Vertical Design

A flower arrangement is an art form created by organizing the elements of design according to the principals of design to attain beauty with expression, harmony and distinction. Traditional designs of flower arrangements are those handed down from a previous generation and are considered to be, to a greater extent, decorative rather than interpretive, although there will be some element of the interpretive since one is executing the design today. These arrangements appeal to the senses; to sight, touch, and smell. Visually they emphasize natural lines of growth and the aesthetic qualities of color, form, and texture. Traditional designs stress smooth transitions and harmonious relationships in which similarities predominate over differences. Graceful rhythm is favored over forceful or conflicting movement; lines converge in a strong center of interest. Forms progress logically in size, colors are graded, and materials are consistent in character.

If you are just starting please avoid clear containers – the stems or whatever you see in the water is part of your design – and white containers (white flowers will be needed to repeat the white color of the container, other colored containers do not have this stipulation.) Example of a clear container using cut limes to hide the stems (<http://www.flowerarranging.me.uk/design56.html>)

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| http://www.flowerarranging.me.uk/images/design268.jpg | http://www.flowerarranging.me.uk/images/design304.jpgVertical style, which is a very slender triangle, and should not be more than 2 or 3 inches wider than the container for the home and no wider than the container for competition. www.flowerarranging.me.uk/design304.html |
| https://c1.staticflickr.com/5/4111/5063145961_15317d89ba.jpg | http://designsbyrosa.com/media/catalog/product/cache/1/image/371x/9df78eab33525d08d6e5fb8d27136e95/S/F/SF028-11.jpg |
| CChttp://ladanmoshiri.com/multimedia/flower_website/assets/images/templatemo_thumb_61_big.jpg Creative Vertical Floral Design (ladanmoshiri.com) | image 004.11.00.15.010 Hitomi-Vertical-1.gif (54874 bytes)http://www.floraldesigninstitute.com/page004.11.00.15.010.htm |

**HELPFUL HINTS FOR TRADITIONAL DESIGNS**: The height of Mass designs should be approximately one-and-one-half times the height of the container. For Line or Line-mass designs, the longest line is usually one-and-one-half times the height or diameter of the container, whichever is greater. The container should be a component of the design and never dominant. If the container is too large, you may use some of the plant material to cover part of the container, and visually reduce the size of that container.

The coloration of the container is very important and should be incorporated into or compliment the design. Shiny surface containers are difficult to use and may be too dominant for the design. If you are using the most difficult to use white container, the floral portion of the design better include some white plant material.

If you are doing a Line design, more is not better. Refrain from using lots of materials, even foliage. A nice, simple, clean and well defined line is the most important aspect of a Line design. A problem experienced with some designs is they appear to be very bottom heavy. This may be easily resolved with the use of bases and pedestals to raise the height of the design. The typical commercial florist arrangement is always bottom heavy so that it may be delivered easily in the delivery van. This is not a design effect to emulate.

Proportion and scale are extremely important in arrangements using miniature roses. The container for a 10″ design should be between 3″ – 3 1/2″ and for a 5″ design 1 1/2″ – 1 3/4″. The best way to determine if your design using miniature roses has good proportion and scale is to visualize the design blown-up to a standard size arrangement. Now, what component dominates the design? Does the design maintain its integrity? One should also look at the design from eye-level and not by looking down on the design.

Gradation of plant materials is another important aspect of traditional arrangements. There needs to be a transition from large to small.

**Vertical**



The vertical arrangement is a tall arrangement with small width. It can be a classic vertical arrangement (traditional design) or an interpretive vertical arrangement (creative design). Creative designs are of space, where Traditional Designs are designs in space.

# Elements of Design

Balance: Is usually the first Principle noticed. Stable Balance within a design is achieved by placing equal weight (either actual or visual) on opposite sides of an imaginary central axis. An imaginary vertical axis through the center of a design will help to determine the actual or visual weight from top to bottom. Most Traditional designs are organized with this type of Balance in mind.

Symmetrical Balance, sometimes referred to as Formal Balance, is created by similar components being placed in a mirror image of each other, on either side of the imaginary axis.

Asymmetrical Balance, sometimes referred to as Informal Balance, is achieved by an equal visual weight comprised of different materials NOT organized in a mirror image, but are so related that there is a satisfying sense of equilibrium. Most Creative designs are organized in this manner.

Dynamic Balance is not the third type of Balance but rather a creative technique of component organization resulting in Balance, tension and Rhythm in a creative design. This implies

Balance and Counter - Balance through placement of components that follows the principle that when opposing forces neutralize each other and stand in equilibrium, Balance is achieved. When elements are place in opposition to each other, tension and Rhythm are achieved and this, in turn, will create Balance.

