

inspirational and achievable
floral design magazine
SEPTEMBER 2016

Best Of
FLORAL CROSSES
CHURCH FLOWERS

33

'HOW TO'
Arrangements

Table Setting
FASHION

FLOWER
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FROM THE EDITOR

Traditionally flowers have always been part of Christian churches' ceremonies of memorials, funerals and worship. These days the traditions are just as strong although with little or no budgets artificial flowers are becoming more and more evident as the big gardens and free resources available in the past start to disappear.

Therefore it is always a treat to see real flowers and inspirational arrangements emerging when the team is invited to events celebrating Christian festivals. In this edition we take you to the Czech Republic and to New Zealand for such celebrations. You will find plenty of new techniques, interesting interpretations and fabulous construction methods you can use and adapt for your own pieces. We have videoed several interviews with the New Zealand designers to give you real insight into their thoughts as well... just like being there!

Still on the subject of big events, in this edition you will also find a floral art form rarely seen outside the USA. It is called 'Exhibition Tables' and with it's own set of rules is a fascinating hobby. The participants create table settings that have been reduced to include the key components of the real thing, but confined to a small space. The objects selected have to be arranged rather like a still life in an artistic way.

A great idea in it's own right, from an outsider's point of view they are actually perfect modern mood boards to record colours and forms for planning an event with clients. The accomplished practitioners convey great ideas so if you ever get the chance to see this art form outside these pages, do make the opportunity to see what they do... you will come away with lots of new ideas for your next floral table.

Enjoy and happy arranging,

TRICIA LEGG EDITOR



On the left, Poppie Engelbrecht works on the fabulous church design featured on the cover and page 81/82. Born in South Africa Poppie now lives in Tauranga New Zealand and was the passionate organiser behind the 'flowers in praise' event covered from page 75.



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COMMEMORATIONS & MEMORIALS

PHOTOGRAPHY PAVOL KAŠŠÁK

Every culture has its time of mourning and remembrance for those who have died. For many, the cross is a powerful symbol during this time. The florists at the 45th year of the Czech championship in flower arranging, Decinska Kotva, are waiting to show you how to make such cross shaped floral tributes.

These tributes all start with a commercial floral foam cross base. They are available with either a cardboard or plastic backing. The cardboard, once wet, does bend and break under the weight of the plant material and so although they are cheaper, only use them with plant material that does not require water or if they are supported from underneath.



COMMENDATIONS & MEMORIALS

1

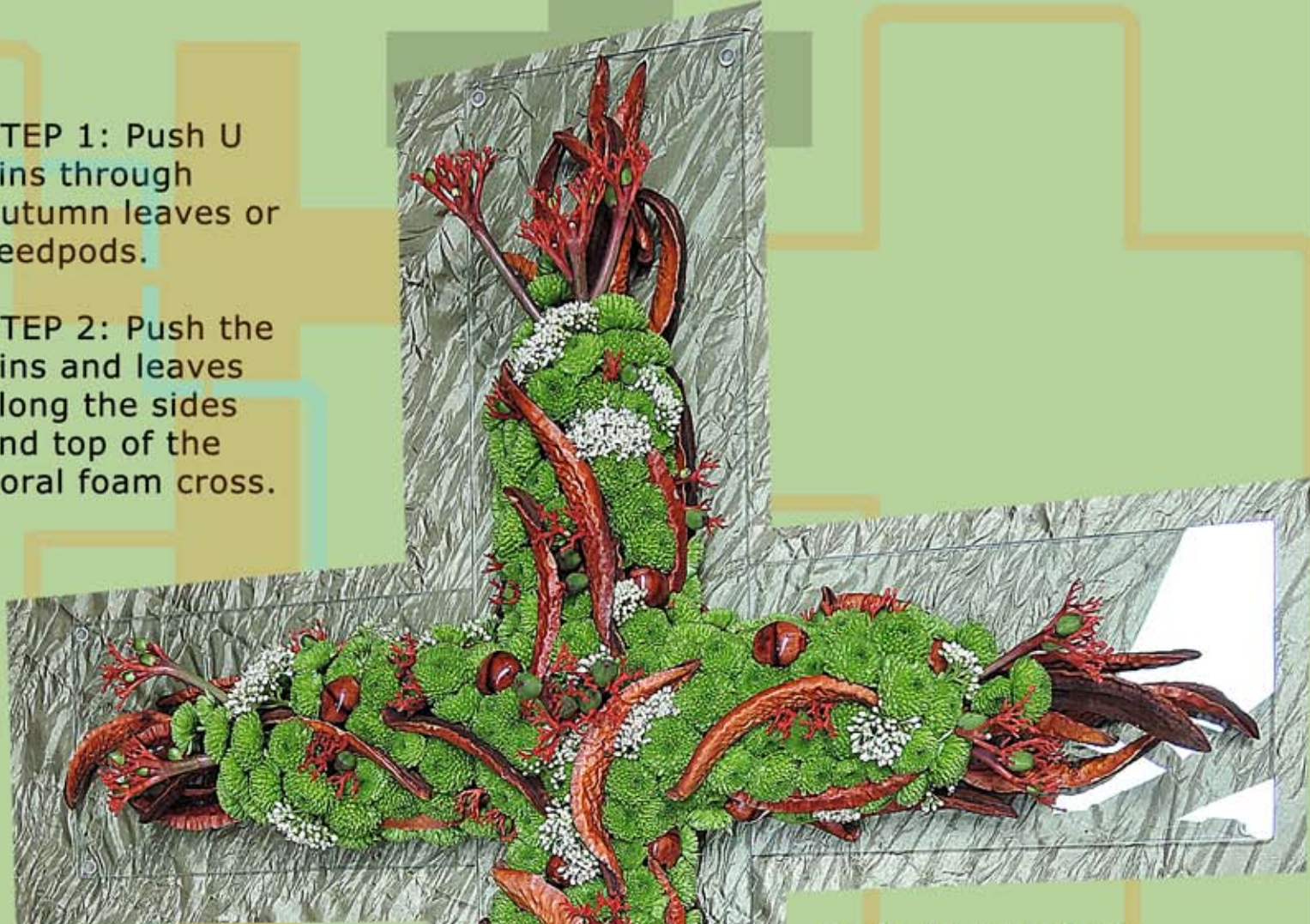
2

3



STEP 1: Push U Pins through Autumn leaves or seedpods.

STEP 2: Push the pins and leaves along the sides and top of the floral foam cross.



STEP 3: Add more leaves sideways vertically and horizontally on the top of the wet floral foam, to parallel the direction of the cross's arms.

STEP 4: Fill in the gaps between the leaves with button Chrysanthemums and very small bracts of Kangaroo Paw. Add white accents with clusters of small flower florets and wired seeds.

4

If you have used a cardboard base, place the finished cross on a Perspex cross shape to support the weight of the arrangement when it is moved.



COMMEMORATIONS & MEMORIALS

1



STEP 1: Cut a depression in a board the size of a commercial floral foam cross and glue it in place.

Mount a bigger wrought iron frame onto the board allowing plenty of room between the two, for plant material to flow over.

2





3

STEP 2:
Base the floral foam cross with small sprigs of Rosemary so it is completely covered. In many cultures Rosemary means remembrance.

STEP 3: Add Hebe flowers and sprigs of dried Umbrella type grass seed heads on top of the Rosemary.

STEP 4: Finish with white Rose buds spread throughout.

