

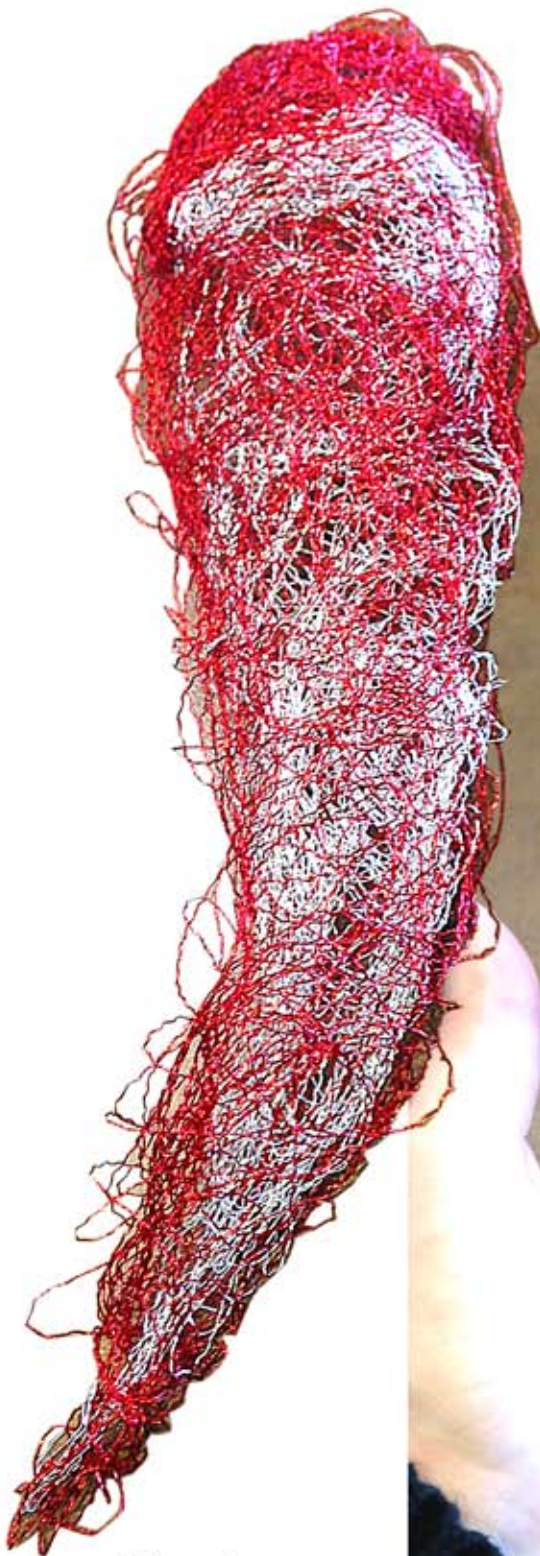
YOU WILL NEED

5 blades Bear Grass

1 stem pink Waxflower

3 heaped handfuls
green Reindeer Moss

ARE YOU READY? LET'S GO!



Step 1:
Create a petite teardrop base by rolling and pressing the red and silver bullion wire with your hands into that shape.



Step 2:
Fold your choice of black or brown thick Aluminium Wire in half. Insert the loop through the top of the bullion base and secure the ends.





PS. I promise the floral foam will not break ;)

Step 3:
Using Hot Pan Glue cut a small piece of dry floral foam using your florist knife and place on top of the wired base. Secure with red bullion wire. Wrap wire underneath the base and around the brown aluminium wire for added security. Float soak the foam in floral food water before moving on to Step 4.



 **VIDEO:
HOT PAN GLUE
EXPLAINED**



www.youtube.com/watch?v=3HkkutGGIFY

Step 4:
Cut the dried Mushrooms with scissors in any desired shape. I cut them vertically. Then, using Hot Pan Glue, glue and layer each one individually around the top of the bouquet base

Dried Mushrooms can be found at Asian supermarkets and there are many varieties to choose from.



By layering the hard goods material it will create a stronger base for your bouquet.

Step 5:
Cut the popsicle sticks into quarters and repeat the same pattern you did on top, on the bottom of the bouquet.

Step 6:
Using 3 Miniature Callas, massage the stems to get them warm so they are easy to manipulate. Insert the first two stems from the top of the bouquet, bring to the bottom and secure with bullion wire. Insert the third at an angle to shadow the bottom Callas.





In Autumn Eucalyptus Gum produce seeds which create a beautiful contrast in texture with it's leaves.

