

# FLORICULTURE

Designing & Merchandising

FOURTH EDITION

Charles Griner



Australia • Brazil • Mexico • Singapore • United Kingdom • United States

**Floriculture: Designing & Merchandising,  
Fourth Edition**

**Charles Griner**

SVP, GM Skills & Global Product Management:  
Jonathan Lau

Product Director: Matt Seeley

Product Manager: Nicole Robinson

Executive Director, Content Design, GPM:Skills:  
Marah Bellegarde

Learning Designer: Jennifer Starr

Product Assistant: Nicholas Scaglione

Vice President, Marketing Services:  
Jennifer Ann Baker

Marketing Manager: Abigail Hess

Senior Production Director: Wendy Troeger

Production Director: Patty Stephan

Senior Content Manager: Betsy Hough

Digital Delivery Lead: Jim Gilbert

Design Director: Jack Pendleton

Cover and interior design credits:

Cover Image: shutterstock.com/image-photo  
/closeup-dahlia-blossom-4402318

Interior design images:shutterstock.com/image  
-photo/pink-lilium-bouquet-75363994

shutterstock.com/image-photo/artificial-flowers  
-bouquet-wedding-image-95851819

shutterstock.com/image-photo/blue-flowers-on  
-white-background-30834439

shutterstock.com/image-photo/bouquet  
-flowers-167128271

shutterstock.com/image-photo/bouquet-flowers  
-copy-space-blank-greetings-394999423

shutterstock.com/image-photo/colorful-blossom  
-flowers-banner-web-design-451255561

shutterstock.com/image-photo/flowers-pattern  
-pink-orange-lilies-isolated-108553361

shutterstock.com/image-photo/lilac-flowers  
-bunch-over-white-wooden-278801207

shutterstock.com/image-photo/pink-flowers  
-vase-96876382

shutterstock.com/image-photo/sunflowers-on  
-gray-stone-background-copy-397642510

shutterstock.com/image-vector/flower-icon  
-set-321078362

© 2019, 2011 Cengage

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

For product information and technology assistance, contact us at  
**Cengage Customer & Sales Support, 1-800-354-9706.**

For permission to use material from this text or product, submit all  
requests online at **www.cengage.com/permissions.**  
Further permissions questions can be e-mailed to  
**permissionrequest@cengage.com.**

Library of Congress Control Number: 2018932072

ISBN: 978-1-337-39070-5

**Cengage**

20 Channel Center Street  
Boston, MA 02210  
USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at:  
**www.cengage.com.**

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage, visit **www.cengage.com.**

To learn more about Cengage platforms and services, register or access your online learning solution, or purchase materials for your course, visit **www.cengage.com.**

**Notice to the Reader**

Publisher does not warrant or guarantee any of the products described herein or perform any independent analysis in connection with any of the product information contained herein. Publisher does not assume, and expressly disclaims, any obligation to obtain and include information other than that provided to it by the manufacturer. The reader is expressly warned to consider and adopt all safety precautions that might be indicated by the activities described herein and to avoid all potential hazards. By following the instructions contained herein, the reader willingly assumes all risks in connection with such instructions. The publisher makes no representations or warranties of any kind, including but not limited to, the warranties of fitness for particular purpose or merchantability, nor are any such representations implied with respect to the material set forth herein, and the publisher takes no responsibility with respect to such material. The publisher shall not be liable for any special, consequential, or exemplary damages resulting, in whole or part, from the readers' use of, or reliance upon, this material.

# CONTENTS

Preface ix  
Acknowledgments xv



## SECTION 1 An Introduction to the Floriculture Industry 3

### UNIT 1 | Exploring Careers in the Retail Flower Business 4

Introduction 5  
Types of Flower Shops 5  
    Full-Service Shop 5  
    Specialty Shop 5  
    Carriage Trade Shop 5  
    Stem Shop 5  
    Studio Operation 5  
    Franchise Shop 5  
    Mass-Market Shop 6  
    Wholesale Florist 6  
Job Opportunities in the Retail Flower Shop 6  
    Managerial and Supervisory:  
        Owner or Manager 6  
    Technical: Designer 7  
    Technical: Designer's Assistant 7  
    Service Worker: Salesperson 8  
    Service Worker: Office Worker 8  
    Service Worker: Delivery Person 8  
Training for a Job in the Retail Flower Shop 9  
Locating Job Opportunities 9  
Employability Portfolio 10  
    Letter of Introduction 10  
    Table of Contents 10  
    Letter of Application 10  
    Job Application Form 10

Résumé 10  
Letter of Recommendation 16  
Follow-Up Call or Email 16  
The Interview 17  
After the Interview 17  
Summary 18  
Review Questions 18  
Student Activities 18

### UNIT 2 | The History of Floral Design 19

Introduction 20  
Classical Period 20  
    Egyptian Period (2800–28 BC) 20  
    Greek Period (600–46 BC) 20  
    Roman Period (28 BC–AD 325) 21  
    Byzantine Period (AD 320–600) 21  
European Periods of Floral Design 22  
    Middle Ages (AD 476–1400) 22  
    Renaissance (AD 1400–1600) 22  
    Baroque Period (AD 1600–1775) 23  
    Dutch-Flemish Period (AD 1600–1750) 23  
    French Period (AD 1600–1814) 23  
    English-Georgian Period (AD 1714–1760) 24  
    Victorian Period (AD 1820–1901) 24  
American Periods of Floral Design 24  
    Early American Period (AD 1620–1720) 24  
    Colonial Williamsburg Period  
        (AD 1714–1780) 25  
    American Federal Period (AD 1780–1820) 25  
    Twentieth-Century American Flower  
        Arrangements 25  
Oriental Flower Arranging 25  
Summary 26  
Review Questions 26  
Student Activities 27



## SECTION 2 Getting Started: The Basics of Design 29

### UNIT 3 | Principles of Design 30

- Introduction 31
- Design Principles 31
  - Balance 31
  - Proportion and Scale 32
  - Focal Point 33
  - Emphasis 34
  - Rhythm 34
  - Harmony 35
  - Unity 35
- Design Elements 35
  - Line 35
  - Form 37
  - Texture 37
  - Color 37
- General Guidelines 42
- Summary 42
- Review Questions 42
- Student activities 43

### UNIT 4 | Selection of Cut Flowers and Greens 44

- Introduction 45
- Flower and Foliage Classification 45
  - Line Flowers 45
- Mass Flowers 46
  - Filler Flowers 46
  - Form Flowers 46
- Summary 46
- Review Questions 47
- Student Activities 47

### UNIT 5 | Conditioning and Storing Cut Flowers and Greens 48

- Introduction 49
- Common Reasons for Early Flower Deterioration 49
  - Low Water Absorption 49
  - Loss of Water 49

- Loss of Food 49
- Disease 49
- Ethylene Gas 49
- Water Quality 51
- Conditioning Flowers 51
- Antitranspirants 55
- Summary 55
- Review Questions 56
- Student Activities 56

### UNIT 6 | Mechanics and Supplies Used in Floral Design 57

- Introduction 58
- Containers 58
  - Texture 58
  - Shape 58
  - Size 58
  - Color 59
- Floral Foam 59
- Adhesive Materials 60
- Cutting Tools 61
- Picks 62
- Summary 66
- Review Questions 66
- Student Activities 66

### UNIT 7 | Selecting Wire and Wiring Flowers 67

- Introduction 68
- Selecting Wires 68
- Sizes and Uses of Wire 68
- Methods of Wiring Flowers 69
- Floral Taping 73
- Summary 74
- Review Questions 74
- Student Activities 75

### UNIT 8 | Selecting Ribbons and Tying Bows 76

- Introduction 77
- Selecting Ribbons 77
  - Ribbon Sizes 78
- Tying a Bow 79
- Summary 84

Review Questions 85  
Student Activities 85



### SECTION 3 Basic Arrangements 87

#### UNIT 9 | Boutonnieres and Corsages 88

Introduction 89  
Boutonnieres 89  
Corsages 91  
    Corsage Design 92  
Net Tufts 100  
Football Mum Corsages 103  
Designing Corsages Using Floral Adhesive  
and Hot Glue 105  
Summary 107  
Review Questions 107  
Student Activities 108

#### UNIT 10 | Bud Vases 109

Introduction 110  
Selecting Flowers For Bud Vases 110  
Foliage for Bud Vases 110  
Accessories 111  
Designing Bud Vases 111  
Summary 116  
Review Questions 116  
Student Activities 116

#### UNIT 11 | Circular Arrangements 117

Introduction 118  
The Circular Mound Design 118  
The Conical Design 122  
The Oval Arrangement 126  
The Fan Arrangement 130  
Summary 133  
Review Questions 133  
Student Activities 133

#### UNIT 12 | Triangular Arrangements 134

Introduction 135  
The Equilateral Triangle 135

The Isosceles Triangle 137  
Centerpiece Designs 139  
The Asymmetrical Triangle 141  
The Scalene Triangle 143  
The Right Triangle 144  
Summary 146  
Review Questions 146  
Student Activities 147

#### UNIT 13 | Line Arrangements 148

Introduction 149  
Inverted-T Arrangement 149  
L-Pattern Arrangement 151  
The Vertical Arrangement 153  
Crescent Arrangements 155  
The Hogarth Curve Arrangement 157  
Contemporary Freestyle Arrangements 160  
Summary 165  
Review Questions 165  
Student Activities 165



### SECTION 4 Specialty Arrangements 167

#### UNIT 14 | Constructing Wreaths 168

Introduction 169  
Evergreen Wreath 172  
Permanent Evergreen Wreaths 178  
Eucalyptus Wreath 179  
Summary 180  
Review Questions 180  
Student Activities 180

#### UNIT 15 | Holiday Arrangements 181

Introduction 182  
Valentine's Day 182  
Easter 186  
Mother's Day 189  
High School Proms 189  
Thanksgiving 191  
Christmas 193  
    Topiaries 196

- Minor Holidays 197
- Holiday Balloons 198
  - Equipment 198
  - Inflating Balloons 199
- Summary 200
- Review Questions 201
- Student Activities 201

## **UNIT 16 | Wedding Flowers 202**

- Introduction 203
- Bridal Consultations 203
- The Wedding Order Form 203
- Bridal and Attendant Bouquets 206
  - Arm Bouquets 206
  - Hand-Tied Bouquets 209
  - Colonial Nosegay in a Bouquet Holder 212
  - Cascading Bouquets 215
- Corsages and Boutonnieres 219
- Ceremonial Decorations 219
  - The Entry and Vestibule 219
  - Aisles and Pews 219
  - The Altar 220
- Reception Decorations 222
  - Serving Tables 222
  - The Cake Table 223
  - Groom's Cake Table 223
  - Punch and Champagne Tables 224
  - Additional Reception Hall
    - Decorations 224
- Rehearsal Dinner 225
- Delivery of the Wedding Flowers 225
- Summary 226
- Review Questions 226
- Student Activities 226

