



ELEMENTS & PRINCIPLES OF FLOWER ARRANGING

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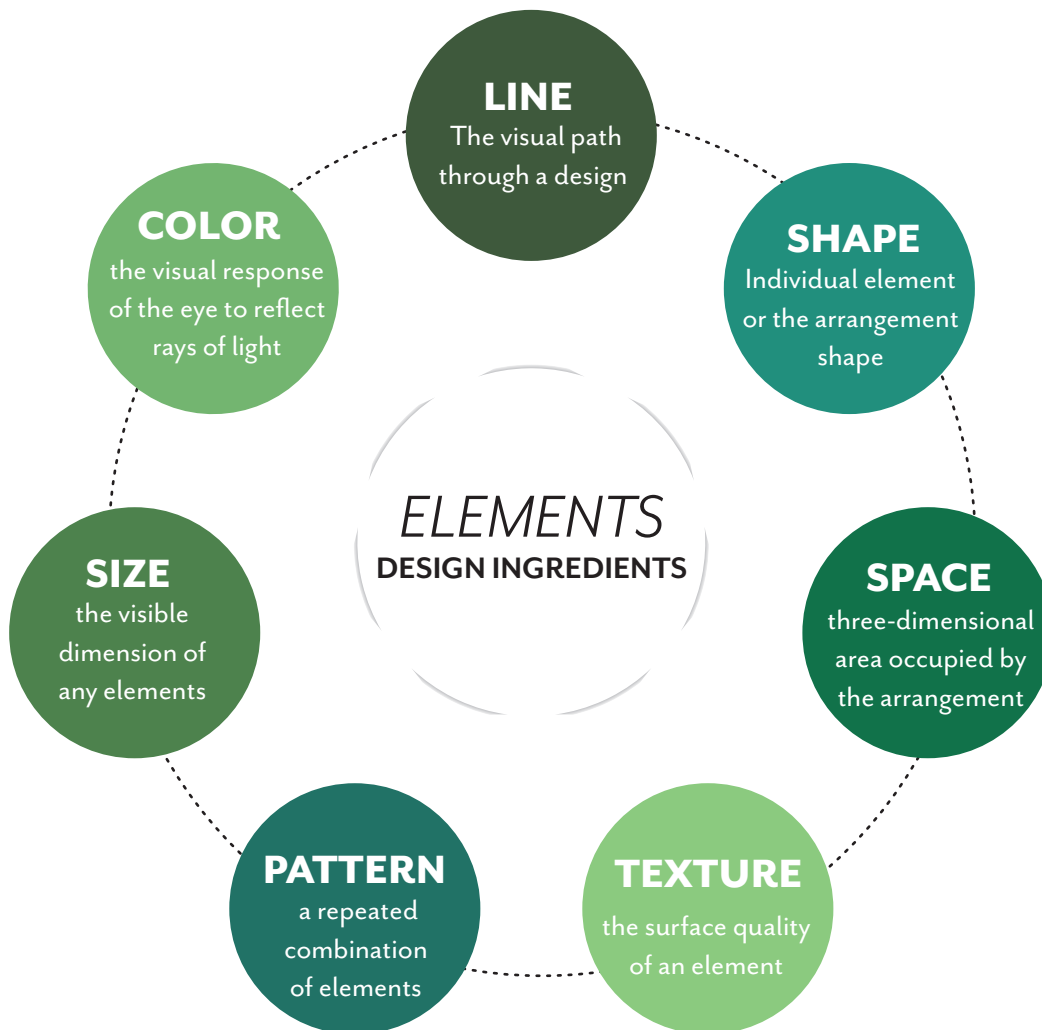
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Lesson 1

SEVEN ELEMENTS OF FLORAL DESIGN

The elements of floral design are the ingredients found in an arrangement. Imagine them as the building blocks to create your floral art. Good floral arrangements include each element. In this class we will learn how to work with each element, and with them, create balanced designs.

The seven traditional elements are **line, shape, space, texture, pattern, size and color.**



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

1. LINE – *the visual path through a design*

The line element in a flower arrangement is the visual path that directs eye movement through a composition. It is the distance between two points and gives structure to a floral design.

