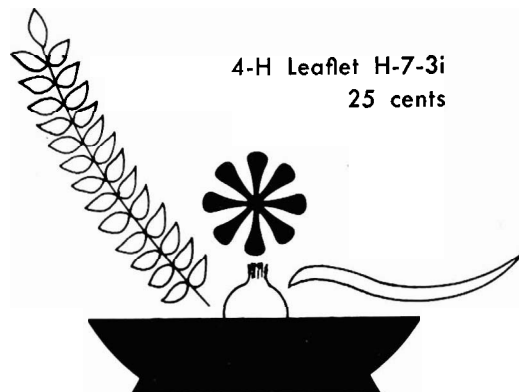


Indoor Gardening

BY E. F. SCHAUFLER



Fresh and Dry Flower Arrangements



Fresh and Dry Flower Arrangements

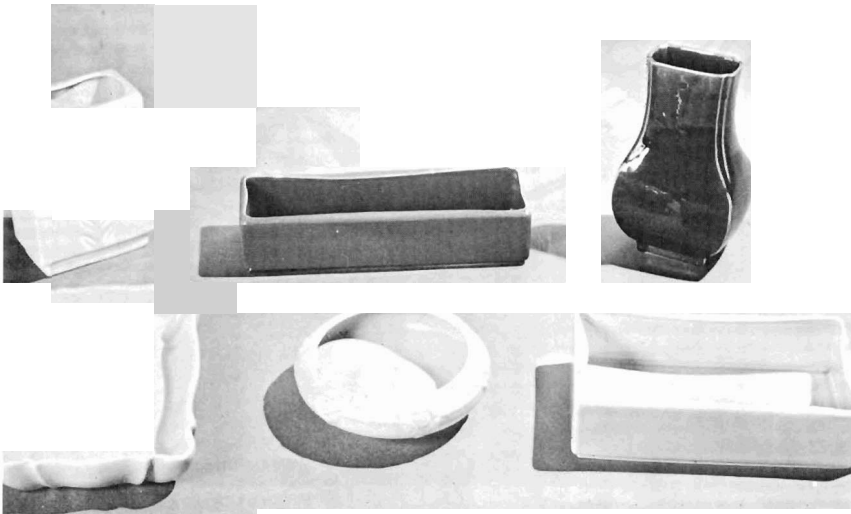
INTRODUCTION

Do you like cut flowers? Some people think flower arrangement is a mysterious art, but with a little practice you can make arrangements that are pleasing and add to the attractiveness of your home.

Don't expect your first attempt to be a masterpiece. When you have read the following pages, try some arrangements. After a few trials you will think not only in terms of what flowers and foliage (leaves) look good together, but also of what containers should be used and where the arrangements can be placed to best advantage in the room.

Remember that even one or two blooms with a little foliage make an arrangement. There is no reason to feel that you have nothing to work with. You can use wild flowers as well as those from your home garden.

Excellent tall and low containers, free of excessive decoration



DEFINITION OF TERMS

When flower arranging is discussed you may hear certain terms that have no meaning to you, or you may hear familiar words used in new ways.

SPIKES are the tallest forms used in arranging flowers or dry materials. They may be the sword-shaped leaves of iris or gladioli; they may be slender flower stalks or stems such as cattails, pussywillow, lupine, delphinium, gladioli, or tall snapdragons. Pointed daylily buds and pointed seed pods can be the spikes in small arrangements.

BUTTON materials have a round shape. Open flowers such as daisies, tulips, zinnias, asters, and roses are "button" in form.

Flowers change form in different stages of openness. A number of rose buds, or a daylily bud may be used as a spike. However, the open flower of either is a button. An entire flowering stem of gladiolus is a spike. But a dark-colored gladiola floret used for a focal point is a button form.

BACKGROUND materials are leaves and branches used to complete an arrangement of tall or spike materials and round or button materials.

FOCAL POINT or **CENTER OF INTEREST** refers to the spot with the strongest visual attraction in the arrangement. As a rule, it is just above the edge of the container, and is made up of the largest, the most open, the brightest, or the darkest-colored flowers. In a good arrangement, your eyes go to the FOCAL POINT or CENTER OF INTEREST.

The following four words are often referred to as the principles that guide flower arranging: design, balance, scale, and harmony.

DESIGN is the plan of an arrangement. It embodies your ideas of what flowers, container, and leaves to combine and how to combine them. Webster states design is "the arrangement of elements or details which make up a work of art."

SCALE has to do with the relative sizes of the materials you are using. Small petunias are overwhelmed when used with large-flowered dahlias. They are the wrong scale. Tiny blossoms are lost when arranged in a large, plain container. In this case the flowers and the container are out of scale. You should have the flowers, the foliage, and the container in scale — that is, properly related in size.

BALANCE is the equilibrium achieved when flowers are placed in the container so they appear stable — not top-heavy or lop-sided.