## **UNIT 17 | Sympathy Flowers 227**

- Introduction 228
- Basic Sympathy Designs 228
- Casket Sprays 228
  - Sprays 228
  - Wreaths 232
  - Baskets 235
  - Other Floral Designs 235
- Summary 236
- Review Questions 237
- Student Activities 237

## **UNIT 18 | Drying Flowers 238**

- Introduction 239
- Hanging Method 239
- Desiccant-Drying 239
  - Fine Sand and Borax 240
  - Cornmeal and Borax 240
  - Kitty Litter 240
  - Silica Gel 240
- Microwave Drying 240
- Glycerin 242
- Bleaching and Dyeing 243
- Summary 243
- Review Questions 243
- Student Activities 244

## **UNIT 19 | Arranging Permanent Flowers 245**

- Introduction 246
- Silk Flowers 246
- Paper Flowers 247
- Dried and Preserved Flowers 247
- Freeze-Dried Flowers 247
- Identifying Dried and Preserved Flowers 247
- Mechanics For Permanent Flowers 247
  - Contemporary Arrangements 250
- Summary 252
- Review Questions 252
- Student Activities 253



## **SECTION 5 Indoor Plants 255**

### **UNIT 20 | Selecting Indoor Plants 256**

- Introduction 257
- Plant Names 257
- Light Requirements 257
- Watering 258
- Fertilization 259
- Permanent or Temporary Plants 259
- Identifying Potted Plants 260
- Summary 260

Review Questions 260  
Student Activities 261

## **UNIT 21 | Decorating Potted Plants 262**

Introduction 263  
Poly Foil 263  
Preformed Pot Covers 266  
Jardinières 268  
Decorating Dish Gardens 269  
Care of Potted Plants in the Shop 270  
    Light 270  
    Watering 270  
    Temperatures 271  
Summary 271  
Review Questions 271  
Student Activities 271



## **SECTION 6 Business Operations and Professional Development 273**

## **UNIT 22 | Pricing Strategies 274**

Introduction 275  
Determining the Unit  
Cost of Goods 275  
Standard Ratio Markup Pricing 276  
Retail Cost of Goods Plus Labor 277  
Divisional Percentage Pricing Method 277  
Leader Pricing 278  
Summary 278  
Review Questions 278  
Student Activities 279

## **UNIT 23 | Selling in the Flower Shop 280**

Introduction 281  
Characteristics of a Professional Salesperson 281  
    A Friendly, Helpful Attitude 281  
    Thorough Product Knowledge 281  
    Effective Selling Skills 282  
Selling by Telephone 284  
    The Telephone Sales Presentation 284

Sending Flowers by Wire 285  
    Benefits of a Wire Service 285  
    Using a Wire Service 286  
Selling Over the Internet 286  
Summary 287  
Review Questions 287  
Student Activities 287

## **UNIT 24 | Displays 289**

Introduction 290  
Primary Purposes of Displays 290  
    Attract Attention 290  
    Arouse Interest 290  
    Create Desire 290  
    Initiate Buying 291  
Secondary Purposes 291  
Artistic Display 291  
Categories of Display 292  
    Theme Displays 292  
    Product-Oriented Displays 292  
Designing Display Arrangements 293  
    Repetition Arrangement 293  
    Step Arrangement 293  
    Zigzag Arrangement 294  
    Pyramid Arrangement 294  
    Radiation Arrangement 295  
Summary 295  
Review Questions 295  
Student Activities 296

## **UNIT 25 | Delivery 297**

Introduction 298  
The Delivery Person 298  
    Training 298  
The Delivery Vehicle 299  
Delivery Categories and Charges 299  
Processing an Order for Delivery 300  
Loading the Delivery Vehicle 300  
Making the Delivery 301  
Delivery Pools 301  
Summary 301  
Review Questions 302  
Student Activities 302

**UNIT 26 | Professional Organizations 303**

Introduction 304  
Trade Organizations 304  
    SAF (Society of American Florists) 304  
    AAF (American Academy of Floriculture) 305  
    AIFD (American Institute of Floral Designers) 305  
    AFMC (American Floral Marketing Council) 305  
    PFCI (Professional Floral Communicators–International) 305  
    Allied Florists’ Associations 305  
    State Florist Associations 305  
    Wholesalers’ Open Houses and Design Schools 305  
Trade Publications 306  
Student Organizations 306  
    Certification Programs 306  
Summary 308  
Review Questions 308  
Student Activities 308

**APPENDIX A | Cut Flowers 309**

**APPENDIX B | Cut Foliages 321**

**APPENDIX C | Dried Materials 328**

**APPENDIX D | Foliage Houseplants 333**

**APPENDIX E | Permanent Flowering Potted Plants 343**

**APPENDIX F | Temporary Flowering Potted Plants 347**

**APPENDIX G | Flower Arrangement Rating Scale 351**

**APPENDIX H | Supervised Agricultural Experience 353**

**APPENDIX I | Floral Design-Related Websites 365**

Glossary/Glosario 366

Index 380



# PREFACE

**F**loriculture *Designing & Merchandising* was written to introduce students to the career possibilities in the floral industry and to provide basic instruction in the techniques of floral design and merchandising. This new fourth edition expertly blends basic techniques with current trends to offer a fresh perspective as students build their skills.

Everyone can be taught to make beautiful floral arrangements, and this book was written to accomplish that goal. By following the step-by-step procedures outlined in this book, you will be able to make lovely arrangements, which hopefully will spark your creativity in designing floral arrangements and your interest in pursuing a career in the floral industry. Learning is a lifetime process. Should you choose a career in this area, there will always be workshops and design schools to challenge you to expand your knowledge and creative talents.

The designs pictured throughout the book are simple and easy to follow. As you build the arrangements, please keep in mind that there are many different ways to make the same floral arrangement. Different designers have their own unique styles. Learn as many of these as you can.

The flowers used in the illustrations are the most inexpensive flowers that are readily available anywhere in the country. Feel free to substitute flowers and add your own creativity to each of the designs.

The information in this book can be reinforced and expanded on by your instructor and guest speakers. Put forth a dedicated effort, and challenge yourself to expand your knowledge and express your creativity. Remember that flower arranging is a skill that you can learn, but it will take hard work and lots of practice to become accomplished at that skill.


## NEW TO THIS EDITION

- **New section on handheld bouquets for proms**—featuring vibrant photos of handheld bouquets, this section illustrates the handheld bouquet as an accessory for this event and offers ideas on how to arrange.
- **Expanded chapter on wedding flowers**—new designs utilizing a variety of flowers and foliage for bouquets, table adornments, and reception decorations offer you a fresh look at different design ideas for weddings.
- **A summary concludes each chapter**—each chapter includes closing thoughts to help summarize key concepts presented in the chapter and provide overall context for how those concepts are applied in the floral industry.
- **New designs based on basic techniques**—step-by-step “Procedures” were meticulously reviewed and revised as needed to reflect the variety of flowers and foliage utilized in the industry so that you can practice and become comfortable with these materials.
- **Exploring your creativity**—this all-new feature highlights alternate arrangements utilizing different flowers or foliage for some of the step-by-step “Procedures” introduced in the book. This feature is designed to spark your creativity and encourage you to experiment with different design ideas.
- **All new design and full-color photos**—this edition is rich in hundreds of vibrant new photos illustrating mechanics, techniques, skills, and stunning flowers, plants, and foliage, all captured in a fresh, modern design.

# FEATURES OF THIS EDITION

## Objective and Competencies to Develop

Each chapter opens with a goal and a list of competencies to develop based on the chapter content. These help you focus on the concepts and skills required to successfully complete the lesson.



---

**OBJECTIVE**  
To design decorations for a wedding and reception.

---

**COMPETENCIES TO DEVELOP**  
After completing this unit, you should be able to:

- Complete a wedding order form.
- Design a bridal bouquet.
- Design a bouquet for the bride's attendants.
- Identify the areas decorated for a wedding.
- Identify decorations used for the reception and rehearsal dinner.

**TERMS TO KNOW**  
arm bouquet  
cascading bouquet  
handheld bouquet or clutch bouquet  
colonial nosegay  
dripless candles



---

**TERMS TO KNOW**

carriage trade shop	résumé
designer	salesperson
designer's assistant	specialty shop
employability portfolio	stem shop
franchise	studio operation
full-service shop	wholesale florist
mass-market shop	work sample

## Terms to Know

A list of terms in each chapter highlights the terms presented in the chapter and those that you should be able to define, in context, upon completion of the lesson.

## Tools and Materials

Chapters (as applicable) include a list of basic tools and materials identified or utilized in the chapter.

<p><b>OBJECTIVE</b> To receive a shipment of flowers and treat them in a manner that extends the keeping quality of the flowers.</p>	<p><b>TERMS TO KNOW</b> antitranspirants bactericide botrytis conditioning flowers ethylene gas floral preservative hydration pH</p>	<p>photosynthesis respiration stomata succulent total dissolved solids transpiration xylem</p>
<p><b>COMPETENCIES TO DEVELOP</b> After completing this unit, you should be able to:</p> <ul style="list-style-type: none"> <li>Identify the causes of premature flower deterioration.</li> <li>Identify the steps in handling a shipment of flowers.</li> <li>Demonstrate proper stem treatment.</li> <li>Describe the benefits of floral preservatives.</li> <li>Identify storing requirements of flowers and greens.</li> <li>Identify how flowers should be handled in the home.</li> </ul>	<p><b>TOOLS AND MATERIALS</b></p> <ul style="list-style-type: none"> <li>Assorted flowers as they are received from wholesaler</li> <li>Flower containers</li> <li>Floral preservative</li> <li>Floral knife</li> </ul>	

## INTRODUCTION

WEDDINGS ARE ONE of the most interesting and challenging segments of the florist business. In the past, tradition has dictated the planning of flowers and the ceremony. Tradition is still important, but modern brides are planning weddings that reflect their individuality and taste. Generally, couples are older and more educated when they decide to get married, and have more definite ideas about what they want in their wedding. The retail florist must recognize the needs of the couple to plan flowers that reflect their individuality. \*

## BRIDAL CONSULTATIONS

The florist may have a number of consultations with the bride. The first interview is usually the most important. This consultation should be conducted at least six months prior to the wedding, with a follow-up meeting closer to the wedding date. These consultations are normally handled by the head designer or the owner-manager of the shop.

