

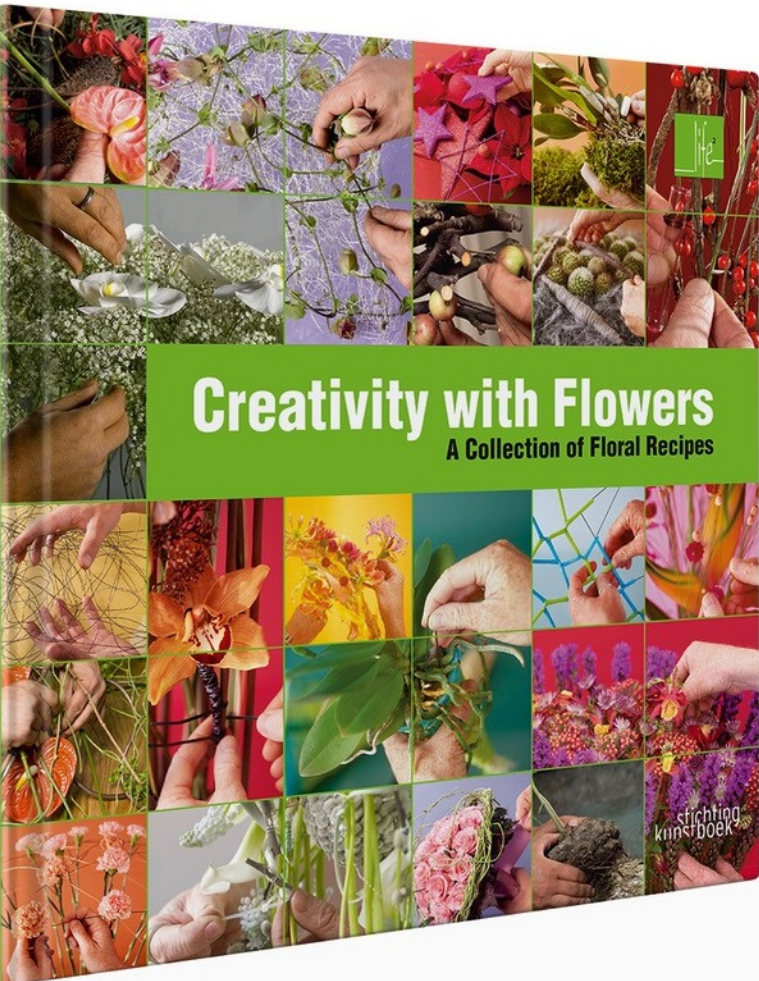
Creativity with Flowers

A Collection of Floral Recipes

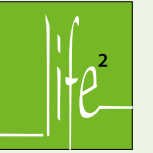


Creativity with Flowers

A Collection of Floral Recipes



stichting
kinderboek



Creativity with Flowers

A Collection of Floral Recipes

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Bouquets



Natural special

Designer

Max

Materials

Steel grass

Panicum 'Fountain'

Setaria italica 'Red Jewel'

Setaria italica 'Black Mountain'

Natural rough rope



Design Create a decorative bouquet of grass only using the traditional radial technique. By weaving a decorative top part over it at the end, it achieves a totally different expression, light and unexpectedly consisting of mere grasses.

Technique Start by making the radial grass bouquet, leave the Steel grass as long as possible. When the bouquet is finished you can bend the Steel grass 10 cm above the top of the bouquet and weave it irregularly, following the shape of the bouquet.

Emotions The bouquet has an outdoors picnic feeling to it but one that is special and luxurious. We used pure materials in an honest way, but with an extra touch that says: *you're special.*



1 Clean the grass stalks from 20 cm from the top, to avoid leaves in the water. Be very careful not to break them.

2 For a radial arrangement, bend the stems over each other and keep twisting them in spirals. Constantly change their position in your hands to keep them under control.

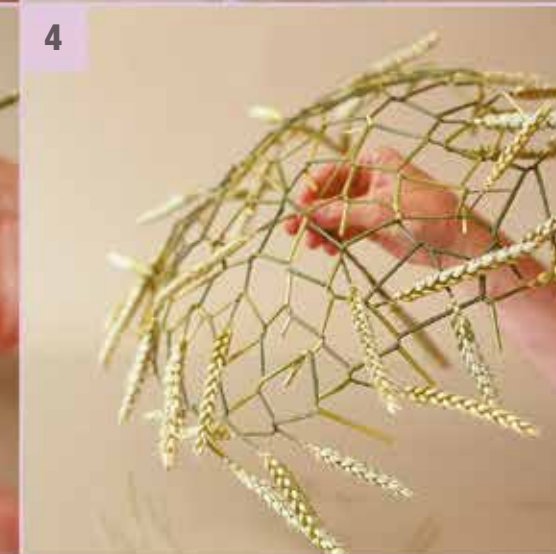
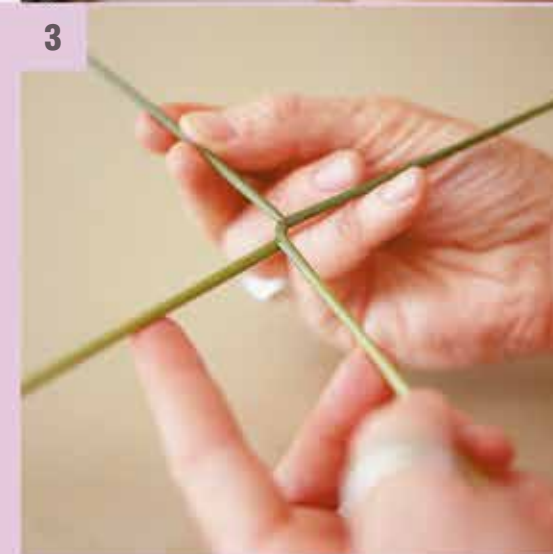
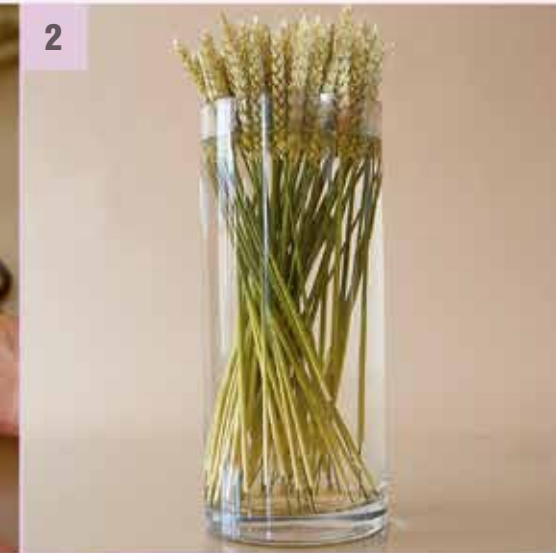
3 Mix the different kinds of grass. Don't divide them equally but try to cluster them and also alternate in height. Keep the Steel grass as tall as possible, cut the bouquet at equal length and tie it with a rope.

