



F L O W E R S H O W
flowers

VOLUME I NUMBER 1 Summer 2013

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Dear Friends

Welcome to the first issue of *FLOWER SHOW FLOWERS*. I am proud to present this instructional floral design magazine for all the designing floral arrangers out there. This publication will have a strong focus on instruction...disseminating as much information to novice and recreational designers as possible. I hope that there may be some wisdom passed along to those experienced designer too.

Now a little something about myself and what brought me to this point and to the pages of *FLOWER SHOW FLOWERS*: Around the age of 10, while living in the country on a small farm, I discovered that I enjoyed flower arranging. I was given an ikebana kenzan (a pin holder for flower arranging) and practiced with wildflowers and weeds from around the home...probably some of those very weeds came from the vegetable garden that I helped to tend. Eventually, I graduated from using weeds to the flowers in the perennial beds. I entered college as an Art major... studied pottery, sculpture and graphic design and became quite interested in photography. After graduating college I married in and came to live in the Berkshire's of western Massachusetts

Today, I still live and work in the Berkshires...a camera always at the ready to take pictures. Flower arranging has been elevated to a PASSION. I study Sogetsu Ikebana and I am a member of The Lenox Garden Club. I am an approved Floral Design judge for the Garden Club of America. These days I have many other varied interests ...Web Design, Watercolor Painting, Crewel Embroidery, Conservation issues and my Pottery Studio. Not much has really changed from my early years...I am surrounded by bucolic scenery and occasionally, if you see my flower arrangements in a competition...you just might find an odd leaf intertwined into the design and you would be correct...it just might be a weed.

In this issue look for articles on botanical jewelry, mass floral designs, long designs on a budget, and flowers without water. In our department articles we will feature columns on money saving tips, a holiday sampler - floral design ideas for that monthly occasion, leafing through: floral design books worth having on your bookshelves and save the date - for all the upcoming flower shows and events that you won't want to miss.

I hope that you enjoy this publication. In the coming months look for informational articles on Ikebana, Leaf Manipulation, Supermarket Flowers Really are Chic, Flower Show Designs, Wreaths, Weddings and so much more...So stay tuned...there is a lot of exciting material on the horizon.

MaryEllen O'Brien
Editor

THE NEWPORT FLOWER SHOW

JADE

Eastern Obsession

June 21 - 23, 2013



ROSECLIFF, NEWPORT, RI

MaryEllen O'Brien
Photos © MaryEllen O'Brien 2013



FLOWER SHOW flowers

MaryEllen O'Brien
Editor

Layout & Design
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FLOWER SHOW flowers
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by Editor: MaryEllen O'Brien

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THE NEWPORT FLOWER SHOW



JADE, EASTERN OBSESSION 2013

CLASS: KABUKI
BEST IN SHOW AND THE GARDEN CLUB OF AMERICA AWARD OF DISTINCTION

BLUE RIBBON

An abstract design evocative of the drama of Kabuki using mostly fresh plant material staged on a pedestal painted Rosecliff White, 42"H with a 24"W square top in front of back-lit off-white panel 10'H x 4'W. To be viewed from three sides.



CLASS: THE SNAKE BLUE RIBBON
NATIONAL GARDEN CLUB AWARD AND THE CORRINE CLARKE REYNOLDS TROPHY

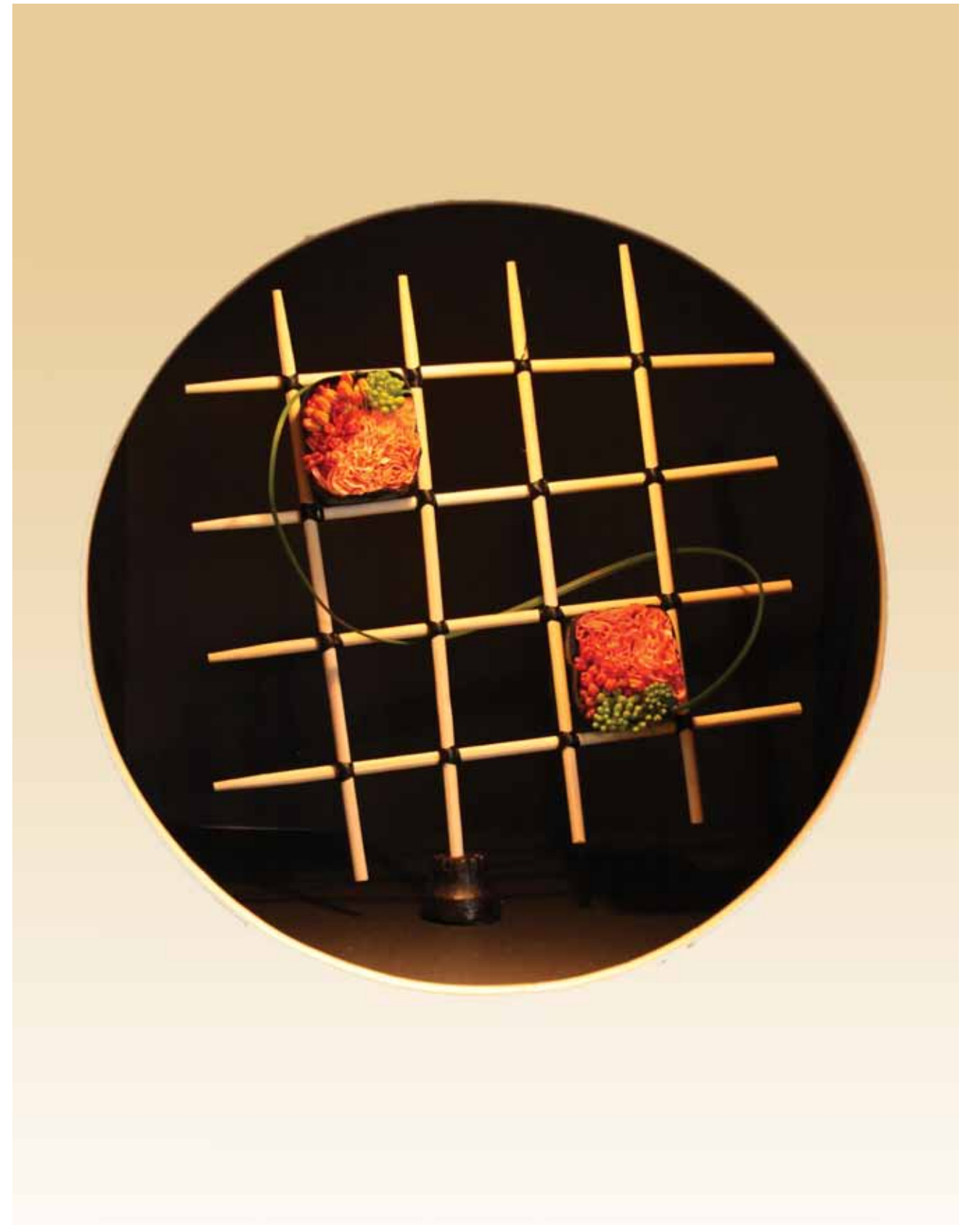
In the Chinese calendar, 2013 is the year of the Snake which symbolizes beauty and wisdom. A design of mostly fresh plant material.



CLASS: QI

BLUE RIBBON

In traditional Chinese culture, Qi (pronounced chee) is defined as an energy flow or a life energy which links all beings. They believed Qi permeated everything and likened it to the flow of energy around and through the body, forming a cohesive and functioning unit. A hanging design suspended in niche with a center hook.



CLASS: SUSHI

BLUE RIBBON

Mentions of "Sushi" emerged as early as 1336 A.D. in Japan. Today, Sushi remains popular and readily available worldwide. Sushi chefs are celebrated for their artistic presentations. A design of mostly fresh plant material, staged in a 12" H x 12" W x 12" D niche.



CLASS: KOI

BLUE RIBBON AND NICHE DESIGN AWARD

The word Koi comes from Japanese, simply meaning “carp”. Koi is a homophone for another word that means “affection” or “love”; the fish referred to as Koi are therefore symbols of love and friendship in Japan. An underwater design staged in a niche.



CLASS: TEA

BLUE RIBBON

“The Book of Tea” by Kakuzo Okakura was originally written to be read aloud at Isabella Stewart Gardner’s (Boston) famous salon in 1906. The Tea Ceremony quickly became an Eastern Obsession in America. An Exhibition Table interpreting the Tea Ceremony.



CLASS: EXPORT

BLUE RIBBON

The houses of the Preservation Society of Newport County are filled with examples of Chinese export porcelain. These ceramics were made for export to Europe and later to North America between the 16th - 20th century. A mass design inspired by a piece of Chinese Export from the collections of the Preservation Society of Newport. County.