Creating the proper setting for the consultation is important. An area should be set aside where the bride and the florist may meet undisturbed (FIGURE 16-1). The area should be located away from the flow of traffic and the ring of telephones, and should contain a table with seating for three or more people. Often the bride is accompanied by her

Before discussing details for the wedding flowers, the florist must have an idea of what the bride can afford. Encourage the bride to set a budget prior to the consultation, or ask probing questions that will help you determine the needs of the bride. The following are suggested as probing questions. When asked tactfully, these questions assist the florist in suggesting flowers for the wedding.


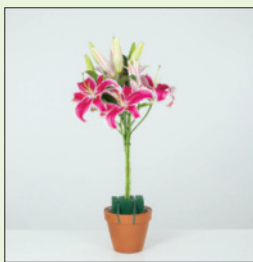
- What type of bridal gown will be worn?
- What type of wedding is being planned?
- How large will the wedding be?
- Will the wedding be formal or informal?
- Where will the service take place and at what time of the day?
- Will the ceremony follow religious customs?
- Where and how large will the reception be?

## Introduction

An introduction to each chapter sets up and explains the importance of the knowledge and skills presented in the chapter.

## Procedures

In chapters explaining how to build specific floral arrangements step-by-step "Procedures" combine straightforward instruction with demonstrative photos and illustrations to walk you through the creation of your own arrangement. A list, with an accompanying photo, of tools and materials required for the procedure is also included for ease of reference.

<p><b>PROCEDURE</b> Constructing an Easter Arrangement</p>	
	<p><b>Tools and Materials</b></p> <p>You will need the following tools and materials to complete this procedure:</p> <ul style="list-style-type: none"> <li>A low container that coordinates with the color of the flowers</li> <li>1/2 block of floral foam</li> <li>Floral tape</li> <li>3 stems of lilies</li> <li>Stems of small purple chrysanthemums</li> <li>Pittosporum</li> <li>Small Easter and/or spring accessories, such as butterfly</li> <li>Covered wire or string</li> <li>Floral knife</li> </ul>
<p><b>1</b> Prepare the container. Place floral foam into the container with 1 or 2 inches showing above the rim of the container.</p>	
<p><b>2</b></p> 	<p>Group three stems of lilies together to form a tight cluster. Wire them together just below the cluster of flowers. Press the stems deeply into the center of the floral foam, as shown.</p>

## Stunning Imagery

Hundreds of vibrant photos and illustrations accompany the text and facilitate learning by providing an authentic and visually appealing introduction to the tools, materials, and techniques of floral design.



FIGURE 15-2 A through D | A variety of prom nosegays.  
Courtesy of Pamela Barrett; Courtesy of Pamela Barrett; Courtesy of Pamela Barrett; Courtesy of Pamela Barrett

SUMMARY

Most retail flower shops are small businesses, so jobs within the shop are not usually limited to one area. An employee may be asked to perform a variety of tasks. A career in the retail flower business is an excellent choice for those individuals who enjoy working around flowers and plants. Work in a retail florist is highly seasonal, with flowers in especially great demand on holidays. Employees are expected to work long hours during these times. Because most weddings take place on weekends, employees may be asked to work longer hours during these events also. Even though flower shop employees are often required to work long hours, most florists love their work and receive great personal satisfaction from their job.

REVIEW QUESTIONS

1. Why is it important that the delivery person for a flower shop be well groomed and well mannered?
2. What is the difference between a full-service florist and a mass-market florist?
3. How can the national or state FFA association help you train for a job in the retail flower shop?
4. Why is a friendly service attitude an important attribute of a salesperson?
5. How can designers gain more experience in floral design and learn the latest techniques?
6. List five items that should be included on the résumé.
7. List five dos and five don'ts of interviewing.

STUDENT ACTIVITIES





1. Visit a flower shop and question the employees about their jobs.
2. Ask your teacher to invite the owner-manager or designer from a local flower shop to talk to the class about careers in the retail florist industry.
3. Select one job opportunity and make a list of the duties performed on that job and the requirements for employment in that area.
4. Write about a situation where you used flowers or saw flowers being used. How did they make you feel?
5. Prepare an employability portfolio for a specific job.
6. Make a list of possible questions that might be asked on an interview.
7. Role-play a job interview situation, with one student playing the role of the interviewer and one the role of the job applicant.
8. Ask your teacher to assist you in planning a supervised agriculture experience program. See Appendix I for ideas.

18
SECTION 1 AN INTRODUCTION TO THE FLORICULTURE INDUSTRY

### Summary, Review Questions and Student Activities

A Summary, along with end-of-chapter questions and activities provide a method of evaluating your knowledge of the information presented in the chapter.

Visual appendices are included to help you identify cut flowers, cut foliages, potted plants, and dried materials of the floral industry. Additional Appendices also contain other pertinent information as you further explore the floral industry.

	
<p><b>Aster</b> <i>Aster chinensis</i> <b>Family:</b> Compositae <b>Use:</b> Mass <b>Color:</b> Blue, lavender, pink, white <b>Available:</b> Summer, autumn <b>Packaged:</b> Bunch (no stems) <b>Vase Life:</b> 5 to 10 days</p>	<p><b>Bells of Ireland</b> <i>Muhlenbergia laevis</i> <b>Family:</b> Labiatae <b>Use:</b> Line <b>Color:</b> Green <b>Available:</b> Winter, spring, summer <b>Packaged:</b> Bunch (no stems) <b>Vase Life:</b> 7 to 10 days</p>
	
<p><b>Baby's Breath</b> <i>Gypsophila species</i> <b>Family:</b> Caryophyllaceae <b>Use:</b> Filler <b>Color:</b> White <b>Available:</b> Year-round <b>Packaged:</b> Bunch (number of stems varies) <b>Vase Life:</b> 7 to 10 days</p>	<p><b>Blue Hydrangea</b> <i>Hydrangea macrophylla</i> <b>Family:</b> Hydrangeaceae <b>Use:</b> form, mass <b>Color:</b> Blue, pink <b>Available:</b> Year-round <b>Packaged:</b> Individual <b>Vase Life:</b> 4 to 10 days</p>

## EXTENSIVE TEACHING/LEARNING PACKAGE

This package was developed to achieve two goals:

1. To provide students with an engaging experience as they embark on the learning pathway through their floriculture course
2. To assist instructors in planning and implementing their instructional program for the most efficient use of time and other resources

## COMPANION SITE

**NEW!** The Companion site to accompany *Floriculture: Designing & Merchandising, 4th Edition*, features tools to support learning and facilitate teaching:

- *Answers to Review Questions*, appearing at the end of each chapter, allow teachers to track and validate student learning.
- *Lesson Plans* provide an outline of the key topics in each chapter and correlate to the accompanying PowerPoint® presentations.
- *PowerPoint* presentations align with the Lesson Plans and include photos and illustrations to visually reinforce the key points in each chapter.
- *Testing powered by Cognero*, a flexible online system, provides chapter-by-chapter quizzes and enables teachers to:
  - Author, edit, and manage test bank content from multiple sources
  - Create multiple test versions in an instant
  - Deliver tests from teacher- or school-specific learning management systems (LMSs) or classrooms

- *Image Gallery* offers full-color photos and illustrations from the text to enable teachers to further enhance classroom presentations.

For these instructor-specific resources, please visit CengageBrain.com at <http://login.cengage.com>, and follow the prompts for obtaining access to this secure site.

## MINDTAP FOR FLORICULTURE: DESIGNING & MERCHANDISING, 4E

**NEW!** The MindTap for *Floriculture: Designing & Merchandising, 4th Edition* features an integrated course offering a complete digital experience for the student and teacher. This MindTap is highly customizable and combines assignments, step-by-step videos, interactivities, and auto-graded quizzing along with the enhanced ebook to enable students to directly analyze and apply what they are learning, and allow teachers to measure skills and outcomes with ease.

- A guide: Relevant interactivities combined with prescribed readings, featured multimedia, and quizzing to evaluate progress, will guide students from basic knowledge and comprehension to analysis and application.
- Personalized teaching: Teachers are able to control course content—hiding or rearranging existing content, or adding and creating their own content to meet the needs of their specific program.
- Promote better outcomes: Through relevant and engaging content, assignments and activities, students are able to build the confidence they need to ultimately lead them to success. Likewise, teachers are able to view analytics and reports that provide a snapshot of class progress, time in course, engagement, and completion rates.

## ABOUT THE AUTHOR

**D**r. Charles P. Griner received an associate's degree in science from Abraham Baldwin Agricultural College. At the University of Georgia, he earned a bachelor of science degree in agriculture, a master's degree in education, and an education specialist degree. Dr. Griner received a doctorate of education from Virginia Polytechnic Institute and State University.

Dr. Griner began his teaching career at Webster County High School, where he remained for two years. He then moved to Douglas County High School and taught for four years before joining the faculty at the University of Georgia. He remained at UGA until moving to Virginia Tech to pursue his doctorate. Upon the completion of his doctorate, he returned to the University of Georgia for one year and then made his final move back to Colquitt County. Dr. Griner taught agricultural education at Colquitt County High School for over twenty years.

Over the course of his career, Dr. Griner guided numerous students toward success in the agricultural industry, including 180 Georgia FFA State degree recipients, thirty-four American FFA Degree recipients, nine State FFA officers, six State Proficiency winners, fifteen District Public Speaking winners, four National Chapter Bronze Awards, thirteen National Chapter Silver Awards, and nine

National Chapter Gold Awards. As the horticulture instructor at Colquitt County High School, Dr. Griner coached two state winning teams, one National Gold Emblem team, three State Floral Design Contest winners, and twelve District Land Judging winners.

Because of his strong beliefs in sharing the benefits of his experience and knowledge to further agricultural education, Dr. Griner has supervised and mentored several student teachers, served on three state curriculum committees, and served two terms as district director of the Georgia Vocational Agriculture Teachers Association. Additionally, Dr. Griner has taught many statewide staff development workshops in landscaping, greenhouse management, and floral design.

Due to his outstanding service Dr. Griner was awarded the honorary Georgia State FFA degree, the honorary American FFA degree, the National Vocational Agriculture Teachers Association Teacher of Teachers Award, and the Abraham Baldwin Agricultural College Alumni's Outstanding Educator Award. Dr. Griner was chosen as the Colquitt County High School Teacher of the Year and the National Association of Agricultural Educators awarded him the Southern Region Lifetime Service Award in 2003.

