

AG. 335 FLORAL DESIGN AND MARKETING

COURSE DESCRIPTION: A course designed to develop skills in floriculture and the techniques used to develop and complete a variety of retail items normally sold in a retail florist business. The skills learned are necessary to gain and maintain employment in the retail florist industry.

UNITS OF INSTRUCTION	MINUTES OF INSTRUCTION
Concepts of Floral Design	141
Principles of Design	470
Cut Flowers and Foliage	141
Mechanics, Supplies and Safety	141
Body Flowers	470
Bud Vases and Rose Bowls	423
Cut Flower Arrangements	470
Accessories, Bases and Background	470
Dried Flowers	470
Living Plant Groups	470
The Retail Floriculture Industry	282
Sales and Services	282
TOTAL MINUTES	4,230

A. Concepts of Floral Design

1. Identify, use and create the following designs
 - a. Mass arrangements
 - b. Line arrangements
 - c. Triangle variations
 - d. Circle variations
 - e. Line-mass arrangements
2. Psychology and use of colors
 - a. Warm, advancing
 - b. Cool, receding c. Neutral
 - d. Primary, secondary, and tertiary colors
3. Combining colors in arrangements
4. Textures

B. Principles of Design

1. Demonstrate by identifying and using the following principles of design:
 - a. Balance
 1. Symmetry
 2. Stability
 3. Depth
 - b. Scale
 - c. Rhythm
 - d. Harmony
 - e. Emphasis

C. Cut Flowers and Foliage

1. Identify flowers and foliage commonly used by retail florists.
2. Demonstrate ability to order required flowers and foliage from a wholesale outlet.
3. Estimate materials required for a particular project.

D. Mechanics, Supplies, and Safety

1. Demonstrate use of floral foam both wet and dry.
2. Demonstrate use of floral tape and clay.
3. Have a working
 - a. stem holding devices b. frogs
 - c. tools including glue guns and cutting tools
4. Properly order corsage supplies
5. Properly order Christmas supplies
6. Make arrangements (fresh and dry) in a variety of containers.

E. Body Flowers

1. Design and construct corsages (silk and fresh)
2. Design and construct boutonniere (silk and fresh)
3. Properly use accessories for boutonniere and corsages
4. Describe different types of corsages

F. Bud vases and Rose Bowls

1. List types of bud vases available
2. List varieties of flowers frequently used in bud vases
3. List foliage suggested for use in bud vases
4. List optional accessories often used in bud vases
5. Design and construct fresh and dry bud vase arrangements

G. Cut Flower Arrangements

1. Design and prepare an example of the following types of arrangements:
 - a. mass arrangements
 - b. triangle arrangements
 - c. circular arrangements
 - d. line and line-mass arrangements
 - e. wreaths (grapevine and fresh)
 - f. swags
 - g. centerpieces

H. Accessories, Bases, and Background

1. Construct arrangements using a variety of accessories
2. Construct arrangements using a variety of bases and backgrounds

I. Dried Flowers

1. Demonstrate how flowers can be preserved
2. List selected flowers that will dry well and can be used in arrangements
3. Describe methods used in drying

J. Living Plant Groups

1. Design and complete a dish garden
2. Design and complete a terrarium
3. Demonstrate how to properly plant a dish garden and terrarium
4. Identify plants commonly used in dish gardens and terrariums
5. Identify a properly displayed large plant grouping and their importance as an element in interior design

K. The Retail Floriculture Industry

1. Describe methods used to distribute flowers worldwide
2. List worldwide exporters of fresh flowers
3. Describe current marketing trends of flowers
4. Describe types of retail florist businesses
5. List job responsibilities of employees in florist businesses
6. List desirable qualifications of a retail florist

L. Sales and Services

1. Identify possible types of customers
2. Define qualities of a good salesperson
3. Complete a sales slip form a telephone order
4. Complete a sales slip utilizing:
 - a. sales tax computation
 - b. retail price
 - c. delivery/pick-up and location/directions
 - d. making change
 - e. checks and credit cards
 - f. flowers by wire
5. Demonstrate a successful sales completion

Agricultural Science and Technology
Floral Design-Ag 335
Tools of the Floral Trade

Unit Objectives

1. Students will be able to recognize floral shop components of the trade.
2. Students will be able to practice safety using florist tools.
3. Students will be able to identify and compare the different sizes of ribbon.
4. Students will be able to identify and compare the different sizes of wire.

Power Point

Tools of the Floral Trade

The power point includes slides of the tools of the trade, however it would be best to have as many real examples as possible.

Ribbon & Wire

Included in this power point is a background on how to tie a bow, make ribbon accessories, and wire flowers for corsages. It is included here to have students practice before getting to the personal flowers unit.

Student Handout

Ribbon & Wire Sheet

Evaluation

Floral Tools proper use Check

Interest Approach

Show a variety of floral shop components that may be difficult to figure out their use. Have the students make educated guesses for the tool function.

Teaching Content

Show the power points Tools of the Trade and Ribbon & Wire

Student Activities

1. Tools of the Floral Trade—their use and safety precautions
Have each student demonstrate proper handling techniques of the tools of the floral trade. Use the Floral Tools Proper Use Check Sheet

Equipment:

Floral Knife—use only for stems

Wire Cutters—use only for wire

Pruning Shears—use for tough or woody stems

Scissors—use only for ribbon, never wire

Rose strippers—use to remove rose thorns

2. Ribbon & Wire Sizes
Students will collect a sample of each of the ribbon and wire sizes and adhere to the Ribbon & Wire Sheet.

Equipment:

Ribbon & Wire Student Sheet
Bolts of Acetate Ribbon sizes 1.5, 3, 5, 9, 16, 40, 100
Wire gauges 16, 18, 20, 22, 24, 26, 28
Wire cutters
Scissors
Tape or stapler

3. Wire Shapes

Students will practice using different gauges of wire by bending into shapes. Have each student use each gauge to get a feel of the strength of each wire. You may have students tape each gauge with floral tape to practice before the corsage unit.

Equipment:

Floral Wire gauges 30, 28, 26, 24, 22, 20, 18, 16
Wire cutters
Floral tape

References

Barnes & Noble Books. The New Flower Arranger: Contemporary Approach to Floral Design. Anness Publishing Limited 1995.

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Suggested Tools of the Floral Trade

Mechanics

Attaching Mechanics

Glue sticks
Glue gun
Aerosol floral adhesive
Liquid floral adhesive
Hot glue pan
Floral clay

Binding Mechanics

Green & white pot tape
Clear pot tape
Floral tape-light grn, dark grn, brown, & white
Waxed string
Bark-covered wire
Chenille stems
Beading wire
Paddle wire #18, 22, 26
Decorative wire
Florist wire # 18, 22, 24, 28

Bouquet holders

Bouquet holders
Decorative handled bouquet holder
Pew clip

Foam, floral cages, and kenzans

Iglu holders
Floral cages
Wettable floral foam
Dry floral foam
Wreath forms
Raquettes holder
Spray bar
Various containers/vases
Kenzans
Frog
Water vial
Cellophane wrap
Waxed Tissue paper

Acetate ribbon
Marbles/pebbles
Moss

Delivering/Ordering items

Card
Card pick
Care tag

Corsage Mechanics

Wristlets
Corsage box/bag
Wire
Ribbon
Corsage pins

Tools

Tools that cut

Floral Knife
Clipper/Pruner
Ratchet pruner
Utility scissors
Ribbon shears
Wire cutter
Folding saw
Matte knife & blades

Tools that pierce

Corsage pins-pearl
Boutonniere pins-black
Fern pins/ greening pins
Anchor pins
Bank pins
T-pins
Dixon pins
Wood picks, wired/unwired
Hyacinth stakes

Construction Tools

Needle-nose pliers

Suggested Tools of the Floral Trade information is for educational use only. Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Name _____

Date _____

Floral Design Management
Mechanics, Safety & Supplies Unit

Floral Tools Safety Check

Each student will perform a floral tools safety check and score adequate or better before using floral tools.

Floral Tool	Safety Rating			
	Superior	Adequate	Nearly adequate	Not adequate
Floral knife	Superior	Adequate	Nearly adequate	Not adequate
Wire Cutters	Superior	Adequate	Nearly adequate	Not adequate
Pruning Shears	Superior	Adequate	Nearly adequate	Not adequate
Utility Shears	Superior	Adequate	Nearly adequate	Not adequate
Ribbon Shears	Superior	Adequate	Nearly adequate	Not adequate
Foliage Strippers	Superior	Adequate	Nearly adequate	Not adequate
Other				

Name _____

Ribbon & Wire Student Sheet

Obtain a sample of each of the sizes of ribbon and gauges of wire and adhere to this sheet.

Ribbon Widths

#1.5	#3*	#5	#9*
#16	#40*	#100	

Wire Gauges

16	18	20	22	24	26	28
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Agricultural Science and Technology
Floral Design--Ag 335
Flower & Foliage Morphology &
Flower & Foliage Forms

Unit Objectives

1. Students will be able to identify flower parts and functions.
2. Students will be able to identify floral inflorescence types.
3. Students will be able to identify leaf parts, shapes, margins, and tips & bases.
4. Students will be able to place flowers and foliage into the following categories: filler, form, mass, or line materials.

Power Points

Flower and Foliage Morphology

Flowers & Foliage Forms

Student Handouts

Exotic Fruits Sampling Student Sheet

Flower Inflorescence Student Guide

Flower Parts & Inflorescence Student Sheet

Leaf Study Student Guide

Leaf Study Student Sheet

Leaf Study Student Sheet Cont.

Evaluation

Flower Parts Quiz-located on the last slide of Flower Parts Quiz

Flower Parts Quiz Master

Interest Approach

Bring in several different types of leaves and flowers and have the students examine them to see if they can remember learning any of the different parts of a flower in earlier classes.

Teaching Content

Flower & Foliage Nomenclature

I. Flower parts

- A. Sepals-outermost flower structure that encloses the other flower parts in the bud
 - 1. Calyx-collective term of all sepals in a flower
 - 2. Tepals-both sepals and petals are identical
 - 3. Perianth-petals and sepals combined (may or may not be identical)
- B. Petals-flower's showpiece positioned between the sepals and inner flower parts
 - 1. Corolla-collective term of all petals in a flower
- C. Stamens-male reproductive parts of the flower
 - Androecium-collective term of all male parts
"meaning house of man"
 - 1. Anther-pollen-bearing portion of the stamen
 - 2. Filament-stalk of the stamen bearing the anther
- D. Pistils-female reproductive parts of the flower
 - Gynoecium-collective term of all female parts
"meaning house of woman"
 - 1. Stigma-pollen receptive part of the top of the pistil
 - 2. Style-the slender column of tissue that arises from the top of the ovary
 - 3. Ovary-enlarged basal portion of a carpel composed of fused carpels. It becomes the fruit
 - 4. Carpel-modified seed bearing leaf
 - 5. Ovules-the structure that becomes a seed after fertilization
- E. Receptacle-stem tip bearing all flower parts

- Solitary flowers-form singly on upright stalks
- Perianth structural types (collective term for the calyx and corolla)
 - Inflorescence-a flower made of several florets
 - Florets-one of the small flowers that make up the entire Solitary flowers
 - Peduncle-main supporting stalk of inflorescence
 - Pedicels-stalks supporting single flowers
 - Bracts-modified or reduced leaves from the axils
 - Axils-upper angle between a leaf where the flowers originate
- Inflorescence patterns
 - Spike
 - Raceme
 - Panicle
 - Corymbs
 - Cyme
 - Umbel
 - Spadix
 - spathe
 - Catkin

- Head
 - ray flowers
 - disc flowers

Foliage Nomenclature

- I. Leaf Parts
- II. Leaf Shapes
- III. Leaf Margins
- IV. Leaf Tips & Bases

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000.

Flower & Foliage Forms (Shapes)

- I. Line Material: any flower with a spike or spike-like inflorescence with an elongated stem; elongated or linear shaped foliage.
 - A. Line Flower
 - B. Line Foliage
- II. Form Material: any material whose shape is its most distinctive feature.
 - A. Form Flower
 - B. Form Foliage
- III. Mass Material: a single, rounded material at the top of a stem used for adding volume to a design.
 - A. Mass Flower
 - B. Mass Foliage
- IV. Filler Material: any material that is branched or clustered and fill space between major components in the design. It usually remains subordinate to other materials.
 - A. Filler Flower
 - B. Filler Foliage

Flower & foliage forms information is for educational use only. Obtained by permission from: The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Student Activities

1. Flower Dissection

Have the students dissect several different kinds of flowers looking for flower parts. Have the students mark off on the grid if those parts were found in individual flowers.

Equipment:

Flower Parts & Inflorescence Student Sheet
Flowers for Dissection
Dissection microscope (optional)
Hand magnifying lenses
Knife
Tweezers

2. Clay Flower Model

Have students make a clay flower model after receiving the information on plant and flower parts. Require that they include the following parts: roots, stems, leaves, flowers—pistil, stamen, receptacle, sepals, and petals. Have the students label the parts with a pen when finished.

Equipment:

Modeling clay (does not dry out like regular clay)
Paper plate for each student

3. Exotic Fruits Sampling

Purchase as many different fruits and vegetables as you can find available in your area. Albertson's is a good resource. Cut each fruit into sections and have the students sample in class. Use this time to discuss the developing fruits and see if they can still see some of the matured flower parts.

Equipment:

Exotic Fruits Sampling Student Sheet
Different Fruits from Grocery Store
Cutting Board
Knife
Paper plates or paper towels
Hammer—(cocoanut)

4. Flower and Foliage Forms

Review the ppt Flower and Foliage Forms. Obtain several different types of flower and foliages. Have the students identify whether they are line, mass, form, or filler materials. You may obtain several different types of live plant material, silk plant material, search the web, or use the Plant I.D. ppts available in this curriculum guide.

Equipment:

Leaf Study Student Sheet
Flower Parts & Inflorescence Student Sheet
Flower and foliage examples

5. Leaf Study

Have the students gather several different types of foliage. They will need to determine the following for each foliage: shape, margin, and base & tip.

Equipment:

Leaf Study Student Sheet
Leaf Study Student Sheet cont.
Foliage examples

References

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chpts 9 &11

The American Institute of Floral Designers, The AIFD Guide to Floral Design: Terms, Techniques, and Traditions. Intelvid Group 2005

Additional Resources

CAERT Curriculum. 2005 Unit C. Animal, Plant, and Soil Science. Problem Area 2—Plant and Soil Science. Lesson 2. Examining Plant Structures and Functions

CAERT Curriculum. 2005 Unit C. Animal, Plant, and Soil Science. Problem Area 2—Plant and Soil Science. Lesson 3. Examining Flowers and Fruit

Name _____

Leaf Study Student Sheet

Gather several different types of leaves.

Obtain a Leaf Study Student Guide.


Fill out the following table based on your observations.

Leaf	Shape	Margin	Simple or Compound If Compound, what type?	Tip	Base	Leaf Form: Line; Mass; Filler; Form
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						

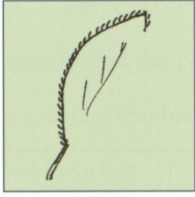
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Leaf Study Student Sheet Cont.

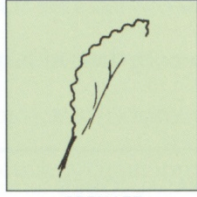
Gather one leaf which would be easy to identify all of the different parts.
Attach the leaf to this sheet and label each part.



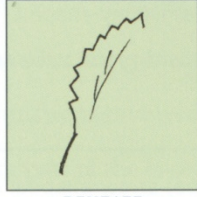
LEAF MARGINS



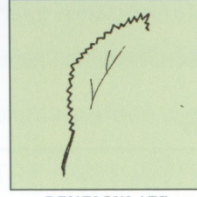
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CRENATE



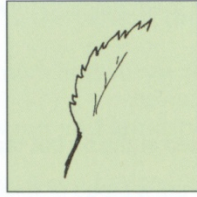
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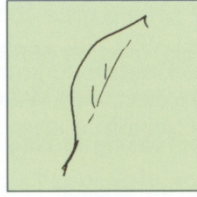
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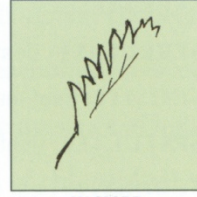
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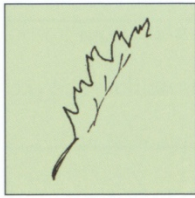
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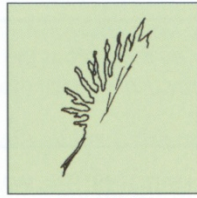
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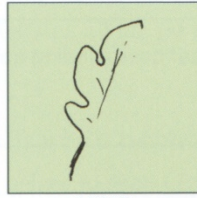
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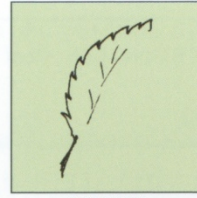
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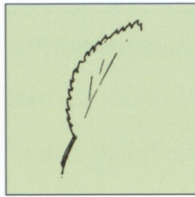
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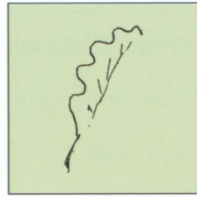
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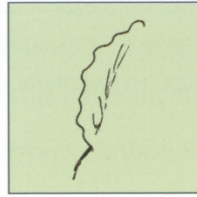
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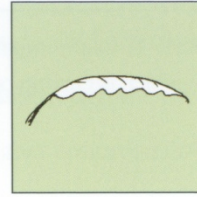
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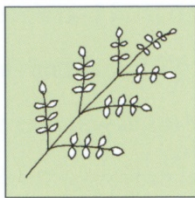


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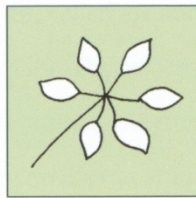


WAVY

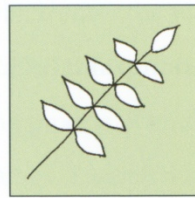
COMPOUND FORMS



BIPINNATE

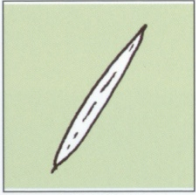


PALMATE

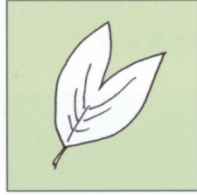


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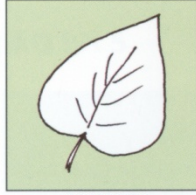
LEAF SHAPES



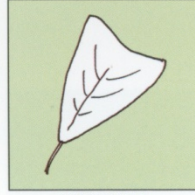
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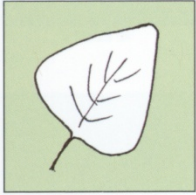
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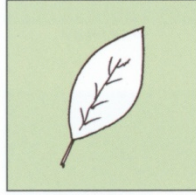
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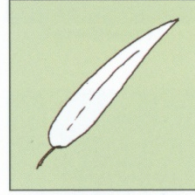
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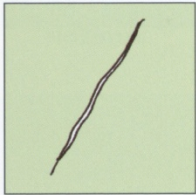
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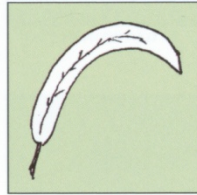
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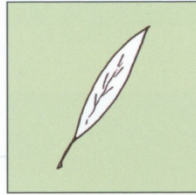
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FILIFORM



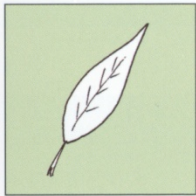
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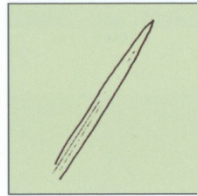
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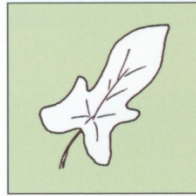
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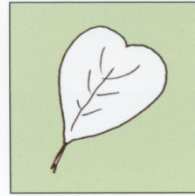
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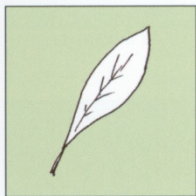
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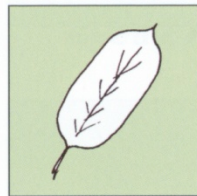
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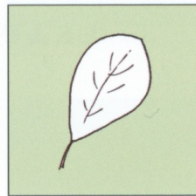
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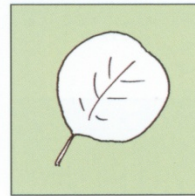
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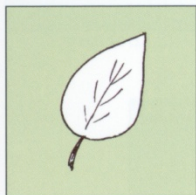
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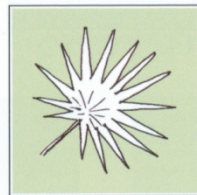
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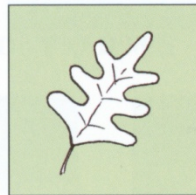
ORBICULAR



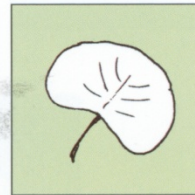
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PALMATELY LOBED



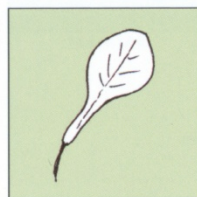
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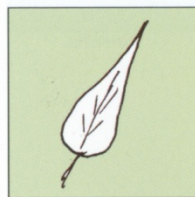
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SAGITTATE



SPATULATE

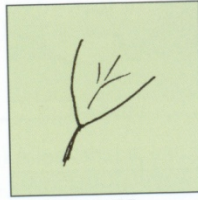


SUBULATE

LEAF TIPS



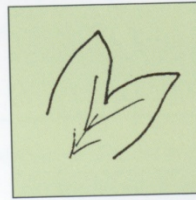
ACUMINATE



ACUTE



APICULATE



CLEFT



CUSPIDATE



EMARGINATE



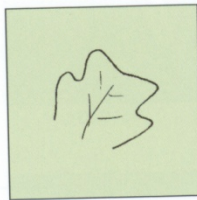
MUCRONATE



NOTCHED



OBTUSE

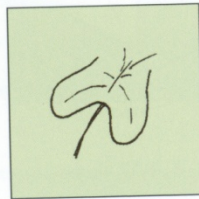


TRUNCATE

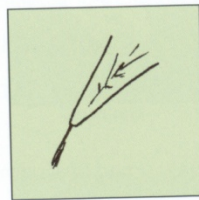
LEAF BASES



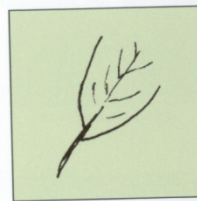
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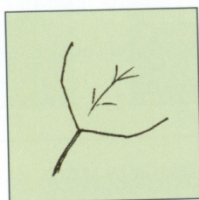
AURICULATE



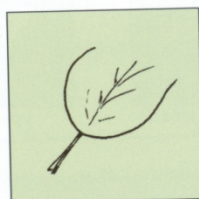
ATTENUATE



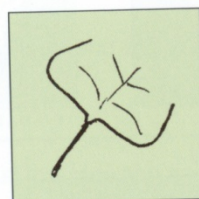
OBLIQUE



OBTUSE



ROUNDED



TRUNCATE

Name _____

Flower Parts & Inflorescence Student Sheet

Gather several different types of flowers.

Obtain a Flower Inflorescence Student Guide.

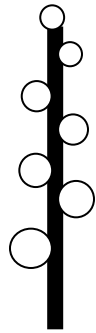
Dissect the flower to find the male and female parts, record which parts are easily identified.

Fill out the following table based on your observations.

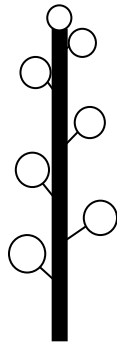
Flower	Stamen: Anther; Filament	Pistil: Stigma; Ovary; Style; Ovule	Inflorescence form	Flower Form: Mass; Form; Filler; Line
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				

Flower Inflorescence Forms Student Handout

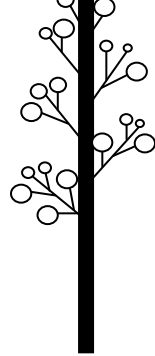
Spike



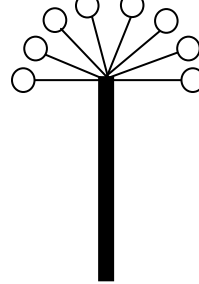
Raceme



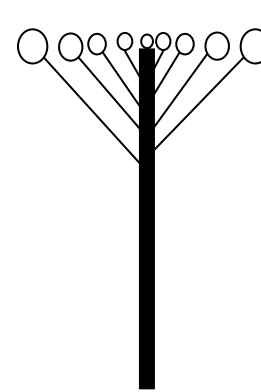
Panicle



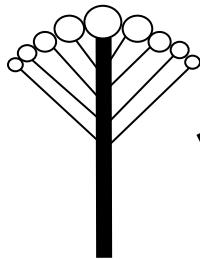
Cyme



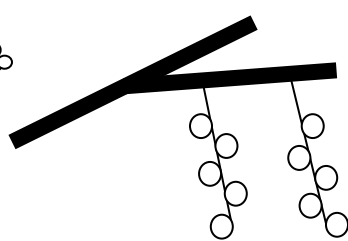
Corymb



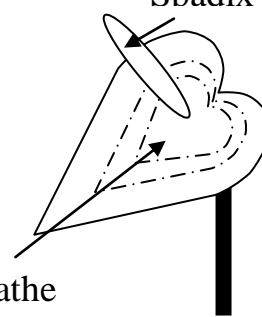
Umbel



Catkin

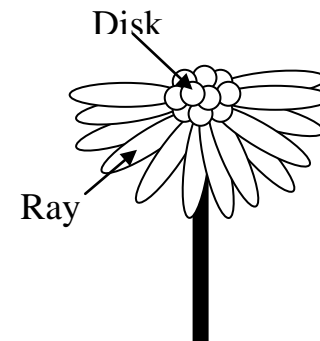


Spadix



Spathe

Disk



Ray

Name _____

Exotic Fruits Sampling Student Sheet

Sample several different fruits. Use four of your five senses to fill in the following chart. Try to use exciting words to describe each one. You may not use the name of the fruit to describe it. Think of something else.

Fruit	Looks like:	Smells like:	Feels Like:	Tastes like:	Fruit or flower parts you can identify
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					

Name _____

Exotic Fruits Sampling Student Sheet cont.

Sample several different fruits. Use four of your five senses to fill in the following chart. Try to use exciting words to describe each one. You may not use the name of the fruit to describe it. Think of something else.

Fruit	Looks like:	Smells like:	Feels Like:	Tastes like:	Fruit or flower parts you can identify
14.					
15.					
16.					
17.					
18.					
19.					
20.					
21.					
22.					
23.					
24.					
25.					
26.					

Agricultural Science and Technology
Floral Design—Ag 335
Ordering and Pricing

Unit Objectives

1. Students will be able to fill out a floral shop order form.
2. Students will be able to calculate the amount of flowers needed for a floral design.
3. Students will be able to convert the wholesale price to a retail price for a floral design.
4. Students will be able to calculate sales tax.

Power Point

Pricing and Ordering

Student Handouts

Floral Shop Order Form

Wholesale Unit Cost of Goods

Floral Design Pricing Worksheet

Evaluation

Pricing and Ordering Quiz

Instructor will need to provide a floral arrangement for Pricing and Ordering Quiz

Interest Approach

Prior to class, arrange two identical floral designs and calculate the retail price. Display one design. Have the students guess how much this design should be at retail price and write it on a slip of paper. Have them sign it and hand it in. Bring out the other arrangement and take it apart one piece at a time and write the contents on the board. Have the students calculate with you from wholesale to retail how much the arrangement should cost. Award the student who guessed closest--without going over—the other arrangement.

Teaching Content

Pricing

Labor: human activity that produces or services

Mark-up: an amount added to the cost of an item or service to determine the selling price.

Overhead: expenses and the general costs of running a business.

Operating expenses: all general and administrative costs, such as rent, utilities, insurance, fuel, etc. that are a necessary part of doing business.

Pricing information is for educational use only. Obtained by permission from:
The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group, 2005.

Floral Shop Order Form

Following is a list of the items on the Floral Shop Order Form and what they mean—obvious items are not listed:

Floral Shop Name

Address

Phone number

Invoice No.

invoice number to help track invoices

Order Date

Deliver to:

Address:

Phone:

Delivery Date:

a.m. ____ p.m. ____

Call Taken By:

If the arrangement is going to be sent to another city, the wire service is used. The order is taken at this florist and then sent on to a florist in the city where the delivery will be given.

Wire in____ Wire Out____

wire in—received from a relay in another city

wire out—to send to another florist in another city

Association:

The wire service used to relay item i.e. FTD, Teleflora, AFS

Code:

Wire services provide books to look through for helpful examples of items to send, each has a code attached

Florist:

The name of the florist in another city with i.d. info

Address:

Phone:

Circle one occasion for the item being ordered

Arrangement	Spray	Corsage	Wedding	Wrap	Balloons	Plant	Specialty
-------------	-------	---------	---------	------	----------	-------	-----------

Order: What the customer would like to send
 Relay Fee: Charge for using the wire service—if not sent to another city, a relay fee is not charged
 Tax: Figure state sales tax
 Delivery: Delivery fee if delivered
 Total:

Circle pre-printed card sentiments

Holiday	Birthday	Boy	Girl	Funeral	Anniversary	Get Well	Other:
---------	----------	-----	------	---------	-------------	----------	--------

Card: What customer would like the card to say
 Ordered by:
 Address:
 Phone:
 Account No. _____ If customer has a charge account
 Cash ___ Charge ___
 Credit Card No. 16 digit credit card number
 Exp. Date

Wholesale Unit Cost of Goods

Please see Ordering and Pricing Power Point for examples on how to fill out this sheet.