CLASS: YIN & YANG

BLUE RIBBON

In Chinese philosophy, the concept of yin-yang, often referred to in the West as “yin and yang”, literally means “shadow and light” and is used to describe how polar opposites or seemingly contrary forces work together. A design staged on two tiered, tear-drop shaped pedestals. Fresh plant material should dominate.



CLASS: ZEN

BLUE RIBBON

Schools of Meditation developed throughout Asia based on the belief that one finds enlightenment through a simplistic existence. Judges' Challenge Class. A design reflecting the Zen principle. All components supplied onsite. To be viewed from all sides.



CLASS: KIMONO

BLUE RIBBON

The Kimono is a traditional garment worn by both men and women in Japan. Kimonos appeared in the Japanese culture as early as the 5th Century. A design inspired by the assigned Kimono.



CLASS: WILSONIANAE

BLUE RIBBON

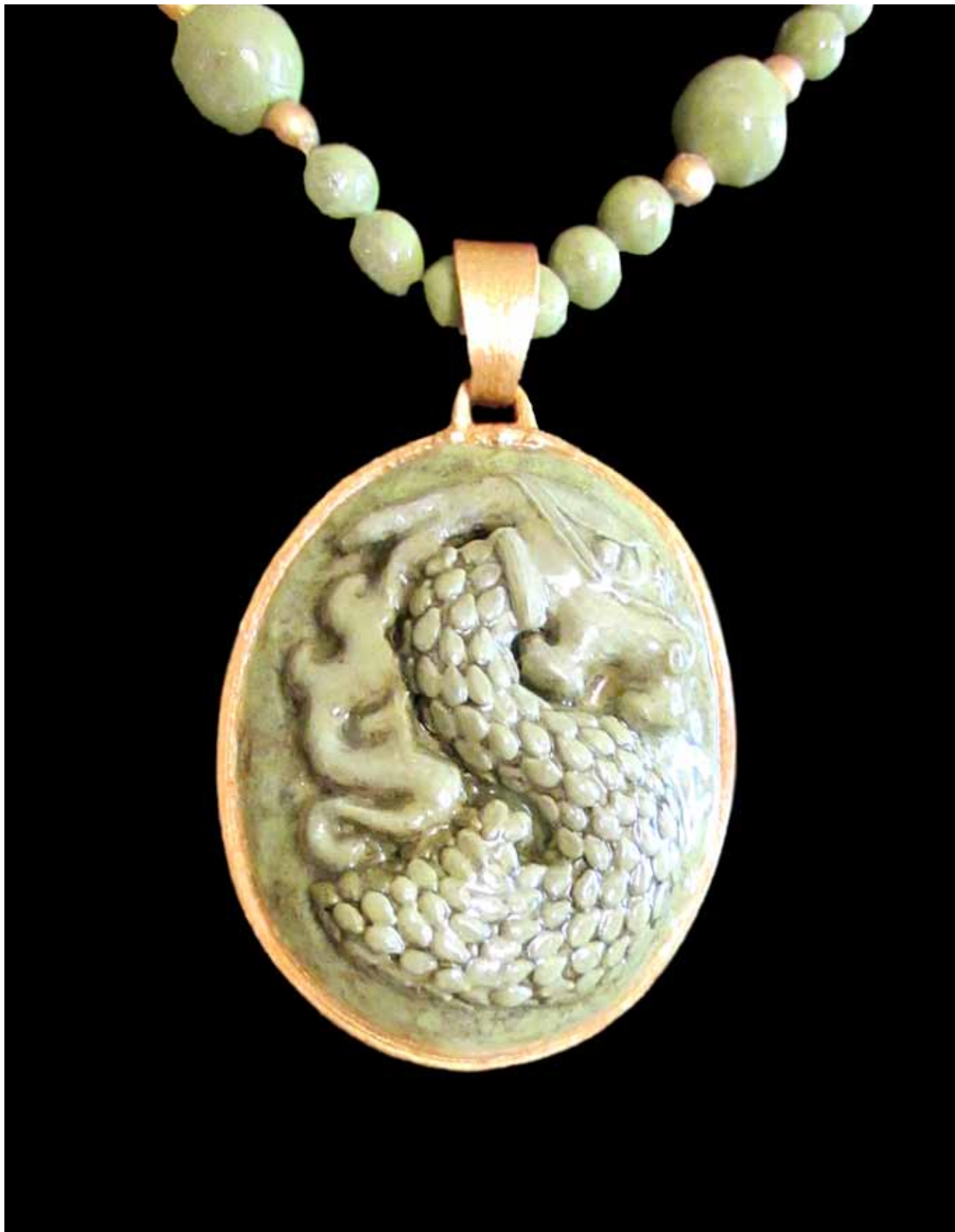
Ernest H. Wilson (1876 – 1930), was a notable English plant collector who introduced about 2000 Asian plant species to the West. Wilson introduced many of the most beloved plants currently in our gardens. A Mono-Botanic design staged on a pedestal.



CLASS: MASK

BLUE RIBBON

Masks are used throughout every Asian culture for religious and theatrical uses. A mask made of all dried plant material to be hung on wall, in a space 8' H x 2' W. Maximum width of mask 21". The mask will be affixed to a hook centered 60" from the floor.



CLASS: JADE

BLUE RIBBON

From the earliest Chinese dynasties to the present, Jade was considered the "imperial gem". Objets d'art were made by skilled artisans. Jade had status and value exceeding that of gold or silver. A pendant of all dried plant material to be displayed on a black velvet form.

Dollars and \$cents
LONG DESIGNS
 Stretching Your Flower Budget

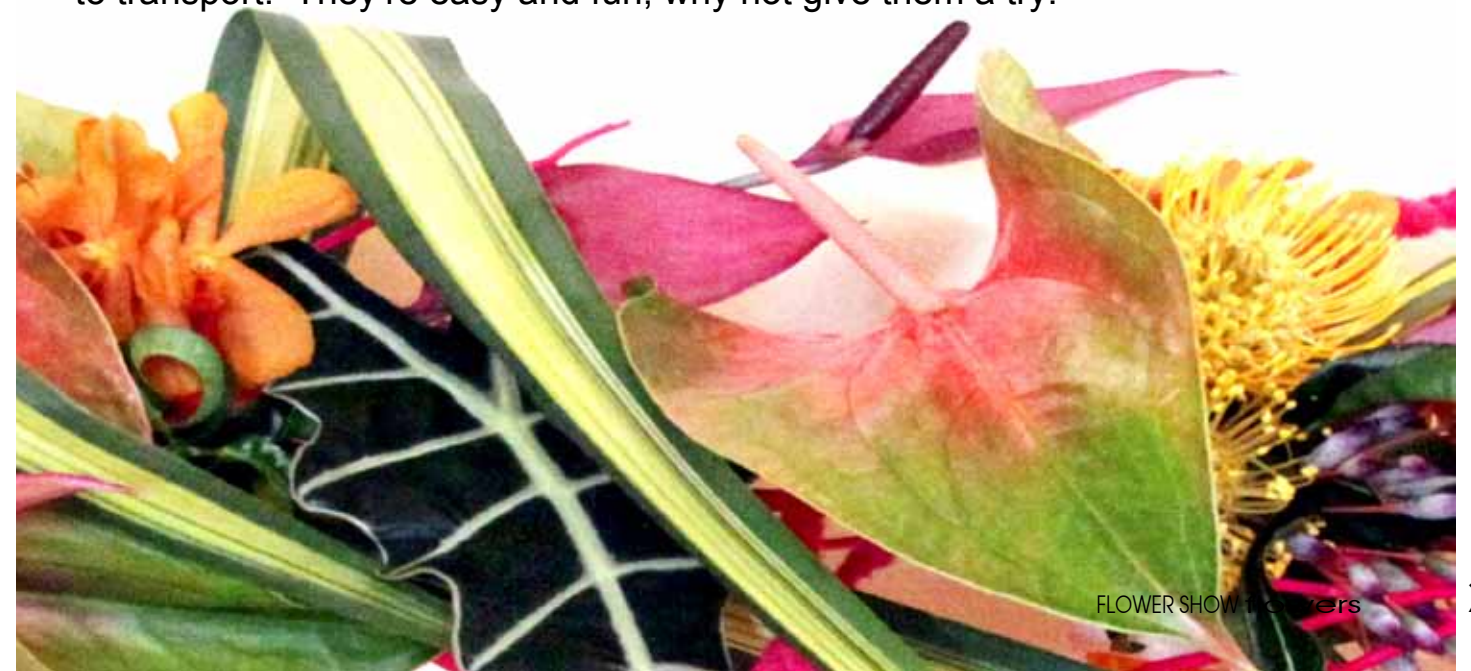
MaryEllen O'Brien
 Photos © MaryEllen O'Brien 2013

Need a big floral statement for you very long harvest table? ...but only have a small budget? How many times have you been in the same predicament?

Drama in your floral designs can be achieved without excessive amounts of expensive flowers. It is a matter of how to approach the design by using minimal amounts of materials and capturing space with the materials at hand.