HARMONY, the fourth term, is the hardest to explain. One definition given in Webster's dictionary is ". . . such an agreement between the different parts of a design or composition as to produce unity of effect or an aesthetically pleasing whole." Harmony assures that the arrangement is pleasing. Look at your arrangement and decide whether all the things you used go well together. Maybe you have looked at a painting or a house and decided it was not harmonious because one color was wrong. Your arrangement may not be in harmony because the color of the container and that of the flowers clash.

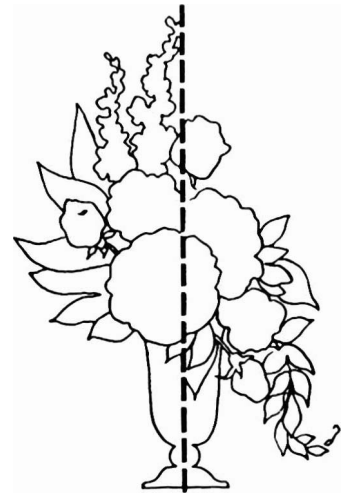
COLOR All the colors of the different parts of your arrangement — the flowers, container, leaves, background — are important; they enhance the design, the scale, the balance, and the harmony. Color may strengthen one of the lines, or make the center of interest or focal point stand out. All colors looked at singly are enjoyable, but some combinations are unpleasant.

I. The *primary* colors are red, yellow, and blue. All colors can be made by mixing these three in various proportions.

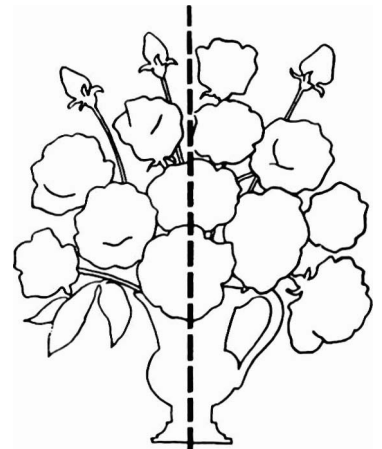
II. *Secondary* colors are obtained by mixing two primary colors in equal proportion. The three secondary colors are orange, violet, and green.



Correctly placed focal point



Informal balance



Formal balance



III. *Intermediate* colors are the result of mixing a primary and a secondary color. The six intermediate colors are blue-green, blue-violet, red-violet, red-orange, yellow-orange, and yellow-green.

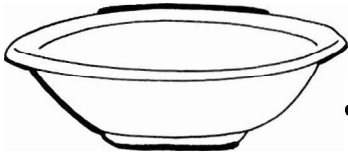
IV. *Warm* colors are red through yellow-green, and are luminous. The bright reds, oranges, and yellows are warm colors. They are also called advancing colors.

V. *Cool* colors are green through red-violet. These colors are sometimes referred to as retiring colors. Most greens, blues, and violets are cool colors.

VI. Black added to a color produces a *shade*.

VII. White added to a color produces a *tint*.

VIII. Grey added to a color gives a *tone*.



On the color wheel the outer circle is a tint. The middle circle is a hue, or true color. The inner circle is a tone.

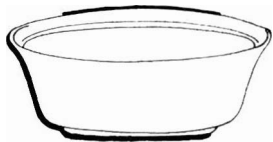
COLOR HARMONIES A *monochromatic* harmony is achieved by using shades, tints, and tones of the same color. For example, the container and all the materials, except foliage, might be yellow, or shades, tints, and tones of yellow. This is also called a one-hue color harmony.

Analogous harmony is derived by using colors next to each other on the color wheel, such as violet, red violet, and blue violet. It is sometimes referred to as "related" harmony.

Complementary harmony combines colors opposite on the color wheel. Thus red and green, or yellow and violet are complementary colors. Another common term for this is contrasting harmony.

Triads are obtained using colors that form an equilateral triangle on the color wheel. So red, blue, and yellow form a triad color harmony.

Using colors that "go together" is a good guide for beginning flower arranging. By referring to the color wheel, you can select color harmonies for your flower arrangements. Be sure to consider the colors in the room. Trace the devices for locating color harmonies and paste the tracing on heavy, durable paper. Then you can cut out the devices and use them on the color wheel.