Floral Design Pricing Worksheet

Please see Ordering and Pricing Power Point for examples on how to fill out this sheet.

Calculate Sales tax

Please see Ordering and Pricing Power Point for example on how to calculate sales tax.

Student Activities

1. Floral Shop Order Form

Have the students fill out the Floral Shop Order Form. They will be sending flowers to a customer of their choice, they may make up the name of the floral shop, customer, credit card info.---etc.

You may have an arrangement ordered for the class to make as a project. You may use this instead of having the students make a floral design up.

Equipment

Copies of student sheets
 Calculator

2. Wholesale Unit Cost of Goods

Have the students research the wholesale price of the flowers, foliage, and hard goods—vase, foam, etc. They will need to determine the price per bunch and then divide it by how many stems each bunch includes.

Equipment

Copies of student sheets
Calculator

3. Floral Design Pricing Worksheet

Once the students have researched the price of the flowers used, they may fill out the Floral Design Pricing Worksheet. Help them fill out the table across with the amount of flowers used, wholesale price, mark-up ratio and final cost. Refer to CAERT.

Equipment

Copies of student sheets
Calculator

Reference

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 11.
Pricing Floral Design Work

Additional Resources

Resources for flower pricing

flowerwholesale.com

weddingflowersofamerica.com

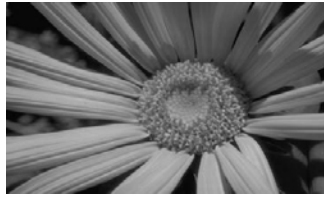
AmericanFloralDistributors.com

Resources for buying in Idaho

dwfwholesale.com

rosesandmoreinc.com

lwflowers.com



_____ (Floral Shop Name)

_____ (Address)

_____ (Phone Number)

Order Date:

Invoice No. _____

Deliver to:	Delivery Date:
Address:	a.m. ____ p.m. ____
Phone:	Call Taken By:

Wire in ____ Wire Out ____	Florist:
----------------------------	----------

Association:	Address:
--------------	----------

Code:	Phone:
-------	--------

Arrangement	Spray	Corsage	Wedding	Wrap	Balloons	Plant	Specialty
-------------	-------	---------	---------	------	----------	-------	-----------

Order:	
	Relay Fee:
	Tax:
	Delivery:
Total:	

Holiday	Birthday	Boy	Girl	Funeral	Anniversary	Get Well	Other:
---------	----------	-----	------	---------	-------------	----------	--------

Card:

Ordered by:	Account No. _____
	Cash ____ Charge ____

Address:	Credit Card No.
----------	-----------------

Phone:	Exp. Date
--------	-----------

Floral Design Pricing Worksheet

Flowers Used	Quantity (each stem)	Wholesale Cost (per stem)	Mark Up Ratio 3:1 fresh flowers 4:1 specialty	Final Cost=
Foliage	Quantity (each stem)	Wholesale Cost (per stem)	Mark Up Ratio 3:1 fresh foliage 4:1 specialty	Final Cost=
Hard goods	Quantity (per item)	Wholesale Cost	Mark Up Ratio 2:1 hard goods	Final Cost=
Labor	Hrs. spent ($\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, 1)	Wage/Hour (assume \$8/hr)	Wage w/benefits (Wage + 50%)	Final Cost=
Total Cost= (add all final costs together)				

Name _____

Date _____

Ordering and Pricing Quiz

100 points

Figure the Total Cost of the arrangement provided by the instructor:

Flowers Used	Quantity (each stem)	Wholesale Cost (per stem)	Mark Up Ratio 3:1 fresh flowers 4:1 specialty	Final Cost=
Foliage	Quantity (each stem)	Wholesale Cost (per stem)	Mark Up Ratio 3:1 fresh foliage 4:1 specialty	Final Cost=
Hard goods	Quantity (per item)	Wholesale Cost	Mark Up Ratio 2:1 hard goods	Final Cost=
Labor--hours spent (1/4 , 1/2, 3/4, 1)		Wage/Hour (assume \$8/hr)	Wage w/benefits (Wage + 50%)	Final Cost=
Total Cost= (add all final costs together)				

Calculate sales tax for the arrangement. Assume 6% sales tax.

Agricultural Science and Technology
Floral Design--Ag 335
Elements and Principles of Floral Design

Unit Objectives

1. Students will be able to identify and demonstrate the Elements of Floral Design.
2. Students will be able to identify and demonstrate the Principles of Floral Design.

Power Points

Elements and Principles of Floral Design
Elements and Principles Art Evaluation

Student handouts

Elements & Principles of Design Student Sheet
Elements & Principles Flashcards

Evaluation

Elements & Principles Quiz
Elements & Principles Quiz Master

Interest Approaches

Elements and Principles of Floral Design Interest Approach

Have the students imagine a day at the beach. They are building a giant sand castle. Let the students help you think of all the items/tools they will need—i.e. buckets, shovels, sand, water, and sticks. Now have them describe how they will go about building-- the first layer of sand, then the towers and mote and whatever else they can think of that goes into building the sand castle. Now explain to them that the elements of designing are like the tools they needed to build the sand castle—the sand, water, buckets, and shovels. The principles are how the pieces are put together—we need a stable foundation before we add a second—then we can add the tower and the mote. The elements are what items were tangibly used to put the castle together; the principles are the “rules” of construction. You may use a different building strategy, but the basis is the same.

Shapes of Floral Designs Interest Approach

Have the students brainstorm different shapes. Draw each shape as they list them, i.e. square, circle, rectangle. Then lead into a discussion about how each shape they listed can be the shape of a floral design.

Teaching Content

The Elements of Design

The elements of design: the directly observable components, ingredients, and physical characteristics of design.

Line: the vital visual path that directs eye movement through a composition.

Form: the shape or configuration of an individual component of the composition. The overall, three-dimensional, geometric shape or configuration of a floral composition.

Space: the area in, around, and between the components of the design, defined by the three-dimensional area occupied by the composition.

Texture: the surface quality of a material, as perceived by sight or touch.

Pattern: a repeated combination of line, form, color, texture, and/or space.

Fragrance: a sweet or pleasing odor, perceived by the sense of smell.

Size: the physical dimensions of line, form, or space.

Color: the visual response of the eye to reflected rays of light.

Principles of Design

Principles of design-fundamental guidelines to aesthetic design that govern the organization of the elements and materials in accordance with the laws of nature. Some **primary principals** of design are associated with related secondary principles of design.

Balance: a state of equilibrium, actual or visual; a feeling of three-dimensional stability.

Proportion: the comparative relationship in size, quantity, and degree of emphasis among components within the composition; the relationship of one portion to another, or of one portion to the whole.

Scale: the relative ratio of size, or the relationship of the size of a composition to the surrounding area or environment.

Dominance: the visual organization within a design that emphasizes one or more aspects. When one element is emphasized, others are subordinate.

Emphasis: the special attention or importance given to one or more areas within a design.

Focal area/ focal point: the area of greatest visual impact or weight; the center of interest to which the eye is most naturally drawn.

Accent: detail added to a design to provide additional interest, affecting the total character of the composition.

Contrast: emphasis by means of a difference.

Opposition: contrast between elements which are counterpoint in relation to each other, bringing about a sense of tension in a design

Tension: the dynamic, aesthetic quality achieved by the skillful use of opposition, implying or suggesting a sense of energy.

Variation: dissimilarity among attributes or characteristics.

Rhythm: visual movement through a design, usually achieved through repetition or gradation.

Depth: the placement of materials at different levels within and around an arrangement.

Repetition: the recurrence of like elements within a composition.

Transition: the ease of visual movement with results from gradual degrees of change among one or more of the elements.

Harmony: compatibility; a pleasing or congruent arrangement of parts.

Unity: oneness of purpose, thought, style, and spirit.

Elements & Principles information is for educational use only. Obtained by permission from: The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Student Activities

1. Elements and Principles School Grounds Observation

Take your students on an observation hike around the school campus, or greenhouse. Have them evaluate their surroundings according to the elements and principles around them. Give them a few minutes to find the elements and principles and then meet back together as a class to discuss what they found. If it isn't possible to leave the classroom, take a moment to have the students identify different elements and principles in class.

2. Elements and Principles Class Discussion

Make flashcards that are provided. Hand out one card to each student. Have students view an art piece or a floral arrangement from ppt. Go around the classroom and have the students share what they see as pertaining to the element or principle. Switch to a different slide and have the students trade cards with each other and start evaluation again. This will help the students prepare for the next activity.

Equipment:

Elements & Principles Flashcards

3. Elements and Principles Art Evaluation

Students will need to gather pictures of 2 floral designs, one art piece, and one advertisement out of magazines or internet site. Instructors may change the required

evaluation criteria. Students will evaluate the piece according to the elements and principles displayed in the picture. Students will write what it is about the picture that displays the element or principle in the corresponding table. Teachers may want to evaluate one piece as a class. See ppt provided with different art pieces, floral designs and advertisements.

Equipment:

Elements & Principles Student Sheet

4. Line Assignment

Laminate different floral design pictures—they may be found on internet, magazines, etc. Have the students trace the lines and shapes of each design with a dry erase marker. This assignment aids students in finding the shape and line of an arrangement. Once they are finished, wipe off marker and pass to the next student.

Equipment:

Dry erase black markers
Laminated floral design pictures

5. Form Assignment

Distribute copies of the forms of floral designs sheets. Have students plan how they would make a floral design in the forms.

Equipment:

Forms of Floral Designs Sheet
Colored pencils or markers

6. Lines and Sticks Assignment

Assign the students to bring in sticks from home. They may be pruned from shrubs or trees at home. I usually give extra credit to those who bring in a few bundles. Have the students make a line and stick design. Have students share their design with the class. The ppt has examples.

Equipment:

Sticks gathered from home or school grounds
Wire
Tape
Glue gun
glue

References

Barnes & Noble Books. The New Flower Arranger: Contemporary Approach to Floral Design. Anness Publishing Limited 1995.

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000.

Resources

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 3 & 4.
Understanding the Principles of Design & Understanding the Design Elements

LINE

PATTERN

FORM

FRAGRANCE

SPACE

SIZE

TEXTURE

COLOR

BALANCE	ACCENT
DOMINANCE	RHYTHM
EMPHASIS	DEPTH
FOCAL POINT	REPETITION

TRANSITION	OPPOSITION
PROPORTION	TENSION
SCALE	VARIATION
CONTRAST	HARMONY

<p>UNITY</p>	
---------------------	--

Name _____

Date _____

**Floral Design Management
Elements and Principles Quiz**

58 points

Match the following terms with their definitions:

(2 points each)

1. The elements of design _____
2. Line _____
3. Form _____
4. Space _____
5. Texture _____
6. Pattern _____
7. Fragrance _____
8. Size _____
9. Color _____

- a. the physical dimensions of line, form, or space.
- b. a sweet or pleasing odor, perceived by the sense of smell.
- c. the visual response of the eye to reflected rays of light.
- d. the shape or configuration of an individual component of the composition. The overall, three-dimensional, geometric shape or configuration of a floral composition.
- e. the surface quality of a material, as perceived by sight or touch.
- f. a repeated combination of line, form, color, texture, and/or space. the silhouette of a flower or an arrangement as observed against its background, including solids and spaces.
- g. the area in, around, and between the components of the design, defined by the three-dimensional area occupied by the composition.
- h. the directly observable components, ingredients, and physical characteristics of design.
- i. the vital visual path that directs eye movement through a composition.

10. List all four line directions: (4 points)

11. Principles of design	_____	21. Tension	_____
12. Balance	_____	22. Variation	_____
13. Proportion	_____	23. Rhythm	_____
14. Scale	_____	24. Depth	_____
15. Dominance	_____	25. Repetition	_____
16. Emphasis	_____	26. Transition	_____
17. Focal area/ focal point	_____	27. Harmony	_____
18. Accent	_____	28. Unity	_____
19. Contrast	_____		
20. Opposition	_____		

- j. the recurrence of like elements within a composition.
- k. the relative ratio of size, or the relationship of the size of a composition to the surrounding area or environment.
- l. oneness of purpose, thought, style, and spirit.
- m. the visual organization within a design that emphasizes one or more aspects. When one element is emphasized, others are subordinate.
- n. contrast between elements which are counterpoint in relation to each other.
- o. the special attention or importance given to one or more areas within a design.
- p. the area of greatest visual impact or weight; the center of interest to which the eye is most naturally drawn.
- q. the dynamic, aesthetic quality achieved by the skillful use of opposition, implying or suggesting a sense of energy.
- r. the comparative relationship in size, quantity, and degree of emphasis among components within the composition; the relationship of one portion to another, or of one portion to the whole.
- s. compatibility; a pleasing or congruent arrangement of parts.
- t. detail added to a design to provide additional interest, affecting the total character of the composition.
- u. fundamental guidelines to aesthetic design that govern the organization of the elements and materials in accordance with the laws of nature.
- v. emphasis by means of a difference
- w. dissimilarity among attributes or characteristics.
- x. visual movement through a design, usually achieved through repetition or gradation.
- y. a state of equilibrium, actual or visual; a feeling of three-dimensional stability.
- z. the placement of materials at different levels within and around an arrangement.
- aa. the ease of visual movement with results from gradual degrees of change among one or more of the elements.

**Floral Design Management
Elements and Principles Quiz Master**

58 points

Match the following terms with their definitions:

(2 points each)

1. The elements of design h.
2. Line i.
3. Form d.
4. Space g.
5. Texture e.
6. Pattern f.
7. Fragrance b.
8. Size a.
9. Color c.

- a. the physical dimensions of line, form, or space.
- b. a sweet or pleasing odor, perceived by the sense of smell.
- c. the visual response of the eye to reflected rays of light.
- d. the shape or configuration of an individual component of the composition. The overall, three-dimensional, geometric shape or configuration of a floral composition.
- e. the surface quality of a material, as perceived by sight or touch.
- f. a repeated combination of line, form, color, texture, and/or space.
- g. the area in, around, and between the components of the design, defined by the three-dimensional area occupied by the composition.
- h. the directly observable components, ingredients, and physical characteristics of design.
- i. the vital visual path that directs eye movement through a composition.

10. List all four line directions: (4 points)

Curved

Diagonal

Horizontal

Vertical

11. Principles of design	u.	21. Tension	q.
12. Balance	y.	22. Variation	w.
13. Proportion	r.	23. Rhythm	x.
14. Scale	k.	24. Depth	z.
15. Dominance	m.	25. Repetition	j.
16. Emphasis	o.	26. Transition	aa.
17. Focal area/ focal point	p.	27. Harmony	s.
18. Accent	t.	28. Unity	l.
19. Contrast	v.		
20. Opposition	n.		

- j. the recurrence of like elements within a composition.
- k. the relative ratio of size, or the relationship of the size of a composition to the surrounding area or environment.
- l. oneness of purpose, thought, style, and spirit.
- m. the visual organization within a design that emphasizes one or more aspects. When one element is emphasized, others are subordinate.
- n. contrast between elements which are counterpoint in relation to each other.
- o. the special attention or importance given to one or more areas within a design.
- p. the area of greatest visual impact or weight; the center of interest to which the eye is most naturally drawn.
- q. the dynamic, aesthetic quality achieved by the skillful use of opposition, implying or suggesting a sense of energy.
- r. the comparative relationship in size, quantity, and degree of emphasis among components within the composition; the relationship of one portion to another, or of one portion to the whole.
- s. compatibility; a pleasing or congruent arrangement of parts.
- t. detail added to a design to provide additional interest, affecting the total character of the composition.
- u. fundamental guidelines to aesthetic design that govern the organization of the elements and materials in accordance with the laws of nature.
- v. emphasis by means of a difference
- w. dissimilarity among attributes or characteristics.
- x. visual movement through a design, usually achieved through repetition or gradation.
- y. a state of equilibrium, actual or visual; a feeling of three-dimensional stability.
- z. the placement of materials at different levels within and around an arrangement.
- aa. the ease of visual movement with results from gradual degrees of change among one or more of the elements.

Agricultural Science and Technology
Floral Design-Ag 335
Color

Unit Objectives

1. Students will be able to identify the colors on the color wheel.
2. Students will be able to label the colors on the color wheel as primary, secondary, or tertiary.
3. Students will be able to mix the colors on a color wheel.
4. Students will be able to produce a color wheel.
5. Students will be able to identify different color schemes in relation to the color wheel.
6. Students will be able to match color terms and definitions.

Power Point

Color

Student Handouts

Color Wheel Student Sheet

Mandala Student Sheet

Evaluation

Color Quiz

Color Quiz Master

Interest Approach

Distribute copies of the Color Wheel Student Sheet. Have the students see if they can complete the color wheel before you give them the information. Help them to develop an accurate color wheel. Place the laminated copies of the color circles on the board at the time you are helping them develop the color wheel. Refer to the color circles as you are explaining color harmonies and values.

Teaching Content

Color

Color-the visual response of the eye to reflected rays of light. An element of design, color has three dimensions, hue, value and chroma.

Hue-the descriptive name of color. Hue defines a specific spot on the color wheel. Hues are pure color without black, white, or gray added to them.

Value-the lightness or darkness of a hue, relative to the gray scale, achieved by the addition of black, white, or gray.

Gray scale-a visual aid which represents the transitional graduations of value from white to black, encompassing all the varying degrees of gray.

Shade- a hue which has been darkened by the addition of black. E.g., navy is a shade of blue.

Tint-a hue which has been lightened by the addition of white. E.g., pink is a tint of red

Tone-a hue which has been muted by the addition of gray, often resulting in a dull or dusty appearance.

Chroma-the degree of strength, intensity, saturation or purity of a color. If you visualized a painting, it would be the amount of pigment used to mix in the paint to make it a certain color. More pigment would make it brighter; less would make the color duller. Chroma describes the amount of brightness or dullness of a color whereas value describes the amount of black, white, or gray added to the color.

Pigment-a substance used to provide color to paints, dyes, plastics, and other materials.

Intensity-reflects the maximum amount of light back to the viewer's eye, and is not mixed with black, white, or gray.

Saturation-the measure of the brightness of a color, describing the amount of light reflecting from it. The greater the saturation of color, the higher the chroma.

Color wheel-twelve hour color system which was developed by Louis Prang, an American Printer in 1876.

Primary colors-red, yellow, and blue—are spaced equidistantly apart on the color chart and cannot be created by mixing any other colors together.

Secondary colors-orange, green and violet—are created by mixing two primary colors and are placed in between primary colors.

Tertiary colors-red-orange, red-violet, blue-violet, blue-green, yellow-green, and yellow-orange are situated between primary and secondary colors and are made from mixing the two. Primary color is always listed first with a hyphen in the center of the word.

Chromatic colors-colors derived from the visible spectrum and characterized by the presence of both hue and chroma, all colors other than black, white or gray.

Achromatic colors-neutral colors which lack hue: white, black, and any values of gray and they do not appear on the color wheel.

Neutral color-an achromatic color to which a small amount of hue has been added.

Advancing colors (also known as aggressive or warm)-colors that are predominantly composed of red or yellow and seem to visually move forward toward the viewer.

Receding colors-(also known as passive or cool)-colors that are predominantly composed of blues or greens. Receding colors seem to visually pull back from the viewer.

Color harmonies—groupings of specific hues and/or different values of a hue, resulting in a pleasing or useful combination. Color harmonies may display different values of the given hue and still be (i.e. pink and mint green) considered complementary color harmony. White, black and gray –being achromatic, can be legitimately included in any color harmony without disrupting it.

Achromatic color harmony-a grouping of colors without hue; white, black, and any values of gray.

Monochromatic color harmony-a grouping of different values of one hue, and which may include achromatic colors. An example would be a color scheme using pink (red+white), mauve (red+gray), red, burgundy (red+black), and/or black, white or gray.

Analogous color harmony-a color harmony featuring adjacent hues on the color wheel, incorporating no more than one primary color. The group of adjacent colors forms an angle of up to 90 degrees on the color wheel. One color usually dominates. The most realistic depiction of colors as they occur in nature as well as interior environments, also one of the most harmonious and pleasing of all. An example of an analogous color scheme would be using green, blue-green, and yellow-green, with green dominating.

Complementary color harmony- a pair of hues directly opposite each other on the color wheel. Some examples would be red and green, violet and yellow, or blue and orange. Many schools select their colors from a complementary color harmony.

Split complementary color harmony -a trio of hues, consisting of a hue and the two hues on either side of its direct complement. An example would be violet with yellow-orange, and yellow-green. Many restaurants use a split-complementary color scheme.

Triadic color harmony -a grouping of three hues which are equidistant on the color wheel. An example would be the primary colors red, blue and yellow. An interesting triadic color harmony used often in baby designing would be pink, baby blue, and soft yellow. Changing the value does not change the color harmony.

Tetradic color harmony-a grouping of four hues which are equidistant on the color wheel.

Polychromatic color harmony - a multicolored grouping of many hues which may otherwise be unrelated.

Color information is for educational use only. Obtained by permission from:
The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Student Activities

1. Color Wheel Mixing

Place 12 clear plastic cups in a circle to represent the color wheel. Fill three cups with water. Add red, blue, and yellow (primary) in each water cup. Mix them to get orange, green, and violet (secondary). Mix the primary colors with secondary colors to get the tertiary colors. You may decide to have students mix the colors with food coloring and then add white carnations to the water. The carnations will soak up the food coloring. Some helpful suggestions on this activity—**use a lot of food coloring**. Fresh cut the bottom of the carnations. Use clear vases instead of plastic cups. The carnations will start to change before the end of class, but will need a few days to develop all of the colors. Celery may be used instead.

Equipment:

Food Coloring

Water pitcher

Water

12 clear plastic cups or 12 clear vases

12 White carnations or pieces of celery

2. Color a Mandala

Mandalas have spiritual significance to Buddhist Monks who developed them. They believe that a realigning of the spirit and body can be achieved by creating a mandala. Mandalas are usually circular with some type of center point signifying deity. The mandala is often divided into twelve equal parts--which makes it perfect for creating a color wheel. Have students fill in each of the twelve parts of the color wheel by coloring a mandala. Additional study may be made by researching mandala history, uses, etc. You may have the students cut out their mandala and laminated it for them. They will then have a color wheel to refer to during the rest of the course.

Equipment:

Packages of 24 Crayola Crayons—these include all of the tertiary colors

Mandala Student Sheet

3. Other Assignment Ideas

- Identify Color Schemes-have students survey different color harmonies found at school, home, restaurants, etc.
- Research colors and their meanings.
- Have students take a color test—many are available on the internet.
- Students may mix a traditional color wheel using acrylic paint.
- Students may also mix a color wheel by mixing modeling clay dough.

- For more in depth color wheel mixing—you may have students make the values of each hue by mixing each with white, gray and black.

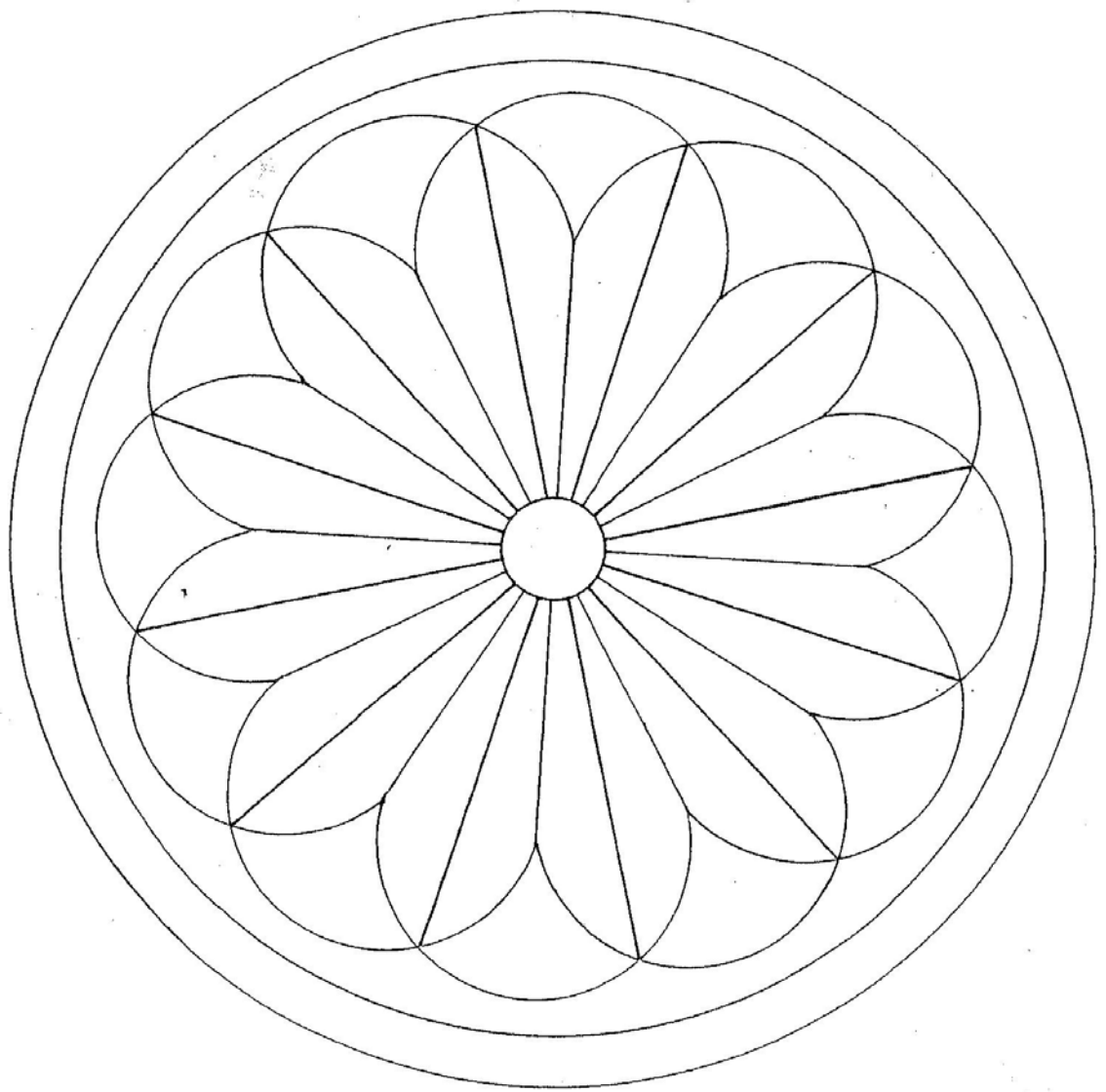
References

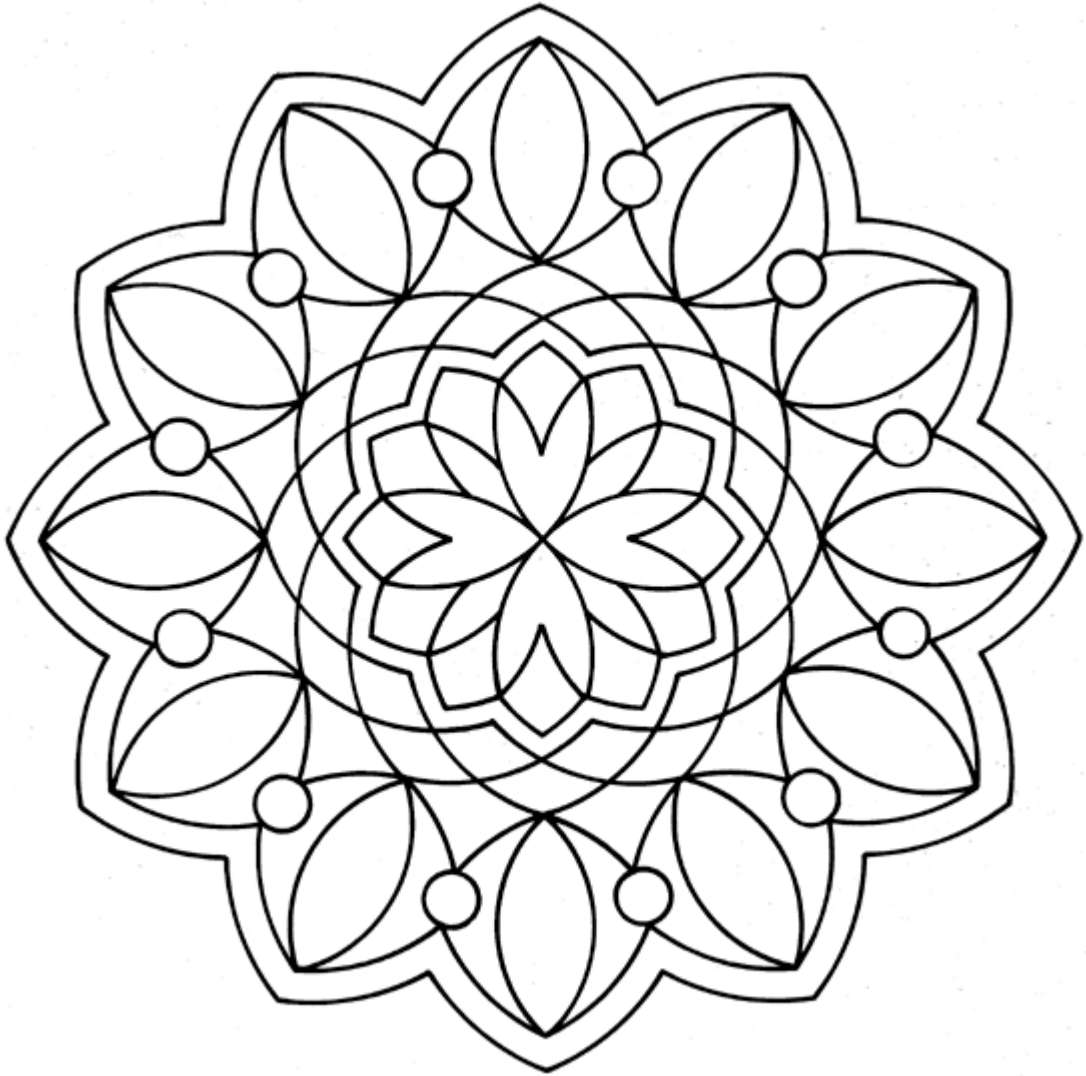
The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000.

