



RICHARD KOLLATH

Photography by Robert Hoebermann



HOUGHTON MIFFLIN COMPANY
BOSTON • NEW YORK

Introduction copyright © 1999 by Richard Kollath Copyright © 1988 by Michael Friedman Publishing Group, Inc.

All rights reserved

For information about permission to reproduce selections from this book, write to Permissions, Houghton Mifflin Company, 215 Park Avenue South, New York, New York 10003.

Library of Congress Cataloging-in-Publication Data

Kollath, Richard.
Wreaths: techniques and materials, step-by-step projects, creative ideas for the year round / Richard Kollath; photography by Robert Hoebermann.

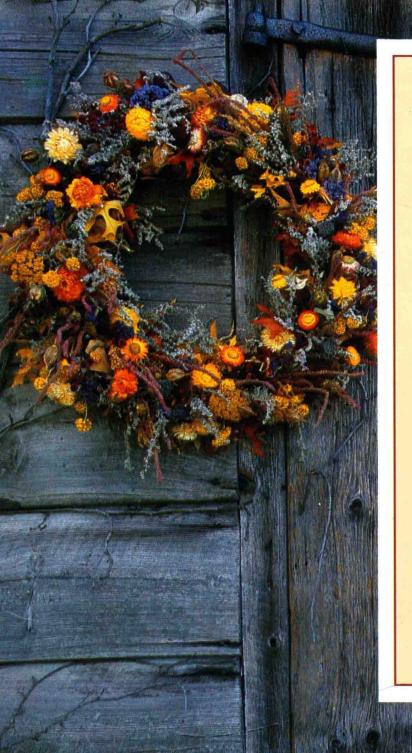
p. cm. Reprint. Originally published: New York : Facts on File Publications, 1988.

> ISBN 0-395-97777-0 (pbk.) 1. Wreaths. I. Title.

[SB449.5.W74K64 1990] 90-32117 745.92—dc20 CIP

Printed in China

LAP 10 9 8 7 6 5 4 3 2 1



CONTENTS

Introduction PAGE 6

CHAPTER ONE

Getting Started
PAGE 10

CHAPTER TWO

Grapevine Wreaths
PAGE 22

CHAPTER THREE

Wire Wreaths PAGE 56

CHAPTER FOUR

Straw-based Wreaths
PAGE 72

CHAPTER FIVE

Evergreen and Holiday Wreaths
PAGE 100

CHAPTER SIX

Unusual Uses for Wreaths
PAGE 124

Sources PAGE 142

Index PAGE 143



RICHARD KOLLATH

Photography by Robert Hoebermann



HOUGHTON MIFFLIN COMPANY
BOSTON • NEW YORK

此为试读,需要完整PDF请访问: www.ertongbook.com

Introduction copyright © 1999 by Richard Kollath Copyright © 1988 by Michael Friedman Publishing Group, Inc.

All rights reserved

For information about permission to reproduce selections from this book, write to Permissions, Houghton Mifflin Company, 215 Park Avenue South, New York, New York 10003.

> Library of Congress Cataloging-in-Publication Data Kollath, Richard.

Wreaths: techniques and materials, step-by-step projects, creative ideas for the year round / Richard Kollath; photography by Robert Hoebermann.

p. cm.

Reprint. Originally published: New York : Facts on File Publications, 1988.

ISBN 0-395-97777-0 (pbk.)

1. Wreaths. I. Title.

[SB449.5.W74K64 1990] 90-32117 745.92—dc20 CIP

Printed in China

LAP 10 9 8 7 6 5 4 3 2 1



With great pride, I dedicate this book of wreaths to my parents, who provided me with perpetual gardens, love, and encouragement. And to the memory of my Grandfather Richard.

Acknowledgments
This book of wreaths has come about through the good will and talents of many friends and associates. It is with deep gratitude that I acknowledge their invaluable contributions.

To Michael Friedman and Karla Olson of the Friedman Group for seeing through an initial idea and supporting me during the critical early stages of development.

To Tim Frew, who patiently took my thoughts and edited them into a legible text.

To Mary Moriarty for continual support and trust in providing me the freedom with the rich variety of dried and preserved natural materials that added an essential dimension to the book.

