A large, ornate vase filled with a variety of flowers including roses, dahlias, and purple flowers. The vase is dark with gold accents and sits on a dark surface. The background is a plain, light-colored wall.

TRADITIONAL
FLORAL
STYLES
AND
DESIGNS

REVISED 2018



GARDEN CLUB
OF VIRGINIA

Traditional Styles.....	2
European Period Designs.....	2
ITALIAN RENAISSANCE (1400 – 1600).....	3
DUTCH-FLEMISH (1600s – 1700s).....	4
FRENCH BAROQUE: Louis XIV (1661 – 1715).....	6
FRENCH ROCOCO: Louis XV (1715 – 1774).....	7
FRENCH NEOCLASSICAL: Louis XVI (1774 – 1793).....	9
FRENCH EMPIRE: Napoleon Bonaparte (1804 – 1814).....	10
BIEDERMEIER (1815 – 1848).....	11
English Floral Designs	13
GEORGIAN (1714 – 1830).....	14
VICTORIAN (1830 – 1901).....	15
TUSSIE MUSSIE (1830 – 1901).....	18
ART NOUVEAU (1890 – 1915).....	19
American Floral Designs	22
EARLY COLONIAL (1607 – 1699).....	22
LATE COLONIAL: Williamsburg (1700 – 1780).....	24
FEDERAL (1780 – 1830).....	26
American Geometric Designs.....	28
TRADITIONAL LINE DESIGN (1901 – 1950).....	30
TRADITIONAL LINE MASS (1901 – 1950).....	32
TRADITIONAL MASS (1901 – 1950).....	33
Bibliography	34

Traditional Styles

**** Remember, this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule. All arrangements MUST be original designs and prepared by the individual/individuals exhibiting them.*

Traditional flower arranging style typically refers to all floral designs originating worldwide prior to the early 20th Century. Rich, accumulated history from around the world, primarily Asian, European, and Early American, forms the framework for today. American mid-20th century traditional flower arranging was the culmination of two main trends in the art of arranging flowers which have been our source of inspiration. These trends include influences that range from Asia, with the Chinese emphasis on naturalism and the highly stylized linear designs of the Japanese, to the influence of the massed bouquet art of Europe, including all the “period” styles. However, flower arranging in the U.S. developed its own individuality, combining attention to both line and mass, creating the many variations of the line, line mass, and mass arrangements we see today.

Traditional “stylized” arrangements have been criticized in recent years for conforming to the criteria of conventional form. But to be a style *per se* requires conformity to certain criteria. A good knowledge of the Traditional styles will provide a base for your flower arranging skill and enable you to move forward in floral design developing your own creativity.

European Period Designs

**** Remember, this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule. All arrangements MUST be original designs prepared by the individual/individuals exhibiting them.*

Prior to the Renaissance, flower arrangements were primarily used in churches for important religious ceremonies. The rebirth and change of the Renaissance brought a passion for gardens in the **Italian Renaissance** (1400 – 1600). People brought cut flowers into their homes to celebrate occasions. Floral designers were commissioned to create large floral arrangements for pageants and festivals, and an appreciation for flower symbolism grew. With the discovery of new worlds, interest from wealthy merchants in science and new botanical specimens inspired **Dutch-Flemish** (1600s to 1700s) artists to create depictions of “flowers blooming in paradise” combining in one arrangement idealized flowers of all seasons. In France, **French Baroque** (Louis XIV: 1661 – 1715) designs in “the Grand Era” began as symmetrical, oval, vividly-colored, bold expressions demonstrating the power and wealth of the nobility and evolved to lighter, curvaceous, asymmetrical bouquets with no color groupings or center of interest. Louis XV of the **French Rococo** (1715 – 1774) period was greatly influenced by Madame de Pompadour, and the focus of the French court became intimacy and increased lightness. Designs of this period are the loosest of all French designs and feature graceful, lightly-bending arcs and curves. In the reign of Louis XVI and Marie Antoinette, **French Neoclassical** (1774 – 1793) social life placed even less emphasis on large, imposing spaces, gravitating to smaller, more private areas. Floral design moved further in feminine design quality with more delicate, cool colors arranged in an open, flame-like shape with slim, straight lines and tall curves. Napoleon’s **French Empire** (1804 – 1814) replaced femininity with dynamic, militaristic masculine themes. Dense and structured, formal balance was restored with flowers of vivid colors and bold textures arranged in a triangular mass. Following the Napoleonic sieges,

the **Biedermeier** (1815-1848) transitional period developed between Neoclassicism and Romanticism. Emphasis on the middle class family life and private activities ensued. Flower designs featured concentric circles or spirals of bold, contrasting materials and textures employing the pavé technique to create a primarily rounded form.

ITALIAN RENAISSANCE (1400 – 1600)

Cultural Environment:

The Renaissance, a time of rebirth and change following the Dark Ages in Europe, began in Italy in the 14th century. During this era, passion for gardens and gardening spread from Italy throughout Europe. People cut flowers from their gardens and arranged them for everyday occasions, not just for religious ceremonies. Pageants and festivals were popular and artists were commissioned to design floral pieces for them. An appreciation for flower symbolism began during this time, with particular meaning attached to certain blooms. Floral beauty with symbolic meaning and rich textures defined the arrangements of this era. Small flowers of bright, vivid colors were preferred and designs featured contrasting colors based on triadic harmonies.

Characteristics:

- Design shapes were the arc, ellipse, and triangle
- Uncluttered, symmetrical
- Usually the same height as the container or no more than two times the height
- Colorful flowers were used, often alongside fruits and vegetables
- Characteristic designs were flowers arranged in vases so that only the blossoms were visible
- Stems were covered, creating a massed, symmetrically stiff composition
- Even though the flowers were compactly placed, each flower stood out due to its bright colors and the variety of materials used

Containers: Flowers were arranged in classical containers of basic shapes made of pottery, metal, or glass. Pedestal vases, low bowls, picking baskets, and salvers are typical.

Colors: Bright, mixed colors in primary and secondary color triads were popular: red, blue, yellow; and orange, violet and green.

Design Shape: Arc, ellipse, and triangle. The arrangement was usually the same height as the container or no more than two times the height.

Plant Material: Anemone, Apple, Bellflower, Carnation, Cucumber, Daffodil, Daisy, Iris, Fig, Gentian, Grape, Lily, Honeysuckle, Jasmine, Laurel, Lily, Lily of the Valley (due to Christian symbolism), Marigold, Melon, Monkshood, Narcissus, Olive, Pansy, Pinks, Pomegranate, Poppy, Rose, Violet, and Wheat. Tulips, Peonies, and Amaranthus are NOT seen in Renaissance arrangements.



GCV 2010



GCV 2006



GCV 2006

DUTCH-FLEMISH (1600s – 1700s)

Cultural Environment:

A keen interest in botany and the cultivation of imported floral specimens arose from great advances in science and the discovery of new worlds, bringing about a change in flower arranging. Whereas previously the patrons of art had been the Church and the nobility, the newly-powerful merchant class became interested in collecting and exhibiting exotic specimens. As a result, the subject matter shifted from dour religious themes into themes that simply focused on beauty (and advertised the wealth of patrons). Artists depicted flowers in still life paintings, mainly oil on board, portraying “flowers blooming in paradise” without regard to actual blooming season, combining in one arrangement idealized flowers of all seasons.