Resources

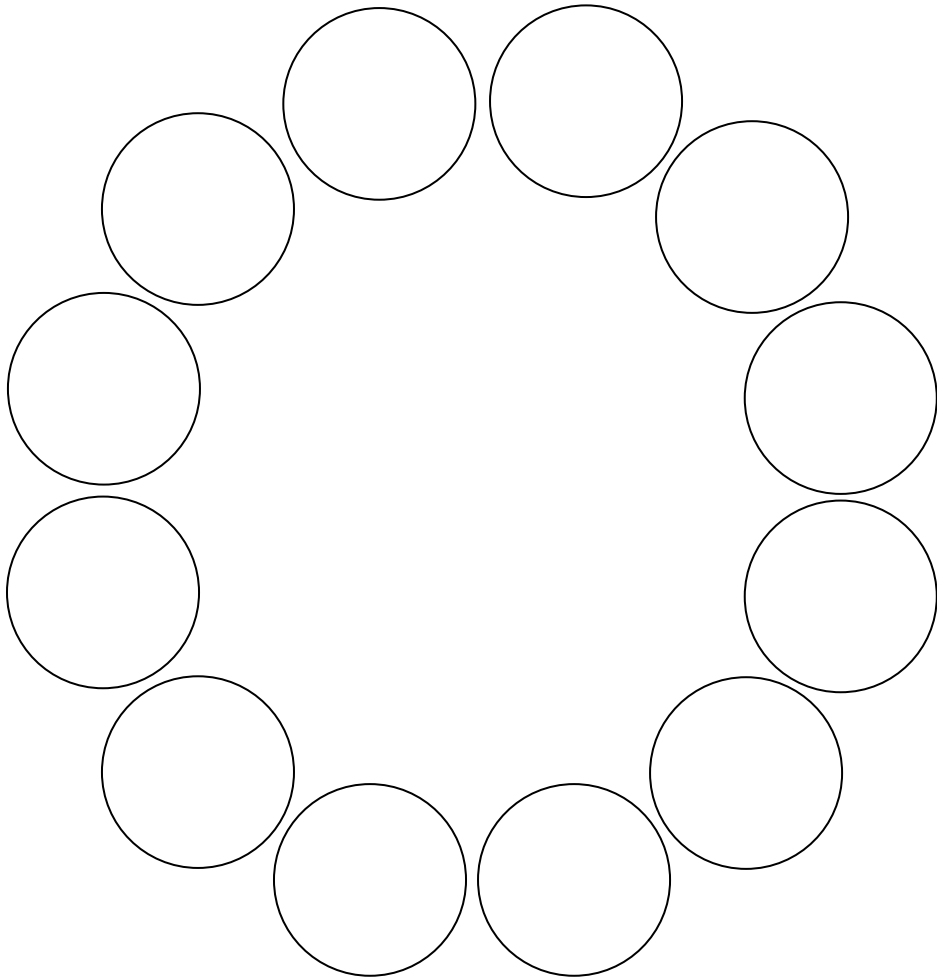
CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 4. Understanding the Design Elements





Name _____

Color Sheet

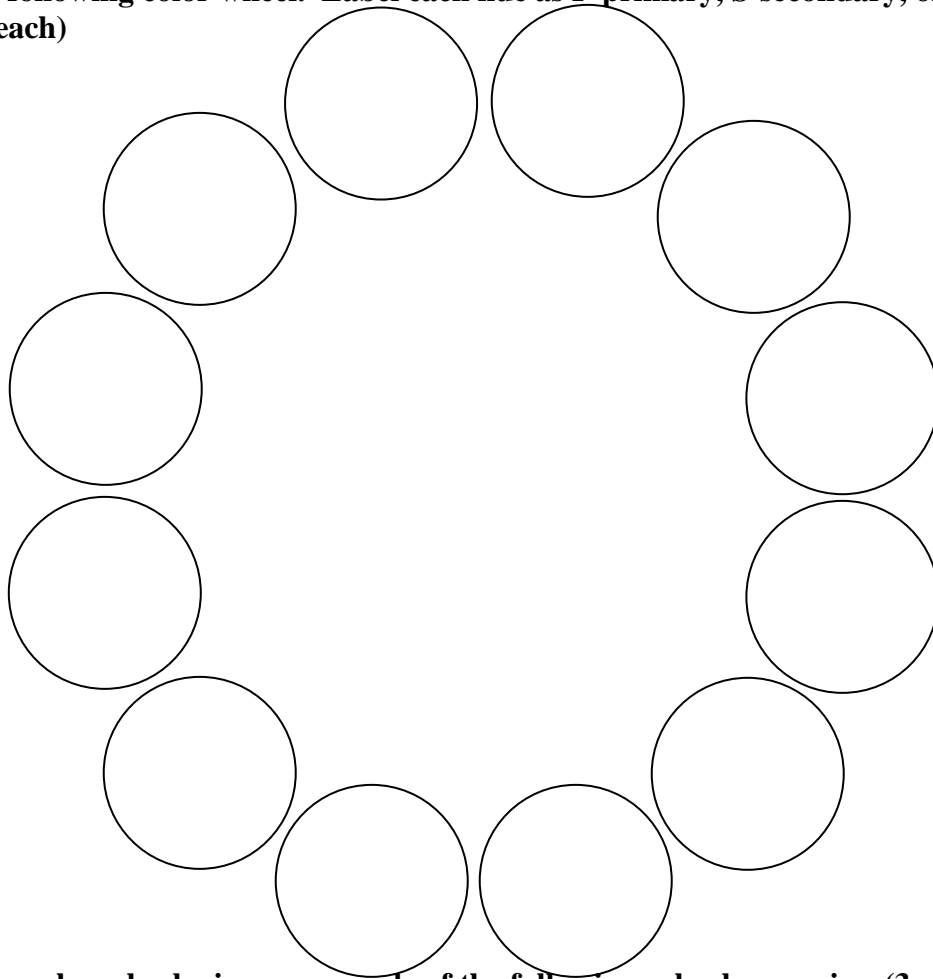


Name _____
Date _____

**Floral Design Management
Color Quiz**

100 points

**Fill in the following color wheel. Label each hue as P-primary, S-secondary, or T-tertiary.
(3 points each)**



Using your color wheel, give an example of the following color harmonies: (3 points each)

Achromatic color harmony

Monochromatic color harmony

Analogous color harmony

Complementary color harmony

Split complementary color harmony

Triadic color harmony

Tetradic color harmony

Polychromatic color harmony

Matching:

Match the following color terms with their correct definition:

(2 points each)

- | | |
|----------------------|-----------------------------|
| a. Color | j. Intensity |
| b. Hue | k. Saturation |
| c. Value | l. Color wheel |
| d. Gray scale | m. Louis Prang |
| e. Shade | n. Chromatic colors |
| f. Tint | o. Achromatic colors |
| g. Chroma | p. Neutral colors |
| h. Tone | q. Advancing colors |
| i. Pigment | r. Receding colors |

1. _____ twelve hour color system developed in 1876.
2. _____ all colors other than black, white or gray.
3. _____ known as passive or cool colors
4. _____ white, black, and gray--which do not appear on the color wheel.
5. _____ the degree of strength, intensity, saturation or purity of a color.
6. _____ an achromatic color to which a small amount of hue has been added.
7. _____ known as aggressive or warm colors.
8. _____ an American Printer who developed the color wheel.
9. _____ descriptive name of color which defines a spot on the color wheel.
10. _____ the measure of the brightness of a color, describing the amount of light reflecting from it.
11. _____ a hue which has been lightened by the addition of white.
12. _____ transitional graduations of value from white to black, encompassing all the varying degrees of gray.
13. _____ the visual response of the eye to reflected rays of light.
14. _____ a hue which has been darkened by the addition of black.
15. _____ reflects the maximum amount of light back to the viewer's eye, and is not mixed with black, white, or gray.
16. _____ a hue which has been muted by the addition of gray.
17. _____ a substance used to provide color to paints, dyes, plastics, and other materials.
18. _____ the lightness or darkness of a hue.

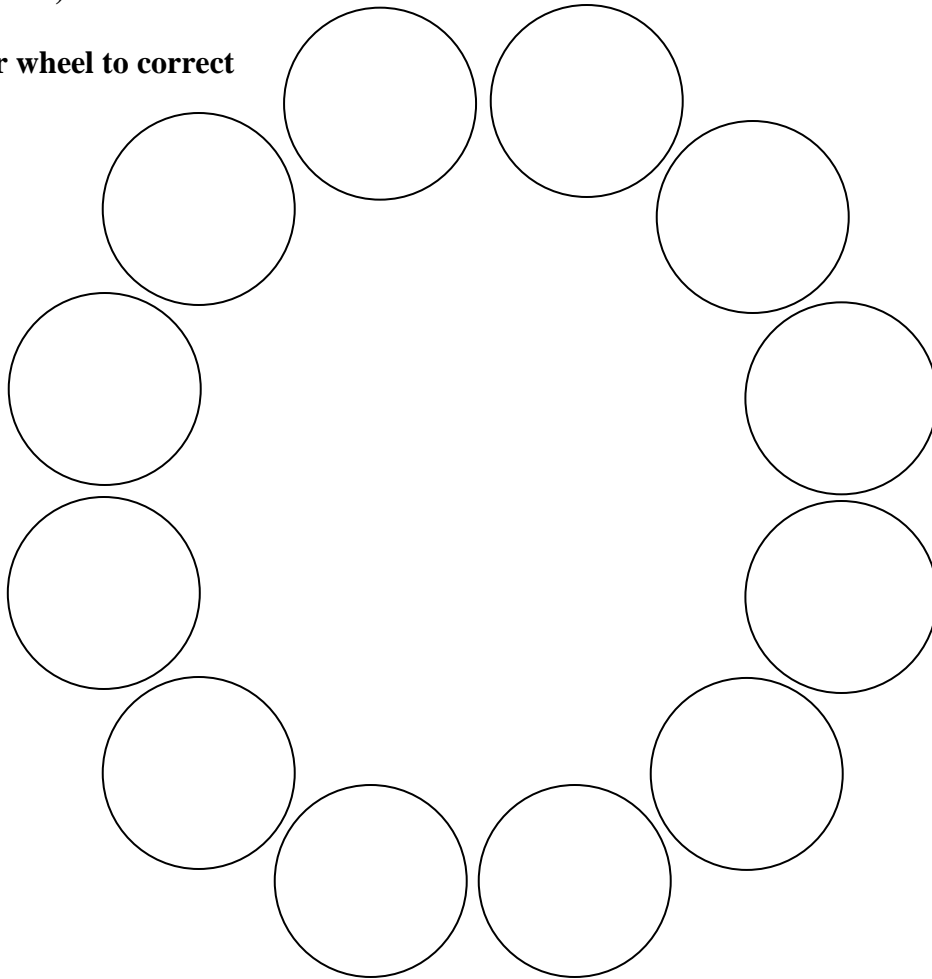
Choose a major holiday celebrated in the United States. Brainstorm ideas for centerpieces using one of the color harmonies learned. List flowers to use, colors, container, etc. (4 points)

**Floral Design Management
Color Quiz Master**

100 points

**Fill in the following color wheel. Label each hue as P-primary, S-secondary, or T-tertiary.
(3 points each)**

Note color wheel to correct



Using your color wheel, give an example of the following color harmonies: (3 points each)

Achromatic color harmony

Answers will vary

Monochromatic color harmony

Analogous color harmony

Complementary color harmony

Split complementary color harmony

Triadic color harmony

Tetradic color harmony

Polychromatic color harmony

Matching:

Match the following color terms with their correct definition:

(2 points each)

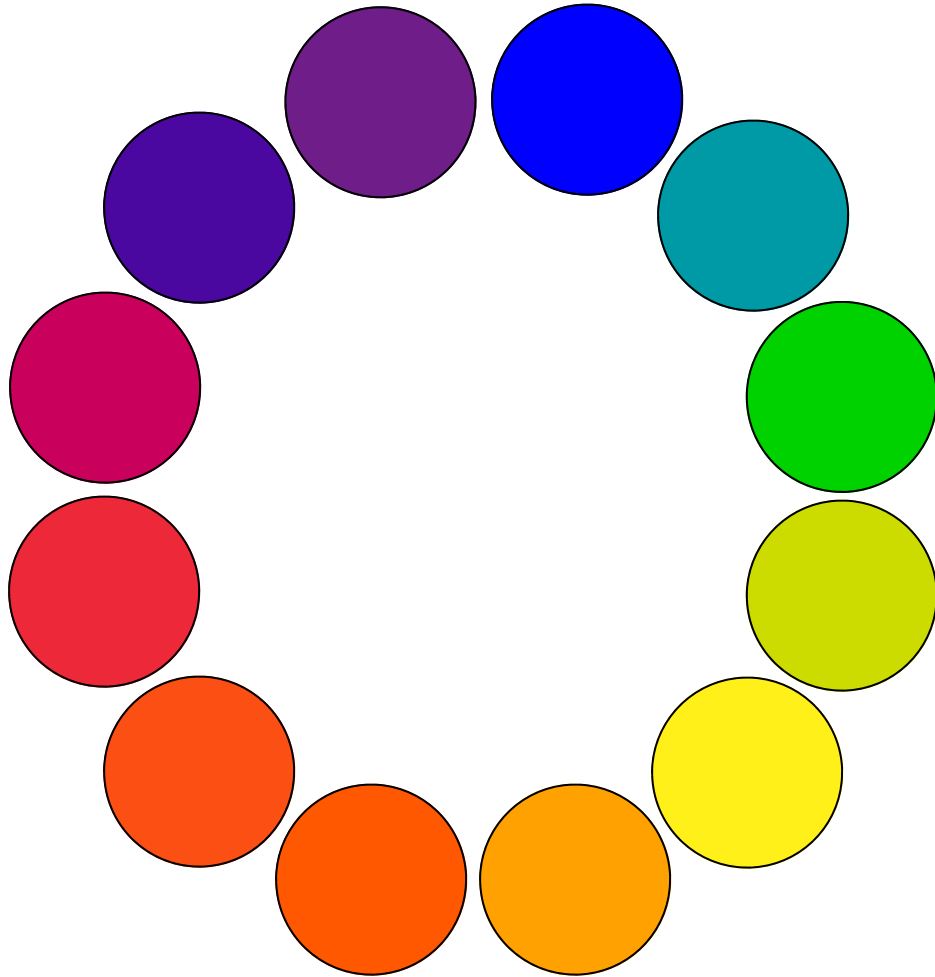
- | | |
|----------------------|-----------------------------|
| j. Color | j. Intensity |
| k. Hue | k. Saturation |
| l. Value | l. Color wheel |
| m. Gray scale | m. Louis Prang |
| n. Shade | n. Chromatic colors |
| o. Tint | o. Achromatic colors |
| p. Chroma | p. Neutral colors |
| q. Tone | q. Advancing colors |
| r. Pigment | r. Receding colors |

19. **l. Color wheel** twelve hour color system developed in 1876.
20. **n. Chromatic colors** all colors other than black, white or gray.
21. **r. Receding colors** known as passive or cool colors
22. **o. Achromatic colors** white, black, and gray--which do not appear on the color wheel.
23. **g. Chroma** the degree of strength, intensity, saturation or purity of a color.
24. **p. Neutral colors** an achromatic color to which a small amount of hue has been added.
25. **q. Advancing colors** known as aggressive or warm colors.
26. **m. Louis Prang** an American Printer who developed the color wheel.
27. **b. Hue** descriptive name of color which defines a spot on the color wheel.
28. **j. Intensity** the measure of the brightness of a color, describing the amount of light reflecting from it.
29. **f. Tint** a hue which has been lightened by the addition of white.
30. **d. Gray scale** transitional graduations of value from white to black, encompassing all the varying degrees of gray.
31. **a. Color** the visual response of the eye to reflected rays of light.
32. **e. Shade** a hue which has been darkened by the addition of black.
33. **j. Intensity** reflects the maximum amount of light back to the viewer's eye, and is not mixed with black, white, or gray.
34. **h. Tone** a hue which has been muted by the addition of gray.
35. **i. Pigment** a substance used to provide color to paints, dyes, plastics, and other materials.
36. **c. Value** the lightness or darkness of a hue.

Choose a major holiday celebrated in the United States. Brainstorm ideas for centerpieces using one of the color harmonies learned. List flowers to use, colors, container, etc. (4 points)

Answers will vary

Color Wheel



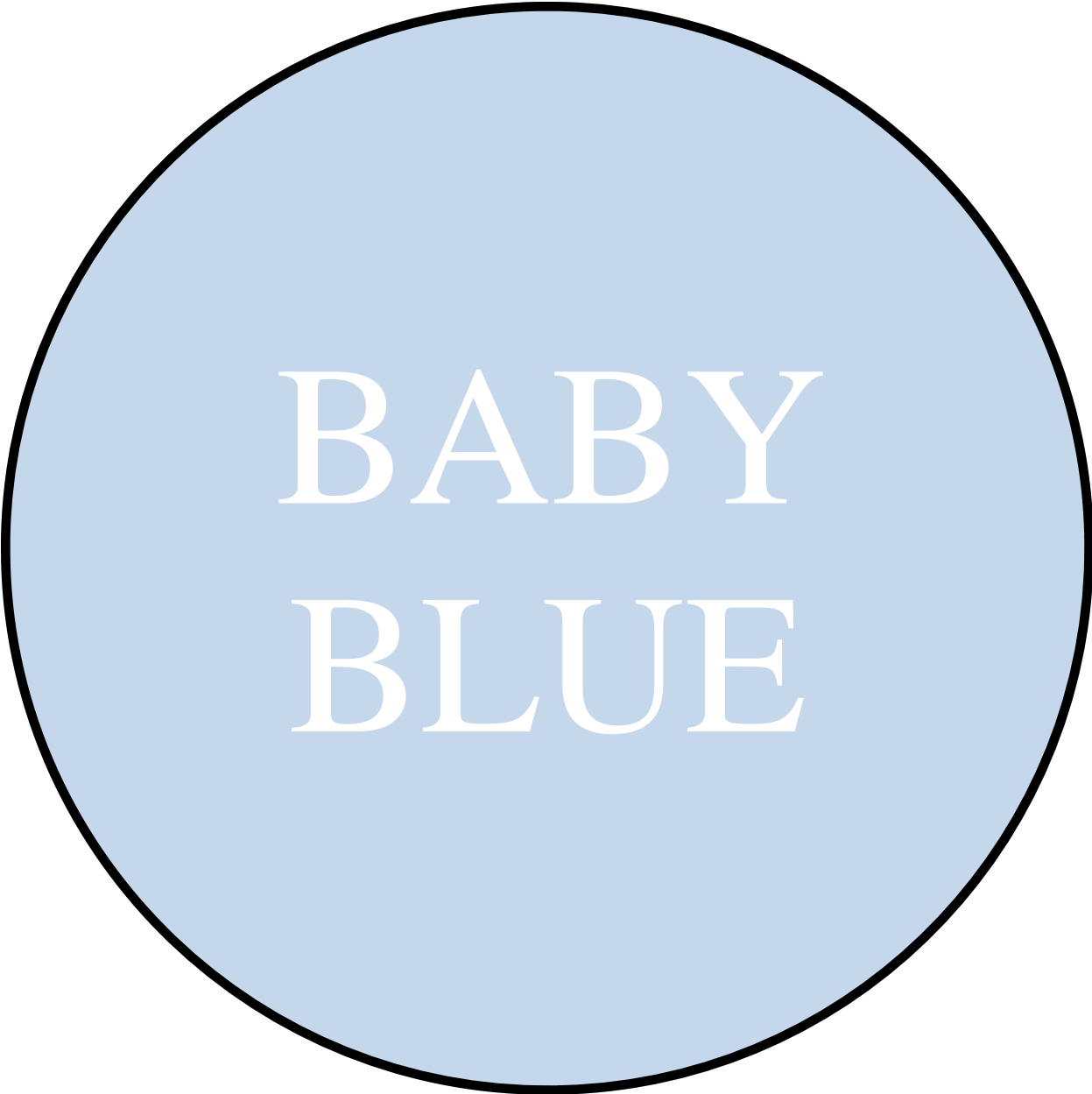


**BABY
GREEN**



BABY

YELLOW



BABY
BLUE



WEDGE-
WOOD
BLUE



BLACK



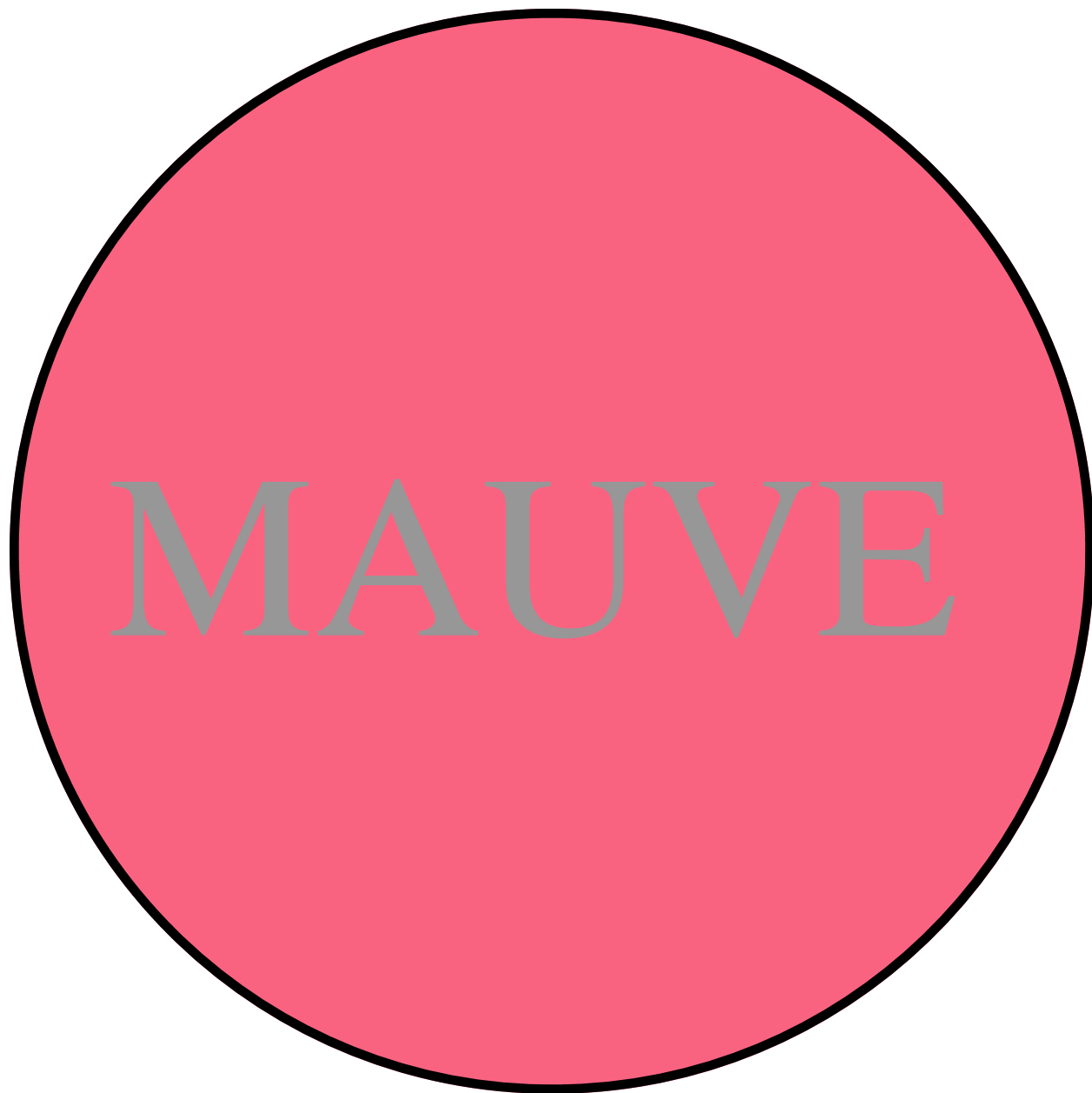
WHITE

A large gray circle with a black outline is centered on a white background. Inside the circle, the word "GRAY" is written in a bold, black, serif font, centered horizontally and vertically.

