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## **Paper Flowers: Make an Anemone Bouquet** with Livia Cetti of The Green Vase

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### **Chapter 1 - Introduction**

#### Overview

(peppy music) - Hello, my name is Livia Cetti. I am a paper flower artist and a floral designer. I have recently just completed a book, *The Exquisite Book of Paper Flowers*, and it's my take on creating beautiful paper flowers inspired by nature. I've been a contributing editor at Martha Stewart's *Weddings* magazine for the last seven years and also had many features in the *Living* magazine. My work has also been featured in other magazines, such as *W*, *Vogue*, *Food & Wine*, *InStyle*, *Brides* magazine. My approach to making paper flowers really comes from the natural point of view. I love real flowers and have spent many many years working with them. I'm gonna show you how to make a beautiful Spring anemone bouquet using a wide range of flowers. We're gonna discuss tissue paper and all the wonderful color variations that you can get by dipping it in bleach, and then I'll show you different ways of using that bleached paper in creating the flowers. We can make an individual bloom, and then also we're gonna make a whole bunch of blooms that we can create a bouquet with. It could be used as a bridal bouquet or as a arrangement that you just put in your favorite vase in your home. (peppy music)

### **Chapter 2 - Materials**

#### Materials

- To make your anemone bouquet, I've selected a range of tissue papers. Most of the flowers that I make are created in tissue paper, I find that is best emulates the thinness of a real petal from a real flower, with its fineness, its pliability, and the fact that it's semi-opaque just like a real petal from a bloom. And this is kind of a selection that I've picked. These are big chunks of tissue paper. I kind of buy the tissue paper in bulk, but there's many outlets where you can get smaller quantities. All craft stores and art supply stores sell mixed packages of tissue paper that are great to start out with. To make one of these anemone, you only need one sheet of tissue paper, and I think you could probably get three or four flowers from one sheet of tissue paper. I recommend starting out like that. We're working in a range of colors to create this project. This is a peach tissue paper, this is a soft or medium pink, this is a salmon tissue paper, this is a cerise, this is a red, this is a plum, and this is a purple. For this project, we use a fine crepe paper for the centers. Crepe paper is wonderful, because it has a grain to it that when you pull, actually kind of becomes fluffier, and it has a real fine texture. So I like to use it in a lot of the centers of my blooms, because it gives a variation from the tissue paper in the sense that it has this texture to it. And you want to make sure that you're always using it with a proper grain. We also use a one and a half by one and a half inch squares of tissue paper, also in black. And we create all of our centers, for the most part, on an 18 gauge straight 18 inch length floral wire. I really recommend using straight floral wire, because when you're creating stems it's nice to be able to create your flower and then bend your stem into the shape that you want it to be after you're finished with it. If you start with a wire that comes on a spool or is in a circular package, you'll really get kind of a lumpy, not a very attractive looking stem. For the center, I also use these safety qtips, and after much experimentation with qtips, I found these are wonderful. They have a hollow tube, and they're just perfect for sticking your wire into the center. For each qtip, you can make two flowers using one head for each center. For all cutting of the paper, I use a quilting mat, the larger the better. You want it to at least be 20 inches in width, which

is the width of your tissue paper. And I use a quilting ruler, so you can kind of use that easily along with a rotary cutter. All these things were created for quilting, but they also work wonderfully with paper. You will also need a great pair of sharp scissors. You don't want to buy really expensive fabric scissors, but you want to buy a good quality of scissors. I find these work really well and they stay sharp for a really long time. A pair of wire cutters, these can be of any quality. They could be hardware, these happen to be floral wire cutters, but any will work. And then I use these a lot, they are not required, but they make life a lot easier, and they make all your fringing more unified. And they're basically fringing shears. About, it looks like, 10 scissors all put together. Great, great tool. Everything comes together with green floral tape. Certain projects we use a different color, but for the most part everything is made with this traditional green floral tape. You'll need one roll to create your anemone bouquet. The variations of colors are created using bleach in water, and I recommend using a non-corrosive, either metal bowl or a glass bowl to use as your dipping bowl, and it should be at least four inches wide and five or six inches deep so that you can dip your rolls of paper in without crinkling up the paper. We don't give an exact recipe for the bleach, just because it's gonna vary with each tissue paper that you work with, and different brands react differently. We'll talk about different bleaching effects that you can achieve later on in the process. If you do plan on making this arrangement into a bridal bouquet, you'll need some ribbon to complete the bouquet with. I recommend kind of a very thin, pliable, this is a vintage silk ribbon. You don't need this much, you'll probably at the most need three yards. I use canson paper for creating all the leaves. It's a great paper, it's like a high quality construction paper, it's available at all art supply stores. And it has a texture, so make sure to have that facing up when you create your leaves, the back is smoother. It comes in many other assorted greens that you can use. I also recommend having a drying rack. I like this one because it's plastic and metal, and I don't recommend a wood rack because that absorbs the bleach and can damage things later on.

