

Chapter 7, XL. Floral Design Techniques

These techniques can be used in any design exhibit unless prohibited by the schedule.

1. **Abstracting**-changing the natural appearance of plant material by pruning, painting, cutting, weaving, plating, shaping or other manipulation.
2. **Banding/Wrapping**-enriching plant or man-made materials in concise and consecutive rings with decorative appointments such as gold wire, raffia or yarn is known as banding. This technique is ornamental rather than mechanical.
3. **Binding/Bundling**-wrapping similar materials together into one (1) bound unit.
4. **Braiding**-strands of foliage, fiber, ribbon, etc., are interwoven to create a decorative accent or accessory in a floral composition. Various maneuvers such as folding and pleating may be incorporated in making a braid.
5. **Clustering**-a collection of like materials placed closely together in the design so that individual components lose their separate identities.
6. **Collaring**-surrounding a flower bouquet or container's rim with natural or man made leaves or other materials to create a finished appearance
7. **Connective**-a design component used to unify parts of the design into a single whole. It may be actual or visually implied; it provides rhythm in a design.
8. **Grouping**-a collection (three or more) of like materials placed closely together in the design, but individual components retain their separate identity
9. **Fiberworks**-the use of fibrous material, natural or synthetic. Some plant material must be incorporated into the design or added to enhance the fiberwork.
10. **Layering**-covering a surface with foliage or other materials horizontally placed, by overlapping the individual units leaving little or no space in between them
11. **Leafwork**-the process of crating a decorative surface by applying foliage which overlaps to give texture and visual interest to the outside of an object. Lower relief than Pave'.
12. **Palisades**, closed-a fencing of plant material along the edge of a low design, sometimes called a floral cake. Palisades, open-fencing to support greenery or cover mechanics.
13. **Pave'**-the technique in which plant stems and optional non-plant materials are cut in the near-identical short length and inserted in a base in a parallel manner, creating a compact mosaic affect.
14. **Pillowwing/tufting**-a tightly organized radial placement of grouped materials in the design, crating pillow or cushion-like mounds of color and texture. The hydrangea is an example of a natural pillow.
15. **Reflexing**-folding back flower petals to create a larger, more open effect
16. **Rolling**-manipulating flat, wide-leafed foliage into a 3-D shape
17. **Sequencing /transitioning/ gradation**-placing materials in the order of gradual progressive change, e.g., lighter to darker colors, smaller to larger flowers; a Traditional Design technique.

18. **Sewing**-fastening materials together by piercing them with needle and thread or wire.
19. **Shadowing**-giving a composition a three-dimensional appearance by the close placement of one (1) individual material directly behind another—either higher or lower. This results in the appearance of shadow or echo of the original.
20. **Sheltering**-placing one (1) or more materials over or around another, lightly enclosing the materials within, to create an impression of protection
21. **Shredding or Splicing**-drawing material over the needles of a kenzan, with pressure and pull to pierce and separate
22. **Skewing or Piercing**-connecting two (2) or more components together with a sharp object, used as a mechanic or decoration
23. **Spiraling**-a clear line movement circling around a central point in a flat curve that is constantly increasing or decreasing in size
24. **Stacking**-placing pieces of the same material in similar sizes on top of or against one another, without space between each component, in an orderly (usually vertical) fashion (*see Layering and Terracing*)
25. **Stringing**-can be done in many ways and materials, to create a necklace effect
26. **Terracing**-placing like materials in stair-step fashion creating spaced horizontal levels. This is a way to create depth within the concept of basing
27. **Tufting**-the placement of tufts or radial clusters of short elongated materials tied together at a binding point into a design, often at the base, to create interest and variation in the surface area (*Tapestry Design*)
28. **Twisting**-attaching two (2) like strong leaves together at their tops, and twisting them into a new form, and then attaching at the bottom
29. **Tying**-
  - a. A practical way of securing or fastening materials together with raffia, cord, yard, rope, scraps, etc. (*Binding and Bundling*);
  - b. Knotting of plant material to change form
  - c.
30. **Veiling**- layering light materials such as bear grass, *springeri*, plumose, metallic threads, angel hair, etc., over more solid forms to create a light, almost transparent screen (*see Layering and Sheltering*)
31. **Weaving**- interlacing materials to create a new dimensional texture or pattern
32. **Winding**-encircling a stiff linear material with a pliable material (yard, sisal, soft wire, etc.) either tightly or very loosely
33. **Wiring**-inserting a wire up into a hollow or soft stem to allow bending and shaping
34. **Zoning**-confining like materials to specific areas within the composition. This is a larger-scale treatment than either clustering or grouping.