# ACKNOWLEDGMENTS

Several individuals have assisted in completing this edition of *Floriculture: Designing and Merchandising*. Foremost of these is my wife, Brenda, who has spent many hours doing a variety of tasks. This revision would not be possible without her assistance and encouragement.

Special appreciation and thanks is given to Ronnie Barrett, Flowers by Barrett, Moultrie, Georgia, and his staff, Theresa Clayton, Robin Ward, and Charlotte Young, who were always extremely helpful. Ronnie spent hours of his time with me, discussing the current trends in the floral industry. He shared his wisdom of the floral world and many of his personal photographs of arrangements and displays of different holidays and seasonal events.

Special thanks go to Jimmy Singletary, Singletary's Flowers & Gifts, Thomasville, Georgia, for his advice and critique of photographs of floral designs.

I am grateful to Marie and Brett Johnson, Marie's Flower and Gift Shoppe, Moultrie, Georgia. They were always helpful in answering questions regarding arrangements or trends.

Thank you to Jim Womack, owner of Tri-State Wholesale Florist, Albany, Georgia, and to Scott Hogan and the remainder of the staff for their always friendly assistance in whatever the task at hand, whether it was using their inventory for a photo shoot or ensuring the order was filled for corsages, arrangements, or other items for this revision.

Also, thank you to Megan Hinson, Tammy Johnson, and the remainder of the staff of Hornbuckle Wholesale Florist, Omega, Georgia, for their always friendly and helpful assistance no matter the task in completing this fourth revision.

Thank you to Susan Mullis, The Flower Gallery, Valdosta, Georgia, and Bobbie Harris, Artistic Flowers,

Moultrie, Georgia, for their assistance in this fourth revision.

I am thankful to Adrienne Smith, Horticulture Instructor at Colquitt County High School, Moultrie, Georgia, and several FFA members for staging a FFA floral design competition for a photo shoot for this revision.

Thanks to Jill Stringfellow, Jill Stringfellow Photography, Moultrie, Georgia, for her photoshopping skills.

I would like to thank the team at Cengage, especially Jennifer Starr for her help on a variety of tasks and her encouragement, which ensured the completion of this edition. Also, thank you to Betsy Hough and Manoj Kumar for their guidance during the production process.

A special thank you to the following reviewers who spent hours of their time and shared their thoughts and comments regarding the new edition:

Kendall Green  
*Agriculture Teacher*  
*Patterson High School*  
*Patterson, CA*

Nan Hamilton  
*Agriscience Teacher*  
*Northern Burlington Country*  
*Regional High School*  
*Columbus, NJ*

Cassie J. Miles  
*Agriculture Department Head*  
*Plant City High School*  
*Plant City, FL*





# SECTION 1

## An Introduction to the Floriculture Industry

**1** | Exploring Careers in the Retail Flower Business

**2** | The History of Floral Design

# Exploring Careers in the Retail Flower Business



## OBJECTIVE

To explore careers in the retail flower business.

## COMPETENCIES TO DEVELOP

After completing this unit, you should be able to:

- Identify the jobs available in the retail flower business.
- Describe the duties of various jobs in the retail flower business.
- Identify two types of florists.
- Describe the training requirements for a job in the retail flower shop.
- Prepare an employability portfolio.
- Identify dos and don'ts for a job interview.

## TERMS TO KNOW

carriage trade shop  
designer  
designer's assistant  
employability portfolio  
franchise  
full-service shop  
mass-market shop

résumé  
salesperson  
specialty shop  
stem shop  
studio operation  
wholesale florist  
work sample

## INTRODUCTION

**W**ELCOME TO THE EXCITING world of floral design. Whether you are interested in a career in the floral industry or want to learn to make floral arrangements for your own enjoyment, you are going to be challenged and rewarded by the activities included in this book. You will also develop a greater appreciation for the artistry and creativity that go into a floral design.

As you read this book, you will realize that America is becoming more conscious of flowers. Think of all the places or occasions you have seen flowers used: weddings, hospitals, parties, receptions, homes, banquets, funerals, and many others. During happy and sad times, Americans express their feelings with flowers.

The retail florist industry has been promoting the use of flowers, not just on special occasions but also for regular purchase for the home. Flowers add a feeling of warmth and welcome unlike that of any other room accessory.

If you have abilities as a creative designer, you may want to consider floristry as a career. To the person who enjoys working with flowers, this career is appealing and rewarding. Not only will you be selling flowers, but you will also be selling the feelings that go with flowers. Ask a young lady how she felt when she received her first bouquet of roses. Flowers have a message—whether it be love, excitement, or sympathy—and a florist shares in the emotional response created by the flowers.

If you like working with flowers but are not a talented designer, you may want to consider a job in the florist industry other than designing. \*

## TYPES OF FLOWER SHOPS

Different types of shops serve different groups of the population. A florist shop should tailor its services to the needs and desires of the clientele in its area. The different types of flower shops and a brief explanation of each are listed below.

### Full-Service Shop

A **full-service shop** is the traditional retail shop offering a wide variety of services and products. Products available at a full-service shop include fresh flowers, blooming plants, balloons, novelty giftware, and silk and dried arrangements. Such a shop also offers regular and special delivery, setups for special events, charge accounts, and wire service.

### Specialty Shop

A **specialty shop** targets a particular need in the market by specializing in one segment of the industry. A shop may specialize in weddings, potted plants, or some other area. Specialty shops are often located adjacent to another business that services the same need in a different area. For example, a specialty wedding shop might locate next to a bridal shop.

### Carriage Trade Shop

A **carriage trade shop** caters to an elite clientele, such as wealthy private-party accounts and corporate accounts. It may offer the same services as a full-

service florist, but caters to the special tastes of its clients. The prices of goods are higher, corresponding to the elite services, product lines, and designs offered. It is important for the carriage trade shop to understand the lifestyles of its clients.

### Stem Shop

**Stem shops** are cash-and-carry operations that offer a wide variety of flowers by the stem or bunch. They do not usually offer design services or delivery. Such shops are usually located in high-traffic areas in larger cities, either inside a building or on the street.

### Studio Operation

A **studio operation** concentrates on specialty and party work for an exclusive client base. The studio may operate out of a warehouse without a storefront because most sales are made by appointment at the customer's home or business.

### Franchise Shop

A **franchise** is usually purchased from a parent company and operated according to that company's rules and regulations. The prospective owner purchases or builds a shop. Sometimes the products for resale must be bought from the parent company. The price of a franchise is usually high, and the owner may have to pay a percentage of gross sales to the parent company. In spite of its higher cost, a franchise provides the business with instant recognition.



**FIGURE 1-1** | A wholesale florist employee is pulling an order of flowers for a retail florist.

### Mass-Market Shop

A **mass-market shop** is located in a general merchandise chain store or grocery store. These shops usually offer fresh arrangements, potted plants, balloons, and cut flowers by the stem or bunch. Mass-market shops are cash-and-carry operations and do not offer delivery service.

### Wholesale Florist

The **wholesale florist** is an important link between the grower and the retail florist. The wholesaler purchases flowers from all around the world and supplies them to the local retail shops. **FIGURE 1-1** shows a wholesale florist employee filling an order for a retail florist. In addition to cut flowers and greens, the wholesaler supplies plants, giftware, and related supplies, such as ribbon, wires, and accessories.

## JOB OPPORTUNITIES IN THE RETAIL FLOWER SHOP

Retail flower shops are present in nearly all towns of any size throughout the United States. Most of these are individually owned or family-operated shops employing fewer than ten people (**FIGURE 1-2**). An employee in one of these shops may be asked to perform numerous and varied duties.



**FIGURE 1-2** | Most flower shops in the United States are small shops with fewer than ten employees.

© Gandy Photographers

In large shops with many employees, an individual is hired to perform a specific job. These shops may be individually owned or may be part of a chain of retail shops in which each store has its own manager.

Whether a small or large retail flower shop, work in a flower shop is highly seasonal. Holidays, weddings, and funerals are times when flowers are in great demand. Employees may be expected to work long hours during these times.

Job opportunities in the retail flower shop may be divided into three areas, as listed in **FIGURE 1-3**.

### Managerial and Supervisory: Owner or Manager

Whether you own or manage a flower shop, your responsibilities are similar. These include hiring, training, and supervising designers, salespersons, and delivery persons. Other responsibilities include

1. Managerial and supervisory
  - A. Flower shop owner
  - B. Flower shop manager
2. Technical
  - A. Designer
  - B. Designer's assistant
3. Service workers
  - A. Salesperson
  - B. Office worker
  - C. Delivery person

**FIGURE 1-3** | Jobs in retail flower shops.



**FIGURE 1-4** | Retail flower shop owner-manager.

planning work schedules, ordering supplies and flowers, coordinating sales promotion and advertising, and supervising or keeping shop records. Pricing products or training others to do so is another duty of the owner-manager (**FIGURE 1-4**).

Because of the nature of their duties, owner-managers must have a good business background. In most small flower shops, the owner-manager also works as a designer and/or salesperson. Often the owner-manager may not handle routine sales, but is responsible for planning and pricing weddings, receptions, and large parties.

### Technical: Designer

The floral **designer** arranges flowers and plant material in an artistic manner and so must have an understanding of the principles of design. Designers must also have extensive knowledge of flowers and their care, as well as of the supplies used in a flower shop. They must be able to construct arrangements for the home, hospital, funeral parlor, and various special occasions.

Most shops usually designate one person as the head designer, often the manager or owner (**FIGURE 1-5**). In very large shops, someone else may be assigned this task. The head designer assigns specific work to the other designers and is usually responsible for making sales that involve special work, such as a wedding or large party.

In many shops, the head designer orders flowers and supplies. This is a difficult job because the buyer must predict in advance the quantity of materials that will be needed. If the shop runs out of flowers, it costs the shop in lost sales. If too many are ordered, they go to waste.

Designers hold an important position in the flower shop. The quality of their workmanship



**FIGURE 1-5** | Floral designer.

determines the level of customer satisfaction, and a happy customer means repeat business.

### Technical: Designer's Assistant

The **designer's assistant** is a person training to become a designer (**FIGURE 1-6**). Designer's assistants work with a designer and thereby are able to observe the construction of a variety of floral designs. They



**FIGURE 1-6** | Designer's assistant.

usually coordinate the designer's orders, keeping adequate materials on hand. The assistant may prepare containers, select and wire flowers, and construct bows for arrangements. After the designer has completed an arrangement, the assistant fills out a card or delivery tag, places it on the arrangement, and prepares the product for delivery.