4

COMMEMORATIONS & MEMORIALS



2



1



STEP 1: Use a cross shaped ceramic container or if you fancy a challenge make your own using slabs of paraffin wax, wood, or steel. Fill it with sand, pebbles, crystals, wax, clay or floral foam if you are in a hurry.

STEP 2: Push glass flower tubes in to the sand and fill them with water before you add the thorn spikes. Bougainvillea has wicked thorns as do Lime and Lemon bushes.

STEP 3: Add the flowers such as mini Hydrangeas, Lisianthus and Sandersonia aurantiaca (Chinese Lantern Lily) into the tubes so they form a layer along the top.

3





COMMENDATIONS & MEMORIALS



This cross is a master class in contrast. To replicate it line the outside of a floral foam cross with brown *Macrocarpa* fronds (you will find them under the tree), attaching them vertically with U pins.

Collect as many different small forms as you can in white, brown and green and squeeze them into every available place.



Direct each form upwards or outwards to get height as well as having them spilling over the edges.

COMMEMORATIONS & MEMORIALS



A great way to use up twigs in Autumn and Winter, pin them all around the sides of a standard floral foam cross. Then begin to build the layers of flowers. In this case the designer used the bigger ones first and finished with small pieces of foliage and the tiniest flowers. By doing it this way around the green of the foliage dominates as it is on top. Reverse the order, which is more normal with the foliage being added first, and the flowers will dominate.



COMMENDATIONS & MEMORIALS



Wrapping plant material into cigar shapes with decorative wire like roots as in this case, or Lavender, Rosemary, straw or hay makes a really unusual edge. The wire means it can be gently curved as it is pinned to the floral foam edges of the cross so each cigar starts vertically on the foam and finishes horizontally.

This designer added pebbles to the front as well as a selection of tiny flowers.

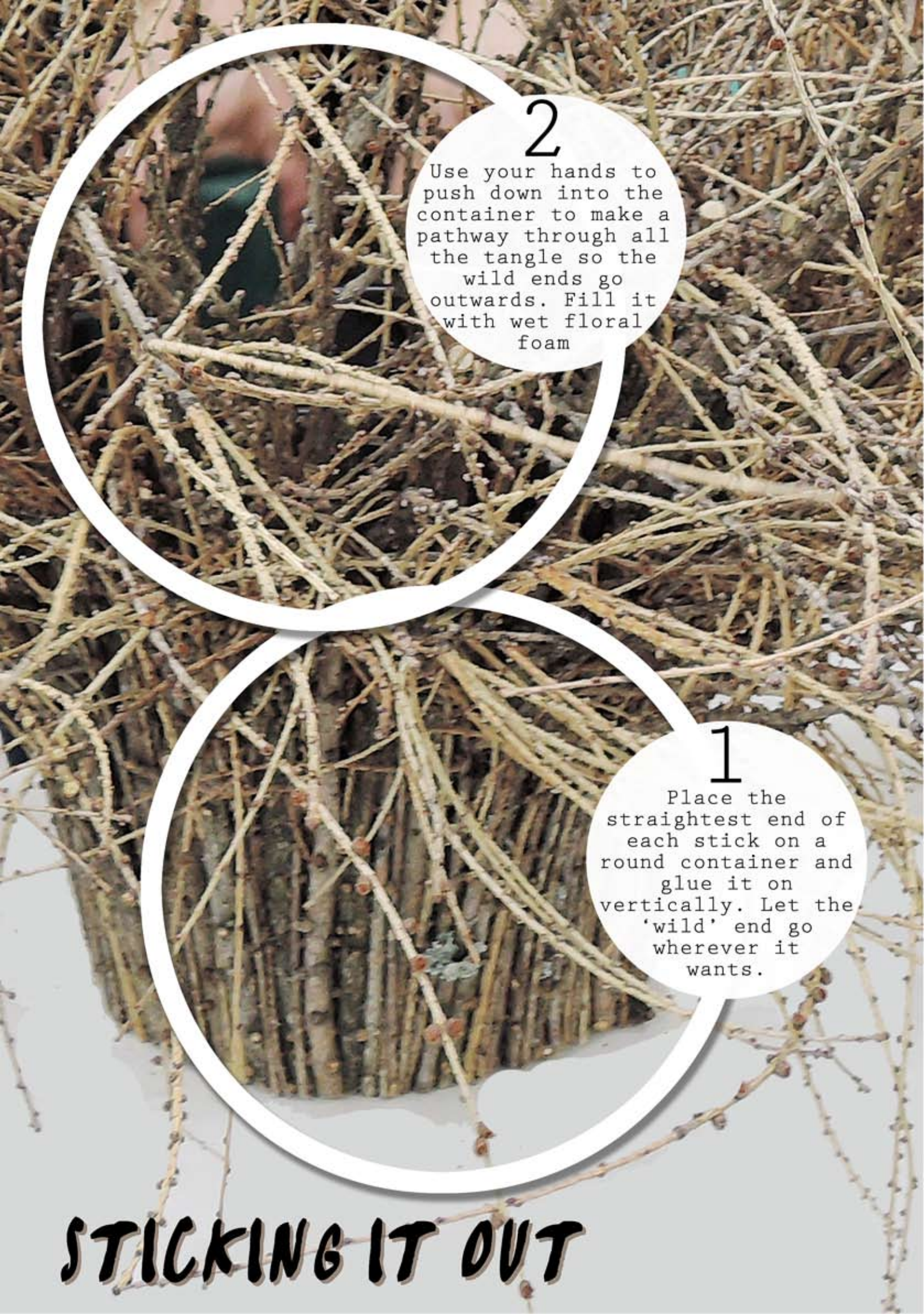




STICKING IT OUT



ONE THING YOU WILL ALWAYS FIND IN ABUNDANCE IS STICKS~ even if you live in an apartment you are bound to find an empty space full of weeds, or a gardener in a park trimming trees in Autumn. This is your opportunity to find out how to transform these sticks into fabulous bases for two entrance arrangements.



2

Use your hands to push down into the container to make a pathway through all the tangle so the wild ends go outwards. Fill it with wet floral foam

1

Place the straightest end of each stick on a round container and glue it on vertically. Let the 'wild' end go wherever it wants.

STICKING IT OUT

3

Push long ferns into the floral foam so they drape right out over the sticks. Do the same with white Lilies. all radiating from the centre.



4

Select shorter stemmed flowers to radiate out and upwards, to fill in the gaps. Choosing different forms will make it more interesting.

5

Keep adding, this time lots of small Hydrangea heads on all sides upwards and downwards but still all radiating from the centre.



STICKING IT OUT



6

Allow long, green Corn stalks to flop down over the top and your twin designs are ready to mount on plinths of differing heights.

The unknown senior Czech designer was competing at the Flora Bratislava competitions. The design had to be suitable for an entranceway.



TABLE SETTINGS

american style

MOOD BOARDS



Photos, resources
and wisdom by
Jan Maynard



A unique floral art form has developed in the USA that started many years ago with artistic people planning fabulous table settings. These days we call them mood boards as interior designers pin all the chosen colours, textures and accessories on to a board so customers can visualise the end result.

Jan Maynard, Floral Designer

The wonderful world of floral design has enriched my life and given me so much pleasure over the past fifty years, and has forged so many precious friendships! It all began in Japan in the early 1960s, when I was able to study ikebana—the new, avant garde Sogetsu School. A return to Washington State, I discovered Garden Club and flower shows! I continued studying on my own, joined a garden club, and was welcomed to join a design guild. I finally became an Accredited Master Judge!! I am now a Judge Emeritus and enjoy our balcony garden in our high-rise apartment in an independent living retirement community in Colorado, where I work with flowers and enjoy watercolour painting.

