

LINE: the visual path that directs eye movement through a composition

In geometric terms, a line is simply the distance between two points. In floral design, line can both impart structure to an arrangement as well as imbue it with a sense of movement.

Lines are generally described in one of two ways: a **static** line is either vertical or horizontal. Static lines create strength and stability in a floral composition. They are seen as being rigid, unchanging and without much energy or motion. By comparison, **dynamic** lines may be curving, slanted, zigzag, contorted or meandering. They move in more than one direction relative to the vertical or horizontal axis and thus are seen as more lively and energetic, especially when used in juxtaposition to a static line.

A distinction is also made between **actual lines** and **implied lines**. An actual line is one which is physically, visually present, such as a branch or the stem of a flower. An implied line is one which is created in the mind's eye when it visually links two similar elements. In some cases, an implied line may be the dominant line in a floral arrangement.

A line design is a floral composition in which line is emphasized over form as the more dominant element.

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

In floral design applications, space is a three-dimensional phenomenon. It surrounds not just the two-dimensional outline of a composition, but it also defines the volume and depth of the design. A floral designer learns to visualize space and to fill it accordingly.

Space is typically described as being either positive or negative. **Positive space** is that portion of a composition which is physically occupied by something- a flower, a branch, a container or some solid object. **Negative space** is the planned area within a composition that is devoid of any materials; essentially empty space. It is negative space which allows individual materials in a design to be seen clearly. The term *void* is used to describe empty space that serves to visually separate areas of positive space.

In a formalinear design, there is a relatively large amount of negative space present so as to emphasize, in an uncluttered manner, the strong forms and clean lines which are characteristic of that style.

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

Accent is a secondary principle of design, derived from dominance. Just as in speech, music or cooking, accent adds interest and punctuation.

An accent is a dash of something that is different from the other elements in a composition. It enlivens the composition and is compatible with the overall mood of the design. It can give the design some character; a bit of ribbon tied into a bow for example. A bird's nest might accent a naturalistic, spring themed design. A cluster of shiny millimeter balls could accent a Christmas arrangement.

Floral or plant materials themselves can be used as accents if they are used sparingly and are different from the other flowers and foliage in the design. A stem or two of purple statice can provide a bit of interest in a composition primarily made of other kinds or colors of flowers. A few stems of eucalyptus could be added as an accent to a vase of roses.

Types of Lines



Broken



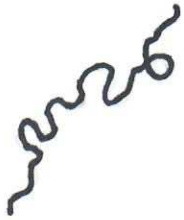
Cascading



Connective



Continuous



Contorted



Crescent



Curvilinear



Diagonal



Dynamic



Hanging



Helical



Horizontal



Implied



Interactive



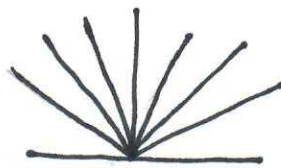
Parallel



Perpendicular



Primary



Radiating



"S" line
(Hogarth)



Secondary



Self-Completing



Spiral



Static



Vertical



Weighted



Zig Zag