Jan Brueghel, *The Visit of the Infanta Isabella and the Archduke Albert to the Antiquary's*, The Walters Art Museum, Baltimore, 1621-1623. The large group of flowers shown includes a giant sunflower from America.



Jan van Huysum, *Flowers in a Terra Cotta Vase*, 1736-7, National Gallery of Art, Washington, D. C



Jan Brueghel the Elder, *Flowers in a Wooden Vessel*, 1606/1607, Kunsthistorisches Museum, Vienna, Austria

Characteristics:

- Lavish, full, dramatic compositions of fruits and flowers created to portray a stylized combination of important specimens to demonstrate the variety of nature
- Largely oval in form; prominent flowers placed in positions within the arrangement where they would receive the most attention

- Compositions feature heads of flowers turned to the back or side so that their many aspects could be studied
- While *the inclusion of bulb flowers is mandatory*, tropical flowers, fruit, jewelry, and rich fabrics were also important, as they demonstrated great wealth
- Wild flowers and accessories such as bird's nests and eggs were also encouraged
- Imperfections were left unedited because nature is not perfection; leaves and flowers often featured bug holes, spots, and even the bugs themselves

Containers: Stone or alabaster urns, bronze ewers, pewter jars, amber or green glass bowls, vases, goblets; pottery bowls, Delft, terra cotta urns (no shiny metals).

Colors: Strong vibrant jewel tones with white and pink providing highlights. Whenever possible, blue was used.

Design Shape: Oval and Hogarth S-Curve. Early Dutch-Flemish arrangements were tall massed ovals, often with breaks in the perimeter line to highlight important flowers and accentuate curving stems. Prominent flowers are placed in positions where they receive the most attention, and blooms may face all directions as Flemish painters wanted to show their backs, curves, and beautiful profiles.

Accessories: Accessories were a very important part of the symbolism and design of Dutch-Flemish flower arrangements. Fruit, birds' nests, insects, shells, nuts, books, musical or scientific instruments, rich fabrics, and jewels were used as accessories to symbolize specific themes and to denote wealth.

Plant Material: A great variety of flowers is characteristic with little regard for seasonal compatibility. *Bulbs are mandatory.* Anemone, Carnation, Coleus, Daffodil, Dahlia, Foxglove, Hyacinth, Iris, Lily, Marigold, Narcissus, Peony, Rose, Snowball (Viburnum), and Tulip mixed with tropical (especially Fritillaria crown imperial), and wildflowers. Fruits were important, particularly pineapple (the treasured fruit), grapes, and pomegranates.



GCV 2007



GCV 2011

FRENCH BAROQUE: Louis XIV (1661 – 1715)

Cultural Environment:

The Baroque style of floral design, known as the “Grand Era,” began as symmetrical, oval-shaped designs characterized by bold colors and heavy ornamentation to demonstrate the power and wealth of the nobility. Later in this period, floral design styles became lighter and asymmetrical, featuring a sweeping “S” curve. This characteristic “Hogarth” curve, also known as the “Line of Beauty,” was named in honor of William Hogarth, an 18th century English painter. The topiary was also introduced during this period. Refinement, elegance, and femininity were stressed.



Jean-Baptiste Belin de Fontenay, *Flowers in a Gold Vase, Bust of Louis XIV, Horn of Plenty and Armour*, 1687, Louvre Museum, Paris



Period Flower Arrangement, Margaret Fairbanks Marcus, 1952, H. Wolfe, New York

Characteristics:

- Began as symmetrical, oval-shaped designs; opulent, with heavy ornamentation including scrolls in the plant materials; bright, large, lavish, and rich in color, incorporating fruit and foliage
- Colors were saturated and dynamic, with vivid contrasts, transitioning to lighter and more pastel shades later in the period
- Under the influence of Louis XIV, “The Sun King,” the Baroque design character of size and color was modified for greater feminine appeal; arrangements tended toward informal, symmetrical bouquets with no color groupings or center of interest
- Later in this period, floral design styles became asymmetrical and featured a sweeping “S” curve
- *NOTE: Consult the schedule for specifics concerning Early or Late Baroque assignment.*

Containers: Bronze, gilded, alabaster, silver classical urns, and containers of fine craftsmanship.

Colors: Bold, dynamic, mixed colors with little blending and no center of interest; later in the period, colors transition to lighter and more pastel shades.

Design Shape: Oval or Hogarth S-curve are bold in the design; design shape includes scrolls in plant material.

Accessories: Candlesticks, baroque angels, boxes.

Plant Material: Acacia, Ageratum, Aquilegia, Anemone, Begonia, Bouvardia, Carnation, Camellia, Cyclamen, Daffodil, Daisy, Delphinium, Easter Lily, Forget-me-not, Freesia, Fuchsia, Grape leaves and tendrils, Honeysuckle, Hydrangea, Iris, Jasmine, Jonquil, Larkspur, Lilac, Lily-of-the-Valley, Marigold (pale yellow), Myrtle, Narcissus, Pansy, Parrot tulip, Peony, Petunia, Plumbago, Poppy, Primrose, Ranunculus, Roman Hyacinth, Rose, Salvia (blue), Scabiosa, Stock, Sweet pea, Tulip, Viola, Violet, Wheat



2017 GCV Symposium

FRENCH ROCOCO: Louis XV (1715 – 1774)

Cultural Environment:

King Louis XV was tremendously influenced by Antoinette Poisson, Madame de Pompadour. During his realm the focus became intimacy and increased lightness. The ladies of the French court were devoted to entertaining, and floral settings for banquets, small parties, buffet suppers, and picnics were most elaborate. Swirling forms and scrolls were characteristic.

Characteristics:

- Evolved from the more formal and colorful Baroque
- Lightest and loosest of all French designs, described as feminine, which implies lightness, elegance, playfulness, and airiness
- Lines follow graceful, lightly bending arcs and short curves
- Fewer flowers used with the blossoms more openly displayed
- Overall aspect is one of harmony versus the bold contrast of the Baroque, with feminine softness in place of vivid drama
- Curvilinear form with asymmetric balance taking the form of crescents, arcs, or S-curves; these shapes were loose and free flowing and did not conform to tight outlines

- S-curves follow the Hogarth “Line of Beauty” in their general shape and are more open and informal than the Baroque Hogarth compositions; in contrast to the Baroque S-curve, the Rococo S-curve is not created by a distinct rhythm of plant materials repeated in a line but rather the general shape suggests an S with a much more open and informal attitude
- Random flower placement including clusters and featured single blooms
- Fewer flowers used and more openly disposed
- Visible stems added to the lightness with no defined focal area
- Height of arrangement is proportionate to the height of container

Containers: Ceramic vases often of vibrant colors with gold embellishment and hand-painted pastoral scenes. Double handles common, decorative bronze urns, ornate crystal, or colored glass with gold accents, filigreed baskets, epergnes, and elaborate bowls.

Colors: Light hues and harmonious sequences are characteristic. Harmony and pastels predominate with shell pink, pale and golden yellow, soft green, blue-green, and light blue, with accents of dark blue and violet.