As assistants gain experience, they will be allowed to make bud vases, corsages, and smaller arrangements. The difficulty of the orders given to the assistant will increase as the assistant receives further training and experience. The assistant may become a designer after one to two years.

### Service Worker: Salesperson

The **salesperson** possesses skills in the art of selling. The first encounter a customer has in a flower shop is often with a salesperson (**FIGURE 1-7**). For this reason, the salesperson's job is vital. Having the best designs in town is of little good if the salespeople are turning away customers. Customer satisfaction that leads to repeat flower buyers is necessary for a successful flower business.

In very large flower shops, salespeople may be assigned to either telephone sales or direct customer sales. However, in most shops, the salespeople perform both services. For this reason, they must have versatile and effective selling skills.

It is not realistic to think you can walk into a flower shop and instantly become a salesperson. Selling requires training and daily preparation. Salespeople must have a thorough knowledge of flowers, flower care, and floral designs. They must be able to offer customers appropriate suggestions.



**FIGURE 1-7** | Salesperson.

© Syda Productions/Shutterstock.com.

In addition to having a good sales presentation, the salesperson should have a friendly attitude. Attitude communicates to the customer how you feel about yourself, the company you represent, and the customer. Remember, you are not only selling flowers; you are selling yourself as well.

### Service Worker: Office Worker

In most small flower shops, the owner-manager also completes the duties of an office worker. Larger shops usually have a designated office worker who keeps the flower shop records and sends out the monthly statements.

### Service Worker: Delivery Person

Most retail flower shops are full-service florists, offering delivery services. Delivery is a convenience to the customer and makes it possible for the customer to shop by telephone. This service distinguishes full-service florists from mass-market florists, such as those in grocery stores.

Delivery personnel should always be well groomed and well mannered (**FIGURE 1-8**). They come into contact with many people while making deliveries. The image that they present reflects on



**FIGURE 1-8** | Delivery person.

© Stephen Coburn/Shutterstock.com.

the shop. For this reason, it is important that they make a good impression.

Duties performed by delivery personnel may include packaging orders and loading flowers into the delivery truck. These employees should be familiar with the delivery area so that they can make deliveries quickly and efficiently. Delivery personnel should be capable of repairing damaged arrangements so that flowers do not have to be returned to the flower shop, causing delays in delivery. In most small flower shops, delivery personnel are asked to perform other tasks in their spare time.

## TRAINING FOR A JOB IN THE RETAIL FLOWER SHOP

Most employees of retail flower shops receive their training on the job. Many of these begin as a salesperson or designer's assistant and work their way up to designer, head designer, or owner-manager. Trainees in a flower shop usually attend many of the designer schools and workshops provided by their state florist association or other groups. Even skilled designers participate in these workshops to sharpen their skills and keep abreast of the latest design techniques.

The greatest prerequisites to a career in the retail flower shop business are some artistic ability and a love for working with flowers. A good business background is also helpful. If you possess these characteristics, you can begin preparing right now in the floral design class offered in your school. Many designers today began their career in a high school floral design class and then receive additional training on the job (**FIGURE 1-9**). Many state FFA (Future Farmers of America) associations offer flower shows and competitions in flower arranging. Participating in these will help you gain experience and further develop your flower-arranging skills. You may also want to enroll in some business classes offered in your high school.

A number of floral design schools are located throughout the nation. If you are interested in receiving further training at one of these, talk to your instructor about schools in your area. Should you decide to attend, examine the school, its curriculum, and instructors very carefully.

If you have decided to pursue a career in the floral industry, then set some goals for yourself. Do you want to work part time while you are still in school, or do you



**FIGURE 1-9** | Many designers, such as this one, began their career in a high school horticulture class.

want to wait until you graduate and then seek full-time employment? Examine the employment opportunities in your area. If you live in a small town with a limited number of florists, you may have to move to a larger town, where employment opportunities are greater.

## LOCATING JOB OPPORTUNITIES

Once you have established your goal, you need to find a florist with a job opening. There are many ways to identify openings and employers. Your agricultural education instructor is a great place to start. Share your goals with your instructor. Many floral design teachers know the florists in the area and may know of employment opportunities.

Go to your local state employment office. Many companies rely on them for all of their personnel resources.

You may want to check with private employment firms. They make their money by charging for their services, usually a percentage of the annual salary. Sometimes the company pays, and sometimes you pay.

Go online to find a list of the florists in your area, on websites such as Monster.com and Indeed.com. Then prepare for a personal visit to the shops to inquire about job possibilities. The remainder of this unit will help you prepare to make these inquiries.

## EMPLOYABILITY PORTFOLIO

A popular trend for people seeking employment is the development of an **employability portfolio**, a collection of documents that shows you have knowledge, mastery, and job readiness in a particular occupational area. This portfolio gives your potential employer immediate proof of your qualifications.

The employability portfolio should include, but not be limited to, the following:

- Letter of introduction
- Table of contents
- Letter of application
- Completed job application form
- Résumé
- Letter of recommendation
- Work samples

### Letter of Introduction

The letter of introduction introduces the reviewer to the portfolio (**FIGURE 1-10**) and should be both personal and informative. Tell about yourself. List your personal and career goals and how you plan to reach those goals. Write about your strengths and weaknesses. Describe some of your achievements and how your work has improved.

### Table of Contents

After completing all the sections of your employability portfolio, develop a table of contents to assist reviewers in locating different portfolio sections.

### Letter of Application

A letter of application is written to fit a specific job with a specific employer. It states your skills and abilities as they apply to a particular job. It should be sent as a part of your portfolio, or if you choose not to complete a portfolio, it should be sent with your résumé. Your letter of application expresses your interest in both the job and the company.

Keep the letter brief and to the point. Sell the employer on the idea of granting you a job interview. Express your reason for contacting the company, and

expound on your qualifications for the job. At the closing of your letter, state a time that you will call to schedule an appointment to discuss your qualifications. See **FIGURE 1-11** for an example of a letter of application.

### Job Application Form

The job application may be a general job application (see **FIGURE 1-12**) or an actual application from industry. If you have not included one in your portfolio, you may be asked to complete a job application before your interview or on arriving for the interview. Although most companies have their own version of an application, they ask basically the same questions. Come prepared to answer the questions on the application. Have a record of former employers, their addresses, and the dates you were employed. Include summer work and volunteer work if you have not been previously employed at a regular job. Also, be prepared to give reasons for leaving the employment.

Fill out the job application form legibly and neatly. Print your responses on the application. Fill in every blank. If a question does not apply to you, write in N/A for “not applicable.”

The job application form gives the potential employer a first impression of you. Make certain that it is a good one. A neat and complete job application form shows that you know how to follow directions and that you are thorough.

### Résumé

When applying for a job, you will need a résumé, and it should be a part of your employability portfolio. A **résumé** is a list of your experiences relating to the kind of job you are seeking (**FIGURE 1-13**). There are many styles or forms of résumés. The Internet has a number of sites dedicated to résumé writing, and computer programs are available at many stores that sell software programs. These programs are available to help you create a résumé that will attract employers' attention.

Most résumés are done in an outline form, but remember to keep your résumé short and simple. A résumé is not an autobiography; it is a sales brochure. You are selling yourself and your ability to do the job. As a general rule, include only those items that demonstrate your ability to do the work. If a résumé is too long, too wordy, or too disorganized, it often gets thrown in the wastebasket. The best résumés are usually only one page in length.





## Lindsay Kilgore



### Contact Me



2222 South Main Street  
Anytown, US 00000



(229) 999-0000



ljk43@gmail.com

Lindsay Kilgore  
2222 South Main Street  
Anytown, US 00000

June 20, 2018

TO WHOM IT MAY CONCERN:

This letter is to introduce myself and to tell you a little about my career goals. I have always loved flowers and plants. My career goal is to work in the floriculture industry and I am particularly interested in the floral design area.

As I was growing up, my parents were very interested in flower gardening and I have inherited their love of flowers. They grew flowers and always had a fresh bouquet of flowers in our home during the growing season. They also shared their flowers with friends and neighbors. This love of flowers is why I enrolled in a floral design class at my high school as well as other floriculture related classes.

My employment at Walmart Garden Center further enhanced my interest in flowers and potted plants. Caring for these plants on a daily basis stimulated my interest in a career in the floriculture area. I enjoyed the floral design class in high school. During my employment at Walmart, I practiced making floral arrangements at home with flowers from my parents' garden. I enjoyed sharing them with family and friends as well as making arrangements for church. I feel I have some talent in this area. This is why I am pursuing a job in floral design.

Sincerely,

Lindsay Kilgore

**FIGURE 1-10** | Sample letter of introduction.



**Lindsay Kilgore**



Strong  
Communication



Creative



Design  
Oriented

Contact Me



2222 South Main Street  
Anytown, US 00000



(229) 999-0000



ljk43@gmail.com

Lindsay Kilgore  
2222 South Main Street  
Anytown, US 00000

July 15, 2018

Mrs. Brooke Sassy  
Owner  
Sunny Side Florist  
Anytown, US 31768

Dear Mrs. Sassy:

Today when I visited your shop, John, one of your salespersons, told me about the opening your florist has for a designer's assistant. He gave me your name so that I could write to you directly.

I have been enrolled in the Environmental Horticulture program at Colquitt County High School for the past two years. One of those years has been in Floral Design Class and I have decided to pursue a career in this area. I am particularly interested in working at your shop because Samantha, one of your designers talked to our class this past semester and demonstrated how to do several designs. I was most impressed with her work and her friendly attitude. I have some work experience as a sales associate in the garden center of the local Walmart.

Mrs. Sassy, I ask that you review my enclosed employability portfolio and consider me for employment for the designer's assistant opening at Sunny Side Florist. My work ethic, knowledge and experience will be an asset to your shop. I sincerely hope you will consider me for employment. I will be in contact with you on May 22nd to confirm receipt of my cover letter and resume, and to schedule a convenient time for an interview should my work experience and skills be suitable for the position. Thank you for your time and consideration, and I look forward to hearing from you.

Sincerely,

Lindsay Kilgore  
Enclosure

**FIGURE 1-11** | Sample letter of application.

Sunny Side Florist  
**Application For Employment**

Sunny Side Florist is an Equal Opportunity Employer and is committed to excellence through diversity.

Please print or type. The application must be fully completed to be considered. Please complete each section, even if you attach a resume.