4 Now bend the Steel grass stalks at 10 cm above the top of the bouquet and intertwine them. Follow the shape of the bouquet and create an extra transparent layer over it.





In summer fields



Designer

Per

Materials

- Triticum aestivum
- Lathyrus
- Rosa
- Astrantia major
- Cotinus coggygria
- Limonium 'Emille'
- 20 gauge wire

Design This decorative radial bouquet is built around a construction of wired wheat. This allows us to create a transparent expression. To enhance this even more, reduce all greens and foliage and work with a pink, grey-green colour spectrum.

Technique Start by making the construction. Then add flowers at the base as well as at the top, all in a radial system. Allow space between each of the materials.

Emotions The intention was to recreate the feeling of a summer field in full bloom. We enhanced that moving, light and transparent feeling by using a construction as a base and accents of pastel summer flowers.

1 Cut the wheat stalks above the last knot and insert wires into the stalks, all up into the top. Use a dimension of wire that matches the size of the stalks, 20 gauge for instance.

2 Put the wired stalks in water all the way up to the top for about 20 minutes. This softens the straws and makes them flexible.

3 Then make a construction by crossing the stalks at the middle and twisting them around each other. Start with two and add new ones, continuously crossing and twisting until you reach the shape you want.

4 Start at the centre and work your way out. Always add new stalks so that you create new long ends to build on further. Cut off any visible wire ends and make a handle from three stalks that you attach under the centre of the structure.



Arrangements



Strong - Fragile



Designer

Max

Materials

Heracleum mantegazzianum / giant hogweed

Masdevallia hybrids

floral foam

wooden dish

moss

pins

plastic film

Design Arrangement in floral foam. The materials are the central point. The design is built around the Masdevallia. The robust shape of the arrangement highlights this fragile, little flower even more.

This effect is enhanced by the colour and the structure of the design.

Technique Simple floral foam technique. The secret lies in the invisible support of the Heracleum stems.

Emotions The fragile Masdevallia grows in a protecting environment, where it is allowed to be pure and authentic, reminding us of our childhood.

1 Put the floral foam on some water and let it soak slowly. Cover the wooden dish with plastic film to avoid it gets wet and moulds. Fill the dish with floral foam up to the edge.

2 Remove all hard pieces of wood from the moss and lay it over the floral foam. Fix the moss with pins. The moss should not hang over the edge, otherwise water will leak out.

3 Cut the Heracleum into straight pieces of approximately 10 cm each. Glue them in a circle on the edge of the dish. Then, glue the other pieces of Heracleum on the inside of the circle until the dish is completely filled. You can either use cold glue or a glue gun to attach the Heracleum. Cold glue will last longer than glue applied with the gun, but it takes longer. The glue gun allows you to work faster, but the result is less strong.

4 In order not to damage the fragile Masdevallia stems, it is recommended to pierce the moss before you stick the flowers in it. Don't spread the little flowers mathematically but naturally, alternating open and densely filled areas.

Tender and Fragile Beauties

Designer

Per

Materials

Betula / birch

Dicentra spectabilis / bleeding-heart

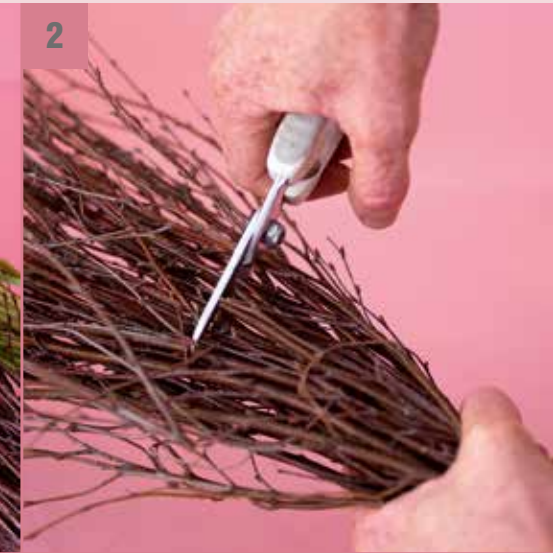
Fritillaria latifolia

Fritillaria meleagris / snake's head fritillary

Fritillaria pallidiflora / pale-flowered fritillary

Primula veris / cowslip

glass containers



Design Natural expression in which the bare Betula branches almost have the same expression as bare soil.