Outline shape: Loose, airy, feminine curve or curves. The dominant line is a light, playful C-curve, ending in a delicate scroll. Profiles and contours should be interesting and sprightly, with tiny scrolls in evidence such as tendrils and tiny buds. Arrangements tend NOT to be perfectly symmetrical.

Plant material: Sinuous vines and fern fronds, and flowers with silky textures and papery petals add crispness and freshness. Acacia, Ageratum, Aquilegia, Anemone, Begonia, Bouvardia, Carnation, Camelia, Cyclamen, Daffodil, Daisy, Delphinium, Easter Lily, Forget-me-not, Freesia, Fuchsia, Grape leaves and tendrils, Honeysuckle, Hydrangea, Iris, Jasmine, Jonquil, Larkspur, Lilac, Lilies (a favorite French flower), Lily of the valley, Marigold (pale yellow), Myrtle, Narcissus, Pansy, Parrot tulip, Peony, Petunia, Phlox, Plumbago, Poppy, Primrose, Ranunculus, Roman Hyacinth, Rose, Salvia (blue), Scabiosa, Snapdragons, Stock, Sweet pea, Tulip, Viola, Violet, and Wheat.



2017 GCV Symposium



2017 GCV Symposium

FRENCH NEOCLASSICAL: Louis XVI (1774 – 1793)

Cultural Environment:

In the short reign of Louis XVI, Marie Antoinette moved floral design further in the feminine design quality with more delicate, cool colors and less lavish containers than ever before. The designs were arranged in an open, flame-like shape with slim, straight lines and tall curves. Social life of the time placed less emphasis on large, imposing spaces and gravitating to smaller, more private areas.

Characteristics:

- Flame-like shape
- Slim straight lines and tall curves
- Spiked flower

Containers: Tall, slender urns and baskets of crystal, bronze, porcelain, and silver.

Colors: Cool tones of lavender, light purple, blue, turquoise, green, mauve, and gray highlighted with gold, white.

Design Shape: Flame-like shape, slim straight lines, and tall curves; spiked flower forms

Accessories: Bisque figurines, porcelain birds, and flowers.

Plant material: Acacia, Ageratum, Aquilegia, Anemone, Begonia, Bouvardia, Carnation, Camelia, Cyclamen, Daffodil, Daisy, Delphinium, Easter Lily, Forget-me-not, Freesia, Fuchsia, Grape leaves and tendrils, Honeysuckle, Hydrangea, Iris, Jasmine, Jonquil, Larkspur, Lilac, Lily-of-the-valley, Marigold (pale yellow), Myrtle, Narcissus, Pansy, Parrot tulip, Peony, Petunia, Plumbago, Poppy, Primose, Ranunculus, Roman hyacinth, Rose, Salvia (blue), Scabiosa, Stock, Sweet pea, Tulip, Viola, Violet, Wheat.



A Traditional Mass design in the French style.



FRENCH DESIGN ADAPTATION. Having selected a classic French design, the designer adapts it to the arrangement in the manner of the French period. From, carnations, single chrysanthemums, ferns and other greenery in a tall and pale design. "Vintage's" "Vintage" do not have to repeat their design but rather to substitute representations of the period. Interpretation order and expression are used separately. Designer: Dawn-Dee Bostrom



French
Elegance and formal balance distinguish this outstanding French arrangement in an oval-shaped vase of classic form. Arrangement by Mrs. John S. Lucas.



*Creative Flower Arranging
Floral Design For Home And
Flower Show*, Betty Belcher,
Timber Press, Inc. Portland,
Oregon 1993

*Designing by Types,
National Garden Clubs,
Inc., The EPI Companies,
Marietta, Georgia 2008*

*Outlines of Period Flower
Arrangement*, Frances J,
Hannay, National Council
Books, Inc., Philadelphia, PA

*The Fine Art of Flower
Arranging*, The Garden Club of
America, Text by Nancy
D'Oench, Harry N. Abrams,
Inc., 2002, New York, New York

FRENCH EMPIRE: Napoleon Bonaparte (1804 – 1814)

Cultural Environment:

In France under the leadership of Napoleon Bonaparte, femininity was abandoned entirely and replaced by dynamic, militaristic themes. Bold, vivid, formal, compact designs dominated the Empire period just as Napoleon dominated the political scene.

Characteristics:

- Triangular in mass with formal balance
- Heavier and more compact than earlier French styles
- Dense and structured, with bold textures and vivid colors

Containers: Classical vases with Greek, Roman, Egyptian motifs in marble, alabaster, or porcelain, or vases hand-painted. Displayed emblems identifiable with Napoleon, such as a bee or the letter N.

Colors: Brilliant hues of red, green, white, gold, yellow, and purple.

Design Shape: Triangular

Accessories: Clocks, candlesticks, and decorative boxes.

Plant Material: Period flowers: Acacia, Ageratum, Aquilegia, Anemone, Begonia, Bouvardia, Carnation, Camelia, Cyclamen, Daffodil, Daisy, Delphinium, Easter Lily, Forget-me-not, Freesia, Fuchsia, Grape leaves and tendrils, Honeysuckle, Hydrangea, Iris, Jasmine, Jonquil, Larkspur, Lilac, Lily, Lily of the Valley, Marigold (pale yellow), Myrtle, Narcissus, Pansy, Parrot tulip, Peony, Petunia, Plumbago, Poppy, Primrose, Ranunculus, Roman Hyacinth, Rose, Salvia (blue), Scabiosa, Stock, Sweet pea, Tulip, Viola, Violet, Wheat



GCV 2006



GCV 2013

BIEDERMEIER (1815 – 1848)

Cultural Environment:

A transitional period developed between Neoclassicism and Romanticism as it was interpreted by the bourgeoisie, particularly in Germany, Austria, northern Italy, and the Scandinavian countries. Following the Napoleonic sieges, the Biedermeier style grew during a period of economic impoverishment. The name Biedermeier was originally derogatory because it was based on the caricature “Papa Biedermeier,” a comic symbol of middle-class comfort. Such comfort emphasized family life and private activities.

Characteristics:

- A very structured bouquet in which the pavé technique is used to create concentric rings or continuing spirals of flowers, nuts, berries, or other plant materials arranged in a compact rounded or slightly conical shape
- Consistent with the pavé technique, while the form may be rounded, the surface area remains flat.
- Each ring contains one type of plant material which contrasts with the ring adjacent to it or to the continuing spiral; the contrast of color, form, and texture creates interest in the design
- Materials are used not for their individual form or color, but for their massed color and form impact
- Many variations of the design are possible with spiral patterns or looser mixed flower placements while retaining planned alternating patterns

Containers: Low bowls, cake stands, or footed compotes.

Colors: Color is a very important element in Biedermeier floral design as it creates a differentiation between the concentric circles in the design. The arranger will select the colors to create the most dramatic impact. Contrasting or harmonious color combinations may be employed.

Design Shapes: Round or rounded shapes are used most frequently to create the bouquet.

Plant Material: Selected by the arranger to create concentric circles of color, texture, and interest. Flowers, nuts, berries, foliage, and other plant materials may be used. Round plant forms are employed most frequently.

NOTE: A Biedermeier style arrangement is not a good choice when using daffodils/narcissus or lilies as the form of the flower is not flat on top as required by this genre.



