



# **GUIDELINES FOR JUDGING ROSE ARRANGEMENTS**

**THE OFFICIAL  
AMERICAN ROSE SOCIETY  
ARRANGEMENT JUDGES HANDBOOK**

Revised 2006

**American Rose Society  
P.O. Box 30,000 • Shreveport, LA 71130-0030  
PH: 318/938-5402 • FX: 318/938-5405  
E-mail: [ars@ars-hq.org](mailto:ars@ars-hq.org)**

Library of Congress Cataloging-in-Publication Data

Guidelines For Judging Rose Arrangements

p. cm. — (Guidelines For Judging Rose Arrangements)

ISBN — 0-9636340-4-6

1. Roses - Judging

Every effort has been made to give reliable data and information, but the publisher cannot assume responsibility for the validity of all materials or for the consequences of their use.

All rights reserved. This book, or any parts thereof, may not be reproduced in any form without written consent from the publisher.

Direct all inquires to the American Rose Society, P.O. Box 30,000, Shreveport, Louisiana 71130-0030.

©2006 by American Rose Society  
8877 Jefferson Paige Road  
Shreveport, Louisiana 71119  
International Standard Book Number  
Printed in the United States

## TABLE OF CONTENTS

|              |  |     |
|--------------|--|-----|
| Foreword     | .....  | v   |
| Chapter 1    | Judging Roses in Arrangements .....  | 1   |
| Chapter 2    | Arranging with Roses .....   | 3   |
| Chapter 3    | Elements and Principles of Design .....  | 7   |
| Chapter 4    | Overview of Historical Designs .....   | 19  |
| Chapter 5    | Traditional Arrangements .....   | 21  |
| Chapter 6    | Modern Arrangements .....  | 27  |
| Chapter 7    | Arrangements in the Oriental Manner .....  | 35  |
| Chapter 8    | Table Classes .....  | 45  |
| Chapter 9    | Dried Arrangements and Exhibits .....  | 49  |
| Chapter 10   | Special Classes .....  | 51  |
| Chapter 11   | Personal Adornments .....  | 55  |
| Chapter 12   | Miniature Arrangements .....   | 61  |
| Chapter 13   | Show Schedules for Arrangements .....  | 63  |
| Chapter 14   | Using the Scorecard .....  | 67  |
| Chapter 15   | American Rose Society Arrangement Awards And<br>Procedures for Judging National Awards ..... | 69  |
| Chapter 16   | Guidelines for Arrangement Chairman of<br>National Shows .....                               | 77  |
| Chapter 17   | Guidelines for Judging Arrangements at<br>National Shows .....                               | 79  |
| Chapter 18   | Responsibilities of Arrangement Judges .....   | 81  |
| Chapter 19   | Training and Accrediting<br>Rose Arrangement Judges .....                                    | 83  |
| Chapter 20   | Guidelines for District Arrangement Chairman .....   | 87  |
| Chapter 21   | Arrangement Seminar/Workshop .....   | 89  |
| Chapter 22   | Arrangement Judging School .....   | 93  |
| Glossary     | .....  | 97  |
| Bibliography | .....  | 109 |
| Index        | .....  | 110 |



## FOREWARD

This third edition of the *Guidelines* is dedicated to, and in memory of Russell Anger, who inspired many arrangers and helped to write this edition. The Committee is indebted to arrangement judges who wrote, edited and gave suggestions.

These *Guidelines* are to be helpful to arrangement exhibitors as well as to arrangement judges and is a reference handbook.

Mary Maud Sharpe, Chairperson of Guidelines Revision Committee

### *Arrangement Judging Committee 2004-2006*

Lewis Shupe, Chairman

Kreg Hill, Associate Chairman

|                 |                   |
|-----------------|-------------------|
| Gary Barlow     | Patricia Horbelt  |
| Bruce Barr      | Robin Hough       |
| Patricia Bilson | Dolores Moffat    |
| Jean Bradley    | Char Mutschler    |
| William Carlson | William Patterson |
| Martha Chapin   | Lillian Walsh     |
| Joan Franson    | Glenda Whitaker   |
| Alvin Hobbs     | Martha Youmans    |

