

# **HOUSEKEEPING**

**BHM 2<sup>ND</sup> YER, 4<sup>TH</sup> SEM**

## **BUDGETING**

Since housekeeping is not a revenue-generating department, the executive housekeeper's primary responsibility in achieving the property's financial goals is to control the department's expenses. In addition to salaries and wages, inventoried items are a key area for the executive housekeeper's exercise of cost control measure.

### **BUDGET PROCESS**

A budget is a plan. It projects both the revenues the hotel anticipates during the period covered by the budget and the expenses required to generate the anticipated revenues. The executive housekeeper's responsibility in the budgetary process is two-fold. First, he/she is involved in the planning process that leads to the formulation of the budget (what expenses the housekeeping department will incur in light of forecasted room sales). Second, since the budget represents an operational plan for the year, the executive housekeeper ensures that the department's actual expenses are in line with budgeted costs and with actual occupancy level. Budget may need to be adjusted in light of unforeseen or changing circumstances.

As a plan, a budget is also a guide. It provides the managers with standards by which they can measure the success of the operations. By comparing actual expenses with allocated amounts, the executive housekeeper can track the efficiency of housekeeping operations and monitor the department's ability to control its expenses within the prescribed limits

The operating budget outlines the financial goal of the hotel. It relates operational costs to the year's expected revenues. The yearly operating budget is broken down into budgets for each month of the fiscal year.

### **TYPES OF BUDGET**

Two types of budgets are used in managing a hotel's financial resources: -

1. Capital budget
2. Operating budget

**Capital budget** plans for the expenditure of company assets for costly items.

Typically, these items are not used up in the normal course of operations; instead they have a lifespan that exceeds a single year. E.g., furniture, fixtures, equipment,

etc. In addition major initial purchases of recycled inventoried items (linen, towels, uniforms, etc) may fall under capital budget as they have a relatively long useful life.

**Operating budget** forecasts revenues and expenses associated with the routine operations of the hotel during a certain period. Operating expenditures are those costs a hotel incurs in order to generate revenue in the normal course of doing business.

Other than this hotels may have separate budgets for 'repair and maintenance' and 'payrolls' or 'salaries and wages'. Usually the chief engineer in liaison with the housekeeper prepares the repair and maintenance budget. Salaries and wages budget is as high as 75 - 90% of the total operating costs. In many hotels it comes within operating budget.

### **PREPARING THE OPERATING BUDGET**

The process of planning an annual operating budget involves gathering information, formulating initial plans, reconsidering goals and objectives and making final adjustments. Operating budgets are typically prepared for each fiscal year. Monthly operating budgets are also prepared to enable managers to clearly outline seasonal variations in expected revenues and corresponding expenses. In the budgeting process the first step is always to forecast room sales. Room sales is going to generate the revenue for operating various revenues and most of the expenses that a department can expect and control are directly related to room occupancy levels. The concept of cost per occupied room is the major tool executive housekeepers use to determine the levels of expense in the different categories. Occupancy forecasts are generally developed by the front office manager working closely with the property's general manager and sales team. The forecast is based not only on the past occupancy levels and their distribution among the budget periods; but also on information supplied by the marketing department concerning the anticipated effect of special events, advertising and promotions, on room sales.

Once occupancy levels are predicted, the departments whose costs fluctuates with occupancy levels can forecast expected costs and submit prepared budgets to the general manager and controller for review. Upper management analyses and returns budgets to department heads with comments and recommended adjustments.

By specifying expense levels in relation to room sales, the budget actually expresses the level of service the hotel will be able to provide. Hence the department heads have to specify how the adjustments or cuts will affect the service levels.

The cycle of feedback and discussion continues until an agreement is finally reached. This final budget represents forecasts, goals and constraints. Each department is then committed to operate under the limits of the budget.

