

THE FLOWER Arranger

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FLORAL DESIGN MAGAZINE

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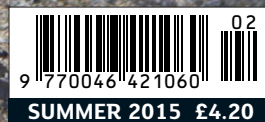
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PHOTOGRAPH JÖRG MANEGOLD/LEHNER WOLLE

designer Christian Platzner
wool FM Flausch Mirabell

Welcome

A letter from *The Flower Arranger's* Editor, Judith Blacklock

Many of us don't have a garden large enough to grow flowers for cutting. In my London garden I cut my foliage prunings rather than flowers to bring indoors but Angela Coulton's article has inspired me and I will be filling every nook and cranny in my patch with seeds rather than shrubs and vegetables this coming year.

I love this colourful issue of the magazine, which is packed with articles coming from different angles but all sharing the common theme of cut flowers. Wool may not be a product that you immediately associate with the warm days of summer but Lehner Wolle³ in Austria have created products that work every month of the year with our favourite medium.

Hardwick Hall was the location for the North Midlands Area Show. This was one of the most magnificent places I have had the fortune to use as a backdrop for floral designs. The staff at this National Trust property were delightful – so accommodating and thrilled to be involved with flowers. It was a truly wonderful event and I thank everyone involved.

Oliver Ferchland and Carles J. Fontanillas are the international designers featured in this issue of *The Flower Arranger*. Their designs are inspirational and innovative, using a wealth of beautiful plant material.

Ann Gibson is on the board of the editorial team. Her daughter was married last year and Ann has written (together with her daughter, of course) an amusing account of how they worked together to create the perfect wedding flowers.

While in Cumbria last year I visited the Lakeside Hotel for my mother's birthday and was thrilled to find an impressive exhibition of Moorcroft pottery there. Nearly every Collector's Club piece was decorated with flowers and suddenly I was on a mission! I am delighted to have an article about the flower decoration on this iconic British pottery and also to be able to offer two magnificent prizes to winners of a competition. In another competition we have 12 free tickets to see *Sunny Afternoon*, the hit musical about The Kinks, in the best seats! I saw this production courtesy of a friend of my daughter and it was so good I just knew that flower arrangers, many being of a very special vintage, would love it too.

My best wishes to you all this summer

Judith



PHOTOGRAPH LEWIS KHAN

SUMMER 2015
Volume 55
Issue 2



COVER DESIGN

A summer medley of *Dianthus* (carnation), *Hydrangea*, *Alchemilla mollis*, *Symphoricarpos* and *Chrysanthemum*, with detail provided by OASIS® Home & Hobby, Lehner Wolle³ Woolfelt, in a semi-sphere covered with *Stachys byzantina* leaves.

Designer Derek Armstrong
Photographer Oliver Gordon

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■ IDEAS & INSPIRATION

All images in this article are from
'Floral Contemporary' by Olivier Dupon
(Thames & Hudson 2014)



BELOW AND LEFT *Lathyrus*, *Phytolacca*,
Dianthus, *Cotinus*, *Phlox*, *Lysimachia*, *Ammi*,
Rhodochiton, *Achillea*, *Oncidium* and
blackberry in a homemade 'vase' in the form
of a disc projecting from a central axis.

Designer Oliver Ferchland

RIGHT The rhythmic flow of plant material in
this design was intended to give the
impression of deliberate composition.
Included are *Triticum* (wheat), *Allium*,
Sandersonia, *Gloriosa*, *Viburnum*, *Zinnia*,
Dianthus (carnation), *Cotinus*, *Anethum* (dill)
Alstroemeria, *Amni*, *Asparagus asparagoides*,
Phytolacca and *Rubus* (blackberry).

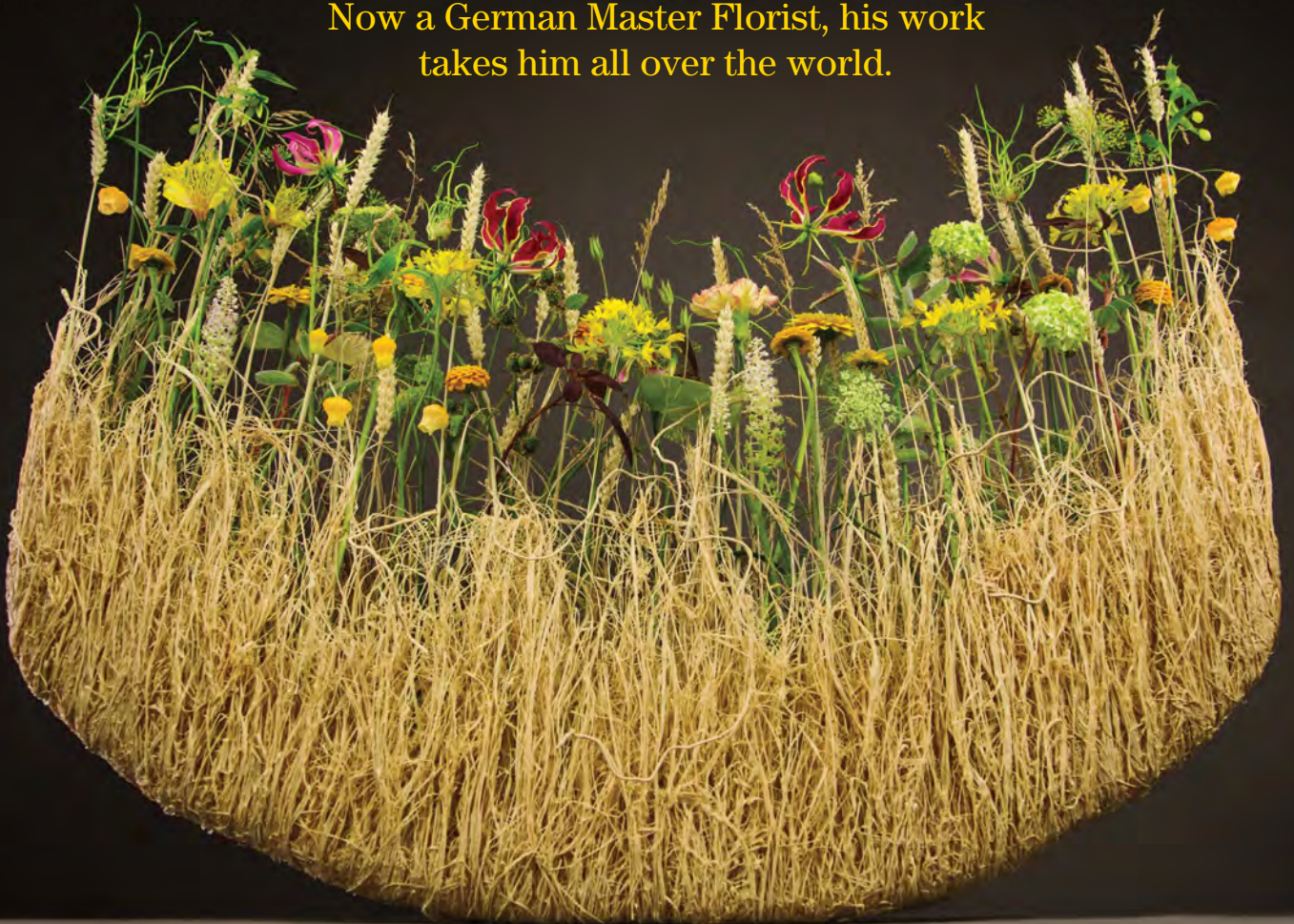
Designer Oliver Ferchland





Oliver Ferchland

Oliver Ferchland has been working with flowers since the age of 14.
Now a German Master Florist, his work
takes him all over the world.



■ OLIVER FERCHLAND

Oliver has developed a naturalistic style of design that is innovative and exciting. When planning a design he first identifies a core idea or material and then works on several experimental ideas at the same time, before arriving at his preferred outcome. He believes that cut flowers should 'dance and be free' which is exactly what we see in the designs on these pages. He has captured grace in motion here for our enjoyment.





The sheer joy in this handtied design of *Gloriosa*, *Zinnia*, *Xanthorrhoea* (steel grass), *Sandersonia*, *Gerbera*, *Anethum* (dill), *Dianthus* (carnation), *Helichrysum* and *Asparagus asparagoides* (smilax). The structure was created with fine raffia and glue.

Designer Oliver Ferchland





ABOVE & LEFT The free movement in this structure emphasises its independence from any rigid form. Plant material used includes *Oncidium* orchids, *Xanthorrhoea* (steel grass), *Anthurium*, *Allium*, *Lunaria* (honesty), *Rubus* (blackberry), *Phytolacca* and *Xerophyllum* (bear grass).

Designer Oliver Ferchland

Further information

Oliver is available for workshops and demonstrations.

Email: kingsclass@gmx.de

Website: www.kings-class.de

Facebook: www.facebook.com/oliver.ferchland.3



Win a pair of tickets to *Sunny Afternoon* in the West End!

We're giving six lucky readers the chance to win a pair of tickets worth over £120 to *Sunny Afternoon* at the Harold Pinter Theatre in the West End.



Critics and audiences are raving about the West End's New 'Great British Musical' (The Times).

With music and lyrics by Ray Davies, a new book by Joe Penhall and direction by Edward Hall, *Sunny Afternoon* depicts the rise to stardom of **The Kinks**. Set against the backdrop of a Britain caught mid-swing between the conservative 50s and riotous 60s, this production explores the euphoric highs and agonising lows of one of Britain's most iconic bands and the irresistible music that influenced generations.

Featuring many of the band's hits, including: *You Really Got Me*, *Waterloo Sunset*, *Dedicated Follower Of Fashion*, *All Day And All Of The Night*, *Lola*, *Sunny Afternoon* and many more.

TICKETS AND INFORMATION

For more information and to book tickets visit sunnyafternoonthemusical.com or call 0844 871 7622.

TO ENTER

To be in with a chance of winning a pair of tickets, visit hotticketoffers.com/competition/afternoon and enter competition code 'Flower' followed by your details by 10 July.

Terms and Conditions

- Competition closes 10 July 2015
- Tickets valid for Mon–Thurs performances until 15 October (exclusions may apply)
- Subject to availability
- Non transferable
- No cash alternative
- Additional expenses are the responsibility of the prize winner
- Not for resale

Angela Coulton shares
her experience in
creating a bespoke and
very British theme for
wedding flowers



GROWING FLOWERS *for a* BRITISH WEDDING

The idea of growing the flowers for a wedding has taken hold in the last few years, fuelled by vintage trends and the desire of many couples to create a more bespoke, handmade, meaningful occasion. To grow all your own flowers, ensuring that they are perfectly in bloom for a specific date, requires not just time and space but also nerves of steel. But to go to a high street florist and order 'cottage garden'

flowers of the sort your grandmother used to know is likely to result in a very large bill and perhaps more flower miles than you ever imagined, since the majority of flowers sold in the UK are grown abroad these days.

Instead, I would like to suggest a way of creating a highly individual look, without the stress of the full DIY approach. It is based on my own experience of transforming my business

from one reliant on the standard range of flowers all year round, to one working with the seasons and championing British growers, and where we cultivate many flowers and herbs that are simply not available via the wholesale markets. There are some really good books and websites about growing cut flowers (see page 12) but I found the amount of information overwhelming initially, so here are my top tips for beginners.

Limited space

If you are short of space, limited to a balcony or small garden, grow herbs. They will provide the scent that is missing from modern commercially grown flowers, and add delicacy to bouquets and arrangements. My favourites are: *Santolina chamaecyparissus* (cotton lavender), *Lavandula*, *Origanum* (marjoram), *Mentha* (mint) and *Salvia officinalis* (sage) all of which have beautiful foliage and flowers. *Coriandrum sativum* (coriander) grows rapidly from seed and quickly produces delicate white flowers like miniature cow parsley. *Petroselinum crispum* (parsley) seedheads are also very useful if you leave plants to bolt. *Foeniculum vulgare* (fennel) and *Anethum graveolens* (dill) are both fantastic for larger arrangements from mid-summer onwards.