### *Guidelines Advisory Committee*

|                 |                  |
|-----------------|------------------|
| Elizabeth Abler | Terri Lady       |
| Elaine Adler    | Marlene Marolf   |
| Joan Baden      | Jo Martin        |
| Sandy Dixon     | Joanne Maxheimer |
| John R. Dunn    | Judy Mayo        |
| Ed Griffith     | Carol Robertson  |
| Lee Hale        | Carol Spiers     |
| Steve Jones     | Marilyn Wellan   |

### *ARS Officials & Staff*

#### *Illustrations*

Gary Barlow

Second edition (1997): Edited by Elizabeth Abler

First Edition (1988): Ruth Tiedeman, Chairman Rose Arrangement Judging Committee



# CHAPTER 1

## JUDGING ROSES IN ARRANGEMENTS

One of the most important factors in the judging of arrangements is the quality of the roses. There are many types of roses, and the judge must be familiar with all of them. The reason for requiring that arrangement judges pass the horticulture judging examination is to ensure that all judges can properly identify the names of roses and judge their perfection.

The arranger may use roses with short stems or no stems, abstracted leaves or leaflets or hidden stems; however, the rose bloom must never be abstracted. Arrangement judges should recognize good specimens and reward them.

An exhibition form rose bloom is generally at its most perfect phase of beauty when one-half to three fourths open. It is gracefully shaped, has sufficient petal symmetry and tends toward a high, pointed center. Many types of roses cannot achieve this exhibition form and are judged in their own right. These types include old garden roses, shrubs, many floribundas and others. If roses are fully open they must have fresh stamens.

At least one rose bloom in an most arrangements should be at either exhibition stage or fully open. Other rose blooms, if used, may be at any stage, depending on what is appropriate to the style of design. (For instance, the gradation of blooms in a traditional line design is accomplished with buds, exhibition stage blooms and sometime fully open blooms.)

Refer to the *Guidelines for Judging Roses* for additional information on the quality of rose blooms in ARS shows.





## CHAPTER 2

### ARRANGING WITH ROSES

All branches of art are governed by the elements and principles of design and the ideas necessary to use them effectively. The painter works with canvas and paints; the architect works with blueprints and computer plotters; the flower arranger works with plant materials, supporting mechanics and components to create a unified, harmonious and beautiful design.

The elements of design are space, line, form, size, texture, pattern and color. These seven physical properties are used in expressing the artistic principles. The six principles of design are balance, dominance, contrast, rhythm, proportion and scale. In flower arranging, both the elements and the principles of design are used.

#### **Design Components are:**

1. Plant materials – fresh, dried or treated dried
2. Containers
3. Mechanics
4. Backgrounds
5. Underlays
6. Bases
7. Accessories
8. Features

**Plant Materials** are parts of living plants: flowers, grasses, branches, bushes or trees. In fresh or dried rose arrangements a rose or roses must be included and must be the dominant flower. Outdoor garden grown roses, whether fresh or dried, must be used in all arrangements.

There is no restriction, except as specified in the schedule, as to the type of rose that may be used in a Standard size arrangement. In Miniature arrangements, only those roses classified as miniature or mini-flora are permitted. In all designs, unless restricted by the schedule, any part of the rose bush is acceptable, as are any other plant materials. Exceptions are in Standard and Miniature Princess of Arrangements where only fresh roses with any part of the rosebush including, but not limited to, hips, canes (with or without foliage) and roots are allowed; and in Standard and Miniature Duchess of Arrangements which specifies fresh roses with dried and/or treated dried plant materials. Materials and objects

other than fresh plant materials and painted or dyed dried plant materials may be used where permitted.

**Containers** are used to hold plant materials and other components of a design. A container may be an integral part of a design or a stage for a flower arrangement, subordinate to the design. Containers may be wood, pottery, glass, plastic, metal or other material and may be any color or design. It should be suitable for the type of design. Traditional, Modern and Oriental containers each have particular characteristics.

**Mechanics** hold the materials of a design together. Commonly used are floral foam, needlepoint, floral water tubes, wire and other devices and supports. Generally mechanics should not be evident. In Modern designs the mechanics should be as unobtrusive as possible and in Oriental manner designs the needlepoint may show.