GRAY



BURGUNDY



MAUVE

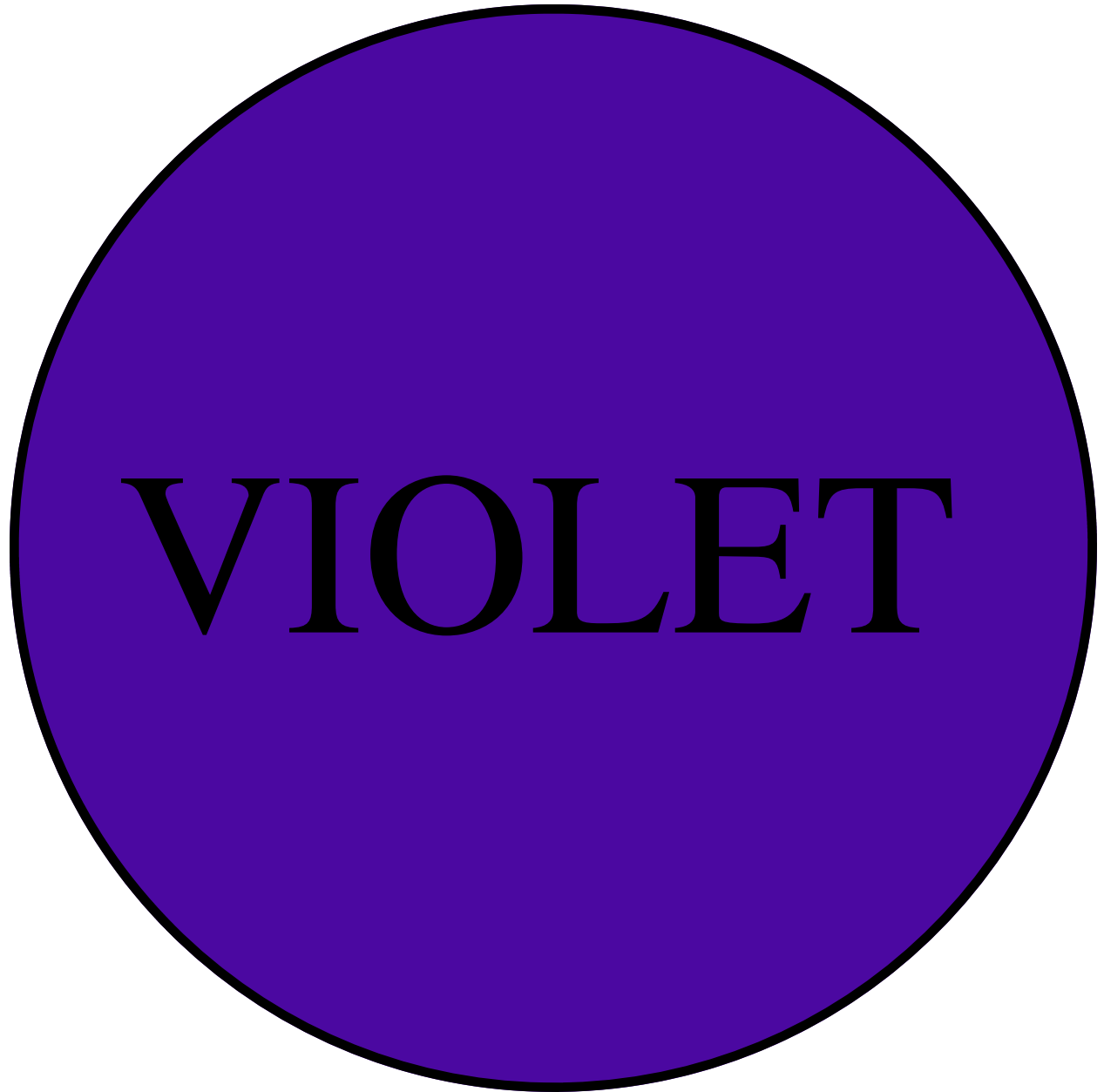


PINK



NAVY

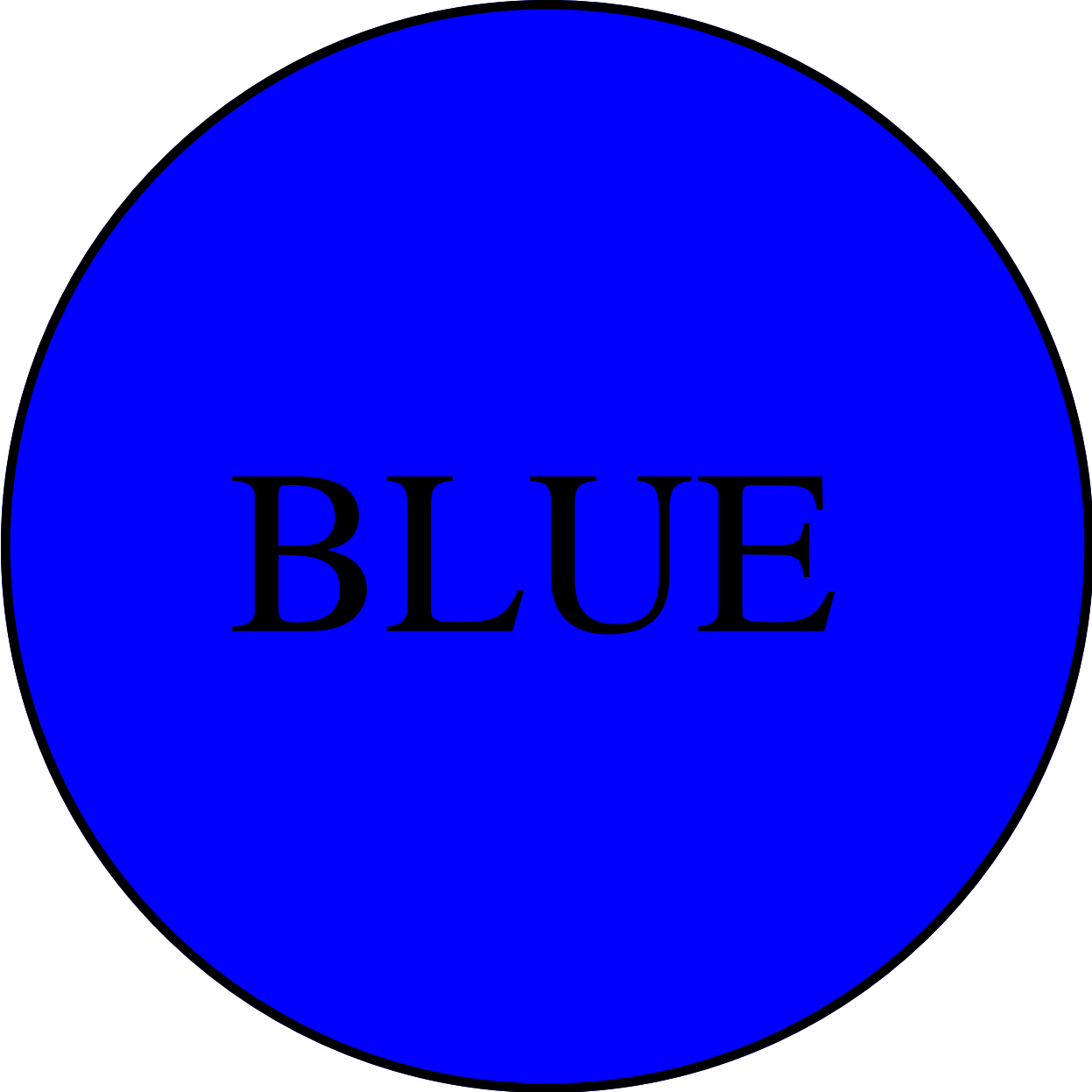
BLUE



VIOLET



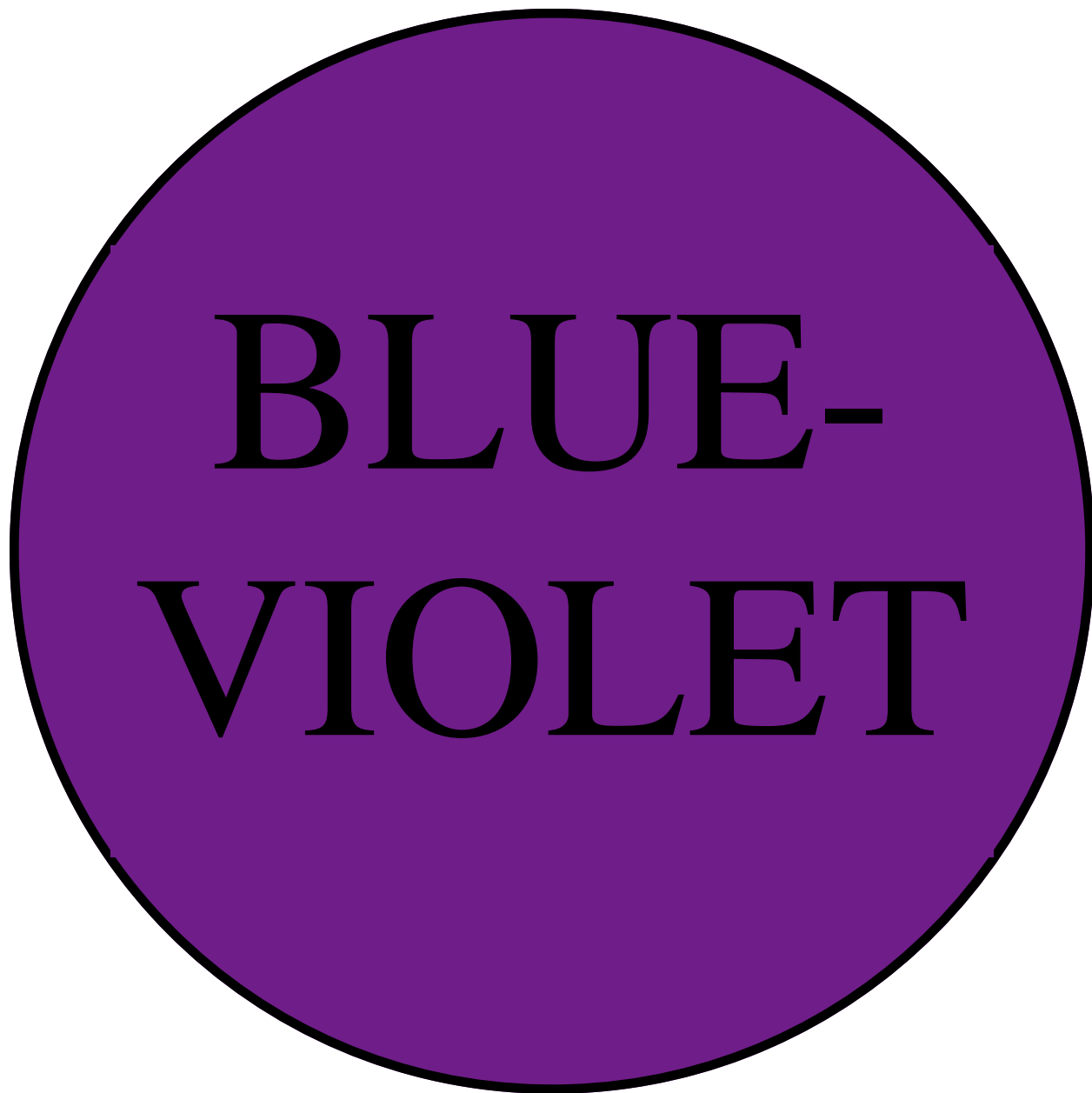
**YELLOW-
ORANGE**



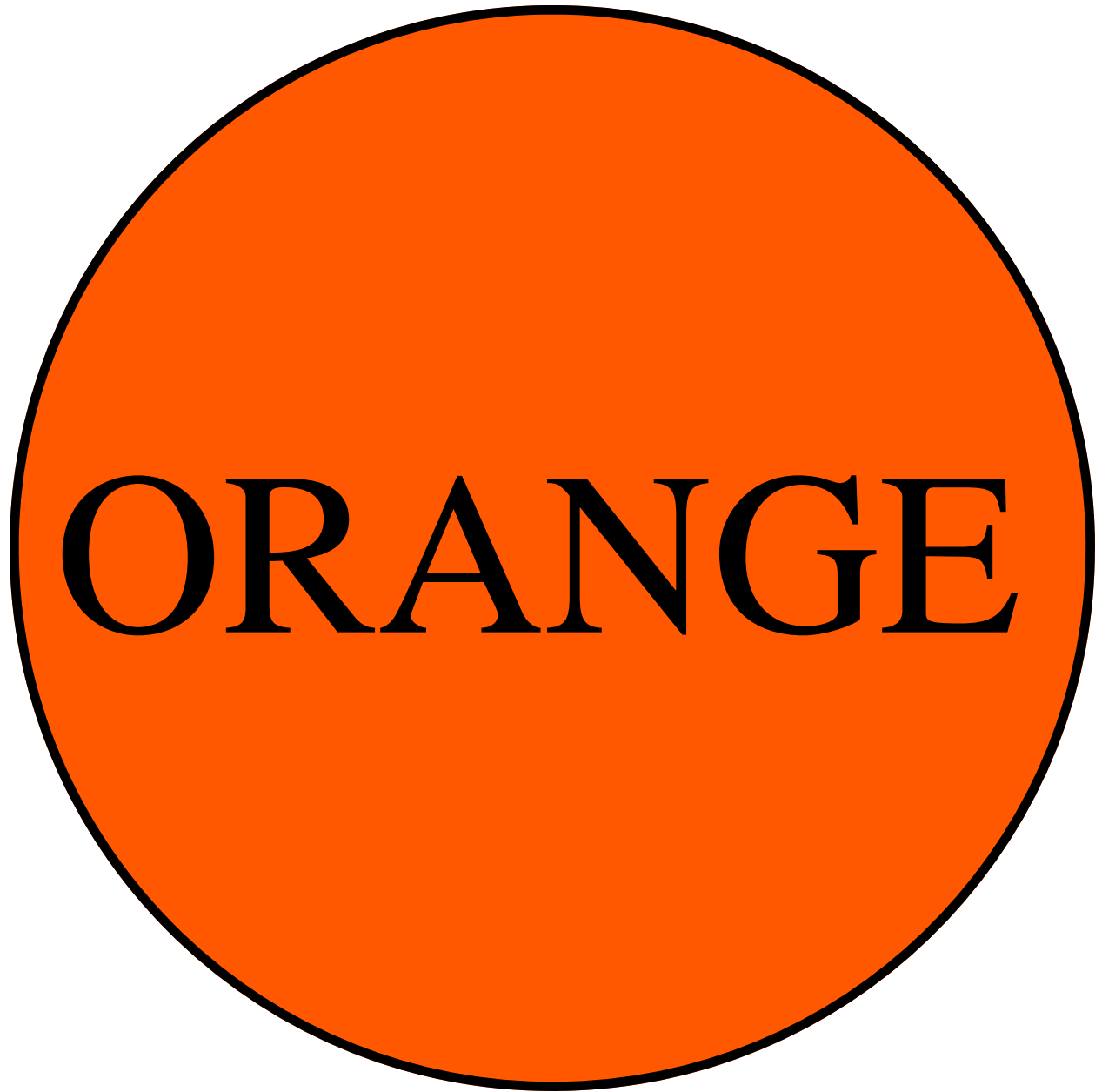
BLUE



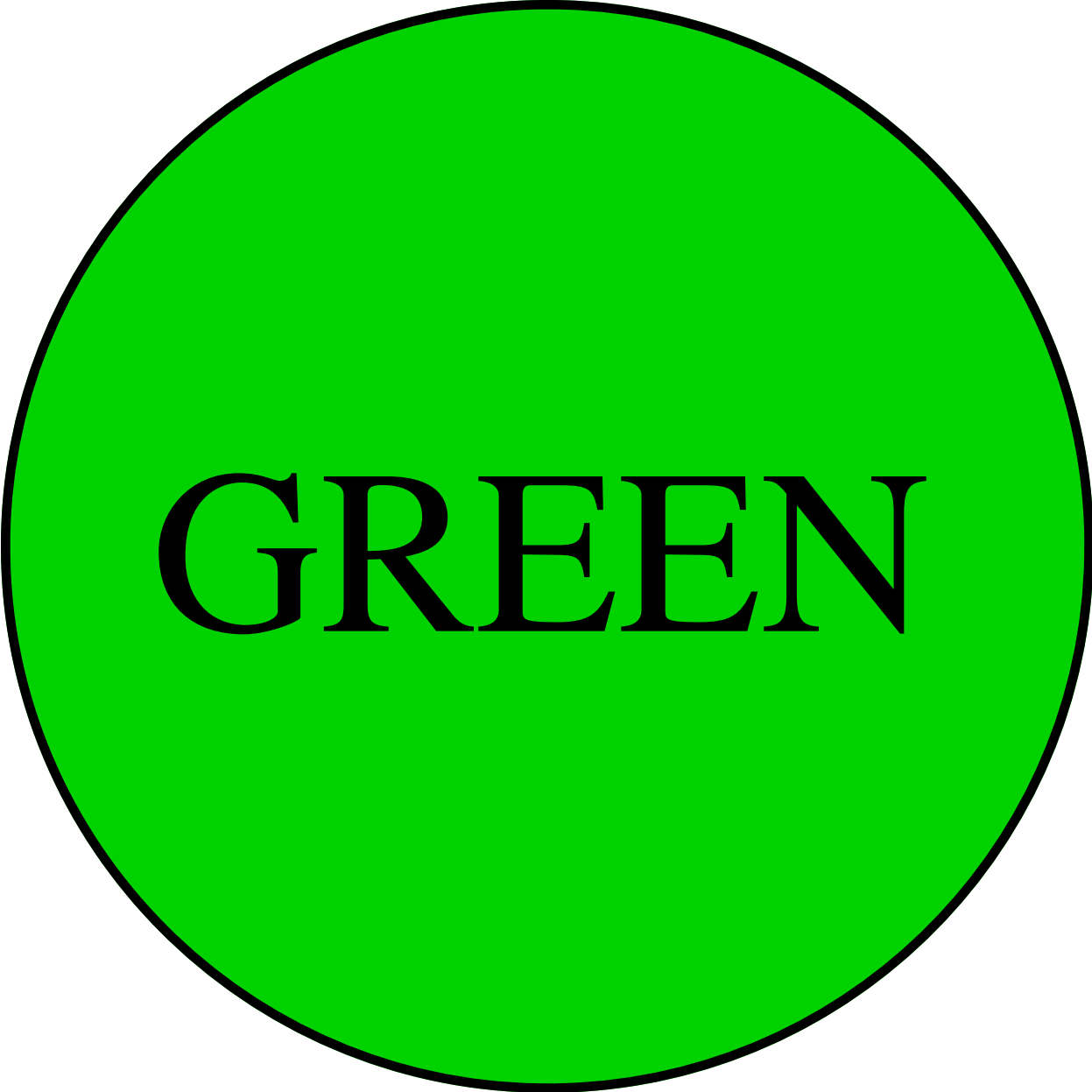
**BLUE-
GREEN**



BLUE-
VIOLET



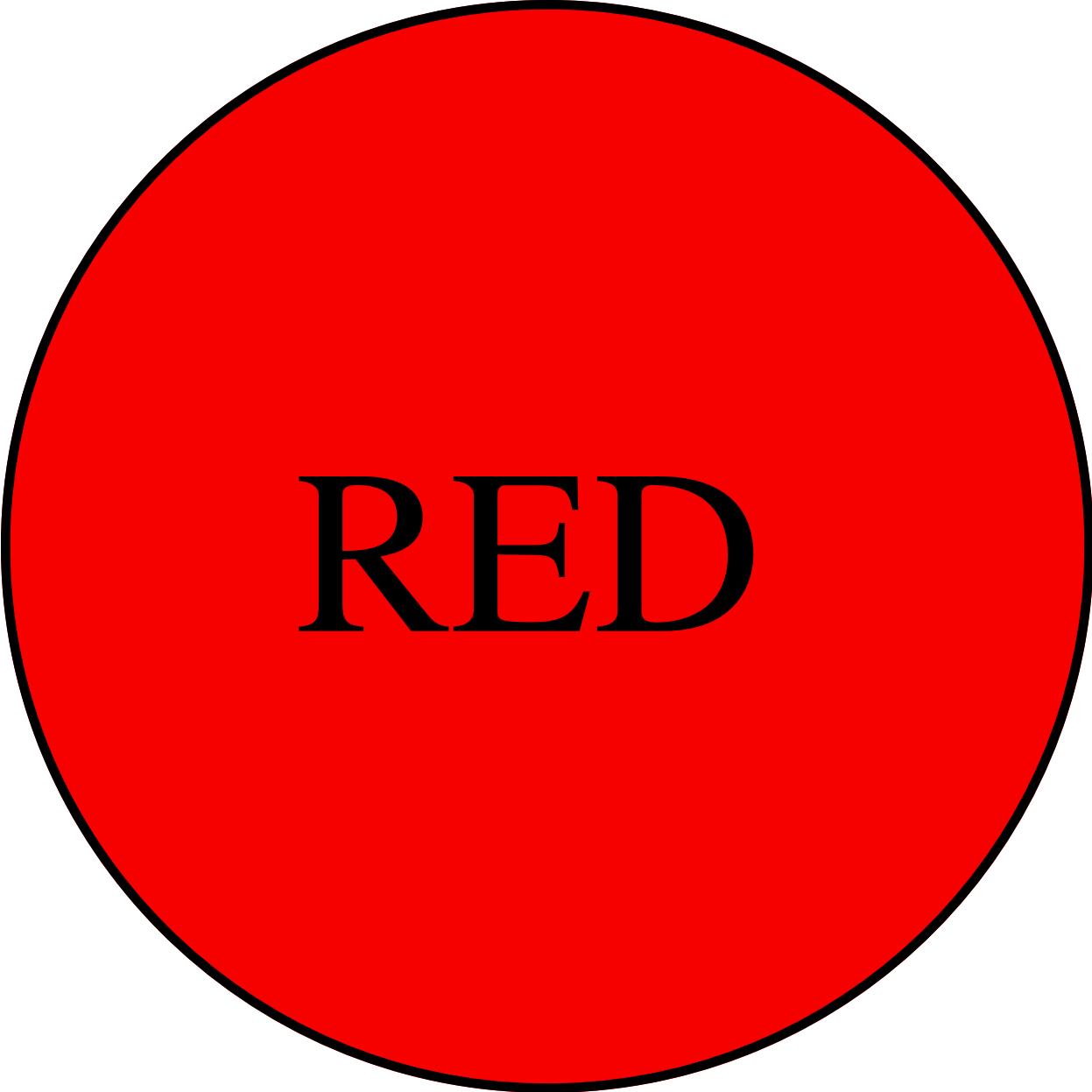
ORANGE



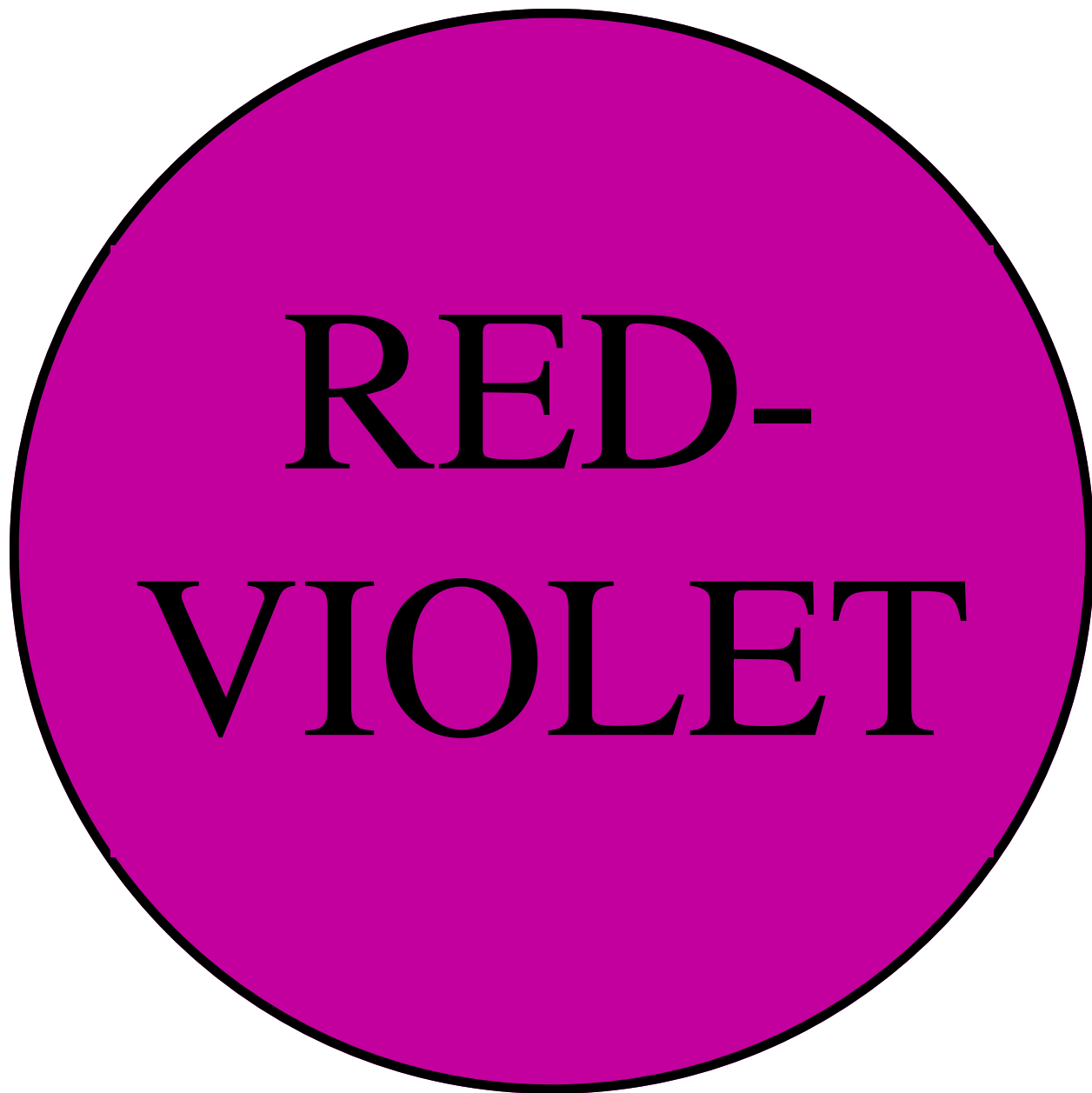
GREEN



**RED-
ORANGE**



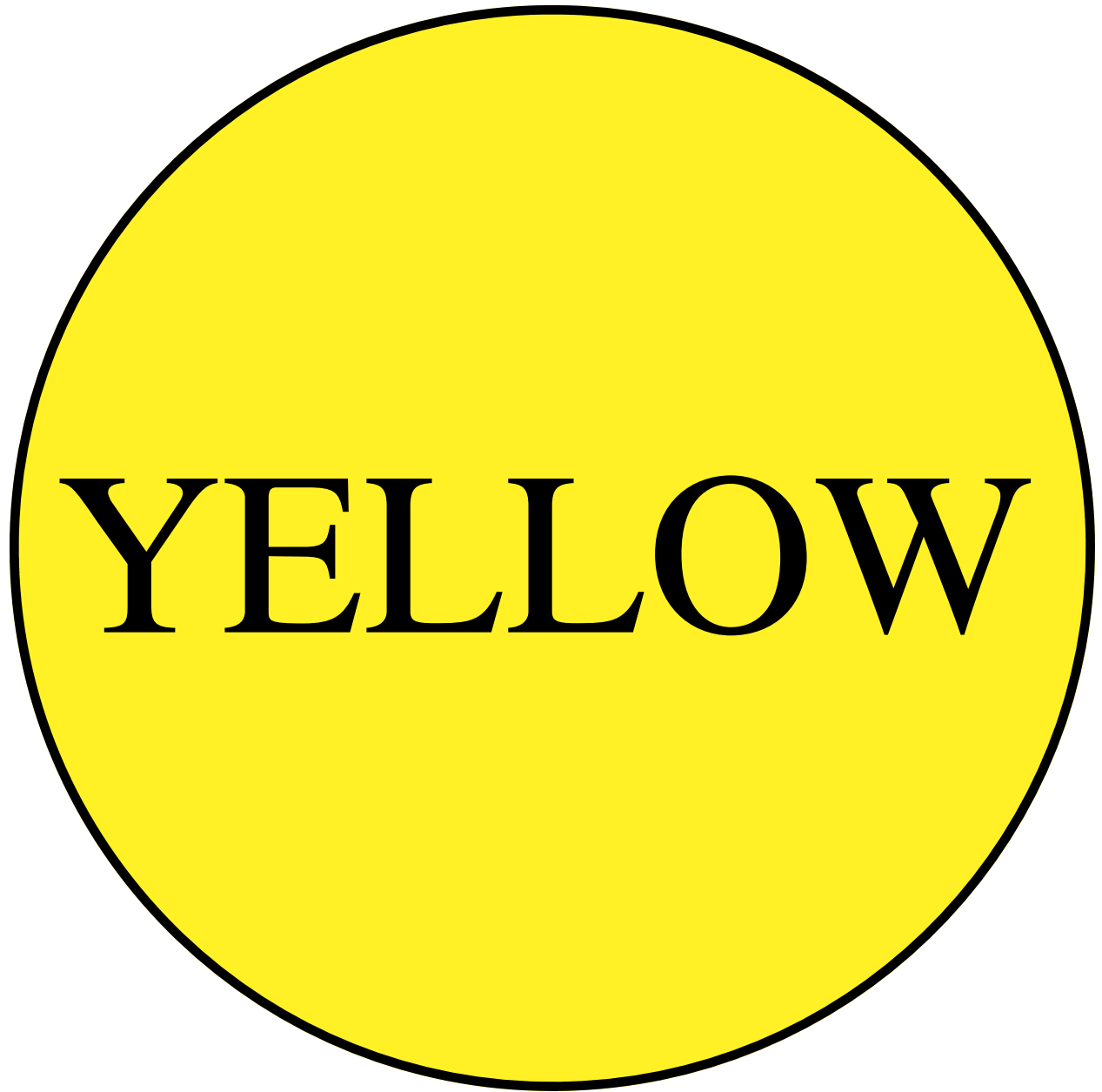
RED



RED-
VIOLET



**YELLOW-
GREEN**



YELLOW

Agricultural Science and Technology
Floral Design--Ag 335
Floral Design History

Unit Objectives

1. Students will be able to identify the different periods of floral design history.
2. Students will be able to prepare a power point presentation on one period in floral design history.
3. Students will be able to design a period floral design.
4. Students will be able to design a tussie-mussie with sentiments.

Power Point

Floral Design History

Student Handouts

Floral Design History Presentation Student Sheet
Floral Design History Presentation Grading Sheet
Tussie-Mussie Flower Sentiments Student Sheet
Tussie-Mussie Flower Sentiments

Evaluation

Floral Design History Quiz
Floral Design History Quiz Answer Sheet

Interest Approach

Have the students imagine that your whole town is covered by volcanic ash by a recent volcano. Each person was frozen where they were and didn't have any time to get out—just like Pompeii. They didn't have an opportunity to explain any of the common everyday items we use today. 100 years from now, there is a huge archaeological dig and they find your whole town buried. They find numerous items, and start categorizing them according to their function. Some items they get right, and some they don't. Explain to the students that this is a lot like identifying historical items. Most of the time we get the items right, but sometimes we have to make an educated guess as to what the function was. There aren't any people from that era to ask them. Floral history closely correlates with art history. Most art shows how people used flowers.