A little more space

If you have a bit more space grow 'cut and come again' annuals. These are the flowers that have proved their worth in my Lancashire cutting garden in all sorts of summers, from cold and wet to baking hot. If they flower early, just start cutting and they will keep coming back. *Centaurea cyanus* (cornflower) and *Scabiosa* (scabious) are available in shades of burgundy and pink as well as the more familiar blue shades and will flower prolifically from relatively small plants. Long-stemmed 'cutting' varieties of *Ageratum* are very reliable producers. The same is true of *Phacelia* which is sold as a green manure but grows very quickly, with flowers like a cross between *Nigella* and *Limonium* (statice), lasts ages and attracts bees too. *Lathyrus* (sweet pea) cost a fortune to buy as cut flowers, but are really easy

to grow. If you choose the long-stemmed 'Spencer' varieties, feed them regularly and cut every day to stop pea pods forming, they will proliferate.

While annuals are often shown growing in mixed borders, they flourish and flower more consistently if you can plant them in blocks in dedicated strip beds. It is easier to support them with horizontal netting this way too, which will ensure nice straight stems. For a May or June wedding, sow hardy annuals such as cornflowers the previous autumn if you can. They will flower earlier and produce larger plants this way.

FAR LEFT 'Whiter Shade of Pale' garden rose posy enhanced by delicate grey-green herbs, poppy seedheads and *Astrantia*.

BELOW High summer bouquet with *Rosa* 'Sweet Avalanche', home-grown *Nigella*, *Salvia sclarea* (clary), *Ageratum*, *Achillea* and herbs

Designer Angela Coulton



Feature flowers

I would suggest that you plan to purchase the larger feature flowers that will provide the centre and height for larger arrangements. Roses remain a staple for weddings and, as the images show, herbs and annuals can transform a basic bunch into a unique bouquet. Sadly, English-grown roses are rarely available but ask your florist for other seasonal British Grown flowers. In May and June *Dianthus barbatus* (sweet william), *Matthiola* (stock), and *Paeonia* should all be available. English peonies have a very short season but late May to end of June is the best time. Later, in June and July, *Antirrhinum*, *Delphinium*, *Helianthus* (sunflower) and *Moluccella* (bells of Ireland) come through followed in August and September by *Aster*, *Dahlia* and *Gladiolus*. Asiatic and Oriental lilies, and *Eustoma* (lisianthus) should be available throughout the summer.

All of these are flowers that are more difficult to grow without significant space and/or a heated greenhouse, depending on where you live in the UK. Dahlias are perhaps the exception, and there are lots of subtle-coloured and smaller headed varieties now available which are worth seeking out if you are planning a mid- to late-summer wedding.

Buying direct

You may also be able to buy direct from small British flower farmers. The Flowers from the Farm network has featured in *The Flower Arranger* before and now has over 200 members around the UK. Find out if there is a grower near you on their website www.flowersfromthefarm.co.uk. Many will supply mixed buckets of flowers and may be able to grow specific varieties or particular colours if you contact them well in advance (six months at least).

When to cut

As you approach the big day, be sure to cut at least 24 hours before you plan to begin arranging. Cut on a slant in the evening or early morning if the weather is warm and put straight into a scrupulously clean bucket of fresh water as you cut them. By clean I mean washed out with hot soapy water and a drop of bleach. I personally don't find flower food necessary but others swear by it. I just leave flowers in a cool place such as a garage to have a good long drink, ideally overnight. Sweet peas are the exception and I cut these the day before an event.

Do not be afraid of growing and using garden flowers, they last at least as well as any you can buy and are, literally, miles fresher. You never know, you might just become a British flower grower!

ANGELA COULTON



LEFT Early June brings English peonies and sweet williams, with classic cornflowers, ammi and scented pinks – *Dianthus* 'Gran's Favourite'

Designer Angela Coulton

Resources

GROWERS

Find a flower grower near you:
www.flowersfromthefarm.co.uk

SEEDS

Chiltern Seeds – a very wide range including unusual varieties and colours of *Scabiosa*, cornflowers and grasses:
www.chilternseeds.co.uk

Higgledy Garden – great selection and advice for beginners:
www.higgledygarden.com

Kings seeds – very good range of sweet peas: www.kingsseeds.com

Sarah Raven – great colour combinations and guidance on best flowers for cutting:
www.sarahraven.com

BOOKS

Louise Curley, *The Cut Flower Patch – Grow Your Own Cut Flowers All Year Round* (Frances Lincoln, 2014)

Georgie Newbery, *The Flower Farmers Year – How to Grow Cut Flowers for Pleasure and Profit* (Green Books, 2014)

BELOW A dainty, highly scented, sheaf-style posy of lilac sweet peas and mixed lavenders including *Lavendula* 'Hidcote' and *L.* 'Ellagance Ice', thyme flowers and *Stachys byzantina* leaves.

Designer Angela Coulton



W. Moorcroft Ltd

A potted history of floral design

The Moorcroft story began when James Macintyre & Company, a utilitarian pottery factory in Burslem, Stoke-on-Trent, set up an art pottery department in the Arts and Crafts tradition. The company's quest for a designer to run this decorative side of production ended in 1897 with the employment of William Moorcroft. His designs soon included 'Florian Ware' which was based around designs of British wild flowers, such as *Narcissus* and *Centaurea* (cornflower). There was already a family history in botanical art, but William had also studied the chemistry of ceramics at the Royal College of Art. His new, incredibly labour-intensive process, used a slip-trailing method known as tube lining that was then filled with metallic oxides. This became what is known in the world of applied arts today as 'Moorcroft'. Uniquely fired twice, these first pieces of Florian Ware heralded the arrival of colourful designs of intricacy, brilliance, and clarity.

William's botanical style, which fused the very best of the grace and movement of Art Nouveau with Arts and Crafts design, soon won awards from across the Atlantic in St Louis in 1908 to Europe, including a gold medal at the Paris Exhibition in 1925 just over ten years after he had set up his own factory under his own name. Queen Mary was a great admirer of Moorcroft pottery and the company was appointed 'Potters to Her Majesty the Queen' in 1928.

Moorcroft continued to produce floral designs into the 1930s using more and more exotic flowers as inspiration. Waratah (c.1932), a design based on an Australian flower has particular appeal to Antipodean collectors. In 1946, W. Moorcroft Ltd's Royal Warrant continued when William's son, Walter, took over the company on his father's death. Walter's style was characterised by 'broad florals' that encapsulated the boldness of the Swinging Sixties, yet the subtle, elegant shape and colour palette retained the classic Moorcroft allure. Like his father, Walter was rooted in the natural world. As the Moorcroft colour palette expanded, and air travel introduced new horizons, Walter's eyes turned to new design possibilities and glimpses of Bermuda started to appear in the Moorcroft design archives. The door to a whole new world had been opened.

The company is still thriving today, producing quality decorative ware in limited editions, with special designs being produced for the thriving collectors' club by the art pottery's studio of five talented designers as well as pieces from many accomplished guest designers. But it is Moorcroft's connection to the world of floral delights that has seen the company win medals at Chelsea (2014) as part of the City of Stoke on Trent's Garden and at Tatton Park (2008) for Moorcroft's own garden. Some designs such as Anna Lily from Moorcroft designer, Nicola Slaney, continue to sell well in the Moorcroft catalogue over a decade after their launch. Other floral wonders are short-lived, often as limited editions, but remain testaments to design excellence.



William Moorcroft's revived cornflower design c1913–1914



Walter Moorcroft's Bermuda lily designs, introduced 1973–1975



Walter Moorcroft's Hibiscus was in production from around 1950 until the mid 1980s

A pair of highly collectable Moorcroft pottery vases worth nearly £800 to be won

The Flower Arranger has teamed up with Moorcroft to offer the following fantastic prize of two Meadow Bells vases. Designed by Paul Hilditch in a limited edition of 25 and worth £395 each, the trumpet-necked vases stand 25 cm high and are decorated with glorious snakeshead fritillaries.

TO ENTER

Just pick the correct answer to the following question:

Question: Name the designer of the Meadow Bells Moorcroft vase

- a) Paul Moorcroft
- b) Allen Williams
- c) Paul Hilditch

Send your answer on a postcard, together with your name, address, telephone number and email, to: W. Moorcroft Ltd, Sandbach Road, Burslem, Stoke-on-Trent, ST6 2DQ to arrive by 1 August 2015.

If you do not wish to be contacted by W. Moorcroft Ltd please write 'Do not add me to your mailing list' on your entry.



Rennie Rose by Moorcroft's senior designer, Rachel Bishop, is pure genius. In a decadent display of colour, it foregrounds claret roses that melt into lavender-purples with the same depth of hue found in the velvety, sweet-scented roses of traditional cottage gardens. Without a doubt the Moorcroft designers of today have the colour-trained eye of horticulturists.

If space permitted, we could show many more Moorcroft floral designs that fuse the forms within surface patterns and shapes with the wonderful

contrasting Moorcroft glazes to create a true feast for the eye – a feast that any flower arranger would appreciate!

CATHERINE GAGE

LEFT The 'Anna Lily' range from Moorcroft designer Nicola Slaney has remained a popular choice for collectors since it was first launched over fifteen years ago.



Find out more about Moorcroft

Moorcroft

www.moorcroft.com
www.facebook.com/moorcroftpottery
email: enquiries@moorcroft.com.

Moorcroft Collectors' Club

Tel: +44 (0) 1782 820510

Moorcroft Heritage Visitor Centre and Museum

Tel: +44 (0) 1782 820515
Factory tours are available.

Great Hall – The Banqueting Table

All round, polychromatic designs using a generous mix of plant materials. These were linked with 'bronze net' ribbons containing flattened x *Cuprocyparis leylandii*. A selection of appropriate artefacts and fruits were included. Plant material included *Alchemilla*, *Alstroemeria*, *Antirrhinum*, *Dianthus*, spray *Chrysanthemum*, *Eryngium*, mini *Gerbera*, *Gladiolus*, *Lilium*, *Helianthus*, *Fatsia*, *Rubus tricolor*, *Stephanandra incisa*, ting-ting, spathes, apples, lemons, peppers and pineapples.

Designers Anita Butt and Sue Underhill



The North Midlands Area was pleased to hold their Area Competition and Exhibition, *Florescence* at Hardwick Hall. The home of Bess of Hardwick was acquired by the National Trust in 1959 and can be found near Chesterfield in Derbyshire.



Florescence at Hardwick Hall



After four judicious marriages, Bess of Hardwick had acquired sufficient wealth to build this prodigious Tudor mansion around 1587. It is a house full of treasures with a fine collection of 16th to early 17th century needlework, Flemish tapestries, Persian table-carpets, original portraits, coloured plaster friezes and much more. The walled garden has an abundance of herbaceous borders and some formal plantings. An Elizabethan knot garden filled with herbs of every kind stimulates the senses and provides an opportunity to linger in an oasis of calm.

This then was the stunning backdrop for our show which was open to any member of NAFAS to enter. Some class titles reflecting the rooms or the historical period gave extra atmosphere to the competition. In addition, there were twenty exhibition designs, and five photography classes. Some contemporary designs were included providing a contrast to the more traditional style of exhibits.

In addition to the Hardwick experience and being able to immerse themselves in this historic atmosphere, visitors were able to participate in 'hands on' activities or watch mini demonstrations on each day of the show. It was a wonderful location in which to display our art and to showcase the work of our talented and skilled designers.