**Background** is the surface or scene behind the design. It may be a wall, any part of the room or hall in which the design is placed, or a freestanding background. A niche background includes the surfaces on the sides of the design. Freestanding backgrounds may be provided by the arranger or by the show committee and may not exceed the width or depth which must be stated in the show schedule. There are no height restrictions unless stated in the show schedule. The design must be confined within the area of the background. Arrangements will be penalized for extending beyond the space stated in the schedule or their background. The color of a background provided by the show committee should be stated in the schedule. Exhibitors are permitted to cover a background, provided by the show committee, with a fabric, cardboard, or similar cover that does not harm the background. A background should enhance the design by giving attention to the design. It should not distract by being too busy or colorful, except for intentional excitement, as in a modern design. Colors in an arrangement seem truest against pale neutral background. The influence of the background is considered in judging an arrangement.

**Underlays** are any material, fabric, paper or plastic placed under the design, or on the table on which the design stands. Arrangements will be penalized if the underlay provided by the exhibitor extends beyond the space stated in the schedule. An underlay should not be confused with the base.

**Bases** are anything placed under the design except the underlay and are considered part of the container and design. Bases are optional. They

may add weight and stability to the design, add contrast in color or texture, or simply add height. Arrangements will be penalized if the base provided by the exhibitor extends beyond the space stated in the schedule.

**Accessories** are any objects added by the arranger to emphasize an interpretation or expression. Too often, however, an accessory dominates, calling attention to itself. It is considered part of the design and therefore it must be in harmony with the rest of the design and subordinate to it. A well-chosen accessory may add visual weight and balance, help interpret a theme, add interest, or help express a feeling.

**Features** are objects that dominate in a design. A feature may be used if the schedule specifically states that it is permitted. A feature should be used if the schedule specifically states that it is required.



## CHAPTER 3

### ELEMENTS AND PRINCIPLES OF DESIGN

#### ELEMENTS OF DESIGN

There are seven elements of design. These elements are the physical properties the designer works with and has control over. They are:

1. Space
2. Line
3. Form
4. Size
5. Texture
6. Pattern
7. Color

**Space** is the unoccupied areas within and around the arrangement. One kind of space is the area in which a design is positioned, in a rose show, within the designated area specified by the show schedule. Another kind of space may also be within a design, using plant materials and physical components in the design. Space is organized to establish balance and proportion and to achieve interest. An enclosed space which has visual weight may be created by the arranger.

Plant materials have different space sizes and shapes, determined by the growth characteristics of branches and foliage. Most of these spaces are open. Control of these spaces is achieved by placement, shaping and pruning.

**Line** expresses the directional movement that leads the eye through a design. Line is closely related to and is a part of the form of an arrangement. It is one dimensional, but establishes the structural framework of the design. It has length but little width or depth.

Line may be long or short, curved, straight, or angled, thick or thin, strong or weak, or delicate. For example a line may be long and diagonal, or short and zigzag.

**Form** is the shape, structure or outline of an arrangement. Form has height, width and depth. An open form has spaces within and appears light. A closed form has few spaces, as in a mass design, and may appear heavier than an open form of the same size. Placement of materials and

good use of color can convey strength and depth.

Line and line-mass arrangements are open forms. Mass arrangements are closed forms.

**Size** is a physical dimension, but there is both actual and visual size of line, form or space. Visual size can be influenced not only by physical dimension but also by color and texture. Warm colors seem large and are dominating though cool colors seem to recede or are neutral. A rough texture will appear larger than a smooth one of the same dimension. A shiny texture may appear to be larger than a matte finish. Placement of materials can also affect visual size.

**Texture** is the surface characteristics of the components of a design. There is roughness and smoothness, evenness and irregularity. A surface can be shiny or matte, sandy, dirty or even flawed. In plant materials, texture can convey life and health, or injury and illness. Different textures within a design offer contrast and interest, but should not be allowed to affect balance and unity.

**Pattern** is the silhouette outline of the design as well as the outline formed by the plant materials, the shapes of plant materials and other components of the design. Placement of plant materials and other components in the design form a color pattern, a texture pattern, or similar element-based patterns usually formed by the repetition of parts.

**Color** is the most important and influential element of design. Color is the visual response to reflected light rays and triggers emotional response. Psychologists say the nervous system reacts to color.

**Hue**, which is synonymous with the word color, is the name of a color. Each color has the physical properties of value and chroma.

**Value** is a color's lightness or darkness. Tint is a light value and is achieved by adding white to the hue. Shade is a dark value, achieved by adding black to the hue.

**Chroma** is the brightness or dullness of a hue, the degree of intensity or grayness, the purity of a color. Tone is a color with neutral gray or a complementary color added. A color of high intensity has no gray or complementary color added.