THERE ARE TWO TYPES OF LINES

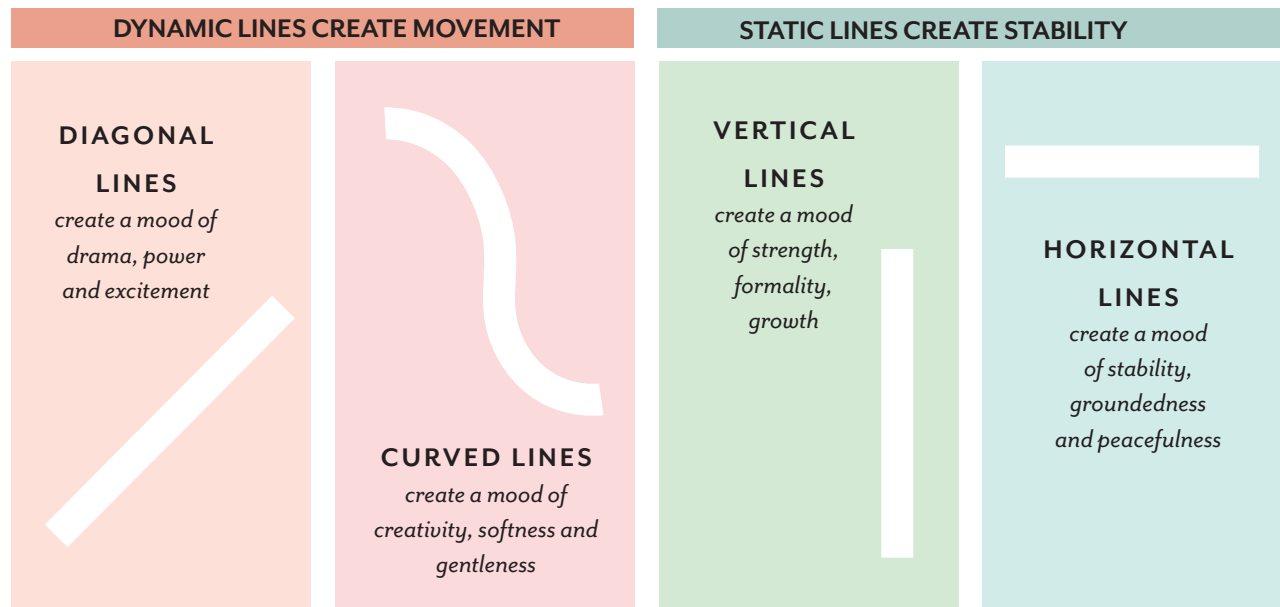
Dynamic Lines: lines that bend, move, undulate, zig-zag and arch. These lines have feminine energy and can add softness or a gentle, romantic tone to the arrangement. Dynamic lines create movement in more than one direction and are often more energetic and interesting to the eye.

Static Lines: lines that are more masculine in energy, and are horizontal and vertical. Static lines create strength and stability and are rigid and unchanging.

YOU CAN CREATE THESE LINES IN TWO DIFFERENT WAYS

Implied Line: When a series of points leads the eye from one point to the next it is called an implied line. These are imagined or invisible lines are created by visually connecting two or more physical points.

Actual Line: When a line that is physically and visually present it is an actual line. It could be a visible line created by a branch or linear stem of flowers or leaves.



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

2. SHAPE – *individual element or arrangement shape*

Shape (also called form) in floral design are categorized in two ways. First, the shape of the individual elements that make up the bouquet such as the flowers, greenery or container and second, the overall shape of the arrangement.

SHAPE OF FLOWERS & GREENERY fall into four categories:

LINE - botanicals that have a clear linear shape to them. They are thin and tall and create a frame work or visual line in a design.



MASS - flowers that are single rounded shapes and are full. They are used for focal points in a design and often provide volume and positive space.



FILLER - small delicate flowers, branched leaves or clustered buds on a single stem. They are used to fill spaces and connect flower placements.



FORM - flowers and foliage that have a distinctive outline or shape. Because of this they attract more attention and are often used as a focal flower.



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

SHAPE OF ARRANGEMENTS refers to the outline of the composition.

Most floral designs are arranged in a geometric shape, with the exception of abstract designs. Geometric forms could include a **circle**, **oval**, **square**, **rectangle**, or **triangle** with all of its variations.



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

OPEN AND CLOSED FORMS refers to the density of the arrangement.

Once the geometric shape of the arrangement is determined, the density in the design or open spaces in the construction will determine if it is a **closed** or **open** form.

CLOSED FORM is a dense arrangement where there is no negative space. The overall aesthetic is full and compact. Geometric shapes are formed by a dense outlines. Design expresses the geometric shape in its literal sense with very little open space around its components.



OPEN FORM is a light and airy arrangement. There is negative space between the components. The overall aesthetic is romantic and whimsical. With open form designs there is a spacious appearance with a natural free-form style where the geometric shapes are implied.



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

3. SPACE – *the three-dimensional area occupied by the arrangement*

In floral design, space is the area in, around, and between the components of the design. It not only includes the two-dimensional outline of the arrangement but also defines the volume and depth of the design. In addition, space can be either **positive** or **negative**.

Positive Space is the portion of the design physically occupied by materials.



Negative Space is the empty or open space between the materials.



4. TEXTURE – *the surface quality of a flower, foliage, or container determined by sight or touch.*

When designing with paper flowers, there are fewer variations of texture to work with but consider the different textures of the papers, the finishes on the papers, and the container you choose for your design. A good design balances harmony within the textures and patterns.