JUDI CRIPPS

ABOVE & BELOW Metal stands and an urn had been painted gold with a 'flash' of silver. A soft drape had been laid across the protective coverings. Plant material included blue *Delphinium*, pink peony, *Rosa* 'Esperance', *Eustoma* (lisianthus), *Dianthus* 'Prado', *Rosa* 'Heaven', *Astrantia*, *Danae racemosa* (soft ruscus), variegated *Polygonatum* (Solomon's seal), *Physocarpus*, *Eucalyptus*, *Hosta* 'Autumn Gold', *Polystichum setiferum* 'Pulcherrimum Bevis', *P. braunii*, *Clematis* and spray roses.

Designers Barbara Smith and Freda Barnes





ABOVE Hand-woven, Japanese basketry created rhythm through the base of the fireplace. Kenzan were placed in pebble pots which stood on triangular bases. The 'drainpipe' containers were a copy of a Japanese original and all staging was painted with National Trust 'White'. Plant materials included *Zantedeschia*, *Alchemilla*, copper beech, *Crocosmia* (montbretia) leaves, *Hosta* and dyed cane.

Designers Mary Wadsworth, Rosemary Hannah and the Ichiyo School of Ikebana

RIGHT Passionate about herbs and the scent of summer my design in the still room at Hardwick Hall used an antique wooden bowl as the container for a design more about fragrance than design. Using herbs and flowers entirely from my garden I set about collecting *Paeonia lactiflora* (peony), *Matthiola incana* (stocks) and *Consolida orientalis* (larkspur) with *Mentha x piperita* f. *citrata* (orange mint) and *Mentha suaveolens* (apple mint), *Salvia officinalis* (sage), *Origanum majorana* (marjoram) and *Lavandula angustifolia* (lavender). *Alchemilla mollis* (lady's mantle) although not scented just finished the design.

Designer Ann Barnes





LEFT An array of glorious summer flowers – *Hosta* flowers, *Dianthus*, *Alchemilla mollis*, *Lavandula* and *Sedum* in a 1950s white Spode waterlily bowl supported by scrumpled 5 cm chicken wire with the ends hooked over the bowl to secure.

Designer Shelagh Barnes



The polychromatic colours of this all-round pedestal design complement the tapestry chairs placed close by. There is little foliage used in this design just an eclectic mix of summer flowers – *Alchemilla mollis*, *Alstroemeria*, *Antirrhinum*, *Delphinium*, *Dianthus*, feverfew, *Hydrangea*, lilies, *Moluccella laevis* (bells of Ireland) and roses.

Designer Shelagh Barnes (and Carolyn Wise)



RIGHT Inspiration for this design was taken from the subtle colourings of the tapestries. An oriental lily, *Lilium* 'Manissa', was the focal flower and carnations, foxtail lilies, and *Rosa* 'Dolomiti' were added in shades of cream. Other plant material included blue *Hydrangea*, *Agapanthus* and *Eryngium*.

Designer Rosemary Garratt



Perky pepper

As I am not keen on the taste of yellow peppers I wondered what to do with this one from a mixed pack. I added a few simple ingredients and created this inexpensive and fun design.



SKILL LEVEL ★ BEGINNER

Flowers and foliage

- 8 large *Hedera colchica* 'Sulphur Heart' (ivy) leaves
- 7 or 8 yellow mini *Gerbera*
- 2 *Typha* leaves

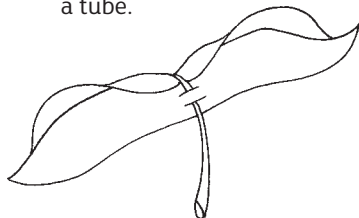
Mechanics and sundries

- acrylic cube vase
- wet floral foam
- wooden barbecue or cocktail sticks
- yellow pepper
- wire hairpin

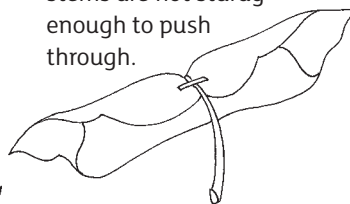
METHOD

1 Fill the vase with wet floral foam then trim the foam so that it is level with the top of the container.

2 Roll the ivy leaves, inserting the stem back through the leaf to create a tube.



Alternatively you could roll and staple the leaf if the stems are not sturdy enough to push through.



3 Place the leaf tubes into the foam around the edge of the cube.

4 Add the mini *Gerbera*, following the line of tubes.

5 Insert two wooden barbecue or cocktail sticks into the base of the pepper and push it into the centre of the design. The pepper should sit directly on the foam for maximum stability.

6 Place the *Typha* leaves in the foam at a slight angle then loop over the top and secure with a wire hairpin.

LYNN BOTTAMLEY

Designer Lynn Bottamley

Painting Paradise

'For "Paradise"... means nothing more than a most pleasant garden, abundant with all pleasing and delightful things, of trees, apples, flowers, vivid running waters, song of birds and in effect, all the amenities dreamed of by the heart of man...'

LORENZO DE' MEDICI (1449–92)

Painting Paradise: The Art of the Garden, the new exhibition at The Queen's Gallery, Buckingham Palace, explores the many ways in which the garden has been celebrated in art over the last 500 years. With more than 150 paintings, drawings, books, manuscripts and examples of the decorative arts from the Royal Collection, including some of the earliest and rarest surviving records of gardens and plants, it is a must for all devotees of flower arranging.

The exhibition is arranged in a number of sections – Paradise, the Sacred Garden, the Renaissance Garden, the Baroque Garden, the Botanic Garden, the Landscape Garden, the Horticultural Garden, the Garden Inside and the Language of Flowers – so there is something for everyone here.

Cut flowers are celebrated in works by Jakob Bogdani, Maria van Oosterwyck, Daniel Seghers and Henri Fantin Latour, among others. These early works showing paintings of flowers in vases will be fascinating for students of floral design. The decorative arts in the exhibition will also be of particular interest. There are flower designs on porcelain from the Meissen, Sèvres and Rockingham factories, and on silver, furniture and textiles, including stunning Gobelins tapestries. In the 19th century, the Language of Flowers was translated into precious items: you can see the brooch presented by Prince Albert to Queen Victoria in celebration of their betrothal in 1839 and fans belonging to Queen Victoria and the Princess Royal. There is work by Carl Fabergé and one particularly beautiful piece, 'Bleeding Heart' from c. 1900, has flowers suspended from gold stems so they move gently as if blown by the wind.



The Sunflower Clock (vase Le Boitteux) c.1752 Vincennes Porcelain Factory. Soft-paste porcelain, green-lacquered wire (for the stems), gilt-bronze mounts.

Information

The exhibition runs from 20 March to 11 October 2015 and is open daily from 10 to 5.30 (last admission 4.15). Tickets cost £10 (concessions £9.20, under-17/disabled £5.20). For further information phone 020 7766 7301 or go to www.royalcollection.org.uk. A beautiful accompanying publication, *Painting Paradise: The Art of the Garden* by Vanessa Remington, is published by Royal Collection Trust (£45 or £29.95 from Royal Collection Trust Shops).

Nuts and bolts

The idea of mixing industrial and natural materials appealed to me and I think the shiny bolts contrast nicely with the rough texture of the bark.

SKILL LEVEL ★★★ EXPERT

Flowers and foliage

- *Rubus tricolor*
- *Heuchera* 'Plum Pudding'
- *Weigela florida*
- 7 pink roses
- 6 pink *Gerbera*

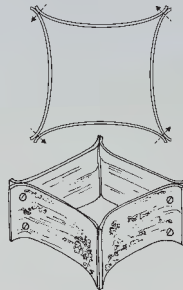
Mechanics and sundries

- 4 pieces of birch bark 25 x 10 cm
- 8 nuts and bolts
- square plastic container
- wet floral foam
- mitsumata sticks

METHOD

1 Drill two holes slightly bigger than your bolt at each end of the bark pieces. You could use a leather punch if you are not confident with a drill.

2 Join two pieces of bark together with the nuts and bolts, continuing until you have created a square box-like structure.



3 Find a square plastic container such as a recycled salad box from the supermarket, which will fit neatly inside and fill with wet floral foam.

4 Firmly push the mitsumata sticks into the foam. Alternatively you could use stripped willow twigs.

5 Place groups of foliage into the foam along with some *Weigela* flowers and foliage.

6 Insert the roses in a column and intersperse with *Gerbera*. Place a *Gerbera* towards the lower back of the container to help create depth.

LYNN BOTTAMLEY

Do you know?

Mitsumata sticks are a by-product of the Japanese paper-making industry. The inner bark is used to make some types of Washi paper.

Designer Lynn Bottamley

SKILL LEVEL ★★★ EXPERT

Flowers and foliage

- 16 *Vanda* orchid heads
- 25 *Dianthus* (carnation)
- 12 *Cotinus coggygia* (smoke bush)
- 20 *Ophiopogon* leaves
- 35 *Craspedia*
- 10 *Alchemilla mollis*
- 10 *Chamelaucium* (wax flower)
- 5 *Chrysanthemum*

Mechanics and sundries

- 30 stub wires 1.6 mm gauge
- 1 m stem tape
- 90 stub wires 0.6 mm gauge
- glass tubes

METHOD

1 Group the 1.6 mm gauge wires together and secure the bottom 10 cm with stem tape.

2 Open up the unsecured ends of the wires to create a semi-circular shape.

3 Take three of the lighter 0.6 mm wires and twist a few times around each other. Repeat with the remaining wires until you have 30 pieces.

4 Join these pieces by twisting to the stronger wires at the top of the semi-circular frame to create a 'cloud'.

5 Place the flowers and leaves in glass tubes, filled with water, through the frame at regular intervals.

CARLES J. FONTANILLAS
www.floos.org



PHOTOGRAPH DAVID CONNOR LINE DRAWINGS RACHEL POOLE

Carles J. Fontanillas

International designer Carles J. Fontanillas has created a stunning 'Bouquet of Contrasts' with traditional form and proportions but using new techniques.

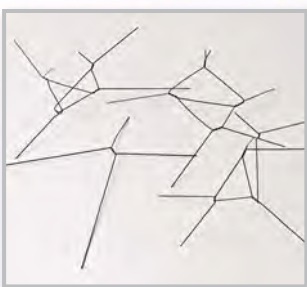
A metal structure enables the placement of fresh materials where needed.

Step-by-step instructions have been included for our more 'ambitious' readers!

Designer Carles J. Fontanillas



PHOTOGRAPHS OLIVER GORDON



30 TOP TIPS

Words of wisdom for floral designers

1 To make flowers and foliage last longer keep them away from direct light or a heat source.

2 The warmer the room the more intense the fragrance of the flowers.

3 Allow foam to soak in still water that is deeper than the piece you are soaking. Never attempt to wet the foam by forcing under water or putting under the tap.



4 Use fresh cranberries instead of threading *Hypericum* on flexi-grass or bear grass. They will keep in your salad box in the fridge for up to six months.

5 If you want a single flower at the top of your arrangement – for example a spray *Chrysanthemum* – cut a small flower from a spray and insert it into a longer stem of the same flower.

6 If you are using glycerined or dried plant material in a fresh exhibit seal the end of the stem with clear nail varnish before placing in wet foam.

7 After using scissors or secateurs wipe them clean and dry before putting them away to avoid spreading bacteria.

8 Be careful at what height you work in order to protect your back.

9 Wilting roses recover rapidly when the stem ends are placed in a couple of centimetres of very hot water for a short time and then plunged into cold water. Protect the heads with paper while they are in the hot water.

10 Wash all containers in water containing a small amount of bleach in order to kill bacteria.

11 Make a hole with a sturdy stem or pencil in floral foam to help insert soft stems.

12 Put together your table arrangement in its final location. The kitchen draining board is rarely going to be the same height as the dining-room table.

13 *Narcissus* should be used alone as their sap shortens the life of other flowers. If you want to combine them with other flowers, use an apple corer to make a hole in the floral foam into which you can place small bunches.