Cupboard containers



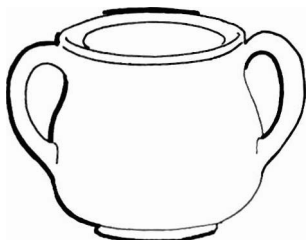
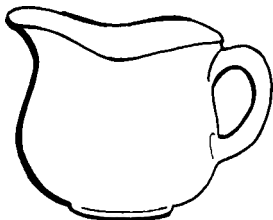
CONTAINERS

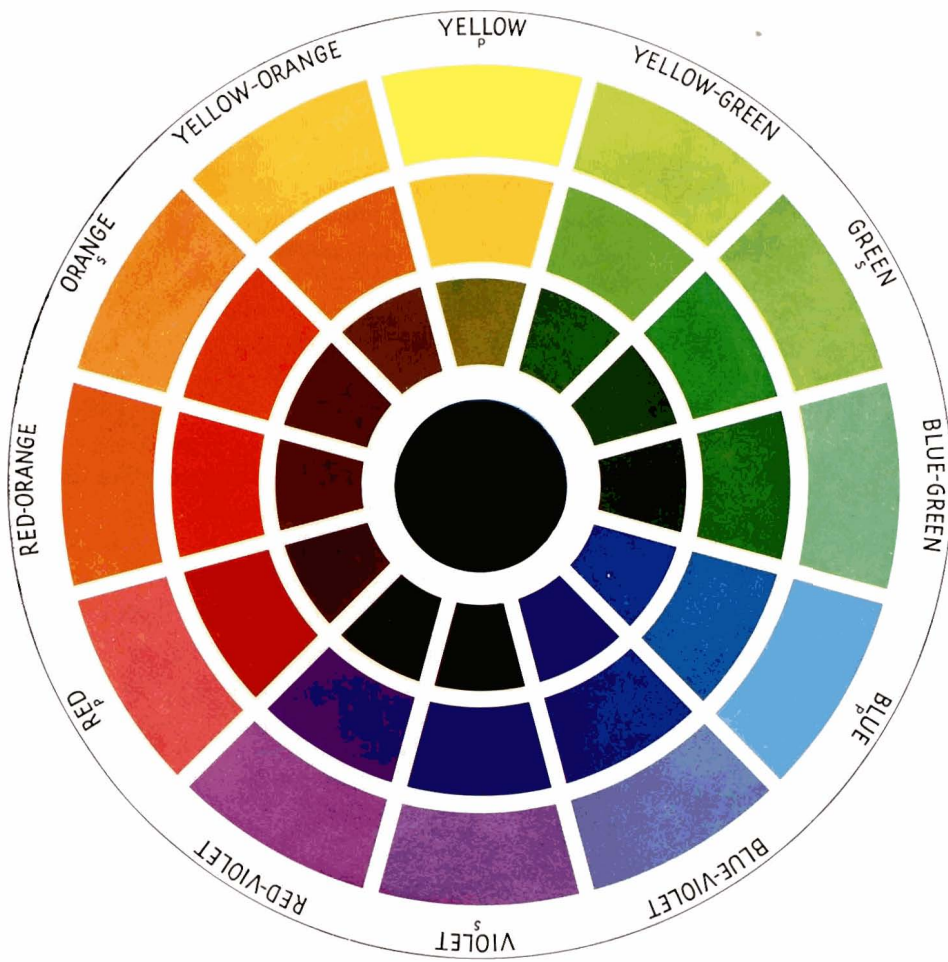
Make your flower arrangement in anything that will hold water, flowers, and foliage. A low container is easier to use than a tall, slender one: it may be a jug, a bowl, a cup, a teapot, or the like. Think of all the containers in your mother's kitchen cupboards. Do not forget vases!

For large single flowers, choose a container with strong simple lines. For most flower combinations, it is best to use containers of a neutral color such as gray or dull green. Dark-colored containers usually show off the flowers to advantage.

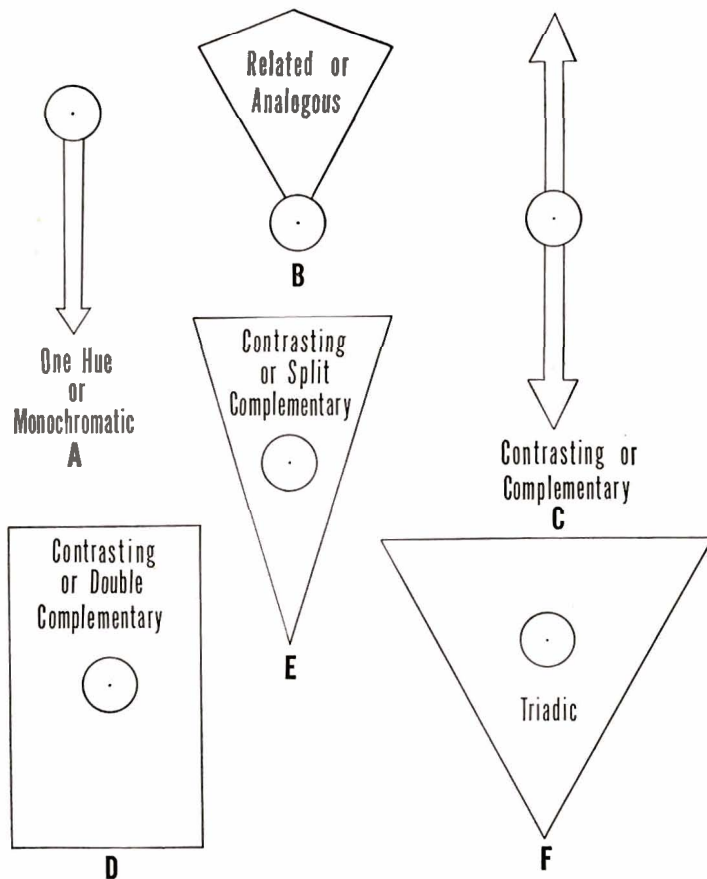
Choose the right container for your flowers, and for the place the container is going to occupy, just as you choose the right dress or suit for a certain occasion. For example: a tall container is not appropriate on a mantel where it hides the picture above it. A small container is not appropriate if you have a large mass of flowers. A party dress for a party but not for a picnic; formal attire for a wedding, not for a football game.