LESSON 1: SEVEN ELEMENTS OF FLORAL DESIGN

5. PATTERN – *a repeated combination of line, form, color, texture, and space.*

Patterns are part of nature. We see them in pine cones, the beach sand after high tide, the petals of a flower, and the coloration on leaves. Since we are tuned to sense patterns, we are naturally drawn to them. By creating patterns in arrangements, they generate appeal. **Repetition** in a design is essential to develop a sense of **rhythm** and visual interest. Any element in your design used more than once begins to create a pattern.



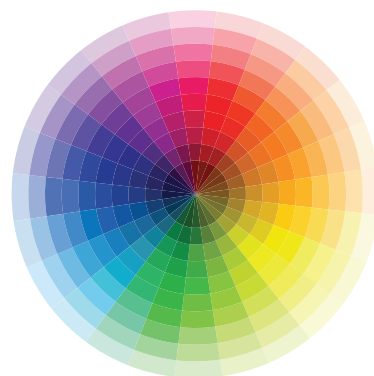
6. SIZE – *the physical dimension of line, shape, form, and space.*

Size is determined by dimensions. When designing an arrangement, size is one of the first considerations. The size of the flowers and the greenery must be compatible with the size of the vessel and together be appropriate for the intended size and use of the final arrangement.



7. COLOR – *the visual response of the eye to reflect rays of light.*

Of all of the elements, color draws the most immediate attention to any arrangement. Color also interacts with its environment in which the arrangement is displayed. Because of its impact, we will learn about basic color theory and how to use a color wheel in the next lesson.



Lesson 2

BASIC COLOR THEORY

COLOR can evoke an emotional response based on memory, experiences, personal preferences, and trends. In addition, specific sets of colors have psychological effects on humans based on universal and instinctive aesthetics.

For example, warm colors (red, orange, yellow) appear to advance toward us, creating alertness and excitement. In contrast, cool colors (blue, green, violet) visually recede, creating the energy of relaxation and calmness. Because color influences an arrangement's success, we will use this lesson to learn the basics of color theory.

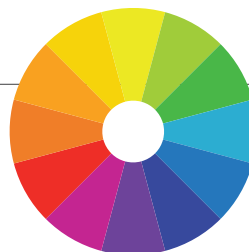


USING A CREATIVE COLOR WHEEL is a great way to help you visually understand the above color definitions and harmonized color schemes which we will discuss next. In addition, a good color wheel includes notes of these definitions for easy reference. Please note that there are two different color wheels on the market. One is called an *Artist's Color Wheel*, which gives a breakdown for mixing paint or other color mediums. The other is the **Creative Color Wheel** which is the perfect tool for color theory and combining colors within a design. The **Creative Color Wheel** is the one used in this class.

LESSON 2: BASIC COLOR THEORY

COLOR TERMS

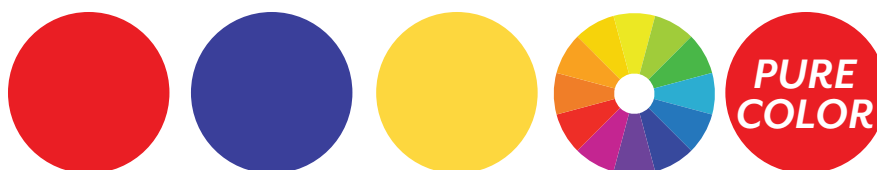
HUE is another name for color. This color wheel shows fully saturated hues, which is their highest intensity or chroma.



*colors will vary depending on printer

CHROMA

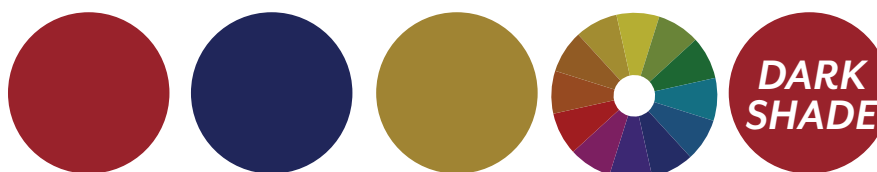
the purity or saturation of a color, or its freedom from white, black or gray.



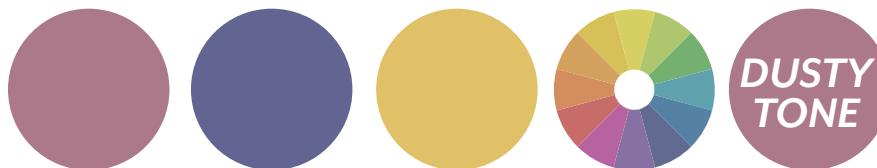
TINT a pure hue with added white. An example is pink is a tint of red.



SHADE a pure hue with added black. An example is maroon is a shade of red.



STONE a pure hue with grey added. An example is mauve or dusty pink is a stone of red.