Teaching Content

Floral Design History

Historical Periods:

Egyptian 2800-28 BC:

- ⊙ Repetition and alteration
- ⊙ Lotus flower—Egyptian goddess Isis
 - ⊙ traced back as far as 2500 b.c.
- ⊙ Separate primary colors
- ⊙ Egyptian flower vases made to hold up flowers with weaker stems like lotus
- ⊙ Festivals and feasts
- ⊙ Faience—type of finely ground silicate
- ⊙ Mostly used wide-mouth bowls
- ⊙ During time of pharaohs lotus, papyrus and palm tree most commonly portrayed members of the plant kingdom

Greek (Classical) 600-146 BC:

- ⊙ Garlands-exchanged by lovers, worn at weddings and hung on door to denote the birth of a son
- ⊙ Wreaths-a symbol of allegiance and dedication
 - ⊙ rewarded to athletes, poets, civic leaders and victorious soldiers and sailors
- ⊙ Cornucopia --symbol of abundance
- ⊙ Scattered petals
- ⊙ Mythology
- ⊙ Chaplet-head piece
- ⊙ Professional flower makers and sellers

Roman 28 BC-AD 325:

- ⊙ Continued the use of garlands and wreaths (fuller, wider)
- ⊙ Day to day life and celebrations
- ⊙ Rose petals piled on floor
 - ⊙ Nero and Cleopatra used them extravagantly

- ⊙ during festivities lavish and fantastic strewn on banquet tables and couches, streets and lakes
- ⊙ Grew roses among hot water pipes to supply all demand
- ⊙ Sachet
- ⊙ Fragrance

Byzantine 320-600 AD:

- Garlands of fruit
- Symmetrical conical designs with concentric rings of fruit, stones, jewels, metals.
- Tree compositions

Middle Ages 476-1400 AD:

- ⊙ Warring feudal lords state of unrest
- ⊙ Monks
 - ⊙ grew herbs
 - ⊙ were well acquainted with many of the beautiful everyday flowers
 - ⊙ illuminated in manuscripts
- ⊙ Everyday life—wild and cultivated used in food, drink, medicine
- ⊙ Fragrant flowers strewn on ground and freshen air
- ⊙ Art belonged to the church—stained glass windows, mosaics, tapestries, sculpture, paintings and illuminated religious books

Renaissance 1400-1600 AD:

- ⊙ Resurgence and flourishing of the arts
- ⊙ Religious symbolism
 - ⊙ 7 flowers representing the 7 stations of the cross
 - ⊙ Seven fully-opened columbine flowers represent the seven gifts of the holy spirit—wisdom, understanding, counsel, strength, knowledge, true godliness and holy fear
 - ⊙ purity represented by certain flowers—usually the white lily (Virgin Mary) because it appeared in so many Annunciation paintings, it soon became known as the Madonna Lily
 - ⊙ Annunciation where angel appears to Mary
- ⊙ rose represented sacred or profane love

- ⊙ Old garden book for growing, freshening and arranging flowers—*Flora overo Cultura di Fiori*
- ⊙ Bouquets usually pyramidal and full
- ⊙ Containers made for arranging flowers
 - ⊙ removable lid so flower arrangement can be lifted and flowers recut every 3rd day
 - ⊙ tearred affect so short stemmed flowers could be placed on top

Baroque 1600-1775 AD:

- Influence of artists
- The “S” curve or Hogarth curve
- Lavish designs--bright colors
- Large, overly proportioned designs in big, heavy containers
- Not for church or nobility any longer—middle class could have flowers—due to trading and redistribution of wealth with new world

Dutch-Flemish 1550-1760 AD:

- Holland and Belgium
- Tulip imported from Turkey
- New flowers-- particularly “out of season” greenhouse grown flowers
- Paintings included composite groups of flowers—painted during different seasons
- Terra-cotta
- Age of great scientific, botanical and horticultural discoveries
- Delftware-copied Chinese porcelain vases in blue and white but less expensive—named after Netherland city where it was invented

French Periods:

French Baroque 1600’s:

- ⊙ Louis XIV--effeminate extravagance
- ⊙ Art evolved around the aristocracy
- ⊙ Topiary balls or trees
- ⊙ Chateau of Versailles
 - large rooms decorated with elaborate wood and stone carvings
 - marble fireplaces and floors
 - decorative flower arrangements large in scale
 - Enormous conservatory
 - stored 3000 orange trees during the winter using hothouses to supply indoor plants for massive decoration

French Rococo 1700's:

- Louis XIV mistress-Antoinette Poisson, the Marquis de Pompadour had great influence.
- Asymmetrical, curvilinear, formal crescent (C curve)
- “Rock and shell” curving lines
- Predominant subtle colors: apricot, peach, cream, rose, gray, sage green, yellow, beige, turquoise, and powder blue
- Delicate accessories

Louis XVI late 1700's:

- Strong feminine influence of Marie Antoinette—delicate, cool colors, highlighted with gold, more simple containers than previous

Empire 1804-1814:

- Strong use of neoclassical design ideas
- Napoleon Bonaparte
- Masculine designs, dramatic, militaristic, dictator-oriented symbols predominate
- Heavy massive designs and containers with large boldly colored flowers

English Periods:

English-Georgian Period 1714-1760:

- ⊙ Named after English Kings George I,II, III
- ⊙ Full, strongly stylized symmetrical bouquets, oval to triangular shapes
- ⊙ Formal and symmetrical—tightly arranged
- ⊙ “tuzzy-muzzy” or nosegay
 - ⊙ “tuzzy” refers to old English word for knot of flowers
 - ⊙ Nosegay to carry the sweet scents—relief from unsanitary surroundings
 - ⊙ Fragrance to rid air of contagious and infectious diseases
- ⊙ Decolletage—flowers around neckline of a dress
- ⊙ Bough pot—flower filled container set in the fireplace in non heated seasons
- ⊙ Wedgwood--English potter Josiah Wedgwood—fine ceramic ware used during this season—special holes to hold flowers in stiff and formal shape

Victorian Period 1820-1901:

“Of all modes of enlivening the aspect of an apartment, there is perhaps none more pleasing than the sight of plants and flowers suitably arranged and distributed. They are ornaments of Nature’s own producing, which inspire an interest apart from their beauty, by the care and attention required for their culture. They employ the hand, delight the eye, and inform and edify the mind, and, unlike many artificial objects, the enjoyment and instruction they afford are within the reach of all, the poor may partake as well as the rich.” --Article written in Jan 1855

- ⊙ Named after Queen Victoria who reined in England from 1837 to 1901
- ⊙ Floral design recognized as an art
- ⊙ Establishing rules of design led to the development of today's floral industry
 - ⊙ Girls taught to arrange flowers and make tussie-mussies as well as grow, preserve, press, draw and paint flowers
 - ⊙ Make artificial flowers using shells, wax, feathers, hair, textiles, and beads
 - ⊙ Bouquets poorly designed. "Airless," overstuffed and flat, symmetrical, with no particular focal point.
 - ⊙ Short-stemmed flowers
- ⊙ Nosegays more popular—conveyed sentiments
 - ⊙ silent messages depending on what went into them
- ⊙ Posey holders—small container to hold nosegay
 - ⊙ made of metals, steel, and alloy, ivory, glass, painted porcelain, amber, tortoiseshell, and mother of pearl, inlaid with jewels, pearls, and small mirrors
 - ⊙ Included two small chains—one with ring for finger, other pin attached to secure flowers
 - ⊙ Bosom bottles—small container to hold flowers used as an accent for clothing
 - worn at décolletage
 - ⊙ Complementary color schemes—blue next to orange and so on
 - ⊙ Sand used to place flowers into

Early American Periods:

(Closely correlated with the simultaneous periods in Europe)

Early American Period 1620-1720:

- ⊙ Simplified versions of the European designs
- ⊙ Colonists were avid gardeners
- ⊙ Common people who lived a "puritan" existence
- ⊙ Common household containers
- ⊙ Bouquets made of wildflowers, often including dried materials.

Colonial Williamsburg Period 1714-1780:

- ⊙ Life more sophisticated
- ⊙ Trade provided a richer choice of containers and materials
- ⊙ Designs copied from floral prints and tapestries
- ⊙ Designs were fan-shaped or mounded
- ⊙ Fruit and flowers placed for centerpiece

American Federal Period 1780-1820:

- ⊙ The neoclassical, Empire
- ⊙ New freedom and independence

- ⊙ Designs were influenced by the delicate French, the masculine French, and an emphasis on the individual merits of each flower.

American Victorian 1845-1900:

- ⊙ Romantic era
- ⊙ Copied European Victorian
- ⊙ Epergne

Oriental Influence:

Place emphasis on individual form, texture, and color of plant material
Great attention to negative space and line

Chinese Style:

- ⊙ China known as “The Flowery Kingdom.”
- ⊙ Unstructured and naturalistic, but require careful thought and planning.
- ⊙ 1.art of contemplation—Confucius
 - ⊙ Confucius—real enjoyment consists in simplicity
 - ⊙ there is a distraction that comes from viewing too much beauty
 - ⊙ serenity to be gained from savoring one thing at a time
 - ⊙ shadow of a tree on a pond—structure, seasons, strength
 - ⊙ a few flowers in a vase can conjure up the whole life-history of a plant, as well as display the beauty of perfect blooms
- ⊙ 2.preservation of life-Buddhism
 - ⊙ prohibits taking of life—cut flowers sparingly
 - ⊙ Not conquering nature, following it.
 - ⊙ Gardens have strategic flowering plants instead of masses—areas for contemplation
- ⊙ 3.floral symbolism-folklore
 - ⊙ all flowers are feminine because of fragile beauty and are given women’s names
 - ⊙ tree peony most revered of all flowers
 - ⊙ liked to depict the seasons

Japanese Style:

a.k.a. Ikebana

- ⊙ Highly formalized and follows strict rules of construction--Ikenobo
- ⊙ Adapted from ancient Chinese art and steeped in tradition and symbolism.
- ⊙ Materials placed in a manner reflecting how they are found in nature.

- ⊙ Arrangements emphasize simplicity and line
- ⊙ Ono-no-Imoko—founded Ikenobo—flower arranging school
- ⊙ Items found in nature would complement the flowers, rocks, pine, bamboo, cypress, cedar water
- ⊙ Exclusively by men at first—priest then nobility and warrior class to find tranquility of mind and relief from life's tension in the handling and observation of flowers
- ⊙ In the doing not in the decorating
- ⊙ Contests and books of instruction
- ⊙ Flowers never used out of season—water, branches
- ⊙ Elements of a design face each other
- ⊙ Heaven, man, earth (shin, soe, tai)
 - ⊙ Shin one and one half times the height of the container
 - ⊙ Soe two thirds the length of Shin
 - ⊙ Tai is two thirds the length of soe line

Modern Floral Arranging:

Art Nouveau 1890-1910:

- ⊙ Curvilinear lines
- ⊙ Patterned after nature
- ⊙ Shape of plants or flowers as well as the human form
- ⊙ Asymmetrical flower arrangement

Art Deco 1925-1930:

- ⊙ Derived from 1925 Paris world's Fair exhibition.
- ⊙ Characterized as strong, streamlined, geometric lines, forms and patterns, including zigzags, pyramids, and sunburst motifs
- ⊙ Known as le style 25

Free-Form Expression 1950's:

- ⊙ A modern, natural appearance.
- ⊙ Expressive with both a feeling of movement and of freedom
- ⊙ Use of driftwood and other figurines in designs

Geometric Mass Design 1960-1970's:

- ⊙ Tight geometric bouquets.
- ⊙ Include mass and line.
- ⊙ Contemporary refers to the time of the present or of recent times
 - Called modern because they generally are different than whatever style was previously popular

Cultures that have had the greatest influence in today's design:

Oriental
Line

European
Mass

Line-Mass
"American," or "Western Style"

Floral Design History:

Berrall, Julia S. A History of Flower Arrangement. Viking Press, Inc. 1968.

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 1

Student Activities

1. Floral Design History Presentation

Students will choose one period in floral design to research. They will present their findings to the class with a power point presentation. Please see accompanying sheet for details.

Equipment:

Floral Design History Presentation Student Sheet
Floral Design History Presentation Grading Sheet

2. Period Floral Design

This assignment may be used in conjunction with Floral Design History Presentation or separately. Students will choose a period in Floral Design History and develop an arrangement or design that would most likely be seen during that era. Present various flowers and container assortment to the class and have them choose what would best fit that area. There are several ways to obtain the materials—assign to students, have a clean out the cooler day—use any left-overs. Purchase several different silk flowers during a sale and use for this purpose. Students may disassemble silk arrangements when finished and use for the next year. Have students present their completed design to the class—sharing what they found out about the design period, what they struggled with, and if the added modern interpretation to the design.

Equipment:

Various flower assortment—may be silk or fresh
Various container assortment
Wet or dry floral foam
Design tools

3. Design a Tussie-mussie

Have the students design a tussie mussie with sentiments by deciding either what flowers they will present or what sentiment they want to convey. Use the hand out provided.

Equipment:

Tussie-Mussie Flower Sentiments Student Sheet
Tussie-Mussie Flower Sentiments
Crayons, colored pencils and/or markers

References

Berrall, Julia S. A History of Flower Arrangement. Viking Press, Inc. 1968.

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 1

Laufer, Geraldine Adamich. Tussie-Mussies Workman Publishing Company, Inc. 1993

Komoda, Shusui & Horst Pointer Idebana Spirt & Technique. Kyodo Printing 1983

FLORAL DESIGN

HISTORY OF FLORAL DESIGN ASSIGNMENT

Due Date:

Value: 150 points

- REQUIREMENTS:** The history of floral design assignment must include:
1. Historical Time Period
 2. Historical Dates
 3. Flowers used
 4. Foliage used
 5. Photos of era—at least 3
 6. Interesting pieces of history included during time period
 7. Two quiz questions for your era
 8. Prepare a power point presentation
 9. Present history time period with the class
 10. References used

COMMENTS: The class will be discussing the history of floral design. This assignment requires students to gain hands-on experience by researching different time periods in history. Learning about Floral Design History helps students gain knowledge about what flowers, foliage, and containers were successfully used previously.

NAME _____

HISTORY OF FLORAL DESIGN

ASSIGNMENT: FLORAL DESIGN HISTORY ASSIGNMENT

DUE DATE:

POINTS: 150 Points

REQUIREMENTS: STUDENTS WILL study one period in floral design history and prepare a power point presentation for the class.

Requirement	Possible	Earned
Historical Time Period	5	_____
Historical Dates.....	5	_____
Flowers used	10	_____
Foliage used	10	_____
Photos of era—at least 3.....	15	_____
Interesting pieces of history included during time period	10	_____
Two quiz questions for your era.....	10	_____
Power point presentation.....	30	_____
Presentation	20	_____
References used.....	10	_____
Overall.....	25	_____
Sub-Total.....	150	_____
Late deductions (10%/day)	0	_____
Extra Credit Poster (up to 25).....	0	_____
Total.....	150	_____

Design a Tussie-Mussie to Convey Sentiments

1. Study the *Tussie-mussie Flower Sentiments*.
2. Choose flowers or sentiments you wish to convey
3. Design a rough sketch of the tussie-mussie
4. Write out the sentiments of your tussie-mussie design

Tussie-Mussie Sketch: (using color increases your chance of a better grade)

Tussie-Mussie Sentiments:

Tussie Mussie Flower Sentiments

Laufer, Geraldine Adamich. *Tussie-Mussies* Workman Publishing Company, Inc. 1993

Flower	Sentiment
Agapanthus	Love letters
Ageratum	Delay
Allium/flowering onion	Unity, humility, patience
almond	Hope, lover's charm, heedlessness
Alyssum, sweet	Worth beyond beauty
Amaranth, globe	Immortality
Amaryllis	Splendid beauty, pride, haughtiness
Anemone	Truth, sincerity, abandonment, expectation
Anthurium/flamingo flower	The heart, little boy flower
Apple	Preference, fame speaks him great and good, perpetual concord, temptation
Arborvitae	Unchanging friendship, tree of life
Aster	Variety, afterthought, beauty in retirement, sentimental recollections
Astilbe	I'll still be waiting
Azalea	Love, romance, first love, moderation
Baby's breath	Pure heart, festivity, gaiety
Bachelor's button/cornflower	Felicity, healing properties, delicacy
Balloon flower/platycodon	Return of a friend is desired
Balsam/impatiens	Ardent love, impatience, felicity
Bamboo	Loyalty, steadfastness, uprightness, strength through pliancy
Basil	Best wishes, hatred
Begonia	Highly popular, long beautiful, unrequited love, Beware, I am fanciful
Bells of Ireland	Whimsy
Blackberry	Dangerous pride
Black-eyed Susan	Justice
Bleeding heart	Elegance, fidelity
Blueberry	Prayer, protection
Bramble	Remorse
Buds	Promise of good things to come
Buttercup	Rich in charms, cheerfulness, ingratitude
Calla lily	Magnificent beauty, feminine modesty
Candytuft	Indifference
Carnation	Admiration, fascination, ardent and pure love, bonds of love, unfading beauty, woman's love
Carnation-pink	Maternal love, lively and pure affection, beauty, pride
Carnation-striped	refusal
Chamomile	Energy in adversity, comfort, patience
Cherry	Sweetness of character derived from good works, good education,
Chrysanthemum	Cheerfulness, optimism, long life, joy joviality, mirth
Cinnamon	Love, beauty, my fortune is yours
Clover	Good luck, good education, hard work, industry
Columbine	I cannot give thee up!, resolved to win
Corn	Riches, gift of mother earth
Corn flower	Delicacy, felicity, healing properties
Crocus	Youthful gladness, pleasure of hope
Daffodil	Regard, respect, chivalry, gracefulness
Dahlia	Gratitude, dignity, pomp, my gratitude exceeds your care, instability

Daisy	Innocence, simplicity
Dandelion	Wishes come true
Daylily	Flirt, beauty
Dead leaves	Sadness, melancholy
Delphinium	Well-being, sweetness, beauty, return of a friend is desired
Dill	Irresistible, soothing
Dogwood	Love undiminished by adversity, faithfulness
Elderberry	Kindness, compassion, zeal
Euonymus	Your image is engraven on my heart, long life
Fennel	Worthy of all praise, force, strength, to grow thin, thinness
Fern	Fascination, sincerity
Fig	The womb, longevity, peace and prosperity
Forsythia	Good nature
Foxglove	Insincerity, a wish, decision, I am not ambitious for myself but for you
Freesia	Innocence
Fuchsia	Taste
Galax	Friendship, encouragement
Gardenia	Transport of joy, ecstasy, I love you in secret, feminine charm, purity, peace
Garlic	Protection, strength, courage, good luck
Geranium	Comfort, you are childish, melancholy, deceit, stupidity, childhood, health
Ginger	Safe, pleasant, comforting, warming
Gladiolus	Generosity, strength of character, you pierce my heart
Grape	Carousing, abandon, intoxication, prosperity and plenty, domestic happiness
Grass	The fleeting quality of life, submission
Heather	Admiration, wishes come true, protection from danger
Hen and chicks	Welcome-home-husband-however-drunk-ye-be
Holly	Foresight, good will, domestic happiness
Hollyhock	Fruitfulness
Honeysuckle	Bonds of love, generous and devoted affection
Hops	Beer, mirth, rest, sleep
Hosta	Devotion
Hyacinth	Play games, sport
Hydrangea	Devotion, remembrance, boastfulness
Hyssop	Cleansing
Ice plant	Your looks freeze me! Rejected suitor
Impatiens	impatience
Ivy	Wedded love, fidelity, constancy, friendship, trustfulness, ambition, tenacity
Jasmine	Transport of joy, amiability
Juniper	Welcome to new home, protection, asylum
Kalanchoe	Popularity
Lamb's ears	Softness, gentleness, surprise, support
Larkspur	Ardent attachment, levity, swiftness
Lavender	Devotion, luck, success, happiness, distrust, soothes the trembling and passions of the heart, ardent attachment
Lemon	Fidelity in love, zeal, discretion

Lilac	Youth, acceptance, love, beauty, modesty
Lily, tiger	Wealth, pride
Lily-of-the-valley	Return of happiness, purity, delicacy
Lisianthus	Showy
Lupine	Imagination, voraciousness
Magnolia	Sweetness, beauty, perseverance
Maple	Reserve, elegance, keys, beauty
Marigold	Health, joy, remembrance, constancy, the sun, affection, grief, jealousy, misery, cares
Mint	Warmth of feeling
Moss	Maternal love
Myrtle	Love, marriage, married bliss, fidelity, passion, peace, home, joy
Narcissus	Egotism, self-love, self-esteem
Nasturtium	Patriotism
Nettle	Cruelty, slander
Oak	Hospitality, strength, independence, prosperity, longevity, truth, durability, steadfastness, virtue
Oats	Music
Love	Peace
Orchid	Luxury, love, refinement, nobility, scholarship, beauty, numerous progeny
Pansy	Thoughts, loving thoughts, you occupy my thoughts
Parsley	Festivity, thanks, gratitude, useful knowledge, feasting
Passion flower	Christian faith, religious superstition
Pea	Departure, happy marriage, profits in business, respect
Peach	Longevity, I am your captive, feminine softness, ruddy health
Pear	Benevolent justice, affection, health, hope, good government, wise administration
Peony	Beauty, welcome, bashfulness, hands full of cash
Peppermint	Warmth, cordiality
Periwinkle	Love, pleasures of memory
Phlox	Our souls are united, proposal of love, sweet dreams
Pincushion flower	Unfortunate attachment, widowhood, I have lost all
Pine	Loyalty, vigorous life, endurance, boldness, longevity, warm friendship, spiritual energy, mobility
Pine cone	Fertility, life
Pinks	Lively and pure affection, fascination, sweetness, boldness, newlyweds, dignity, taste, talent
Plum	Courage, happiness, hardiness perseverance, marriage, fertility
Pokeweed	A joke, poking fun
Pomegranate	Royalty, mature elegance, posterity, foppishness
poppy	Forgetfulness, sleep, oblivion,
Queen Anne's lace	Haven, protection, I will return
Ragweed	Nuisance
Ragwort	I am humble but proud
Ranunculus	You are rich in attractions, I am dazzled by your charms
Raspberry	Remorse, fulfillment, gentle-heartedness
Rhododendron	Danger
Rhubarb	Advice, fidelity
Rose	Love, beauty, congratulations, reward of virtue, May you be pleased and your sorrows mine! Grace, joy, You are gentle, friendship, silence, unity

Rosemary	Remembrance, your presence revives me
Sage	Domestic virtue, wisdom, skill, esteem
Hypericum	You are a prophet, protection, superstition
Shamrock	Luck, light-heartedness, Ireland
Snapdragon	No! presumption, you are dazzling, but dangerous
Soapwort	Cleanliness
Spruce	Farewell, hope in adversity
Statice	Never-ceasing remembrance, gratitude
Stock	Promptness, lasting beauty
Stonecrop/sedum	Tranquility, welcome-home-husband-however-drunk-ye-be
Strawberry	Perfect goodness, you are delicious, foresight, future promise
Sumac	Resoluteness, intellectual excellence
Sweet pea	Departure, delicate, meet me
Sweet William	Childhood, memory, gallantry, finesse, dexterity
Thistle	Austerity, independence, grief
Thyme	Activity, bravery, courage, strength
Tuberose	Dangerous love
Tulip	Fame, charity, happy years
Verbena	Faithfulness
Violet	Modesty, humility, simplicity
Virginia creeper	I cling to you both in sunshine and in shade
Walnut	Intellect, strength of mind, stratagem
Wheat	Friendliness, prosperity, riches, worldly goods
Willow	Freedom, serenity, friendship, patience
Wisteria	Welcome fair stranger, I cling to thee, helpless and delicate
Yarrow	War, cure for heartache, health, sorrow, heals wounds
Yew	Sorrow
Zinnia	Thoughts of absent friends

Name _____

Date _____

Floral Design Management
Floral Design History
Quiz
81 points

Matching

Match the following items to the period in history where they **originated**.

(Periods may be used more than once, or not used at all) (3 points each)

- | | |
|------------------------------|--------------------------|
| A. Egyptian | M. Early American |
| B. Greek | N. Colonial Williamsburg |
| C. Roman | O. American Federal |
| D. Byzantine | P. American Victorian |
| E. Middle Ages | Q. Chinese |
| F. Renaissance | R. Japanese |
| G. Baroque | S. Art Nouveau |
| H. Dutch Flemish | T. Art Deco |
| I. Feminine French | U. Free-Form Expression |
| J. Masculine French (Empire) | V. Geometric Mass |
| K. English-Georgian | W. Contemporary |
| L. Victorian | |

- | | |
|---------------------------------------|---------------------------------------|
| 1. Tight geometric bouquet _____ | 15. Cornucopia _____ |
| 2. Heaven, man, earth _____ | 16. Epergne _____ |
| 3. Household containers _____ | 17. "The Flowery Kingdom" _____ |
| 4. Sachet _____ | 18. Lotus flower _____ |
| 5. Tuzzy-muzzy _____ | 19. Driftwood _____ |
| 6. Madonna lily _____ | 20. Seven stations on the cross _____ |
| 7. Le style 25 _____ | 21. Pastels, dainty _____ |
| 8. Hogarth curve _____ | 22. Garlands _____ |
| 9. Posey holders _____ | 23. Terra-cotta _____ |
| 10. Wreaths _____ | 24. Bosom bottles _____ |
| 11. Militaristic designs _____ | 25. Copied European Victorian _____ |
| 12. Conical designs _____ | 26. Preservation of Life _____ |
| 13. Bough pot _____ | 27. Time of the present _____ |
| 14. Nosegay conveyed sentiments _____ | |

Floral Design Management
Floral Design History
Quiz Master
81 points

Matching

Match the following items to the period in history where they originated.
 (Periods may be used more than once, or not used at all) (3 points each)

- | | |
|------------------------------|--------------------------|
| A. Egyptian | M. Early American |
| B. Greek | N. Colonial Williamsburg |
| C. Roman | O. American Federal |
| D. Byzantine | P. American Victorian |
| E. Middle Ages | Q. Chinese |
| F. Renaissance | R. Japanese |
| G. Baroque | S. Art Nouveau |
| H. Dutch Flemish | T. Art Deco |
| I. Feminine French | U. Free-Form Expression |
| J. Masculine French (Empire) | V. Geometric Mass |
| K. English-Georgian | W. Contemporary |
| L. Victorian | |

- | | | | |
|---------------------------------|----|---------------------------------|----|
| 1. Tight geometric bouquet | V. | 15. Cornucopia | B. |
| 2. Heaven, man, earth | R. | 16. Epergne | P. |
| 3. Household containers | M. | 17. "The Flowery Kingdom" | Q. |
| 4. Sachet | C. | 18. Lotus flower | A. |
| 5. Tuzzy-muzzy | K. | 19. Driftwood | U. |
| 6. Madonna lily | F. | 20. Seven stations on the cross | F. |
| 7. Le style 25 | T. | 21. Pastels, dainty | I. |
| 8. Hogarth curve | G. | 22. Garlands | B. |
| 9. Posey holders | L. | 23. Terra-cotta | H. |
| 10. Wreaths | B. | 24. Bosom bottles | L. |
| 11. Militaristic designs | J. | 25. Copied European Victorian | P. |
| 12. Conical designs | D. | 26. Preservation of Life | Q. |
| 13. Bough pot | K. | 27. Time of the present | W. |
| 14. Nosegay conveyed sentiments | L. | | |

Agricultural Science and Technology
Floral Design-Ag 335
Flower Arranging

Unit Objectives

1. Students will be able to prepare and design the following arrangements:
 - Flower wrap
 - Bud vase
 - Equilateral triangle arrangement
 - Round centerpiece
 - Line design

This unit may be incorporated into any of the other units or taught separately. As flowers and time permit, it may fit better with other units, but designing content will be placed together.

Power Point

Flower Arranging

Includes many slides on design ideas

Student Handout

General Floral Design Rules Student Guide

Floral Design Notebook Assignment Sheet

Floral Design Notebook Grading Sheet

Evaluation

Flower wrap Score Sheet

Bud vase Score Sheet

Equilateral triangle arrangement Score Sheet

Round centerpiece Score Sheet

Line design Score Sheet

Instructors may use the **Floriculture Career Development Events Rules** to evaluate student floral arrangements

Explanation of Floriculture CDE's—**Floral Arrangement Practicum** pgs. 88-89

Floral Arrangement Practicum Score Cards pgs. 98, 105, or 107

Teaching Content

General Floral Design Rules

- Proper dimensions for floral designs are 1 1/2 to 2 times the greatest dimension of the container (height or width, whichever is greater)
- Buds and smaller flowers should be at the top and outer edge of the arrangement. Larger flowers should be placed lower and more toward the center.
- Lighter colors should be placed towards the top and darker colors toward the base.
- When using 12 flowers or less, use an uneven number of flowers to achieve visual balance (not including filler material).
- The ultimate size of an arrangement is limited by the size of stems, flowers, and surroundings.
- Never let the mechanical aids of the arrangement show (wires, tape, foam, or any other supports).
- Begin an arrangement with the shape in mind. Place outer perimeter flowers to establish shape. Fill in center.

Student Activities

The following activities have equipment lists which are only suggestions. Flowers may be substituted.

1. Flower Wrap

Place a 18" square piece of cellophane or waxed tissue paper on the design bench. Place leather leaf diagonally on tissue paper. Place carnation on top of leather leaf. Add baby's breath. Roll tissue paper with flowers inside. Finish off with bow.

Equipment:

Flower wrap

1 stem leather leaf

1 carnation

1 sheet of cellophane or waxed tissue

#3 ribbon (bow)

#24 wire (bow)

2. Bud Vase

Fill bud vase with water and preservative. Cut leather leaf stems to fit in budvase up to first leaves. Cut carnations—tall, medium, low. Place in budvase. Add baby's breath. Add bow at top of vase, bottom of flowers.

Equipment:

Bud vase

2 stems leather leaf

3 roses or carnations

1 stem baby's breath

Bud vase

Fresh flower preservative

#3 ribbon (bow)

#24 wire (bow)

3. Equilateral triangle arrangement (one sided)

Soak floral foam. Place 1/3 brick of foam in gripper. Cover foam with greenery. Place outer perimeter flowers in triangle shape. Add in rest of flowers to fill inside triangle. Add static to fill in holes.

Equipment:

Equilateral triangle arrangement

Wet floral foam

1/3 brick gripper

Sharp floral knife

2 stems chrysanthemums

3 stems of leather leaf

1-2 stems of static

4. Round centerpiece

Soak floral foam. Place 1/3 brick foam in gripper. Cover foam with greenery. Place 5 outer perimeter flowers in circle shape. Place 5 more flowers in between first 5 but at an angle. Place one flower in center. Fill in with static.

Equipment:

Round centerpiece

Wet floral foam

1/3 brick gripper

Sharp floral knife

3 stems chrysanthemums

5 stems of leather leaf

2 stems of statice

5. Line Design

Soak floral foam. Place 1/3 brick foam in gripper. Place flowers in Heaven, man, earth positions. Place a few pieces of leather leaf. Cover foam with wet sheet moss. Use greening pins to hold sheet moss in place.

Equipment:

Line design

Wet floral foam

1/3 brick gripper

Sharp floral knife

3 iris

1 leather leaf

Sheet moss

Greening pins

References

Barnes & Noble Books. The New Flower Arranger: Contemporary Approach to Floral Design.
Anness Publishing Limited 1995.