GCV 2010



GCV 2016

English Floral Designs

**** Remember, this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule. All arrangements MUST be original designs prepared by the individual/individuals exhibiting them.*

During the 18th century, the Dutch, Italians, and French influences, as well as new imports from China, affected the English floral design. Many historians suggest that the English were the first to use the formal centerpiece as we know them today. English designs exhibited the vast array of material growing in the lovely gardens of estates and in the countryside. Most were formal, large, and triangular in shape, with symmetrical balance.

The Georgian (1714 – 1830) periods were named after English rulers King George I, II, and III. The Early Georgian period retained much of the heavier Dutch influence, whereas the Late Georgian resembled the lighter French styles. Late Georgian arrangements were more open than earlier triangular mass arrangements with soft hues of color, and the fragrance of flowers was stressed. The mid to late 19th century gave way to the elaborate decorations we associate with the Victorian Period (1830 – 1901) which was named for Queen Victoria. Floral designs were globular, formal, opulent, lavish, and showy, becoming more compact as the era progressed. The Victorian Era was a time of great enthusiasm for flowers, plants, and gardening and thus important in the history of floral design. Flower arranging was taught and recognized as an art, and records show the first attempts to establish rules for flower arranging occurred at this time. The Tussie Mussie (1830 – 1901) reached great popularity during the straight - laced Victorian era where flowers became secret codes for expressing feelings that might appear too risqué or confrontational to speak about openly. Out of the reaction of the crude mass productions of the Industrial Revolution and the weighty darkness of the Mid-Victorian period, grew a period of one of the most original manifestations of the human creative spirit, Art Nouveau (1890 – 1915). On both sides of the Atlantic, leaders in and exponents of the Arts and Crafts movement developed a new appreciation for things natural, simple, handmade, and organic. Japanese art was also a major influence. Floral designs emphasize simplicity and a dominant curvilinear line with a restraint of plant material and soft, muted colored blooms.



<https://landscapenotes.com/2017/07/14/hampton-court-palace-gardens/>

GEORGIAN (1714 – 1830)

Cultural Environment:

The Baroque period in England during the 18th century is often referred to as the English-Georgian, or simply the Georgian period, named after the English rulers King George I, II, and III. Arrangements in the Early Georgian period retained much of the heavier Dutch influence, whereas the Late Georgian resembled the lighter French styles.

Early Georgian 1714 - 1760

****Information on Early Georgian is provided here for historical purposes.*

****Note: Schedule writers should not include Early Georgian designs when preparing the Artistic Schedule for GCV Flower Shows. Only Late Georgian designs are used on these schedules.*

The Early Georgian arrangements retained much of the Dutch influence by combining a profusion of flowers. These triangular arrangements had a symmetrical balance in which the arrangements, as a whole, were more important than stressing the beauty of the individual flowers. Color harmony, sometimes monochromatic, helped achieve this harmonious effect. The flowers fell gracefully over the rim with no particular focal area, with the height of the arrangement 1 to 2 times the height of the container. The arrangements would always use flowers from the period.

Late Georgian 1760 - 1830

****Note: Schedule writers should specify Late Georgian designs when preparing the Artistic Schedule for GCV Flower Shows.*

Cultural Environment:

When the French Rococo style became fashionable in England, it brought delicate colors to Georgian period interiors. White and soft blue were often harmoniously combined with rose and buff or silver. Color in plant material for these English rooms of “French taste” may be light and delicate but flowers should be chosen for their velvety texture such as lilies, tuberoses, stock, roses, and cyclamen. These emphasize the weight and sturdiness that distinguish the English interpretation of French Rococo. This period design moved from the painter’s influence towards the classical work of such artisans as ceramic makers Wedgwood and cabinetmakers Chippendale and Hepplewhite.

Characteristics:

- French influence; design more open and less dense and crowded
- Triangular mass arrangement with symmetrical balance
- Should have a certain formal grandeur
- 1 to 2 times the height of the container
- Sometimes combined fruit and flowers
- Soft hues of color, often monochromatic, sometimes all white
- Plant material from the period

Influenced by the French Rococo to be more open, the late Georgian designs became less compact and ponderous with colors becoming more delicate. The arrangement remained a symmetrically balanced triangle, with fruit and flowers occasionally added. Plant materials should be from the period.

Containers: Footed vases, chalices, goblets, wine coolers, wide-mouth bowls, tureens, lacquered turned wood, epergnes

Colors: Softer hues with colors becoming more delicate, harmonious, often monochromatic, particularly all white

Design Shape: Symmetrical triangle, more open in form than Early Georgian

Accessories: Figurines, rose jars, and flowers laid on table

Plant Material: Velvety textures, with texture an important factor. Anemone, Baby's Breath, Blackberry (flowers, fruit, and foliage), Candytuft, Carnation, Chrysanthemum, Clover, Cornflower, Crocus, Crown Imperial, Dahlia, Daylily, Delphinium, Dried Materials (rose hips, strawflower, seed pods, wheat), Easter Lily, Fruit blossoms, Foxglove, Gladiolus, Honeysuckle, Hyacinth, Iris, Larkspur, Lilac, Lilies, Lupine, Marguerite, Marigold, Mignonette, Muscari, Narcissus, Pansy, Peony, Penstemon, Petunia, Pomegranate (flowers and fruit), Primrose, Queen Anne's Lace, Ranunculus, Roses (old-fashioned types), Salvia (blue), Snapdragon, Statice, Sunflower, Stock, Tulip, Veronica



GCV 2009



GCV 2006



GCV 2014

VICTORIAN (1830 – 1901)

Cultural Environment:

The mid to late nineteenth century gave way to the elaborate decorations we associate with the Victorian period. Named for Queen Victoria, who ruled England from 1837 to 1901, during this time a variety of architectural styles and furnishing were designed which also bore her name. Victorian interiors were lavishly decorated in heavy colors and patterns. The floral designs were formal, opulent, lavish, and showy, and became more ponderous as the era progressed. A time of great enthusiasm for flowers, plants, and gardening, the Victorian era is important in the history of floral design because flower arranging was taught and recognized as an art and records show the first attempt to establish rules for flower arranging. The language of flowers was also thoughtfully and carefully studied. Flowers became a popular means of conveying messages.



Mary Prince Photography © 2012 Houzz, Gibson House Museum

Early Victorian

****Information on Early Victorian is provided here for historical purposes.*

****Note: Schedule writers should not include Early Victorian when preparing the Artistic Schedule for GCV Flower Shows. Only Late Victorian designs are used on these Schedules.*

Early Victorian designs were globular massed flower arrangements that were lighter in design than later Victorian, with more open spaces due to the French influence. Rich, heavy colors were mixed with lighter hues and sometimes white. Trailing ferns and grasses were used to provide airiness.

Mid-Victorian

****Information on Mid-Victorian is provided here for historical purposes.*

****Note: Schedule writers should not include Mid-Victorian when preparing the Artistic Schedule for GCV Flower Shows. Only Late Victorian designs are used on these Schedules.*

These arrangements were more compact than Early Victorian. A profusion of different types of period flowers with heavy, velvety textures were used to create a globular design with fewer open spaces. Rich, bold colors and strong color contrast were incorporated. Trailing grasses and ferns were used to create a sense of airiness.