To Barbara Miller of Hallmark Cards, Inc. for the candles and candlesticks that often accompany a wreath and for the many gift wrapping and party paper products used throughout the book.

To John Riccardi and Rudy Grant of Seagroatt Floral Supply Company for the beautiful air-dried miniature roses and the spectacular fresh roses that I dried in silica gel. Seagroatt roses are the absolute best.

To Nancy Jones of Bob's Candy Co. that so amply kept the holiday spirit alive in mid summer with their candy canes, peppermints, and delightful peppermint rings.

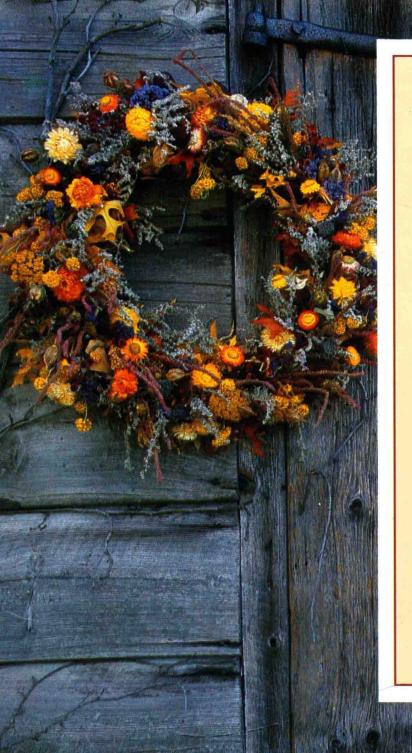
To Robert Palmatier and Fredric Misner, who so generously provided a number of antiques from their Stone Ridge, N.Y. shop, as well as permitted me to harvest grapevines from their property and to borrow their freshly canned jellies and tomatoes.

To Aleene for her thick designer tacky glue which I find a great necessity when working with dried and preserved flowers.

To Donald Goncalves for providing me with Thermogrip® brand hot melt glue guns and glue sticks from Emhart Home Products Division. The ease and efficiency using a hot melt glue gun for constructing so many of the wreaths was an essential tool and aid.

To Robert Hobermann whose sensitive eye and total understanding with the camera made the arduous task of photography a real pleasure. To Susan and Matthew for their patience and needed assistance.

To my wife Teri and son Jason who endured yet another inconvenience of having every available hook in our house occupied by a wreath. To them and everyone else, my sincerest appreciation and thanks.



CONTENTS

Introduction PAGE 6

CHAPTER ONE

Getting Started
PAGE 10

CHAPTER TWO

Grapevine Wreaths
PAGE 22

CHAPTER THREE

Wire Wreaths PAGE 56

CHAPTER FOUR

Straw-based Wreaths
PAGE 72

CHAPTER FIVE

Evergreen and Holiday Wreaths
PAGE 100

CHAPTER SIX

Unusual Uses for Wreaths
PAGE 124

Sources PAGE 142

Index PAGE 143



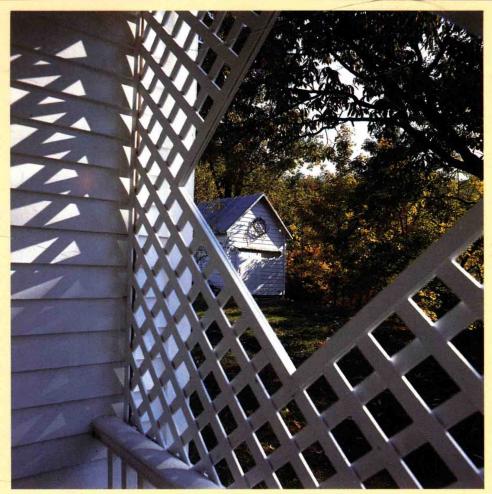
Introduction

grew up in a house of flowers. My parents were florists, and every few months the blooms in the greenhouses and gardens changed with the season. I spent many hours exploring the cutting gardens and the many benches covered with mysterious and

beautiful things growing in mossy clay pots. My family life centered around the abundance found in nature and the cycles of planting and harvesting. This childhood experience seeded my future.