14 Avoid purchasing *Dianthus* (carnation) in thundery weather as they can wilt.

15 Make a handy watering device from a small empty plastic bottle with a piece of tubing inserted through a hole in the screw top. This is ideal for small arrangements and for refilling orchid tubes.

16 A lovely arrangement in the centre of a window will be lost against bright light, so try to create a strong backing of dark leaves.



17 If you are arranging garden-flowering shrubs such as *Syringa* (lilac) or *Viburnum opulus* 'Roseum' remove all the leaves so that the flowers can drink water more easily.

18 Tiny orchid tubes are useful when you need a direct source of water for soft or short-stemmed flowers.

19 To strengthen a *Hippeastrum* (amaryllis) insert a bamboo cane or garden stick in the hollow stem. Wrap florist's tape round the base of the cut stem to stop it curling.

20 Keep a soft make-up brush in a plastic tube in your workbox. It is useful for brushing pollen off petals.

21 If you cover your foam with thin plastic film to avoid drips from hanging designs make small holes with a skewer or kebab stick first before inserting a stem. If you don't do this the film will seal the end of the stem so it can't take up water.

22 When cutting garden plant material always carry a bucket of water with you into which you can place the cut stems.

23 Search charity shops for pinholders and vintage vases.

24 Many hollow-stemmed flowers, such as *Delphinium* and *Hippeastrum* (amaryllis), benefit from being filled with water and having their stem plugged with cotton wool prior to being placed in a design.

25 If it is difficult to water your arrangement place ice cubes on the floral foam where they will gently release water as they melt.

26 Be careful when placing posy pads with sticky pads on the back on painted surfaces as they can pull off the paint when they are removed.

27 If you want flowers to last the optimum time do not place them with fruit for as it ripens the ethylene gas given off shortens the life of many flowers.

28 If you wish to cover mechanics quickly and easily use bun moss. The moss is also a calm resting place for the eye. Pin it in position with wire. It lasts for ages if kept damp and can be left outdoors.

29 The cooler the room the longer your flowers will last.

30 Never lose your passion for our art. In a world full of negative thinking, look into the heart of an old-fashioned rose or put a tiny vase of snowdrops on a mirror so that you can see the beauty lying within and your heart will fill with joy.

NOTE *The Flower Arranger* is distributed to NAFAS Flower Clubs by the Area Flower Arranger Officers (AFAOs). They are the unsung heroes of the movement. At our get-together the Editor asked them for their best tips to pass on to our readers and here they are.



Put down your knitting needles!

Use wool in your floral creations to achieve a quirky and contemporary look

■ PUT DOWN YOUR KNITTING NEEDLES!

Sheep's wool is becoming increasingly popular as a superb accessory when working with flowers. Wonderfully soft, it is also water-repellent, which means it can be wrapped directly around jars, pots and vases. It is available in a wide range of colours that will harmonise beautifully with all sorts of flowers and is colour-fast, so it will not fade.

Wool offers unlimited possibilities. Here are some of the most popular products, with suggestions for ways in which they can be used.

Wool cords

Thinly spun woollen, wick-like threads that are available in different thicknesses, wired (below left) and unwired (below right).



Uses:

- to bind bouquets
- to create detail banding and charming tassels
- for wrapping round containers

Wool felt

Available in different thicknesses in single, bi or multi colours.



Uses:

- to wrap around house plants or large tubs in the garden
- to use around foam rings for door and table decoration
- to cover foam because the felt is water-resistant, light proof and colourfast
- to weave through garlands and swags
- to create place mats or to cover boxes
- to make into hand-crafted flower and novelty accessories

Wool roving 'Lunte'

This is a soft sheep's wool.



Uses:

- covering containers with small amount of spray glue



PREVIOUS PAGE 'Cobbler, stick to your trade!' – a design using Wool wick yarn 'Flausch Mirabell' wrapped round jam jars.

Designer Christian Platzner

LEFT The stems were created with Wool wick yarn 'Flausch Mirabell' and the cones, balls and hearts are Fine wool 'Lunte' wrapped with wired wool cord.

Designer Franky Bollingh

Lehner Wolle³

In 1969 Lehner began producing twines that were then primarily for carpet weaving. Today one of the company's main activities is the manufacture of exciting wool products for the creative floral designer, not to mention a weed and slug deterrent made from jute for the garden. To learn more, take a look at www.lehnerwolle3.com



An innovative container
created with Wool wick
garn 'KW Kärnten Walk'
Designer Philipp von Arx

Summer sizzler

What could be more refreshing and cooling on a summer day than the lemon and lime colours of flowers and citrus fruits? Add a touch of orange to create a zing, toss the components into a vase, then sit back with a G&T and enjoy.

SKILL LEVEL ★★ ENTHUSIAST

Flowers, foliage and fruit

- 3 *Fatsia japonica* leaves
- 3–4 *Griselinia littoralis*
- 4 yellow mini *Gerbera*
- 4 orange mini *Gerbera*
- 3 *Phormium* 'Yellow Wave' leaves
- 3 lemons
- 3 limes
- 4 *Alchemilla mollis* leaves
- 4–5 stems of *Alchemilla mollis* (lady's mantle) flowers

Mechanics and sundries

- half a brick of floral foam
- foam tray or similar low dish
- pot tape
- 12 kebab sticks
- green tape



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METHOD

- 1 Place the soaked foam in your container, then take a length of pot tape around to make secure.
- 2 Trim the tips of the *Fatsia* leaves into a semicircle and layer at one end of the foam.
- 3 Make a line down the centre of the foam with the *Griselinia*.
- 4 Create a wavy line of mini *Gerbera* down the centre.
- 5 Split the *Phormium* leaves and make elongated loops to counterbalance the *Fatsia* leaves.
- 6 Cut the lemons and limes in half to give the appearance of water lilies and mount on kebab sticks. Create groups on each side of the design.
- 7 Layer *Alchemilla mollis* leaves towards the front of the design, then fill in the gaps with the frothy flowers and smaller leaves of the *Alchemilla*.

JOHN ASTLEY

Designer John Astley



Designer Lynn Bottamley

Beautiful bark

I had been given lots of *Eucalyptus* bark and needed to find an interesting use for it. I loved the end result and hope you do too.

SKILL LEVEL ★★★ EXPERT

Flowers and foliage

- *Hosta* 'Whirlwind'
- *Heuchera* 'Green Ivory'
- 2 *Anthurium* 'Previa'
- 3 *Gerbera*
- 3 *Rosa*
- 2 or 3 *Dianthus* (carnation)
- *Senecio rowleyanus*

Mechanics and sundries

- floral fix
- 2 plastic anchor pins (frogs)
- 30 cm diameter flat plate
- brick of soaked floral foam
- 30–40 stub wires 20 cm long (0.90 gauge)
- 30–40 pieces of *Eucalyptus* bark each about 15 x 3 cm
- decorative aluminium wire

METHOD

1 Place OASIS® fix on the bottom of the frogs and adhere near the centre of the plate about 10 cm apart.

2 Cut the soaked foam in half horizontally and place on the frogs so that the two pieces lie side by side. Chamfer the outside edges of the foam by cutting off the corners at an angle.

3 Tightly twist a wire around the centre of each piece of bark. You should then have two legs of wire about 7 cm long.

4 Insert the wired bark into the foam at an angle so that it just covers the edge of the plate.

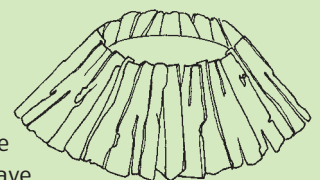
5 Continue until you have a volcano-shaped structure.

6 Insert your plant material – except for the *Senecio rowleyanus* – in groups of the same type for maximum impact.

7 Curl the aluminium wire by winding it around the handle of a wooden spoon, then lay it over the top of the design.

8 Drape some pieces of *Senecio rowleyanus* over the top to finish.

LYNN BOTTAMLEY



Tip

Use .90 stub wires to twist around the bark. They are much stronger than any of the decorative wires available. You may need to use pliers if you do not have strong fingers.



Zantedeschia (calla lily)

In the last decade *Zantedeschia*, has been one of the most popular flowers for events, weddings and funerals. Its long, sinuous stem and immaculate flower head give a beauty coupled with austerity that is irresistible.

The Flower Arranger asked Rob Geerlings, of the Dutch firm G. Geerlings and Sons about this popular cut flower and pot plant.

How did *Zantedeschia* become known as the calla lily?

Calla is not really the common name but the first official name given by Linnaeus in 1753. It was known as *Calla aethiopica* which is different from the popular coloured types grown today, though they share the same family Araceae or aroids.

Which varieties are most commonly purchased?

In order of sales:

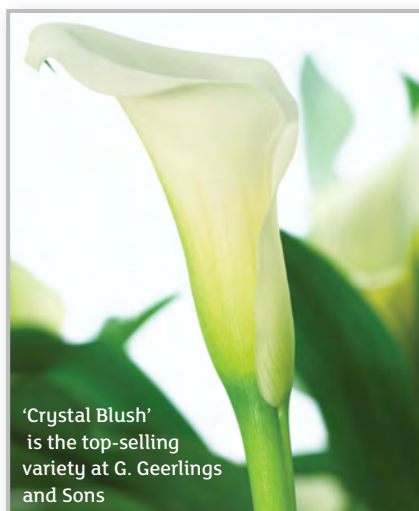
1. 'Crystal Blush'
2. 'Ventura'
3. 'Romance'
4. 'Garnet glow'
5. 'Safari'
6. 'Odessa'
7. 'Mango'
8. 'Promise'
9. 'Picasso'
10. 'Florex Gold'

Which part of the *Zantedeschia* is the actual flower?

What you think is the flower is in fact the bract. The actual flowers are on the inflorescence or spike inside the bract.

How do you recognise a fresh *Zantedeschia*?

A fresh calla is tightly curled. As it matures the bract opens and the inflorescence at the centre becomes more visible. The form of the calla flattens slightly, is less upright, as once pollination has taken place there is less interest in the plant concealing the insects. The flowers on the inflorescence become green as they mature.



'Crystal Blush' is the top-selling variety at G. Geerlings and Sons

How should the flower be conditioned?

If you add a small amount of sugar to the water this will stop the stem end curling. You then also need to add a minuscule amount of bleach to kill any bacteria that the sugar creates.

If the stems are soft and floppy cut 10 percent off the end and then roll them tightly in a wet newspaper. Soak the stems overnight in a vase or bucket, then remove the paper and they will once again become stiff. This is the same technique used for straightening tulips.

Do callas grow from tubers, bulbs or rhizomes? Do the stems continue to grow once cut like the tulip?

Most *Zantedeschia* grow from tubers. However arums, which are part of the same family, grow from a rhizome. They do not continue to grow once cut. *Calla aethiopica* (white arum) can be harvested closed and will open in the vase whereas the coloured callas will not open if cut closed.



THIS PAGE A design using *Zantedeschia* 'Odessa' and *Zantedeschia* 'Sandersonia'
Designer Astrid van den Berg



I believe I have seen dyed Zantedeschia. Is this possible?

Light colours can be easily dyed. The flowers can also be waxed so that they last for a considerable amount of time.

Some flower designs require a soft, pliable stem and the trick is to remove a sliver of stem from base to flower. Obviously this damages the stem to a certain extent, but how much?

This is not the ideal solution. If you leave the Zantedeschia out of water for a short time, it will be easy to manipulate the stems without damaging them.

Why do Zantedeschia make the perfect pot plant?

Zantedeschia are available in a vast range of sizes and colours and can be positioned anywhere in the house (and even as a border plant in the garden). The flowers last for weeks and as they come from a tuber, the tuber can be saved and replanted the following year for a second flowering.

I have heard that a needle-point tip to the leaf is the mark of a healthy plant. Is this true?