Late Victorian

****Note: Schedule writers should specify Late Victorian when preparing the Artistic Schedule for GCV Flower Shows.*

Late Victorian flower arrangements were compact and spherical with almost equal proportions of plant material to the size of the container. Flowers of different sizes and shapes were massed together with few voids and no center of interest. Designs of this period were the most compact of all Victorian arrangements, with flowers of elaborate varieties crowded into vases. Flowers were massed together so the individual beauty of flowers was lost. Roses are almost always mandatory for a Victorian flower arrangement as they were very popular during the era.

Characteristics:

- Designs were the most compact of all Victorian arrangements

- Flowers massed without a center of interest
- Variety of sizes and shapes of flowers crowded together
- Color contrast rather than harmony
- Materials spilled over rim
- Globular or circular in shape
- Opulent and somewhat heavy
- Must use flowers of the period
- No emphasis on individual beauty of flowers

Containers: Flowers were arranged in ornate, gilded vases, footed trumpeted vases, alabaster, various forms of period glass, as well as cornucopia, epergnes, and other period containers. Elaborate, hand-painted porcelain, metal, and ceramic containers typify the entire period.

Colors: Rich, bold, contrasting colors (with no set color pattern), heavy, velvety textures, heavy browns, dark purple, orange, red, grayed values, no set color patterns. All-white arrangements were popular.

Design Shape: Globular or round

Accessories: Figurines of period, fans, photo albums, prayer books, paper weights, Currier and Ives prints, sewing boxes, music boxes

Plant Material: Period flowers. Velvety textures, with texture an important factor. Amaryllis, Anemone, Azaleas, Baby's Breath, Bleeding Heart, Bluebell, Bouvardia, Calceolarias, Camellia, Carnation, Chrysanthemum, Cineraria, Clover, Cockscomb, Cornflower, Coreopsis, Crown Imperial, Dahlia, Daisy, Easter Lily, Eucharis Lily, Fern, Forget-me-not, Foxglove, Freesia, Fritillaria, Fuchsia, Gardenia, Geranium, Gladiolus, Godetia, Heather, Heliotrope, Hyacinth, Immortelle, Ixora, Jasmine, Lilac, Lobelia, Magnolia, Marigold, Mignonette, Morning Glory, Narcissus, Pansy, Passion Flower, Peony, Phlox, Roses, Salpiglossis, Salvia (blue and red), Stephanotis, Stock, Sweet Pea, Sweet William, Tiger Lily, Thistle, Tuberosa, Tulip, Verbena, Vinca, Violet, Water Lily and Herbs (Rosemary, Rue, Sage, Thyme and other period herbs)



GCV 2008



GCV 2011



GCV 2012



GCV 2015

TUSSIE MUSSIE (1830 – 1901)

Cultural Environment:

The Tussie Mussie, a medieval term for “a knot of flowers in moss,” had its origin in England; however, these bouquets can be traced back a millennium or more. Commonplace in the 15th century, they were used to ward off foul odors from the people and the streets during the plague. In Colonial times, the nosegay consisted primarily of scented herbs such as rosemary, thyme, and rue. In the Georgian period, the fragrance of flowers was stressed, and by the 18th century, it was all the rage to wear or carry fresh flowers as a fashion accessory.

The Tussie Mussie reached great popularity during the straight-laced Victorian era where flowers became secret codes for expressing feelings that might appear too risqué or confrontational to speak about openly. A Tussie Mussie is a small circular nosegay of flowers and herbs, tightly gathered and designed to carry a special message in the language of flowers during courtship and were used as coy means of flirtation. Symbolic meanings were adapted from mythology, religious symbols, ancient lore, and a bit of creativity. So much language developed that entire dictionaries were created to help a lady or gentleman express himself or herself through the flowers. These little nosegays reached peak popularity during the Victorian era.

Characteristics:

- Small, compact bouquet carried in the hand or slipped into a vase
- Fragrant flowers and herbs included
- Two distinct types of design
 - Formal: concentric rows of flowers with a rose or other fragrant, symbolic flower in the center; rows of flowers or herbs formed tight rings around this central flower
 - Informal: more casually arranged

Containers: Hand Bouquet-holders, posy holders, paper or lace doilies, or small Victorian vases

Colors: Bold, contrasting colors

Design Shape: Round; may be concentric rows

Plant Material: Fragrant flowers of the period combined with scented herbs such as Rosemary, Rue, Sage, and Thyme and other herbs; leaves. Amaryllis, Anemone, Azaleas, Baby’s Breath, Bleeding Heart, Bluebell, Bouvardia, Calceolarias, Camellia, Carnation, Chrysanthemum, Cineraria, Clover, Cockscomb, Cornflower, Coreopsis, Crown Imperial, Dahlia, Daisy, Easter Lily, Eucharis Lily, Fern, Forget-me-not, Foxglove, Freesia, Fritillaria, Fuchsia, Gardenia, Geranium, Gladiolus, Godetia, Heather, Heliotrope, Hyacinth, Immortelle, Ixora, Jasmine, Lilac, Lobelia, Magnolia, Marigold, Mignonette, Morning Glory, Narcissus, Pansy, Passion Flower, Peony, Phlox, Roses, Salpiglossis, Salvia (blue and red), Stephanotis, Stock, Sweet Pea, Sweet William, Tiger Lily, Thistle, Tuberoses, Tulip, Verbena, Vinca, Violet, Water Lily and Herbs (Rosemary, Rue, Sage, Thyme and other period herbs)



GCV 2012



GCV 2009



GCV 2012



GCV 2009

ART NOUVEAU (1890 – 1915)

Cultural Environment:

The Art Nouveau period lasted approximately twenty years and was popular in both Europe and America. This period was one of the most original manifestations of the human creative spirit. Art Nouveau grew as a reaction to the crude mass products of the Industrial Revolution and the weighty darkness of the Mid-Victorian period. On both sides of the Atlantic, leaders in and exponents of the Arts and Crafts movement – William Morris and Charles Rennie Macintosh (furniture and interior design); Tiffany and Lalique (glass and jewelry); Whistler, Redon, Rosetti, and Beardsley (painting), among others – reflected a new appreciation for things natural, simple, handmade, and organic. Japanese art was also a major influence.



Virginia Museum of Fine Arts, Emile Gallé Sideboard with gilded-iron mounts created by Paul Holderbach and marquetry panels designed by August Herbst. Photograph July 20, 2010.



Walnut Sideboard with Cala Lily Marquetry Panels by Louchheim Design Furniture. www.custommade.com

Characteristics:

- Asymmetrical balance
- Dominance of line; curvilinear “whip” (sudden, violent curves generated by the crack of a whip); focus is on rhythmic, flowing lines and whiplash curves
- Container often taller than material it contains
- Soft, muted colors; toning colors and harmonious color combinations
- Twining, undulating greenery, such as vines, fern fronds, and tendrils
- Emphasize simplicity and line
- Restraint with plant material and blooms

In Art Nouveau arrangements, asymmetrical balance and dominance of line are key. The style is easily identified by a curvilinear line, often called the “whiplash,” which becomes the most expressive of the design elements. A lighter arrangement than the Victorian and more energetic than the Hogarth curve, it challenges the spherical mass preferred by the Victorians, and reflects the general interest in nature and bounty, particularly in natural plants forms such as fronds, vines and tendrils. Arrangements might consist of one pure, specimen bloom arrayed against twining, undulating greenery, or of a series of blooms of one flower, stem cut the same length. Plant material was often less than the height of the container and, sometimes, less than half. Plants might overhang the rim of the container considerably.