### **Using the operating budget as a control tool**

Each month the hotel's accounting department produces statements reporting actual costs in each of the expense categories. These actual costs are listed alongside budgeted costs, and variances are assessed. This enables the executive housekeeper to monitor how well the housekeeping department is doing in relation to budgeted goals and constraints. Small deviations can be expected, but serious deviations require investigation and explanation. When comparing actual and budgeted expenses, the executive housekeeper should first determine if the forecasted occupancies were actually achieved. A decrease or increase in expenses should be proportional to the variation in occupancy levels. If actual costs far exceed the budgeted amounts while the predicted occupancy levels remain the same, the executive housekeeper needs to find sources of deviation and formulate a plan to correct it. If the department is far ahead of the budget, it may indicate deterioration of service levels that were built into the original budget plan. Identifying and investigating deviations on a timely basis is one of the most important functions of the executive housekeeper.

### **Operating budgets and income statements**

An income statement or statement of income, expresses the actual results of operating during an accounting period, identifying revenues earned and itemizing expenses during that period. The difference between an income statement and an operating budget is that the former expresses actual results of operations for a period that has ended while the second expresses the expected results of operations for a current or coming period. One is a report of what actually occurred while the other is a forecast or plan for what is to come. The success of a hotel's plan as expressed in the budget is determined by how closely its forecasted numbers match the numbers on the end of the period income statement.

### **Hotel income statement**

The statement of income provides important financial information about the results of hotel operations (actual expenses as well as the net income) for a given period, which may be monthly, quarterly or more but within a business year.

Separate departmental income statements prepared by each revenue center present more detailed information. Housekeeping is related to the rooms' division income statement. The executive housekeeper is directly concerned with some items listed in the expense section. They are: -

- Salaries and wages
- Contract cleaning
- Laundry and dry-cleaning
- Linen
- Operating supplies
- Uniforms

In the budget planning process the room manager will solicit information from the executive housekeeper concerning the expense category falling under housekeeping department's area of responsibility. Expected expenses are assessed as a percentage of the revenue forecasted for room sales. This percentage is standardized in relation to generated revenues.

### **Budget reports**

Based on monthly income statements, a room's division budget report is prepared, which shows the variances between budgeted expenses and actual expenses. When the actual revenue exceeds the budget, or budgeted expenses exceeds actual, it is a favorable variance. When the budgeted revenue exceeds the actual or the actual expenses exceed the budgeted ones, it is an unfavorable variance. Percentage variances are determined by dividing the variance by the budgeted amount.

### **Budgeting expenses**

Since the expense levels in the entire expense category on the departmental income statement vary with occupancy, everything in the operating budget depends upon how accurately occupancy levels are forecasted. The rooms' manager gives the executive housekeeper the yearly forecast of occupancy levels broken down into monthly budget periods. Using historical data along with input from hotel's marketing department, the rooms' manager will provide an occupancy percentage for each budgeted period. The executive housekeeper can predict a certain level of expense when he/she knows

- Cost per occupied room for each category of expense
- Number of occupied rooms forecasted for each budget period.

The budgeting process simply involves relating cost per occupied room to the forecasted occupancy levels.

**Salaries and wages:** By using a staffing guide, the executive housekeeper can determine how many employees of each job classification are needed to ensure smooth operations at varying levels of occupancy. When planning the salaries and wages expense for the operating budget, the executive housekeeper can use the staffing guide in conjunction with the occupancy forecast to determine staffing needs for each budget period.

**Employee benefits:** Calculations related to employee benefits depend on the number of labour hours expected to be scheduled, the type of job classifications involved and the property's policies regarding employee benefits.

**Outside services:** if the hotel employs any outside contractors for major cleaning projects or for laundry and dry cleaning services, then the costs of these services are averaged through the budget periods. The executive housekeeper can consult current contracts or past invoices to determine the expense levels to budget.

**In house laundry:** The forecast of occupancy levels provided by the rooms division, along with property's staffing guide, will be the basis for determining all expenses related to salaries, wages and benefits for laundry personnel. The cost of operating the OPL is directly related to the volume of soiled items to be processed, which is directly related to hotel's occupancy levels.

**Linen:** Although linen falls under recycled inventory item, their life span is ultimately limited. Replacements costs for new linen as older ones are removed from service due to loss damage or wear; is an expense that needs to be worked into the budget planning process. Monthly physical inventories of linen show, how long the existing stock of linen lasts and how much of each type of linen needs to be reordered to maintain appropriate par levels. The executive housekeeper can use the cost per occupied room for replacement linen to forecast linen expense for the periods covered by the operating budget.