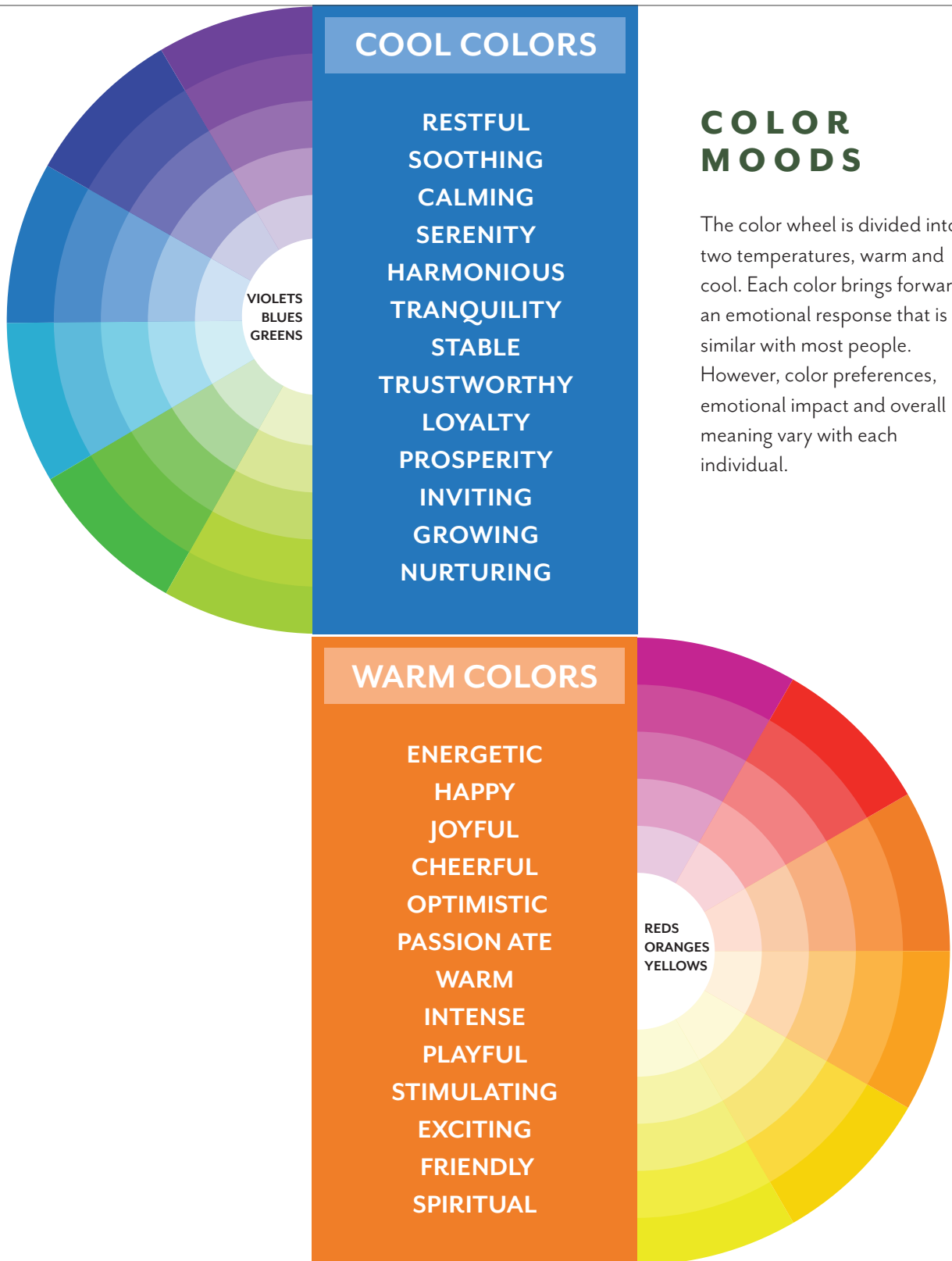


VALUE the lightness or darkness of a hue determined by the amount of neutrals added.



THE VALUES OF RED RANGE FROM DEEP BURGUNDY TO PALE PINK

LESSON 2: BASIC COLOR THEORY



LESSON 2: BASIC COLOR THEORY

COLOR COMBINATIONS

There are two ways to use colors in a design. First, imagine colors being combined in a similar way that musical notes are blended. Sometimes colors—and notes—are combined in a closely related melodic combination; other times, there is intentional contrast and dissonance. We call these color variations **harmonious** and **contrasting**.

HARMONIOUS colors are found side-by-side on the color wheel and based on likeness. A basic example is red and orange-red, as they both include a red hue. The similarity of these colors creates a pleasing to the eye and harmonious palette. Below are examples of the monochromatic and analogous color combinations. These two versions of harmonious color palettes will be demonstrated in part two of this class.