Containers: Tall, simple, lightly decorated, art glass; usually of rounded contour, matte finish and decorated with images of flowers insects or birds.

Colors: Cool or warm, colors were soft; muted; mauve, gray, dusty rose, buff, gold, ivory, silver, violet, green, pale yellow, peach; toning colors and harmonious color combinations important

Design Shape: Asymmetrical balance with dominance of curved line; line often described as “sudden violent curves generated by the crack of a whip.”

Plant Material: Acacia, Acanthus, Anemone, Aster, Calla Lily, Camellia, Carnation, Chrysanthemum, Dahlia, Daisy, Easter Lilies, Fern, Freesia, Fuchsia, Honesty, Honeysuckle, Hydrangea, Iris, Lilac, Lily, Lonicera, Nasturtium, Pansy, Poppy, Pussy Willow, Tulip, Wisteria; Fruit branches and blossoms (Cherry, Peach, Plum); Smoke Tree. Seedheads and berries. Popular foliage: Acanthus, Acer palmatum, Arum, Asparagus plumose, Caladium, Coleus, Croton, Cyclamen, Parthenocissus vitacea, Smilax, Vines.



GCV 2008



GCV 2011



GCV 2013

American Floral Designs

**** Remember, this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule. All arrangements MUST be original designs prepared by the individual/individuals exhibiting them.*

European designs are an important part of our heritage: the floral designs of the time and times past were brought to America with the early settlers, and those that followed continued to exert a transatlantic influence. Times were difficult in the colonies, with fewer and different plant materials available, a revolution brewing, and a breaking away from most things European. In the Colonial period, there was little more than the gathering of a few garden flowers and herbs into simple bouquet forms. Distinctly American styles emerged with the Federal style in the late 18th and 19th centuries, and 20th century geometric designs developed in tandem with the changing tastes of Europe.

EARLY COLONIAL (1607 – 1699)

Cultural Environment:

The first settlers who came to New England were Puritans seeking religious freedom. Their attention focused on providing plants and herbs for food and medicine. Once settled, early colonists placed wildflowers, grains, and grasses in everyday vessels.

Characteristics:

- Rounded mass without structure
- Informal mixed bouquets
- Warm, bright, or muted contrasting colors
- Appears as gathered from yard, natural

17th century Colonial American arrangements were informal because they reflected a lifestyle with few luxuries. Flowers, fruits, and seeds, as well as pods and grasses (cultivated and wild) were used, and often both fresh and dried elements were arranged in simple, natural bouquets so as to appear to have been gathered from the yard or fields.



Period Flower Arrangements, Frances J. Hannay, 1948,
Home Gardening for the South, New Orleans.

Containers: Common household utensils were used, such as kettles, bean pots, wooden bowls, glass bottles, bark baskets, earthenware pitchers, Delftware, and pewter mugs and bowls, as well as copper, brass, or iron vessels.

Colors: Bright or muted contrasting colors including red, vermilion, rose, blue, Delft blue, lavender, purple, orange, saffron, apple-green, and brown. Often complementing those found in household fabrics such as homespun, chintz, embroidery, and India prints.

Design Shape: Rounded mass without structure

Accessories: Candlestick, inkwell, quill pen

Plant Material: Often native or wild. Amaranthus, Aquilegia, Artemesia, Asclepius, Aster, Bee Balm, Bachelor's Butto, Baptisia, Bellflower, Blackeyed Susan, Calendula, Canna, Cattails, Celosia, Cherry Blossoms, Chrysanthemum, Clematis, Clove pink, Clover, Convallaria, Coreopsis, Corn, Cornflower, Daisy, Daffodils, Dame's Rocket, Daylily, Dicentra, Digitalis, Dried materials (American Bittersweet, Honesty, Cattail, Rose Hip, Everlasting, Corn, Gourd) Fern, Feverfew, Flax, Fruit and fruit blossoms, Foxglove, Gaillardia, Geranium, Goldenrod, Grasses, Gypsophilia, Herbs, Hollyhock, Honeysuckle, Hydrangea, Hyacinth, Larkspur, Lavender, Lily, Lunaria, Lupine, Magnolia, Mallow, Marigold, Maple leaves, Mertensia, Mock Orange, Monkshood, Nasturtium, Nuts, Pansy, Peony, Petunia, Pokeberry, Poppy, Primula, Queen Anne's Lace, Roses (moss and wild single type), Rosemary, Rudbeckia, Salvia, Sunflower,

Sweet William, Tansy, Tulip, Trillium, Trumpet Vine, Verbena, Viburnum, Viola, Wallflower, Yarrow, Yew, and Bulb Flowers.



GCV 2008

LATE COLONIAL: Williamsburg (1700 – 1780)

Cultural Environment:

When Williamsburg was established as the capital of Virginia and the surrounding colonies, active trading began to take place. Many people and artistic influences were joined together creating diverse styles.

Characteristics:

- Massed, rounded, triangular, or fan-shaped designs
- Symmetrical
- Flowers of the period
- Flowers grouped lightly at the top
- Arrangement is 1 to 3 times the height of the container

Reflective of their English and European roots, particularly Georgian and French designs, Late Colonial floral arrangements became more symmetrical and sophisticated. Fan- and triangular-shaped flower arrangements were lightly grouped at the top, sometimes 1 to 3 times the height of their containers, with flowers massed at the container's rim, often almost concealing the container. Some arrangements featured bouquets of one flower type with a filler flower.

Containers: Chinese export porcelain bowls, vases, and urns; epergnes in silver and porcelain; cornucopia, cachepots, Delftware and “bricks” (Dutch ceramic brick-shaped container that had a closed top with holes), wall pockets, finger vases, pewter and other metal chalices, mugs, and bowls, and stoneware jugs; Spode; Lustreware.

Colors: Colors tended toward muted blues and greens, although pastels and deeper hues were also popular.

Design Shape: Triangle, fan , or rounded

Accessories: Hourglass, needlework, and/or fruits and flowers were sometimes placed on the table around the centerpiece.

Plant Material:

Early Colonial:

Amaranthus, Aquilegia, Artemesia, Asclepius, Aster, Bee Balm, Bachelor’s Butto, Baptisia, Bellflower, Blackeyed Susan, Calendula, Canna, Cattails, Celosia, Cherry Blossoms, Chrysanthemum, Clematis, Clove pink, Clover, Convallaria, Coreopsis, Corn, Cornflower, Daisy, Daffodils, Dame’s Rocket, Daylily, Dicentra, Digitalis, Dried materials (American Bittersweet, Honesty, Cattail, Rose Hip, Everlasting, Corn, Gourd) Fern, Feverfew, Flax, Fruit and fruit blossoms, Foxglove, Gaillardia, Geranium, Goldenrod, Grasses, Gypsophilia, Herbs, Hollyhock, Honeysuckle, Hydrangea, Hyacinth, Larkspur, Lavender, Lily, Lunaria, Lupine, Magnolia, Mallow, Marigold, Maple leaves, Mertensia, Mock Orange, Monkshood, Nasturtium, Nuts, Pansy, Peony, Petunia, Pokeberry, Poppy, Primula, Queen Anne’s Lace, Roses (moss and wild single type), Rosemary, Rudbeckia, Salvia, Sunflower, Sweet William, Tansy, Tulip, Trillium, Trumpet Vine, Verbena, Viburnum, Viola, Wallflower, Yarrow, Yew, and Bulb Flowers.