The designs shown on the following pages will use common supermarket flowers in some; while others will have choice tropical flowers. Woodsy items and branches from the yard will help stretch your dollars too. Don't forget the foliage from your houseplants. Dried pods, cones and seeds may be used as well and of course they can be saved and reused again. How about some veggies from your grocery produce department? Fresh mushrooms in your woodsy design, artichokes and ginger too can add a lot of interest and a very contemporary look....and there are so many household items that can easily be incorporated into your designs too: anodized aluminum wire (available in many colors), wool yarns, handmade papers, and so much more.

When creating your design ...be true to the season you're in and use materials in season...this too will help you save money. And one last thing to remember: these long arrangements are best done in situ because they are near impossible to transport. They're easy and fun; why not give them a try!



SUPPLIES

- 8-10 Matching Glass Vases approx. 8"
- 12 Pieces Midellino Reed
- Wool Yarn of Wool fabric
- Anodized Aluminum Wire
- Jack Knife or Clippers

PLANT MATERIALS

- 5 Obachi Anthuriums - Pink/Green
- 10 Anthirium andraenum - Purple
- 5 Leucospermum - Yellow
- 5 Mokara Orchid Stems - Orange
- 1 Portea Bromeliad Blooms
- 5 Stems Alocasia Leaves
- 5 Stems Curly Croton
- 5 Stems Variegated Pandanus or Hala

THE CONGA LINE

1. Multiple vases work nicely to stretch your design. Fill vases with water and place on table as desired.
2. Begin by placing several Obachi Anthuriums and Alocasia into the vases. Be sure to have flowers and foliage placed in similar style in order that the rhythm of the design is uniform. Notice that all the flowers and foliage in this design repeat. The broad portion of the material is on the left and the narrow tip is always on the right.
3. Fill in with Leucospermum, Orchids and smaller Anthurium andraenum. Add Curly Croton and Bromeliad clusters.
4. To emphasize the rhythm of the Conga Line, add in Midellino Reed that you covered with wool and colored aluminum wire.
5. Look closely for any open areas and fill in with plants material..
6. Lastly add in the Variegated Pandanus to reinforce the rhythmic design. The lines of the Midellino Reed and the Pandanus draw your eye in and through the flowers to make this Long Design - the Conga Line... move and undulate.



SUPPLIES

- 5 Matching Ceramic Containers
(here we have 5 small bud vases)
- 6-10 pieces of Midellino Reed
- Stapler
- Glue Dots
- Clippers or Jack Knife

PLANT MATERIALS

- 5 Stems Asiatic Lilies
- 8-12 Leaves of Dracena
- 5-6 Stems of Grapevine with foliage or Ivy

QUINTUPLETS

1. This very easy design will certainly stretch four flower design budget. For this design 5 matching ceramic vases were filled with water. Notice that each vase is short and slightly off center to add to a whimsical look.
2. Take the Dracena leaves, bend, fold, or twist to add interest. Secure the shape with a stapler or glue dots. Arrange in the vases by placing one or two leaves per vase.
3. Cut the stems of the lilies to fit into the vases. Put into the vases with the flowers facing in a variety of directions.
4. Lastly take pieces of the Midellino Reed and twist in and around the vases and the flowers. The reed will add rhythm and movement for the eyes to follow and also will grab space making the design appear larger and more interesting.



SUPPLIES

Objects d'art

Deer Horns

Jack Knife or Clippers

Water Tubes

PLANT MATERIALS

- 1 large branch
- 3-5 medium sized pine cones
- 3-4 Echeveria / Succulents
- 2-3 stems Magnolia Leaves or Salal Leaves
- Poppy Seed Pods
- 2-3 Pears
- 3-5 Sunflowers
- 1-2 Amaranthus
- 5-6 Fungi and Deer Moss

STILL LIFE

1. In art, a still life generally depicts inanimate objects, often times these are commonplace items such as flowers, vegetables, fruits, plants, glass or pottery, man-made objects such as books, frames and so forth. So gather up some interesting items from your home for this exercise. You may want to consider a theme, or color combination that you would like to have.

2. For this design I have chosen a woody theme with some help from my garden. I have gathered up all my supplies and will begin by placing a long branch and magnolia leaves on the table. The leaves will last without water and eventually dry.

3. Place the deer horns in your focal area and then add sunflowers that have been placed in water pics. The water pics can be cover with moss or birch bark and may be glued or wired onto the tube.

4. Add amaranthus stem (also in water pics) to strengthen your focal area.

5. Fill in with fungi, pears, echeveria, poppy pods and small pine cones.



SUPPLIES

- 1 or more rectangular glass vase
- Clippers or Jack Knife
- 1 2" round floral foam
- Florist tape
- Oasis® brand Glu Dots or Glu Dashes

PLANT MATERIALS

- 2 Alocasia leaves
- 9 Pandanus leaves
- 5 Long Italian Peppers
- 2 Striped Purple Eggplant
- 2 Red Onions
- 1 Garlic Head with Striped Purple Skin
- 5 Purple Calla Lilies

ON THE MENU

1. Start with a long rectangular clear vase. Affix your wet floral foam to the corner edge of the vase. The floral foam can be gently pushed down onto the glass and fastened with florist tape to the glass.
2. Balance your peppers and eggplant on the edges of the vase. If necessary they can be affixed with clear glue dots or dashes.
3. Pandanus leaves can be inserted into the design. They can simply be placed in with or without a water source. They can last several days out of water.
4. Add Calla Lilies into the wet floral foam.
5. Lastly, place the Alocasia leaves into the wet foam keeping the stems short and close to the veggies in the design.
6. Make a floral design one day and eggplant parmesan the next. Peppers, Onions, Eggplant and Garlic are the base for a wonderful dish of Eggplant Parmesan. Buono!



SUPPLIES

- 2 White Condiment Dishes or individual ceramic bowls
- 8 Clippers or Jack Knife
- Olive Oil
- Pastry Brush
- 2 2" - 3" round floral foam

PLANT MATERIALS

- 5 Alocasia Leaves
- 2 Pandanus Leaves
- 2-3 Begonia Leaves
- 2 Red Tillandsia Air Plants
- 2 Avocados
- 5 Purple Anthuriums
- 1 Garlic Head

GUACAMOLE...OLE!

1. Two white ceramic condiment dishes are being used for this design. One inverted and one upright place atop of the overturned dish. The wet floral foam rounds are the cut in half with a sharp knife and placed in the open bowls. One piece per bowl.
2. Slice one Avocado in half and leave pit in. Brush with a coat of Olive Oil to prevent oxidation and discoloration of the Avocado.
3. Place the Avocado halves into a single opening of the bowl. Fill in with a Begonia Leaves...place their stems into the wet floral foam.
4. Add Tillandsia into two of the bowls. Fill in with Alocasia or Begonia Leaves.
5. Take the Pandanus Leaves next. Place the cut ends under the edge of the bottom dish and gracefully place around the design to the opposite side and tuck in the tips under the ceramic dishes (Pandanus can last several days out of water).
6. Add Anthuriums near the center as a focal point.
7. Place a whole Avocado and an entire head of Garlic near the base of the design for added interest.





This is an interesting waterproof ribbon. It can be placed on the inside of your clear vase. The ends should overlap and may be held together with a small dab of hot glue or other tacky agents. The ribbon adds great interest while hiding those unsightly stem ends and of course when underwater in a clear vase...some distortion will take place adding to the drama of the product.

Aspid Eliator ribbon is made in Italy. It is a naturally inspired products designed to resemble the Eliator leaf. Available at Amazon starting price of \$33.00 depending on the vendor. The ribbon is 4 inches wide and is 28 yards long. Look for: #100 Aspid Eliator Ribbon distributed by Nova Packaging Solutions.

NO WATER NEEDED

MaryEllen O'Brien
Photos © MaryEllen O'Brien 2013

Have you ever looked at a photo of a floral design and said "How did they do that?" A simple looking design on the surface with no visible water source for the plant materials...It makes one wonder.

Some flowers and plant materials can last out of water with little or no effect for several days while others have no chance without a water source and wilt immediately. When designing a sculptural arrangement with the emphasis on the design rather than a bulky vase or trying to disguise water tubes, designers look toward a select group of flowers and plants for their most "Über" Creative Designs.

When given the challenge, consider plant materials that have thick waxy leaves. This foliage will retain its moisture better than soft fragile leaves. Flower from tropical plants that are waxy in nature also tend to last well under the pressure of no water. Finally, consider plants that live day to day with little or no water or require sparse watering. They know how to endure under extreme conditions.