**Personal Information**

Name  
*Lindsay Kilgore*

Address <i>2222 South Main Street</i>	City <i>Anytown</i>	State <i>US</i>	Zip <i>00000</i>
Phone Number	Mobile Number <i>229-999-0000</i>	Email Address <i>ljk43@gmail.com</i>	
Are You A U.S. Citizen? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		Have You Ever Been Convicted Of A Felony? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
If Selected For Employment Are You Willing To Submit to a Pre-Employment Drug Screening Test? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>			

**Position**

Position You Are Applying For <i>Entry Level Position</i>	Available Start Date <i>6/25/18</i>	Desired Pay
Employment Desired <input type="checkbox"/> Full Time <input checked="" type="checkbox"/> Part Time <input type="checkbox"/> Seasonal/Temporary		

**Education**

School Name	Location	Years Attended	Degree Received	Major
<i>Colquitt Co. High</i>	<i>Anytown</i>	<i>4</i>	<i>HS Diploma</i>	<i>Horticulture</i>

**References**

Name	Title	Company	Phone
<i>Bobby Brown</i>	<i>Farmer</i>	<i>Brown Farms</i>	<i>229-999-0234</i>
<i>Gene Crook</i>	<i>Tree Surgeon</i>	<i>Green Tree</i>	<i>229-999-0976</i>
<i>Kathy Marshall</i>	<i>Hair Dresser</i>	<i>Unique Salon</i>	<i>229-999-0849</i>

FIGURE 1-12 | Sample application for employment.

## Employment History

<b>Employer (1)</b> Walmart Supercenter	Job Title Garden Ctr. Staff		Dates Employed 1/2017 - Present
Work Phone 229-999-5678	Starting Pay Rate \$15.00		Ending Pay Rate \$15.00
Address EAST BYPASS SE	City Anytown	State US	Zip 00000
<b>Employer (2)</b>	Job Title		Dates Employed
Work Phone	Starting Pay Rate		Ending Pay Rate
Address	City	State	Zip
<b>Employer (3)</b>	Job Title		Dates Employed
Work Phone	Starting Pay Rate		Ending Pay Rate
Address	City	State	Zip
<b>Employer (4)</b>	Job Title		Dates Employed
Work Phone	Starting Pay Rate		Ending Pay Rate
Address	City	State	Zip
<b>Employer (5)</b>	Job Title		Dates Employed
Work Phone	Starting Pay Rate		Ending Pay Rate
Address	City	State	Zip

## Signature Disclaimer

I certify that my answers are true and complete to the best of my knowledge.  
If this application leads to employment, I understand that false or misleading information in my application or interview may result in my release.

Name (Please Print) Lindsay Kilgore	Signature Lindsay Kilgore
Date 6/20/18	

FIGURE 1-12 | (continued)



## Lindsay Kilgore

### OBJECTIVE

Seeking an entry-level position in Floral Industry



Strong  
Communication



Creative



Design  
Oriented

### EDUCATION

#### Colquitt County High School, Anytown, US

- Floral Design Program
- Expected Date of Graduation, May 30, 2018
- Relevant Courses: Floral Design, Greenhouse Production

### SKILLS

#### Floral Design

- Know procedures for conditioning cut flowers and greens.
- Construct boutonnieres and corsages.
- Construct basic floral arrangements.

#### Floriculture

- Can identify 35 different plants sold in floral shops.
- Can advise customers on plant care.

### Contact Me



2222 South Main Street  
Anytown, US 00000



(229) 999-0000



ljk43@gmail.com

### EXTRA CURRICULAR ACTIVITIES

- Vice-President, Colquitt County FFA Association
- First place, state FFA floral design contest
- Future Career and Community Leaders of America (FCCLA)

### REFERENCES

Available upon request

**FIGURE 1-13** | Sample résumé.

There is no official format for writing a résumé. You may use the following outline as a guide in completing your résumé. Alter, expand, or modify it to suit your wishes.

### Heading

Give the employer your name and where you can be reached. Make sure to include your name, address, phone number with area code, and email, in a place that is clearly visible on the résumé.

### Job Objective

State what kind of job you are seeking. Keep this to one short sentence. If you have no experience, state that you are “Seeking an entry-level position as a designer’s assistant.”

### Education

On one line, give the date you will be graduating, the type of diploma you will be receiving, the school’s name, and the city-state address. Under the name of your school, list a few of the courses you have taken that would help you qualify for the job.

### Skills and Abilities

This area may or may not be a part of your résumé. If you do not have any work experience, then listing any skills or abilities that would qualify you for the job will be helpful. List any workshops, trade shows, seminars, or self-study courses that you have taken.

### Work Experience

If you have work experience—full time, part time, volunteer, or charitable—put it in your résumé. List your most recent job first. On one line, list the date you left that job or write “Present” if you are still employed, your job title, the name of the company, and the company’s address. Directly under that line, briefly describe the duties you performed while you were in this job.

### Extracurricular Activities

Extracurricular activities show leadership capabilities, team spirit, interest, and experiences that you have had. If you do not have work experience, these can be particularly important.

### References

References are people who can give information about you, your attitudes, and your abilities. Try to

select people who know you from different activities. Be sure to ask the individuals for their permission to use them as references. For each reference, you will need the person’s name, job title, organization, address, and telephone number.

The notation “References available on request” is often included on the résumé instead of listing individual references. However, you always need to have the list available in case it is requested.

If you are using a word processor on your computer to type your résumé, choose a font that is easy to read. Use only standard abbreviations, and spell out any acronyms. For example, instead of using FCCLA, spell it out: Future Career and Community Leaders of America.

### Letter of Recommendation

Your employability portfolio should contain one or more letters of recommendation. At least one letter should be from a credible source that has knowledge of your specific skills. Other letters of recommendation may be from other sources, to represent your character traits and other personal or academic accomplishments.

### Work Sample

Your **work sample** should showcase your best work. Take pictures of your work, and add a caption describing the work sample, steps taken to complete the work sample, skills demonstrated by your work sample, and what you learned or how you could improve the work sample.

## FOLLOW-UP CALL OR EMAIL

The follow-up call or an email to the shop owner is most important. Shop owner-managers receive many inquiries about the availability of jobs, and they are probably not going to call you. They figure that if you really want to work for them, you will do more than send them a copy of your employability portfolio or résumé.

Practice what you are going to say before you call. Be friendly and speak clearly. Do not be put off if the manager says there is no opening at the present time. Ask if he or she can meet with you and discuss your qualifications for future job openings. Sometimes shop owners will create a position if the right person comes along.

## THE INTERVIEW

The interview is an opportunity for you to meet with a representative of the florist to which you have applied. It is a chance for you to sell yourself. If you are going to do well on the interview, you must show the interviewer that you are capable of doing the job or learning it quickly and that you are reliable and do not need constant supervision. Interviewers also look for workers with a good attitude, who can work well with other people in the shop.

Interviews at most flower shops are usually very informal, but they can also be scary. Prepare ahead of time so that you do well on the interview. Make a list of potential questions the interviewer might ask. Here are some suggestions; you can search online for additional suggested questions:

- Tell me about yourself.
- Tell me about your education.
- Tell me about your previous jobs.
- What are your goals?
- Why do you want this job?
- What are your strengths?
- What are your weaknesses?
- How would you (or someone else) describe your personality?
- With so many applicants, why should I hire you?
- What do you plan to be doing in five years? Ten years?
- Do you plan to continue your education?
- Why did you leave your previous job?
- Why would you like to work here?
- What did you like and dislike about your last job?
- Can you work well under pressure?
- How long will you stay with us?
- Do you have any questions?

Seek the advice of others who have been on interviews to help you compile your list of questions. Then practice your answers. Ask a friend to play the role of manager. Practice until you are relaxed and confident with your answers. Now you are ready for your interview. The following dos and don'ts will help you make a good impression.

### Do

- Be clean and neatly dressed. Appropriate dress is the same as that worn on the job.

- Learn all that you can about the florist and the job for which you are applying.
- Be prepared to talk about yourself—your accomplishments, skills, and abilities.
- Arrive a few minutes early.
- Be alert and enthusiastic.
- Be friendly.
- Maintain good eye contact.
- Speak clearly and in a pleasant voice.
- Answer questions as completely and truthfully as possible.
- Maintain good posture.
- Ask questions about the job.

### Don't

- Be late.
- Chew gum, smoke, or eat candy.
- Slouch or slump when sitting.
- Bring a friend with you to the interview.
- Be dishonest when answering questions.
- Ask about salary and benefits. Wait for the manager to bring up the issue of wages.

Interviewing for a job with a floral shop can be different from interviewing for most other jobs. You may be asked to demonstrate certain skills such as making a corsage or an arrangement. This can be scary, but it also gives you the opportunity to showcase what you can do.

When the interview is about over, offer a closing statement. Summarize your strengths, and ask for the job. Many people interview and never ask for the job.

Also ask when you might expect to hear from the interviewer. Regardless of the outcome, smile and thank the manager for talking with you. Give a firm handshake. Ask when you might call and inquire about the decision.

## AFTER THE INTERVIEW

It is good manners to send a typed follow-up letter or an email after the interview. These could make you stand out from the competition, and it keeps your name alive in the manager's mind. It also tells the manager that you really want the job. Write the letter or email as soon as you get home from the interview. If you have not heard from the manager in a few days, call or email to inquire about the position. If he or she has not made a decision, this lets the manager know that you are still interested.



## SUMMARY

Most retail flower shops are small businesses, so jobs within the shop are not usually limited to one area. An employee may be asked to perform a variety of tasks.

A career in the retail flower business is an excellent choice for those individuals who enjoy working around flowers and plants. Work in a retail florist is highly seasonal, with flowers in especially great

demand on holidays. Employees are expected to work long hours during these times. Because most weddings take place on weekends, employees may be asked to work longer hours during these events also.

Even though flower shop employees are often required to work long hours, most florists love their work and receive great personal satisfaction from their job.



## REVIEW QUESTIONS

1. Why is it important that the delivery person for a flower shop be well groomed and well mannered?
2. What is the difference between a full-service florist and a mass-market florist?
3. How can the national or state FFA association help you train for a job in the retail flower shop?
4. Why is a friendly service attitude an important attribute of a salesperson?
5. How can designers gain more experience in floral design and learn the latest techniques?
6. List five items that should be included on the résumé.
7. List five dos and five don'ts of interviewing.