### **Chapter 3 - Make Bouquet**

#### Prepare paper

- We're gonna start with the peach tissue. Often people don't know that tissue paper has a grain. It's very important to work with a grain and to know where it is. I like to bleach a whole bunch at one time because it is fun and you get to experiment with all the different types of textures and different patterns that you can create. It's such an inexpensive material that I recommend messing around with it as much as you can. And you can pick the prettiest pieces to make your flowers with. This is a standard size sheet of tissue paper. And I cut quite a few sheets at a time. You can experiment as you go. Using your rotary cutter and just kind of using a lot of pressure, you should be able to cut quite a few at a time. A good way to tell if you're working properly with the grain of the paper is to look at the sheet. This is a very standard size that the tissue paper comes in and you're always gonna be working with 20-inch strips. It's always folded perpendicular to the grain, so you always wanna cut in the same way that the paper is folded. And I like to work with these kind of large, I call them, like, a swash of paper kind of, I don't know why I do that, but we fold the paper in two different ways once we dip it in bleach. I would normally cut all this at once and I would mess around with all this. Maybe we should cut a little bit more. We wanna always cut our paper in either three-inch strips or four-inch strips, depending on what flowers we're gonna make. In my book, we make one or two blooms that are more like six-inch strips, but for the most part I cut everything in a combination of three and four-inch strips. And they're always gonna be 20 inches long, and that's always gonna be a great way to know that you've done it correctly. And none of this has to be

perfect because it's always gonna be trimmed off. So this is a three-inch strip, that's a four-inch strip. When you come to this seam, you wanna always make sure that you're cutting on it, you don't wanna have that in the middle of your strip because it will show up later in the flower and it won't look great. Once we have all the strips cut, then we can start experimenting with the bleaching, trying to get a few different effects. We have our container here that's full of water, probably two inches of water. I just usually add some bleach. I've noticed that a lot of the bleach that is available is a concentrated bleach, and so I really recommend stirring it and that kind of really helps move it around. It's a little bit thicker than traditional bleach. So to create that effect that we use in this flower here, I grab, ya know, it looks like 12 sheets. It's really not an exact amount. If you try to do one at a time, it'll fall apart, so when you cut petals later on, it kinda helps that they're in these little swashes or packages. And then you just dip it into the bleach. You can have this bleach line go about halfway, you can have it go further, if you'd like to just kind of have this part of the grouping remain colored and the rest is white. And then you take your grouping and you unfold it and clip it on the rack to dry. You wanna give it a couple minutes to see how the bleach is affecting it. This is basically a test run, a sample run, and you can see that this is an unusual colored tissue paper. When you bleach it, it goes to yellow instead of to a true white. But you wanna give this a couple minutes to dry and see how strong your bleach solution is. If you'd like to get it lighter, then you can add a little bit more bleach. If you'd like to have it be less of a color variation, then you can add some water. You don't wanna make your solution of bleach too strong because the paper will become brittle. So you always wanna have a pretty diluted solution. I like the way this color combination's turned out. I'm gonna dip some more paper. And basically I just fold the paper every two inches, just real loosely, it doesn't have to be perfect. It's just so that it easily fits into the container for dipping. I dip it in, let it get the big stuff off, and then unfold it, and then we're gonna hang it up to dry. So the paper takes about an hour or so to dry, depending on your climate. If I need to speed up the process, I often just rig a blow dryer on there and that'll speed things up quite a bit. Cut all the different colors that you wanna use, the red, purple, plum, pink, hot pink, whatever you'd like to include in the bouquet. You're gonna cut it all at the same time. It works much better to cut everything and bleach it as one stage in the process. And then sit down and assemble everything later on. I call this dip-dyeing technique. There are many other wonderful techniques that you can use to transform the petals in my book, *The Exquisite Book of Paper Flowers*.