As the discipline evolved the Exhibition Table Class in American flower shows was born. Although they are now very disciplined, structured and bound by many rules, the displays remain an incredible resource of ideas for real table settings. In fact they are the ultimate in mood boards because in one of the subclasses a floral arrangement has to be created too.



TABLE SETTINGS american style MOOD BOARDS

“The prospect of coordinating so many components may seem daunting at first and perhaps too complicated. One should not be discouraged, however; practice will lead to many successful combinations. A worthwhile exercise is to gather together a sampling of all available table coverings, candles, glassware, etc. With everything on hand at once, experiment with different combinations to determine which are most pleasing. With this accomplished...it is easier to decide which container, design style and plant material will be suitable...” quoted from *Creative Flower Arranging* Betty Belcher, 1993 Timber Press, Inc



“There are two types of Exhibition tables, which the following guidelines govern equally. Each must include both plant material and components related to dining. The Type I Exhibition table is distinguished by its inclusion of a floral design that is complete in itself—one that would be effective even if it were removed from its setting in the exhibit. The Type II Exhibition table requires the inclusion of plant material, but not in a floral design as such. The only difference between the two is the way plant material is used.” *Creative Flower Arranging* Betty Belcher, 1993 Timber Press, Inc



DESIGNER: **Sandy Dennis**

Jan Maynard adds, "Exhibition tables are staged in many ways--as a floor design, a tabletop design, a miniature/small design (5/8"), or on a panel (this IS a challenge!). Other innovative staging is encouraged, and I have seen them staged on a chair, an inverted stool, and a wheelbarrow, for instance. Innovative staging adds to the interest of the presentation. There are two types, I and II-- they are most easily remembered by thinking that Type I is with a completed floral design, and Type II is without a design, but requires the presence of some plant material, which allows a great deal more freedom for the designer."



"As to a step by step lesson, I'm not sure I can write it out step by step. Like most design, one does it by the seat of one's pants.

In general, I begin designing an exhibition table as follows;

First, is an Exhibition Table Type I or Type II called for in the show schedule?

Next--What is the class title?--does it create a distinct theme? Do I tell a story or sell the china (as in store display)?--either way can be fun. The manner of dining and level of formality creates the ambiance of the exhibit.

The next step--choosing a colour scheme-- is most often based on a ready-made one contained in the plates or napkins.

Staging is the next consideration--"designer's choice" is easiest from a conceptual point of view, but sometimes the schedule has requirements that must be met."

SO-- within those constraints, the creative process can begin. As you can see from the photos, the sky's the limit!



“The most creative work will result if the schedule simply specifies “staged in an innovative manner’. Boxes, constructions, picnic baskets, panels, racks, shelving, or step stools are among the possibilities; both Plexiglas (Perspex) and wood are popular materials. Some components may be raised by using small boxes, bases, or stands; the same result is accomplished more creatively by stacking or suspension. A plate is often displayed on a plate stand; cups and goblets may be on their sides, upside down, or suspended.” *Creative Flower Arranging* Betty Belcher, 1993 Timber Press, Inc.



“A background, frame, or niche creates a frame of reference, and this space demands to be creatively employed. One or more frames may be used as staging, with components placed inside, atop, or suspended from the frame using nylon monofilament.” *Creative Flower Arranging* Betty Belcher, 1993 Timber Press, Inc.

Jan says, “ I find that nylon monofilament (fishing line) is difficult to tie knots in, and tends to stretch over time. I prefer to use sewing thread, or similar, the same color as the background. If the design is freestanding, black thread almost disappears.”

DESIGNER: Anita Ketcham



TABLE SETTINGS american style MOOD BOARDS

“The design should extend forward and back outside the narrow depth of the frame in order to create proper third dimension. Avoid the common error of using only the bottom portion of a large space. The creative division and use of space is vital.”

“Because the Type II Exhibition table does not require a complete floral design, staging may be even more innovative. These exhibits are closely related to a Still Life Design...insofar as the use of plant material is concerned. At their most creative, they are reminiscent of settings sometimes seen in advertisements or store displays.”

Creative Flower Arranging Betty Belcher, 1993 Timber Press, Inc.

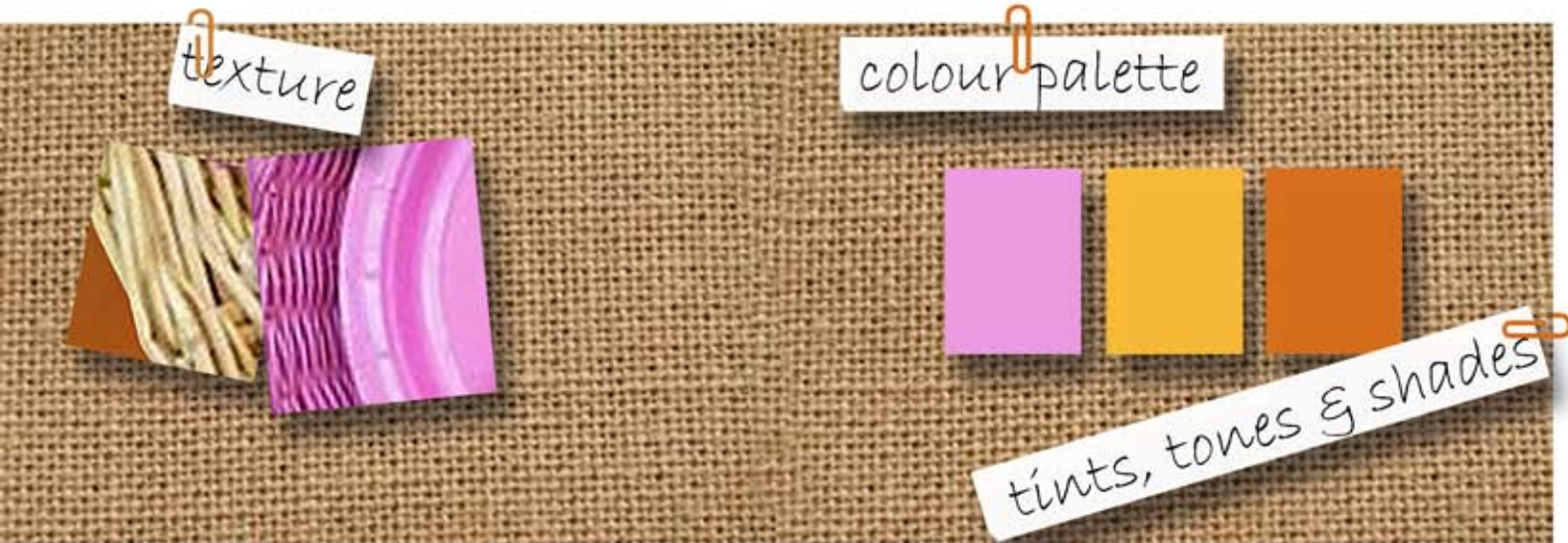


“Another type of table—one strictly for flower shows—is the Exhibition Table. Its purpose is to illustrate the correlation between table components. Functional considerations are put aside; rather the Exhibition table is a study of form, innovatively staged in such a way as to provide a pleasing overall effect.. “ *Creative Flower Arranging Betty Belcher, 1993 Timber Press, Inc.*

Jan says, “ The Class title for this one is: Black Tie--A Small (8") design.” Eight inches is 20 centimetres so in either measurement system, this American Style mood board is really tiny! The idea isn't fortunately as red, black, silver and white always look elegant and stylish.