Theories of color construction have been worked out so that an artist may

have a better understanding of color. The Munsell Pigment Theory seems to be the most logical in naming colors and the most helpful for arrangers. It is based on the fact that color pigments can be mixed to obtain other colors. An example would be to mix equal parts of yellow and red and the resulting mixture would be orange. Most useful is the color wheel showing the relationship of one color to another, using tints and shades. A copy of the color wheel may be found at the back of the guidelines.

### **Related Color Harmonies are Monochromatic and Analogous.**

**Monochromatic** harmonies are one color only but can include value and chroma of that color.

**Analogous** harmonies are neighboring or adjacent colors.

### **Unrelated Color Harmonies are Direct Complementary, Split Complementary and Triadic.**

**Direct Complementary** color harmonies are two colors that are directly opposite each other on the color wheel.

**Split Complementary** color harmonies are colors on either side adjacent to the direct complementary color. If green is the color, the split complementary colors would be red-violet and red-orange that are adjacent to the direct complementary color red. This color harmony is often found in nature.

**Triadic** color harmonies are composed of three hues equally spaced on the color wheel, for example red, yellow and blue.

**Primary Colors** are red, yellow and blue.

**Secondary Colors** are orange, green and violet.

**Intermediate (or Tertiary) Colors** are blue-green, red-orange and yellow-green.

**Neutral Colors** are black, white and gray.

**Advancing Colors** are yellow through orange and red and are considered warm colors.

**Receding Colors** are green through blue and violet and are considered cool colors.

Colors are used in arrangements to evoke feelings, emotions, moods and ideas through association.

Color dominance may be used to create unity in an arrangement. Color rhythm is achieved by repeating colors throughout a design. Color

balance involves distributing the visual weight of a color to add interest. Color proportion is good if unequal amounts of different colors, light and dark values, cool and warm colors and weak and strong colors are used. Color contrast creates interest. Scale within color may deal with the size of one component of the design and its color relationship to the size of another component of the same color intensity.

## **PRINCIPLES OF DESIGN**

There are six principles of design that govern visual art and therefore arrangements. Artists of many professions have developed these principles. They are:

1. Balance
2. Dominance
3. Contrast
4. Rhythm
5. Proportion
6. Scale

**Balance** is the desired physical and visual stability of an arrangement achieved by placement of design components. The two kinds of balance are symmetrical and asymmetrical.

**Symmetrical Balance** means that on either side of an imaginary bisecting vertical center line, the design appears equal. Components are placed in as equal amounts as possible on either side of the imaginary bisecting vertical line.

**Asymmetrical Balance** is visually equal on each side of the imaginary bisecting vertical line, not necessarily in the center of the design. Visual balance is achieved by use of different materials and by physical placement of materials, though unequal in physical components. Darker colors, denser and bolder forms, coarser textures, appear heavier. The opposites appear lighter.

**Dominance** is the stronger effect of one or more component in a design to another or the use of more of one element than of another. Dominance is achieved through the use of color, form and texture. Dominance is important in establishing unity. The rose or roses must be the dominant flower in an arrangement.

**Contrast** is the use of unlike qualities of design components to emphasize their differences, thus evoking interest in a design. Contrast may be



found in shapes, lines, colors or textures.

**Rhythm** is the visual path or paths that carry the eye through the arrangement. Rhythm may be expressed in line, form, pattern, color or by the placement of design components.

Rhythm may be achieved by the following:

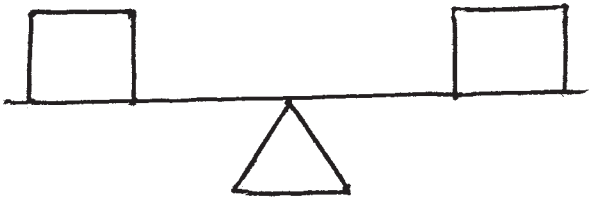
- Vertical, horizontal, radiating or cascading line direction
- Gradation in size, form or color
- Repetition of size, form, color or line direction
- Control of space

**Proportion** refers to the amount of anything relative to the amount of something else, as in the size of an arrangement to its designated space, the size of the container to the other materials used in the arrangement. The relation of one part of the design to another may make the proportion either good or poor.