**Operating supplies:** The operating supplies expense category includes non-recycled inventory items like guest supplies and amenities, cleaning supplies and small equipment items. These are budgeted on the basis of cost per occupied room. Budget amounts for guest supplies are determined by multiplying their cost per occupied room by the number of occupied rooms in the budget's forecast. By following inventory control procedures, the executive housekeeper can effectively track the usage rates for the various cleaning supply items at different levels of occupancy.

**Uniforms:** Provisions must be made in the operating budget for the cost of new and replacement uniforms. In addition, cost of washing or dry-cleaning uniforms, as well as cost associated with repairing damaged uniforms, may feature. Like linen, uniforms are recycled inventory item. But unlike linen, their usage and replacement rates are not predictable. It depends on employee turnover and new recruitment. To organize information for making budgets, itemized list of all uniforms should be kept along with number of staff in each uniformed position.

## **CAPITAL BUDGETS**

Purchase of items with relatively high costs and long life spans are planned as a part of capital budgets, because they involve additional capital investments by the hotel.

Capital budgets are prepared annually. The executive housekeeper will have to specify the need for funds to purchase the machine or equipment. This should be supported with proper justification. When purchasing equipment, executive housekeeper should focus on long-range considerations. Along with being of proper type, quality and quantity; the equipment should last through continuous use with minimum maintenance. Cost effectiveness is the most important consideration. Price needs to be considered with respect to quality and durability of the product.

## **FLOWER ARRANGEMENT**

Flower arrangement is a very old art. Making up of a good flower arrangement requires a lot of creativity and one can develop this art through study and experimentation with different plant materials. Flower arrangement may be defined as the art of organizing and grouping together plant materials (flowers, foliage, twigs, etc.) to achieve harmony of form, colour, and texture, thereby adding cheer, life, and beauty to the surroundings.

### **FLOWER ARRANGEMENTS IN HOTELS**

In hotels, flowers are used extensively. Various types of arrangements are chosen, as appropriate to the area and occasion. Medium-sized 'round' arrangements are often provided at the guest relations executives' desk in the lobby and on coffee tables in the lounges. In most five star hotels, one can see huge, spectacular arrangements in the lobbies. Restaurants generally have bud vases on each table, with one or two flowers in them. Table arrangements for conferences must be low so that guests may see over them. At informal banquets, large arrangements may be seen. At wedding banquets, wall arrangements using gerberas are very popular nowadays. On special occasions and festivals, some hotels even make beautiful traditional flower carpets for the lobby.

### **BASIC INGREDIENTS**

1. Mechanics

2. Equipment
3. Containers
4. Bases
5. Accessories
6. Plant material
7. Support

### **MECHANICS:**

These are items used to keep flowers, foliage, and stems in place within the container. Mechanics must be fixed securely and should be hidden from view.

Examples – florists’ foam (oasis), pin holders (Japanese term – kenzan), chicken wire, prong, adhesive clay and tape, florist cone.

**Floral foam**, also called **oasis**, is a cellular plastic material, available in two types – green foam and brown/grey foam.

**Pin-holders**, also called **kenzan or needle-point holders**, is a series of sharply pointed pins are firmly held in a solid lead base, to hold thick and heavy stems securely by impaling them on the pins.

**Chicken wire**, also called ‘**wire mesh**’ or ‘**wire netting**’, is a fine-gauge wire used to cover floral foam blocks in large displays.

**Prong** is the simplest type of floral foam anchor. It is a small plastic disc with four vertical prongs. The base of the prong is attached to the container with adhesive clay and the floral foam is pressed down onto the prongs.

**Florist’s cone**, also called a ‘**flower tube**’ or ‘**flower funnel**’. It acts like a miniature vase. It is used in large arrangements, where foliage or flowers need to be placed above their stem height.

### **EQUIPMENT:**

This includes tools used to ensure that a satisfactory arrangement of plant material is created within the container.

Examples – bucket, scissors, knife, watering can, mister, wire cutter, cocktail sticks, turn, wire, floral tape, candle holder, cut flower preservatives, and secateurs.

**Mister** is a hand-held spray bottle to produce a fine mist of water droplets to keep an arrangement look fresh in warm weather.