### Make centers

- We'll start making our flower with the center first, create a whole bunch at one time, and then we can sit down and add the petals on afterwards. Again, working with a fine crepe paper we cut a strip about an inch and a half wide by a foot long. And you can just cut that with scissors. I find it's hard to use a rotary cutter on crepe paper. And then you can just fold it in half and fold it into kind of like a small piece, like that. And use your fringing shears to cut about one inch fringe. Like that. So you've kind of created a long piece of fringe. Now we're ready to assemble the center. Again, we use our safety q-tip that has the great hollow stem and we just insert that on our floral wire. And then we're gonna use floral tape. And it's really important to get this skill down before you start to try to make any other paper flowers in the book. I recommend taping one piece of wire three or four times until it starts to feel comfortable and very fluent. If the floral tape isn't smooth and isn't put on properly your flower will either right away or ultimately totally fall apart. So this is kind of the most important technique that you really wanna work on before you start making any flowers. This tape is a little bit unusual 'cause the stickiness is activated when you pull it. So you're basically have to kind

of pull the tape at the same time that you're twisting it. And it's a very tactile tape. You can feel it. Part of the warmth in your fingers helps it become sticky. You wanna always be on a diagonal and so you're pulling and twisting at the same time. If I were to hold the tape at a very perpendicular to the wire it would be very thick. You can see how thick it starts to get. See how thick that is, this part in comparison to this. So you're always aiming for a really thin, clean layer using as little tape as possible. And again, so it's a twist and a pull. I've taught myself how to hold the tape in my hand, like this, which is great, so I don't have to keep putting the tape down and picking it up. But you can also just kinda work in small segments. And when you come to the end you just tear it. You don't need to use scissors to cut it or anything. It just, you can just tear it like that so you can start using by tearing little pieces like this, and they actually go quite a ways 'cause by the time they stretched out they go quite a distance. So I recommend really practicing like this. You just kinda keep going, going, going like that. See how far that one piece went? And you really use your fingers to kinda press down the beginning, make sure it's secure, and then twist and pull, and twist and like I said just practice. It'll make everything so much easier as you proceed. Once you're more comfortable with the taping and you have wrapped about half the length of the stem I like to trim this flower using the wire cutters. The stem doesn't need to be that long. And then now to create the center I use two one and a half by one inch squares of black tissue paper. And you just take your q-tip and you cover it in the tissue paper. You wanna just get like a nice smooth covering. And then you use the floral tape to secure that. Okay, and then you pinch off your tape right below the base. You don't wanna keep taping down every time. Again, that'll get really bulky and you always wanna maintain this line. I'll often talk about this line here. When you add petals you wanna always try to maintain this tape line. If you start to slowly ink down you'll get kind of the strange elongated looking bloom. So that tape line is very important. I'm gonna refer to it a bunch of times. Then we take our fringed crepe paper, kind of gather it up into a nice grouping like that, and we're gonna just wrap it around. I like it to be slightly longer than the interior bud. So something like that looks nice. And then I secure that again with the floral tape, and I, I can't see that line but I'm trying to stick true to it so when I add the floral tape on, I keep it at that line and that tape until I can't see the crepe paper anymore and I've attached to the base. And then I tear the tape off and stop. Again, you don't wanna tape all the way down your stem. That will get really thick. And there is your center. Go ahead and make all your centers at this time. I recommend 18 to 24 depending on how small or large you'd like your bouquet to be. To be honest I have trouble making anything the same way twice, so feel free to add more blooms, make your bouquets larger or smaller, and just really customize it to whatever you'd like it to be.

### Cut petals and assemble blooms

- We'll make our first anemone using these three colors. All of the paper has been bleached and is now dry and ready to be cut into petals. This is the purple, the natural color of the paper, and then this is with the bleached effect. This is the peach, and this is where it turns yellow. As I mentioned, it bleaches into a yellow. A little unusual. And this the medium pink, and then we've used it bleaching to white. We're gonna use the reverse side of this petal, which I'll show you as I cut, for a different effect than these two. And basically I like to leave them in the groupings that they've been hanging to dry with. They're just easier to manage. You only need about three sheets, but I often cut more than I need. And first of all I kind of cut them into two inch pieces. And I freehand cut everything, but I have offered templates. If you would like to print them out and blow them up to different scales, you can use the petal template and the leaf template, which I will show you how to attach