Flowers such as Orchids and Anthurium can benefit by singeing their stems. A lit match held at the bottom of the stem for several seconds will seal the base and reduce moisture evaporation. Also transpiration can be reduced with the use of spray sealants such as DESIGN MASTER® Super Surface Sealer 656 - This thin, matte finish sealant seals fresh plant materials, protects delicate dried materials and seals most porous surfaces. WILT PROOF®, Anti-Desiccant Spray for your winter plant care may also be used when mixed according to directions. Both of these products will help prevent moisture loss. On the following pages are lists of plant materials that hold up for at least 24 hours, some last longer, while others last for days. When in a flower show, it is always prudent to check on your plant materials on a daily basis, replacing any failing materials in order to keep your creation in top notch condition.



FLOWERS

Some flowers can handle being out of water with little or no special handling. Below is a short list of blooms that can stand up for for 1-3 days with no water source.

Amaranthus

Anthurium (white may show brown spots and bruises easily)

Banksia

Bromeliad flowers

Calathea

Calla Lilies

Carnations

Cattails

Celosia

Chrysanthemums

Cymbidium Orchids

Dendrobium Orchids

Mokara Orchids

Hibiscus moscheutos

Heliconia

Leucadendron

Limonium

Papyrus

Protea

Strellitzia

PLANTS

Sanserveria can last many weeks after bring cut. Aeoniums, Crassula, Echeveria, Kalanchoe and Sedum will not only last well after being cut, but given enough time, they will sprout roots and may be replanted.

Aeonium

Agave

Aloe

Bromeliads

Crassula

Echeveria

Euphorbia

Haworthia

Kalanchoe

Mahonia bealei

Miscanthus, Grass Blooms

Rhipsalis

Sansevieria

Sedum, Autumn Joy, Stonecrop

Selenicereus, Ric Rac Cactus

Senecio serpens, Succulent

Sempervivum, Hens & Chicks

Tillandsia, Air Plant



STURDY FOLIAGE

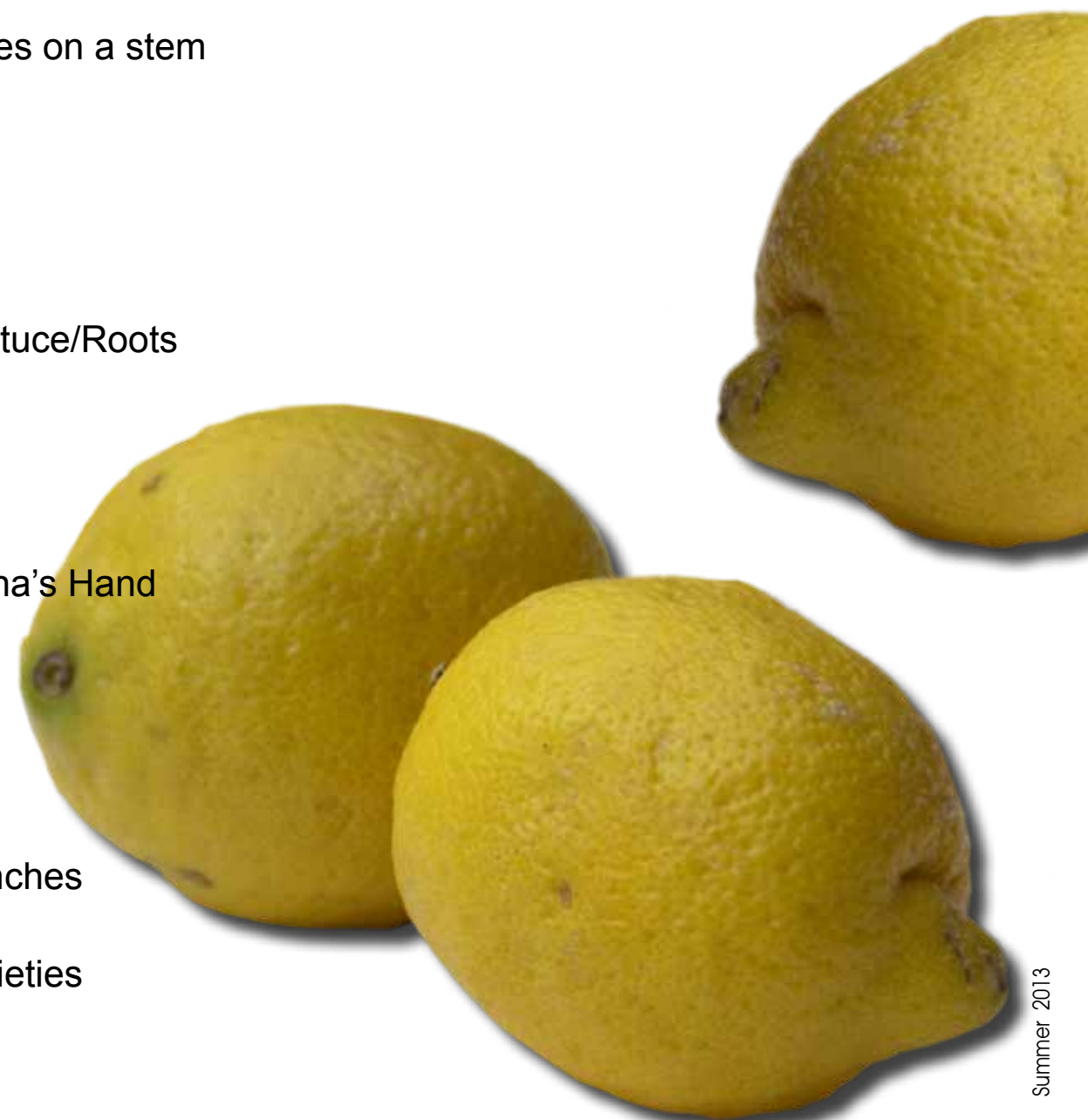
These foliage plants will last and many have the extra added bonus of drying very nicely. They can be used in wreaths and other dried arrangements.

Agave
Alocasia nebula
Aspidistra
Banana Foliage
Croton Leaves
Cycas, Sago Palm
Evergreen branches
Fan Palm
Flexi Grass
Magnolia
Mature Anthurium leaves
Oregon leaves
Pandanus
Podocarpus
Rubber Plant, Ficus elastica
Salal
Sea Grape leaves
Stachys, Lambs Ears
Strelitzia
Yucca Leaves
Zamia

FRUITS AND VEGGIES

Longevity and unusual shapes, interesting colors, and great textures are on this list. This is a real plus for both traditional and contemporary floral designs and don't forget the toothpicks and bamboo skewers to stake them in your arrangement.

Ananas, mini pineapples
Artichokes
Asparagus
Bananas
Brussels Sprouts
Cabbage
Cherry Tomatoes on a stem
Corn
Cranberries
Garlic
Ginger
Grapes
Hydroponic Lettuce/Roots
Kale
Kiwi
Kumquats
Lady Apples
Lemons, Buddha's Hand
Limes
Mini Pears
Mushrooms
Onions
Peppers
Quince on branches
Shallots
Squash, all varieties
Star Fruit
Strawberries



SEEDS, PODS and OTHER

In late Summer and Fall there are so many choices of seeds, pods, berries and more. Forage now and save for later. Most, when properly dried, will last a very long time.

Asclepias, Milkweed pods
Bayberry branches
Black Walnuts on a stem
Callicarpa
Catalpa Tree seed pods
Chinese Chestnuts
Cotton heads
Dogwood Tree Seed Heads
Holly Berry branches
Ilex verticillata, Winter Berry
Iris seed heads
Lichen
Locust Pods
Lotus Seed Heads
Maple Seed clusters
Oak branches with Acorns
Okra Pods
Osage Oranges
Pennisetum glaucum, Millet
Pepperberry branches
Pine Cones on stems
Poppy Pods
Pyracantha
Rhus, Staghorn Sumac heads
Rose Hips
Sorbus aucuparia, Mountain Ash
Sunflower Seed heads
Viburnum trilobum



SUPERMARKET TREASURES

Walk down the aisles of your Supermarket with eyes for floral design products. It's amazing what you might find for your next flower arrangement.

Cinnamon Sticks
Dried Beans
Garbanzo
Kidney Beans
Lentils
Lentils
Lima Beans
Nutmeg
Pasta
Peppercorns
Split Green Peas



JUNE • JULY • AUGUST
Floral Design Sampler
 Tools • Supplies • Suggested Plant List • How To Techniques

MaryEllen O'Brien
 Photos © MaryEllen O'Brien 2013

An UNDERWATER DESIGN is a contemporary design style in which all or part of the design must be under visible water.