Technique The heavy floral foam is replaced by a lighter supporting medium (Betula branches) that grows in the same environment and season as the fragile spring flowers.

Emotions An expression of the power of life and spring. Spring is the most fascinating time of the year, when nature revives after a long and dark winter.

1 To accentuate the flower heads, remove the foliage of the tender spring flowers, leaving just a few on each.

2 Use the Betula as a supporting medium. Rinse the branches in warm water with a dish brush to prevent bacteria from growing in the arrangement later on. Cut them all at the same length before putting them in the glass container.

3 Arrange the Betula branches tightly in the container. Create a flexible tension in between the branches, taking care that they are neither too tight, nor too loose. Take into account the space you need for the remaining flowers and create the desired stability.

4 Cut the soft flower stems at 2 sides, creating a wedge. This facilitates their placement in between the Betula branches. Make sure that all stems are stuck in between the branches.

5 Now that the first (glass) and second (Betula) levels are ready, create a third level of fragile flowers. Mix colours corresponding to the bark and the cut ends of the Betula. 69



Wedding Flowers



Entwined

Designer

Per

Materials

Cymbidium / Cymbidium orchid
Fritillaria / fritillary
Gloriosa rothschildiana / flame lily
Oncidium / Oncidium orchid
Phalaenopsis / moth orchid
Triticum aestivum / common wheat
bullion wire
glass vase
pearl headed pins
soft Mizuhiki wire
spool wire
20-gauge wire

1 Start by preparing your materials; cut the Triticum above the last node and pierce them with 20-gauge wire all the way to the top. Clean the Hypericum and pierce them first with 18-gauge wire and then with soft Mizuhiki wires. Put them aside for later use.

2 Put the Triticum in warm water for one to two hours to make them soft and to prevent them from breaking. Make the actual structure by crossing the Triticum at the middle; twist them around each other two to three times. Start with two and add new ones, continuously crossing and twisting until you reach the desired shape.

3 Instead of an ordinary handle we make two or three rings of Triticum that we attach underneath our structure. Secure the two ends of each ring in the structure itself.

4 Cut the well watered flowers at the right length and prepare them with decorative ends of 2 cm bullion wire and a pearl headed pin. These are then simply attached by weaving them into the Triticum structure.

5 When the first layer is finished, attach a second smaller one on top of the first one and continue adding flowers and Hypericum lengths of soft Mizuhiki wire in the same way.



Design An arched, layered wedding design with an amazing volume and transparency, elegantly carried on top of your hand with a ring fitting! My intention is to show the delicacy of each and every flower in this design.

Technique The first technique is that of the 'hand made chicken wire'; work precisely, try to visualize the final shape and work towards that. For the flowers we use the weaving technique, after which everything is secured by tying the lines of Mizuhiki into the structure.

Emotions A back-to-nature feeling; honest values and colours from fields of grass blowing in the wind. A design for the modern, natural and environmentally conscious bride who wants to express herself.





Pure White

Designer

Max

Materials

Convallaria majalis / lily of the valley
 Eucharis grandiflora / Amazon lily
 Eustoma russellianum 'Echo Pure White'
 Hedera / ivy (leaves)
 Stephanotis floribunda / Madagascar jasmine
 cotton wool
 rubber band
 silver wire (0,28 mm)
 small pins
 white ribbon
 wire



1 Create a little hook at the end of the silver wire and secure it in the top part of the Convallaria. Insert the wire smoothly amongst the little flowers, attach some cotton wool to the end of the stems, elongate these and wrap the cotton wool tightly around the stem.

2 Take the 0,8 mm wire and create a little hook at the end. Roll this up together with cotton wool into a small fluffy ball. Cut the wire at the bottom in a sharp-pointed end and pierce the wire carefully through the Eucharis. Wrap the bottom of the stem in cotton wool and put them in a vase with water together with the other flowers.

3 Wrap the Stephanotis and the Eustoma in cotton wool and lengthen the stems with wire. Tape up all the flowers with rubber or floral tape.

4 Now we can start to assemble the bouquet. Start from the middle and work your way around as you go downwards. Do not put in all of the flowers at the same height but create some depth. Tie the wire together now and again with a thin rope; when doing this make sure that the connecting point does not move downwards. Finish the bouquet using the Hedera leaves which have also been put on wire. Wrap the white ribbon carefully around the handle and secure it with little pins.

Design A classic arrangement with a modern touch: although the shape and choice of flowers are traditional, the bouquet looks contemporary because the foliage has been left out.

Technique The technique used is traditional and very practicable. It is very important to pay attention to the right treatment of the individual types of flowers, as it makes them more solid and will increase the durability of the bouquet.

Emotions This design reflects pure emotions because of its colour and the clear choice of flowers, it is traditional yet contemporary, the perfect fit for a lot of brides today.



Interwoven Connection

Ontwerper

Max

Materialen

- Aspidistra / cast iron plant
- Fritillaria assyriaca / fritillary
- Orchids
- black spool wire
- Clear Life spray
- cold glue
- leaf shine



1 Take the Aspidistra leaves and tear off small strips of about 1 cm wide lengthwise (follow the direction of the veins). Clean the strips by wiping them with a soft moist cloth that has been sprayed with leaf shine. Do not spray the leaf shine directly onto the leaf, as this creates an artificial appearance.