## STUDENT ACTIVITIES

1. Visit a flower shop and question the employees about their jobs.
2. Ask your teacher to invite the owner-manager or designer from a local flower shop to talk to the class about careers in the retail florist industry.
3. Select one job opportunity and make a list of the duties performed on that job and the requirements for employment in that area.
4. Write about a situation where you used flowers or saw flowers being used. How did they make you feel?
5. Prepare an employability portfolio for a specific job.
6. Make a list of possible questions that might be asked on an interview.
7. Role-play a job interview situation, with one student playing the role of the interviewer and one the role of the job applicant.
8. Ask your teacher to assist you in planning a supervised agriculture experience program. See Appendix I for ideas.



# The History of Floral Design



## OBJECTIVE

To relate how designs from historical periods influence contemporary designs.

## COMPETENCIES TO DEVELOP

After completing this unit, you should be able to:

- Identify the origins of many of the floral designs that are popular today.
- Identify the characteristics of mass, line-mass, and line designs.

## TERMS TO KNOW

American federal period

Baroque period

Byzantine period

chaplets

Colonial Williamsburg period

cornucopia

Dutch-Flemish period

Early American period

Egyptian period

Empire period

English-Georgian period

faience

French Baroque period

French Rococo period

Gothic period

Greek period

line arrangement

line-mass style

Louis XVI period

mass designs

Middle Ages

nosegay

occidental style

oriental style

Renaissance period

Roman period

tussie-mussie

Victorian period

## INTRODUCTION

**F**LOWER ARRANGEMENT IS CONSIDERED an art. How do we arrange flowers so that they become a work of art? In Unit 3, we will learn that design principles guide us in creating arrangements that are works of art. What are these principles, and where did they originate? They are fundamental truths proved by master artists over the centuries. To understand the principles of design and their origin, we need to look at the history of the art of flower arranging.

A knowledge of the floral arts of earlier cultures is important to better understand the flower arrangement styles used today. In addition, designers are sometimes required to create flower arrangements that depict a specific period or style of design. For example, a customer with a Victorian home would want arrangements that complement the Victorian period in history.

A study of the history of floral design reveals that two different concepts of floral design developed independently of each other. Our sources of inspiration have been the **occidental style**, which evolved in Egypt and was further developed by the Europeans, and the **oriental style**, which began in China and was later developed by the Japanese. \*

## CLASSICAL PERIOD

The remains of many ancient cultures provide us with ample proof that people have always appreciated the beauty of flowers. They show that flowers were a source of inspiration for decorating the home or were presented as offerings.

### Egyptian Period (2800–28 BC)

Ample evidence exists to show that the ancient Egyptians decorated with cut flowers placed in vases. The usual Egyptian container was a basin or a wide-mouth bowl that tapered to a narrow base. Such bowls of gold, silver, pottery, and **faience** (ware made of finely ground silicate) were fitted with devices for holding flowers and fruit.

Floral arrangements of the **Egyptian period** were simplistic, repetitious, and highly stylized. Flowers were set in regimented rows around the edge of the vase, an ample 2 inches above the rim. These blossoms were flanked by leaves or buds on slightly lower stems. There was no bunching or overlapping of material.

Faience bowls for flowers had holes around the rim through which flowers were inserted. Blossoms in tall spout vases came straight from the opening with no stems visible.

The primary colors of red, yellow, and blue, as well as other vibrant color combinations, were used predominately in floral designs. Because the lotus, or water lily, was the flower of the goddess Isis, and therefore considered sacred, it was used often. Bowls of fruits and flowers were also used but always in orderly sequence of color and shape.

The Egyptians liked to wear wreaths of flowers, as well as flower collars, and made **chaplets** for their hair. They liked to carry bouquets of flowers made of lotuses, with buds and blossoms of other flowers threaded into them.

Clarity and simplicity were characteristic of Egyptian floral designs. The Egyptians did not care for confusion or complexity. Two artistic functions prevailed in these designs: repetition and alternation—one flower around the rim of a vase and alternation of color, blue followed by green, then by blue again.

### Greek Period (600–46 BC)

The ancient Greeks were so dedicated to beauty that their art heritage has lived through the ages and influences today's art. However, the Greeks did not arrange their flowers in vases or bouquets. **FIGURE 2-1** has been reproduced from a very rare Grecian example of decorated terracotta showing plant material in vases. Yet flowers are lacking here as in all examples from the **Greek period**. The leafy branches are probably of olive, for this is part of a bridal scene, and the olive was associated with weddings.

Flowers were commonly scattered on the ground during festivals and used to make garlands worn around the neck and wreaths or chaplets worn on the head. Because the wreath was the symbol of allegiance and dedication, it was awarded in honor to athletes, poets, civic leaders, soldiers, and heroes.

Funeral graves were decorated with garlands of flowers, as were banquet tables. Wreaths were so much a part of the Greek way of life that books were



**FIGURE 2-1** | The Greeks placed branches of foliage into vases but did not include flowers.

written to describe the appropriate flowers, forms, and etiquette for wearing them.

Greek designs expressed grace and simplicity. Color was not important. Instead, the flowers, fragrance, and symbolism associated with each flower were of foremost importance. Flowers were often symbolic of a god or hero.

The **cornucopia**, or horn of plenty, was first introduced by the Greeks (**FIGURE 2-2**). Originally, it was placed in an upright position, whereas today it is laid on its side, with contents overflowing and spilling out. As the symbol for abundance, we often associate it with our Thanksgiving celebrations.

### Roman Period (28 BC–AD 325)

The Romans contributed little that was new in the use of flowers but continued the customs of the Greeks. Wealth and power, however, led the Romans to greater luxury in the use of flowers, and they were used in abundance at religious rites and banquets. At banquets, roses were strewn on the floor to a depth of two feet, and flowers “rained” from the ceiling. The fragrance of so many flowers was said to be suffocating. So customary was the use of roses at the evening meal that it was called “the hour of the rose.”



**FIGURE 2-2** | The cornucopia.  
© IngridHS/Shutterstock.com.

One custom that appears in the **Roman period** is the use of scarves for carrying flowers. Flowers were carried on a scarf and offered at an altar as a part of Roman religious ceremonies. The use of wreaths and garlands was continued from the Greeks. However, the Roman wreaths and garlands were heavy and elaborate. Wreaths, like high crowns, came to a point over the forehead. Garlands were even more elaborate, being wide in the center and tapering toward the ends.

There is evidence that the Romans actually arranged flowers in baskets. These baskets were high at the back and flattened in front. The flowers were placed low between feathery branches so that the flowers were clearly visible. This required adequate spacing of the branches. The flowers used in these arrangements were highly fragrant and bright in color.

### Byzantine Period (AD 320–600)

In the fourth century, Byzantium was chosen by the first Christian emperor, Constantine, as the Eastern capital of the Roman Empire. Soon afterward, the Western Roman Empire was overrun by barbaric

tribes and entered that period of turmoil that we call the Dark Ages. Byzantium was able to protect itself from foreign conquest until 1453, when it was captured by the Ottoman Empire of the Turks.

In the **Byzantine period**, Greek and Roman flower usage styles were continued, but the garland was constructed differently. The background was of foliage into which tiny flowers were set in arching lines, to give a twisted effect.

Byzantine flower compositions were distinguished by height and symmetry. Containers were filled with foliage to resemble symmetrical, conical trees. These were decorated at regular intervals with clusters of flowers or fruit (**FIGURE 2-3**).



**FIGURE 2-3** | This conical tree design was inspired by the conical designs of the Byzantine period.

## EUROPEAN PERIODS OF FLORAL DESIGN

Several important periods of floral history have influenced European floral art. As you study these periods, you will begin to see floral styles that have influenced the styles popular today.

### Middle Ages (AD 476–1400)

The centuries between the fall of Rome in 476 and the dawn of the Renaissance in the fifteenth century are called the **Middle Ages**. These were years of unrest and confusion in Europe. Order and security were slow to emerge.

We know little of the uses of flowers in Europe from the seventh century to the thirteenth. Monks grew herbs for medicine, and fruits and vegetables for eating. Flower gardening as such did not exist. We know, however, that monks were familiar with many wildflowers, for glimpses of them appear in the manuscripts on which they worked.

During the later part of the Middle Ages, known as the **Gothic period**, flowers began to take a more important role in daily life. Borders of manuscripts, as well as altar pictures and their frames, blossomed with painted plants and flowers.

### Renaissance (AD 1400–1600)

The **Renaissance period** saw a rebirth of many interests, particularly in the arts. The Renaissance began in Italy but quickly spread to all of Europe. The Renaissance style was greatly influenced by the Byzantine, Greek, and Roman periods. Flowers in vases are often shown in paintings from this period, as great emphasis was placed on flower symbolism.

Characteristic floral arrangements of the Renaissance were flowers arranged in vases so that only the blossoms were visible. Stems were covered, creating a massed, symmetrically stiff arrangement. Even though the flowers were compactly arranged, each flower stood out because of the variety of bright colors and kinds of flowers that were used.

The Renaissance was given to pageants and festivals, and artists were commissioned to design floral pieces for them. Fruits, blossoms, and leaves were woven into garlands to decorate walls and vaulted ceilings. Petals were piled into baskets to strew on floors and streets or to float down from balconies into rooms below.

Many traditional floral designs created today are styled from the Renaissance arrangements, such as the Christmas wreath of fruit, cones, and flowers.

### Baroque Period (AD 1600–1775)

The baroque style, like that of the Renaissance, originated in Italy and spread to the rest of Europe. In the works of Michelangelo and Tintoretto, we see examples of this new style emerging. By 1650, baroque arrangements could be seen in paintings and tapestries of the period.

Early in the **Baroque period**, arrangements were typically massed and overflowing. They were often created as symmetrical, oval-shaped designs. Later in the period, asymmetrical curves in the shape of an S or a crescent became popular. The S curve (**FIGURE 2-4**) was created by an English painter named William Hogarth. The Hogarthian curve is still quite popular in modern floral designs.

### Dutch-Flemish Period (AD 1600–1750)

We also gain insight into the baroque style of arrangement through flower paintings by the



**FIGURE 2-4** | The “S” curve became popular during the Baroque period.

© 7th Son Studio/Shutterstock.com.

Dutch and Flemish artists. Traditional baroque styles were refined as they created floral designs for their paintings. These arrangements were not as loose and open as those in the contemporary baroque style, but they were better proportioned and more compact. A major distinguishing characteristic of the **Dutch-Flemish period** is the great variety of flowers within one bouquet.

It is important to understand that many of these early artists never actually arranged the flower bouquets or painted their pictures using an actual arrangement. This explains why short-stemmed flowers are often positioned high and flowers from all seasons are placed side by side.

### French Period (AD 1600–1814)

The French styles for decorating changed often during this period of history. Four basic periods are discussed here.