SUGGESTED PLANT MATERIALS:

- Alocasia
- Anthurium
- Apples
- Banksia
- Birds of Paradise
- Brussels Sprouts
- Calathea
- Calla Lilies
- Carrots
- Cordyline
- Costus
- Echerveria
- Fatsia
- Dracaena
- Ginger
- Heliconia
- Kale
- Leucadendron
- Leucospermum
- Orchids
- Pears
- Peppers
- Protea
- Sedum



It's Hot, Hot, Hot Outside... Dive into an Underwater Design



Tools

- Clippers or Jack Knife
- Alcohol Wipes
- Paper Towels

Supplies

- Clear Glass Vase
- Kenzan (a.k.a.) Pin Frog
- Decorative Pebbles or Tumbled Glass
- Distilled Water

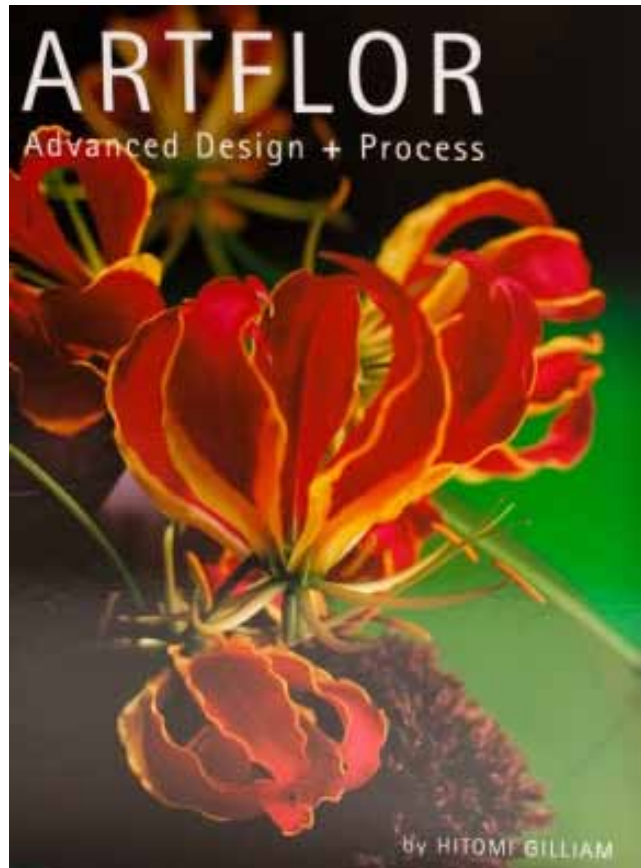
Plant Materials

- 2 Long Stemmed Kale
- 5 Hyacinths
- 3 Echerveria
- 1 bunch Liriope Grass or Typha Leaves

Technique

- Clean the interior of the vase with alcohol wipes followed by a clean, dry paper towel to remove dust and fingerprints.
- Place Kenzan in the base of the vase. Add some decorative stones and an inch of distilled water (enough to cover the kenzan). Cut the Kale to length. Begin by placing the tallest Kale stem near the rear of the design, followed by the second tallest Kale stem.
- Next, add Hyacinths, working again from the rear to the front, with the tallest stems first, followed by the shorter stems.
- Secure your Liriope Grass at the base of their stems with tape or a rubber band. Securely place them in the kenzan. Take the tips of the grass and swirl them around the tops of the Kale and back down into the vase.
- Fill in the kenzan with Echerveria as needed at the base to hide the kenzan. Make sure that all floral items are securely placed in the kenzan to prevent your plant materials from floating upward when water is added to the vase.
- Remove any loose plant particles in the vase. Add more decorative stones if needed, followed by Distilled Water to the desired height.

HINTS: Use distilled water. Keep arrangement away from direct sun light. Water may be changed as needed. Choose sturdy flowers and foliage for underwater design. Tropical flowers and foliage work well in Underwater Designs.



ARTFLOR
Advanced Design + Process
By: Hitomi Gilliam
168 pages
Hardcover
English text
Publisher: Institut de Artflor:
Hong Kong
Available from the author at:
<http://design358.com>

While visiting the Newport Flower Show, in Newport Rhode Island last June, I took the opportunity to attend a luncheon and flower demonstration by Hitomi Gilliam. It was here that Hitomi had her book for sale. It is also available through several on line sources.

Hitomi is a resident of Vancouver, BC, Canada and is an international floral designer, giving lectures and demonstrations throughout North America, Europe, Asia and Australia. She is a member of the American Institute of Floral Designers (AIFD) and the author of several floral design books.

ARTFLOR is not only a beautiful coffee table book filled with artistic floral designs...it also has information for the serious, as well as the novice arranger too. She discusses line, form, space, texture, color, pattern, size and more.

The photography is striking. The floral designs are large enough for close inspection with unobstructed neutral backgrounds. There are a limited number of hand drawings to help the reader understand more complex designs. Her floral design approach is naturalistic allowing the shapes and forms of the plant materials to take precedence. This is a must have book for any flower arranger.



Botanical Arts encompass several areas that are highly creative and require a great deal of minute, detailed craftsmanship on the part of the designer. This art form takes a commitment of time with painstaking attention to details...not something that should be approached lightly.

Over the ensuing months this column will offer the reader ideas, and "how to's" to create Botanical Jewelry. Tool kits, techniques, ideas of interesting plant materials, and manipulation of the dried plant materials will be discussed along with paints and polishes to create your faux jewels.

This column will delve into design, the scale and proportion of the plant material used to embellish your objects and glues and adhesives that work best for botanical creations. Spray paints and acrylic paints for large area coverage and hints and tips to help you.

Botanical Couture may be created from fresh plant materials; this offers the designer new challenges to the botanical equation. We will look at suitable plant materials, coloring or painting the fresh plant materials. We will attempt to demystify the process to create botanic jewelry and couture and a few hints to help you learn to embellish as well.

Botanical Arts:

Exhibits related to floral design or horticulture, involving a particular kind of skilled craftsmanship using all dried plant material as well as excellence in design.

Botanical Jewelry:

Designed and created from all dried plant material that may be artificially treated to resemble wearable jewelry in size and function. No mechanics or structural base material may be visible.

Botanical Embellishment:

An artistic craft designed and created from all dried plant material that may be artificially treated, enhancing a man-made object. Complete coverage of the object is not required.

Botanical Couture:

Items of clothing and/or other accessories designed from fresh (floral design division) and/or all dried plant material (botanical arts division) which may be artificially treated. The flower show schedule will state the requirements:

1. floral design supplemental classes, complete coverage of the object is not required
2. botanical arts division, no mechanics or structural base material may be visible.

* This issue features 2 Botanic Jewelry pieces with instructions. Watch for more ideas in coming issues.



Flower Show: *BLOOMSDAY*
 Class Title: "Fine goods in small parcels."

Create a Tara Brooch. A piece of jewelry made from dried plant material. Plant materials may be treated or dyed. The finished brooch may not exceed 4" in any direction and displayed on black velvet background.

Tools

- Scissors
- Tweezers
- Small Paint Brush
- Dremel Drill
- Dremel Cutting Blades
- Sandpaper in a variety of grits

Materials

- Cardboard
- White Glue
- Design Master Gold Spray Paint
- Design Master Clear Spray Paint
- Rust Nail Polish
- Tack Cloth
- Thread
- Pin Closure
- Epoxy

Dried Plant Materials

- Bear Grass / Xerophyllum tenax
- Coconut Palm / Cocos nucifers
- Peppercorns / Piperaccae nigrum
- Raffia Palm / Raphia longiflora
- Spruce Tree Cone / Picea abies

Technique

1. Make a pattern. Draw and cut out the outline of the Unicorn head and neck out of the cardboard.
2. Place pattern on the hard outer shell of a Coconut Palm and carefully trace and then cut out with a Dremel Drill.
3. Sand the edges and the body of the cut out disc with a variety of sandpaper grits from course to fine.
4. Remove any sanding dust with a tack cloth and with a small paint brush.
5. Mark the position for the Unicorn Horn and the tip of the Tara Pin.
6. Paint on white glue. Place a long piece of Bear Grass for the tip of the Tara Pin followed by trimmed pieces of Bear Grass in the

glue to represent the mane of the animal. Allow to dry.

7. While the glue and the Bear Grass is setting up...take 3-4 pieces of 12" Raffia and twist very tightly. When satisfied fold in the middle, the raffia will twist into a double helix shape that will be used for the Unicorn's horn. Secure the ends with a thread.

8. Once the Bear Grass is firmly in place and the glue dried...add the raffia horn with some glue. Allow to dry.

9. Brush more white glue into the interior of the Unicorn. With tweezers, carefully place Peppercorns as close as possible to each other. Cover the entire interior area and allow to dry overnight.

10. The following day check for any loose peppercorns and re-glue if necessary.

11. Spray the entire piece with clear Design Master Spray Paint. Design Master is a fast drying paint and best when sprayed out of doors.

12. Next, add several layers of Design Master Gold Paint. Be sure to allow ample time between the spraying. Let the piece sit for 24 hours to ensure that all the paint is perfectly dry.

13. Choose a Copper color Nail Polish or a secondary color of your choice. Carefully hand paint the eye and the Unicorn's mane. This too is best done in a well ventilated room or out of doors. Allow to dry and add multiple coats of polish as needed. When painting dried plant materials remember that porous material tend to take more paint and often have a dull finish where as non porous or less porous plant materials will have more shine.