2 Cut the black wire at a length of about 150 cm. Thread the wire through the pieces of Aspidistra, using loops of about 8 cm. Finish at the end of the leaf. Move the leaves a little bit closer together, making them rounded. Next interweave the strands of leaves, starting from a circle of about 25 cm. Go through the openings between leaf and wire which will help you to achieve a beautiful structure, the bottom part being fatter and fuller and the rest of the arrangement thinning out as you go towards the top.

3 Treat the leaves with Clear Life spray. Make sure you keep the spray at a sufficient distance when applying it. Check the stability of the bouquet, the arrangement should be solid and compact. Secure the flowers with glue in-between the Aspidistra leaves (ensure that the stems have been properly waxed). Set out the main lines first and work your way simultaneously from two sides to keep the balance in the bouquet. Strip the leaves off the Fritillaria to make the beautiful stem stand out.

Design This bridal bouquet in the shape of a handbag has been constructed from a structure of Aspidistra leaves that have been woven together. The interwoven leaves are the symbol of marriage. The lines trailing down give the arrangement an elegant and frivolous appearance.

Technique This bouquet uses different techniques which have been combined; in the case of the Aspidistra leaves for example the threading technique is combined with the interweaving of the strands. The flowers are secured with the gluing technique. Make sure everything is processed in a really solid way to ensure that the bride can enjoy it all day long.

Emotions Interwoven leaves – interwoven lives. Flowers originate from the middle just like beautiful things shall originate from this alliance.



Table Arrangements



Fusion



Design A design with many spring elements: eggs that serve as water carriers, and spring flowers in their cheerful colours. The sumptuous look of this table decoration intensifies the spring feeling!

Technique The egg shells, that serve as little vases, are glued together in the shape of a table. The basic structure of *Jasminum* and *Betula* is there to support the heavier flowers. Make sure there is enough depth and prevent squared and parallel lines.

Emotions A rich, colourful table decoration that boasts all the elements of spring. Positive and brimming with life. An excellent start to a new summer season!

Designer

Max

Materials

Betula / Birch

Iris

Jasminum polyanthum / Jasmine

Muscari / Grape hyacinth

Ranunculus / Turban buttercup

Tulipa / Tulip

eggs

glue gun

tea light candles

1 Blow out the eggs, carefully pierce little holes in the shell and tap a piece away with some scissors. Clean the egg shells inside, which will hold the water for the flowers.

2 Carefully glue the egg shells together but leave some room for tea light candles which will be placed in amongst the egg shells in due course. Scatter the egg shells across the entire table, except for where the plates and cutlery will be and make sure there is enough room for the dinner guests to have their meal in comfort!