**Secateurs** are used to cut through thick and woody stems.

**Cocktail sticks or a tooth pick** is used to make holes in florists' foam for a soft stem of flower.

**Cut-flower preservatives** is a bactericide, available in powder or liquid form, to prevent slime and smell from developing in the vase water, plus sugar to prolong the life of fresh flowers. A preservative can be made in-house by adding 3 teaspoons of sugar and 1 drop of bleach to half a litre of water.

### **CONTAINERS:**

These are receptacles that hold the flower arrangement. They may or may not be hidden by the plant material. The container must be waterproof and neutral colours such as soft grey, dull brown, off-white, or earth colours are most suitable because they are inconspicuous and do not detract attention from flowers displayed. Theme and simplicity should be kept in mind while choosing the design of the container.

Example – vases and jugs, basket, bowls and trays, wreath frame etc.

### **BASES:**

An object that is placed underneath the container to protect the surface of the support and/or to add to the beauty of the display is called a base. Example – table mat, tree section, wood base, stone base, and oriental base.

### **SUPPORT:**

This refers to the structure on which the container stands.

Example – tables, sideboards, alcoves, and shelves.

### **PLANT MATERIALS:**

These can be divided into 3 basic types-

a) **Flowers ( dominant/ focal/ point material) –**

This consists of bold flowers or clusters of small showy blooms. The dominant material provides a centre of interest.

Example – Gerbera, Chrysanthemum, lilies, Anthurium, Tulips, Poppies, Roses, Dahlias, and Daffodils.

b) **Fillers ( secondary material) –**



This consists of smaller flowers and all sorts of leaves and foliage that are used to cover the mechanics and edges of the container and also provide added interest and colour to the display.

Example – Asters, Ivy, Button Chrysanthemum, Carnations, Gypsophila (Baby's breath), Limonium and Marguerites.

c) **Foliages ( line material ) –**

This consists of tall stems, flowering spikes, or bold leaves that are used to create the basic framework or skeleton. This line material may be straight or curved and it sets the height and width of the finished arrangement.

Examples – Gladioli, birds of paradise, golden rods, larkspur, asparagus ferns, palms, tuberose, and Peruvian lilies.

**ACCESSORIES:**

These are non-plant materials included in or placed alongside the arrangement. Their purpose is generally decorative but could be functional at times. Accessories are added to the design for extra interest or to 'stretch' the flowers when they are in short supply.

Example – miniature dolls, hats, ribbons, beads, painted wire, wooden fruit shapes, silk flowers and foliage, candles, driftwood, shells, idols, interesting pebbles etc.

**CARE AND CONDITIONING OF FLOWERS**

A flower or leaf cut from a plant has a short, though beautiful, life. It is possible to prolong this for a little while by a few methods. Flower arrangers use the term '**conditioning**' to refer to the preparation of cut

plant materials for a long life, the filling of stems with water, and prevention of wilting.

- 1) A bucket of water at room temperature should be carried into the garden and the cut flowers should be immediately plunged into it. This helps retain their moisture for a longer period of time.
- 2) Plant material should be cut at a slant, using sharp scissors or knife, either early in the morning or after sunset. At this time, they are crisp and filled with moisture.
- 3) As a general rule, it is best to cut flowers before they reach maturity.
- 4) Carry cut flowers in a heads-down position so that heavy-headed flowers will not snap off.
- 5) Wrap the flowers in newspaper till the neck of the flowers. Plunge this bunch into a bucket of water for 3-4 hours or overnight to condition. This is called '**hardening**'. In case of foliage, submerge them in water for about 2 hours.
- 6) Use a good pruning knife or scissors to make clean, slanting cuts, causing minimal damage or bruising to the little ducts in the stem which carry water.
- 7) Make slanting cuts in stems rather than straight ones – preferably underwater, as this helps expose a larger surface area for water suction by the stems.
- 8) When stems are woody, they may be cut crushed or split at the end, e.g. cherry, etc.
- 9) To revive wilting flowers, snip off half an inch of the stem underwater and plunge in a deep container of water. Dead flowers should be cut off.
- 10) Re-cut any stem that has been left out of water, doing this underwater if possible and removing about 2 inches of the stem.
- 11) To reduce underwater decay, strip the stems of all foliage and thorns that fall below the waterline.
- 12) Never place a fresh flower arrangement where it will be exposed to direct draughts from a fan or window. To prevent dehydration, keep cut flowers away from direct sunlight and large appliances as well.
- 13) Do not put flowers near a bowl of citrus fruits as they emit ethylene gas when ripening, which causes wilting of flowers.