The tip of the leaf has a slender point like that of a needle and can hold a droplet of water. This is used to hydrate the plant when needed and therefore make it last longer.

JUDITH BLACKLOCK (QUESTIONS)
ROB GEERLINGS (ANSWERS)

LEFT A design using Zantedeschia 'Cameo'

Designer Astrid van den Berg

Zantedeschia 'Flame'



Zantedeschia 'Garnet Glow'



Zantedeschia 'Odessa'



A CUT ABOVE

The container was a bargain at £3 in a local high street store. I really loved its elegant shape but I felt that the rather eye catching, highly glazed and brightly coloured surface was unsuitable for a class entitled 'A Cut Above' at the Aldershot Diamond Anniversary Show.

I dealt with the surface very successfully by sticking the attractive reverse side of *Rubus tricolor* from the garden over the pot. This was a time-consuming task and it took several hours to obtain the desired effect – plus extra hours to dry fully.

I then chose the other components to create an elegant design to complement and enhance my inspirational container. The cream ivy branch resting on the rim became the mechanics over which I shaped my flexi-grass hiding the joins or ends by binding with delicately coloured green wool. Wool and buttons are fashionable components at the moment and I decided to include two drops of different-sized pearl buttons and several small spheres of wool. These I placed among pale green dried *Hydrangea* heads.

The stars of the design, chosen to bring the required sophistication and textural impact, were my home-grown white *Phalaenopsis* orchids which flower prolifically on the window sill above my kitchen sink!

They proved to be the required contrast to create my interpretation of 'A Cut Above'.

BARBARA COLLIER







*M*idolino sticks and aluminium wire were woven through the squares of two lengths of OASIS® Copper Floral Mesh to create a structure for the window ledge. This was then manipulated into waves and the ends tied with ribbon.

The top of the structure was decorated with copper wire and gold tassel thread. Plastic tubes were covered with wool and attached with coloured cable ties into which an assortment of brightly coloured flowers were arranged.

SILVANA GRAY-PERRY

INSPIRATION

from around the world



Designer Nicole Duquesne

Top designers from across the world came to WFA Ireland and created these arrangements specially for *The Flower Arranger*.

Nicole Duquesne France

'Dreaming on the moon'

The roundness of the vase and its colour, with oxides of copper, were the inspiration behind this composition pictured on the left. Among the fantastic palette of orange, blue, purple and dark-grey, I chose purple *Dianthus* 'Farida'. The circular form is taken up by the ring of metal creating a space that highlights the mass of *Dianthus* (carnation) and the pink weaving that matches the colour of the flowers. *Cordyline* leaves provide a contrast while their pointed shape adds an interesting balance in this design.

Shahimah Sayeed Pakistan

'Textural Contrasts'

The inspiration for the design pictured on the right came from the wonderful colours and textures of the sculptural pieces from an old weathered tree. Several were glued together to form the vertical structure which was then hinged to a base. The plant material has been put in tubes neatly glued to the pieces of wood.

I then added elegant *Vanda* 'Black Magic' orchids, *Zantedeschia* 'Vermeer', green *Amaranthus* and *Hypericum* 'Cool Romance' and *H.* 'White Condor' to create a contrast. The velvety flowers of *Cycas revoluta* in the centre and the curled seed heads of the palm at the back provide depth and interest. The addition of *Tillandsia* was a final touch to soften the design.



Designer
Shahimah Sayeed



Marion Shaw New Zealand

My brief for the arrangement on the right was to create a design typical of New Zealand influenced by our plant materials, colours, techniques and textures. *Phormium tenax* – the New Zealand flax's dried flower stalks (claddies) have been painted, for the vertical line. A claddie stalk has been mitred and glued together for added interest, the aluminium wire binding takes the chartreuse colour of the vase through the design.

Hapene, a commercial process of producing *Phormium* leaves in a dried form, have been misted with silver, pink and blue paint to depict the colours of a polished Paua shell. *Phalaenopsis* blooms complete the design.

Pritesh Shah Kenya

'Creative Contrasts'

The glossy smoothness of a trio of lime-green *Ficus elastica* leaves provides great contrast to the panel of loofah slices pinned onto corrugated cardboard and overlaid with *Vanda* 'Yellow Magic'. A cushion of *Chrysanthemum* 'Feeling Green' set next to coffee beans completes the design pictured on the left.

Designer Pritesh Shah



Designer Marion Shaw

Christopher White Ireland

I have a wonderful kidney-shaped glass container which complements all flowers beautifully and looks great on a coffee table. Here I have used *Alstroemeria* 'Apollo', *Nerine bowdenii* 'Alba',

Campanula 'Champion Blue' and my favourite flower *Dahlia* 'Weston Spanish Dancer'. These have been combined with laurel and the copper *Pittosporum tenuifolium* 'Tom Thumb'.



Designer Christopher White



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Take five

I love vibrant bloom *Chrysanthemum* and thought that these deserved a similarly vibrant container. Hunting through the kitchen cupboard, I found just the thing – a melamine salad bowl!

SKILL LEVEL ★ BEGINNER

Flowers and foliage

- *Hosta* 'Gold Standard'
- *Alchemilla mollis*
- *Sedum spectabile*
- *Rubus tricolor* leaves
- 5 *Chrysanthemum* 'Anastasia'
- 2 *Typha* leaves

Mechanics and sundries

- wet floral foam
- salad bowl
- plastic anchor pin (frog) and OASIS® Fix or pot tape
- pin

METHOD

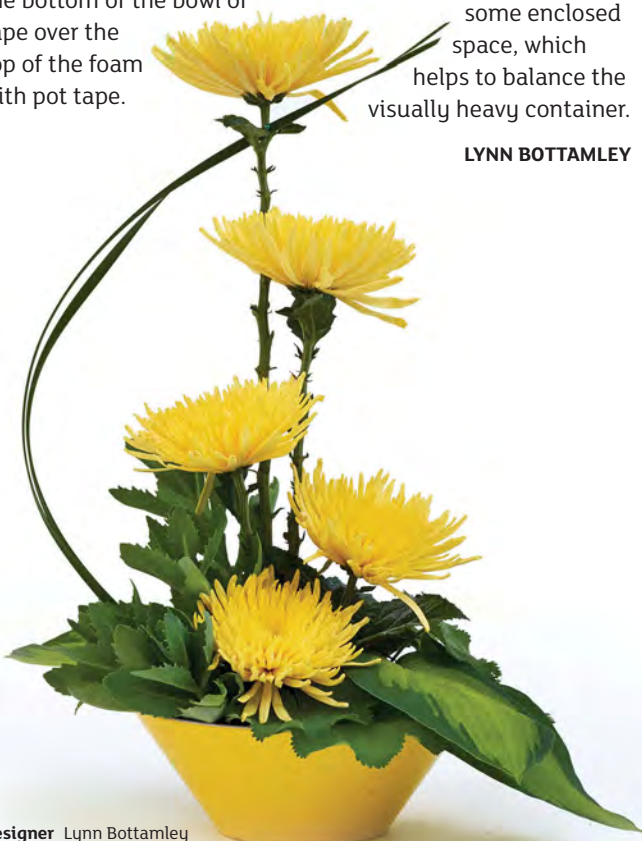
1 Secure the wet floral foam in the bowl. You can either stick an anchor pin to the bottom of the bowl or tape over the top of the foam with pot tape.

2 Insert foliage into the foam by layering the *Hosta* leaves and the *Alchemilla mollis* then grouping the *Sedum* and *Rubus* separately.

3 Add the *Chrysanthemum* to the foam making sure that you push them well in – the heads are quite heavy so you need to make sure that they don't wobble about. It is also a good idea to strip most of the leaves from the *Chrysanthemum* stems as this helps to give nice clean lines to the design.

4 Insert the *Typha* leaves at an angle and loop them round, attaching them to the top *Chrysanthemum* stem with a pin. This will create some enclosed space, which helps to balance the visually heavy container.

LYNN BOTTAMLEY



Designer Lynn Bottamley

PHOTOGRAPH DAVID CONNOR

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Could I have done better?

Anthologia – a pedestal class featuring fresh plant material

This was the class title to be interpreted at the World Flower Show in Dublin. A dictionary definition of 'Anthologia' is a miscellany, an assortment or collection. The *Flower Arranger* asked seven of the exhibitors to comment on their designs and the judges' comments. Here they are.

1st Rev. William McMillan

This arrangement won both first prize in the class and a Special Award for 'Innovation'.



To be considered innovative was a pleasant surprise but also a bit of a shock to this 83 year-old competitor, although spending most of the allotted time on his knees perfecting the panel work may have had something to do with the latter. His painstaking positioning of the various succulents was true art and some compensation for the friends whose gardens he had plundered. The pedestal arrangement was in fact comparatively traditional, albeit with spectacular rare blooms. Hindsight suggests that using *Eremurus* was unwise as it tends to wander at will rather than stand to attention.

SHEILA J. MCMILLAN ON BEHALF OF THE REV MAC

2nd John Chennell

I chose *Anthologia* because it was a pedestal design and I could use garden plant material. This was important to me, particularly as the World Flower Show is not going to be close to us for many years to come. The pedestal is a branch of *Mahonia japonica*. The greenhouses were a gift from a flower arranger and the 30 or so flowers and shrubs came from my garden.

As a competitor we all go in to win but any card or comment by the judges is proof that they noticed your design and after all, their decision is final.

I could never repeat this design – it was exactly how I planned it and it worked out perfectly. I was awarded second prize but the icing on the cake was the Horticultural Excellence Award, which meant that all the hard work collecting the plant material had paid off.

JOHN CHENNELL



Commended Margaret Fairhurst

My design turned out almost exactly as I had hoped. My favourite medium is garden plant material reinforced with green *Anthurium* and *Moluccella laevis* to keep the theme green. In hindsight perhaps the central fungi is a little eye-catching. The class was well represented with beautiful exhibits by other National Demonstrators who also used a wealth of garden plant material. We are blessed with so much material in this country which should be used more widely in exhibits.

MARGARET FAIRHURST



3rd Gerry Reid

The idea for my pedestal design was simply a collection of flowers in a bucket! I had an old galvanised bucket that was tall enough to become a pedestal so all I had to get were the flowers and foliage. From the florist I ordered lilac *Delphinium*, Florigene *Dianthus* 'Moon Aqua' and 'Moon Light' and pale pink *Dianthus*, pale pink *Antirrhinum*, pink *Eustoma* and *Rosa* 'Memory Lane', *R.* 'Amnesia' and *R.* 'Sweet Avalanche', lime-green *Moluccella laevis* and grey *Eucalyptus*, pink lilies and a lime/lilac *Hydrangea*.

From my garden I picked *Stipa gigantea*, *Stephanandra tanakae*, honeysuckle, *Rubus tricolor*, *Hosta sieboldiana* and a lovely grey quilted *Hosta* 'Barwick Beauty'. I was fortunate to be able to use the last of a rambling rose, *Rosa* 'May Queen'.

Unfortunately some of the *Eustoma* stems had to be placed into tubes on canes to extend them and there was not enough water, so they wilted between the end of staging and judging. Quite rightly my design had to be down-pointed. In hindsight I should have used a taller pedestal or placed the one I used on a small plinth to give better proportions and balance with the second placement.

GERRY REID

Commended Mary Griffiths

Researching the class title lead me to the idea of a 'collection of flowers'. I decided to proceed with a summer theme to benefit from the timing of the Show. I chose soft, delicate pinks and white with wonderful and bounteous foliage as a contrasting backdrop. I had an open *Arum* as my focal flower with others flowing through the design. Sadly the heat in the competition hall was so intense that this central flower had to be removed and the rhythm and the impact of the design was lost.