14. Lastly, glue on a pin closure to the back side of the botanical jewelry. This will help to keep your pin from shifting in the flower show display. Strong epoxy glue that will hold both metal and porous materials together is recommended.

Tools

Scissors
Tweezers
Small Natural Bristle Paint Brush
Dremel Drill
Sandpaper in a variety of grits

Materials

Cardboard
Hot Glue
Design Master 24K Gold Spray Paint
Design Master Clear Spray Paint
Rust Nail Polish
Opal White Nail Polish
Tack Cloth
Thread
Pin Closure
Epoxy

Dried Plant Materials

Maple branch / *Acer rubrum*
Anthurium / *Anthurium andreanum*
Croton / *Codiaeum variegatum*
Nutmeg / *Myristica fragrans*
Peppercorns / *Piperaceae nigran*
Pea / *Pisum sativum*
Broom Corn / *Sorghum vulgare*
Air Plant / *Tillandsia xerographica*
Yucca / *Yucca filamentosa*

Technique

1. Construction of this royal brooch, designed for "The Queen's Jewelry" in the Na Pua Ali'i Flower Show held in Honolulu, Hawaii is very similar to the previous design. To begin, cut a piece of cardboard in a triangular shape about 1 inch on each side.
2. Choose a matched set of dried Anthurium leaves to use as the wings of this Bird of Paradise. Trim to size with small scissors.
3. Choose 2 leaves of a dried Tillandsia plant, along with several dried Croton leaves, and Broom Corn.
4. Take all the plant materials that you have chosen (Anthurium, Tillandsia, Croton and Broom Corn) outside and spray with Design Master Gold Spray Paint. Allow to dry.

5. Paint a Yucca seed pod with copper nail polish. Several coats will be needed. Paint the tip in gold for the beak.

6. Take a medium size nutmeg and cut or sand off the back side leaving it flat. Paint with Opal White nail polish 6-10 coats of polish may be necessary for a deep pearlized finish that resembles a natural South Sea Pearl. This process will take several days...the process can be speeded up with the use of a hair dyer in between coats. The piece should be allowed to set for at least 24 hours before incorporating it into the brooch to ensure that the polish is thoroughly dry.

7. Choose and cut wood twigs, maple was used in this piece and painted with copper nail polish, several coats.

8. Choose 11 round, smooth whole dried peas. With the Dremel drill and a very fine drill tip, carefully drill through the pea, large enough to pass a thread through the hole.

9. Choose 10 Peppercorns and drill through them in a similar manner.

10. Paint the Peas and Peppercorns with several coats of nail polish.

11. All items should be painted before assembly. Intricate pieces are best painted in advance...touch up may be done later if needed.

12. With the Dremel Drill, drill through the twigs tips, then glue onto the triangular piece of cardboard. In this piece all glue was done with a hot glue gun.

13. Position the Anthurium leaves for the wings and then add the Yucca seed pod.

14. Attach the Tillandsia tail feather and the Broom for plumage. Add the Nutmeg under the body of the bird as if it was sitting on a pearl.

15. Small leaves of the Croton are placed around the pearl to disguise any mechanics.

16. Attached the pin backing.

17. String Peas and Peppercorns and discretely tie onto the twig in the back of the design.

18. Check paint; touch up that may be needed.



Flower Show: *NA PUA ALI'I, Reflections on Hawai'i's Royal Legacy*
Class Title: *The Queen's Jewelry*
Jewelry to be displayed on black velvet.

Arrangements of Mass Design

MaryEllen O'Brien

Photos & Drawings © MaryEllen O'Brien 2013

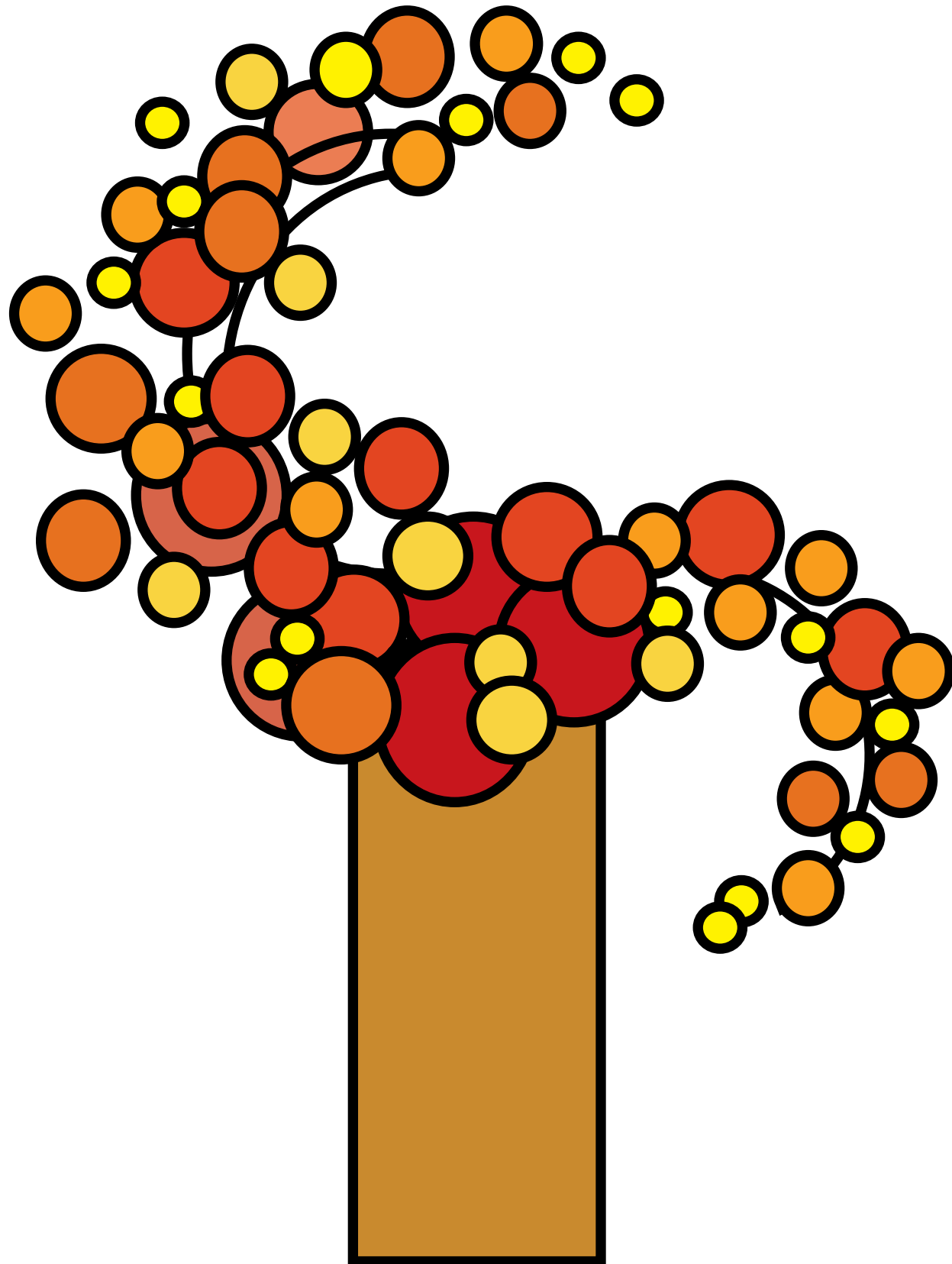
Dutch and Flemish still life paintings of flowers; especially of those by Jan Brueghel the Elder come to mind when I think of a Traditional Mass Floral Design. These paintings depict many varieties of flowers in fine detail. The paintings were generally imaginary creations of the artist making. These paintings are so life like you can almost hear the insects depicted in many of them, buzzing around the flowers and the sweet scent of floral perfume filling the air. It's no wonder that we think of these paintings when thinking of Traditional Mass Arrangements. Today, we can create those full, abundant designs which were only in the mind's eye of the artist. Flowers, fruits and vegetables which were out of season can now be physically placed together with the nature of our global markets. Full, abundant designs can be achieved in the style of the old masters.

< Pictured to the left, a Traditional Mass Arrangement using the Hogarth Curve Design. Foliage plant materials include: Ruscus, Bells of Ireland, Hops, and Salal. Floral plant materials: Mokara Orchids, Long Stem Roses, Floribunda Roses, Pincushion Protea, Calla Lilies, and Hypericum Berries. Fruits and Veggies: Bananas, Artichokes, Pears and Asparagus.



HOGARTH CURVE MASS DESIGN

is usually a profusion of flowers of various forms and sizes arranged in a “S” curve shape.