Step 8:
Insert the flowers; Queen Anne's Lace, Waxflower, blush Dendrobium Orchids and seeded Eucalyptus to the bouquet. Blush Orchids will create a focal point to the bouquet. Be sure to group the buds of the Orchid too as they are equally as important!



Step 7:
Begin to insert Ming Fern, moss and Amaranthus into the floral foam. Do this in a way to create equal balance around the bouquet.

Glue Eucalyptus seeds and Moss around the handle and secure with bullion wire.



Step 9:
Finish off the bouquet. Using popsicle sticks repeat the pattern of gluing this time on the teardrop part of the bouquet as well as underneath the bouquet leaving the middle open. Glue Eucalyptus seeds underneath the bouquet then add moss and to seal this look around the bouquet handle securing with green bullion wire.

Step 10:
Insert and shelter the arrangement with a few blades of Bear Grass for a complete look.



CONTACT DETAILS
www.lushcelebrations.com
theskinnyvase@gmail.com



**TANTALISING
TEXTURE**
AT THE
*PHILADELPHIA
FLOWER
SHOW*
USA
2016

The Philadelphia Flower Show in one of the greatest flower shows on earth! All indoors with often snow outside, the annual event in March brings thousands of visitors to the city and traditionally heralds in the very beginning of Spring.

This year is no exception . With the theme of the National Parks of America there was no shortage of examples of floral design on a huge scale, exceptional creativity and expertise.

However the search was on for the fabulous use of texture for this edition and the exhibitors did not disappoint.



To see a full set of photos on the making of a bear go to [facebook.com/emilywhiteart](https://www.facebook.com/emilywhiteart)

The American Institute of Floral Designers (AIFD) designed a huge framed piece for their interpretation of the Grand Canyon using the European stacking technique.

The piece was a textural masterpiece as every layer introduced another way to create an interesting area with a limited colour palette. Decorative wire, wood slabs, barks, veneer and chips with flowers tightly grouped built up the layers.

Emily White created a bison and a bear as part of one of the displays. They were both set in a scene depicting native forest but the texture of the bison's head caught our attention. As with any natural material it is the tints, tones and shades that make a piece interesting when colour is severely restricted as in this case. Bring that observation back into the realm of flower arranging and you know to add subtle colour changes when faced with a one colour design.



In this design on the left you can see the difference between using texture to create a contrast in an arrangement versus using colour.

In the top piece the Callas are volumetric and smooth with solid edges. Put them beside the Forsythia (a traditional indicator that Spring is on its way in Pennsylvania) which is busy with little dots of colour, and you have created textural interest.

Below in the same arrangement, the Roses all share the same form and texture and so colour difference has become the important factor to make it interesting.

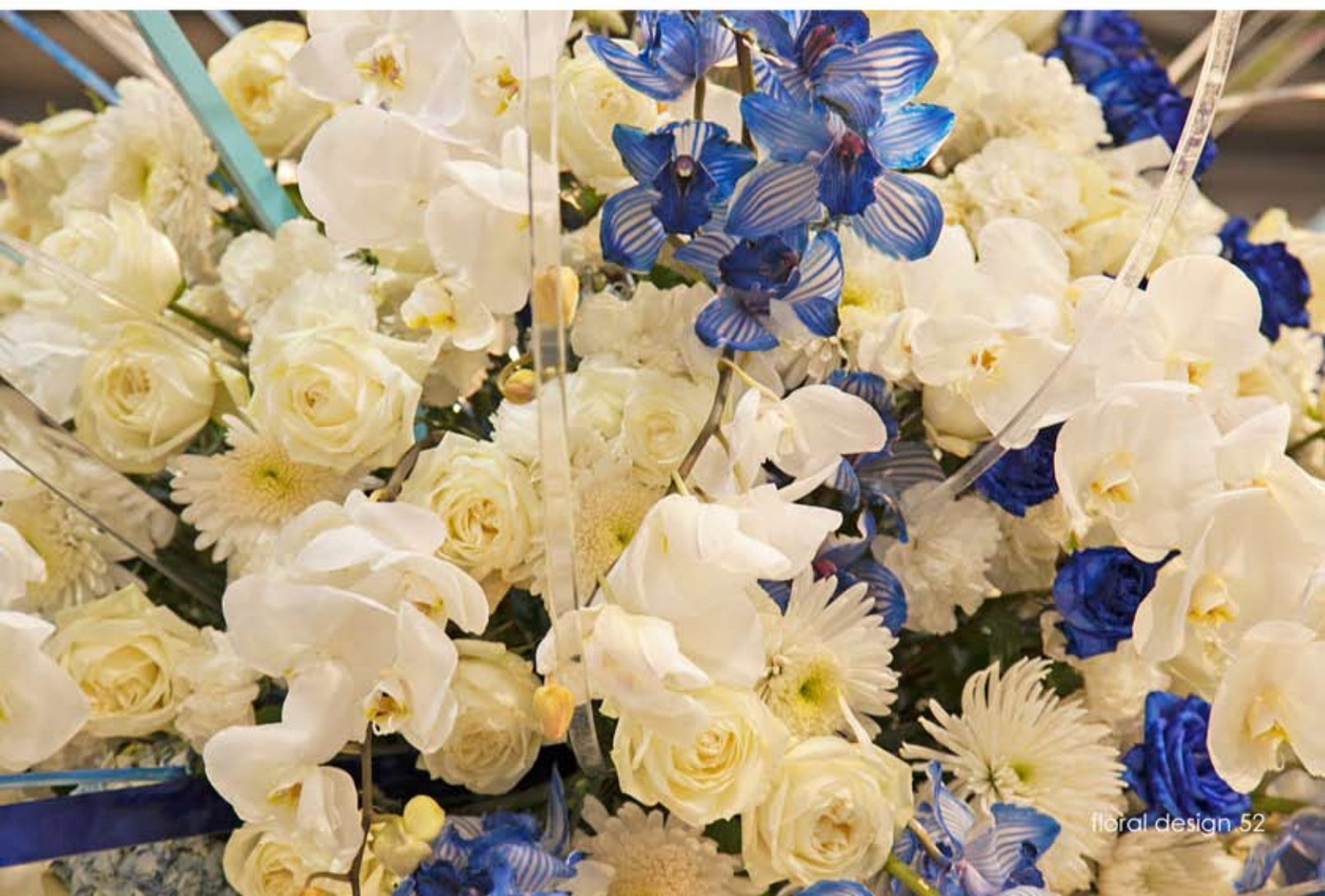
And take a closer look at the detail in this design below, spotted at the show.