Regardless of what you use for a container, be sure it is **CLEAN!** Wash it thoroughly with soap and water. Vases which have held flowers should be washed with strong soap, and a cloth should be used to remove scum from the inside. Flowers last much longer when they are in clean containers and have their water changed every other day. However, flower-preservatives are effective; when you use one, you do not need to change the water.





Devices For Locating Color Harmonies



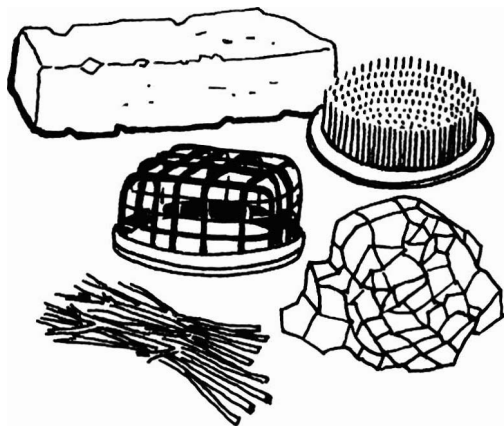
HOLDERS FOR THE FLOWERS

How are the flowers held in the containers? In low containers, the types of holders shown keep the flowers where you put them.

Here is a trick of the trade! If you use a needle-point holder and the flowers are too heavy for it, or if the holder moves around, fasten the holder to the container with a thin layer of modeling clay. Be sure both the container and the holder are dry before you apply the clay. Glass-hole holders are hard to manage.

Stuff tall containers with fern leaves, pieces of evergreens, or twigs of privet to hold the flowers. These materials, inserted small end down, are most helpful when you have only four or five stems for your tall container. Some people use glass marbles, pebbles, or sand.

Snow-pak, Unspillable Water, and Oasis are water absorbing materials especially suited to tall containers. However, these materials can be used several times in low containers before they begin to break apart.



SETTING

Line design flower arrangements, which are meant to be seen from one side, need a solid wall surface for background. This type of arrangement is appropriate on a mantel, buffet, chest, hall table, desk, or a lamp table set against a wall.

Arrangements designed to be seen from all sides may be placed in the center of a dining table, on a coffee table, or in front of a mirror.

CARE OF FLOWERS

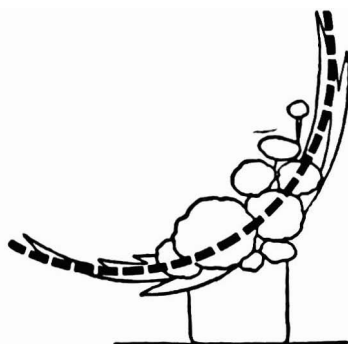
Your arrangement will last longer if you "harden" or "condition" it. Flowers treated this way take up water readily and do not wilt quickly after they have been arranged. Follow these rules, especially for your entry at a fair exhibit.

1. Cut the flowers in early morning or evening.
2. Cut the flower stems with a sharp knife; make a slanting cut.
3. Remove foliage from the bottom portion of stem.
4. Put the cut flowers in hot water (110°F.) immediately, so from 5 to 6 inches of the stems are covered. Keep the flower petals dry. Do not crowd too many flowers into one pail or container because petals bruise easily.
5. Let the flowers stand in water 4 or 5 hours or overnight, in a cool room, such as the basement. Keep the flowers out of drafts and sun.

If you are using flowers from the florist, follow the procedure as outlined, beginning with step 2. Be sure to recut the stems.

TYPES OF ARRANGEMENTS

Each type of flower arrangement has a name, just as different styles of china have names. There are three basic types: line, mass, or mass-line arrangements. Each can be formal or informal. If your arrangement is formal, it means that one half is exactly like the other half. Informal arrangements are usually balanced, but are not alike on both sides. Thus, you can have a formal or informal line, mass or mass-line arrangement.