Reflecting on my choice of design, I would have preferred a larger crescent design at the base to integrate with the top more. All in all, I was delighted to receive my 'Commended' as this was such an amazingly high standard of class.

MARY GRIFFITHS



Commended Emily Broomhead

My pedestal, designed to depict the gatherings of a Plant Hunter, had tough competition in a large class with 19 entries. The vine basket was lined with moss and filled with a collection of orchids. Mini *Cymbidium* dangled among *Tillandsia*, *Senecio rowleyanus* and *Ceropegia woodii*. The pedestal was painted the same colour as the backdrop so that it disappeared, giving the illusion that the vine stem was supporting the basket.

While the selection, condition and arrangement of plant material worked well, a taller design would have filled the overall space better. I also feel there should have been slightly more space between the two placements.

EMILY BROOMHEAD



No award Deirdre Ryan

I knew my anthologia (pictured right) would be a collection of flowers and I spent weeks deciding which to select. They had to predominate in the design and last for six days during the heat of summer so good conditioning was vital. I was very pleased with the arrangement when it was finished. I had a stand made as light as possible which was then painted the same colour as the background and I cut the steel grass a few inches from the base to give the impression that the design was floating.

DEIRDRE RYAN

No award Wayne Ramsay

The judges said that the pedestal (pictured below) needed to come forward but I disagree. As far as I am concerned it was an excellent tropical arrangement and deserved an award. I do not believe there was anything wrong with the placement.

WAYNE RAMSAY



Glimmer

This candlestick created for the North Midlands Area Competition at Hardwick Hall was made of several components:

- a two-part plastic OASIS® Compote Bowl for the foot and neck
- wooden dowelling and a cardboard tube for the central column
- a card top/pelmet and card base glued onto felted plyboard
- patterned and plain sides of handmade paper to cover the candlestick and base


Midelino sticks, *Shoenus* (flexi-grass), pressed forget-me-nots, daisies, hogweed, small ferns and dainty *Anthemis* leaves decorated the stick and base, together with deconstructed, air-dried bluebells and *Vinca* (periwinkle) flowers. The large stylised flowers had wired spider's web frames onto which *Helleborus* and *Geranium* petals were attached. Stems of forget-me-nots and daisies were glued onto the candle to complete the design.

MAGGIE CONNOR

EDITOR'S NOTE I was not surprised to hear that Maggie's design was awarded a First and a Special Award for Outstanding Craftsmanship in the 'Glimmer' class.

PHOTOGRAPH DAVID CONNOR






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The 1920s

The hat, shoes and evening bag were part of a display in the 'Cut Velvet' bedroom at Hardwick Hall.

This bedroom was the one used by Evelyn Cavendish (1870-1960), Duchess of Devonshire, during her many visits to Hardwick Hall.

The scene was set as if the Duchess had just arrived and her clothes and accessories had been laid out for her.

The hat

The main component for the 1930s style cloche hat was half a styrofoam ball onto which *Stachys* leaves were glued. This was edged with a strip of rattan webbing threaded with China grass. The hat was then decorated with a large bow made from preserved burgundy *Magnolia* leaves and finished with an assortment of decorative beads and pins.



The evening bag

The bag was constructed using a piece of dry foam cut to shape and then covered with *Stachys* leaves. For the shell motif on the front of the bag, preserved burgundy *Magnolia* leaves were cut to shape, glued on and edged with pearl-headed pins. The handle was made using a piece of willow decorated with wire and beads and the top edge of the dry foam was covered with reindeer moss. Finally, small flower tubes were carefully inserted into the foam to hold the *Cymbidium* orchids.

The shoe

Stachys leaves were glued directly onto the shoe which was then decorated with beads. The inside of the shoe was lined with preserved burgundy *Magnolia* leaves to tone in with the other accessories.

JANET FRITH



Perfect harmony

THE ART OF CREATING WEDDING FLOWERS TO REMEMBER

Planning which flowers to use at a family wedding and how to present them calls for maximum creativity and team work as Ann Gibson, the mother of the bride discovered when her daughter Alexandra married Sam Gibson-Massey and her daughter Victoria was maid of honour.

The Mother of the Bride: It's a truly exciting time when your daughter announces that she is engaged especially when you have a real passion for flower arranging. Now is the moment to turn all those floral dreams into reality. After getting carried away with essential arrangements I made the big mistake of talking about the weekend far too much and was shot quite a few stares – hope my son in law never has to endure those!

The Bride: It's a whirlwind of happiness and excitement getting engaged, saying 'Yes' and then trying to set a date for the big day. I'm sure every bride would agree. As soon as I told Mum and my sister Victoria the news they were thrilled and went straight into overdrive to get the planning started. The degree of Mum's involvement soon became clear when she started calling it 'our

wedding' – which is what you get, I suppose, for making them wait nine years! At least by this point my future husband knew what he was letting himself in for...

The Mother of the Bride: Alex got pay-back when she and Sam put in a special request to hold a two-day event in the pasture land next to our house. They had decided to get married in a very small church on the Saturday inviting just 24 guests, and then have a blessing in the garden on Sunday, followed by a party for 140 people.

It was wonderful to completely immerse myself in the planning aspect of the flowers. Alex's father is Scottish and we all have a deep love for that country with its proud heritage and emblems. It was for this reason that tartan was to play a big part, with kilts and bagpipes very much in evidence. I immediately suggested *Eryngium* to represent the thistle, as it is one of my flower-arranging favourites. Alex loves peacock feathers and they were to be included throughout.

The Bride: I knew I was in the best possible hands with Mum's creative flare and talent. We came together

without any problems because I would choose the type of design but leave the decision about materials and finishing touches to her. It is a strong family trait to be arty and creative and spend time making things just that bit different.

The Mother of the Bride: Garden materials formed the base throughout and included *Corylus avellana* 'Contorta' (contorted hazel), *Rhamnus alaternus* 'Argenteovariegata', *Pittosporum tenuifolium*, *Physocarpus opulifolius* and *Fatsia japonica*. Purchased flowers were *Chrysanthemum* 'Shamrock', green *Dianthus* (carnation), purple *Eustoma*, spray *Chrysanthemum* 'Kermit', small white *Gerbera* and our beloved *Eryngium oliverianum*.

Alex chose the design for the table arrangements which required prior craft work and special mechanics to ensure that they stood the test of time over the two days. Tartan ribbons were added and glass tubes put in place ready for the special day when friends would add the fresh flowers.

It came as no surprise to our nearest and dearest that at every





opportunity we made use of a number of quirky artefacts we had, such as wooden frames rescued from a previous festival, antique wooden drawers and organ pipes. Why not?

The crossed bamboo within the frames allowed the couple to attach a photo montage they had put together on contorted hazel branches decorated with small nosegays of *Gypsophila*, *Eustoma* and *Eryngium* in glass tubes.

We draped voile over the drawers and placed some large contorted hazel branches with more flowers in tubes flowing down the sides. To the bride and groom this represented their treasures.

The organ pipes were built up in front of the main altar of the church, where the register was to be signed, and decorated with flowers and foliage, together with some antiquated sheet music.

The Bride: Quite early on in the process, I decided I didn't want to carry a bouquet and suggested having a mini arrangement in my hair instead. Mum thought this was a great idea, so without much description needed, my wish was

granted and my hair was duly adorned on both days by Mum and Victoria, using mainly peacock feathers and purple *Vanda* orchids along with a perfect antique peacock brooch given to me as a wedding gift by a very dear friend.



Mum made my dress too. I certainly asked a lot of her and kept her busy! Peacock feathers also featured on the back of my dress to merge with the creation in my hair. I really did feel overwhelmingly proud in every sense.

The Mother of the Bride: On to the cake, which was to be a 'cheesecake'. We selected the components from a local artisan cheese shop and I had the utmost pleasure in arranging them on various boards, with a crate in the picture decorated with grapes and gyp. I just loved it and it was much admired and enjoyed by all the guests who willingly tucked into cheese and biscuits.

The Bride: The time Mum and I spent together planning, creating and having fun resulted in some breath-taking designs that were more than I could ever have hoped for. And we now have incredible memories of the journey leading to the most important and special weekend of my life. I wouldn't have been able to get there without her standing by my side.

The Mother of the Bride: Throughout Alex surprised me by how much she has gleaned over the years while watching from the side-lines. Her choices delighted me. They were very simple and rustic, echoing the spirit of the whole event. She even continues to use the table-arrangement mechanics at home and I couldn't be more proud, in every respect.

ANN GIBSON & ALEXANDRA GIBSON-MASSEY



Cruise liner flowers



Julia Föhl is working as a florist on a cruise ship with AIDA Cruises. *The Flower Arranger* asked her about her exciting job working with flowers.

How did you find this position?

While working in London on a German scholarship a friend of mine who was working on a cruise ship told me that it was an exciting opportunity I should not miss. I asked lots of questions and then applied in writing to AIDA Cruises asking if they had any openings.

What qualifications did they require?

They wanted someone with full training and a minimum of one year's experience. They also wanted fluent English. Other cruise companies require similar qualifications. For this sort of position all cruise lines are looking for someone who is self-motivated, flexible and hard-working and a good team player. Being curious about other countries and cultures is considered a plus. Most of the crew members today are from Asia, but there are also many people from Ukraine, Russia and EU countries.

What is your accommodation like?

I have a single cabin with a window. It is wonderful to have such an amazing view.

Where does your ship visit at the moment?

Guests join the ship at Grand Canaria. The boat then travels to Madeira, Lanzarote, Fuerteventura, Tenerife and back to Grand Canaria a week later.

Where do you purchase flowers?

Each week I get my first big flower delivery in Tenerife. This will have been ordered four days in advance and the flowers are delivered to the ship. My supplier cuts roses and gerberas fresh that morning but he also supplies other flowers from Holland. In Madeira I top up with flowers from the flower market. They have wonderful *Strelitzia*, *Leucodendron*, *Zantedeschia* and *Lilium*.

What sort of arrangements are requested?

Many guests love the semi-tropical flowers of Madeira such as *Strelitzia* and *Heliconia*.

What are your duties on board?

I am responsible for a small flower shop that also sells gifts, preserved and silk flowers. I do weekly arrangements for the reception, the art gallery and the on-board hospital as well. Guests order flowers for special occasions such as birthdays or wedding anniversaries. They can also order flowers for a table in one of the seven restaurants.

Do you have other non-floral duties?

Yes, I also help at the check-in on embarkation and do pool duty. I love this, as you get to know other people and learn more about life on board.

Does it get rough at sea?

It does get a bit rough sometimes. Funnily enough people never seem to expect it, even though they are on a ship! If they get seasick, though, it is not a problem as we have excellent doctors on board and they take good care of the passengers. There are some big waves out there – I have seen some that were 8 metres high!

JULIA FÖHL



LEFT Julia creating a handtied arrangement in the flower shop aboard the AIDA Cruises ship.

Summer by the sea

This light and airy design uses a variety of different textures and forms to create that special seaside feel. It will look beautiful on the table during a lazy summer evening meal.

SKILL LEVEL ★ BEGINNER

Flowers and foliage

- 4 stems of *Salix*
- 1 stem of *Asparagus umbellatus* (ming fern)
- 1 stem *Eucalyptus cinerea*
- 3 stems of *Eustoma* (lisianthus)
- 1 stem of *Eryngium* (sea holly)
- 2 stems of *Chamelaucium* (wax flower)

Mechanics and sundries

- half a brick of floral foam
- low, round container 15–20 cm in diameter
- reel wire

METHOD

1 Soak your foam and place in the container. Ensure at least 2.5 cm of the foam extends above the rim of the dish.

2 Twist the bare stems of *Salix* into a circle using reel wire to secure and place around the rim of the container.

3 Cut the foliage into small pieces and insert in the foam, starting with your ming fern and then incorporate the *Eucalyptus*.