Monochromatic:
a grouping of different
values of one hue



Analogous:
a set of three to five
different hues on the
color wheel

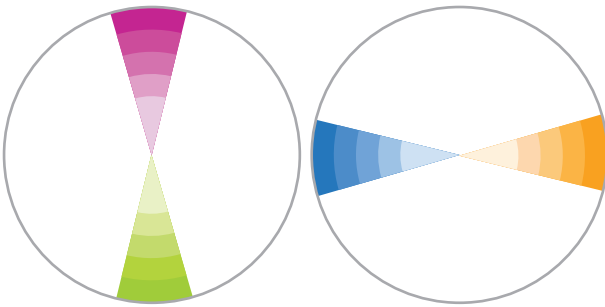


LESSON 2: BASIC COLOR THEORY

CONTRAST colors are contrasting colors based on their difference. These colors have nothing in common and oppose each other on the color wheel. Examples of complementary colors are red and green or yellow and blue. With the color wheel, you can use the triangle graphic in the center to determine each color's complimentary partner as you rotate the wheel. Below are four versions of the complimentary color palettes we will use in this class.

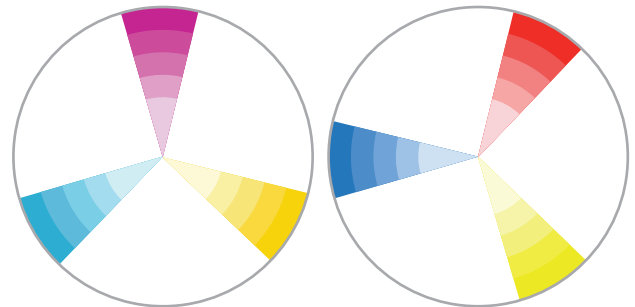
Complimentary:

a pair of colors directly opposite each other on the color wheel



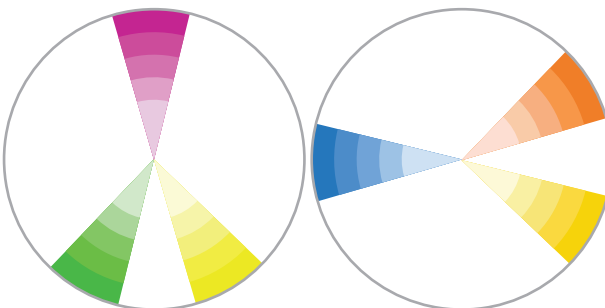
Triadic:

a grouping of three hues that are equidistant on the color wheel



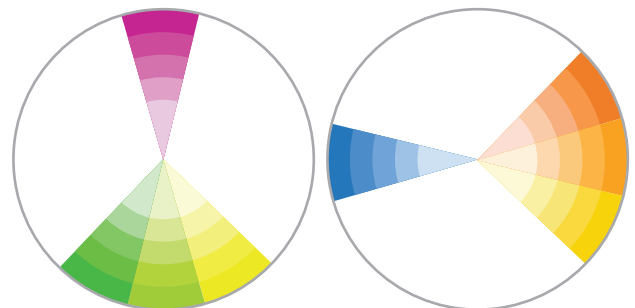
Split-Complimentary:

a hue combined with another hue, or a trio of hues, on one side and/or the other of the direct compliment



Analogous-Complimentary:

One hue with its direct compliment and the two hues on either side of the compliment



LESSON 2: BASIC COLOR THEORY

THE COLOR GREEN

GREEN AS A NEUTRAL

In paper flower making and arranging, the green of the sepals, stems and leaves are considered a foundation of the flower itself and therefore a neutral color in the arrangement. Most flowers and arrangements look most natural when accompanied with greenery and additional foliage. Therefore, you do not need to consider the greens when choosing a color palette.

Since green is a cool color, it naturally recedes and supports the balance of the bouquet, even if your arrangement is monochromatic or analogous outside of the greenery.

GREEN AS A CONTRAST

If your contrasting color palette includes a strong green, consider adding a light blue-green flower or brighter yellow greens. The greens, with more yellow, add some warmth to the cool greens and can add drama in the right combination. The yellow greens also can hint of the freshness of spring flowers. The coolest of greens with a blue undertone work well in a tropical arrangement or a winter holiday decoration.



GREEN AS A MONOCHROMATIC

Green can also be used as the primary color in an arrangement. This looks best when using a range of hues and values to give depth and dimension.

NO GREEN

There are times when making a whimsical, modern or styled arrangement where green is replaced with another color for the leaves or foliage.