- 14) Prolong the freshness of the arrangement by spraying with lukewarm water from a mister morning and night.
- 15) Change the water everyday if the arrangement is meant to last a while. Never use chilled water, as cut stems fare best in warm water of about 45 degree Celsius.
- 16) Listerine, ammonia, charcoal, salt, lemonade, sugar, camphor, aspirin added in small amounts to the water, or commercial cut-flower preservatives slows down bacterial growth, thus prolonging the life of flowers.
- 17) Use clean containers to prevent premature fouling and bacterial growth. Do not use aluminium containers for flowers.
- 18) Every 3 days, re-cut the stems, clean the vase, completely replace the water, and add more preservative.

## **PRINCIPLES OR DESIGN OF FLOWER ARRANGEMENT**

### 1. **SCALE** –

Scale is easy to understand as we can all recognize when small flowers look wrong in a large container, etc. However size is relative – an object seen by itself is not big or small unless it is seen next to another object for comparison. If the difference is great then objects do not go well together.

In flower arrangement –

- a) Each piece of plant materials should be related to the others in size.
- b) The base should neither be too big or too small for the rest of the design.
- c) Any accessory used should be in scale with the remainder of the design and should not seem huge or dwarfed.
- d) The whole design should be in scale with its setting. E.g. on a dining table, the flower arrangement used should leave enough room for china and should not inhibit conversation.

### 2) **PROPORTION** –

Good proportion refers to pleasing amount of things and again it a matter of relationships. The same amounts of material that appears too much for one container may seem correct for another. **Scale concerns relative size and proportion concerns relative amounts.** A number of arrangements can be made for a room and all may be in scale with their

setting but the number of arrangements may be too many, so the proportion of arrangements to the room is not pleasing.

A guideline is that the plant material should be one and a half times the height or the width, whichever is the greatest, of the container. Equal amount of things lack interest and on the other hand too much of one thing is also not pleasing. Here the eye is the only judge.

### 3) **BALANCE** –

Here, physical as well as visual balance needs to be considered.

Physical balance: this is vital for any arrangement. If it is too asymmetrical, then there is a danger that the whole arrangement will tip over. The mechanics must always be securely fixed and the container should always be heavy enough to support the plant material. The more one-sided the display, the heavier the container should be. Sand and gravel can be added to achieve this.

Visual balance: this calls for the arrangement to look stable even if it is one-sided. To increase the visual weight of the lighter side, keep in mind that –

- a) Dark flowers look heavier than pale ones.
- b) Round flowers look heavier than trumpets and conical ones.

Top to bottom balance also needs to be considered. Large flowers placed centrally and close to the bottom of the arrangement give a feeling of good balance.

#### Symmetry and asymmetry:

This refers to the outline or the shape of the design. If design is symmetrical, then its shape is exactly the same on either side of the centre. If asymmetrical design, then shapes are dissimilar and balance depends on the eye being attracted to both sides of the design equally by the use of different colours, shapes and textures.

### 4) **RHYTHM OR MOVEMENT:**

This involves using techniques and materials that guide the eye from one part of the display to another. Rhythm can be in colour, size and \_\_\_\_\_.

Rhythm in flower arrangements may be achieved by –

- a) Using curved stems
- b) Hiding all or part of any tall, straight stems.

- c) Placing flowers ‘in and out’ through the arrangement.
- d) Having flowers at various stages of development in the arrangement.
- e) Using foliage of various sizes and contrasting shapes.
- f) Having an irregular line of various- sized blooms.

Rhythm is best achieved by repetition and easy gradual change.

#### 5) **CONTRAST:**

Contrast and variety add interest to life and opposite things emphasize each other. A flower arrangement can be dull without contrast. Contrast can be created in shape – by turning the flowers to different ways when all round flowers are used. Contrast can be achieved by introducing line plant material. Strong contrast in textures can be used for interest. Very strong contrasts should be avoided as too much contrast may upset the unity of the arrangement.