If you are wondering where to start Jan suggests, “I have found that a beautiful or stunning or interesting plate or mug can provide a good inspiration for the whole design—the other components can complement the one interesting piece. A good source for such treasures is a thrift shop or second-hand shop. A printed napkin can also jump start your design’s colour scheme or enhance it’s theme.”



“The object of the Type II Exhibition table is to create a single, unified, overall design suggesting the correlation of table components and plant material.

Plant material is not restricted to a container, however; it may be placed on the table, background, frame, or niche, or suspended within the allotted space, in any position indicated by the principles of design. Only the amount required for the desired effect should be included; several pieces may be needed to accomplish this, but often the inclusion is as subtle as a single flower, leaf, or branch.

Water picks may be used to supply water for plant material requiring it as long as they are hidden from view in the scheme of the design, or become an active part of the design. “ *Creative Flower Arranging* Betty Belcher, 1993 Timber Press, Inc.

DESIGNER: **Jean Nicks**





Colour palette
tints, tones & shades



Plus glass

DESIGNER: Jean Nicks

Can you imagine these fabulous table exhibits freed from their current place in American flower shows and garden club competitions and becoming a regular way of displaying glassware, china, table linen and even wine in shop windows and interior design stores globally? Always with flowers included of course!

As they have evolved they have not only become fabulous table setting ideas but also really innovative window dressings usually only found in the most expensive of department stores. Yet any of the talented specialists in this floral art form could easily have a career in the world of product displays.

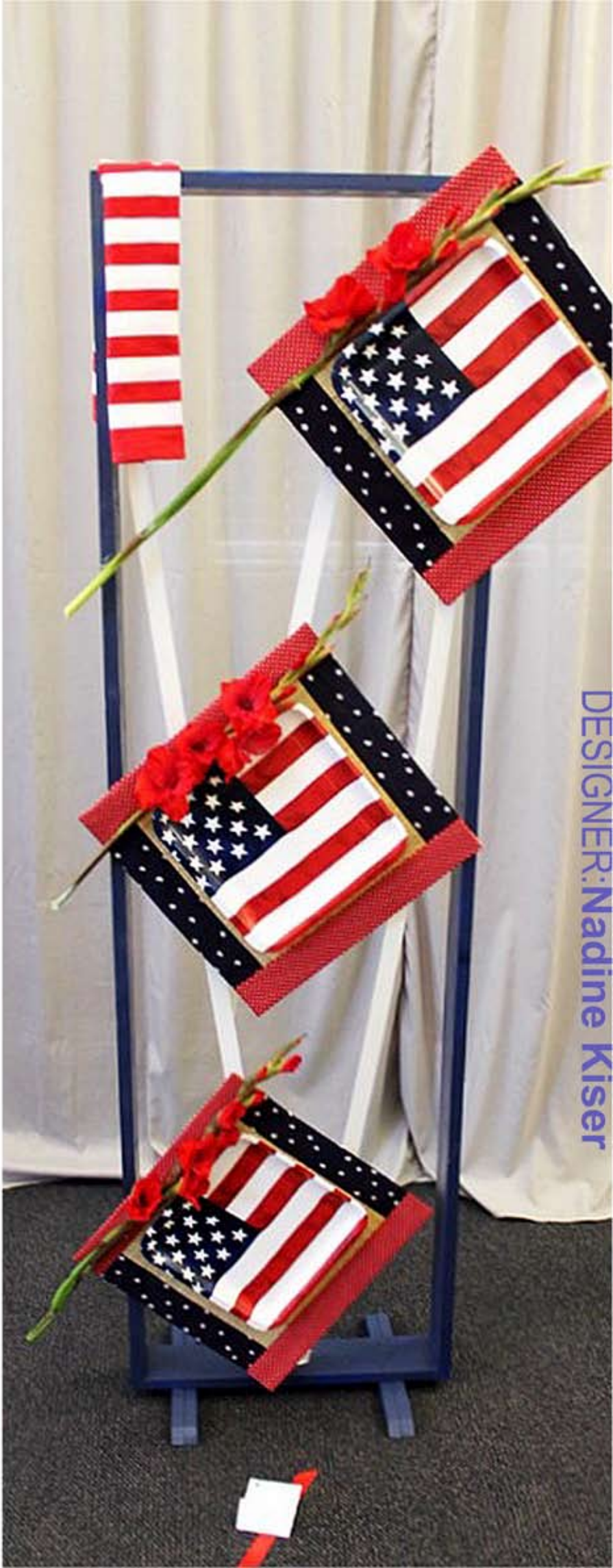
If you are interested in the schedules and rules associated with this art form in the USA , ***CLICK HERE*** to download a PDF file with all the detailed information.



DESIGNER: Carol Liese

TABLE SETTINGS
American style
MOOD BOARDS

DESIGNER: Carol Ann Leslie



DESIGNER: Nadine Kiser

The Challenge

FOR YOU AND US from Jan Maynard

And then Jan Maynard sent Tricia Legg, Editor of floral design magazine a challenge.. to have a go herself. Not one to say “no” when “yes” is more fun and interesting, Tricia immediately asked Jan for more advice having never created anything like this before.

Jan replied, “The best way to teach is to do it yourself, then turn around and teach someone else.

So--- where do you start? The easiest way is to design to a title or theme, so I'll give you a challenge. Here are four titles to choose from--whichever one you feel would be of interest to your readers. Give it a try, and see what you come up with.

Here they are--

Safari Supper

Ladies Who Lunch

Harvest fest

Dinner at the Captain's Table

OK--read the material I've sent then pick a title. Next assemble things and staging that you think will work--that will express the title--sit down with a cup of tea or glass of wine (not necessary, but sometimes it helps you get your mind in gear) and start playing with your components. You'll have the pictures to help guide you. A common fault is that they get bottom-heavy--it's important to have interest throughout the allotted space. Eventually, you will create a design that is pleasing to you. If nothing else, you will learn and grow from the exercise” .

AND floral design magazine in turn, challenges you. Tricia's first attempts are on the next page, but have a go too and send us your efforts.



The Challenge

CAPTAIN'S TABLE



DESIGNER: Tricia Legg

DESIGN THOUGHTS:

Ten or more passengers on a large cruise ship, dining on a large round table with the Captain calls for a large central floral design that can be seen through. That means glass.

Fresh foliage needs to be long lasting to be stored on board if this ship is an ocean liner, so Iris Japonica leaves and Arum lilies are the answer as they last a month in water.

Vintage cutlery in sterling silver with bone handled knives for a ton of class and the handles connect visually with the yellow in the Lilies.. Antique white Damask cloth (what a loathsome thing to pleat and iron!) with matching napkins.

Crisp modern white square plates to bring the vintage items into a contemporary world (contrast) and a gold glass decorated with a single Iris Japonica leaf to bring the central floral piece down to the diner's level.. and as a conversation starter and to provide unity.

THE PROCESS:

The floral arrangement was easy, as Tricia was well inside her comfort zone, but placing the other objects to give a pleasing exhibition piece was much more challenging. How to balance those plates to give a 3D appearance yet account for their weight was the first obstacle. Using special plate holders would have helped but no such thing in our little New Zealand village!