The brief was to create a large design in white and blue only.

Using only 2 types of plant material can become boring and tedious very quickly and this designer shows you how to avoid that.

Gather as many different forms in the colour you need as possible. In

this case it is white Roses, Chrysanthemums, Roses, Carnations and Phalaenopsis Orchids. You immediately have a fabulous textured base to dot the blue dyed Orchids and Roses.







What fabulous texture but also this huge indoor display has some clever techniques for hiding parts of a room, creating rustic spaces or constructing a backdrop. All you need are old planks of wood set vertically and randomly enough so they give the illusion of tree trunks. Group them thickly and you won't be able to see through them.



We leave the show with this last look at the bigger scene in just one small section of the 2016 Philadelphia Flower Show. Add the show to your bucket list if you have not been. It is always in March, is completely under cover with easy rail links right into the building which is in the middle of the city.



www.youtube.com/watch?v=zhfUZt_cmcI

Photo **R Kennedy**

floral design 58

A photograph of a healthcare professional, likely a nurse or doctor, with blonde hair, wearing a black top and a pink stethoscope. She is looking down and to the right, focused on her work. The background shows a hospital room with a white chair and a window with a patterned curtain.

THIS MONTH'S OPTIONAL

WHEN IT IS TIME TO SAY "THANK YOU"

YOU HAVE
EXPERIENCED
EXCEPTIONAL
KINDNESS AND LOVE
AND WANT TO SHOW
YOUR APPRECIATION.
WHAT DO YOU DO?

Flowers would be
wonderful but how
appropriate are they in a
hospital setting?

There is definitely much
to consider before you
buy or create a floral
tribute.

www.floraldesign-dvds.com

EXTRA VIDEO LESSONS

This series of lessons will give you all the answers as you are guided through 6 actual arrangements created to say 'Thank you' or 'Get well soon'.

They can be presented to the nurses, a long term patient, and the physiotherapist as well as to adorn the boss's office, the reception area and on top of the piano in the day room.

The situation is real, so you know that each can be copied using plant material available in your area to do the same.

Whether you are a hospital visitor or own a flower shop near such a facility this unique video is waiting to give you ideas, inspiration and all the tips you need to design for hospital patients and their visitors.

**RENT,
STREAM
OR BUY
AS A
DVD**

www.hospitalgifts.html

WITH TRICIA LEGG
MANIPULATING
another technique to add to your collection



LEAVES



IF YOU HAVE already enjoyed the 2 videos, Manipulating Leaves Volume 1 and 2 (See page 67) you will have mastered the fascinating techniques of twisting, turning, curling and looping Palm leaves, Aspidistra and New Zealand Flax.

This then is another one to expand your knowledge, add value to your flower arrangements and have a bit of fun with your creativity.