#### 6) **EMPHASIS/ DOMINANCE:**

This involves having one or more areas in the arrangement to which the eye is drawn and on which it rests for a short time. This point is known as a ‘focal point’ or ‘centre of interest’. The usual methods to achieve emphasis are as follows-

- Include a small group of bold flowers (dominant material).
- Use an unusual container.
- Use striking foliage.
- Have sufficient plain background.

#### 7) **HARMONY/ UNITY:**

In a pleasing flower arrangement, the plant material, container, base, accessory and setting should all be in harmony. Similarity in appearances between materials help s give repetition and a feeling of harmony, e.g., the curve of a piece of driftwood, etc. The resemblance in all cases need not be identical but a link in appearances is an echo giving a feel of relationship. The important fact here is that all plants look as if they belong to the arrangement and give a look of unity.

### **STYLES OF FLOWER ARRANGEMENT**

1. **All-round arrangements –**

This arrangement is designed to be seen from all sides and is therefore chosen for a table or a room centerpiece.

2. **Facing arrangement/ flat-back arrangement** –

It is designed to be seen only from the front and perhaps from the sides. It is therefore chosen for placement on a shelf or sideboard.

3. **Mass style-**

Little or no space is enclosed within the boundary of the arrangement. This style is originated in Europe.

4. **Line style** –

In this style, open spaces within the boundary of the arrangement are the main feature. Most of the display is line material. The basic feature of a line design is limited use of plant material with support often provided by a pin holder.

**IKEBANA (Japanese/ Oriental flower arrangement):** the word literally means ‘*making flowers live*’ in Japanese. This Japanese style has been practiced for thousands of years. These arrangements are more than an aesthetic grouping of plant materials. They are symbolic representations of an ideal harmony that exists between earthly and eternal life. In each arrangement, there is an imaginary triangle. Its tallest line represents ‘heaven’. Facing and looking towards heaven is ‘man’. The lowest line, looking up to both, is ‘earth’.

- In all such arrangements, Heaven, man and earth are represented by means of three main branches. ***Shin***, the main spray, is the tallest and symbolizes heaven; it ends to the central axis of the vase. This stem should be 1 1/2 to 2 1/2 times the height of the container. ***See***, the second highest stem, represents man. It provides width to the arrangement and is about three-fourth the height of the tallest spray. This stem forms an angle of about 45 degree with the rim of the container. ***Hikae***, the lowest spray, denotes earth. This branch is about half as tall as the one signifying man and extends very little beyond the diameter of the container, forming an angle of about 115 degrees with the rim of the container. It is placed opposite the branch signifying man and is used to balance the arrangement.
- The Japanese use tall vases as well as low bowls.

- They always use an odd number of flowers, as they believe that odd numbers are lucky as well as more aesthetic. Thus, in all arrangements, three, five, or seven flower sprays are used.
- There is no overcrowding and all the plant materials are seen as separate units, but as a part of the whole.
- There are various schools of oriental flower arrangement.

**OHARA** School is the most popular one. In this school-

- ✓ When a flat or low container is used, it is called a *moribana* style. *Moribana* is an informal arrangement in a shallow container in which a pin-holder is used as mechanics. Landscapes are portrayed or large, colourful flowers are displayed.
- ✓ When a tall vase without a pin-holder is used, the arrangement is said to be in the *hikae* style.
- ✓ A formal arrangement, basically a triangular one is called the *seika* style which has strict rules governing the lengths and angles of the stems.
- ✓ A floating arrangement is called *ukibana*.
- ✓ A basket arrangement arrangement is *morimano*.
- ✓ A classical arrangement in a tall cylindrical vase with a flowing and natural effect is called *nagerie*.

## 5. **Triangular shape-**

It is a popular shape for symmetrical arrangements. The first step is to establish lines of height and width, usually with flowers or foliage of finer form or paler colour. The next step is to establish a focal point of interest with large or darker-coloured flowers. Fill in with flowers of varied stem lengths, grouping colours.

- Left triangle- made in a shallow container with consecutive stem along the left side.
- Right triangle - like the left triangle arrangement, but the tallest stem on the right side of the container with consecutive stem.