Finding two blocks of white polystyrene was a delight to not only stab the cutlery into but also to raise them up to fill the middle space. They also took the weight of the plates.

CONCLUSION:

This floral art form is a whole lot harder than laying a real table for an event! It requires a great understanding of all the design principles as well as actual weight and balance. It was interesting, fun and possibly very addictive!

JAN'S CRITIQUE:

One thing that fairly shouts is that we don't usually include flatware (cutlery) in our designs because the silverware can disappear at flower shows. This is mentioned in the rules, but receives little emphasis, so you probably missed it. Certainly it is an amazing 'first effort', and one to be proud of. My congratulations to you--WELL DONE!!!







6

innovative
EVENT
T **TABLE**
centrepieces

**new
techniques**



modern



easy



**and very very
impressive!**

**rent to stream,
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OR CLICK HERE



EVENT TABLES

PHOTO PAVOL KAŠŠÁK



Repeat something multiple times and it becomes a pattern. This table setting spotted at the Flora Cup Bratislava 2016 competitions in the Czech Republic proves that by doing just that, great results can occur although each component is really simple. Tall glass vases, 2-3 Strelitzia leaves and Lily stems in each with potted Begonias wrapped in paper and vases of flowers around the base and the table is ready to be set.



EVENT TABLES

PHOTO VICTOR FROESE

That same repetition trick has been used vertically here at Canada Blooms in Toronto.

Often seen these days at weddings, on a much smaller scale and stacked with cupcakes, this creation proves it can be replicated on a larger scale as a superb centrepiece.

Take off the 2 or 3 large bottom layers and it would be in scale for a round 10 seater table. What an impact that would make!



The stands and flat boards would be readily available at any cake supplies shop and by gluing the flower pots to the boards it would be stable and secure.

Around the base of the table you can spot other great table setting ideas, such as the cake stand with a glass dome covering a single Orchids.

Each place setting has a square container filled with grouped flowers - a great idea for a wedding favour.








The Flowering

A Christian Easter Celebration

of the Cross

PHOTOGRAPHY PAVOL KAŠŠÁK



The cross, has held the place of honour as the primary symbol of the Christian faith. The flowering cross is found in Christian art as early as the sixth century.

A modern expression may be found in the custom of flowering the cross on Easter morning inside or outside the church.

Florists at the Czech Republic replicated this occasion as part of their annual competitions. The theme was the 700th anniversary of the birth of Charles IV who was a devout Christian

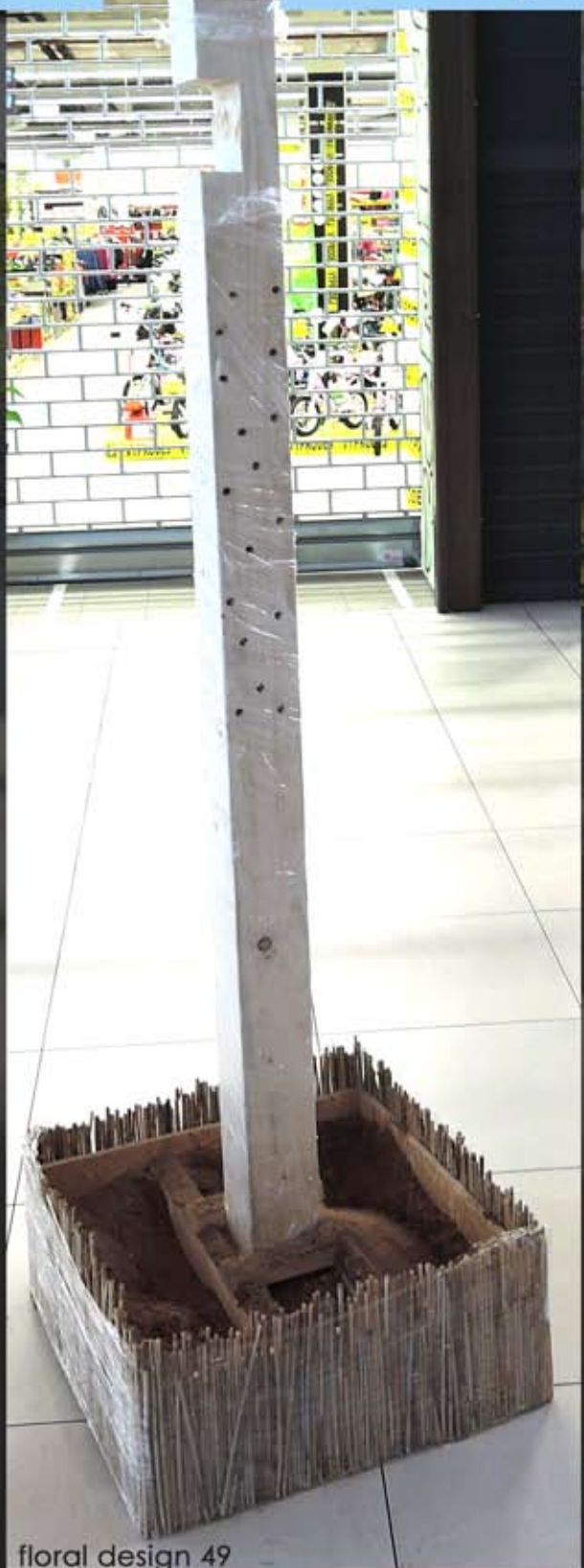
The occasion also gives you this opportunity to enjoy a modern and contemporary approach to church flowers. Almost all Christian churches feature flowers in some way in the main gathering area, the result of a dedicated team of volunteer flower arrangers who are usually working behind the scenes.

Budgets are normally low or non-existent and plastic flowers have become the norm for many. The great thing about these designs you are about to see being made, is they would look fabulous with real or fake plant material.

The Flowering A Christian Easter Celebration of the Cross

Start with a piece of timber, painted white and embedded in a tub of concrete so it is very stable at the base. Cover the base with sand, pebbles or similar. Hide the outside of the tub with sticks wired together.

Drill holes on both sides and top crossbar the same diameter as the vine you have selected to use. Add the horizontal cross piece.





Push a piece of vine into one of the holes below the crossbar, and curve it up through the crossbar into one of the holes on the main post. Repeat this many times. Add sticks radiating out right the way around, securing them to the vines as you go.

Add the flowers, putting fresh ones in flower phials or artificial ones positioned and held with cable ties or wire. This cross is designed to stand in front of a wall and so no flowers were added to the back.