later on. And you can also download these from the website. I find that it's much easier to cut any of the petals when you have kind of a grouping. When you keep it the same way that it's been bleached, it actually makes them slide less and it's much easier to cut. Basically I use the bleached edge out for this flower, and I'm gonna cut a petal. Just like that. They don't all have to be the same. They don't all have to be perfect, 'cause if you look at a real flower, all the petals are always slightly different, and that's kind of what makes them look special, and it makes them look more handmade. I often cut many petals. It's always better to cut more than you need. It's such an inexpensive product that you can always throw 'em away if you don't use 'em. It's easier to have everything all prepared. This color, the light pink, we're gonna actually cut the petal the opposite way so that the color is at the top of the petal and the white will become at the center of the flower. We'll place the white at the center of the flower. So that's the opposite of what we did for the purple. Again, you can kind of get an idea there. I look at each tissue paper when I decide what I'm doing. And if you're gonna make a couple, sometimes it's nice to make some with the bleached end in the center and then some with the bleached end out. I think it's nice to vary that a bit. That also adds to the naturalness of the final product. I also love to throw everything on the ground. Trying to be neat. (laughs) With the peach in this project, we put the bleached edge out and the original color towards the center. With certain colors of tissue paper, I don't like the effect of the bleach on the paper. With black for instance, I think it looks kinda burnt and it's not really an effect I like, so I just dip the tissue paper in water, and that erases the machine look of the paper and gives it a more natural effect. So dipping the paper in water is a nice way to change the overall texture of the paper, and it doesn't affect the color at all. See how this part of the paper here can be so stiff and kind of almost uninteresting? That's too machine for me, so dipping in water is a great way to take care of that. Sometimes even if I say I wanted to have this be the outer part of the petal and I had already bleached it, you could still dip this in water and it would give a more natural effect. So sometimes when I'm making really special things, I actually dip it twice. Sure, I spend a lot of time looking at tissue paper though. (laughs) And I'll cut a few more of these, and fold it in half. You can really cut quite a lot of tissue paper at one time. You don't wanna put so much together though that you start to get a jagged cut on your petal, so that's kind of where I cut it off. This is probably almost 20 sheets of tissue. This would be a good example of almost having too many. See how this kind of does that? And I have to start back around here, 'cause you wanna get a smooth edge. That's not a good cut. I should start over. And again I start to do this real quick. You'll get used to it as you go along. You can just cut a lot of petals and they don't have to be exactly the same. Now we'll start assembling our flower. And we'll select a center. I find that it's really helpful to have a vase to work in so you don't have to lay the flower down flat on the table. As you're working, it doesn't get smashed. So I keep a vase close by, a bottle. For this flower, I like to group together four petals at a time. It gives each individual petal more volume and fluffiness kind of. I start by using four petals and fanning them out about 1/8 of an inch or so apart. You can vary it; it doesn't have to be perfectly spaced. And then I create these pleats, and the pleats kind of give that cup shape that flowers have naturally. And it's basically like a dart in a dress. So basically you're folding the paper thicker at the base and then you're kind of creasing it like that to create a pleat. It doesn't go all the way to the top of the petal. The point is about 1/2 an inch from the top of the petal in this flower, and it kind of helps get a scooping shape on there like a real petal would. And then I gather it at the base. So you always wanna be minimizing as much tissue paper as possible when it comes to taping it to the center of the flower. And I go ahead and create a whole bunch of petal groupings, I call them. Again, take four petals. Fan them from the bottom at about 1/8 of an inch and then you create

a dart. It's probably, I think, 1/8 of an inch at the bottom. And then you press it up so that the point is right here, about 1/2 an inch from the top of the petal. And then you just kinda gather it there at the bottom. So I'm gonna go through and make 12 or so groupings, 11 or 12 petal groupings to prepare for one flower. I find it's easier to do this all at one time, and then you can move into assembling your bloom. In the book we do this in various ways to create different effects for your petals. And also I give directions for a certain amount of petals to create a very full flower, but I think it's nice to, especially in a larger grouping where you're making 12 to 20 flowers, to have some that have less petals and some that have more petals, and that again gives it a more natural effect. They don't have to have all the exact same quantity of petals each time you make a flower. Now we can start attaching the petal groupings to the center of the bloom and start assembling the flower itself. So, I take the pinched part of the petal grouping and attach it, I'm gonna say 1/2 an inch from our tape line. And you can kinda see it's just pushed right up to the side of the center. And we use our floral tape to secure it in place. I'm gonna go around two times, and then I'm gonna tear the tape off. And again you don't wanna be taping down the stem. It'll get really thick. So you just wanna make sure that you've covered all the tissue paper that you're using with tape and that the tape has actually had the opportunity to attach to itself a little bit. Then you take the next petal and overlap it with the first and kind of again get your placement in place. I would say you're overlapping your petals about 1/2 an inch as you work around the flower center. Again, keeping that tape line in place. And about around twice. And then you kind of just keep adding. As you get the hang of it, you can sometimes do two petals at a time. And again when you're making a large grouping, it's nice to have some that are more tightly closed, some that are really open. And you'll eventually get the hang of that as you go. Some flowers I like to add the petals in a more random fashion. They don't have to go in perfect concentric circles. Once you get that center layer of petals in, then you can start to add the outer edge a bit more randomly as you go depending on what sort of flower you're making. Some flowers look better more concentric like a garden rose or a hollyhock, the flowers kinda go around perfectly. Something like the anemone I like a little bit slightly more random petal placement. It just lends itself more to the real flower itself. I had about eight petal groupings for this bloom, so you could do up to 12 or so if you liked and just kind of continue to make the flower fluffier as you go. But I think that that's a nice quantity. And then you can go in and kind of use your finger to fluff it out a little bit. Your finished anemone. And at this point if you haven't finished taping the whole stem, you can just complete it now. Okay. So I recommend completing all the flowers to this point, and then we will come back and I'll show you how to attach the leaf on underneath the bloom. And so once you've completed your bloom, I like to use this vase, and you can rest it in there. It doesn't get smushed. If you need to put the flower down while you're working for any reason, to cut more petals or step away for a second, you can just put it right in the vase. I think that's a good idea. So let's make one more flower before we add our leaves. Okay. And we'll make 12 or so groupings. This will be a slightly fuller flower than the purple one that we just made. Gonna select another center, assemble a peach bloom. You butt it up to the side of the center just like that with 1/4 to 1/2 an inch coming down the stem, and then attach your tape to that tape line. Go around twice or so. And then start fanning the petals around, overlapping by about 1/2 an inch. And then once you get comfortable, you could start doing two petal groupings at a time. You're holding the petals together pretty firmly with your hands. And then you're pulling on the tape as you go. See how pretty that looks? Continue adding the petals on in a more random fashion on the outer layers. Pretty much until you've used up all the petal groupings. I think for this flower we have somewhere closer to 12 groupings, so this will be a fuller