A well proportioned Hogarth Curve design can be difficult to accomplish. There are several considerations as you start your design. To begin, look at the size of your container. Low containers will not work. Your container should be tall enough to accommodate the low curve of materials coming out of the vase.

Another important factor for your consideration is the opening of the container...Will it hold an adequate amount of floral foam? Large designs require multiples pieces of foam. Make sure that all the foam is securely anchored in the container. Green floral tape will help hold the foam in place.

Once these two items have been solved and the perfect vase found, you then need to think about establishing your line. What floral materials will be used? Branches? or Floral stems? For large Mass Arrangements I like to begin with curving branches. Search for two strong curving branching to define your line. For smaller Hogarth Curve designs I generally choose floral stems. Calla Lilies are ideal for smaller designs as they can be manipulated into gentle curves to form your top and bottom curving lines. Once the initial lines are established, you may begin filling in with your greens and foliage materials. Always be aware of the line pattern that needs to be maintained. Ruscus, with its gentle curves is an ideal foliage to begin with. It is important to use a variety of greens for their shape, texture and size.

Now you are ready to place your floral materials and any fruit and vegetables into your design. Always keep in mind your curves as you place your floral materials. Generally, I place the fruit and vegetables when the design is near completion. The smaller fruits and veggies are placed on bamboo skewers and integrated into the outside of the design. Lastly, large fruit and bunches of veggies are also put on skewers, (two skewers so they do not swing freely in the design) and placed near the top of the container edge to act as focal points to the design.

Always check for any mechanics that may be showing. Step back from the design and search for any open voids that may need to be filled in, and lastly with a large mass arrangement, make sure that your design has plenty of water. Many stems use up the water source quickly, so check the water levels often.

On the right, is a Modern Mass Design...how very different from the traditional mass arrangement. Gone are the large variety of plant materials. The design have been extracted and concentrated into blocks of color, texture, and shapes using a limited palette and limited plant materials. When creating a modern mass design, there are a few things to think about.

CONTAINER and MECHANICS: Choose a modern, sleek, solid color container. Make sure that the opening of the container is large enough to accommodate your block of floral foam. The foam should rise well above the edge of the container. If the floral foam falls below the edge of the container, a second piece of foam may be used or a waterproof container may be placed in the bottom of the vase to elevate the foam.

Secure your foam with floral tape making sure that the edges do not extend to far down the side of the vase. All mechanics will need to be covered with plant materials from the design. If you are using multiple pieces of foam, bamboo skewers can be inserted straight down into the Oasis® to keep the pieces together.

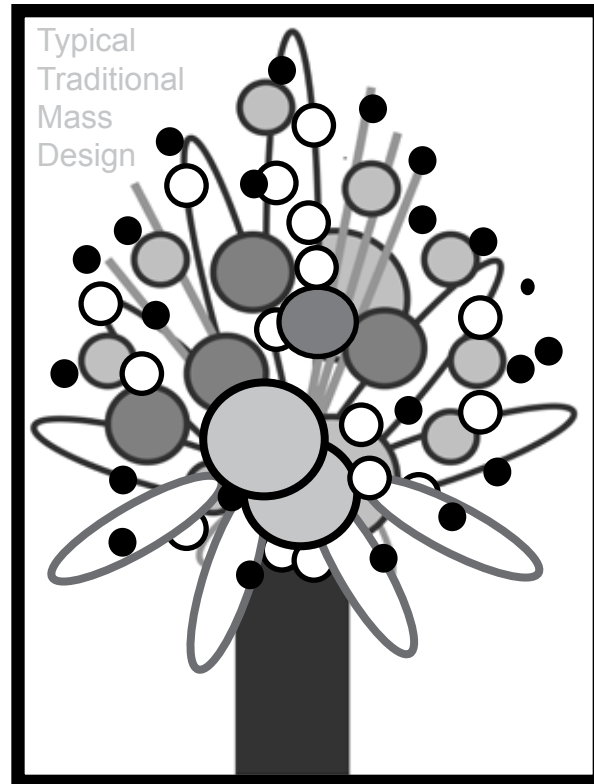
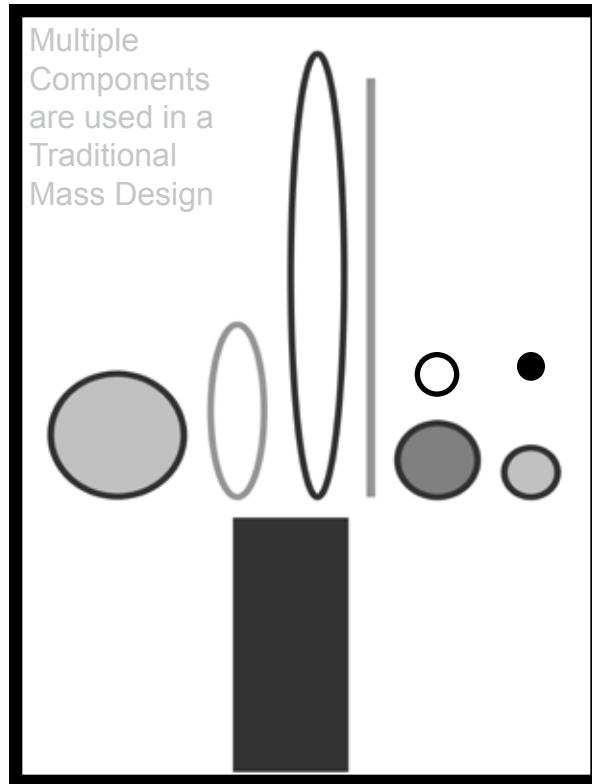
FLOWERS and FOLIAGE: as mentioned earlier, plant materials are place in blocked areas. Think about contrasting colors, smooth versus rough textures of the plant materials, fluffy and solid forms. Stems are short when put into the foam. Be sure to place the flowers and foliage so that some flowers are lower than others. Visually the placement of the plant materials will have an up and down appearance...this contributes to the interest of the design. Make sure that the plant materials go beyond the edge of the container to further reinforce the up and movement and create an uneven line of plant materials around the bottom edge of the design.

>Pictured to the right, a Modern Mass Arrangement. Foliage Plant materials include: Galax leaves and Aspidistra leaves. Floral Materials include: Green Fuji Mums, Orange Tea Roses, and Carnations. Vegetables: Hot Peppers and Strawberries



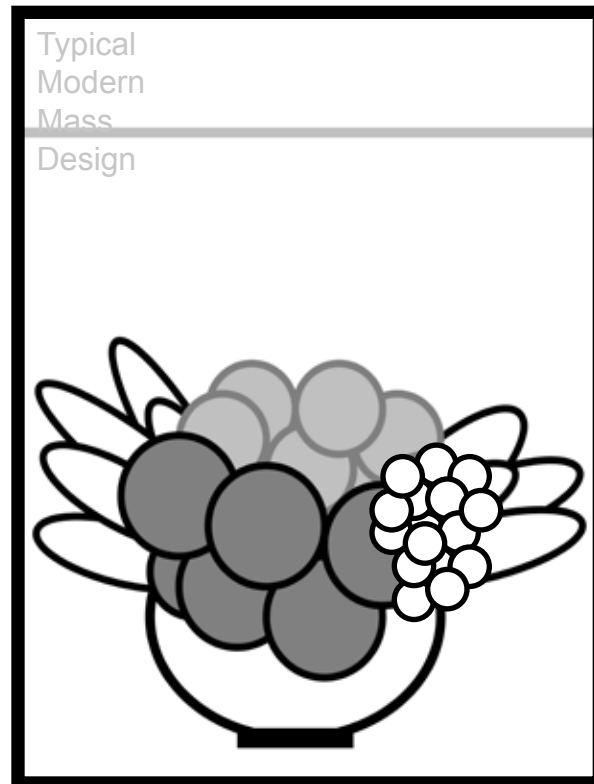
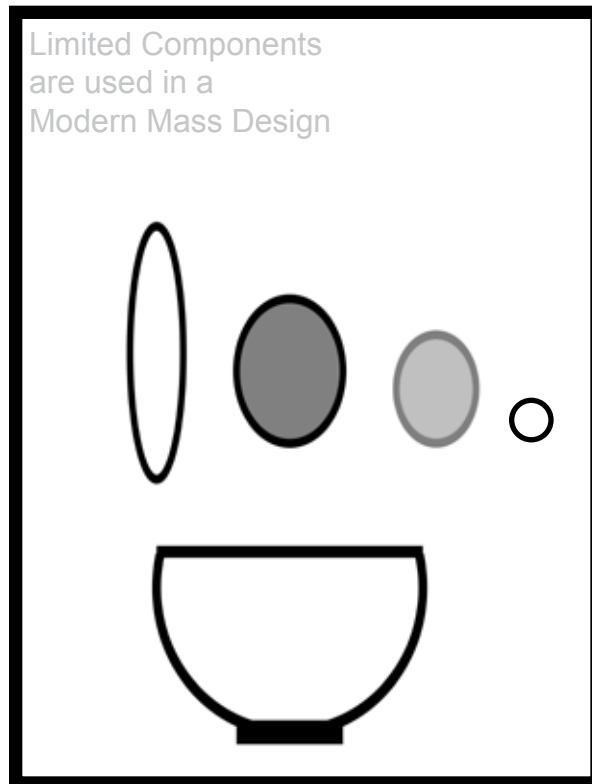
TRADITIONAL MASS DESIGN

is usually a profusion of flowers of various forms and sizes arranged in a round, oval, triangular, or fan-shaped design; a closed silhouette, more solids than voids.