Late Colonial (in addition to Early Colonial list):

Azalea, Buddelia, Cranberry, Currant, Elderberry, Godetia, Iris, Kalmia, Knifophia, Phlox, Mahonia, Rhodendron, Snapdragon, Stock, Tuberosa.



GCV 2010



GCV 2010

FEDERAL (1780 – 1830)

Cultural Environment:

The Federal period, equivalent to the English-Georgian period in England, lasted from 1780 to 1830. It is known as the political, social, and decorative formation era in America following the Revolutionary War. The Federal Period in America was a culmination of several influences, both here and in Europe. Allied by their respective revolutionary experiences, France and the United States inspired each other in tastes and styles of the day. The decorative arts began to reflect the ideals of patriotism and republicanism with Greco-Roman motifs. With the “classic” adornment came sparseness, an uncluttered and clean formality that was beautifully suited to the interior styles of the day. Martha and George Washington are credited with the innovation of the Federal Style; he with importation of foreign plant material and she with formal floral arrangements adorning their home, Mount Vernon.

Characteristics:

- Geometric cone shape
- Mass with symmetrical balance
- Height greater than width
- Harmony of muted colors rather than vivid contrast
- Formal arrangement
- No center focal point
- Plant material may gently overhang the rim of the container
- The base of the arrangement should appear circular from an aerial view

Flower arrangements of the Federal period are symmetrical, massed designs that are nonetheless somewhat open, with the beauty of the flowers stressed. Plant material may gently overhang the rim of the container, giving a sense of lightness to the design that avoids a solid or overheavy impression at the base. In a tall vase of classic design, the height of the composition is greater than the width, suggesting a slim elegance. Harmony of color rather than vivid contrast is a hallmark of this formal design.

Containers: Floral arrangements were often placed in tall, footed, or pedestal vases, handled urns, epergnes or tiered pieces, cachepots, baskets and bowls of ceramic, silver, metal, or tole.

Colors: Colors are pastel rather than bright or bold. Muted, restricted color schemes and harmony of color rather than vivid contrast.

Design Shape: Geometric cone

Plant Material: Choice of material emphasized favorites of the ancient world, such as Golden Wheat sheaves, Ivy, Oak and Laurel leaves, and with fruits such as Pomegranate, Fig, Peach and Quince. Flowers included Anemone, Aster, Bachelor’s Button, Bleeding Heart, Candytuft, Camellia, Canterbury Bell, Carnation, Chrysanthemum, Crown Imperial, Cornflower, Dahlia, Delphinium, Dogwood, Easter Lily, Forget-me-not, Foxglove, Fruit blossoms, Fuchsia, Gladiolus, Hellebore, Hemerocallis, Hollyhock, Hyacinth, Iris, Jonquil, Larkspur, Lilac, Lily, Lily-of-the-Valley, Marguerite, Marigold, Narcissus, Pansy, Peony, Petunia, Phlox, Platycodon, Poppy, Primrose, Ranunculus, Rose, Salvia (blue), Snapdragon, Strawflower, Striped grass, Stock, Sunflower, Sweet William, Tiger Lily, Tulip, and Violet.



GCV 2011



GCV 2011



GCV 2011

American Geometric Designs

**** Remember, this material is to be used as a guide and should be supplemented with your own research and careful reading of the Flower Show Schedule. All arrangements MUST be original designs prepared by the individual/individuals exhibiting them.*

It was from the strong influences of the Oriental Line and European Mass, translated directly into Line and Mass designs respectively, that a new style of floral design was developed in the United States.

The early 1930s saw the first great interest in floral design as a creative outlet. The garden club movement began in earnest, and both garden and florist flowers were readily available. Traditional designs were organized according to rules and styles and were based on geometric forms. With one center of interest near the center axis, where all lines converge, no crossed lines are evident. Graceful rhythm, created by gradation of line, texture, color, and flower form, is characteristic of these designs. All Traditional designs must be finished at the back and have depth. Beauty, unity, and harmony are achieved by creative selection of plant materials. There is little or no abstraction; plant materials are used in a naturalistic way.

If the flower show Schedule calls for a line arrangement and does not specify Traditional or Creative Line it would be wise to contact the class consultant or show chairman for clarification, as the two have important fundamental differences. Some of those differences include:

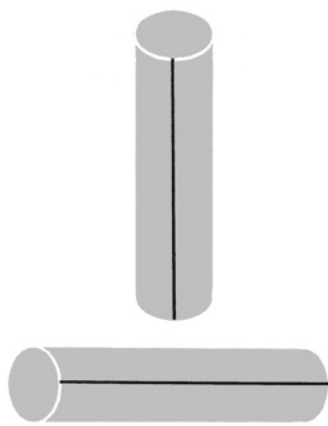
	Traditional Line	Creative Line
Design	<ul style="list-style-type: none"> • Definite rules and set patterns • Single focal point • One point of emergence 	<ul style="list-style-type: none"> • Few rules/set patterns except that there must be a line • May have more than one focal point • May have more than one point of emergence • Vacant negative space preserved
Container	<ul style="list-style-type: none"> • Traditional, blended with materials 	<ul style="list-style-type: none"> • Bold, dramatic, may not be intended as a container, or no container used at all
Materials	<ul style="list-style-type: none"> • Only natural materials • Plant materials used in their natural state • Transitional material used to emphasize line 	<ul style="list-style-type: none"> • May include man-made or found materials • Plant materials may be used for their design quality only and may be abstracted • Little or no transitional material
Color	<ul style="list-style-type: none"> • Harmonious, blended colors 	<ul style="list-style-type: none"> • Bold, vivid colors, strong contrast

****Note: For Creative Line, also consult the section entitled "About Creative Designs" for other essential elements.*

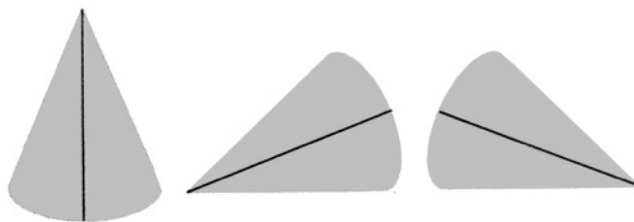
Common Characteristics for Traditional Line, Traditional Line Mass, and Traditional Mass Designs

- Single point of emergence; balance and symmetry originate from central axis
- Single well-defined focal area at point of emergence
- Plant material grouped by color and kind
- Longest or tallest lines 1 to 2 times the height or diameter of the container, whichever is greater