flower. Again, not taping all the way down the stem, 'cause it'll get really bulky. I kind of like to just keeping adding petals on until the flower has a nice, full look that's appealing to me. I don't make myself use all 12 petals if I've created them. I kind of just do whatever looks good, whatever I feel has a nice completed look. So I'm gonna put two more on, and then I think it's good. Okay. And then I'm gonna at that point just finish going down the stem. Tape it all the way to the end. You can go around again and kind of fluff it a little bit. So keep making these until you have 12 to 18 or so, and then we'll start assembling the leaves on some of the backs of them and then make our bouquet.

#### Make leaves and assemble bouquet

- Now we're going to cut some leafs. And again, I use the Canson paper. This is just the plain green Canson. And I like to free-hand cut all of my leafs. It's something that really makes them look like my leafs, you know, my flowers. I think it really helps have them have a stylized effect. Where I'm trying to capture both the movement and the natural curl of all the leafs. They're ultimately three dimensional things that I'm kind of flattening out. Most of the leafs I end up folding veins into to help help that along. But for this one we don't fold it too much. These templates are all available in the book and you can also download them from the website. I recommend starting out using the templates and you can blow them up and then trace them on the Canson paper and then cut them out. It'll help, in the beginning, give you the stylized look that I really think helps make the flowers look special. And then once you get more comfortable, and definitely the easier leafs you can cut free-hand. You don't have to do them all tracing a template. Once you get the hang of it, it's something easy that you can just do on your own. And it'll be much quicker. And again, you want all your cuts to be smooth and fluid and not have any, you know, chunky, rough areas. 'Cause that'll ultimately make everything just look better. Then once you've cut out the outer edge, you can kind of create a little star shape in the middle, here. And that's how we'll attach it to the stem. This leaf is a little bit different than all the other leafs that we do in the book, 'cause it's attached in this manner. All the other leafs are generally attached to wire and then attached to the stem. But this one goes right on the stem just like this, without any wire. And basically, you just kind of take it and wrap it around the stem wherever it fits. Securely, like this. See how all the prongs are sticking out? You basically want to get them flush with the stem and then attach it with the tape right there, so that it's secured with all those little prongs, being held in place with the tape. You can see that the leaf has overlapped here a little bit, and that's fine. That makes it look more natural, and you can see that we've kind of gripped all of the prongs underneath the tape and then attached it onto itself. And once that's done, you can see also that it's not straight up on the flower on that tape line that we keep talking about. It's a little bit lower down, and that's pretty realistic for this actual bloom. The leafs aren't meant to be way up there, but more kind of little bit down the stem. So that's what we're going for in this flower. And I'm gonna just make sure to cover that area with just a little bit more tape where you can kind of slightly see some of the prongs sticking out. Just like that. Now all of the prongs are all covered. And then I'm just gonna bend the leaf a little bit back from the petal. So that's perfect. And I'll continue, then, adding leafs to maybe one-third of the rest of the stems. Not all of the flowers will get leafs attached to them. But if I was gonna use this as a single object, or maybe make three, then I would make sure that they all had the leaf on it. They look really nice, just a couple stems in a vase. Add a couple more leafs to a couple more stems. This can be a little bit fiddly to attach, but you just have to pinch it on tight and use finger strength. Even if you do trace the leafs, I think it's nice to try to mix it up a little bit and rotate the way that you're using the leaf, or try to have it have a slightly different shape by repeating part of the template. You know, just to