The technique is European, the execution is new *so have a go!*

1

Begin with several blades such as New Zealand Flax, or something that is readily available in your area which lasts well out of water and can be easily bent.

You will also need florists' floral adhesive and a set square.

3

Repeat the fold until you run out of blade.

2
Use the set square to keep the folds at 90° and the same length between each. These were 120 mms apart. Glue the folds in place with the adhesive.



4

Use the first one as a template to make 3 more

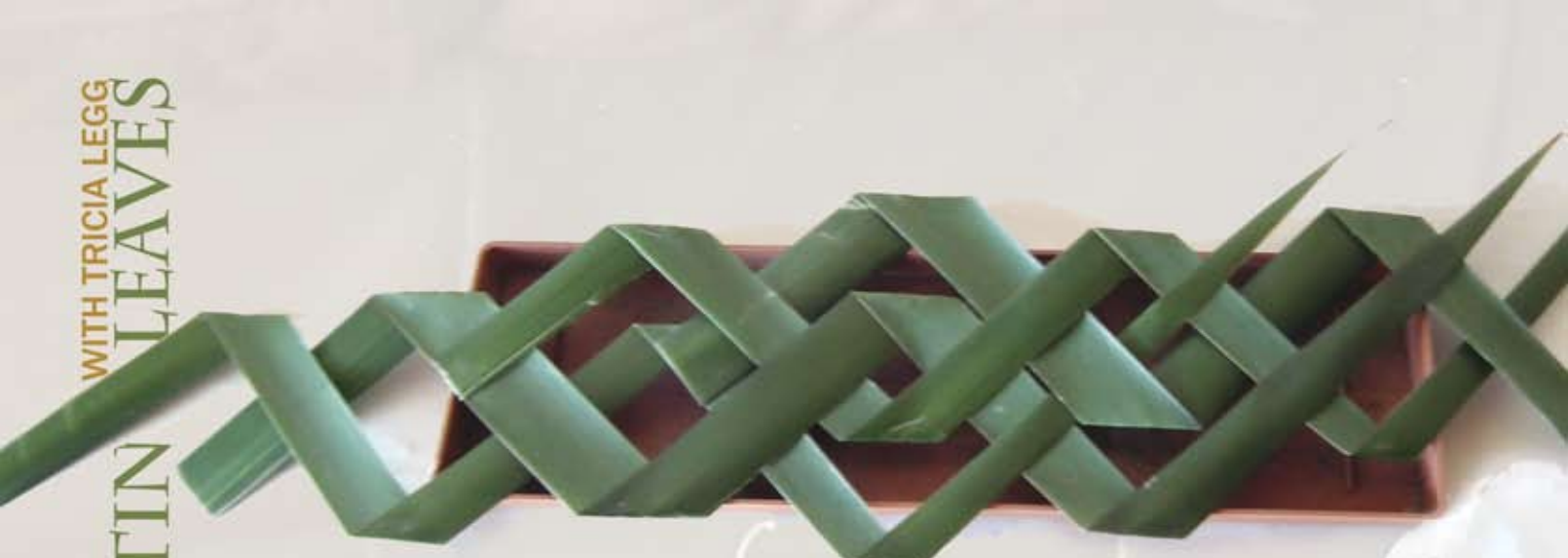
Place 2 of the strips on top of each other and if appropriate weave any ends in. Use the adhesive to hold the two pieces in place.

Place the third strip flipped horizontally. It goes under the first and over the second. This is not an exact method so play with the forms until you feel that it looks good then glue them in.


5

UP
UP
DOWN
DOWN


6 Finally add the 4th strip also flipped horizontally in comparison to the first 2. You can see the 2 top strips go up in the middle of the weaving, 2 at the bottom go down. Glue it in place.



7 Place the grid on a long tray and glue it to the sides with floral adhesive. The ends should go over the tray and touch the surface.



8 Add water to the tray and place 3 small Aralia leaves into the water through the grid. You don't want to hide all the weaving so place the plant material to keep as much of it exposed as possible.



Time to add the flowers. Lilies were used here but they were a little too big so care had to be taken that they were facing outwards away from the rim of the tray rather than covering the grid.



10

Smaller Japanese Anemones were placed in the grid holes facing in to the centre this time as the flowers and buds did not hide too much of the grid pattern underneath.



The Daisies are added last, selected because they are small enough so you can see the grid through them, the white colour carries the white green theme and unifies the whole piece. Done!