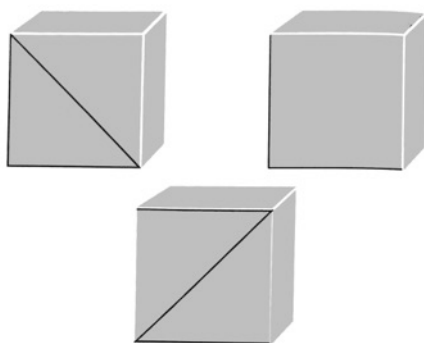
- No crossing lines
- Components with greatest visual weight (strongest colors, largest forms, and thickest lines) are placed low in the design
- Components with least visual weight (smallest forms, lightest colors, thinnest lines) are placed at the periphery of the design
- Depth and rhythm achieved through gradation of size, color, texture, and over-lapping forms
- Transitional materials (filler material) used to fill spaces within the design
- All three Traditional design styles are planned around a set pattern and are based on the (vertical or horizontal) geometric forms of the cylinder, cone, cube, and sphere, or manipulations of these forms.
- *These designs all follow a set pattern and allow little deviation from the established form; distinction is accomplished by the selection of plant material and the skillful application of the “Principles of Design” and “Elements of Design”*



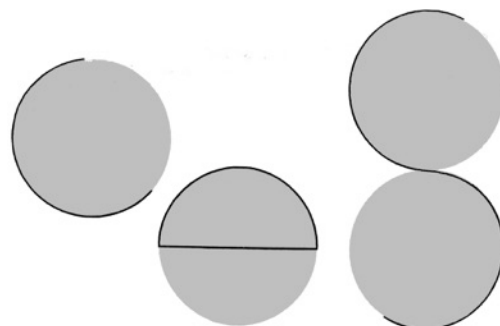
Vertical and horizontal lines are derived from the cylinder



The cone provides the vertical and an infinite number of oblique line directions



The cube includes the triangle, right angle, and zig-zag forms and lines



Manipulations of the sphere include the crescent, fan, and Hogarth curve

Creative Flower Arranging: Floral Design for Home and Flower Show, Betty Belcher, 1993, Timber Press, Portland.

TRADITIONAL LINE DESIGN (1901 – 1950)

Characteristics:

- Clean-cut design composed primarily of line materials
- A minimum amount of plant material establishes the focal area and creates minimal depth
- Line is dominant
- Single point of emergence
- Open silhouette requiring great restraint in quantity of plant materials
- Symmetrical or asymmetrical balance
- Line designs may include (but are not limited to) vertical, horizontal, crescent (C-curve), Hogarth (S-curve), zigzag, oblique, or asymmetrical triangle
- *These designs all follow a set pattern and allow little deviation from the established form; distinction is accomplished by the selection of plant material and the skillful application of the “Principles of Design” and “Elements of Design”*

Line designs are adapted from the Oriental Line designs in which the linear pattern is dominant. Materials are chosen specifically to create a well-defined line. The silhouette is open in form, requiring great restraint in the amount of plant material used. Often the addition of a few blooms and a little foliage is all that is required to achieve a dramatic design and establish a focal area. Line designs may include (but are not limited to) vertical, horizontal, crescent (C-curve), Hogarth (S-curve), zigzag, oblique, or triangle. These designs all follow set patterns of design that feature a single focal area and one point of emergence. Most often the length of the longest line material is one-and-a-half times the height or width of the container, whichever is greater.

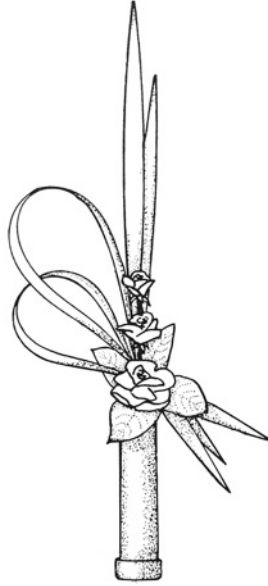
Please refer to “Common Characteristics for Traditional Line, Traditional Line Mass, and Traditional Mass Designs.”

Containers: A simple container usually in an earth color such as black, brown, gray, or green. The container should blend with the plant material and not compete with the design.

Colors: Color harmony strengthens the line .

Design Shape: Lines, including (but not limited to) vertical, horizontal, zigzag, “C” shaped, “S” shaped, oblique, and triangle

Plant Material: The line is reinforced by the restrained use of plant materials. Branches and other linear plant material, not massed.



A combination of vertical and oblique lines.



Zig-zag

Creative Flower Arranging: Floral Design for Home and Flower Show, Betty Belcher, 1993, Timber Press, Portland.

TRADITIONAL LINE MASS (1901 – 1950)

Characteristics:

- Symmetrical or asymmetrical balance
- Additional plant material is used or massed (but with restraint) to enhance and strengthen the line
- Transitional (filler) material included
- The traditional line mass must possess the linear qualities of the line design
- The additional plant material provides gradation, transition, and depth for balance and rhythm
- Strongest point of design at point of emergence
- *These designs all follow a set pattern and allow little deviation from the established form; distinction is accomplished by the selection of plant material and the skillful application of the “Principles of Design” and “Elements of Design”*

Line Mass is a blend of European and Japanese design. In Line Mass designs, the line remains important but there is more massing of plant material, creating a greater depth with a third dimension that is practically nonexistent in Traditional Line Design. Plant material is placed to form an orderly outline and massed to create a focal area, with gradual change from the line at the top and periphery to the mass at the central axis.

Please refer to “Common Characteristics for Traditional Line, Traditional Line Mass, and Traditional Mass Designs.”

Containers: A simple container usually in an earth color such as black, brown, gray, or green. The container should blend with the plant material and not compete with the design.

Colors: Color harmony strengthens the line.

Design Shape: Same lines as Traditional Line Design (including, but not limited to) vertical, horizontal, zigzag, crescent/“C” shape, Hogarth/“S” shape, oblique, and triangle, but fuller in all instances.

Plant Material: Size, color, and texture of material can be used to create interest.



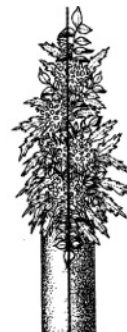
GCV 2008



Crescent



Hogarth or
S-curve



Vertical



Horizontal

Creative Flower Arranging: Floral Design for Home and Flower Show, Betty Belcher, 1993, Timber Press, Portland.

TRADITIONAL MASS (1901 – 1950)

Characteristics:

- Requires more material than the Line or Line Mass design
- Front appearance of the design is full-bodied versus flat
- Design has closed form but plant material is not crowded
- There is a gradual change from strong colors and large sizes of plant material at the bottom/focal area to lighter colors and smaller sizes at the top and outer edges
- Greater density of solids is needed at the focal area to hold the eye, but more slender plant material is required at the extremities of the design
- Symmetrical balance: all lines appear to rise from a single point but are angled to create a sense of depth and balance
- Floral materials are 1 to 2 times the height or width of container (sometimes taller)

This design has a closed silhouette and almost always has symmetrical balance. There is a fully developed focal area at the center axis using bolder flower forms and brighter hues to add and hold interest. A graduation to more slender (and sometimes lighter-colored) plant material is required at the top and outer edges of the design. Distinction is accomplished by the selection of plant material, containers, and other components.

Please refer to “Common Characteristics for Traditional Line, Traditional Line Mass, and Traditional Mass Designs.”

Containers: A wide variety of tall vases, shallow bows, and urns.

Colors: Use of different color harmonies (harmonious, analogous, or contrasting, depending on the desired effect).

Design Shape: Round, oval, triangular, or fan-shaped.

Plant Material: Plant material is selected for its size and sometimes intensity of color to make a gradual transition to slenderer forms on the perimeter of the design.



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