4 Using the *Eustoma* place the first flower in the centre of the design. Insert the remaining flowers and buds through the design.

5 Add the *Eryngium*.

6 Complete by adding the *Chamelaucium* in small clusters.

CHARLOTTE DARBY



PHOTOGRAPH OLIVER GORDON

Designer Charlotte Darby



The Victorian table

William III's State Apartments at Hampton Court Palace lend themselves to sumptuous floral displays and Haslemere Flower Club was delighted to be given the splendid Guard Chamber in which to recreate a dining table as it might have been decorated in Victorian times.

Queen Victoria came to the throne in 1837 and died in 1901. Over this long period fashions changed, not only in architecture, clothing, and furniture but also in dining. The most significant development was that service 'à la française', when a variety of dishes were served at the same time, was replaced by service 'à la russe', which saw dishes served in sequence.

Before the change, the large selection of dishes on the table meant that there was little room for any ornamentation.

Guests would be invited to enter the dining room only once all the dishes were on the table. This meant that by the time they were served, most of the food was cold. In contrast, service 'à la russe' required hot food to be carved, if necessary then transported direct from the kitchen and served immediately to the guests, with the removal of dishes and plates before the next course. As a result, there would be large areas of empty space on the immaculate white tablecloth. These were filled by placing in perfect symmetry down the centre of

the table, bowls of beautifully arranged fruit pyramids, dishes of cakes and sweetmeats, large epergnes, many-branched candelabra and vases filled with flowers.

Many hours were spent at dinner so it was important for the hostess to have the table looking attractive with perfect china, cutlery and napery, as well as decorative arrangements. Warne's *Model Cookery and Housekeeping Book*, published in 1869, gave instructions for the lady of the house on how to be sure that the servants carried out their duties



PHOTOGRAPH THOMAS DE HOGHTON

correctly. One passage has the following guidance about decorating the table for a small supper party. 'A lady has full space for exercising her taste at the supper table. A good eye for colour will give great charm to the arrangement. With flowers, fruit, frothed whipped creams, coloured jellies, and all the elegance of sweet dishes, she can scarcely fail to offer a perfect picture of gastronomic beauty to the eye.'

Society hostesses vied with each other to produce ever more elaborate decorations, especially for grand banquets. Large palms and ferns, arches decorated with ivy, floral garlands and potted plants appeared on tables causing one critic to remark that it was like having a picnic in a tropical forest.

Professional florists were sometimes hired for very grand occasions but in most cases the butler and the gardener were responsible for the decoration of the table which took considerable time

and careful planning. The gardener had to make sure that he had the appropriate flowers and plants available – ferns, fuchsias and geraniums were the favourites. He was also expected to provide colourful leaves and trails of foliage to lay in patterns on the tablecloth.

In 1861 a Mr T. C. March won first prize at the Royal Horticultural Show for his design for the table. It comprised a glass dish for the base with a slim glass rod supporting a glass dish at the top. The rod had to measure 24 inches from the tablecloth to the top: this was considered the ideal height to allow people to see across the table. He fringed the upper and lower arrangements with ferns inserting forget-me-nots, lily of the valley, pansies, roses and grapes with trailing foliage round the stem. The March stand, as it came to be known, went into production and became an essential addition to decoration to the dining table.

The table here typifies the Victorian love of all things overdressed and their exuberant use of floral ornamentation. It was inspired by prints and articles from the 1860s and 1870s. Tall, slim glass vases were used to simulate the March stands with large, shallow clear-plastic bowls for the base and smaller bowls attached to the top of the vases. The middle vase is on a clear-glass cake stand. Glass compotes were used to carry fruits and leaves, with silver platters for fruits, nuts, leaves and flowers and foliage. *Asparagus* ferns, leather-leaf, roses, freesias and *Dianthus* were the main flower. The posies around the edge of the table were linked with soft ruscus and the water-lily napkin held three pink roses.

PAT LAGUE

Designers Gail Bearman, Jan Boylett, Eileen Dennison, Jackie Dunk, Diane Edwards, Wendy Ducker, Joy Gomm, Carol Hampshire, Fran Lunn, Jose Stead, Jean Stichbury



Decorating the table FOR weddings and events

Larry Walshe, designer extraordinaire, shares his tips for success

Celebrity florist Larry Walshe is one of Britain's premier luxury floral designers.

Based in London, his lavish, abundant use of texture and colour coupled with a distinctive vision delivers opulent, memorable and dramatic floral displays that transform weddings and events both in the UK and abroad.

Here he shares his top tips on decorating your table for an event.

Top tips

When it comes to decorating your table for an event, the possibilities really are endless. With my own clients, I do try to avoid using the word 'theme'.

Instead, I try to ascertain the look that is desired. I find this seemingly simple task is crucial in ensuring the overall aesthetic created is not only as envisaged, but appears cohesive, consistent and memorable. If you are unsure of where to begin, you may wish to draw inspiration from a colour, a favourite bloom or a current trend. Social media platforms such as Pinterest can also be an excellent resource.

Whatever initial choices you make ensure these remain clearly in

your mind as you design your table. An impactful and memorable party does not need to be hugely expensive, but should be rich in detail, so here are a few tips to ensure your table is dressed to impress.

Linen

Always apply an underlay below the linen when dressing a table. This reduces the awareness that you are dining from hired furniture and adds an enhanced finish once the cloth is hung. When selecting linen, I recommend choosing a good quality cotton. Being a little heavier, this will drape well and create an excellent finish. Be mindful of selecting pure linen as this will crease easily and become difficult to control.

Furniture

If you are hiring chairs for your party, I would recommend researching the options available at the initial design stages. These play a huge part in the overall aesthetic and a complementary selection can really help to transform a space.

Lighting

Lighting is incredibly important to your overall look and will ultimately make or break the atmosphere created. When adding lighting to your party it is worth remembering to cover the following areas – task, ambience and atmosphere. Adding pin spot lights to your tables will allow guests to see and eat. Uplighters around the space will add an ambient glow in keeping with the theme or effect you are looking to achieve. Candles on the table will add atmosphere through the evening.

Crockery, cutlery and glassware

When hiring crockery, cutlery and glassware for your party, I would advise researching and making selections in line with your vision at the early stages of your design. These will heavily impact the atmosphere and overall look of the table. These details will create visual excitement and help to bring your floral displays to life.

Napkin detail

The addition of a single bloom to a napkin is an incredibly simple and effective way to finish a design. This finishing touch could also be offered to each guest as a gift to take away at the end of the evening.

Stationery

Creating stationery that is consistent with your theme adds further detail and impact to your overall design. Today, there are so many possibilities thanks to a plethora of creative companies, that one may move beyond the traditional table plan and name place cards. Whatever you are creating, remember to reference your original inspiration to ensure a seamless and consistent outcome. Stationery does not need to become a costly addition; many ideas can be made at home by hand to add a personal touch to your party.

How to create an effective simple design

Repetition

The use of repetition can be a very simple and effective tool to creating a modern and contemporary aesthetic.

In the photograph below we have massed green roses to create a veritable carpet of blooms. We have styled the table using detailed but unobtrusive glassware and chunky glass candle votives in multiple designs to complement, but not distract from the central display. To create impact, we then added a single matching rose at each place setting to draw the design throughout the entire table.



ABOVE A mass of green roses create a contemporary table centrepiece.

ABOVE RIGHT Roses in full bloom add a finishing touch to each place setting.

RIGHT White *Phalaenopsis* orchids make a wonderful addition to each place setting and extend the design down the full length of the table.

BELOW Massed blushed-coloured flowers create an opulent design for the summer table.

Designer Larry Walshe

Decorating the plate

Where possible, I like to include a charger plate to each table design. Doing so frames each place setting, brings the outer spaces of the table to life and further enhances the floral design to create a cohesive look.

An effective way to accessorise and finish your table designs is to add floral details to your charger plates or napkins. I find this particularly successful when creating simple floral pieces or when working with linen cloths that contrast strongly with the flowers selected. For example coloured blooms on white linen help pull the central detail in an outward direction and balances the overall appearance of the table.



■ DECORATING THE TABLE FOR WEDDINGS AND EVENTS

Using colour

The use of rich, vibrant colours can really transform a space and communicate the tone of your party. In the design below we have used an opulent palette featuring *Rosa* 'Grand

Prix', *Vanda* 'Moon Blue', tulips and *Ranunculus* balanced with a zesty injection of lime green *Viburnum opulus* 'Roseum'. A silver leaf lined vessel completes a striking display.

BELOW Platinum-enriched glassware enhances the opulence of this rich and colourful design.

Designer Larry Walshe



Using the décor of the room

When creating a design, be mindful of the existing décor. Try to work with the surroundings to inform your choices and respect your limitations as this will result in a more cohesive and complementary aesthetic. Inspiration can be drawn from definite style choices within a room. Through the use of repetition or complementary colour selection you can find the resulting impact of your overall piece is further enhanced.

Candlelight

I personally love to add candles to every design; in fact, the more the better in my opinion. Clustering and scattering candles across the table in various sizes, heights and shapes creates a veritable feast for the eyes and will add that final finishing touch to your creation. The soft glow they emanate will also add a wonderful atmosphere to your party. Do take care to warn that lit candles can be dangerous if left unattended.

RIGHT Try adding a contemporary perspective to your designs by creating massed displays which match your décor.

BELOW Adding clusters of candles in varying shapes and sizes create visual variety and inject a soft warm glow to your design.

Designer Larry Walshe



Working to a theme

You may find that you are creating a table with a very clear theme in mind. When doing so I recommend identifying the defining features of this theme and using these as your initial point of inspiration. Accessorising and styling your design so that it is no longer just a central feature but an extension of your entire table will transform the overall impact created and wow your guests. Here we have extended the design with an eclectic mix of clear glass bud vases, vintage tea sets, candles, laser-cut stationery and a neon hare to create a curious, playful and memorable dining experience.

Creating something different

When working with clients, I personally make a habit of not concerning myself over how I would construct and deliver a design when I am in the creative stage. Some may consider this rather foolish, however I find this ensures I never inhibit the creative process through worrying about how I will make it come to life. I also never, as a result, rely on repeating designs I have executed before. Be bold, think original and whatever design you conceive, remember to keep it personal and packed full of details to entice and excite your guests.

LARRY WALSH



You Be The Judge

In this feature we ask you to be the Judge and work out what Award, if any, each exhibit received. Turn to page 70 and see how well you did...

What a huge privilege it was to judge at WAFA Ireland, on behalf of NAFAS.

It is customary at WAFA Shows to judge in panels of three with the host country represented on each panel. As a consequence of the last minute withdrawal of one of the International Judges my fellow Judges, Sunniva and Diane were both from Ireland – no interpreter required!

1



2



Class title: **Delight in the Detail** Show: **WAFA World Show, Ireland**

*Turn over for
more exhibits*

'Delight in the Detail' was one of the three classes allocated to our panel. In essence this was a semi-imposed class – competitors were provided with a black metal frame which was positioned centrally within the space allowed.

As always with judging, we were looking for the effective use of the elements and principles of design and specifically, plant material and accessories, appropriately selected to create detail and cause delight in the viewer. We were not disappointed and greatly enjoyed judging this class.

ALAN BEATTY

3



4





5

Awards given

1st	C
2nd	C
3rd	C



6

Painting PEONIES

Helen Campbell demonstrates how to paint the perfect peony using watercolours

Painting flowers is always a joy but attempting to capture all the different colours and tones can be a daunting prospect. However with a little practice and patience, you will find that you too can create a work of art. I have put together a seven-step tutorial here to show you how to paint this lush, vibrant peony.

I have deliberately kept colours to a minimum so, if you are completely new to painting, you won't need to buy lots of paints. You will quickly see that watercolours don't need to be weak and watery but rather, with careful application, and the slow build up of layers, you can produce strong, bold results.