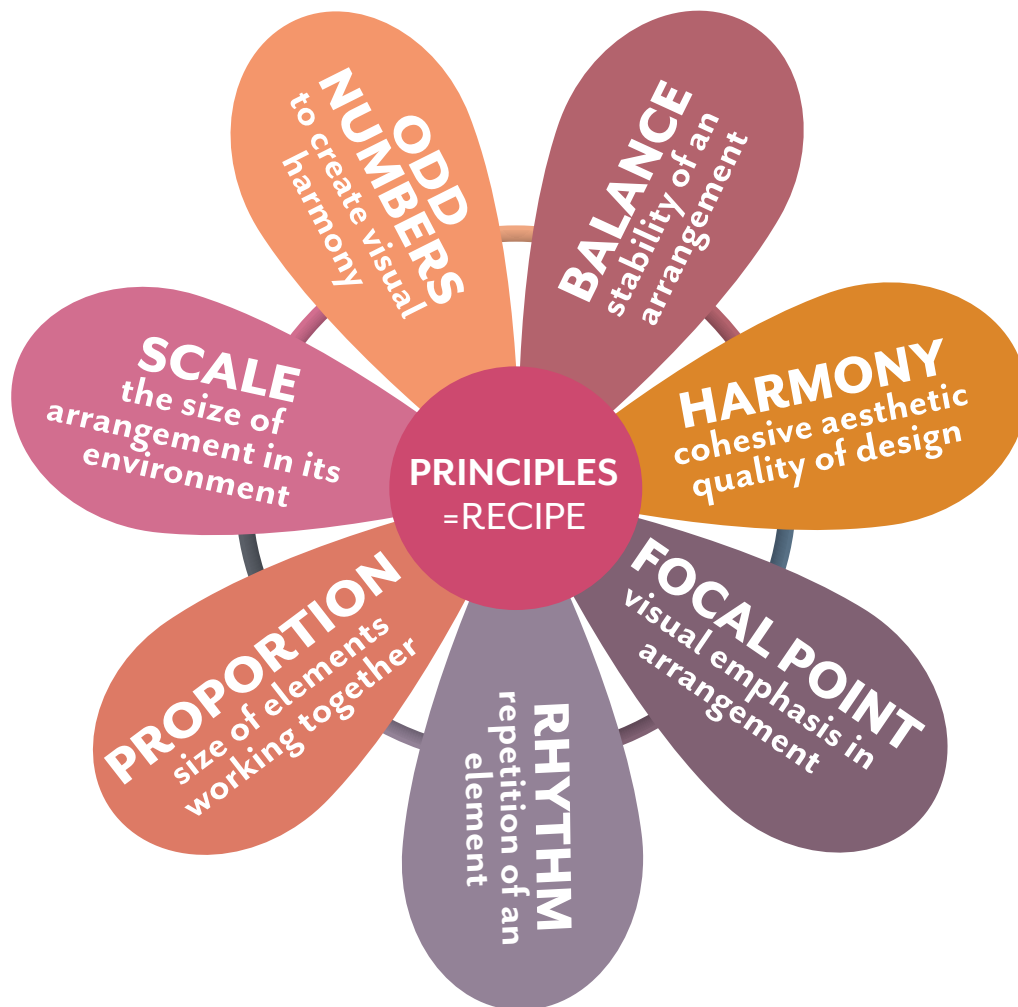


Lesson 3

SEVEN PRINCIPALS OF FLORAL DESIGN

The seven principles of design are general guidelines for creating visually pleasing and harmonious flower arrangements. Imagine that the elements are the design ingredients, and the principles make up the recipe for the design.

The seven principles we will learn in this class are **balance, harmony, focal point, rhythm, proportion, scale, and the rule of odd numbers.**



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

1. BALANCE – *the overall visual or physical stability of an arrangement*

Balance refers to the distribution of visual weight within a design, with the goal of creating a sense of equilibrium and stability. Visually balanced arrangements are harmonious and pleasing to the eye.

In flower arranging, balance can be achieved in several ways, including:

Symmetrical balance is achieved when the arrangement is evenly divided into two identical halves. This creates a formal and balanced composition that is pleasing to the eye. Symmetrical arrangements are:

- Formal, visually strong
- Man-made in appearance
- Mirrored on both sides

Asymmetrical balance is achieved when the arrangement is visually balanced but not identical on either side. This can be achieved by arranging flowers of varying sizes and colors in a way that creates a sense of equilibrium and harmony. Asymmetrical arrangements are:

- Natural in appearance
- Imperfectly symmetrical
- Different on each side



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

2. HARMONY – *the cohesive relationship of all of the individual parts in an arrangement that creates an aesthetic quality*

Here are ways to use three of the elements to create harmony in a flower arrangement:

COLOR is a key element in flower arranging, and a harmonious or contrasting color palette can help create a sense of unity or harmony in the arrangement. This can be achieved by using the basic color theory we learned in lesson 2.

TEXTURE which can also create a sense of harmony in an arrangement when using flowers and foliage with a similar texture. For example, though most crepe paper flowers have a similar texture, you can create harmony when mixing in a frosted paper flower if you add multiple stems throughout the bouquet with the same pearl texture.