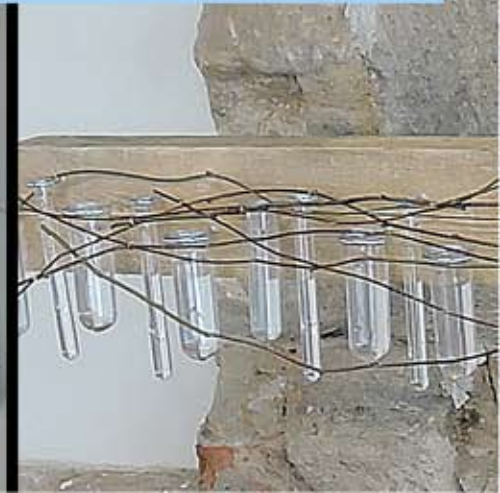
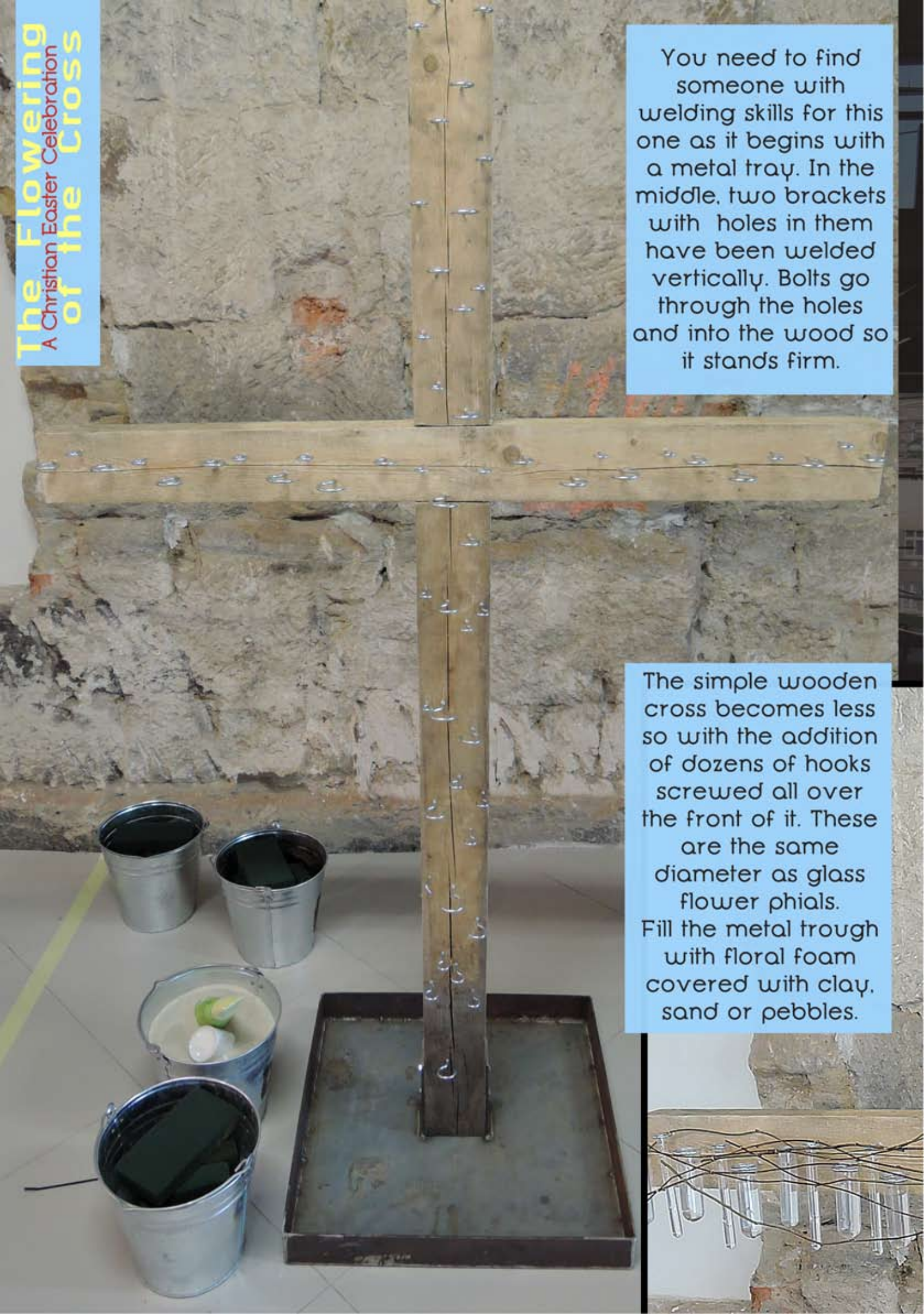


The Flowering of the Cross

A Christian Easter Celebration

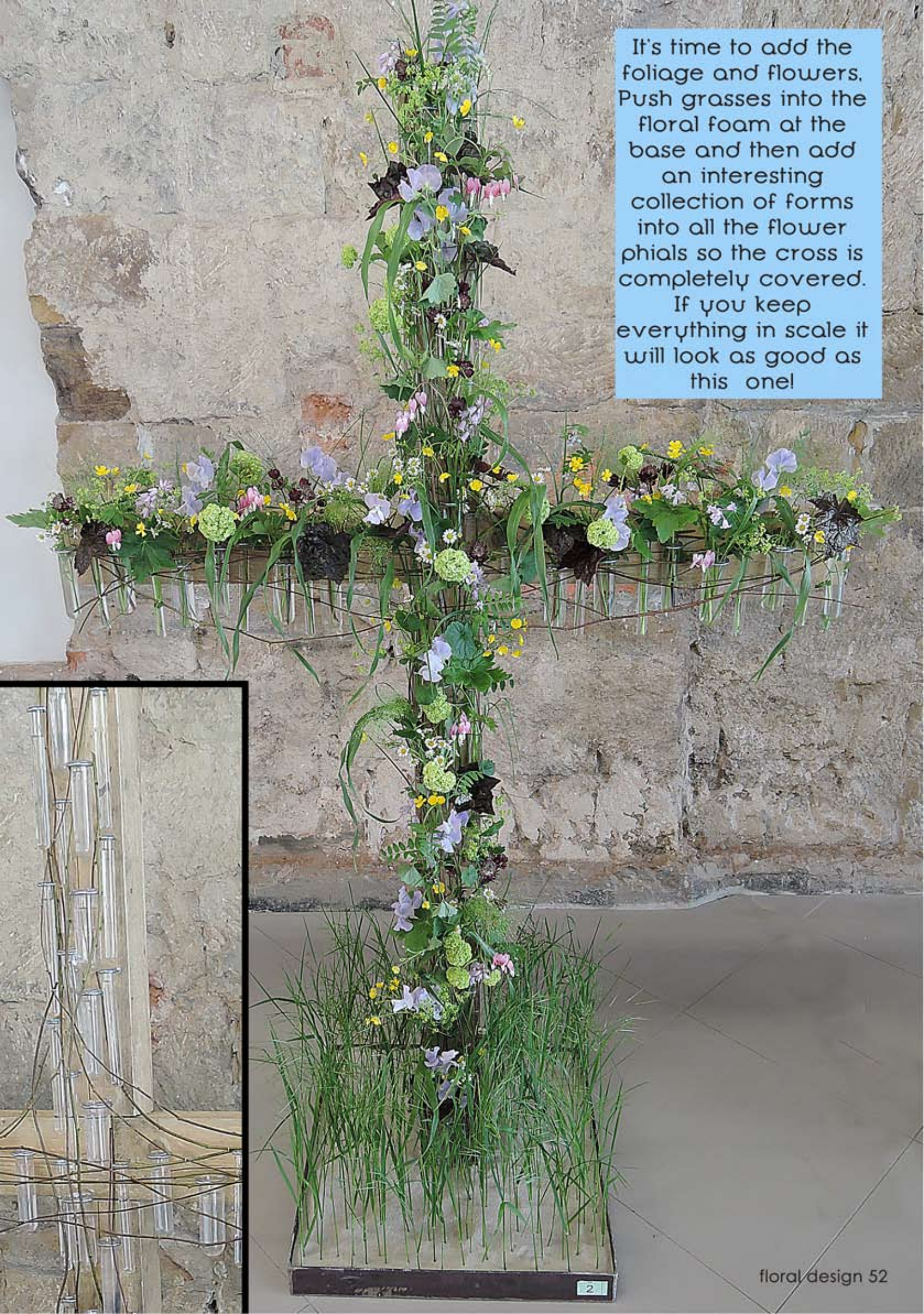
You need to find someone with welding skills for this one as it begins with a metal tray. In the middle, two brackets with holes in them have been welded vertically. Bolts go through the holes and into the wood so it stands firm.