11



1:02:30:00



1:02:30:00



1:02:30:00



1:02:30:00



1:02:30:00



Manipulating Leaves Volume 1

Quick and easy
techniques
to make your
flower designs
come alive



HOW TO ADD VALUE AND PRESTIGE
WITH EVERY PIECE OF FOLIAGE YOU USE

www.floraldesign-dvds.com

Quick and easy techniques to make
your flower designs come alive with
every piece of foliage you use with
Manipulating Leaves Volume 1 and 2.
The best sellers ever for
floraldesign-dvds.com.

DON'T BE THE LAST TO FIND OUT WHY!
CLICK HERE



Manipulating Leaves Volume 2

More
quick and easy
techniques
to make your
flower designs
come alive



**HOW TO ADD VALUE AND PRESTIGE
WITH EVERY PIECE OF FOLIAGE YOU USE**

These exclusive instructional videos will show you how to plait and weave palm fronds, manipulate New Zealand Flax and work with Aspidistra and Palm fronds in interesting ways. fun. Highly recommended

www.floraldesign-dvds.com/ML.html



0:00 / 0:10



0:00 / 0:10



0:00 / 0:10



0:00 / 0:10



0:00 / 0:10



0:00 / 0:10



0:00 / 0:10

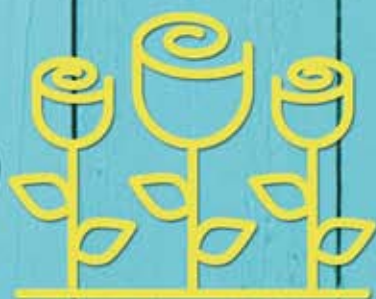
SAINT-JEAN-CAP-FERRAT

JOURNÉES
Florales

WORKSHOP - EXPOSITION - DÉMONSTRATIONS

AVEC STJIN SIMAYES
Designer Belge

9 & 10
Avril



2016

ESPACE NEPTUNE



Renseignements Office de Tourisme : 04 93 76 08 90
OU BRIEFING ASSOCIATION 06 76 69 07 60



AT
SAINT-JEAN-CAP-FERRAT

FRANCE
JOURNEYS

Floral

WORKSHOP - EXHIBITION - DEMONSTRATIONS

WITH STJIN SIMAYES
Belgian Designer

9 & 10
April



AT ESPACE NEPTUNE

CONTACT
madeleine.sarradell@orange.fr



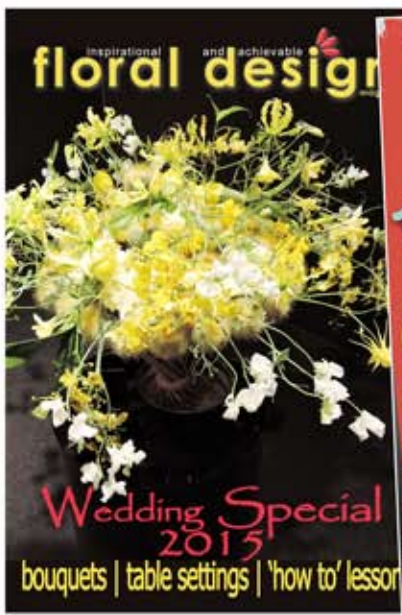
Reservations at Office de Tourisme : 04 93 76 08 90

OU BRIEFING ASSOCIATION 06 76 69 07 60 (FRANCE)



inspirational yet achievable floral design

THE ESSENTIAL ONLINE MAGAZINE TO JUMP
START YOUR FLOWER ARRANGING FOR
BUSINESS OR PLEASURE



Download Now



Download Now



Download Now



Download Now



SUBSCRIBE AND
*save a massive \$US 7
on the monthly individual
download price**
**Usually \$US 15 per edition*



*Optional extra monthly flower
arranging demonstration
streaming online when, where
you want it
just \$US9.99 extra per month*

THE ONLY MAGAZINE TO:
***bring designs from all
around the world,**
***tell you how to make
each design,**
***not use press releases
for content, but go to
the competition,
exhibitions and small
flower shows to see the
emerging creativity.**

Normally ^{US} \$15 per issue only ^{US} \$6.75 for subscribers

ONLY \$US 81 for 12 month subscription - WOW now that is value!
(\$AUS 98, \$NZ 99, £53, €68, \$CAN 96, ZAR 931, at March exchange rates)

ORDER YOUR SUBSCRIPTION~ CLICK HERE

OR Go online at <http://www.floraldesignmagazine.com/secure/magsub.html>

Email Mike at info@floraldesignmagazine.com

Phone +64 7 862 7966 (NZ)

Our team are passionate about flowers. They know what you are looking to learn, so you always have new, interesting designs to try, to keep your customers/members coming back.