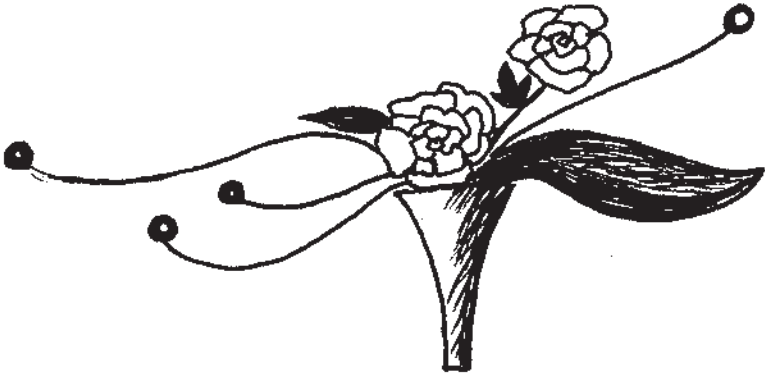
**Scale** is size only, and is closely tied to proportion. Proportion is so dependent upon size that proportion and scale are usually considered together. The size relationship of each component in a design to the container and to other components within the design should be in good proportion.

Factors considered in scale are the size relationship of plant materials to each other and to the container. Also considered are the size of accessories, bases and the design position.