Floriculture Career Development Events

FLORAL DESIGN

FLORAL ARRANGING NOTEBOOK

Due Date:

Value: 200 points

- REQUIREMENTS:** The Floral Arranging Notebook must include:
1. description of the shape & origin of the arrangement
 2. identification of the flowers used
 3. color harmonies within the design
 4. discussion of how the bouquet relates with the setting
 5. reference to the source for each picture

COMMENTS: A pictorial notebook will be required which will include a minimum of **twelve photographs**, each **mounted on a separate page** with a **detailed explanation of its content**. These pictures should be of various floral arrangements in a variety of room settings, as would be found in home & garden and interior decorating magazines. Please make sure they represent actual floral designs and not plants.

This is an exercise in observation and judgment. The purpose is to expose us to a broad variety of styles and designs, learn to recognize the elements of good, quality design, and develop a vocabulary of floral terminology.

NAME _____

FLORAL DESIGN NOTEBOOK

ASSIGNMENT: FLORAL DESIGN NOTEBOOK

DUE DATE:

POINTS: 200 Points

REQUIREMENTS: STUDENTS WILL collect 12 photos of floral arrangements. And identify the requirements.

Requirement	Possible	Earned
12 photos	30	_____
Shape & origin	24	_____
Flower identification	24	_____
Color harmonies	24	_____
Setting.....	24	_____
Source.....	24	_____
Overall.....	50	_____
Sub-Total.....	200	_____
Late deductions (10%/day)	0	_____
Extra Credit –additional photos (up to 25)	0	_____
Total.....	200	_____

Student Guide

General Floral Design Rules

- Proper dimensions for floral designs are 1 1/2 to 2 times the greatest dimension of the container (height or width, whichever is greater)
- Buds and smaller flowers should be at the top and outer edge of the arrangement. Larger flowers should be placed lower and more toward the center.
- Lighter colors should be placed towards the top and darker colors toward the base.
- When using 12 flowers or less, use an uneven number of flowers to achieve visual balance (not including filler material).
- The ultimate size of an arrangement is limited by the size of stems, flowers, and surroundings.
- Never let the mechanical aids of the arrangement show (wires, tape, foam, or any other supports).
- Begin an arrangement with the shape in mind. Place outer perimeter flowers to establish shape. Fill in center.

Name _____

Date _____

Floral Design Management

Line Design

Design Component	Competency					
	5=Exceptional 4= Above average 3= completes requirements 2=Below Average 1=Needs improvement 0=					
Shape	5	4	3	2	1	0
Balance	5	4	3	2	1	0
Proportion	5	4	3	2	1	0
Other design elements and Principles	5	4	3	2	1	0
Soundness of Construction	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Shape— distinct area between flowers, may be heaven, man, earth Present

Balance—visual stability

Proportion—size comparison of flowers to foliage, foliage and flowers to container

Other Design Elements and Principles--

Soundness of construction—flowers solidly placed, foam covered

Finished Product—overall pleasing arrangement

Name _____

Date _____

Floral Design Management
Round Centerpiece

Design Component	Competency					
	5=Exceptional 4= Above average 3=completes requirement 2=Below Average 1=Needs improvement 0=lacks requirement					
Shape	5	4	3	2	1	0
Balance	5	4	3	2	1	0
Proportion	5	4	3	2	1	0
Other design elements and Principles	5	4	3	2	1	0
Soundness of Construction	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Shape—distinctly round shape

Balance—visual stability

Proportion—size comparison of flowers to foliage, foliage and flowers to container

Other Design Elements and Principles--

Soundness of construction—flowers solidly placed, foam covered

Finished Product—overall pleasing arrangement

Name _____

Date _____

Floral Design Management

Bud Vase

Design Component	Competency					
	5=Exceptional 4= Above average 3= completes requirements 2=Below Average 1=Needs improvement 0=					
Shape	5	4	3	2	1	0
Balance	5	4	3	2	1	0
Proportion	5	4	3	2	1	0
Other design elements and Principles	5	4	3	2	1	0
Soundness of Construction	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Shape—triangle

Balance—visual stability

Proportion—size comparison of flowers to foliage, foliage and flowers to container

Other Design Elements and Principles--

Soundness of construction—flowers solidly placed, foam covered

Finished Product—overall pleasing arrangement

Name _____

Date _____

Floral Design Management
Equilateral Triangle Arrangement

Design Component	Competency					
	5=Exceptional 4= Above average 3=completes requirements 2=Below Average 1=Needs improvement 0=lacks requirements					
Shape	5	4	3	2	1	0
Balance	5	4	3	2	1	0
Proportion	5	4	3	2	1	0
Other design elements and Principles	5	4	3	2	1	0
Soundness of Construction	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Shape—distinct equilateral triangle

Balance—visual stability

Proportion—size comparison of flowers to foliage, foliage and flowers to container

Other Design Elements and Principles--

Soundness of construction—flowers solidly placed, foam covered

Finished Product—overall pleasing arrangement

Name _____

Date _____

Floral Design Management
Flower Wrap Scoring Rubric

Wrapping Component	Competency					
	5=Exceptional 4= Above average 3=completes requirement 2=Below Average 1=Needs improvement 0=lacks requirement					
Shape	5	4	3	2	1	0
Balance	5	4	3	2	1	0
Proportion	5	4	3	2	1	0
Other design elements and Principles	5	4	3	2	1	0
Soundness of Construction	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Shape—triangle shape

Balance—visual stability

Proportion—size comparison of flowers to foliage, foliage and flowers to wrap

Other Design Elements and Principles--

Soundness of construction—flowers solidly placed, flowers protected by tissue or cellophane

Finished Product—overall pleasing

Agricultural Science and Technology
Floral Design-- Ag 335
Floriculture Plant Identification

Unit Objectives:

1. Students will learn why scientific classification of plants is important.
2. Students will be able to properly write a scientific name.
3. Students will be able to identify floriculture plants used in the floral industry.

Power Point Presentations:

The Classification of Plant and Floral Materials

Floriculture Plant Identification A-C

Floriculture Plant Identification A-C Quiz

Floriculture Plant Identification D-F

Floriculture Plant Identification D-F Quiz

Floriculture Plant Identification G-L

Floriculture Plant Identification G-L Quiz

Floriculture Plant Identification M-R

Floriculture Plant Identification M-R Quiz

Floriculture Plant Identification S-Z

Floriculture Plant Identification S-Z Quiz

The quiz answers will be found in the notes section of each slide.

Please note that the sources for all slides are also found in the notes section.

Evaluation

Instructors may use the **Floriculture Career Development Events Guide** to evaluate plant identification scoring.

Floriculture CDE Floriculture Plant Identification Lists pgs. 94-95

Floriculture CDE Plant Identification Score Card pg. 97

Student Handout

Foliage and Flower Identification Student Sheet

Floriculture CDE Plant Identification Lists

Floriculture CDE Identification Score Card

Interest Approach

Show the students the power point **The Classification of Plant and Floral Materials**. Have the students write their own names according to the correct way to write scientific names.

Teaching Content

The Classification of Plant and Floral Materials

Taxonomy is the study and practice of classifying living things into a natural system of groups based on evolutionary relationships. Whenever one deals with groups of things as large as the more than 350,000 known species of plants, some form of classification is essential. Taxonomists have attempted to make their basic classifications of plant and animals correspond with actual degrees of relationship, as nearly as these can be determined. The plants within any of the major divisions of the plant kingdom are thus understood to be more closely related to each other than they are to plants in any other division (in the animals kingdom, the first level of division is called a phylum). Each division is in turn broken down into progressively smaller categories, and at each level the most closely related plants are placed together into one group. From time to time, especially in modern times with more advanced testing techniques, classifications are changed based on the discovery of some new genetic evidence.

The system of classification most widely used at present, separates the plant kingdom into twelve divisions based mostly on reproductive characteristics, which distinguish among various groups of vascular plants (flowering and non-flowering), fungi, and byophytes (mosses and liverworts). Each division is further separated into classes, each class is divided into orders, the orders into related families, the families into related genera, and each genus into related species. As species may be further divided into subspecies, varieties, and cultivars, the latter category being especially used to identify by trade name the flowers and plants which have been bred or selected for the horticulture and floriculture industries.

Historically, Latin has been the language of the science, including botany, and has been conceived to be internationally understandable. Many of the unusual sounding names of flowers and plants have their origins in Latin as well as Greek terminology. The binomial system of nomenclature (the naming of living organisms with a pair of Latin or Latinized word which identify the genus and species) is the comprehensive system by which living things are categorized (at least among Western societies). In technical writing, these words are written in italics. For example: the botanical name for the Bird of Paradise flower is *Strelitzia* (genus name) *reginae* (specific epithet).

The botanical name typically references some special characteristic of the plant or flower, its place of origin, or it may commemorate a person, such as the individual who discovered or described it, or the patron who funded the expedition during which the plant was found. The genus name may be thought of as being similar to a last name or surname, and plants within the same genus are understood to be closely related to each other. The specific epithet is like a given name or first name, and it further distinguishes genetically related plants from each other. Just as in human communities, given species names may occur within any number of different genera.

This system of binomial nomenclature originated with the great Swedish botanist, Carl von Linne (1707-1778), who, in 1735, published the first edition of his classification of living things, *Systema Naturae*. He is more commonly known by the Latinized name with which he dubbed himself, Carolus Linnaeus, and is often called the Father of Taxonomy.

Many, if not most, of the cut flowers and foliages used in floral design are commonly recognized by either their generic or specific titles, or both. For example, *Asparagus sprengerii* is commonly called “asparagus”. It is also called “sprengerii”, which distinguishes it from the other types of plant material which are also known as “asparagus”, such as *Asparagus plumosus*.

The following chart shows, as an example, the taxonomic classification of the Bird of Paradise:

Taxonomic Hierarchy Chart	
Kingdom	Plantae (plants)
Division (Phylum)	Spermatophyta (seed bearing plants) (aka: Magnoliophyta)
Subdivision	Angiospermae (flowering plants with covered seeds) (aka: Magnoliophyta)
Class	Liliopsida (monocots)
Order	Zingiberales (ginger family)
Family	Musaceae (bananas)
Genus	Strelitzia
Species	reginae
Common name	Bird of Paradise

The Classification of Plant and Floral Materials information is for educational use only.
Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Student Activities

1. Foliage and Flower Identification Sheet

Hand out the Foliage and Flower Identification sheet for each new unit. Have the students identify 20 different plants from class. Have the student fill in the sheet with the scientific names, common name, plant form, and sketch.

2. Floriculture Plant Identification Lists

Have the students study the power points and learn the **Floriculture Plant Identification Lists**. Each has been divided into 15-20 plants. Help students prepare for the quizzes provided.

Reference

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Resources

Floriculture CDE Guide

CAERT Curriculum. 2005 Unit C. Animal, Plant, and Soil Science. Problem Area 2—Plant and Soil Science. Lesson 1. Classifying and Naming Plants

Name _____

Date _____

Foliage and Flower Identification

Student Sheet

80 points

1. Select ten flowers and ten foliage viewed in class.
2. Using your book, internet, or a lab manual, research the following information and fill out the chart.
 - a. common name (1pt), b. scientific name (1pt), c. floral type (1pt), d. sketch (3 pts)

NOTE: Floral type will include: line flower, filler flower, mass flower, form flower, line foliage, filler foliage, mass foliage, or form foliage.

Identification	Sketch	Identification	Sketch
1a.	1d.	11a.	11d.
1b.		11b.	
1c.		11c.	
2a.	2d.	12a.	12d.
2b.		12b.	
2c.		12c.	
3a.	3d.	13a.	13d.
3b.		13b.	
3c.		13c.	
4a.	4d.	14a.	14d.
4b.		14b.	
4c.		14c.	

5a.	5d.	15a.	15d.
5b.		15b.	
5c.		15c.	
6a.	6d.	16a/	16d.
6b.		16b.	
6c.		16c.	
7a.	7d.	17a.	17d.
7b.		17b.	
7c.		17c.	
8a.	8d.	18a.	18d.
8b.		18b.	
8c.		18c.	
9a.	9d.	19a.	19d.
9b.		19b.	
9c.		19c.	
10a.	10d.	20a.	20d.
10b.		20b.	
10c.		20c.	

Agricultural Science and Technology
Floral Design-Ag 335
Personal Flowers

Unit Objectives

1. Students will be able to construct accessories for corsages and boutonnieres.
2. Students will be able to construct a boutonniere.
3. Students will be able to construct a bow for a corsage.
4. Students will be able to construct a three-flower (shoulder) corsage.
5. Students will be able to construct a five-flower (wrist) corsage.
6. Students will be able to identify different corsage alternatives.

Power Point

Personal Flowers

Ribbon & Wire (found in Tools of the Floral Trade Unit--includes how to tie a bow and ribbon accessories)

Student Sheets

Wiring and Taping Techniques Handout

Evaluation

Corsage Scoring Rubric

Boutonniere Scoring Rubric

Instructors may use the **Floriculture Career Development Events Guide** to evaluate student corsages.

Floriculture CDE Corsage Practicum Score Card pg. 102

Floriculture CDE Corsage Itemized Bill pg. 108

Personal Flowers Quiz

Personal Flowers Quiz Master

Interest Approach

Introduce the idea of body flowers by sharing a history of where the modern day corsage came from. Corsages were introduced in the English-Georgian period and developed even further in the Victorian Era. The sweet scent of flowers was believed to ward off diseases and evil spirits. A gentleman would bring a bouquet or tussie-mussie to his lady when going out. She would then tuck her nose in the sweet bouquet whenever unpleasant smells from the horses, streets, or unwashed travelers would assault her nose. In the Victorian era, sentiments or meanings were attached to each flower, hence the giver could make a silent statement by combining different flowers in a tussie-mussie.

Teaching Content

Personal Flowers

Personal flowers: collectively, flowers designed to be worn or carried; also known as body flowers.

Boutonniere (old French- 'buttonhole') a flower or cluster of flowers and/or foliage designed to be worn on the lapel.

Corsage: (old French, cors- 'body') a decorative floral accessory typically worn on a woman's garment.

Wrist corsage: a cluster of flowers to be worn on the wrist.

Wristlet: a band or a strap with a device that is designed to secure a corsage which is then worn on the wrist.

Chaplet: a wreath or garland for the head, usually constructed of flowers and foliage.

Lei: a garland of flowers or foliage strung, bound or woven together to be worn around the neck or shoulders; of Polynesian origin.

Composite flowers: a hand-tailored 'flower' created by reassembling detached petals or other plant parts. Plant materials are wired and/or glued together, forming a new flower.

Floral jewelry: finely detailed fashion flowers created in the manner of select jewelry; Examples include floral necklaces, bracelets, anklets and rings.

Anklet: a narrow band of flowers designed to be worn around the ankle.

Bracelet: a narrow ornamental band or chain of flowers worn around the wrist. This design is often constructed using an inexpensive metal or plastic bracelet with flowers affixed or glued to it.

General Guidelines on Personal Flowers information is for educational use only. Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Student Activities

1. Wire and Tape Practice 1.

Have students practice taping by attaching silk flowers onto pens or pencils.

Equipment:

Pens or pencils
Floral tape
Silk flowers

2. Wire and Tape Practice 2.

Have students tape different gauges of wire. Have students then bend the wire into different shapes. This will allow the students to practice bending different gauges of wire and taping different gauges of wire. I have my students try to make animal shapes with the wire.

Equipment:

Wire gauges 20-28
Floral tape

3. Wire and Tape Practice 3.

Have students review different wiring techniques and become comfortable with how to wire different types of flowers.

Equipment:

Wiring and Taping Techniques Handout
Various different types of flowers
Floral tape
Wire gauge 26

4. Construct accessories for corsages and boutonnieres

Ribbon loop—one ribbon loop wrapped with wire and taped.

Ribbon loop and tail—one loop and one tail wrapped with wire and taped.

Ribbon two tails—two ribbon tails wrapped with wire and taped.

Tulle accessory—a square of tulle wrapped with wire and taped.

Equipment:

Wire gauges 26 or 28
Ribbon size 1.5 or 3
Tulle
Floral tape

5. Construct a boutonniere

1. Wire carnation using #26 or #28 gauge wire about 9" long.

2. Pierce calyx and bend wire down.

3. Tape flower starting above wire and tape down.

4. Add ribbon or foliage accessory.

Equipment:

Wire gauges 26 or 28
1 Standard or pixie carnation
Ribbon tuft or foliage
Corsage pin

Boutonniere bags or boxes
Floral tape

6. Construct a bow for a corsage

Have the students construct a bow out of number 3- satin corsage ribbon by completing the following steps:

1. Hold the ribbon in your non-dominant hand with the finished side toward you.
2. Make a loop over the thumb so that the finished side stays upward.
3. Make the first loop (smaller than later loops will be) and gather the ribbon beneath the thumb.
4. Make a second loop of equal size to complete the first pair of loops. Twist the ribbon beneath the thumb to keep the finished side upward.
5. Make a third pair of loops using the same techniques. These should be the largest loops of the bow.
6. Add a third and fourth pair of loops. They should be of equal size and intermediate between the size of pairs one and two. Remember to keep twisting the ribbon as it passes beneath the thumb.
7. Cut the ribbon free from the spool, leaving a 3- to 4- inch streamer.
8. Loop the streamer under the bow, keeping the finished side outward.
9. Insert a thin wire through the center loop and beneath your thumb to secure the ribbon.
10. Grasp the bow firmly and pull the wire tightly. Twist it to secure all the loops in their proper place.
11. Cut the last large loops, on an angle, to create streamer for the bow.

Ingels, Jack E. Ornamental Horticulture. Science, Operations, & Management. New York: Delmar. 1994

Equipment:

Wire gauge 26 or 28

Ribbon size 1.5 or 3

Floral tape

7. Construct a three-flower (shoulder) corsage

Have the students construct a shoulder corsage using the following steps:

1. Wire each mini- carnation, by poking a wire through the calyx and bending the ends to meet each other.
2. Tape each mini-carnation.
3. Tape a small piece of baby's breath or tulle to the front of each carnation and a small piece of leather leaf to the back of each carnation.
4. Line the carnations according to size, smallest to largest. Select the smallest carnation as the beginning flower. Attach a second carnation to the first with a couple of twists of tape.
5. Add a third carnation in a staggered pattern, creating a triangle. Secure with tape.
6. Tie a bow using the satin ribbon, and add the bow below the third carnation. Secure with tape.

7. Wrap the stem of the corsage so that it is smooth from top to bottom. Cut the stem to about 2 inches in length and bend into a loop using a pencil to wrap the stem around.
8. Mist the corsage with water, stick the pin into the tape, and place it in a corsage bag/box.
9. Refrigerate in a floral cooler.

Equipment:

Wire gauge 26 or 28
 Ribbon size 1.5 or 3
 3 Pixie carnations
 1 Corsage pin
 1 Corsage bag or box
 Tulle (optional)
 Floral tape

8. Construct a five-flower (wrist) corsage

Have the students construct a wrist corsage using the following steps:

1. Wire each mini- carnation, by poking a wire through the calyx and bending the ends to meet each other.
2. Tape each mini-carnation.
3. Tape a small piece of baby's breath or tulle to the front of each carnation and a small piece of leather leaf to the back of each carnation.
4. Line the carnations according to size, smallest to largest. Select the smallest carnation as the beginning flower. Attach a second carnation to the first with a couple of twists of tape.
5. Add a third carnation in a staggered pattern, creating a triangle. Secure with tape.
6. Tie a bow using the satin ribbon, and add the bow below the third carnation. Secure with tape.
7. Add the fourth carnation near the center of the bow, and tape in place.
8. Bend the fifth carnation. Add this carnation among the bow loops, facing downward. Adjust the flowers and loops.
9. Wrap the stem of the corsage so that it is smooth from top to bottom. Cut the stem to about 2 inches in length and bend into a loop using a pencil to wrap the stem around.
10. Mist the corsage with water, stick the pin into the tape, and place it in a corsage bag/box.
11. Refrigerate in a floral cooler.

Equipment:

Wire gauge 26 or 28
 Ribbon size 1.5 or 3
 5 Pixie carnations
 1 Corsage bag or box
 1 Wristlet
 Tulle, (optional)
 Floral tape

12. Construct corsage alternatives

Corsage alternatives consist of making items to wear, but not necessarily in a traditional corsage sense. For example, making rings with flowers on them or a composite flower. Ideas are included in the power point.

Equipment:

Roses for composite flower

Cardboard cutout of a circle

Ribbon

Glue gun/ glue

Daisies

Bullion wire

Deco wire

Glue gun/glue

References

Floriculture Career Development Events

Ingels, Jack E. Ornamental Horticulture. Science, Operations, & Management. New York: Delmar. 1994

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Resources

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 5. Designing Corsages and Boutonnieres

Name _____

Date _____

Floral Design Management
Boutonniere Scoring Rubric

Boutonnière Component	Competency					
	5=Exceptional 4= Above average 3=completes requirements 2=Below Average 1=Needs improvement 0=lacks requirements					
Taping	5	4	3	2	1	0
Wire	5	4	3	2	1	0
Accessories	5	4	3	2	1	0
Color combination	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Wearability	5	4	3	2	1	0
Packaging	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Name _____

Date _____

Floral Design Management
Corsage Scoring Rubric

Corsage Component	Competency					
	5=Exceptional 4= Above average 3=completes requirements 2=Below Average 1=Needs improvement 0=lacks requirements					
Taping	5	4	3	2	1	0
Wire	5	4	3	2	1	0
Accessories	5	4	3	2	1	0
Bow	5	4	3	2	1	0
Color combination	5	4	3	2	1	0
Finished product	5	4	3	2	1	0
Wearability	5	4	3	2	1	0
Packaging	5	4	3	2	1	0
Other	5	4	3	2	1	0
Total						

Taping is even—no bumps or loose ends

Wire-holes in the flower are covered with tape, wire ends are covered with tape

Clear evidence of triangle pattern

Name _____

Date _____

Floral Design Management
Personal Flowers Quiz
22 points

Match the following terms with their definitions:

(2 points each)

- | | | | |
|---------------------|-------|---------------------|-------|
| 1. Personal flowers | _____ | 7. Lei | _____ |
| 2. Boutonniere | _____ | 8. Composite flower | _____ |
| 3. Corsage | _____ | 9. Floral jewelry | _____ |
| 4. Wrist corsage | _____ | 10. Anklet | _____ |
| 5. Wristlet | _____ | 11. Bracelet | _____ |
| 6. Chaplet | _____ | | |

- a. a narrow ornamental band or chain of flowers worn around the wrist.
- b. a band or a strap with a device that is designed to secure a corsage which is then worn on the wrist.
- c. flowers designed to be worn or carried; also known as body flowers.
- d. a wreath or garland for the head, usually constructed of flowers and foliage.
- e. a decorative floral accessory typically worn on a woman's garment.
- f. a hand-tailored 'flower' created by reassembling detached petals or other plant parts.
- g. a cluster of flowers to be worn on the wrist.
- h. finely detailed fashion flowers created in the manner of select jewelry.
- i. a garland of flowers or foliage strung, bound or woven together to be worn around the neck or shoulders.
- j. a flower or cluster of flowers and/or foliage designed to be worn on the lapel.
- k. a narrow band of flowers designed to be worn around the ankle.

**Floral Design Management
Personal Flowers Quiz Master
22 points**

Match the following terms with their definitions:

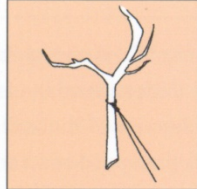
(2 points each)

- | | |
|---------------------|----|
| 1. Personal flowers | c. |
| 2. Boutonniere | j. |
| 3. Corsage | e. |
| 4. Wrist corsage | g. |
| 5. Wristlet | b. |
| 6. Chaplet | d. |
| 7. Lei | i. |
| 8. Composite flower | f. |
| 9. Floral jewelry | h. |
| 10. Anklet | k. |
| 11. Bracelet | a. |

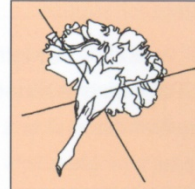
WIRING AND TAPING
ILLUSTRATIONS



CORKSCREW-WIRING



CRANKING



CROSS-PIERCING



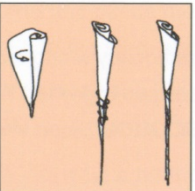
FEATHERING



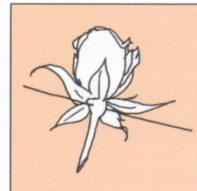
HAIRPIN-WIRING



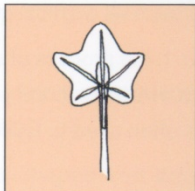
HOOK-WIRING



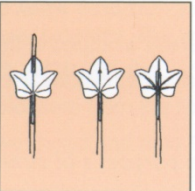
PETALETTE



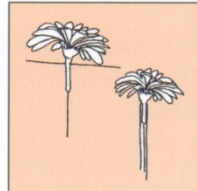
PIERCING



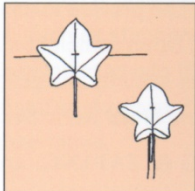
STITCH-WIRING



HAIRPIN-WIRING



T-WIRING



STITCH-WIRING-FRONT

Agricultural Science and Technology
Floral Design-- Ag 335
Fresh Flower Care and Handling

Unit Objectives

1. Students will be able to identify why flowers die prematurely.
2. Students will be able to identify ways to delay senescence.
3. Students will be able to identify the “chain of life” for fresh flowers.
4. Students will be able to identify proper care and handling of fresh flowers.
5. Students will conduct an experiment to determine alternatives to proper care and handling of fresh flowers.

Power Point

Fresh Flower Care and Handling

Care and Handling Experiment Examples included at the end of the ppt

Student Handout

Fresh Flower Care and Handling Experiment Assignment Sheet

Fresh Flower Care and Handling Experiment Data Collection Sheet

Fresh Flower Care and Handling Experiment Grading Sheet

Evaluation

Fresh Flower Care and Handling Quiz

Fresh Flower Care and Handling Quiz Answer Sheet

Interest Approach

Ask the student if they have ever received fresh flowers. What were some of the things they noticed about them? Did they automatically know how to take care of their arrangement? Did the florist include a care tag? Discuss some common sense ways that fresh flower arrangements should be handled. Ask the students if they have ever heard of home remedies that will help extend the life of flower arrangements. Help dispel some of the myths.

Teaching Content

Fresh Flower Care and Handling

The Chain of Life

The 'Chain of Life' is a marketing and educational program sponsored by the Society of American Florists which is specifically focused on the proper care and handling of cut flowers at every level in the distribution channel. There is a long chain of handlers involved in moving the product from the greenhouse or the field to the design bench, beginning with the **grower**, often followed by a **broker** or exporter, then the **shipper**, on to the **wholesaler**, then to the **florist-retailer-designer**, and finally the **customer**. All parties involved should work at keeping this living product in a n optimum condition by following the Chain of life guidelines, and when buying fresh cut plant materials, it is important to know how they have been cared for in the various stages of distribution so that we, as designers, can continue to care for them in the correct way.

Pre-treatments and pre-conditioning

There are a number of different chemical treatments which are beneficial to certain cut plant materials that are applied immediately after the product has been harvested. *These pre-treatments are usually carried out directly by the grower.* Pre-treatments are used to protect the plant material from harmful substances that could be present in water or in the air, to give the product an extra energy boost, or to stimulate the uptake of foods more easily.

Depending on the variety of plant material, these treatments are truly necessary to achieve the maximum performance and to extend its longevity.

- **Preventing the effects of ethylene gas.**

Ethylene is a naturally occurring plant hormone which is involved in the aging process and is released as an odorless, colorless gas. Its presence can be extremely harmful to a large group of cut flowers, especially carnations, lilies, irises, and freesias. This gas is produced in large quantities by ripening fruit and vegetables, in the burning of organic materials such as gasoline, diesel fuel, firewood, and tobacco, from decomposing plant material and by bacteria. Cut flowers can be shielded from these damaging effects by using ethylene reduction treatments such as silver thiosulfate solution or 1-MPC (methylcyclopropene).

- **Rehydrating.**

A hydrating solution is best added to water immediately after harvesting plant material so as to encourage water absorption and maintain its turgidity. When cut flowers have been transported out of water in a dry pack, this treatment might be repeated after arrival at their destination. Plant material should always be rehydrated with clean, good quality water. For some plant species, a biocide and or an acidifier like citric acid or aluminum based chemical may be added.

- **Pulsing.**

Pulsing is a method of conditioning in which fresh cut plant material is stood in a particular solution for a certain time, ranging from a few seconds to several hours. Such a solution could contain sugars like sucrose or glucose to supply the product with a food source. Pulse treatment can also be given with

growth regulators, such as cytokinins or gibberellins, to prevent leaf yellowing. Short pulses in a solution of silver nitrate have proven valuable in some products to inhibit bacterial growth.

These treatments are best carried out directly after harvesting to improve product quality during shipping and storage and to extend the ultimate vase life of the flowers. In some situations, however, they are often or mostly carried out upon arrival at the retail outlet. The range of treatments to be applied will vary depending on local and national markets or transportation systems. For this reason it is important to know about how the product has been cared for along its journey.

General Guidelines on Care and Handling

It is important to remember that cut flowers and foliage are still living things, and as such, they have continuing needs that must be met in order to assure as long a life as possible. The goals of proper care and handling are to provide those essential needs—in particular, nutrition, water uptake, and retention, and a clean environment.