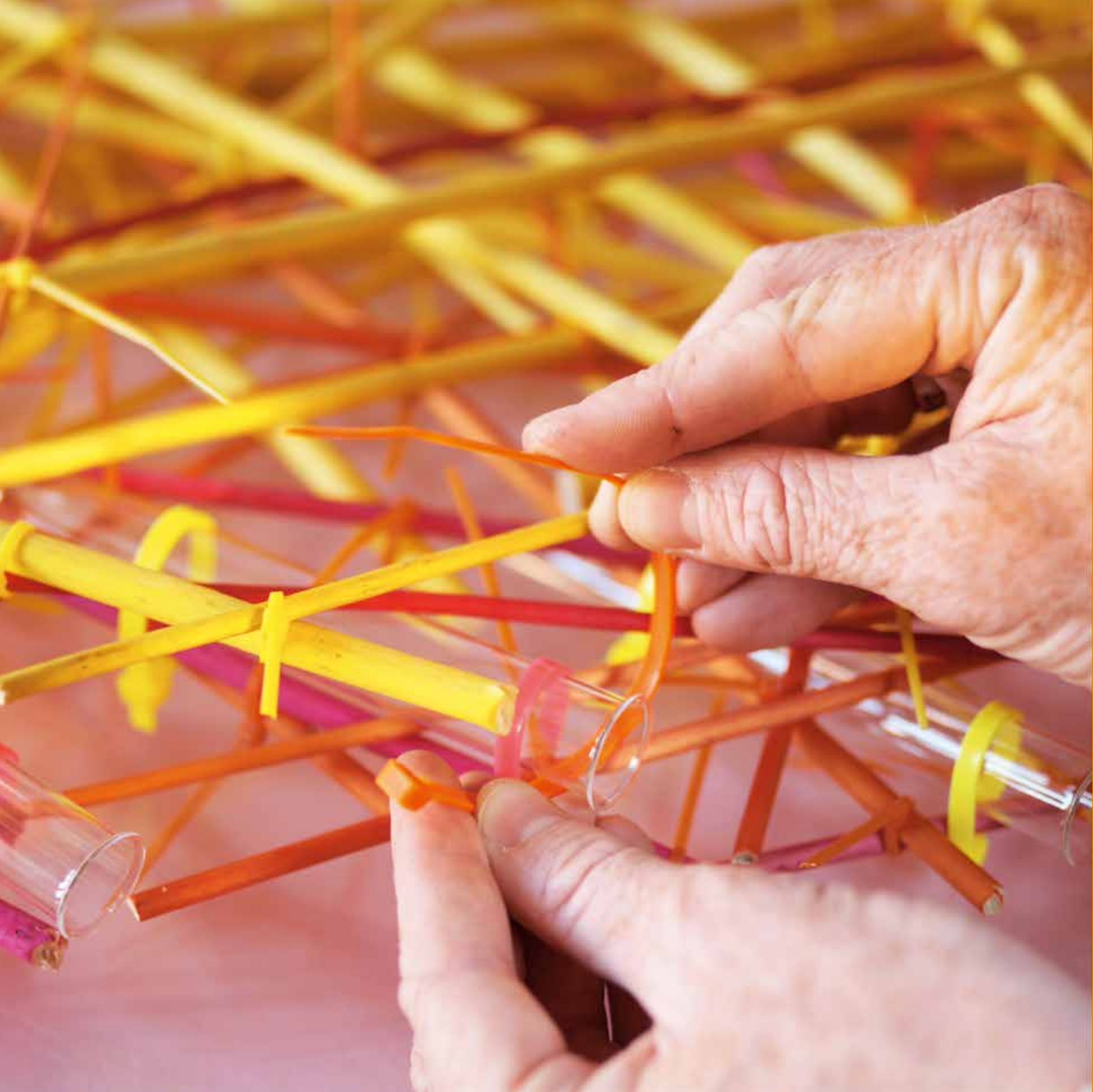


3 Place the tea light candles in the empty spaces. Carefully fill the egg shells with water. Do not overfill them as the flowers need to be inserted yet and we do not want any water spilling.

4 With the Jasminum, create a natural structure. Not only does this make for an interesting pattern, this construction can also support heavier flowers. Do the same with the Betula, but examine its direction of growth to create a natural look.

5 The flowers can now be inserted. Start with the heaviest flowers (tulips) and create an attractive pattern. Make sure there is enough depth and that the colour scheme is attractive. By way of finishing touch, attach a Betula to the napkins with a ribbon to marry everything together.





Interior Decoration



Erica on a line

Designer

Per

Materials

Erica gracilis

Zantedeschia 'Schwarzwald'

Dahlia

Panicum

Steel grass

Hypericum

Rubus fruticosus

Glass tubes

Spool wire

Bullion wire

Floral Fix

Pins

Design We transformed a natural outdoors material into a floristic work piece. A very flexible piece that can change appearance just by rearranging its shape – curved, circular, square etc. – and of course also by changing the flowers.

Technique Twisting wires like hand-woven 'carpets' provides both stability and flexibility. It is important to cover each tube tightly and to finally twist the line firmly. Spray the final structure with *Clear Life* and when it has dried use spray lacquer or spray glue to keep it in good condition all autumn long.

Emotions The rougher feel of autumn, a field of Ericas in a contemporary structured way in good harmony with a darker interior and a rustic oaken table. Modern but natural. The accents of the warmer, lighter as well as the darker colours of the season give it the feel of the last sunlight of the year.

Erica on a line



1 Cut the Ericas in the longest lengths possible. You will need 1 plant for about 6 glass tubes.

2 Attach *Floral Fix* on all the glass tubes so that the Erica will stick better and not slide away. Cover each glass tube with Ericas. Attach thin purple spool wire first, then cover this with bullion wire in different colours.

3 After covering ca. 40 glass tubes, connect them with thicker spool wire. Make 2 lines with double wires and attach the ends on the working table with a distance of 10 cm. Put a tube in between the double lines of wire and twist it twice. Do the same with another tube and continue to do so until all are in. You now have a long 'carpet', twist the wires tight at both ends and cut off the remaining ends.

4 Put the 'carpet' of Erica covered tubes standing on the table. It will stand stable when being placed in a curving movement. Fill with water and tuck in the flowers crosswise.

5 When all flowers are added, stabilise them more by using pins with coloured heads and berries. Pierce each pin through 2 or 3 stems and cover the sharp ends with berries.





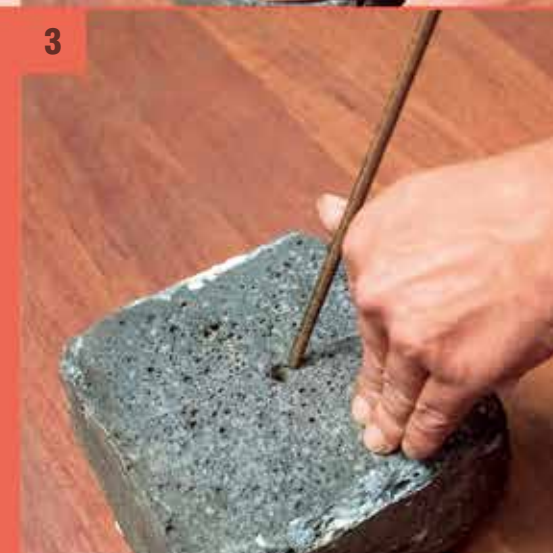
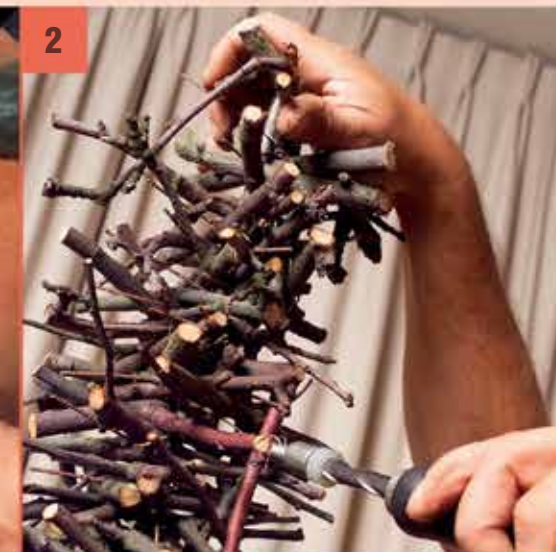
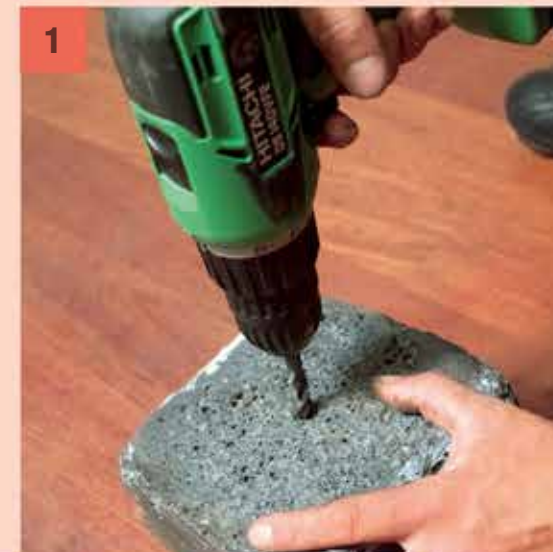
Torches of harvest