My parents' interest in gardens and wildflowers became a part of our seasonal rhythm. Often, for recreation, we would climb into the station wagon and head for the wilds, where we would collect interesting pods and vines, unusual mosses and grasses. Sensing my parents' excitement and hearing them speak with reverence of nature and its many gifts, I naturally developed similar interests. The inspiration and respect they planted in me have ripened into a very fulfilling life.

Introduction



I remember the picnics that would accompany these outings. Sitting on a blanket in the grass with our lunch, my parents and I would inspect what we had gathered. I learned about color and textural contrasts and juxtapositions by observing my mother and father at work, and, later, by my own experimentation and discoveries. When I became a designer, I continued to be attracted to the simple forms in nature and the many variations of elements available to me. This book is an exploration of those themes.

Today wreaths are more popular than ever, and they are available ready-made from a wide variety of sources. I seem to get two mail-order catalogs a week featuring seasonal wreaths and swags—a testament to people's enduring interest in them. In the last few years, wreaths have moved into the forefront of decorating, contributing to a certain lifestyle. The virtually infinite range of possibilities in wreath design means that there are wreaths for all seasons and occasions—and for no particular reason at all.

By learning to make your own wreaths you can turn your inspirations into three-dimensional objects of beauty. You can have the pleasure of creating the wreath as well as the pleasure of enjoying it in your home. You'll also save a considerable amount of money.

A wreath is no longer a Christmas or a "country" statement. It's a statement of personal style that reflects an appreciation of nature and of grace. Wreaths can be displayed with assurance in many environments and many decors, and they make ideal gifts for a variety of occasions. Your creation will bring warmth and grace to any room.

When I made the wreaths in this book just ten years ago, I used silica gel to dry many of the flowers. Since then, consumer demand for dried materials has brought great quantities of high-quality dried flowers into the marketplace, including black-eyed Susans, gardenias, zinnias, dogwood blossoms, and a great range of roses. The range of materials today, such as freeze-dried and dehydrated fruits, vegetables, and flowers, is much greater than was the case in the eighties, enabling the wreathmaker to work from an even richer palette, both in colors and in textural contrasts.

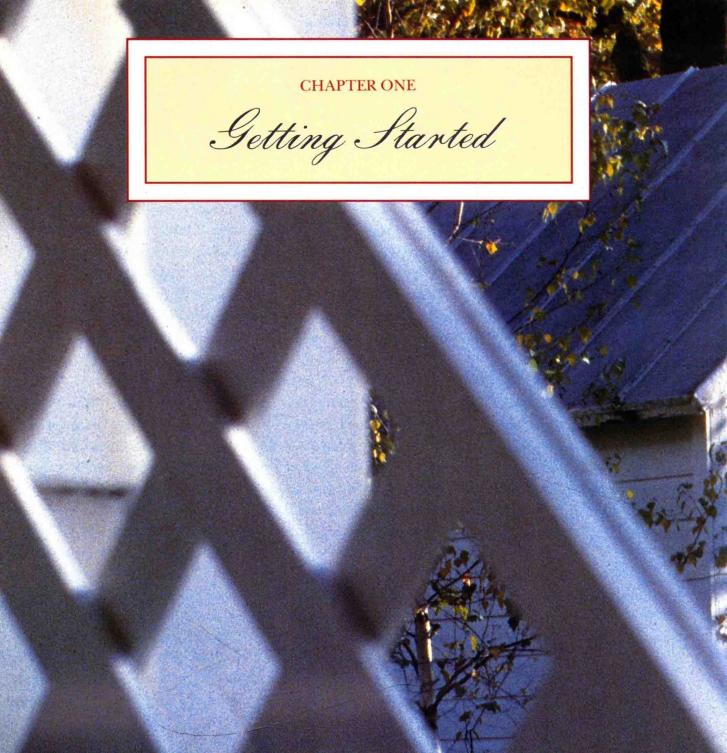
Despite the availability of such supplies, it's still relatively easy to create a wreath with its own special flavor. Follow the directions for silica drying, and you can preserve flowers you've grown in your garden or wildflowers picked on a special walk. To integrate those elements into a wreath or garland is to preserve the spirit of special moments. In fact, wreathmaking is as much a reflection of your own experience and inspiration as it is of your creativity.

