

THE STAGES OF DEVELOPMENT FOR FLORAL ARRANGEMENTS

THE BACKGROUND

1. The background must be boldly secure and clean in outline. If it is not well constructed and the pattern not clearly defined, the completed arrangement will not come together in function or appearance.
2. This area is the silhouette of the design, made up of the solid forms of flowers, foliage and the space.
3. For solid background formation, choose flowers or foliage with the tallest and strongest stems.
4. The first step in designing an arrangement is to group the materials with which you are working.
5. Buds, branches and tall or spiked forms should be put aside to create the background.



6. Knowing the type of material that is suited to each specific area means that you're halfway there.

7. Regardless of the shape or pattern being planned, gladioli, bulrushes, or blossoms will give a strong outline because they all length and solid stems.


8. The shape and pattern of geometric material will dictate the geometric pattern, whether it be triangular, rectangular or circular.

THE MIDGROUND

1. This is the important transitional or filler area which links the background of the arrangement with the heart of focal point design.
2. It provides the steady flow and gentle movement between the background area and stage three, the focal point.
3. Usually the stems are of medium length and the flower heads and leaves are of smaller size.
4. This area can be troublesome if you don't understand just how little is really needed. Because it is known as the filler area, some arrangers tend to fill it up by packing in material.
5. Trimming the filler material is essential in the midground. Remove excess foliage or leaves from the bottom of the stem too.

THE FOCAL POINT

1. The focal point is the center of interest and the choicest blooms are usually held in reserve for this dominant part, or heart of the arrangement.
2. By this stage the lines of height and width have been established and the filler has softened these lines so that they can converge without interruption to this point of dominance.
3. It is important to group and sort the flowers of distinction in readiness for this dominant area of the composition.
4. These prominent blooms should be arranged in the container so they flow through and cascade over the container so they flow through and cascade over the container's edge.

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5. The eye must continue to flow so each bloom is cut at a different level.
 6. The smallest blooms should be placed toward the top the arrangement and the biggest and fullest blooms at the level of direct eye contact.