1. On receiving cut plant material one should:

- Open and unpack immediately
 - Allow the produce to breathe
 - Check the name, quantity, and price against the invoice
 - Make a point of remembering the correct plant and variety name for future reference
 - Check the quality and look for any damage
- Important: If there is anything unsatisfactory about the shipment, it will be best to consult your supplier immediately.

2. Begin re-cutting and conditioning immediately

3. Use properly sanitized buckets

Bacteria and fungi, such as Botrytis, will dramatically shorten the lifespan of cut flowers and foliage. Be sure to sanitize knives, cutters, work surfaces, and coolers as well as buckets.

4. Fill the buckets with six to eight inches of clean, lukewarm water.

Using warm water (110 Degrees F) helps to remove potential air bubbles, providing a fast, easy flow of water up the stem. Warm water will also encourage the development and opening of the plant material.

Use good quality water. Check the pH of the water, it should be between 3.5 and 4.5. Have the total dissolved solids content of your water checked.

5. Add a correctly measure amount of the appropriate floral preservative to clean water and make sure that it is well dissolved.

The use of floral preservative can easily double the vase life of cut flowers. All flower foods have some sugar content for nourishing the cut plant material.

However, sugars also encourage growth of bacteria. Such a mixture is carefully balanced. Improper measuring could result in not providing enough biocide in relation to sugars. All powdered foods are best dissolved in warm water.

6. Remove any foliage that will be below the water line so as to discourage the development of bacteria. Rinse away any remaining soil from the stems.

When stripping thorns or leaves from plant stems, avoid damaging the stem's skin. By damaging the outer plant cells, juices will be released into the water which causes extra bacterial growth, polluting the water. Therefore, never flatten or pound stems; do not break off stems; never scrape off the outer surface of the stems.

7. Cut at least one, or when possible, up the three inches off the bottoms of the stems.

When cut flowers have been transported out of water, the exposed outer cells surrounding the cut have dried out. A callus will have formed, air will have entered the stem vessels, bacteria will have developed, and debris may have entered, polluting the vascular system of the stem. This of course will obstruct water absorption. Re-cutting the stem removes this dried, polluted section and exposes fresh, healthy tissue which is better able to take up water.

It is common practice to cut stems under water to prevent an embolism, which is an airlock caused by bubbles of air obstructing the vessels. However, repeated cutting under the same water can actually pollute it with accumulating debris and bacteria.

It is best to cut the plant stem at a 45-degree slant using a sharp-bladed instrument, such as a knife or specially designed shears. Cutting stems with blunt, dull shears will squeeze the plant cells shut and have the opposite effect. Slicing diagonally through the stem with a sharp blade will expose a maximum area of clean, open cells through which the plant can absorb water and nutrients. Perhaps more importantly, the angle cut will help keep the bottom of the stem from resting flat on the bottom of the bucket, further impeding water uptake.

8. If a product has not been pre-treated, do so by placing or dipping into an appropriate hydrating solution.

9. Place the flowers into buckets containing the warm, pre-mixed nutrient solution.

10. Prevent unnecessary handling as this will increase the chances of damage.

Dirt or salt and sweat on the hands can easily stain and leave permanent damage on delicate plant surfaces.

11. Condition the product

After placing the plant material into the warm water and nutrient solution, leave it to recover and acclimatize for several hours. Conditioning allows the product to become fully hydrated and encourages bud development.

12. Store product at the right temperature and humidity

A lower temperature will slow the respiration rate of cut plant material, increasing the storage time and extending the life span of the product. For most plant material the ideal storage temperature is around 36-38 degrees F. Clean and disinfect storage and display coolers regularly, and avoid any fluctuation in temperature.

Tropical plant materials such as orchids, anthurium, heliconia, ginger, tropical foliage, etc., are an exception to low temperature storage. Never store these products in a cold storage cooler, but instead keep these materials at a temperature of around 55-60 degrees F.

The relative humidity of a flower cooler should be 80 percent or higher, and the air velocity should be low as to prevent water loss through transpiration and desiccation.

At all times, one should prevent contact with ethylene gas. Therefore, never store flowers in the same space with fruit and vegetables.

13. Rotate stock

Always practice the 'First In, First Out' rule.

14. Maintain proper care and handling practices at the design bench

- Use plant material sensibly and pay attention to its needs and its destination.
- Soak floral foam and bouquet holders in clean water with nutrient solution
- Keep cut flowers in water rather than laying them on the bench as you are working with them.
- Include a packet of floral preservative with wrapped flowers and hand tied bouquets.
- Include care instructions with flowers that are delivered.

15. Keep up with regular maintenance

- Remove dead flowers
- Remove empty buckets and clean carefully
- Change the water in the buckets and replace with the correct cut flower food
- Re-stock partly filled buckets from flower stock

General Guidelines on Care and Handling information is for educational use only. Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Other Helpful Care and Handling Information:

Vase Life-length of time flowers remain beautiful

Senescence-flower death

Why flowers wilt and die prematurely

- Stem diameter and thickness
- Genetics
- Inability of the stem to absorb water
- Lack of carbohydrates
- Excessive transpiration
- Bacterial growth and disease
- Ethylene gas
- Improper surrounding conditions

Floral preservative ingredients

- Sugars (carbohydrates to nourish)
- Biocides (inhibits the growth of microorganisms)
- Acidifiers (lowers pH levels)
- Growth regulators (to increase the vase life of some flowers)
- Wetting agents (to aid in water absorption)

Care and handling of floral arrangements

- ◆ Care tag
- ◆ Replenish water preservative solution
- ◆ Misting
- ◆ Remove wilted and recut or discard
- ◆ Keep away from ethylene sources
- ◆ Keep out of direct sunlight
- ◆ Avoid warm sources (TV, microwave)
- ◆ Avoid drafts

Other Helpful Information on Care and Handling:

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 10.

Student Activities

1. Proper conditioning of flowers

When flowers have been ordered for school projects, have the students help condition them. Fill clean bucket with preservative and warm water—100-110 degrees. Remove the plastic wrapper. Remove rubber band. Strip leaves from the stem that will be under water. Fresh cut flower ends. Place in water buckets. Let sit at room temperature for one hour. Refrigerate.

Equipment:

Clean buckets
Floral materials
Fresh Flower Preservative
Warm water
Sharp knife
Floral cooler

2. Group Fresh Flower Care and Handling Experiment

Students will conduct an experiment to determine the best methods to use for extending the life of fresh flowers. They will need to come up with an experiment and implement their ideas. Please see student handout. They may conduct an experiment using home remedies, cleaners, preservative or no preservative, stem cutting techniques—with scissors, knife, damage end, different types of flowers with one treatment, manipulating the environment—on a T.V., microwave, in a cooler, not in a cooler—or different temperatures etc. They will write a report on their findings.

Equipment:

list will differ depending on student experiments

Containers or vases

Flowers

Different cleaners or home remedies

Floral preservatives

References

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 10.

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Additional Resource

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 2. Caring for Fresh Flowers and Foliage

FLORAL DESIGN
FRESH FLOWER CARE & HANDLING EXPERIMENT
ASSIGNMENT SHEET

Names of
Group Members:

Due Date:

Value: 150 points

REQUIREMENTS: **RESEARCH** fresh cut flower care and handling procedures.

CHOOSE an experiment that will help you determine optimum conditions for cut flowers. You may manipulate the environment, flowers, additives, method of cutting, etc. for the experiment. You will need to:

write a HYPOTHESIS—what you think will happen,

determine the CONTROL GROUP--normal conditions—no experiment done

determine the EXPERIMENTAL GROUP--manipulated conditions

collect DATA—measure results and record on data collection sheet

assign a TIME LINE—length of time for experiment—how you will know when your experiment is finished

determine VARIABLES—what happened that changed the outcome, and **write a CONCLUSION**—was your hypothesis correct or incorrect according to data collected.

REPORT all of your findings in a typed report—2 pages, double spaced, 12 pt. font. While writing your report, consider the following questions: What were the results of the experiment? Did the experiment turn how you thought it would? Why or Why not? What did you learn about caring for fresh cut flowers? What would you recommend now that the experiment is completed? Complete an extra credit poster of your findings for 25 points.

FLOWERS &

EQUIPMENT NEEDED:

COMMENTS: The class will be discussing proper care and handling of fresh flowers. There are many home remedies that may or may not help flowers last longer. This assignment requires students to gain hands-on experience by conducting an experiment to determine procedures that will help flowers last longer.

NAME _____

FLORAL DESIGN

FRESH FLOWER CARE & HANDLING EXPERIMENT

GRADING SHEET

ASSIGNMENT: CARE & HANDLING EXPERIMENT

DUE DATE:

POINTS: 150 Points

Requirement	Possible Earned
Hypothesis.....	15 _____
Control group	10 _____
Experimental group.....	10 _____
Data collection	20 _____
Time line.....	10 _____
Variables	10 _____
Conclusion	15 _____
Report (typed, 2 pgs, double spaced, 12 pt. font)	30 _____
Grammar/spelling.....	10 _____
Overall.....	10 _____
Sub-Total.....	150 _____
Late deductions (10%/day)	0 _____
Extra Credit Poster (up to 25)	0 _____
Total.....	150 _____

Name _____

Date _____

Fresh Flower Care and Handling Quiz

60 points

Indicate the proper order for the 'chain of life' by putting a number in front of the chain of handlers involved in the moving of the product from one hand to another. (2 pts. ea)

- _____ wholesaler
- _____ shipper
- _____ florist-retailer-designer
- _____ grower
- _____ customer
- _____ broker

Place the correct short answer in the sentence provided. (2 pts. ea)

Short Answers

Ethylene gas	45-degrees
Vase Life	3.5 to 4.5
Bacteria and fungi	110 Degrees
Callus	36-38 Degrees
Senescence	55-60 degrees
	80%

Sentences

1. _____ proper pH of the water.
2. _____ Fahrenheit is the ideal storage temperature for a fresh cut flower cooler.
3. _____ dramatically shorten the lifespan of cut flowers and foliage
4. _____ Fahrenheit is the ideal storage temperature for tropical plant materials.
5. _____ angle which is best for cutting a flower stem.
6. _____ naturally occurring plant hormone which is involved in the aging process and is released as an odorless, colorless gas.
7. _____ is the ideal for relative humidity of a flower cooler.
8. _____ Fahrenheit is the ideal temperature for conditioning water.
9. _____ the exposed outer cells surrounding the cut have dried out.
10. _____ means flower death.
11. _____ length of time flowers remain beautiful.

Matching

Match the following floral preservative ingredients with their correct definition. (2pts. ea)

Ingredients

- A. Sugars
- B. Biocides
- C. Acidifiers
- D. Growth regulators
- E. Wetting agents

Definitions

1. _____ inhibits the growth of microorganisms
2. _____ carbohydrates to nourish
3. _____ to aid in water absorption
4. _____ lowers pH levels
5. _____ to increase the vase life of some flowers

Circle all that apply:

Which of the following items are correct procedures for Care and handling of fresh floral arrangements? (2 pts. ea)

Care tag

Replenish water preservative solution

Misting

Remove wilted and recut or discard

Keep away from ethylene sources

Keep out of direct sunlight

Avoid warm sources (TV, microwave)

Avoid drafts

Name _____

Date _____

Fresh Flower Care and Handling Quiz Answer Sheet

60 points

Indicate the proper order for the 'chain of life' by putting a number in front of the chain of handlers involved in the moving of the product from one hand to another. (2 pts. ea)

- 4 wholesaler
- 3 shipper
- 5 florist-retailer-designer
- 1 grower
- 6 customer
- 2 broker

Place the correct short answer in the sentence provided. (2 pts. ea)

Short Answers

Ethylene gas	45-degrees
Vase Life	3.5 to 4.5
Bacteria and fungi	110 Degrees
Callus	36-38 Degrees
Senescence	55-60 degrees
	80%

Sentences

12. 3.5 to 4.5 proper pH of the water.
13. 36-38 Fahrenheit is the ideal storage temperature for a fresh cut flower cooler.
14. bacteria and fungi dramatically shorten the lifespan of cut flowers and foliage
15. 55-60 Fahrenheit is the ideal storage temperature for tropical plant materials.
16. 45 angle which is best for cutting a flower stem.
17. Ethylene naturally occurring plant hormone which is involved in the aging process and is released as an odorless, colorless gas.
18. 80% is the ideal for relative humidity of a flower cooler.
19. 110 Fahrenheit is the ideal temperature for conditioning water.
20. callus the exposed outer cells surrounding the cut have dried out.
21. senescence means flower death.
22. vase life length of time flowers remain beautiful.

Matching

Match the following floral preservative ingredients with their correct definition. (2pts. ea)

Ingredients

- A. Sugars
- B. Biocides
- C. Acidifiers
- D. Growth regulators
- E. Wetting agents

Definitions

- 6. B inhibits the growth of microorganisms
- 7. A carbohydrates to nourish
- 8. E to aid in water absorption
- 9. C lowers pH levels
- 10. D to increase the vase life of some flowers

Circle all that apply:

Which of the following items are correct procedures for Care and handling of fresh floral arrangements? (2 pts. ea)

Care tag

Replenish water preservative solution

Misting

Remove wilted and recut or discard

Keep away from ethylene sources

Keep out of direct sunlight

Avoid warm sources (TV, microwave)

Avoid drafts

CIRCLE ALL THE ABOVE

Agricultural Science and Technology
Floral Design-- Ag 335
Permanent and Preserved Botanicals

Unit Objectives

1. Students will be able to identify flowers that can be preserved.
2. Students will be able to collect flowers for preserving.
3. Students will be able to demonstrate proper preserving techniques.
4. Students will be able to make a pressed flower project.

Power Point

Permanent and Preserved Botanicals

Permanent and Preserved Botanicals Examples included at the end of the ppt

Student Handout

Flowers Suitable for Drying Sheet

Preserved Botanicals Student Sheet

Evaluation

Permanent and Preserved Botanicals Quiz

Permanent and Preserved Botanicals Quiz Answer Sheet

Interest Approach

Have students brainstorm the advantages and disadvantages of permanent and preserved botanical arrangements. Write their comments on the board. Use Permanent and Preserved Botanical Power Point to add any advantages or disadvantages that may have been missed.

Teaching Content

Permanent and Preserved Botanicals

Advantages

Made prior to sale
Store easily
No water
Container
Time
Stem length
No wilting
Dismantled
Exact colors
Allergies
Relatively inexpensive

Disadvantages

Dust, fading, outdated
Storage
Lack fragrance
Not permanent

Permanent Botanicals

Artificial flowers: a general term for products manufactured to simulate natural plant materials.

Permanent flowers and foliage: nonperishable plant materials such as fabric-based artificial flowers.

Silk flowers: artificial plant materials constructed with a wide variety of fabrics, not necessarily made of silk.

Fabric flowers: an artificial flower or other plant material made from any of several different types of fabric. Fabrics such as Rayon, linen, cotton, polyester, silk, etc. are frequently used.

Plastic flowers: a term originally used to define artificial flowers made from polyurethane

Poly-vinyl chloride/PVC: a general term used to define artificial evergreens, such as pine, fir, and spruce, manufactured from PVC and used to make wreaths, garlands, Christmas trees, etc.

Botanically correct: manufactured or assembled in a way that accurately reproduces the appearance or habit of a natural plant material.

Latex botanical flower: an artificial plant material having stems, leaves, and/or petals coated with a latex-based product to simulate the feel and appearance of realism.

Double-petaled: hand wrapped artificial flowers having wire placed between two layers of a petal, resulting in a more realistic appearance.

Hand wrapped: a category of artificial plant materials whose stems have been covered with floral tape. The item has been assembled and taped by hand vs. machine.

Molded stem: an artificial plant material having a synthetic stem which is made in a mold which gives it a botanically correct shape, texture, and overall appearance.

Natural stemmed: a permanent botanical specimen with an authentic, dried stem from a natural plant material, such as a branch, on which artificial foliage and/or flowers are secured.

Plastic stemmed: an artificial plant material having a polyurethane stem with a wire core and fabric flowers and leaves that have snap-on attachment.

Bush: a typically inexpensive cluster of artificial flowers with stems joined together at the base into a single unit.

Petal count: the number of flower petals manufactured to duplicate the natural bloom. A higher petal count can achieve a more realistic construction in flowers such as a peony or an open rose. Generally, the more layers of petals and artificial flower has, the higher the cost.

Preserved Botanicals

Preserved flowers/foilage: plant materials that have been treated in a way, such as by using glycerin, that prevents them from drying out.

Glycerin: an organic oil- or fat-based liquid used for preserving foliage and some flowers. When properly absorbed by the stems, it keeps plant materials soft and pliable.

Dried flowers: fresh plant materials that are preserved by means of moisture removal.

Everlasting: a general term for dried flowers and seed heads which dry naturally, retaining their original appearance. Examples include plant materials such as statice, yarrow, globe amaranth, wheat, etc., that do not require a special preservation method.

Desiccant: a substance that absorbs moisture; e.g., sand, alum, borax, cornmeal, and silica gel; often used to dry flowers and foliage.

Silica gel: a highly absorbent, amorphous form of silica that resembles white sand, used chiefly as a dehydrating agent for drying fresh plant materials

Freeze drying: a process of drying plant materials. Materials are first frozen, then ice crystals are slowly removed from the plant cells through a vacuum system within a freeze-drying unit. Most flowers retain shape, suppleness, texture and color.

Air drying: a method of drying fresh flowers and foliage by leaving them out of water in the open air and allowing moisture to dissipate, often accomplished by hanging the plant material upside-down.

Rack drying: a method of drying fresh materials by laying the plant material on an elevated, flat surface or screen to allow free movement of air, permitting moisture in the material to dissipate

Hanging: a method of air drying by hanging plant materials upside-down so as to prevent flower heads from drooping, thereby retaining their natural position.

Kiln drying: a method of removing moisture from plant materials by placing the plant or flower structures into a low temperature (100 degree) conventional oven.

Microwave drying: a preservation method whereby plant materials are placed in silica gel and heated in a microwave oven to quickly remove moisture from the plant material.

Pressing: a method of drying plant materials between absorbent sheets of paper upon which weight or pressure is applied, resulting in flattened specimens.

Potpourri: a mixture of dried and preserved petals, herbs, and other materials, either naturally fragrant or blended with oils or spices, used to perfume rooms and personal items.

Permanent and Preserved Botanical information is for educational use only. Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Other Permanent and Preserved Botanical Information:

Gathering Plant Material

- Dry day in afternoon—no dew
- Very best specimens
- Cut with sharp pruning shears
- Place in water
- Avoid over mature materials
- Before shedding pollen
- Avoid endangered, protected, toxic

Storing plant material

- Hang in bunches
- Layered between tissue paper
- Glycerin flowers store alone

Maintenance and cleaning

- Clean once a week
- Foliage cleaners and conditioners
- Salt

Blow dryer
Feather duster
Soft paintbrush
Cloth
Swish in warm soapy water
Store unused in box or bag

Other Permanent and Preserved Botanical Information obtained from:
Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 10.

Student Activities

1. Dried Flower Experiment

Students will decide which drying method is most productive for certain flowers. Provide several different kinds of flowers for drying and pressing. Have students use a variety of methods to preserve the flowers. You may wish to use flowers left over from another project. Drying methods will include: hanging, silica gel, sand, or borax; pressing with newspaper or use a microfluer (flower press used in the microwave). Have students experiment and compare dried materials in a few weeks after drying time is complete. Used pressed flowers for pressed flower project.

Equipment:

Flowers Suitable for Drying Sheet
Preserved Botanicals Student Sheet
Flowers for drying
Silica gel, sand, borax
Newspapers or porous paper
Microfluer
Rubber bands for hanging flower stems

2. Pressed Flower Project

Students will need to gather flowers to be pressed approximately 2 weeks before project. Have students gather flowers. They may gather from flowers that were ordered in or from school grounds depending on your circumstances. They should only gain materials that are not too mature, insect damaged, protected, or toxic. Have them press the flowers in single layers in a newspaper. Newspaper will absorb the moisture in the flowers, but you may use any absorbent paper. Have the students place the newspaper between books or other heavy objects. You may use a plant press if one is available.

Once the flowers are dry, glue onto cardstock for a card or pressed flower picture. Small paint brushes may be used to apply a small amount of glue.

Equipment:

Flowers for pressing
Newspaper
Elmer's glue
Card stock
Small picture frame

3. Silk Flower Arrangement

Students may bring in their own silk flowers and container to make a design. You may have a project for them to sell silk designs or obtain a client for a design. It is most productive for instructor to provide tape, glue, foam, and moss for the project. This does not have to be an expensive project, caution students to stay within a budget. This does however give students the opportunity to evaluate the floral needs of a silk arrangement and practice putting colors and textures together.

Equipment:

Silk flowers

Silk foliage

Sahara or dried flower foam

Wire Cutters

Glue Gun

Container

Spanish or green moss

Moss pins

References

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chapter 15.

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group 2005.

Additional Resource

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 15.
Using Everlasting Flowers

Sheen, Joanna Microwaved Pressed Flowers. Wtson-Guptill Publications 1998

Flowers Suitable for Drying Sheet

Botanical Name	Common Name	Air-Drying	Desiccant	Pressing	Glycerin
Acacia	Mimosa, wattle	Flowers and leaves			
Achillea	Yarrow	Flowers			
Aconitum	Monkshood	Flowers			
Alchemilla	Lady's mantle	Flowers & leaves		Flowers and leaves	
Allium	Onion flower	Flowers & seedheads			
Amaranthus	Love lies bleeding	Flowers & seedheads			
Ammi	Queen Anne's lace		Flowers	Flowers	
Ananas	Ornamental pineapple	Flowerhead			
Anemone	Anemone		Flowers	Flowers	
Anethum	Dill	Flowers		Flowers	
Anigozanthos	Kangaroo paw	Flowers			
Antirrhinum	Snapdragon		Flowers		
Astilbe	Astilbe	Flowers		Flowers	
Banksia	Banksia-protea	Flowers and leaves			
Calendula	Pot marigold	Flowers		Flowers	
Callistephus	Aster		Flowers		
Campanula	Bellflower		Flowers	Flowers	
Carthamus	Safflower	Flowers			
Celosia	Cockscomb	Flowers		Flowers	
Centaurea	Cornflower	Flowers	Flowers		
Chrysanthemum	Chrysanthemum (small heads)	Flowers	Flowers		
Consolida	Larkspur	Flowers	Flowers	Flowers	
Convallaria	Lily of the valley		Flowers	Flowers and leaves	
Cosmos	Cosmos		Flowers	Flowers	
Cynara	Globe artichoke	Flowers & seedheads			
Dahlia	Dahlia		Flowers		
Delphinium	Delphinium	Flowers	Flowers	Flowers	
Dianthus	Carnation	Flowers	Flowers		
Digitalis	Foxglove		Flowers		
Dryandra	Dryandra-protea	Flowers			
Echinops	Globe thistle	Flowers			
Erica	Heather	Flowers			
Eryngium	Sea holly	Flowers & seedheads	Flowers & seedheads		
Freesia	Freesia		Flowers	Flowers	
Gailardia	Blanket flower	Flowers			
Gerbera	Gerbera		Flowers		
Gladiolus	gladiolus		Flowers		
Gomphrena	Globe amaranth	Flowers			
Gypsophila	Baby's breath	Flowers			
Helicantus	Sunflower	Flowers	Flowers		
Helichysum	Strawflower	Flowers			
Hydrangea	Hydrangea	Flowers			Flowers
Iberis	Candytuft		Flowers	Flowers	
Iris	Iris			Flowers & leaves	
Kniphofia	Red hot poker		Flowers		

Leptospermum	Lepto	Flowers			
Leucodendron	Leucodendron	Flowers & leaves			
Liatris	Gayfeather	Flowers			
Limonium	Statice	Flowers			Flowers
Lupinus	Lupine		Flowers		
Matthiola	Stock		Flowers		
Moluccella	Bells of Ireland	Flower spray			Flower spray
Muscari	Grape hyacinth		Flowers		
Narcissus	Daffodil		Flowers	Flowers	
Nigella	Love in a mist	Flowers & seedheads			
Ornithogalum	Star of Bethlehem		Flowers		
Paeonia	Peony	Flowers		Flowers	
Papaver	Poppy	Flowers & seedheads			
Protea	Protea	Flowers			
Ranunculus	Buttercup	Flowers	Flowers		
Rosa	Rose	Flowers	Flowers		
Rudbeckia	Gloriosa daisy		Flowers		
Sarracenia	Pitcher plant	leaves			
Scabiosa	Pincushion flower		Flowers	Flowers	
Solidago	Goldenrod	Flower spray		Flower spray	
Tagetes	Marigold		Flowers		
Trachelium	Throatwort	Flowers			
Tulipa	Tulip		Flowers	Flower petals	
Zinnia	zinnia		Flowers		
Hunter, Norah T., <u>The Art of Floral Design Second Edition</u> Delmar 2000. Pgs.282-283					

Name _____

Date _____

**Floral Design Management
Permanent & Preserved Botanicals Quiz
80 points**

Match the following terms with their definitions:

(2 points each)

- | | | | |
|--------------------------------|-------|----------------------------|-------|
| 1. Artificial flowers | _____ | 9. Double-petaled | _____ |
| 2. Permanent flowers & foliage | _____ | 10. Hand wrapped | _____ |
| 3. Silk flowers | _____ | 11. Molded stem | _____ |
| 4. Fabric flowers | _____ | 12. Natural stemmed | _____ |
| 5. Plastic flowers | _____ | 13. Petal count | _____ |
| 6. Plastic stemmed | _____ | 14. Poly-vinyl chloride | _____ |
| 7. Botanically correct | _____ | 15. Latex botanical flower | _____ |
| 8. Bush | _____ | | |

- a. hand wrapped artificial flowers having wire placed between two layers of a petal, resulting in a more realistic appearance
- b. a typically inexpensive cluster of artificial flowers with stems joined together at the base into a single unit
- c. a category of artificial plant materials whose stems have been covered with floral tape
- d. a general term for products manufactured to simulate natural plant materials
- e. artificial plant materials constructed with a wide variety of fabrics, not necessarily made of silk
- f. an artificial plant material having a polyurethane stem with a wire core and fabric flowers and leaves that have snap-on attachment
- g. manufactured or assembled in a way that accurately reproduces the appearance or habit of a natural plant material
- h. an artificial plant material having stems, leaves, and/or petals coated with a latex-based product to simulate the feel and appearance of realism
- i. the number of flower petals manufactured to duplicate the natural bloom
- j. an artificial flower or other plant material made from any of several different types of fabric
- k. nonperishable plant materials such as fabric-based artificial flowers
- l. an artificial plant material having a synthetic stem which is made in a mold which gives it a botanically correct shape, texture, and overall appearance
- m. a general term used to define artificial evergreens, such as pine, fir, and spruce, manufactured from PVC
- n. a term originally used to define artificial flowers made from polyurethane
- o. a permanent botanical specimen with an authentic, dried stem from a natural plant material, such as a branch, on which artificial foliage and/or flowers are secured

Match the following terms with their definitions:

(2 points each)

- | | | | |
|-------------------------------|-------|----------------------|-------|
| 16. Dried flowers | _____ | 24. Rack drying | _____ |
| 17. Preserved flowers/foilage | _____ | 25. Hanging | _____ |
| 18. Everlasting | _____ | 26. Pressing | _____ |
| 19. Desiccant | _____ | 27. Kiln drying | _____ |
| 20. Silica gel | _____ | 28. Microwave drying | _____ |
| 21. Freeze drying | _____ | 29. Potpourri | _____ |
| 22. Glycerin | _____ | 30. Acrylic water | _____ |
| 23. Air drying | _____ | 31. Moss | _____ |

- p. a highly absorbent, amorphous form of silica that resembles white sand, used chiefly as a dehydrating agent for drying fresh plant materials
- q. an organic oil- or fat-based liquid used for preserving foliage and some flowers
- r. a substance that absorbs moisture
- s. fresh plant materials that are preserved by means of moisture removal
- t. a method of drying fresh materials by laying the plant material on an elevated, flat surface to allow free movement of air, permitting moisture in the material to dissipate
- u. a method of air drying so as to prevent flower heads from drooping, thereby retaining their natural position
- v. a method of drying plant materials between absorbent sheets of paper upon which weight or pressure is applied, resulting in flattened specimens
- w. plant materials that have been treated in a way that prevents them from drying out
- x. a method of removing moisture from plant materials by placing the plant or flower structures into a low temperature conventional oven
- y. a preservation method whereby plant materials are placed in silica gel and heated to quickly remove moisture from the plant material
- z. a method of drying fresh flowers and foliage by leaving them out of water in the open air and allowing moisture of dissipate
- aa. a small, spore-bearing plant found growing in damp areas on soil, bark, & rocks
- bb. a mixture of dried and preserved petals, herbs, and other materials, either naturally fragrant or blended with oils or spices, used to perfume rooms and personal items
- cc. a product composed of two liquids which, when mixed together, gradually harden into a transparent solid that resembles clear water
- dd. a process of drying plant materials. Materials are first frozen, then ice crystals are slowly removed from the plant cells through a vacuum system
- ee. a general term for dried flowers and seed heads which dry naturally, retaining their original appearance

32. List two advantages and two disadvantages to permanent and preserved botanicals.
(4 points)

33. Circle the following items which would be best for gathering plant material for drying:
(14 points)

Dry day in afternoon—no dew

Very best specimens

Cut with sharp pruning shears

Place in water

Avoid over mature materials

Before shedding pollen

Avoid endangered, protected, toxic

**Floral Design Management
Permanent & Preserved Botanicals Quiz Master
80 points**

Match the following terms with their definitions: (2 points each)

- | | | | |
|--------------------------------|----|----------------------------|----|
| 1. Artificial flowers | d. | 9. Double-petaled | a. |
| 2. Permanent flowers & foliage | k. | 10. Hand wrapped | c. |
| 3. Silk flowers | e. | 11. Molded stem | l. |
| 4. Fabric flowers | j. | 12. Natural stemmed | o. |
| 5. Plastic flowers | n. | 13. Petal count | i. |
| 6. Plastic stemmed | f. | 14. Poly-vinyl chloride | m. |
| 7. Botanically correct | g. | 15. Latex botanical flower | h. |
| 8. Bush | b. | | |

Match the following terms with their definitions: (2 points each)

- | | | | |
|-------------------------------|-----|----------------------|-----|
| 16. Dried flowers | s. | 24. Rack drying | t. |
| 17. Preserved flowers/foilage | w. | 25. Hanging | u. |
| 18. Everlasting | ee. | 26. Pressing | v. |
| 19. Desiccant | r. | 27. Kiln drying | x. |
| 20. Silica gel | p. | 28. Microwave drying | y. |
| 21. Freeze drying | dd. | 29. Potpourri | bb. |
| 22. Glycerin | q. | 30. Acrylic water | cc. |
| 23. Air drying | z. | 31. Moss | aa |

32. List two advantages and two disadvantages to permanent and preserved botanicals.
(4 points)

Advantages
Made prior to sale
Store easily
No water
Container
Time

Stem length
No wilting
Dismantled
Exact colors
Allergies
Relatively inexpensive

Disadvantages
Dust, fading, outdated
Storage
Lack fragrance
Not permanent

33. Circle the following items which would be best for gathering plant material for drying:
(14 points) **Circle all**

Name _____

Preserved Botanicals Student Sheet

Review the Flowers Suitable for Drying Handout
Select several different flowers to dry and/or press.
Choose different drying and pressing methods for each flower.
Write the preservation method in the top of the table.
Record results below for each flower.