*Line,
line,*

*mass
arrangements*

SUGGESTIONS FOR ARRANGING FLOWERS

1. Flowers of one kind and one color, at different stages of opening, are the easiest to arrange.
2. Have the tallest stem or flower no more than twice as tall as the container is long (if it is a low container), or no more than twice as tall as the container is high (if it is a tall container). This rule applies to the part of the stem that comes above the edge of the container. (After making this measurement, be sure to add the depth of the container to length of the flower stem.)
3. Use the smallest buds and the lightest colored flowers at the top of your arrangement and at the outside edges.
4. The darkest or brightest color is used at the focal point (the strongest visual point of attraction). Colors between these points should "blend."
5. Do not use delicate materials with "heavy" materials. Baby's-breath is not a good filler for gladioli.
6. Avoid "steps" by having all stems of different lengths. Only in formal arrangements are even two stems of exactly the same length.
7. Always cover the holding device. Many times a few small, well-placed leaves will do this.
8. Do not crowd blooms so they hide each other.
9. Arrange the stems and foliage so all seem to spring from one central point. Never let stems that cross show.
10. Be sure you have a strong focal point.
11. Use tall arrangements at eye level or below.
12. Always score your finished arrangement.
13. Make table centerpieces lower than the chin levels of persons sitting at the table. For a children's party, the centerpiece should be much lower than for an adult's dining table.



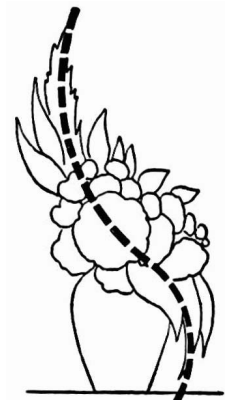
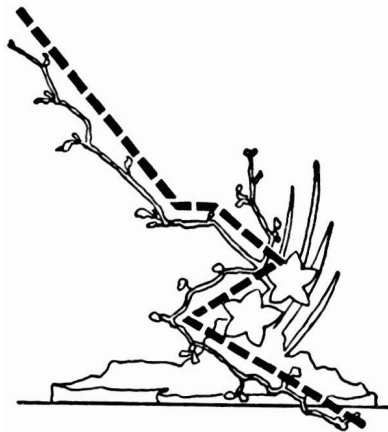
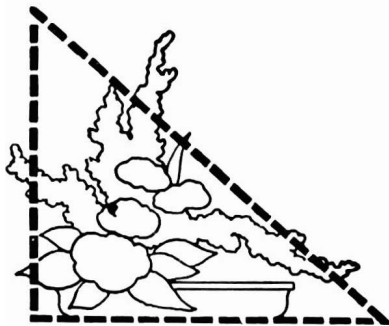
Horizontal