The simple wooden cross becomes less so with the addition of dozens of hooks screwed all over the front of it. These are the same diameter as glass flower phials. Fill the metal trough with floral foam covered with clay, sand or pebbles.



It's time to add the foliage and flowers. Push grasses into the floral foam at the base and then add an interesting collection of forms into all the flower phials so the cross is completely covered.

If you keep everything in scale it will look as good as this one!



The Flowering of the Cross

A Christian Easter Celebration

If you are brave enough to try this design you will be well rewarded as the basic structure will last a lifetime! Four L shaped pieces have been made using welded squared metal sheets which were then covered with sticks laced on to the metal.

The bottom two L's have been secured into the heavy pavers, possibly with drilled holes and silicone. Thin metal supports hold the top two shapes above the base ones as well as to each other. At this stage it may still feel unstable.



Large, solid branches placed in the internal spaces between the L's not only add to the aesthetic but they also create bracing between the four parts. The more you add the more stable the structure will become as they are wired to the metal rods.



The Flowering of the Cross

A Christian Easter Celebration



More and more sticks were added in the gap between the four L shapes. By keeping them diagonal as they were attached the classic triangle shapes were being formed which is one of the strongest ways of keeping a structure stable.

Polygonum (Japanese knot Weed) was used as the sticks at the beginning and the advantage they have is that they are hollow. This makes them ideal for also hiding flower tubes inside and they become part of the design.



The big Lilies and
Roses were placed
in the hidden flower
tubes.

A circle of thorns
was made for the
front and this was
embellished with a
string of Rosary
beads.

The base was
edged with sticks
and filled with bark
to finish.



The Flowering of the Cross

A Christian Easter Celebration



This piece introduces a great technique whether you are using it in a church or a non-religious event. It is that hanging rope. Place the knots where you want to clamp the plant material and the possibilities are endless.

The frame is actually 2 frames edging a solid wooden rectangle. This creates a trough at the top and bottom which is handy for placing floral foam and keeping plant material inside the frames.



The designer also added natural string vertically right across the back frame. This technique fills the space in an interesting but non-intrusive way and helps the frame structure become more integrated.

The string also provided attachment points for plant material although almost all the stems were radiating from the central sticks and did not need further fastenings.





5

FLORISTICKÁ INOVACE

„Každá aranžmá je vytvořena s oporou“

DEČINSKÁ KOTVA
Kotva s.r.l.
Kotva s.r.l.
Kotva s.r.l.

The Flowering A Christian Easter Celebration of the Cross



A metal trough attached to a black painted frame is the very stable stand for this arch. Make it big enough and it will have many uses for weddings as well. The designer used paper covered wire to attach the branches up both sides.



A simple twig cross became the centerpiece in the middle hanging from the arch apex with cord. It will slowly turn in the breeze for a great effect.
Glass flower tubes filled with water were attached to the sides and the cross.

The Flowering A Christian Easter Celebration of the Cross

The trough was filled with mossy rocks and the flowers placed on the outside of the arch only. This kept the inside of the arch uncluttered and clean, which helped emphasize the cross.



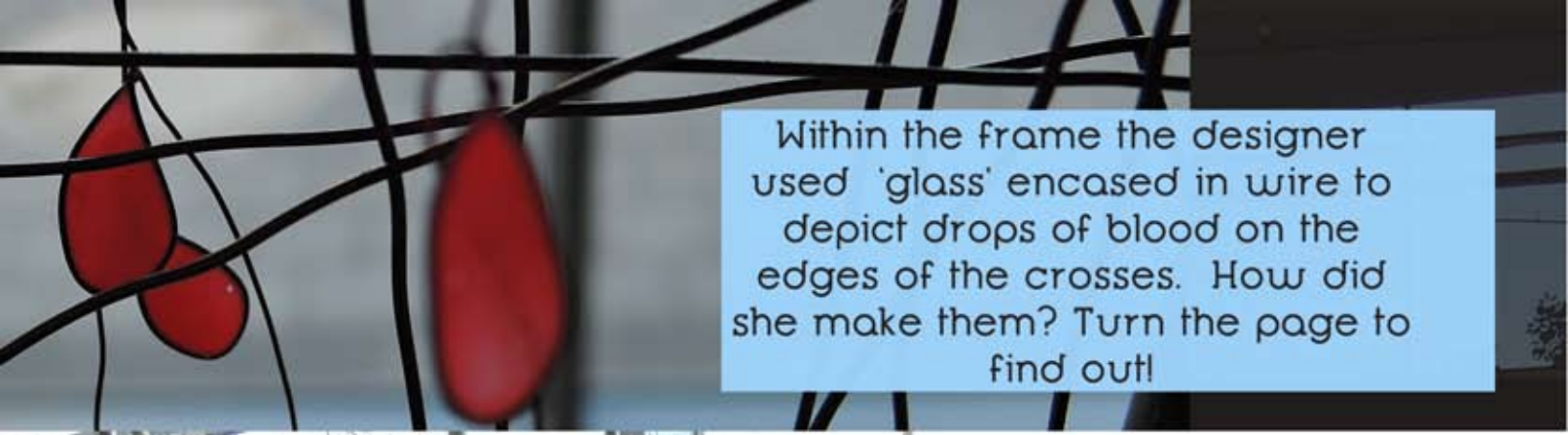
Gladioli,
Daisies,
succulents and
a variety of
other forms, all
in white or
green gave
unity to the
piece and a
contemporary
feel, perfect for
a modern
church setting.



The Flowering A Christian Easter Celebration of the Cross

Two thin metal crosses secured in a paving block are held apart with more horizontal rods. This allows room for floral foam and the design becomes fabulous to view from all sides.





Within the frame the designer used 'glass' encased in wire to depict drops of blood on the edges of the crosses. How did she make them? Turn the page to find out!



NEW TECHNIQUE!

nail polish

These red droplets are finger nail polish enclosed in a wire shape.

Used to make 'blood' in the design on the previous page that is just the beginning! With so many nail polish colours to choose from, if you are the crafty type enhance your flowers, create jewellery, decorate china!

'How to' video below or at <https://www.youtube.com/watch?v=2DVq7bjXPmg>





Designers unknown, images from a chinese blog

JACLYN GOUGH

BOCA RATON
FLORIDA
USA

Field of Flowers
www.fieldofflowers.com
**WORDS & PHOTOGRAPHY
JACLYN GOUGH**

Hard Goods

- 3 40" Bamboo Sticks
- 1 Oasis Iglu
- 1 Grande bouquet holder
- 4 strips of 1" x 14 1/2" Bark
- Purple aluminum wire
- Handful of Spanish Moss
- Oasis cold glue
- Green sheet Moss
- Bind wire
- Recycled cardboard squares
- Hot Pan Glue
- 11" Clear Lomey dish
- Waterproof tape
- 3 greening Pins

HAVE A GO

Plant Material

- 3 stems yellow Snapdragons
- 1 stem 'Green Trick' Dianthus
- 1 stem yellow Rose
- 2 Aspidistra leaves
- 3 stems orange Mokara Orchids
- 3 stems orange miniature Carnations
- 1 stem yellow Celosia
- 8 stems Craspedia
- 5 stems cream Hypericum berries


Step 1: Using a large bouquet holder, glue cut pieces of cardboard and glue onto the back of the holder. Then, cut strips of bark and glue onto the front of the holder in a circular pattern.