SHAPE of flowers and foliage can bring harmony and unity when using similar shapes in an arrangement. For example, using a variety of round, mass flowers such as roses, peonies, and hydrangeas can create a sense of unity.



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

3. FOCAL POINT – *the visual use of emphasis in the arrangement*

A focal point is a dominant element in a design that draws the viewer's attention and creates a sense of visual interest. In flower arranging, the focal point is often created using a larger, more dramatic bloom or a grouping of blooms visually distinct from the rest of the arrangement.

Focal flowers are often larger mass flowers like peonies or dahlias or shape flowers such as lilies or clematis.

1. By using a **SINGLE LARGE BLOOM** such as a sunflower or a king protea. These flowers, even a single stem, will create a sense of drama and visual interest.
2. Another way to create a focal point is to use a **GROUPING OF BLOOMS**. Grouping a cluster of visually distinct flowers, such as roses or parrot tulips, can also create a focal point.
3. A **CONTRASTING COLORS** can also create a focal point in an arrangement. For example, placing bright red roses in an arrangement of white lilies will bring the eye straight to the bright roses.

Remember that the focal point should be placed strategically in the arrangement to create a sense of balance and harmony. Typically, the focal point is placed slightly off-center for an asymmetrical balance of the arrangement.



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

4. RHYTHM – *the repetition of design elements in a predictable pattern, which creates a sense of movement and flow in the arrangement*

In flower arranging, rhythm can be achieved through the use of repeated design elements such as **shapes, colors, textures, and sizes**.

You can also create rhythm by **repeating the placement of the same** flower or foliage.

For example, using a repeating pattern of flowers such as anemones, ranunculus, and carnations can move the eye across the bouquet in a rhythm.



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

5. PROPORTION – *the comparative size of elements within the design and how they work together*

In flower arranging, it is important to consider the proportion of the blooms, foliage, vases, and other design elements and how together they create an exciting and harmonious design.

For a balanced arrangement, the proportion of the vessel to the size of the arrangement is very important. Here are some tips on how to choose a vessel size based on proportion:

Consider the size of the flowers: Choose a vase that is tall enough and wide enough to accommodate the size of the flowers you plan to use. For example, if you have long-stemmed flowers, such as roses or lilies, you will need a tall vase that can support the height of the stems. On the other hand, if you have smaller blooms, such as cosmos or plumeria, choose a shorter vase that can showcase the fullness of the flowers.

Use the rule of thirds or halves: Your vase should roughly be about $\frac{1}{3}$ to $\frac{1}{2}$ of the total height of the overall arrangement, meaning your tallest stem should be about $\frac{1}{2}$ to $\frac{2}{3}$ longer than your vase height.

Consider the shape of the vase: The shape of the vase can also affect the proportion of the arrangement. A vase that is too wide for the flowers can make the arrangement look sparse, while a vase that is too narrow can make the flowers appear crowded. Choose a vase that complements the shape of the flowers and allows them to be arranged in a way that showcases their beauty.



LESSON 3: SEVEN PRINCIPALS OF FLORAL DESIGN

6. SCALE – *the size of the arrangement as it relates to its environment*

When creating a flower arrangement, it is essential to consider where and how the design will be displayed.

Here are two questions to ask so that you can determine the scale of your arrangement:

What environment will the arrangement be displayed?

Consider where the arrangement will be positioned, such as on the stage of a large event room or placed on a small entry table in a restaurant. The scale of the arrangement will determine if the bouquet will disappear and not be seen or will take over the room and crowd the design. Ideally, you should design the arrangement to fit the environment where it is displayed.

How will the arrangement be used?

Consider how the arrangement will be used, such as a centerpiece for dinner, a hand-held bouquet for a bride, or a wreath for the church door. The appropriate scale of the flower centerpiece will allow the conversation to flow across the table; the smaller-sized bridal bouquet will enhance the bride's petite frame, and the large wreath will offer a visual welcome to church visitors before they reach the door.



7. THE RULE OF ODD NUMBERS –

a principle of design to create visually appealing and harmonious compositions

This principle is commonly used in many fields of design. By using an odd number of flowers, you can create a more visually appealing and balanced composition that feels natural and harmonious to the eye.