For me, wreathmaking has always been a way to clarify a number of ideas using combinations of materials. Even if the elements themselves hold few surprises, it is the way a cluster of things

is juxtaposed with another cluster or object that provides new interest. At other times, finding a way to use an element that is new to me—some exotic shape or unusual color—becomes the springboard to a new wreath design.

I've always done a lot of traveling, and I enjoy discovering local materials wherever I go. When driving or walking, I'm always on the lookout for something new: blushing rose hips, a fallen bird's nest, twigs covered with lichen. I've gathered bittersweet in New England, the most beautiful tiny pinecones in northern California, pepper berries in Florida. The regional differences in materials always surprise me, adding a character to the work that simply cannot be purchased. When gathering materials, however, it's important to respect endangered species and to not disturb the natural lay of the land. I have several places where I go to collect different types of moss, for example, but I'm always careful not to harvest too much. This ensures that what I've disturbed will recover and regenerate and that there will be a future supply.

Wreathmaking remains a highly accessible form of crafting. The basics are truly quite simple, and few materials or tools are required. For those of you who enjoy making beautiful things, this book will provide a solid foundation for beginning your own creative explorations. Each chapter contains basic steps for construction as well as helpful tips on creating some of the specific designs. You may want to duplicate some of these designs vine for vine and flower for flower, but you should also use the book as an inspiration to make charming and imaginative statements that are uniquely yours. The world I discovered is waiting for you to discover yourself.





reathmaking can be a very rewarding experience, one that not only brings personal pride to the maker, but pleasure to all who see the results. Creating a wreath, like all productive efforts, requires the proper tools and adequate space. This is not to say that you can't make the most spectacular arrangement of materials in conditions less than perfect, but the better your work area the easier it may be for a more fluid and productive execution of your talents.

Basically, you need two surfaces to work with. I prefer a wall when making most of my wreath designs, but some wreaths can only be developed on a table top. In my studio I have a solid nail in a wall that is directly perpendicular to my table. I can simply pivot myself from one surface to the other with great ease and directness. I have sufficient room to step back and see how a wreath is developing on the wall, and yet be close enough to my worktable to have all the necessary tools and supplies at hand. I also have a large metal shelf unit at the far end of my worktable which houses boxes of supplies and dried materials.

A pegboard wall is a great place to store certain pieces of equipment and to hang wreaths that are in the process of completion. Obviously, the degree of complexity or sophistication of a work space can be quite varied. It is possible to clean off the kitchen table and work with an equally successful outcome.

What seems basic and most essential is that you have a good area to work in with few obstacles to interrupt the construction process. The work area should be well lit with both natural and electrical light sources. If you rely only on electrical lights, try to prevent shadows on the work surface. Experiment by adding or moving lights until the work area is as bright and evenly lit as possible. I use clip-on lights with aluminum light shields. They are flexible and inexpensive and are carried in all hardware stores.

If you are creating a specific space to work in and will keep that space for continued wreathmaking, then consider the height of your worktable. In my studio I use a piece of plywood placed on top of two sawhorses. What I like about the sawhorses is that I can remove the top clamps or brackets and break down the legs for easy storage.

It is very important to have an electrical outlet near your work area. You will often use a hot-glue gun in wreathmaking, and there is no greater frustration than having to hunt down an outlet or precariously stretch a lead from a faraway socket to your area. Good light, a proper and comfortable working height for your table, and a wall with a sturdy hook and an electrical outlet are the basics.

Complementing the basics is the proximity of adequate storage space. Gray industrial shelving is not only functional; it is also transportable. Easy to assemble and convenient to adjust, a wall of shelving can contain all the essentials you need from season to season. I gather and save all sorts of boxes, many in standardized proportions, that I fill and label and then stack on my shelves. Labelling them allows for stacking and not having to second-guess your memory as seasons pass. I purchase boxes if I have to, but also go to local merchants and see what they are discarding. Boxes with removable lids rather than fold-over tops are better, because they are easier to open and close.