Step 2: Create a Teepee structure with Bamboo sticks and secure together in the middle with waterproof tape. At the binding point secure an Oasis Iglu with bind wire.



ADDING PLANT MATERIAL BEGINS...



Step 3: Grab two handfuls of Spanish moss and start a cascade from the top of the bouquet holder using greening pins (Mossing or U pins), to the bottom. Place sheet Moss over the Lomey dish to cover those mechanics.



Step 4: Begin to cover the floral foam by folding Aspidistra leaves in an artistic way.

Step 5: Thread individual Cream Hypericum Berries and follow the pattern of the Spanish moss.



Step 6: Create your first line with yellow Snapdragons. Then begin to pavé Craspedia and Celosia.



And add the single Rose in the middle.



ALMOST THERE...

Step 7: Create a secondary line using 2 stems of orange Mokara Orchids.



Step 8: Create a focal point by clustering orange miniature Carnations together.



Step 9: Accent the arrangement by gluing 5 yellow individual Rose petals throughout the arrangement.



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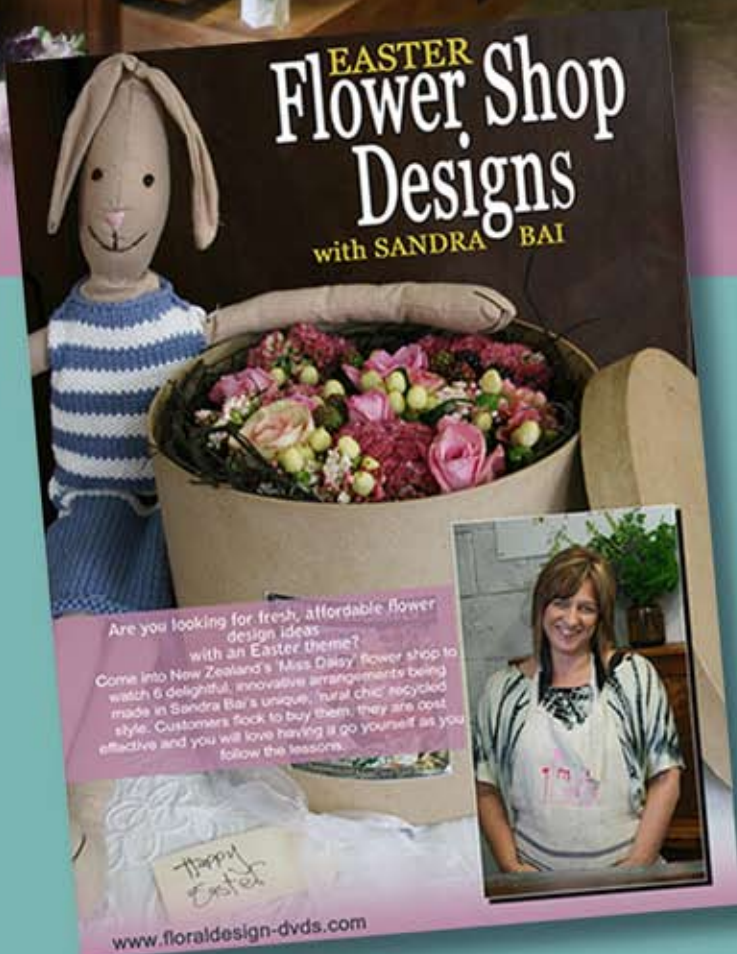


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WHEN THE MESSAGE is the DESIGN

PHOTOGRAPHY TRICIA LEGG | POPPIE ENGELBRECHT



Flowers in some churches are not influenced by flower arranging norms at all, but rather contain a biblical reference in flowers for their congregations to consider.





In this video interview, the powerful message behind this design is explained plus the innovative and very successful mechanics.

WHEN THE MESSAGE is the DESIGN

A wall of plant material is easy to achieve if you have a team of helpers, successful mechanics and access to plenty of garden plant material that is long lasting. All is revealed in the interview on the right.

*I created you
in my own
Image
special
blessings*



A detailed floral arrangement is shown, featuring a variety of flowers and foliage. The composition includes several large, light pink orchids with dark centers, a cluster of vibrant red foliage, and numerous small, white, star-shaped flowers. The arrangement is set against a dark background, creating a rich, textured look. The text is overlaid on the top right corner of the image.

In this video interview, the team share their construction methods and plant material choices so you can have a go too.

THE MESSAGE
is the
DESIGN





A traditional triangular shape with a very modern twist and equally intriguing mechanics this design holds many secrets that are fully explained to you in the video interview.



A cheerful heart is good medicine, but a broken spirit saps a person's strength

PRAY TO ME,
LISTEN TO
WILL SEEK ME
E WHEN YOU
H ALL YOUR
L BE FOUND
OU,"
29:11-14

"EVERYTHING
FROM GOD A
EVERYTHING LIV
POWER AND EVE
IS FOR THE G
RC 11

THE MESSAGE is the DESIGN

*You make all the
delicate inner parts of
my body, and knit me
together in my
mother's womb.
Thank you for making
me so wonderfully
complex. Your
workmanship is
marvelous.*

Psalm 139:13-14
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When you see a piece with one globe stacked on top of the other, lights behind huge Proteas and a floral nest in the top for a baby you need to know how and why it was made, right? This video reveals all.





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Homecoming Dance is a popular High School event here in the USA where the female students get all dressed up in formal wear after they are asked by their cute crush to go to the dance. The scale of spending is close to that of prom. Traditionally, the guys buy a wrist corsage and the girls would purchase a boutonniere for the boy.

The floral world is in need of a much needed upgrade after years of the same ol thing. Lisa has an upgraded look to the old wrist corsage. The girls can pose for gorgeous photos with the piece then lay it down on the table or rest it on a water glass while they dance. Girls in our area are choosing their own corsages and paying up to \$75 to bling them out. Why not give them something gorgeous to parade around?

Supplies you will need:

Oasis flat wire,
bouillon wire,
U-glue dashes
and a plastic cap to make
perfect circles.



Step One:

Make circles with the flat wire by wrapping it tightly around a cap or pipe. Cut with a wire snips after you overlap it slightly.







Step Two: Cut a U-glue dash to secure the overlapping ends and secure in place.

Step Three: Put two circles together with the overlapping ends together as close as you can. Wrap tightly with bouillon wire that matches the flat wire. Wrap closely one direction then back and tighten wire just by twisting.

Step Four: a mock structure by placing pieces on a flat surface to see if you need any more pieces.



“The girls can pose for gorgeous photos with the piece then lay it down on the table or rest it on a water glass while they dance”



Step Five: Start “sewing” the pieces together using a tiny piece of U-Glue and bouillon wire. Some pieces can just have the U-Glue holding them together only.

Step Six: After you have your pieces sewn together add shape to your piece by gently bending it to make a shield shape that accents the hand and adds movement.



Step Seven: Use the end of the bouillon wire spool to wrap the flat wire to make circles for finger rings. Adjust for smaller hands. Attach the same way as larger circles and find a sturdy joint to bind them to, use a small U-Glue dash to keep them from sliding.

Step Eight: Decorate with Oasis Cold Glue using minimal flowers and deconstructing them for a clean look. Notice how I took the mini Cymbidiums apart and constructed them to fit my structure and look?

inspirational yet achievable

floral design

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