Here are a few examples of using the rule of odd numbers in flower arrangements:

1. A triangular arrangement using three focal flowers
2. A bouquet using five different types of flowers
3. A cascade arrangement using seven focal flowers of varying sizes and colors
4. A nine-flower centerpiece arranged in a circular or oval shape

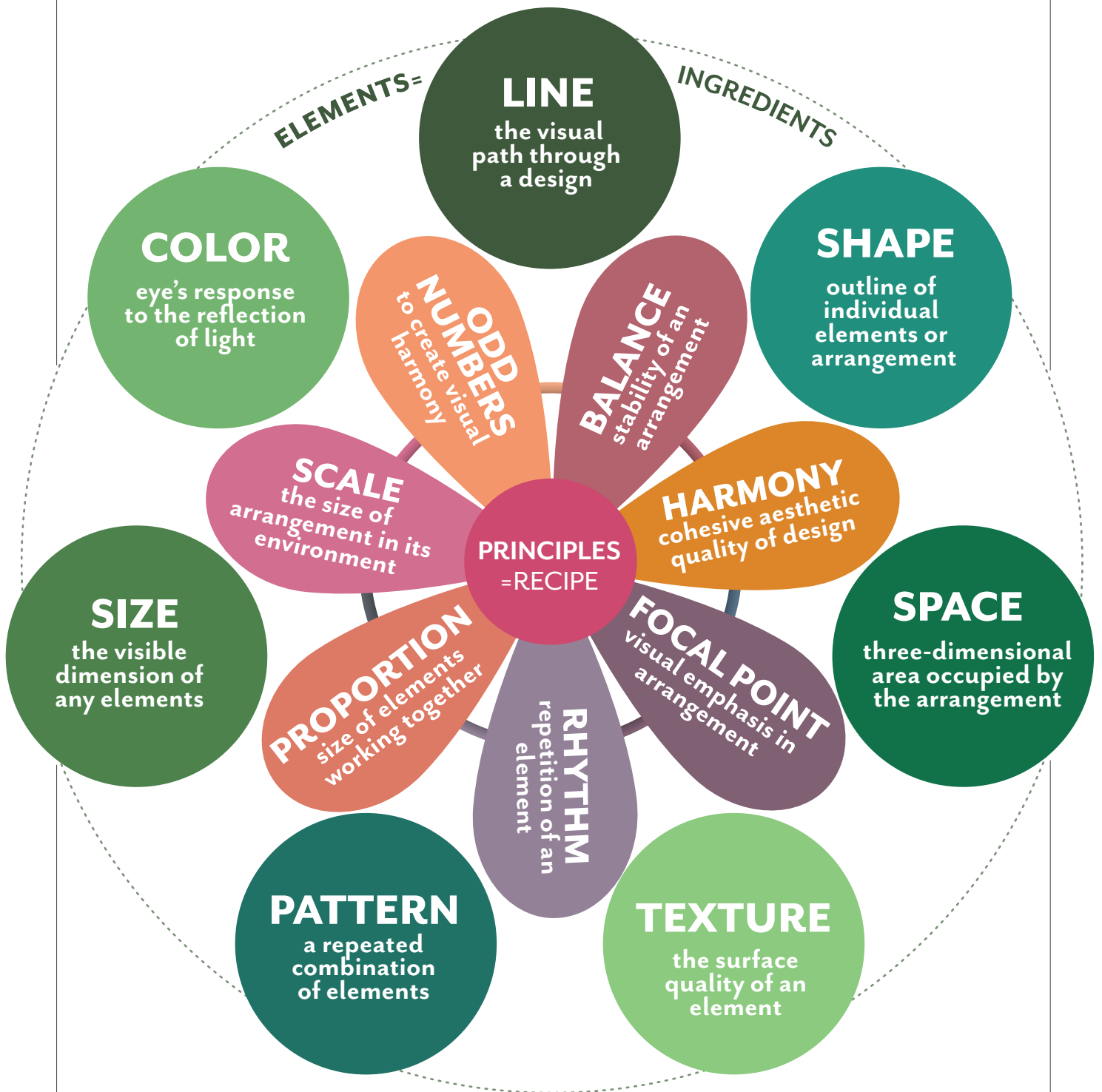
While the rule of odd numbers is a widely recognized principle, it is also subjective, and no rules are set in stone.

Even-numbered arrangements can also be designed successfully depending on the design style, occasion, or personal preference.

I will show you how to break this rule using two antherium in this arrangement. >>



SEVEN ELEMENTS & PRINCIPALS OF FLORAL DESIGN





ELEMENTS & PRINCIPLES OF FLOWER ARRANGING

INTRO TO PART 2: Tools for Flower Arranging

Flower Arrangement Recipe Card

Elements & Principles Chart + Color Wheel

Tools & Materials

DESIGN 1: Working with One, Two & Three Flowers

DESIGN 2: Vertical Monochromatic Entry Piece

DESIGN 3: Peonies on a Classical Pedestal

DESIGN 4: Romantically Draped Centerpiece

DESIGN 5: Triangle Tropical Display

DESIGN 6: Airy & Organic Bouquet

DESIGN 7: Asymmetrical Blueberry Wreath

DESIGN 8: Fall Sunflower Wreath

DESIGN 9: Lush Swag Garland

DESIGN 10: Flowing Spring Bridal Bouquet

DESIGN 11: Colorful Summer Bridal Bouquet

DESIGN 12: Corsages, Boutonnieres & Wrist Corsage