Rhythm:

Rhythm is created by a dominant visual path of line/s, color/s and/or form/s throughout a design. Rhythm brings life and the illusion of movement to a design. It should be noted that Traditional designs, particularly Mass and Line - Mass depend on gradation for pleasing Rhythm, where Creative Designs will achieve Rhythm through areas of interest carefully equated over the entire design and seldom rely on gradation for Rhythm. The push/pull of tensions create eye movement from one area of interest to another.

## Dominance

Dominance of one feature brings a sense of order to the design. The dominant feature in a design is sometimes known as the “focal point,” “center of interest’ or the “emphasis point”. Whatever name you call it, dominance is an essential feature and without it a design is like a “face without a nose”. 4 In traditional arrangements, the dominant area or “focal point” is the grouping of the largest and/or brightest flowers and foliage in the central area. This is usually located where all the stems of the plant material converge, because attention is naturally drawn there. Solid areas are dominant over voids a s well. In contemporary and abstract work, the focal point can appear anywhere. The chief function of this area of strongest interest is to draw together the separate parts of the design. In modern work the dominance can be achieved by lines, but don’t have too many crossing lines, or there will be confusion and the dominance lost. A dominance of voids over solids is characteristic of modern and abstract work Judith Blacklock suggests that dominance can be created in the following ways (The Judith Blacklock Encyclopedia of Flower Design (Bournemouth, UK; The Flower Press Ltd.,2006)):

1. By dominant movement – the emphasis must be chiefly on one kind of movement, in order to have rhythm in an arrangement. A rhythm of radiation is the most common movement in traditional flower arranging; however, in garlands and wreaths there is a focal line, often broken, running along their length.
2. By dominant texture – strong dominance in one kind of texture is advisable in most arrangements so that unity in texture results. Even when textural contrast is sought, one kind of texture should predominate. Shiny foliage is mo re dominant than rough.
3. By dominant color – Dominance of either warm or cool colors in an arrangement is far better than equal quantities of each. 4. By dominant form – Round flowers are more dominant than line and spray plant material. Large form is more dominant than small. A grouping is more dominant that one flower. In most arrangements the flowers used for the focal area dominate by virtue of their size and color. In traditional arrangements, flowers are usually dominant over the container, but sometimes in more contemporary work, the container may well dominate the flowers. The important point is that one should be dominant and that dominance of flowers over container, or vice versa, is most often in the ration of 3:2.

# Terminology of Creative Floral Design

The following is an explanation of the terminology used primarily when discussing the attributes of Creative Design. It involves the three - dimensional placement of components with a volume of space thus shaping and molding space, through the placement of physical components. Juxtapose Penetration of Space and Interpenetration of Space are techniques for achieving Plastic Organization. It is important to understand and become familiar with this terminology because space is a major element of Creative Design. Plastic Organization:
A designer will organize the components by means of Plastic Organization. This term is used in the art world and refers to the thoughtful placement of components within a three - dimensional area (height, width and depth) in order to mold space/s within that area. If this has been handled skillfully, the eye will move through the design. The design will have Rhythm and Movement from the foreground, middle ground to background and back again.

Juxtapose:

What do we man by Juxtapose? It is the placement of components in a design side - by - side, front - to - back or above and below, in such a manner that depth and three - dimensional unity are enhanced.

Penetration of Space:

This is defined as placing plant material and/or other components to create a strong diagonal thrust through a volume of space, usually from foreground to back ground, in order to enhance visual depth, rhythm and dynamic balance.

Interpretation of Space:

This is defined as the presence of space in and around and about the tangible components within a design

# Judging According to the Elements and Principles of Design

It is all very well to know what the Elements and Principles of Design are, but we must know how to apply them when judging floral designs. This is easier said than done. As judges, you are, no doubt, familiar with the Elements and Principles. The skill comes in being able to apply this knowledge when judging. Elements and Principles are utilized in both Traditional and Creative Design, but as we are aware, these design styles are significantly different. Traditional Design has a set format, handed down from Oriental and Early European design. A Traditional Design type is created for a set space, such as a table, fireplace mantel, etc. This is why such designs are called “Designs in Space”. Consideration of enclosed space is of little importance. A Creative Design is a “Design of Space”.

For all Creative Design types, the relationship between form and space is a vital consideration. As we are aware, on the Artistic Point Scoring Sheets for Design, the category “Design” is worth a total of 42 points of the total number value (100points). This is why it is so critical to understand the Elements and Principles of Design.