Designer

Max

Materials

- Apple wood
- Viburnum opulus 'Compactum'
- Vitis
- Malus fruit
- Cucumis fruit
- Rose fruits
- Rubus fruticosus
- Capsicum
- Brass wire



Design These torches of harvest consist of seasonal and regional materials. They look heavy but also elegant. You can make a whole family and spread them over the room. In this case, we made a line from inside to outside, a lovely walk on one of those beautiful summer days.

Technique It is important to make a steady construction. Fix the wood very tightly, you best take dry wood. Divide the fruit unevenly but in a pleasing colour balance. The colours we used are red, green, orange and brown.

Emotions Our intention was to create a typical early autumn feeling. With fruit and wood we created a perfect decoration that is heavy but still elegant in a family, perfect for a party on one of the last beautiful evenings of the year.

1 Make the construction first, drill a hole of 8 mm into the stone.

2 Then put an iron bar (also 8 mm) in the hole and secure it with a hammer.

3 Cut Apple wood in pieces of 20 cm and fix them onto the iron bar with brass wire and a *Rottler*. Make sure it is firmly attached because the wood can dry and shrink. Preferably take old and dry wood. Secure the wood onto the iron with some cold glue and remove the copper rings from the wire.

4 Put some apple and rose fruit on the copper bars. Then fill it with the other kinds of fruit using cold glue. Mix the fruit in stead of spreading it regularly. Make several torches for the final total composition.



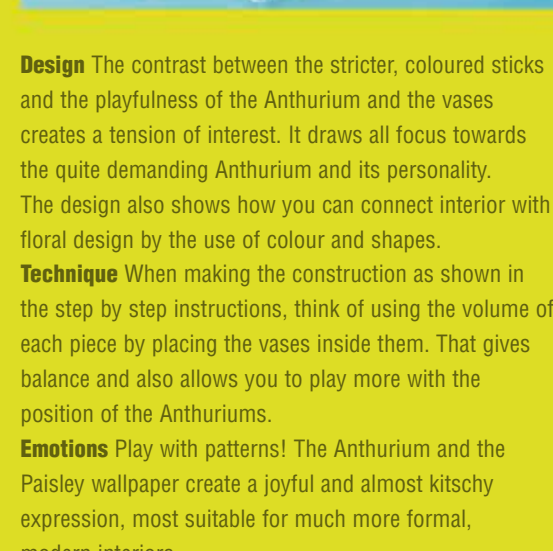
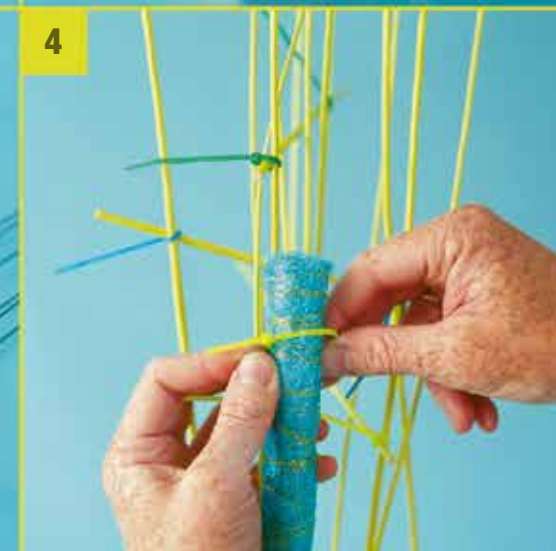
Patterns, Anthurium and Paisley

Designer

Per

Materials

- Anthuriums
- Cucumis fruits
- Lime green sticks
- Concrete
- Drink cartons
- Plastic ties
- Glass water tubes
- 18 gauge wire
- Metal angel's hair
- Translucent plastic



Design The contrast between the stricter, coloured sticks and the playfulness of the Anthurium and the vases creates a tension of interest. It draws all focus towards the quite demanding Anthurium and its personality. The design also shows how you can connect interior with floral design by the use of colour and shapes.

Technique When making the construction as shown in the step by step instructions, think of using the volume of each piece by placing the vases inside them. That gives balance and also allows you to play more with the position of the Anthuriums.

Emotions Play with patterns! The Anthurium and the Paisley wallpaper create a joyful and almost kitschy expression, most suitable for much more formal, modern interiors.

1 Select all materials out of a turquoise-lime-green colour spectrum.

2 Make a concrete foundation. Follow the instructions on the pack, position the sticks and wait for it to dry. Use drink cartons as moulds, they are stable and easy to tear off the concrete when it has dried.

3 Make vases out of glass tubes, they will serve as water supply for the flowers. Tape wire onto the tubes to elongate them, then cover it with metal angel's hair. Secure it with bullion wire and finally make a spiral shape.

4 Attach the vases to the structure using plastic ties, two on each for stability. To further secure the structure, attach translucent plastic triangles in between the sticks and finally cross some sticks, each time using plastic ties.