help give it as natural effect as possible. Again, it can be a little bit tricky, but you just gotta use a lot of strength, finger strength. And it can overlap a little bit. And once you've attached it on, you can kind of fine-tune it a little bit. But again, you don't want to use too much tape. So I'm gonna want to make sure to get at least one of each color bloom. Do a purple one. And again, at this point if any of your stem-wire is showing, it's a good time to kind of tape it up. I like to start with a few blooms at a time, and there's many different ways to arrange flowers. I want to make a bouquet. I kind of rely on my fresh flower background. And I like to always group two or three of the same color blooms together. I'm not a designer that likes to polka dot colors all around. I like to usually put two purple together, and then maybe a plum, two red together, and then a light pink. And so I'm creating combinations. I'm gonna slowly start building out, creating combinations that I like. If you're gonna make this a bridal bouquet, you're gonna make it slightly a different shape than you would if you were gonna make it as an arrangement for a vase. Of course, a bridal bouquet is gonna be more frontal and kind of a little bit flat, so you can hold it against your body a little bit better. So really, all the flowers are gonna be kind of in a quarter of a sphere, is what you would say. Like, if we have a full sphere of flowers, it's gonna be the front quarter of a sphere and if you're making it as a bouquet to put in a vase you want it to kind of be the half, the whole dome, like the whole top of a sphere. That's kind of a good way to think about it. In a vase, you would want it to be looking good from all different sides. Unless you're doing a one-sided arrangement, then you could make it similar to the bridal bouquet. But if you want to have it be an arrangement that's viewed from all sides you would want to think of it more as the top dome of a sphere, the top half. You're gonna make sure as you go along, that each flower is fluffed and looks pretty. You can probably start bending most of the flowers as we've already done here, at a 30 or 50 degree angle, depending on where they're gonna go in the arrangement. But you want to always be conscious of the stems and not getting tangled, especially if it's a bridal bouquet. So you want to keep the bends of the stems as neat as possible. So I like to start where I would imagine the center-top of the arrangement to be and work around so that the stems are not getting tangled and bent in strange ways, kind of. I'll show you more as I go. But basically, you're gonna kind of start keeping, you know, getting these relationships. So I have two flowers, I'm gonna nestle them next to each other like that. And I've bent the stem right flush to the other stem and I'm gonna tape it in place. If you need to tape your wire, you don't want to ever have un-taped wire showing, so tape all your flowers to the end at this point so you don't have any exposed wire. If I come across one that's not taped, I'll probably put the bouquet down and make sure that it's taped before I add it to the bouquet. One way that paper flowers are different than fresh flowers is that you can't push them together as closely as you would a normal flower. They interact a little bit different. It takes a little while to get used to how the paper flowers interact next to each other. And basically, they do better with more space in between them. That's kind of good, 'cause you actually really need less flowers to create a bouquet. If I was making this bouquet with fresh anemones, I'd probably need 30 or 40 stems. In making it in paper I'm only gonna need, you know, 12 to 20, depending on how many blooms you want to use, but they go further. So now I'm gonna pick my next color. Pink flower, pink bloom. And often, you know, it's a bit of a decision-making process. It's kind of like you place it and figure out a place that it works well. I often think it's really helpful to make bridal bouquets and have a mirror that you can look at them in, you know, holding it in position and look in the mirror, and that's really a good way to see what you're doing. Once they're in position and they've been taped in place, you can adjust the angle a bit more. And then keep adding. This is kind of creating a hole here where I have three and so I'm gonna use a bloom that has a leaf to kind of fill in that space. And tape it in place. And you