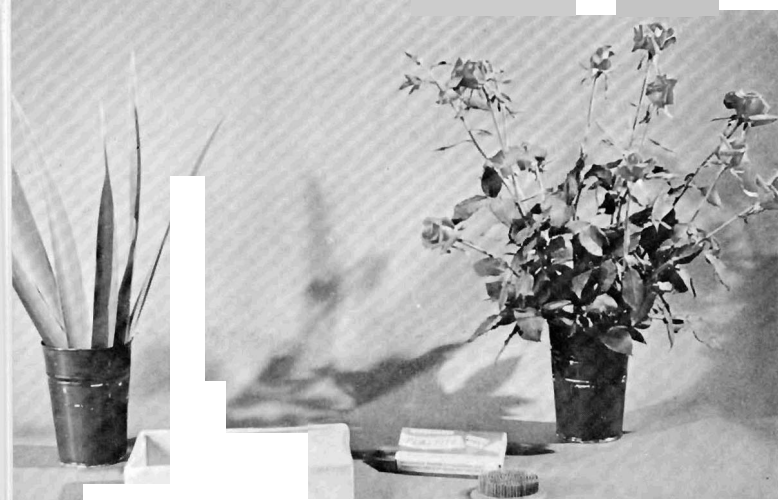
Circle



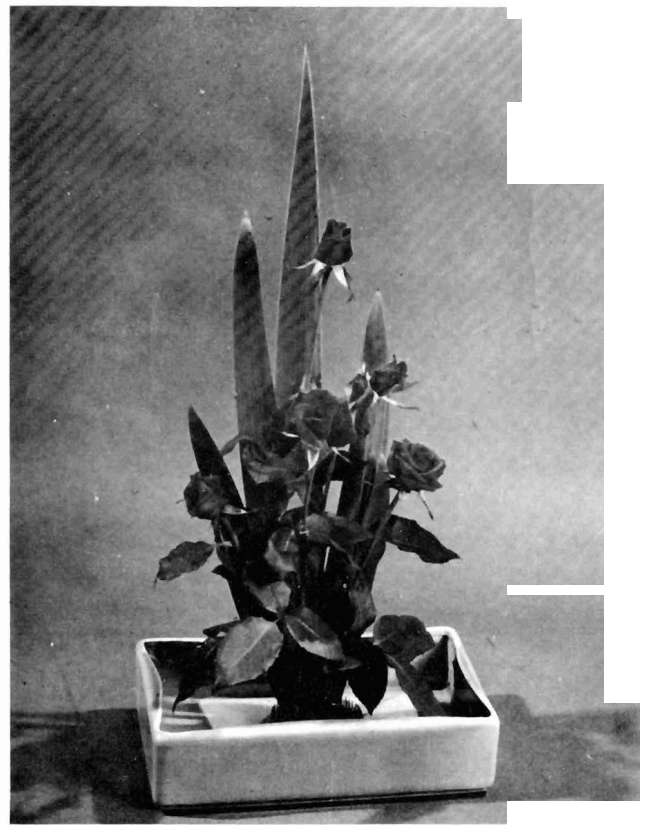
Oval



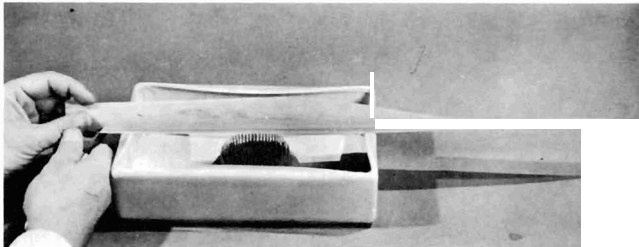
*Triangle,
zigzag,
and
Hogarth curve arrangements*



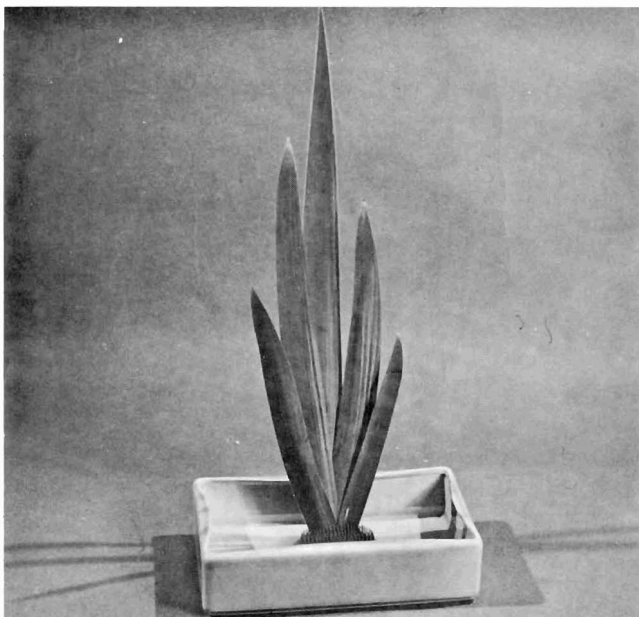
Materials: foliage, container, holder and clay, flowers



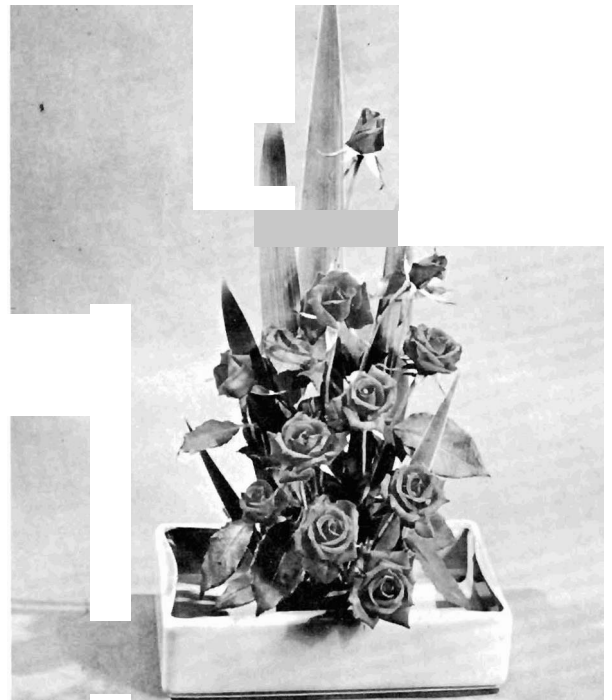
The smallest blooms at the outermost edges



Determining the tallest piece of material



The foliage in place



The center of interest filled in

HOW TO DO IT

Decide where you want to enjoy your finished arrangement and select the type of arrangement you think most suitable for that particular setting. If a room or house is of a definite type or period, select an arrangement to fit. A mass arrangement looks best in a Victorian setting. A line arrangement is best for a modern setting. A horizontal arrangement is appropriate against an oblong panel such as the space above a fireplace mantel. A table in the hall against the stairway is a strategic spot for a triangular arrangement. A round dining table calls for a low, all-around arrangement in a circular container.