As you work through the tutorial remember that it is important to let each layer dry completely before starting on the next. It is also important to make sure that the thicker washes are not too thick – you don't want them to become 'muddy'. The other descriptions I use when referring to washes are 'watery' (more water than pigment producing a weaker colour) and 'creamy' (more pigment than water producing a stronger colour).

The pencil drawing should be clean and not sketchy so I have supplied a good strong outline for you to trace should you wish to.

I work from photographs that I take myself, either in situ, or in my studio. The reference photograph for the peony was taken from a sunny spot in my garden.

Materials

I use hot pressed paper and love the brand 'Arches' which has a particularly smooth surface. I use one brush which is a pure sable 'spotter' no. 3 size. This gorgeous little brush has shorter bristles than regular brushes and a strong, resilient point. I use it in a similar way to a felt-tip pen, rather like colouring in.

Colours:

- Permanent Rose
- Perylene Violet
- Scarlet Lake
- Sap Green



Take a photograph like the one above for reference, and then produce an outline pencil drawing to start with. If you prefer you can use the outline drawing below to trace from.



METHOD

1 Once you are satisfied with the pencil drawing, you can apply your first wash. For this, mix a watery wash of Permanent Rose. This is the body colour of the peony and can therefore be taken over the entire flower (being careful to stay within the pencil lines). This base wash will eventually need adjusting in terms of both colour and tone. You may find it easier to paint one petal at a time, as working on smaller areas will stop any hard edges forming and give you greater control of the paint. If you find that you are left with hard edges, these can easily be softened using a clean, damp brush.



2 Now you can assess the tonal values and begin to add form to the petals. Prepare a thicker mix of Permanent Rose (you want a creamy consistency). Referring to the reference photograph, look for the darker colours of this particular shade (not the very dark colours as you will use Perylene Violet for these). Note how the pink colour is lighter towards the tip of each petal. Paint one petal at a time.



3 Once the tonal values are correct you can turn your attention to adjusting the colour of some of the petals. Up to this point you have applied Permanent Rose, but if you look carefully at the reference photograph, you will notice that some of the petals have a more reddish shade. For this you will need to mix Scarlet Lake to a creamy consistency. Note that not all of the petals will have this reddish shade, so take care to apply it only where it is needed.

Tip

Use the tip of the brush to get right into the corners.



4 Next focus on the darkest tones which are at the base of most of the petals. For this you will need to mix Perylene Violet to a creamy consistency. Begin by painting over the existing colours. Once this has been done and you are happy with the depth of colour, add a little water to the mix and paint in the patterned lines that are on many of the petals.



5 The flower head is now complete so you can begin to paint the stem and the two little leaves. For the first layer you will need to mix a watery wash of Sap Green. As with the flower, this first wash can be taken all over the stem and leaves as you will be applying the darker tones once it has dried.



6 Build up the green colour with a creamy, thicker mix of Sap Green and apply this to the darker areas of the stem. You will see that the leaves have little veins. These are painted 'negatively' by working round them using the thicker mix. Take your time here and try to paint as close to each vein as you can.



7 With all the greens in place, you will see that the stem needs a bit of colour adjustment. Add a little Permanent Rose to the Sap Green you have already mixed and apply to the darker areas around the base of the petals and the right-hand side of the stem. Now take a close look at the reference photograph. Do any areas need adjusting? Perhaps you could add a further wash of Permanent Rose here or there for extra vibrancy? Finally step back and admire your work!

HELEN CAMPBELL



Helen Campbell is an RHS award-winning Medalist. To find out more, visit her website: www.helencampbellart.co.uk

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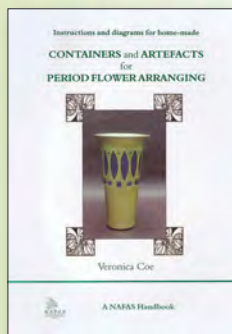
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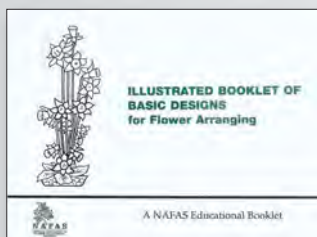
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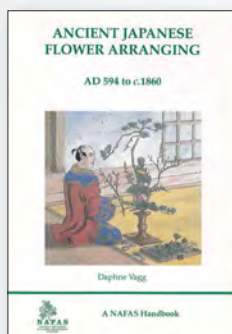
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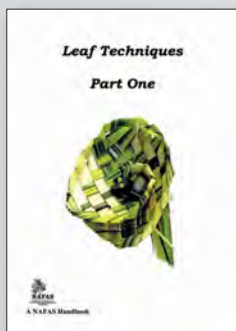
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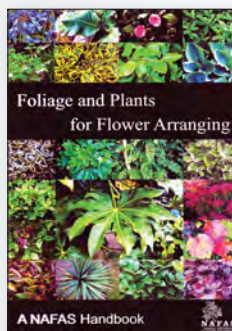
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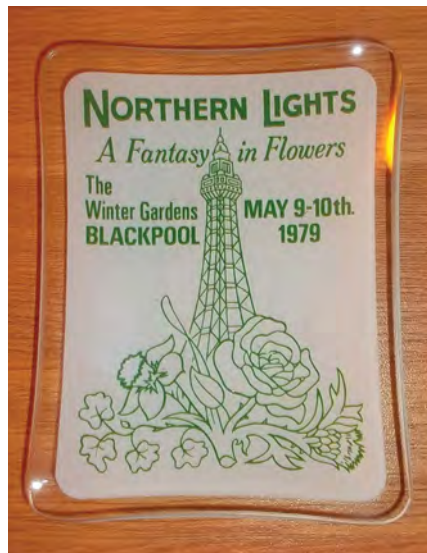
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From the Chairman of NAFAS

Sue Brinton, Chairman of NAFAS, brings us up to date with NAFAS events and happenings. For more details contact NAFAS Headquarters on 0207 247 5567.

Found in an antiques shop!

This beautiful little dish has survived 36 years and will remind many of you of the wonderful 'Northern Lights' National Competitions held in Blackpool back in 1979.



We return to Blackpool in November for the Festive Flower and Food Show where a range of stunning exhibits and seasonal treats will be on display to tempt you at this special time of year. See the inside front cover for more details.

Have you ever wondered what a Flower Club is all about?

For an hour or two every month, like-minded people come together to share interest in everything to do with flower arranging. You could find yourself discussing designs using just a few flowers or watching larger designs being created before your very eyes.



Many Flower Clubs arrange outings to gardens and shows, have talks on related subjects and sell NAFAS handbooks that will help you with all styles of design, step-by-step.

Some Clubs also hold monthly or annual competitions for you to enter. Workshops, where everyone can join in, are another popular feature during the Club year and because visiting Presenters are trained to a NAFAS Area or National standard you can be sure of the very best tuition.

As a Flower Club member you have the opportunity to purchase the Associations highly acclaimed quarterly magazine, *The Flower Arranger*, at a reduced rate. You can also join in Area and National days when demonstrations, workshops, shows and other events are on offer.

Once you become a NAFAS Flower Club member you will find yourself part of a wider circle of people who want to share and enjoy the friendship that the art of flower arranging brings. To locate your nearest Club simply contact NAFAS. You won't regret it.

The Festive Flower and Food Show

As National Chairman I act as liaison between the Show Team and the Board of Directors, reporting back to them on the progress of the Show and seeking approval for specific aspects.



I am also responsible for the WAFA Elimination Competition at the Show. This is a competition which takes place every three years. The winner of this class will represent NAFAS by staging the Honorary exhibit at the next WAFA World Show, 18-25 June 2017 in Barbados.

This will be an exciting class of 21 stunning exhibits at the Show. A competitor, from each of the 21 Areas, will have either won the heat in their Area or been a prize winner at their respective Area Show prior to entering the final. Consequently the standard will be extremely high.

The Class 'Tis the Season' will be staged in the Renaissance Room which afford maximum light to these large floor standing exhibits.

The Festive Flower and Food Show will be wonderful and exciting with something for everyone.

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SUE BRINTON
NAFAS NATIONAL CHAIRMAN

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■ 'YOU BE THE JUDGE' RESULTS

Here are the results of the 'You Be The Judge' article on pages 60–62. How did your results compare with those of the official Judges, Alan Beatty, Sunniva Sheil and Diane Gallagher.

1st Design 3 Sue Kehoe UK

Immaculately staged and oozing with charm this exhibit invites the viewer to look more closely. Visual integration of both the frame and its base is achieved by the careful application of lichen and other plant materials. All of the aptly chosen flowers and foliage are in scale with each other and add delight and detail to the interpretation. This is further accentuated by the inclusion of beads and other accessories which add a jewel-like quality. Additional depth is achieved by the thoughtful placement of lichen covered twigs.

2nd Design 4 Marion Hamilton UK

The choice of colours and textures of the wools, decorative beading, foliage and flowers fuse together most effectively. Again the frame and base have been covered to harmonise within the overall exhibit although the frame is a little less well integrated than with the first prize exhibit. A variety of spheres and circular forms covered in pussy willow, *Stachys* leaves and wool introduce detail and variety, and all are complementary to each other. *Stachys* covered rings placed on the horizontal plane create depth but there is just a slight feeling of flatness at the top of the smaller wool circle.

3rd Design 1 Cherie Nummy UK

The shape of the rectangular frame is repeated in the felt and leaf covered frames which are well positioned in an angular manner to create depth and interest. Lots of well executed techniques are on display and contribute to the detail within the exhibit. These include spheres covered with plaited china grass and looped bear grass. The intricate form of the *Astrantia* flowers and bead-like formation of the *Allium* enhance both the sense of detail and the softly harmonious colouring. Further detail includes rolled *Stachys* leaves and woven flax flowers. On the debit side, the felt covered frame is visually obvious at its front edge. This dominance could be diminished by the repetition here of some of the detailing used elsewhere in the exhibit.

C Design 2 Glenis Bealing New Zealand

Phormium seedpod stems are used to integrate the lines of the black frame into the design in a clever and original way. In turn this repetition of line and colour creates enclosed spaces, thus developing a rhythmic pattern. The use of pearls and rolled leaves add to the interest. Further detail is achieved by the intricate thread work in the centre of some leaves. Horizontal and vertical placements of sisal covered panels create different levels and planes onto which fresh plant material has been attached. The visually strong black lines of the *Phormium* are concentrated around the perimeter of the frame. Some of these need to be used a little more centrally to balance the comparative weakness of the lighter coloured sisal panels and thus reduce the void area at the centre of the exhibit.

C Design 5 Angela Merryfield UK

Superb craftsmanship characterises this exhibit. The detailing of weaving and plaiting gives great interest and entices the viewer to look more closely. Upon doing so tiny and delightful treasures (perhaps not clearly seen in the photo), are discovered within the centrally positioned triangular form. This area is a tapestry of delight but is too small in proportion to the space it occupies. The circles of *Aspidistra* leaf are dominant, needing to be smaller and more carefully placed – their 'square' positioning increases their impact.

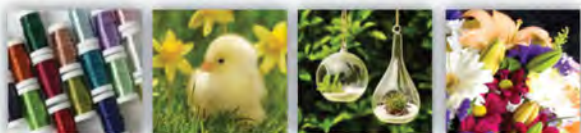
C Design 6 Jeanie Osborne UK

The positioning of the driftwood creates a strong and dynamic line through the frame. Woven circles embellished with groupings composed of dried plant material, beading and decorative wire work add detail thus aiding the interpretation. These also repeat the textural characteristics of the driftwood. Front to back depth is created by the positioning of these circles, which could however have been better placed to negate the void areas within the frame. While the *Gloriosa* enhance the overall colour harmony, a different texture is needed as they are texturally too similar to the fern.



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JOAN WOODHEAD



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