5 To add an element of surprise and kitsch, push the Anthuriums through the cucumbers and then down into the vases.

Springtime

Designer

Per

Materials

Betula / birch

Muscari / grape hyacinths

dry floral foam spheres

pheasant feathers

plant soil

spray paint (brown or black)

stub wire



Design

All elements of spring and Easter gathered in one. An almost egg-shaped container made from hanging *Betula*, just about to burst into bloom, planted with *Muscari* and decorated with a few feathers. Keep it simple!

Technique Foam technique. The foam is scooped out and used both as the actual container and as a medium to hold things and to secure materials onto. Make sure the stub wire is long enough when securing the *Betula* to the base. The dry floral foam sphere is waterproof so no plastic inner lining is needed.

Emotions There is hope for spring! See how life is fighting winter and is already sending the message of warmer sunnier days in early spring. Winter might still be reigning outside with snow and cold, but in the end spring will win. Simply give it a helping hand!



1 Gather all materials and make sure to use *Muscari* that are already showing some colour, these are far more nice than green ones. Dry and stiff *Betula* twigs are no good in this arrangement, only freshly cut, flexible ones will do.

2 Carve out the upper third of the foam sphere to allow place for the bulbs. Spray paint the outside and the edges black, to make sure that no light coloured foam will shine through the *Betula* twigs.

3 Use the dry foam sphere and the stub wire to fasten the *Betula*. Push them into the ball at a low angle and secure them into place with U-shaped pieces of wire. Make sure to attach the *Betula* with the softer top parts towards the sun, so they fold out nicely.

4 When planting, try to make it look as if the *Muscari* are pushing through the *Betula* twigs. As if spring is forcing itself up through the barren branches.

5 Accentuate the power of spring with more flexible *Betula* branches in between the *Muscari*. Make it look as if they forcefully had to make way for the coming of spring. As a final touch weave in some dark brown pheasant feathers to give the plant arrangement the feel of Easter.

Black velvet

Designer

Per

Materials

Begonia

Senecio Senetti(R) 'Deep Blue'

Christmas baubles

feathers

hot glue gun

plant soil

black French vase

wooden skewers



Design The high gloss black baroque French vase has a traditional shape, but its shiny black surface hints at modern times. The flowers and materials are rather traditional too and fit into the same category. The total absence of green creates an almost non-botanical artificial expression.

Technique Ordinary planting techniques. The decorative elements are added by wiring and gluing. The treatment of the *Senecio* is a bit harsh, but it is all for the sake of the expression in the final arrangement. The plant is not damaged, except ground.

Exhibition Dark, mysterious, surprising, subtle expression and with a very unexpected colour scheme to get that special wow factor. This is how we can make plant arrangements popular again. Think what can be done, artistic and critical people!

1 Choose materials with a baroque feel to them, ranging from blue to black, shiny to matt, high gloss to velvet and from smooth to rough textures.

2 Glue the Christmas baubles onto wooden skewers and cut these to the same length as the plant materials. Attach some feathers to stub wire to secure them in place in a later stadium.

3 Plant the *Begonia* and *Senecio* in a mixed pattern. Try to clear as much of its green foliage as possible and arrange the *Senecio* in between the black *Begonia* leaves as to minimize the amount of green as much as possible.

4 Work as mixed as possible as far as the decorative part is concerned. The single and main focus should be to cover all green leaves to get an almost non-botanical, but very dramatic blue/black expression.

5 Work in all materials in a mixed way, to create contrast and positive tension in between the materials. Think in contrasts: black versus blue, matt versus high gloss, and small versus big.

Sweet love

Designer

Max

Materials

Rosa

Fragaria fruit (strawberries)

Pelargonium 'Lord Bute'

Lathyrus odoratus

Hedera helix

Cornus alba 'Sibirica'

Cotinus coggygria 'Royal purple'

floral foam heart



Design This floral heart is very romantic, due to the use of nicely filled, open roses and the soft Lathyrus. It is also playful, due to the strawberries and the Cornus. The soft colours make the arrangement soft and sweet.

Technique Make a strong edge for this foam heart, otherwise the flowers will fall out. The shape is vital for the arrangement to work: it is important that you follow the curves of the heart. Make sure that you tie the Cornus very strongly so they can't fall out.

Emotions The heart shape stands for love. Because of the structure of the Cornus it feels like the flowers are about to break out. This symbolizes the pain and sorrow you experience when a loved-one passes away.

1 Put the floral foam heart in some water and let it soak up the water. Take Hedera leaves, select them according to size and wire them with 0.7 mm wire. Put them on the edge of the heart shape, so we get a strong base to start from.

2 Start with the roses. Put them higher in the middle and lower on the edge of the heart, you are creating the heart shape for the other flowers to follow. Fill in the open spots with the Cotinus and the other flowers. Finish off with the strawberries because they are the most fragile.

3 Cut the Cornus into pieces of 5 cm and wire them with 0,8 mm wire. Make 40 of them.

4 Put the Cornus randomly over the edges to the middle, a little above the flowers making it look like they are breaking out like a flower bud.



Belief and hope, strongest of emotions

Designer

Per

Materials

Dianthus
Hypericum
Phormium
Xerophyllum asphodeloides
Phalaenopsis
Cymbidium
floral foam cross
pins
Mizuhiki wires
plastics



1 For this design I aimed to accentuate the cross shape in several ways giving it a more modern touch using lime green in living as well as artificial materials.

2 Start by covering the sides of the foam cross with Phormium leaves. Start from below and layer them two or three times to reach some 3 cm above the floral foam. Use pins for decorative as well as technical purposes and accentuate the corners by breaking the leaves there.