An arrangement may be lost against figured wallpaper, but be excellent against a plain background.

ASSEMBLING A FLOWER ARRANGEMENT

Choose a container for the setting.

Decide what foliage and flowering materials you have to use. During the winter you can use fresh flowers from your local florist. Gladioli, roses, and chrysanthemums are available the year round. Make sure the material will have enough height. Consider the colors of flowers and the container, both in relation to each other and in relation to the background.

Choose a useable holder.

Pour water into your container.

Select your tallest ($1\frac{1}{2}$ to 2 times container height or width) stem or branch from your hardened materials. Place the tallest material and the outermost material. Remove all the foliage that is under water.

Place the center of interest.

Fill in the areas between in such a way that each bloom shows.

Finish by adding foliage to give more line or to fill in voids.

Place your arrangement in the chosen setting.

Take heart; you are now a flower arranger—almost!

After you have completed the arrangement, look for its faults. Are the container and flowers alike or pleasantly contrasting in color or shape? Are the flowers and the container in scale? Does the arrangement seem to tip or is it stable? Is one color outstanding? It does take practice to find harmonious combinations.

ARRANGING DRY MATERIALS

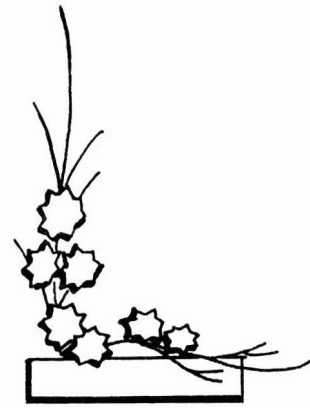
The same principles can be used to make arrangements with dried flowers and foliage for enjoyment during the winter months. Keep your eyes open during summer and early fall for winter arrangement possibilities. Gardens, fields, and country roadsides can supply a wealth of appropriate materials.

DRYING FLOWERS

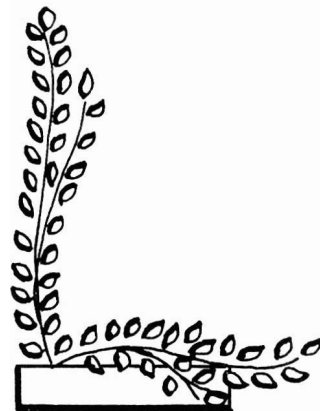
To get good drying of a wide variety of materials, different treatments should be used.

Let's do the simplest one first. This involves merely picking the long stems, putting them in a tall container, and letting them dry. You do need a dark, warm location for best results. The old-fashioned attic is wonderful, if you're fortunate enough to have one, but a dark closet will do. However, to prevent the materials from rotting, there should be some air movement in the location chosen. The materials which dry naturally on their own stems are:

Celosia or Cockscomb



*First
the idea,
then
the arrangement*



Delphinium stalks
Hills of Snow or P.G. Hydrangea heads
Sumac heads
Stalks of curly dock and milkweed

Pick the materials at their prime: those past it often shed excessively. Remove all foliage at the time of gathering. Put the plants in tall containers to keep their stems straight, then move them immediately to the dark, warm spot you have selected. Remember that a cool basement or shaded storeroom is likely to give poor results. Light fades flowers as they dry; therefore darkness is important.

Many garden materials dry very nicely if picked, stripped of leaves, and hung upside down in a dark warm place. Again an attic, or overhead crawl space with louvers, is ideal. Check country roadsides for goldenrod, thistles, teasels, and grass stems that still look quite fresh. Strip off all the leaves, and put the plants in small bunches held by rubber bands. (The materials are not likely to fall out of the bunches if rubber bands are used rather than string or wire.) Immediately hang the bunches by their heels, in a dark, warm place. (If cutting strawflowers, take only buds; otherwise, when the flowers open the petals will curl over backwards. Cut out the buds from the center of the plant, and let the sidebuds develop for a later cutting.)

If you are willing to take the time to dry flower heads individually, gather flowers at their prime and remove the stems about an inch below the flower head. Then replace the natural stem with a medium weight florist wire (number 22 or 24). This works with shasta daisies, marigolds, zinnias, dahlias, mums, and black-eyed Susans.

Place the wire along the short stem, or up through the hollow stems of marigolds and zinnias. Push the wire up through the flower head so it shows an inch above. Make a small hook. Pull the wire hook down into the flower head so that it is firmly imbedded in the petals.

If your wire is alongside the stem, pull the wire around the solid stem three or four turns.



An absorbent material, such as borax with cornmeal, borax with sand, or silica gel will help dry the flowers within a few days. If you use borax and cornmeal or borax and sand, you can leave a 5- to 7-inch wire stem. For silica gel, however, use only about 2 to 3 inches of wire on the flower head. The reason is that silica gel works best in an enclosed airtight container, and long wires would get in the way.