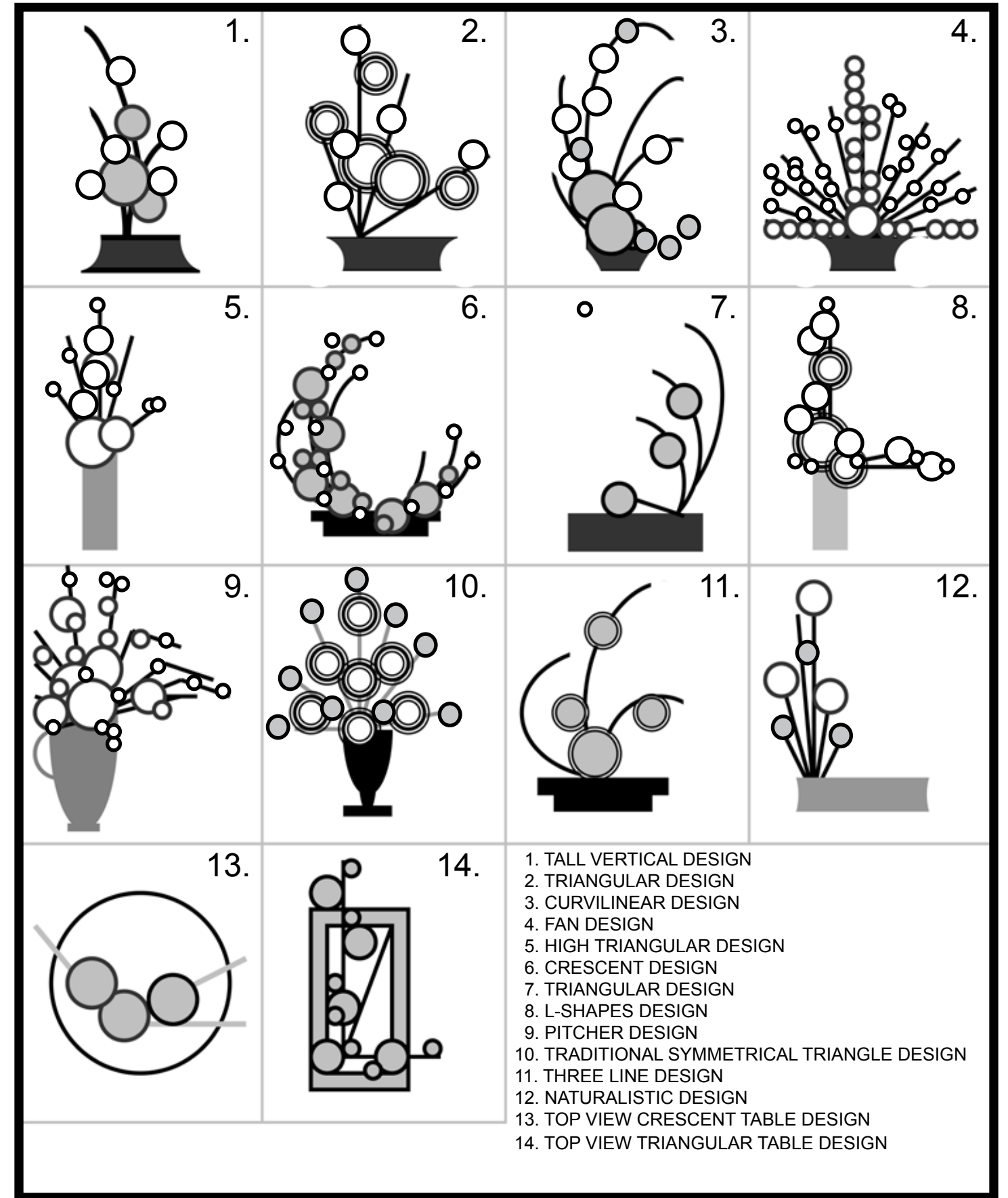


MODERN MASS DESIGN

is a massed arrangement including groupings of limited varieties of plant material; the emphasis is on bold design, blocks of color, contrasting forms and textures.



BASIC FLOWER ARRANGEMENT DESIGN Flowers and foliage may be divided into two main types: lineal and solids. Use the line materials to form the outline or framework of your design. Group the solid flowers toward the center to create a focal point. Additional foliage and smaller flowers may be used to fill in the background, cover the mechanics and add weight to the lower part of the design.



Leafing Around

Ideas for Leaf Manipulation - Effects on Aspidistra

MaryEllen O'Brien

Photos © MaryEllen O'Brien 2013



RIBBON EFFECT

To achieve the ribbon effect with your Aspidistra Leaves, gently fold the leaf lengthwise along the main rib. With scissors or clipper cut through the rib in three places about 1" apart from each other. The cuts should be about 1/4" to 3/8" deep. After the cuts are made, pull each section outward. The sections can be turned and twisted for a greater effect. Take the cut end and wrap with tape or wire and place into a water source.



RIPPLES EFFECT

Aspidistra leaves can be folded repeatedly to create a ripple effect. The leaves can be manipulated further by spinning the pleated portion around to create a rounded effect. Once you are satisfied with the overall look of the leaf, the leaf can be stapled together with a common household stapler. By placing several manipulated leaves together a petal effect can be achieved.



ROLLED EFFECT

Here the Aspidistra Leaf tips are rolled and the stems of Celosia is inserted through the rolled end. The leaves are held in place with Glue Dots. The ends of the Aspidistra are allowed to fly freely without a water source; the leaves are very hardy and will not wilt for several days.





CRISS CROSS EFFECT

Two cuts are made down the length of the leaf on either side of the central rib. The two outside leaf sections are criss crossed over the top and the bottom of the central rib. The central rib is stationary and not moving. The two outside sections can be fastened down with Oasis® brand Glue Dots. The finished leaves have a criss cross pattern that is tubular in style.



SNAKESKIN EFFECT

An Aspidistra Leaf is cut lengthwise on either side of the central spine creating 2 pieces. The remaining spine piece is disregarded. The flat leaves are then cut into squares all approximately the same size. Take one square of Aspidistra and fold in half, then fold in half again.

The small scale-like pieces are added around floral foam or this case...they were stapled to a sweet potato that had been sliced on the bottom to create a flat bottom. The inside was hollowed out to accommodate some water for the floral design. Once the folded leaves fully cover the potato, a thin piece of Aspidistra was placed

around the base in ribbon-like fashion and held on with a glue dot. Cover floral foam or any objects with this technique.



TUBULAR EFFECT

Begin by placing an Aspidistra Leaf on a flat surface with the tip and the stem pointing in East-West direction. Use a pencil or any tube-like object to roll the leaf around and make it as snug and tight as you are able. The cut end maybe stapled, tied, or fastened with a Glue Dot.





WOVEN EFFECT

Lay the Aspidistra Leaf on a cutting board and with a straight edge at even or uneven intervals cut the leaf with a jack knife as many times as desired. Long stems can be woven through the cuts. Single or multiples stem may be placed into one leaf.





STRING EFFECT

With you leaf on a flat surface, make several small incisions near the outer edge of the leaf. Try to space them evenly apart. After the cuts are made take and small object such as a toothpick and put it through the slit. Gently pull the toothpick through the leaf, from one end to the other. The growth pattern of the leaf will keep the lines more or less parallel. Continue with as many slices as desired.



INSERTION EFFECT

Want to add some drama to your design? Even the simplest design can use some pizzazz with the help of inserting items through the leaves. Here Midellino Reed is woven through the design. Wire string, yarn, other leaves or stems can be placed into an Aspidistra Leaf for a fun effect.





PLEATED EFFECT

Starting at the tip of the Aspidistra leaf, fold and staple...Continue to fold and staple until the central rib becomes stiff and hard to bend. If you choose to continue the full length of the stem, the rigid central portion of the stem will break and look jagged...detracting from the overall appearance of the pleated leaves.





EXPERIMENT ...Use your scissors to: Clip - Cut - Lop off - Pare - Prune - Shave - Shear - Snip or Trim. Cut each side individually or fold in half lengthwise and then trim for even sides. Use pinking shears, fancy scrapbook scissors for distinctive edges. The possibilities are endless. Have fun.

F L O W E R S H O W
flowers

Summer 2013

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