don't want to tape, every time you're taping something in place, you don't want to tape too much. I maybe tape two inches. I'm just tacking it in place, I call it, like in sewing. In case you need to cut it apart, and you've gone down a road you don't want to go, and you want to change something. Then you can kind of cut this tape easily apart. If you had taped it a whole bunch, it would just be much more difficult to do. So I like to just kind of tack it in place, and then when I'm totally done and happy with everything, then I complete the whole stem. I think I'd like to then add a red bloom and put that right here. We do have quite a crazy selection of colors here. So you wanna just be aware of, you know, limiting yourself. You don't want to totally go crazy or it'll look like an insane arrangement. When you look at the profile of your bouquet, you don't want everything to be on the same plane. You kind of want to have some blooms in a little bit deeper, this one, and then some out a bit more. And that also makes it look more natural and realistic. The fact that everything is on wire is just like wonderful, because you can really really really make every bloom look in the direction that you want it to. But you also have to kind of fight that desire, 'cause it'll make it look really fake if everything is perfectly facing outward and perfectly even. So you want to kind of try to emulate nature to a certain amount. And so you just don't want to go totally crazy with the perfection that you can achieve with something that's wired. I kind of do a lot of this placing and, do I like it there, do I not like it there? That looks pretty, like it's the top. Top of the bouquet. Tacking it in place. Then you can kind of see that I'm doing two color, two color, two colors, and then these are, you know, in the same family. So maybe then I bring in the other purple, to kind of relate to this grouping of purple. But you don't want to start to make like lines like this. So you want to break that up a little bit, too. That looks nice, like it's kind of falling out. And the side of this flower is a really pretty effect. So that's a good place to put that. Now add a peach. I like the peach 'cause it kind of throws off the color palette a little bit. Without the peach it's a bit more predictable. It's kind of a little bit unexpected to have the peach. And then I'm gonna tape that in place. And then again, you can kind of adjust it once it's in place. You can start to see the way all these relationships between the petals are created. You don't wanna have the flower being smushed. It'll take on this shape, like where that petal's smushed. So you kinda just want to make sure that they have enough room to breathe. That'll make them look as pretty as possible for as long as possible. Now let's add another peach over here, I think. I'm gonna tape it in place and then adjust it after I've taped it. Okay, then another white. Okay, right here. Tack that in place. And you're just kind of working around the whole arrangement and thinking about these relationships and the color combinations as you go. These three, I want to make sure to bring this color over to this side. So I'm gonna pick a red. And we have one of those going on right now. You know, depending on what the project is I think sometimes it's nice to just include one red flower. But, you know, just pick one little quirky detail like that, that isn't in the bouquet two to three times. But in this case I like to have this balance. But you could feel free to do that. And then let's do another salmon. Maybe this one'll be more looking up, right next to this purple that's looking down. And that's kind of a nice natural effect. You can see that I've kind of created a little bit of play there in the wire, so that I can adjust it how I want. If I want it to be longer I have a little bit of play there. You can see the front, it could be longer, it could be shorter. Okay. Something subtle like that, having the flower face up with one next to it facing down, really helps in the overall natural effect. It's like a little thing but it does add a lot to that more natural effect. 'Cause that's what the flowers do in real life. They curl a lot, in all different directions. Up and down and left and right. And so if you can capture as much of that as possible that's good. And then maybe another purple or blue over here. That looks good. So of course, I'm trying to create movement across the bouquet. If you look at the purple flowers in the arrangement, there are the

two up here and then your eye is drawn down to the bottom and then your eye is drawn over here to the side. And the same thing with the pink and red, or the salmon and red, where it's kind of pulling you like this. And you have the white on the opposite and the yellow across from each other, so your eye is being pulled around the bouquet when you look at it. And you always wanna think about that when you're creating flower arrangements. And you're basically wrapping around flowers around the sides and the tops so that it's gonna be viewed. We'll want to get some more in here so that it looks good from the side. And the side. And this is actually gonna cover a little bit of the hands in the front. So we just kind of keep wrapping around the flowers. You may not be able to see them all from the front. Like it's kind of nice to tuck a pink in here in the bottom. Again, then pulling your eye down over here. Maybe try to get that upward effect that we got with this pink one over here. So I've bent the wire up and then down. I'm gonna put it in place and then I'm gonna adjust it once it's been tacked in place, giving me enough room to kind of play with it. I think we'll add one or two more blooms, and then we're about done. I'm noticing like a slight hole right up in here, that think it'd be nice to have bloom in there. But I think I want it to be purple. Let me look at that all together. I'm always looking for things that kind of pop with my eye when I put it in place, and then your eye goes, oh! Yeah, that looks, that looks right! You know, that's hard to explain but it's good to kind of train yourself to be looking for what is stimulating your eye when you're creating something. I don't want it to be the same height as the white one, I kind of like the white one being a the top, so I'm gonna just put it a little bit lower. And then tack it in place. And I think it's about done.