Flower	Preservation Method #1	Preservation Method #2	Preservation Method #3	Preservation Method #4	Preservation Method Recommendation:
1.					
2.					
3.					
4.					
5.					
6.					

Record which preservation method you recommend for each flower.

Agricultural Science and Technology
Floral Design-Ag 335
The Retail Floral Industry

Unit Objectives

1. Students will be able to identify different types of floral shops.
2. Students will be able to identify different locations of floral shops.
3. Students will be able to identify different areas within a flower shop.
4. Students will be able to identify the duties of floral shop workers.
5. Students will be able to design a flower shop with several different criteria.
6. Student will be able to produce a product display.

Power Point

The Retail Floral Industry

Student Handout

Retail Floral Shop Assignment Sheet

Retail Floral Shop Grading Sheet

Evaluation

The Retail Floral Industry Quiz

The Retail Floral Industry Quiz Master

Interest Approach

Draw the floor plan of a floral shop you have visited or worked in—as you are drawing, explain the different functional areas of a floral shop. This will lead into the first student activity which is to visit a local floral shop. You may wish to give the first assignment and have the students draw a floor plan of a local floral shop while you help them understand the different functional areas of a typical shop.

Teaching Content

The Floral Industry

Floral industry: a collective term for the people and business entities engaged in the production, promotion, and sale of floral products and related merchandise. Aspects of the floral industry include growers, wholesalers, retailers, transportation, product-development, manufacturing, freelance designers, educators, allied associations, publications, wire services, etc.

Florist: a person or business entity associated with the sale of flowers, plants and other related products.

Retailing: the business of selling goods obtained from a wholesaler or other supplier to the consumer

Wholesaling: one who buys flowers, plants, and/or related products from growers, brokers, and manufacturers.

Logo: a graphic representation of a name, brand, symbol or trademark, designed for easy and definite identification and recognition.

Wire service: a commercial organization whose primary function is to administer the handling of wire orders between member florists. Referring to the transfer of floral design orders from one shop for delivery by another shop.

The Floral Industry information is for educational use only. Obtained by permission from: The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group, 2005.

Types of Flower Shops

Full-Service flower shop: a floral shop that provides every floral product and service needed by customers, including delivery and wire service.

Specialty flower shops: a floral shop that targets particular floral needs, such as weddings, high style designs, or everlasting designs.

Limited-service flower shops: a flower shop characterized by little or no added service and products; for example, a floral department in a grocery store.

Flower merchandisers: a retailer specializing in loose cut flowers sold by the stem or bunch who generally does not provide design or delivery services.

Locations for Flower Shops

Free-standing flower shop: a shop in a single unit building.

Strip-center flower shop: combines several businesses that adjoin one another and make up a small shopping complex.

Shopping mall: floral shop found within a shopping mall.

Business complex: often combine the full-service features needed by business accounts with merchandising loose fresh flowers for personal, office, and home use. Clearly defined customer base determined by immediate tenants.

Downtown location: usually long-established businesses, building adjoin each other, but have own store front.

Floral department: supermarkets and mass merchandisers with aggressive flower merchandising programs. Usually prepackaged assortments. Some may have complete floral services.

- Mass merchandiser: a retail enterprise that seeks to sell large quantities of goods quickly by means of discounting, customer self-service or unadorned display and packaging.

Shop Layout

Display area: purpose is to capture attention and motivate people to buy. Four primary goals: attract attention, create interest, turn interest into desire, and generate sales.

- Window display: communicate visually with people who pass by the shop. The window display must be bright and bold, able to communicate a message in a split second. Name of flower shop must be very prominent and easily read. Catch fleeting eyes of those passing by and declare loudly and effectively the name of the business so it is remembered, should capture and hold attention. Influence viewer to stop and then to entice this prospective buyer to come into the flower shop.
- In-store display: product presentation should move the customer through the store in a preplanned sequence, for example some shops position the display refrigerator with fresh flowers at the back of the store. This attraction pulls the customer through the store. Should show full range of services offered by the florist.
- Vignette: refers to displaying or grouping similar types of merchandise for maximum visual appeal.

Customer service area: sales counter and consultation spaces. Help customers make selections and purchases. Includes space for telephone sales, fax, and computer orders.

Design work area: area within the floral shop where designers make arrangements; must be with tools and supplies organized and at hand.

Storage area: area where seasonal and extra supplies are stored.

- Inventory: collectively, the items available for sale by a business at a given time, including the raw materials on hand used to produce completed items for sale.
 - Perishables: items such as fresh cut flowers or living plants that are subject to spoilage or decay.
 - Hard goods: nonperishable staples, supplies, or inventory items, such as baskets, vases, ribbon, etc.

Refrigeration area: fresh cut flowers and foliage are stored before and after designing

- Storage refrigeration: large walk-in storage coolers hold flowers in buckets of preservative solution for use in arrangements, store boxes of fresh greenery, and keep arrangements cool and fresh while awaiting delivery.
- Display refrigeration: form of visual merchandising. Exhibit flowers by the stem, floral arrangements ready for sale, and floral arrangements ready for delivery.

Accounting/Business area: space designated for paying bills, ordering flowers, paying wages, sales planning, etc.

Roles of a full-service floral shop:

Owner: may or may not work in shop

Manager: oversees day to day operations of floral shop

Sales: customer service, selling

Design: design arrangements for delivery or sale

Delivery: deliver floral arrangements

Accounting: take care of paperwork of floral shop

Types of Floral Shops, Locations for Floral Shops, and Shop Layout, Roles of floral shop: Hunter, Norah T., The Art of Floral Design Second Edition Delmar, 2000. Chapter 21.

Student Activities

1. Retail Floral Shop Visit

Assign the students to visit a local floral shop. They should be able to identify the shop location, shop type and some of the design areas just by visiting. Lead a class discussion the next day on the different items they found in each shop. This assignment may be limited to the amount of floral shops in your area. You may decide to assign them to find shops online.

2. Retail Floral Shop Design

Assign the students the Retail Floral Shop Design Assignment. Give them a due date and provide different art mediums to work with.

Equipment:

Copy--Retail Floral Shop Design Assignment
Computer for research
Drafting tools for shop layout
Colored pencils or markers

3. Product Display Assignment

Assign the students to make a pleasing product display with items commonly sold in florist shops. Students will be graded on the following items: Creates interest, Attractiveness, Central theme, Sales appeal, Design, Color harmony, & Focal point.

Equipment:

Items found in a florist shop

Accessories for display

Poster board

Items such as paper, scissors, markers, colored pencils, etc

References

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000. Chpt 21.

The American Institute of Floral Designers, The AIFD Guide to Floral Design: Terms, Techniques, and Traditions. Intelvid Group 2005

Resources

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 12.
Managing the Flower Shop

Floriculture CDE Rules

FLORAL DESIGN

FLORAL SHOP DESIGN ASSIGNMENT

Due Date:

Value: 150 points

- REQUIREMENTS:** Your Floral Shop Design will include:
1. Floral shop name, logo, and slogan
 2. Shop location
 3. Shop type
 4. Products and pricing—including specialty lines
 5. Number of employees and specific duties
 6. Delivery services and map
 7. Wire services offered
 8. Shop Layout

COMMENTS: The class will be discussing the floriculture industry. Students will create a shop and include many aspects of running a floral shop business. Students will design the name, logo, and slogan for the floral shop. Choose a location and type of shop. Research what kinds of products you will sell along with flowers. The numbers of employees and their specific duties should reflect the type of shop and location you choose. Delivery area map and services will need to be addressed. Research wire services and choose one that will reflect your shop. Include a shop layout with all service areas included. The layout should be drawn to scale as much as possible. (your restroom shouldn't be the same size as the rest of your shop) Creativity and visuals are beneficial to your grade—try to think of something different than your classmates. Prepare all of your information to present to the class. You may choose shop décor—colors, flooring, etc.

NAME _____

FLORAL SHOP DESIGN

ASSIGNMENT: **DESIGN A FLORAL SHOP**

DUE DATE:

POINTS: **150 Points**

REQUIREMENTS: **STUDENTS WILL** design a floral shop and determine the following criteria:

Requirement	Possible	Earned
Floral shop name, logo, slogan	20	_____
Shop location.....	5	_____
Shop type.....	5	_____
Products and pricing.....	20	_____
Employees	15	_____
Delivery services.....	10	_____
Wire services.....	10	_____
Shop layout	30	_____
Presentation.....	20	_____
Overall.....	15	_____
Sub-Total.....	150	_____
Late deductions (10%/day)	0	_____
Total.....	150	_____

Name _____

Date _____

Floral Design Management
Floral Industry Quiz
76 points

Match the following terms with the correct definitions:
(2 points each)

- | | | | |
|--------------------------------|-------|------------------------------|-------|
| 1. Floral industry | _____ | 26. Refrigeration area | _____ |
| 2. Florist | _____ | 27. Storage refrigeration | _____ |
| 3. Retailing | _____ | 28. Display refrigeration | _____ |
| 4. Wire service | _____ | 29. Inventory | _____ |
| 5. Logo | _____ | 30. Hard goods | _____ |
| 6. Wholesaling | _____ | 31. Accounting/Business area | _____ |
| 7. Full-Service flower shop | _____ | | |
| 8. Specialty flower shop | _____ | | |
| 9. Limited-service flower shop | _____ | | |
| 10. Flower merchandiser | _____ | | |
| 11. Free-standing flower shop | _____ | | |
| 12. Strip-center flower shop | _____ | | |
| 13. Business complex | _____ | | |
| 14. Downtown location | _____ | | |
| 15. Floral department | _____ | | |
| 16. Shopping mall | _____ | | |
| 17. Mass merchandiser | _____ | | |
| 18. Display area | _____ | | |
| 19. Window display | _____ | | |
| 20. In-store display | _____ | | |
| 21. Vignette | _____ | | |
| 22. Customer service area | _____ | | |
| 23. Perishables | _____ | | |
| 24. Design work area | _____ | | |
| 25. Storage area | _____ | | |

- a. a commercial organization whose primary function is to administer the handling of wire orders between member florists
- b. a shop in a single unit building
- c. a floral shop that targets particular floral needs, such as weddings, high style designs, or everlasting designs
- d. a flower shop characterized by little or no added service and products
- e. one who buys flowers, plants from growers, brokers, and manufacturers
- f. floral shop found within a shopping mall
- g. a floral shop that provides every floral product and service needed by customers, including delivery and wire service
- h. specializing in loose cut flowers sold by the stem; generally does not provide design or delivery services
- i. nonperishable staples, supplies, or inventory items, such as baskets, vases, ribbon, etc
- j. several businesses that adjoin one another and make up a small shopping complex
- k. often combine the full-service features needed by business accounts with merchandising loose fresh flowers for personal, office, and home use
- l. a business entity associated with the sale of flowers, plants and other related products
- m. usually long-established businesses, building adjoin each other, but have own store front
- n. supermarkets and mass merchandisers with aggressive flower merchandising programs
- o. communicate visually with people who pass by the shop
- p. the business of selling goods obtained from a wholesaler to the consumer
- q. space designated for paying bills, ordering flowers, paying wages, sales planning, etc
- r. purpose is to capture attention and motivate people to buy
- s. a graphic representation of a name, brand, symbol or trademark, designed for easy and definite identification and recognition
- t. sales counter and consultation spaces
- u. a collective term for the people and business entities engaged in the production, promotion, and sale of floral products and related merchandise
- v. product presentation which moves the customer through the store in a preplanned sequence
- w. a retail enterprise that seeks to sell large quantities of goods quickly by means of discounting, customer self-service or unadorned display and packaging
- x. refers to displaying or grouping similar types of merchandise for maximum visual appeal
- y. area within the floral shop where designers make arrangements
- z. area where seasonal and extra supplies are stored
- aa. collectively, the items available for sale by a business at a given time, including the raw materials on hand used to produce completed items for sale
- bb. items such as fresh cut flowers or living plants that are subject to spoilage or decay
- cc. fresh cut flowers and foliage are stored before and after designing
- dd. large walk-in storage coolers hold flowers in buckets of preservative solution for use in arrangements, store boxes of fresh greenery, and keep arrangements cool and fresh while awaiting delivery
- ee. form of visual merchandising. Exhibit flowers by the stem, floral arrangements ready for sale, and floral arrangements ready for delivery.

32. Define the roles of employees in a full-service floral shop:

(2 points each)

Owner:

Manager:

Sales:

Design:

Delivery:

Accounting:

Floral Design Management
Floral Industry Quiz Master
76 points

Match the following terms with the correct definitions:
(2 points each)

- | | | | |
|---------------------------------|-----|------------------------------|-----|
| 33. Floral industry | u. | 60. Display refrigeration | ee. |
| 34. Florist | l. | 61. Inventory | aa. |
| 35. Retailing | p. | 62. Hard goods | i. |
| 36. Wire service | a. | 63. Accounting/Business area | q. |
| 37. Logo | s. | | |
| 38. Wholesaling | e. | | |
| 39. Full-Service flower shop | g. | | |
| 40. Specialty flower shop | c. | | |
| 41. Limited-service flower shop | d. | | |
| 42. Flower merchandiser | h. | | |
| 43. Free-standing flower shop | b. | | |
| 44. Strip-center flower shop | j. | | |
| 45. Business complex | k. | | |
| 46. Downtown location | m. | | |
| 47. Floral department | n. | | |
| 48. Shopping mall | f. | | |
| 49. Mass merchandiser | w. | | |
| 50. Display area | r. | | |
| 51. Window display | o. | | |
| 52. In-store display | v. | | |
| 53. Vignette | x. | | |
| 54. Customer service area | t. | | |
| 55. Perishables | bb. | | |
| 56. Design work area | y. | | |
| 57. Storage area | z. | | |
| 58. Refrigeration area | cc. | | |
| 59. Storage refrigeration | dd. | | |

- ff. a commercial organization whose primary function is to administer the handling of wire orders between member florists
- gg. a shop in a single unit building
- hh. a floral shop that targets particular floral needs, such as weddings, high style designs, or everlasting designs
- ii. a flower shop characterized by little or no added service and products
- jj. one who buys flowers, plants, and/or related products from growers, brokers, and manufacturers
- kk. floral shop found within a shopping mall
- ll. a floral shop that provides every floral product and service needed by customers, including delivery and wire service
- mm. a retailer specializing in loose cut flowers sold by the stem or bunch who generally does not provide design or delivery services
- nn. nonperishable staples, supplies, or inventory items, such as baskets, vases, ribbon, etc
- oo. combines several businesses that adjoin one another and make up a small shopping complex
- pp. often combine the full-service features needed by business accounts with merchandising loose fresh flowers for personal, office, and home use
- qq. a person or business entity associated with the sale of flowers, plants and other related products
- rr. usually long-established businesses, building adjoin each other, but have own store front
- ss. supermarkets and mass merchandisers with aggressive flower merchandising programs
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- vv. space designated for paying bills, ordering flowers, paying wages, sales planning, etc
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- aaa. product presentation should move the customer through the store in a preplanned sequence
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- ccc. refers to displaying or grouping similar types of merchandise for maximum visual appeal
- ddd. area within the floral shop where designers make arrangements
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- fff. collectively, the items available for sale by a business at a given time, including the raw materials on hand used to produce completed items for sale
- ggg. items such as fresh cut flowers or living plants that are subject to spoilage or decay
- hhh. fresh cut flowers and foliage are stored before and after designing

- iii. large walk-in storage coolers hold flowers in buckets of preservative solution for use in arrangements, store boxes of fresh greenery, and keep arrangements cool and fresh while awaiting delivery
- jjj. form of visual merchandising. Exhibit flowers by the stem, floral arrangements ready for sale, and floral arrangements ready for delivery.

64. Define the roles of employees in a full-service floral shop:

(2 points each)

Owner: may or may not work in shop

Manager: oversees day to day operations of floral shop

Sales: customer service, selling

Design: design arrangements for delivery or sale

Delivery: deliver floral arrangements

Accounting: take care of paperwork of floral shop

Agricultural Science and Technology
Floral Design-Ag 335
Sales & Customer Service

Unit Objectives

1. Students will be able to identify marketing terms and definitions.
2. Students will be able to create a holiday flyer for an upcoming sale.
3. Students will be able to conduct a successful telephone sale.

Power Point

Sales & Customer Service

Student Handout

Holiday Flyer Assignment Sheet

Holiday Flyer Assignment Grading Sheet

Customer Order Form

Evaluation

Sales & Customer Service Quiz

Sales & Customer Service Quiz Master

Interest Approach

Invite students to create a list of the qualities of a successful salesperson.

Have two students present the right and the wrong way to conduct a floral shop telephone sale. Speak with the students before hand and give them some pointers on how a good sale should go and a poor example.

Teaching Content

Marketing Terms & Definitions

Marketing: all business activity undertaken to encourage the moving of goods from the grower or producer to the final consumer, including selling, advertising, promotions, and packaging.

Advertising: the presentation of a product, idea, or service for the purpose of inducing others to buy, support, or approve of it.

Media: collectively, channels of communication, either electronic or print, that serve mass or targeted audiences; e.g., newspapers, magazines, radio, television, etc.

Open house: a promotional effort intended to bring customers into a business establishment, often in advance of a major floral holiday, such as Christmas.

Promotion: all advertising, publicity, and personal selling activities leading to the public recognition of a business and the generation of sales.

Publicity: collectively, acts or devices intended to attract public interest, especially information with news value.

Loss leader: a promotional tool whereby a retail article is sold at a loss in order to attract customers.

Turnover: the number of times merchandise is sold and re-stocked for sale in a given time period.

Target market: a defined group of customers whom a retailer attempts to attract.

Niche market: a special area of demand for a product or service.

Circulation area: the geographic area where product is delivered and advertising is done, particularly with respect to printed media.

Demographics: the statistical characteristics of a population, such as age, income, gender, and education level that are used to develop targeted marketing efforts.

Psychographics: the behavioral and cultural characteristics of consumers, such as lifestyle, attitudes, values, and buying patterns, that influence purchasing habits.

Customer: one that purchases a commodity or service

Customer service: the manner in which a vendor accommodates the needs and demands of the customer or client, which may enhance the perceived value of a product or service.

Customer base: a group of individuals and commercial clients who regularly patronize a business

Types of Customers

Decided customer: has a definite floral need, may already know exactly what he or she wants to buy.

Undecided customer: has a floral need, but has not determined exactly what he or she wants.

Browser: may be looking for an idea or a bargain, not interested in pressure for a sale, may be a potential customer, hardest to sell to.

Selling: the process of influencing a buying decision.

Foot traffic: collectively, the people who come into a retail store who may or may not make a purchase.

Walk-in: a colloquial term describing a customer who enters a business establishment, without an appointment, to make a purchase or place an order, rather than using the telephone or internet.

Impulse sale: an unplanned purchase. Such as a greeting card, etc.

Up-sell: to suggest or show to the customer one or more premium options rather than a less expensive choice. Up-selling may also encourage the sale of additional goods or services.

Marketing Terms & Definitions information is for educational use only. Obtained by permission from:

The American Institute of Floral Designers. The AIFD Guide to Floral Design. Terms, Techniques, and Traditions. The Intelvid Group, 2005.

Telephone Etiquette

Confident, happy voice

Answer every call promptly

Friendly greeting

Include name of shop

Include name of person speaking

Offer assistance

“ Good Morning. Sally’s Flowers. Samantha speaking. How may I assist you?”

Aware of products and pricing

Obtain all information on order form—date, payment, delivery, items, etc.

Clarify name spelling

Clarify any items

Ask for questions

Thank customer

Invite further purchase

Let customer hang up first

Types of Customers, Selling, & Telephone Etiquette:

Hunter, Norah T., The Art of Floral Design Second Edition Delmar, 2000. Chapter 21.

Student Activities

1. Holiday Flyer Assignment

Assign the students to make a Holiday Flyer for an upcoming sales event in the Floral Design Class.

Equipment:

Holiday Flyer Assignment Sheet

Holiday Flyer Assignment Grading Sheet

Computer

2. Product Display Assignment

Assign the students to make a pleasing product display with items commonly sold in florist shops. Students will be graded on the following items: Creates interest, Attractiveness, Central theme, Sales appeal, Design, Color harmony, & Focal point.

Equipment:

Items found in a florist shop

Accessories for display

Poster board

Items such as paper, scissors, markers, colored pencils, etc

3. Telephone Sales Assignment

Divide students into groups of 2. Have students practice taking an order over the phone. Use the Customer Order Form provided. Instructions on filling out the order form are found in the Ordering & Pricing Unit.

References

Hunter, Norah T., The Art of Floral Design Second Edition Delmar 2000.

The American Institute of Floral Designers, The AIFD Guide to Floral Design: Terms, Techniques, and Traditions. Intelvid Group 2005

Resources

CAERT Curriculum. 2005 Unit B. Floriculture. Problem Area 2--Floral Design. Lesson 12.
Managing the Flower Shop

Floriculture CDE Rules

FLORAL DESIGN HOLIDAY FLYER ASSIGNMENT SHEET

Due Date:

Value: 150 points

REQUIREMENTS: Complete a marketable holiday flyer for an upcoming sale

The flyer must include:

1. Holiday
2. Audience
3. Product
4. Pricing
5. Photo
6. Delivery availability

COMMENTS: The class will be discussing marketing floral products. This assignment is a hands-on opportunity for students to create a holiday flyer for a floral product produced by the class.

The holiday flyer will be computer generated by the student and include the requirements listed above.

The students will also create the holiday sale items.

NAME _____

HOLIDAY FLYER ASSIGNMENT GRADING SHEET

ASSIGNMENT: DESIGN A HOLIDAY FLYER TO BE USED FOR A HOLIDAY SALE.

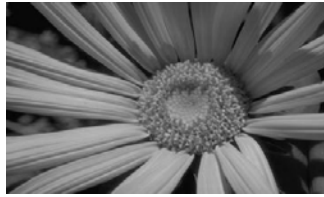
DUE DATE:

POINTS: 150 Points

REQUIREMENTS: STUDENTS WILL design a holiday flyer to be used for a holiday sale. Students will need to determine:

1. HOLIDAY
2. AUDIENCE
3. PRODUCTS AND PRICES
4. DELIVERY AVAILABILITY
5. PHOTO OF PRODUCT

Requirement	Possible Earned
Holiday.....	10 _____
Audience	10 _____
Product(s).....	10 _____
Pricing	20 _____
Delivery.....	10 _____
Photo	20 _____
Computer generated	20 _____
Grammar/spelling.....	10 _____
Overall.....	40 _____
Sub-Total.....	150 _____
Late deductions (10%/day)	0 _____
Total.....	150 _____



_____ (Floral Shop Name)

_____ (Address)

_____ (Phone Number)

Order Date:

Invoice No. _____

Deliver to:	Delivery Date:
Address:	a.m. ____ p.m. ____
Phone:	Call Taken By:

Wire in ____ Wire Out ____	Florist:
----------------------------	----------

Association:	Address:
--------------	----------

Code:	Phone:
-------	--------

Arrangement	Spray	Corsage	Wedding	Wrap	Balloons	Plant	Specialty
-------------	-------	---------	---------	------	----------	-------	-----------

Order:	
	Relay Fee:
	Tax:
	Delivery:
Total:	

Holiday	Birthday	Boy	Girl	Funeral	Anniversary	Get Well	Other:
---------	----------	-----	------	---------	-------------	----------	--------

Card:

Ordered by:	Account No. _____ Cash ____ Charge ____
-------------	--

Address:	Credit Card No.
----------	-----------------

Phone:	Exp. Date
--------	-----------

Name _____

Date _____

**Floral Design Management
Sales & Customer Service Quiz
78 points**

**Match the following items to their correct definitions:
(2 points each)**

- | | |
|----------------------------|------------------------------|
| 1. Marketing _____ | 13. Customer _____ |
| 2. Advertising _____ | 14. Customer service _____ |
| 3. Loss leader _____ | 15. Demographics _____ |
| 4. Publicity _____ | 16. Customer base _____ |
| 5. Media _____ | 17. Decided customer _____ |
| 6. Open house _____ | 18. Undecided customer _____ |
| 7. Promotion _____ | 19. Browser _____ |
| 8. Turnover _____ | 20. Selling _____ |
| 9. Target market _____ | 21. Foot traffic _____ |
| 10. Niche market _____ | 22. Walk-in _____ |
| 11. Circulation area _____ | 23. Impulse sale _____ |
| 12. Psychographics _____ | 24. Up-sell _____ |

- a. collectively, channels of communication, either electronic or print, that serve mass or targeted audiences; e.g., newspapers, magazines, radio, television, etc.
- b. a promotional effort intended to bring customers into a business establishment, often in advance of a major floral holiday, such as Christmas.
- c. all advertising, publicity, and personal selling activities leading to the public recognition of a business and the generation of sales.
- d. the presentation of a product, idea, or service for the purpose of inducing others to buy, support, or approve of it.
- e. all business activity undertaken to encourage the moving of goods from the grower or producer to the final consumer, including selling, advertising, promotions, and packaging.
- f. collectively, acts or devices intended to attract public interest, especially information with news value.
- g. the number of times merchandise is sold and re-stocked for sale in a given time period.
- h. a promotional tool whereby a retail article is sold at a loss in order to attract customers.
- i. a defined group of customers whom a retailer attempts to attract.
- j. a special area of demand for a product or service.
- k. the geographic area where product is delivered and advertising is done, particularly with respect to printed media.

- l. the statistical characteristics of a population, such as age, income, gender, and education level that are used to develop targeted marketing efforts.
- m. the behavioral and cultural characteristics of consumers, such as lifestyle, attitudes, values, and buying patterns, that influence purchasing habits.
- n. one that purchases a commodity or service
- o. may be looking for an idea or a bargain, not interested in pressure for a sale, may be a potential customer, hardest to sell to.
- p. to suggest or show to the customer one or more premium options rather than a less expensive choice. Up-selling may also encourage the sale of additional goods or services.
- q. has a floral need, but has not determined exactly what he or she wants.
- r. the manner in which a vendor accommodates the needs and demands of the customer or client, which may enhance the perceived value of a product or service.
- s. a group of individuals and commercial clients who regularly patronize a business
- t. the process of influencing a buying decision.
- u. an unplanned purchase. Such as a greeting card, etc.
- v. has a definite floral need, may already know exactly what he or she wants to buy.
- w. a colloquial term describing a customer who enters a business establishment, without an appointment, to make a purchase or place an order, rather than using the telephone or internet.
- x. collectively, the people who come into a retail store who may or may not make a purchase.

**Circle the following items that would be included in proper telephone etiquette:
(2 points each)**

- Confident, happy voice
- Answer every call promptly
- Friendly greeting
- Include name of shop
- Include name of person speaking
- Offer assistance
- “ Good Morning. Sally’s Flowers. Samantha speaking. How may I assist you?”
- Aware of products and pricing
- Obtain all information on order form—date, payment, delivery, items, etc.
- Clarify name spelling
- Clarify any items
- Ask for questions
- Thank customer
- Invite further purchase
- Let customer hang up first

Floral Design Management
Sales & Customer Service Quiz Master
78 points

Match the following items to their correct definitions:

(2 points each)

1. Marketing	e.	13. Customer	n.
2. Advertising	d.	14. Customer service	r.
3. Loss leader	h.	15. Demographics	l.
4. Publicity	f.	16. Customer base	s.
5. Media	a.	17. Decided customer	v.
6. Open house	b.	18. Undecided customer	q.
7. Promotion	c.	19. Browser	o.
8. Turnover	g.	20. Selling	t.
9. Target market	i.	21. Foot traffic	x.
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Each Item Should Be Circled

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