In either case, pick prime flower heads of the following:

Shasta daisies	Zinnias	Mums
Pansies	Single Dahlias	Black-eyed Susans
Marigolds	Roses	Queen Ann's Lace

Cut off the flower head with 1 to 2 inches of stem. Wire the stem for the materials you're using: short for silica gel, long for half borax and half corn-meal, or half borax and half sand. Level $\frac{1}{4}$ to $\frac{1}{2}$ inch of material over the bottom of a shallow suit box. Set the flower head, stem and wire up, face-down on the mixture. Pour another inch of mixture over and around the flower head. Set the box in a warm place—in the sunshine if possible. Sunshine and dry air will speed drying; four days to a week are sufficient most of the time.

Silica gel works best in closed, masking-tape-sealed containers. Containers such as covered cookie tins, shoe boxes, and others with lids that can be taped must be used. Silica gel works quickly, so check daily. Its initial cost is high, but you can dry it in your oven and reuse it many times.

COLOR COMBINATIONS

Although many of the plants you work with are various shades of brown, if you have dried some annuals you can add color to your arrangements. Use darker materials for centers of interest and near the top of your containers, as you do with fresh flowers.

CONTAINERS

Because a container for dry materials does not need to hold water, it may be just a base, such as a smooth piece of 2 by 4 lumber or a slab of interesting wood. Cross sections of trees, 6 to 12 inches in diameter, are good "containers." Other possibilities include wicker baskets, pieces of driftwood, and rattan trays.

Brown vases are also appropriate.

HOLDERS

A ball of modeling clay, about 2 inches in diameter, makes an excellent holder for small and medium-size dry materials. Sand is best used in a tall, wide-mouth container. Needle point holders can be used for materials with natural stems but not for wired dry materials. A small block of styrofoam can be a holder for light materials.

In a finished arrangement any holding device should be covered.

On the following page is a list of material suitable for fall and winter enjoyment in your home.

MATERIALS SUITABLE FOR DRIED ARRANGEMENTS

Cultivated Plants — Annual Flowers

Ammobium alatum grandiflorum — Winged Everlasting
Acroclinium roseum (Helipterum roseum) — Everlasting
Helichrysum bracteatum — Strawflower
Celosia argentea cristata — Cockscomb
Celosia argentea childsii — Chinese Woolfeather
Gomphrena globosa — Globe Amaranth
Salvia farinacea — Mealycup Sage or Blue Salvia
Limonium sinuatum (Statice sinuata) —
Limonium suworowii (Statice suworowii) — Rat Tail Statice
Xeranthemum annuum — Common Immortelle

Annual Grasses

Tricholaena repens — Natal Grass
Lagurus ovatus — Rabbit-Tail-Grass or Hare-Tail-Grass
Pennisetum villosum —
Pennisetum setaceum — Fountain Grass
Briza maxima — Quaking Grass
Briza minor — Quaking Grass
Agrostis nebulosa — Cloud-Grass
Coix lacryma-jobi — Job's-Tears
Zea mays — Mexican, Indian, or Ornamental Corn
Grains such as Oats, Barley, Wheat

Perennial Plants

Physalis alkekengi — Chinese-Lantern Plant
Gypsophila paniculata — Baby's-Breath
Gypsophila paniculata flore-pleno — Double Baby's-Breath
Limonium latifolium (Statice latifolia) — Sea Lavender
Eryngium maritimum — Sea-Holly
Echinops ritro — Globe Thistle
Catananche caerulea — Cupid's-Dart
Erianthus ravennae — Ravenna-Grass, Hardy Pampas Grass
Lunaria annua — Honesty Plant, Money Plant

Plants Suitable for Fruits or Seed Pods

Gourds
Ricinus communis — Castor-Bean
Berberis thunbergii — Japanese Barberry
Rosa rugosa — Rugosa Rose
Crataegus — Hawthorns
Ilex opaca — American Holly
Ilex verticillata — Winterberry
Euonymus europaeus — Burning-Bush
Symphoricarpos albus — Snowberry, Waxberry
Callicarpa japonica — Beauty-Berry
Ligustrum vulgare — Privet

Wild or Native Materials

Celastrus scandens — Bittersweet
Typha angustifolia — Cat-Tail
Dipsacus fullonum — Teasel
Asclepias syriaca — Milkweed
Anaphalis margaritacea — Pearly Everlasting
Irregular shaped twigs and branches,
and pods of many other materials

Single copies 25¢ each; no free distribution

Cooperative Extension, New York State College of Agriculture and Life Sciences, New York State College of Human Ecology, and New York State Veterinary College at Cornell University and U.S. Department of Agriculture, cooperating. In furtherance of Acts of Congress May 8 and June 30, 1914. E. H. Smith, director of Cooperative Extension, Ithaca, N.Y. 14850.

Reprinted May 1972, CP-20M