The first of these is called the **French Baroque Period**. This period occurred during the seventeenth century during the reign of King Louis XIV. The French Baroque style was directly influenced by traditional baroque art. However, certain features made it purely French in origin. The court society during the reign of Louis XIV had become idle and effeminate, with extravagant tastes for luxury. Feminine appeal became an important characteristic of the floral designs of this period in France. The emphasis in flower arrangements was on refinement and elegance as compared to the flamboyance of the Dutch-Flemish period.

The second artistic period in France is known as the **French Rococo period**. This style began in France but quickly spread throughout Europe and the European colonies. This change in style occurred during the reign of King Louis XV. The informal designs of the French Baroque gave way to the more formal, feminine designs that are characteristic of the French Rococo period. These floral arrangements were predominantly asymmetrical and curvilinear in form, with the crescent (C curve) used more often than the Hogarthian curve (S curve).

Flowers used in Rococo designs were delicate and airy. The predominant colors were subtle rather than contrasting.

The third artistic period in France is referred to as the **Louis XVI period** (late eighteenth century). This

period, which showed a continued movement to femininity in design styles, was brought about by Queen Marie Antoinette, who favored delicate, cool colors highlighted with gold.

The fourth artistic period in France was called the **Empire period** (1804–1814). Following the French Revolution in 1789, a new artistic movement evolved across Europe known as the Classical Revival period or Neoclassical period.

Nowhere else in the Western world were neoclassical styles as they were during the rule of Napoleon Bonaparte in France. Under the guidance of two of his architects, the Empire design style was created. These were masculine designs characterized by militaristic themes. Femininity was dropped from French design. Empire arrangements were massive in size and weight. They were more compact than those of earlier French periods, with simple lines in a triangular shape and strong color contrasts. A typical Empire design would be arranged in a heavy urn containing an abundance of large, richly colored flowers.

### English-Georgian Period (AD 1714–1760)

The **English-Georgian period** in England was named after the three English rulers, Kings George I, II, and III, who ruled England during the Baroque period. Most English-Georgian arrangements were formal and symmetrical, often tightly arranged with great varieties of flowers. During this period, floral designs were significantly influenced by the Chinese arts because of active trading between Europe and the Orient. The Chinese style was incorporated into Georgian arrangements by the creation of symmetrical forms, usually triangular-shaped floral designs.

During the later years of the Georgian period, floral designs moved away from formality and symmetry. The fragrance of flowers became important because it was believed that their perfume would rid the air of diseases. Because of this belief, the English created the **nosegay**, a small handheld bouquet to carry the sweet scents. Nosegays also helped mask the smells of body odors in a society where bathing often was not believed to be healthy.

These small, handheld bouquets are often called **tussie-mussies**, sometimes spelled “tuzzy-muzzy.” The word *tuzzy* refers to the old English word for

a knot of flowers. These bouquets were first used solely for fragrance but soon became a fashion trend. Women of the Georgian period wore flowers in their hair, around their necks, and on their gowns.

### Victorian Period (AD 1820–1901)

Flowers were considered fashionable during the **Victorian period**, named after Queen Victoria of England. However, floral designs during this era were generally poorly proportioned. Large masses of flowers were placed tightly into a container to create a compact arrangement. A typical flower arrangement would have an asymmetrical balance and a massed, tightly compact effect. No definite style of arrangement was prevalent. Designs were often a blending of the art of previous periods. So many different colors and flowers were used that the arrangement appeared unplanned.

The nosegay, introduced during the English-Georgian period, was very popular. These bouquets were used as air fresheners, and the flowers conveyed special sentiment as well.

Toward the end of the Victorian period, attempts were made to establish rules for floral arranging. The art of flower arranging was taught by skilled designers. Hence, flower arranging became a professional art.

## AMERICAN PERIODS OF FLORAL DESIGN

The early settlers in America brought with them a European heritage of floral design. As the settlements became established and trade began to take place, the arts began to emerge.

### Early American Period (AD 1620–1720)

During the **Early American period**, the early settlers brought the styles of the Renaissance with them to America, but life was hard in the new colonies and they had little time to devote to art and flowering arranging. The colonists were gardeners, but their attention was focused on providing plants and herbs for food and medicine.

As the early settlements became established, the colonists placed wildflowers, grains, and grasses into everyday jars, simple pottery, and pewter and copper kettles and pans.

## Colonial Williamsburg Period (AD 1714–1780)

By the time Williamsburg became the capital of the Virginia colonies, active trading was taking place with England, Europe, and Asia. The artistic styles from these areas were adapted into the New World art. The typical floral arrangement of the **Colonial Williamsburg period** was a massed, rounded, or fan-shaped bouquet that was casual and open in style. The arrangements were constructed so that the flowers were lightly arranged at the top while flowers with greater visual weight were placed above the rim of the container.

## American Federal Period (AD 1780–1820)

The **American Federal period** was equivalent to the English–Georgian period in England. This period was greatly influenced by the neoclassic and Empire designs that evolved in Europe at that time. The colonies had just received their independence from England, and the American people wanted to break away from the traditions of England.

The arrangements from this period were often pyramidal or fan-shaped, influenced by the French design style. The floral designs were little different from those found in the neoclassic movement and gradually gave way to the ornate and stuffy design of the Victorian period.

## Twentieth-Century American Flower Arrangements

The artistic styles of American flower arrangements changed little during the early part of the twentieth century. The Victorian era was coming to a close by the end of World War I. Flower arrangement styles were copies of preceding periods or blends of several design styles. The corsage became popular in the 1920s, to be worn for special occasions. This custom has survived to the present time.

Major changes were brought about in American floral art at the end of World War II. This occurred because of a renewed interest in Japanese culture. While continental Europe continued the tradition of the loosely arranged **mass designs** (FIGURE 2-5), American flower arrangements incorporated the **line-mass style** (FIGURE 2-6). The line-mass designs combined both oriental and European ideas. American floral designs used more materials than the oriental design, but far fewer than the European,



**FIGURE 2-5** | European design was generally a large, round, or oval mass of flowers.



**FIGURE 2-6** | A line-mass design combines oriental and European ideas.

and were often built around a linear pattern, further showing the oriental influence.

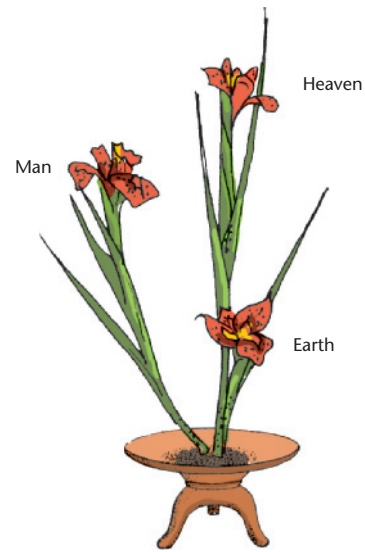
## ORIENTAL FLOWER ARRANGING

The oriental style of flower arranging actually began in India where Buddhist priests scattered branches and stems on altars or placed them in pottery urns as decorations. The practice was quickly picked up and modified by the Chinese priests during the first century AD. They arranged the flowers in massive bronze ceremonial vessels, and because they felt it

improper to place flowers carelessly on the altar, they created symbolic arrangements. Chinese arrangements were usually large and symmetrical, with only one or two types of foliage and flowers placed around a central branch or main axis. Bright colors contrasting with the color of the urn were favored. The flowers of the lightest colors were used at the outer portions of the design, whereas darker ones were kept nearest the base.

Around the sixth century AD, the Japanese adopted many aspects of the Chinese culture, including that of floral arrangement. A Japanese Buddhist priest named Ikenobo refined that art and ritual, and his instruction was sought by other Buddhist priests. He is credited with having begun the first school of floral art in Japan, which bears his name—Ikenobo. This school still exists. The name was later changed to Ikebana, which means “giving life to flowers.” Many other schools of Japanese floral design have evolved from this original one, but the basic principles can be traced back to the teachings of the Ikenobo school.

The Japanese designs are characterized by minimum use of plant material and the careful placement of branches and flowers. Each placement



**FIGURE 2-7** | Oriental design is characterized by minimum use of plant materials, and each placement has meaning.

has meaning, as does the angle of placement (**FIGURE 2-7**). This type of design came to be known as **line arrangement**. If you have an interest in this style of design, ask your instructors whether they have any books on Ikebana, or check with your local library.



## SUMMARY

The history of floral design reveals that two different concepts of floral design developed independently of each other. These were the occidental style, which evolved in Egypt and was further developed by the Europeans;

and the oriental style, which began in China and was further developed by the Japanese. A look at these two styles reveals that American floral design evolved from a blending of these two different styles of design.



## REVIEW QUESTIONS

1. Explain how the oriental and European floral design styles have influenced the types of flower shop arrangements sold today.
2. Why is it important for floral designers to have knowledge of the history of floral design?





## STUDENT ACTIVITIES

1. Go online to look for examples of arrangements that identify with the various floral design periods.
2. Select pictures of period arrangements from websites or from interior and home furnishings magazines. Make a posterboard display of the arrangements, identifying the artistic period.
3. Divide into small groups. Each group should choose an artistic period and prepare an oral presentation on that period, with emphasis on floral arrangements of the period.





# SECTION 2

## Getting Started: The Basics of Design

**3** | Principles of Design

**4** | Selection of Cut Flowers and Greens

**5** | Conditioning and Storing Cut Flowers and Greens

**6** | Mechanics and Supplies Used in Floral Design

**7** | Selecting Wire and Wiring Flowers

**8** | Selecting Ribbons and Tying Bows

# Principles of Design



## OBJECTIVE

To use principles and elements of design to critique floral designs.

## COMPETENCIES TO DEVELOP

After completing this unit, you should be able to:

- List and define the principles and elements of design.
- Identify the basic designs used in flower arranging.
- Identify the basic color schemes used in floral design.
- Determine combinations for various color schemes, using the color wheel.
- Critique an arrangement, using a rating scale based on the principles of design.

## TERMS TO KNOW

analogous harmony  
balance  
chroma  
color  
color harmony

color wheel  
complementary color  
harmony  
emphasis  
facing

focal point

form

harmony

intermediate color

line

monochromatic color

harmony

polychromatic color

harmony

primary color

principles of design

progression

proportion

radiation

repetition

rhythm

scale

secondary color

shade

split-complementary

color harmony

tertiary color

texture

tint

tone

transition

triadic color harmony

unity

value

## TOOLS AND MATERIALS

- A selection of flowers differing in color and texture
- Floral arrangements
- Floral design magazines and/or floral design-related websites