#### **Chapter 4 - Finish**

Wrap stems with ribbon

- At this point, I'm just gonna go ahead and tape the whole length of the stem. You'll probably have to do this a couple times to get it nice and smooth. You would use the same technique that you would for wrapping a single stem, it's just a thicker stem. I kind of look at the stem and select a good place to trim right about here, I'm thinking. Use the wire clippers. And then I'm gonna add a couple more layers to just make sure that I've smoothed all of these different endings of the wire. Ultimately I'm gonna put ribbon on this so that'll kind of help smooth any other areas that you can just keep taping. You also wanna kind of finish the bottom edge so you can put the tape down and then wrap it around and tape up the stem a bit, again just using the same technique that you've been using all along with the floral tape. So we've kind of smoothed the sharper points created by the different lengths of the wire by taping it three or four times, just in this lower area. I like to create a bouquet that's flat on the back so that when the bride holds it flush to her body, she's not smashing the flowers on her beautiful dress, and I would recommend doing that with real flowers too. So you're kind of creating a nice space here where she can hold the flowers flush to her. If you'd like to kind of finish the back of the bouquet to make sure that it's nice for the bride when she's walking down the aisle, she's not looking at this jumble of wires, so I've created a couple of these anemone leaves that are basically from blowing up one of these smaller leaf templates about 200% and then you can cut one leaf into four pieces. I'll show you how to do that. I'm freehand cutting this leaf, 'Cause that's what I like to do, but you could definitely just blow up the template that's provided online. And when you cut this you would just smoothly cut it into four pieces, so you would ultimately have, basically, like, one more section there would be if you had blown this up. And then to give it some natural veins, I just kind of crease. Make sure that the front side of the paper is facing upwards. Texture up. And then I just kind of go through and roughly fold in curving lines. It

really helps give the leaves dimension and it kind of captures the shadows. And it makes it seem like their coming alive. Just like that, and you're gonna basically tape this little tab onto the back of the bouquet. You can do one at a time. You're basically looking to just create a fan to block out all that mechanics. Tape it just like that. Tape that little tab in place. Go around one or two times. Add another one. Kind of hold that little tab there and tape that in place. And then add one more leaf to the far side. Okay then. Okay, and that's just a nice way to kinda cover the mechanics so that the bride's not looking at a bunch of unsightly wire. And then you have all your beautiful flowers on the front. If you had wanted to continue on and create this into an arrangement, you would basically just continue it adding the flowers around the back and you wouldn't need the leaves and you wouldn't need to finish the stem, really in any other way other than just taping it as we showed you. If you do want to create this into a bridal bouquet I think it's really nice to finish it with ribbon. I have just this beautiful silk ribbon here to finish the bouquet with and I estimate you won't need any more than three yards, probably two, depending on how much you like the tail, how long you'd like the tails to be and how much loopy bow you like or if you don't want a bow at all you don't have to put one on. To finish the bouquet, you're gonna wanna measure out about a yard and a half of the ribbon. And then, bring this to the end. This portion will make up half of your bow. So then you bring the ribbon to the end, wrap it around the stem. Again, the floral tape is great. You can kind of pinch it on there and it sticks. And you're gonna just kinda gather it up around, and then evenly twist the ribbon up the handle. Then, using the remainder of the ribbon, you're gonna wrap up the stem. And you are gonna see this part so you just wanna keep this nice and clean. As neat as possible. This part's always a little tricky. It's gotten thicker at the top so I'm just gonna fold it over and then continue wrapping. Okay, that's all the way to the top. I wanna make sure that the wrapping is as neat and even as possible, 'cause this is the part that you will be able to view. Then you're gonna flip it over. At this point you can lay the bouquet down. And I'm gonna go ahead and cut that free. And then you're gonna take both sides of your ribbon and tie a knot in the front. And you wanna get that up high as you possibly can, to the base of the stems; at the very top of the stem. And then we come back and tie a bow. I don't see this as being a very big floppy bow. It's kind of a, just a little delicate bow at the very top, and they can flop down a little bit. Depending on the style of your bride, I like to ask her how long she would like her tails. Depending on the style of her dress, and her overall aesthetic, what effect she's going for. Sometimes long trail-y ribbon tails are really nice and then sometimes it's just a clean, tailored thing. For this bouquet, I imagine trimming about here. Looks about ten inches down the ribbon tails. I just like a simple diagonal cut on the ends of the ribbons. We're all done. Looks really pretty, huh? And now you've learned a lot of the techniques in the books. You've learned how to pleat petals, which is one of the most difficult techniques in the book, and you've also learned the most common bleaching technique, which is the dip-dye bleaching. Really feel free to experiment with the shape. It could be asymmetrical, you could have one bloom coming out, you could have something trailing out of the bottom, and you can totally mix. You don't have to use this color palette, you could do all white blooms. I love the white anemone with the black center. You could mix in peonies. You could really do whatever you want. The possibilities are endless and it's also paper, so you could make some combination that doesn't even exist in nature. And the wonderful thing about paper too is that it'll last forever if you take good care of it.