## 6. **Vertical line-**

A very tall arrangement placed in long and cylindrical flower vase using a very long stemmed flower like torch lilies.

7. **Line mass style -**

In this style, some open space is present within the boundary of the arrangement.

- Circular shape - or round shape, is an arrangement in which flowers are arranged in circular designs.
- Crescent shape - it is asymmetrical and formal arrangement which requires more skill and experience.
- Fan shape - the fan or horizontal shape is a good line to follow when designing flowers for the centre of the table. It is a low arrangement, symmetrical and thus attractive from every angle.
- Hogarth or 'S' shape - this style was pioneered by an 18<sup>th</sup> century painter, William Hogarth. This is a very graceful and easier to make arrangement when curved branches and pliable stems are used. After establishing the S shape with these, flowers are filled in at the centre and just above and below the rim of the tall container.

8. **Miscellaneous style -**

- Parallel style/ European style
- Landscape style
- Foliage arrangement
- Dried flower arrangement

**STYLES OF FLOWER ARRANGEMENT ON THE BASIS OF EFFECT**

1. FORMAL ARRANGEMENT –this is symmetrical and precise.
2. SEMI-FORMAL ARRANGEMENT – this is more or less symmetrical in outline, but not in the details of arrangement
3. INFORMAL ARRANGEMENT – this is asymmetrical and ‘free’.
4. MODERN OR ABSTRACT OR FREE-STYLE ARRANGEMENT – these have no fixed rules for correct proportions. These arrangements do not have a definite geometric outline; instead the emphasis is on line and space. The individual beauty of each piece of plant material is emphasized instead of the beauty of an outline shape or a mass.



## **COMMON FLOWERS AND FOLIAGE**

### **Flowers** –

1. Roses
2. Arum lilies
3. Gladioli
4. Dahlias
5. Chrysanthemums
6. Gerberas
7. Tulips
8. Asters
9. Carnations
10. Freesias
11. Tuberoses
12. Lotuses
13. Anthurium
14. Birds of paradise
15. Marigold
16. Orchids
17. Petunias
18. Hibiscus
19. Poppies
20. Camellia
21. Peonies
22. Hydrangea
23. Snowdrops
24. Gypsophila ( baby's breath)
25. Bottle brush
26. Hollyhocks
27. Geraniums
28. Daisies
29. Spider lilies
30. Water lilies

### **Foliage**

1. True ferns
2. Asparagus ferns
3. Palm leaves
4. Umbrella Palms
5. Goldenrods
6. Copper beech
7. Pine
8. Bamboos
9. Ivy
10. Boxwood

Q) How does the location of a flower arrangement affect the ‘principles of design’?

Ans) The location of a flower arrangement affects the ‘principles of design’, which is explained as follows-

1. **Table arrangement** - this refers to the arrangements used to decorate tables for seated meals, banquets, buffets, etc. These should be –
  - a) **Simple** – e.g. fruits placed in a low container, two or three flowers and a few leaves in a small container, etc.
  - b) **Appropriate in size** – since the table is in use for eating and not for showing flowers, the arrangement should be small and neat and not so large and overflowing so to fall into the plates, etc. It should not be too dominating.
  - c) **Proper in shape** – flowers should never interfere with conversation on the dining table. A low arrangement is most suitable and the design should look attractive from all sides. The shape of the table will usually dictate the shape of the flower arrangement. A rectangular table may need a design that is long, etc.
2. **Reception table** – Bold arrangements are made keeping in view the large counters they have to be put on and they should command a

dominant position where they can be viewed by a large number of people. Normally it should be front facing.

- 3. Guest rooms** – Strong smelling flowers should be avoided and the arrangement should not be large for a small room or vice-versa. This means that the arrangement should be in size and proportion to the room and site. Most arrangements are either placed on coffee table or dining table ( in suites) when they should be round and on writing tables, usually with the back to the wall in which case they can be front facing. **It is important to note that** flower arrangements are kept at different eye levels which would affect the actual height of the arrangement. As a rule in a tall flower vase – height of the tallest floral material should be one and a half to two times the length of the vase. In a higher level placed flower arrangements are kept above the eye level and have the largest stem reduced below accepted measure so as to conform to the visual scale of proportion. In a lower flower arrangements should not have the largest stem over and above the accepted scale.