3 Fill the covered cross with carnations in double lines, all placed vertically and straightly, giving a more formal expression in line with the design. Make sure that only the petals of the carnations spill over the Phormiums.

4 Now irregularly process the accents of the different grasses, Phormiums and Mizuhiki wires on top of the carnation heads. Secure them in the foam where possible; otherwise use pins in the flower heads.

5 As a finishing touch and focal point we fix some orchids with pins in between the crossing lines on three of the cross' arms to create tension all over the design.

Design I intended to give this arrangement a stricter and more formal expression by exaggerating the elements of the cross: the straight lines and hard angles. The straightness and hardness is reflected in the use of the materials, which results in a very strong design.

Technique A straightforward application of a typical technique. The interesting feature here is the placement of the Phormiums and the effects of the longer pins to secure them, giving them an interesting aesthetical feature as well!

Emotions The cross is the strongest symbol of Christian belief, symbolising suffering and the final victory of faith. Used in many other occasions but not often in flower design.



Christmas



Needle plate

Designer

Max

Materials

Pinus

Zantedeschia

Phalaenopsis 'Garnet Glow'

Anthurium andeanum

Vanda

Epidendrum

Tillandsia dyeriana

Arachnus

Bird fruit

Iron frame

Chicken wire

Spray glue

Spray paint

Spool wire

Glass tubes



Design A classic design using only Christmas materials. The pine needles create a strong yet playful look. The flowers stand in sharp contrast to the base. You can remove the flowers and replace with fresh ones, which means it can be used for the entire Christmas season.

Technique The pine needle bed is made on an iron construction covered with small chicken wire. Its strength lies in the glued needles. The wreath on the edge is composed of flowers in glass tubes, held in place by the bird fruit. The long stalks of the flowers create long, flowing lines.

Emotion The pine plate creates feelings of warmth and the smell of Christmas while the wreath reflects the colours associated with the festive season. Traditional in inspiration, modern in look.



Fresh and festive table wreath

Designer

Max

Materials

Tillandsia xerographica

Ludisia

Cambria

Jasminium polyanthum

Kalanchoe pumila

Reindeer moss

Christmas balls

Black glass plate

Glue pistol



1 Remove the copper head and hooks on the Christmas balls. Glue the side and bottom of the balls to the glass plate. Make sure everything is clean and dry before you start.

2 Arrange the shiny, matt and coloured balls randomly. Fill the empty spaces with Reindeer moss, making the wreath compact.

3 Fill the Christmas balls with water. Do this very carefully as water could loosen the hot glue. Although cold glue is stronger, it is more difficult to work with.

4 Put the flowers in the Christmas balls, starting with the Jasminium which creates a pretty line, followed by the biggest flowers and those with longer stems. Place the flowers randomly.

Design This Christmas ball wreath can be used over and over again. A versatile base to work from: use different flowers to create many new looks. If you use small flowers, it will look natural with a lot of details.

Technique When you are preparing the base, make sure the balls and plate are clean and not too cold, otherwise the glue will not adhere. Remove all leaves to create a transparent effect; place flowers in one direction to simulate movement. Fill the balls with water.

Emotion Christmas balls glued into a wreath create an element of surprise. Fill them with fresh orchids for a luxurious feeling.

Wax wreath

Designer

Max

Materials

Helleborus niger 'Christmas Glory'

Wax

Pinus (needles)

Straw wreath (50 cm in diameter)

Wallpaper glue

40 glass tubes (1.2 cm in diameter,
length 8 cm)

Handmade paper



Design Various elements make this structure extraordinary: wax, needles coming out of the wax, and the way they are arranged. As the glass tubes are completely submerged, it seems as if the flowers are also growing from the wax base. A truly surprising design.

Technique Prepare the paper pasting a day in advance. Work very precisely, making sure that the whole wreath is covered in wax. The needles should have the same length. Remove the foliage from the Helleborus.

Emotion Pine needles, wax, Christmas roses and a wreath are classic Christmas materials. By using them in an unexpected way, we get a result that is modern and innovative. The look is clean and sober, creating a feeling of peace and quiet.



Growing moss balls

Designer

Max

Materials

Straw
Plastic bucket
Iron wire (1.2 mm wide)
Spool wire
Tape
Cornus alba siberica
Gaultheria procumbens
Moss
Wooden sticks



1 Tape wooden sticks lengthwise to a plastic bucket. The sticks should extend 15 cm on both ends of the bucket. Use 6-7 sticks per bucket. Do not use wire but rather tape as it keeps the sticks firmly in position.

2 Tie spool wire to a stick, winding it around the bucket. Place thin layers of straw between the wire. Weave the wire between the wooden sticks. Continue padding the ball with straw until you have reached the size you need. Make sure the ball is sturdy and robust before you continue with the next steps.

3 Take pieces of iron wire to attach moss to the straw ball. Use clean, fresh moss. Start at the top and work your way down to the bottom.

4 Fill the ball with soil and plant the Gaultheria procumbens. Cover the soil with moss.

5 Cut the Cornus into smaller pieces, about 10 cm in length. Wire 1 piece to form 2 'legs'. Stick these legs into the moss, draping them over one side of the ball and the Gaultheria plant.

Design This moss ball – made from natural material and filled with plants – will last longer than fresh flowers. Use it as an outdoor decoration too. Many variations on the theme are possible with this design.

Technique Make sure the Cornus sticks are firmly attached to the wire, as it will ensure that the shape remains in place. This cascade of sticks creates movement and harmonises the various materials.

Emotion The combination of materials and a round shape create the idea of a huge Christmas decoration, bringing with it feelings of peace and harmony.

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