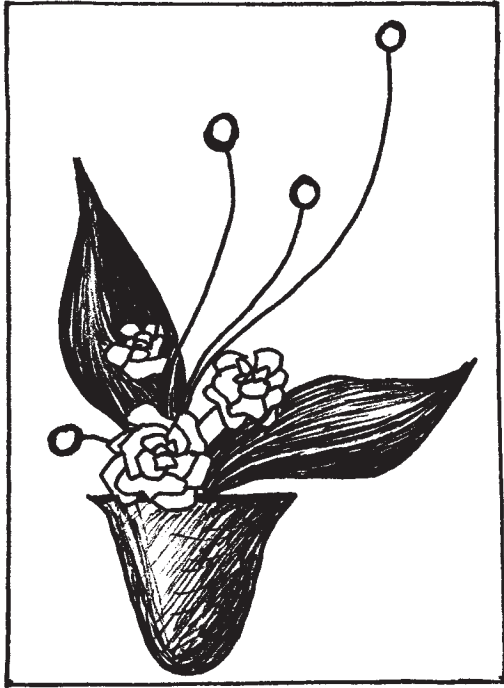
# SYMMETRICAL BALANCE



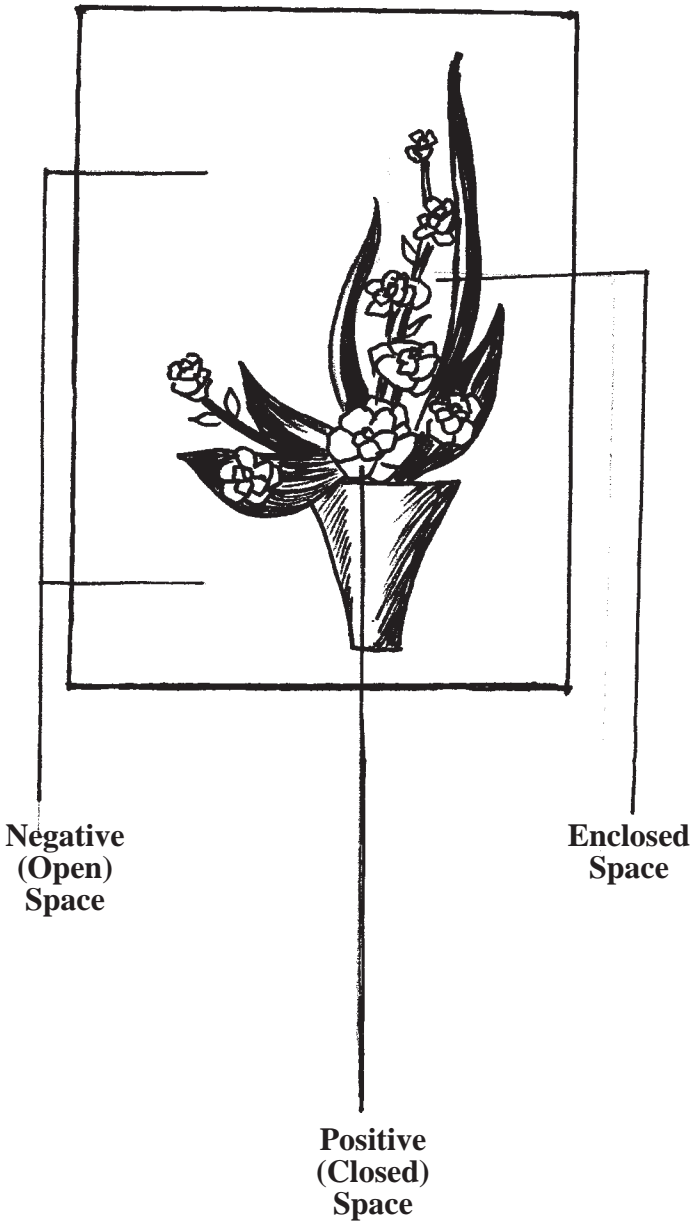
# ASYMMETRICAL BALANCE



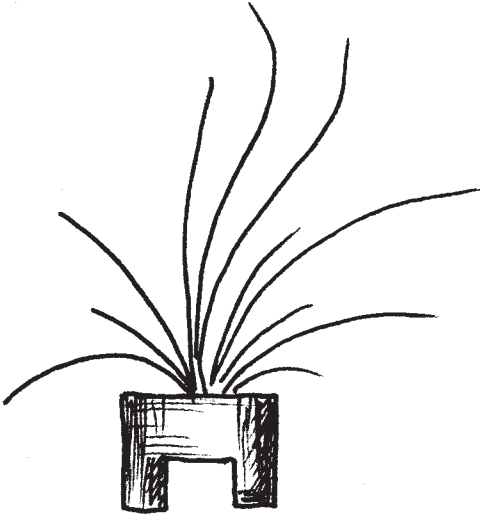
# PROPORTION



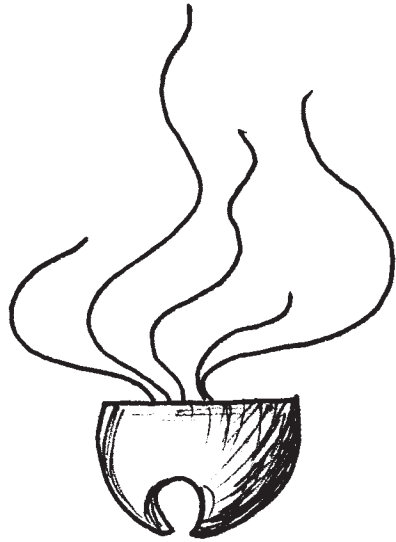
# SPACE



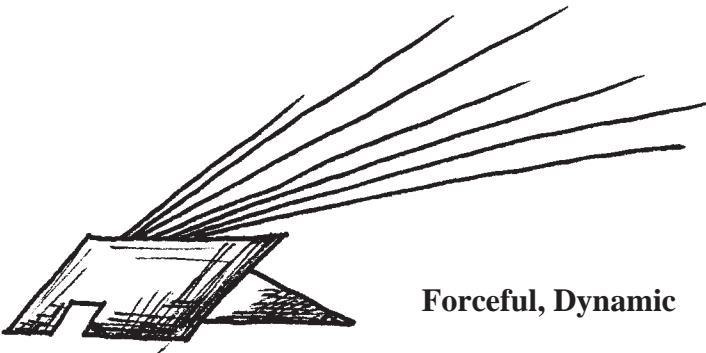
## EXAMPLES OF RHYTHM



**Bursting, Energetic**

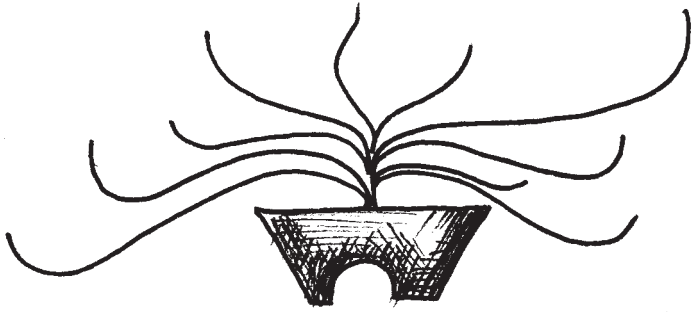


**Organic, Growing**



**Forceful, Dynamic**

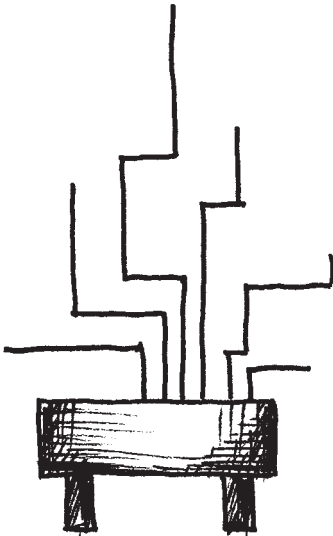
## EXAMPLES OF RHYTHM



**Organic, Flowing**

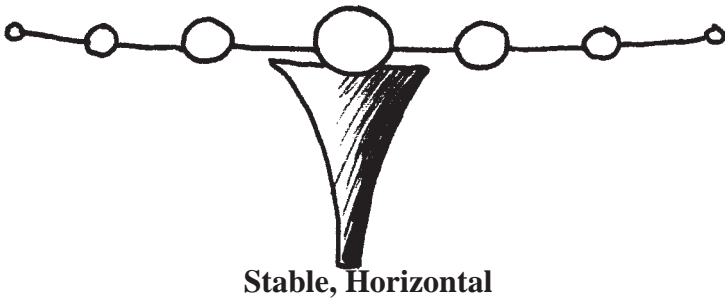
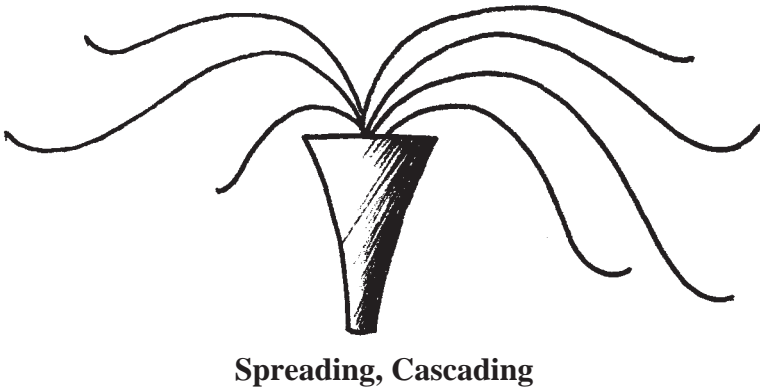
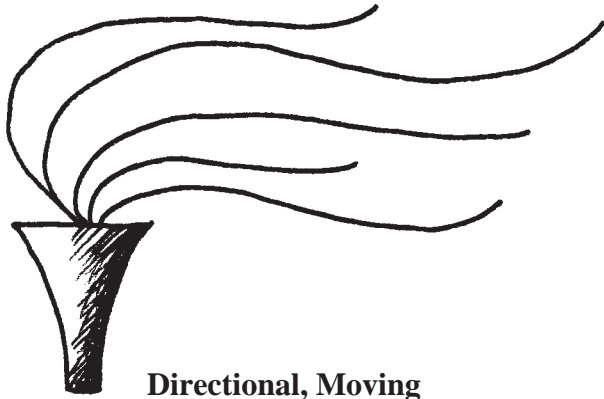


**Upright, Attentive**



**Static, Rigid**

## EXAMPLES OF RHYTHM





## CHAPTER 4

### OVERVIEW OF HISTORICAL DESIGNS

**Oriental Designs** strongly influence today's arrangements. Ikebana, the art of flower arranging, is one of the traditional arts of Japan and has been practiced there for more than 2,600 years. Ikebana reflects the Japanese love of nature and great regard for flowers in natural, simple designs. The Japanese were apparently practicing Ikebana before the legendary founding of Japan in 660 BC. Japan's native religion had a great effect on the simple flower arrangements that were floral offerings. Monks practiced the art of flower arranging and many Japanese homes still have an alcove (Tokonoma) where simple flower designs are displayed. Chinese culture also had an effect on Ikebana designs. Some of these designs gradually developed into the formal Rikka designs. Ikebana has been influenced greatly by the Western World since World War II. In 1966 the Masters from three of Japan's most popular schools of Ikebana wrote "The Master's Book of Ikebana." This book was written for the Western World and included the background and principles of Japanese flower arrangements.

**European Design** is characterized by the use of masses of flowers. The **Classical Greek** use of flowers (approximately 600 B.C. till about 350 A.D.) was to decorate large halls and buildings with swags, or wreaths, and did not include the use of conventional vases. **Romans** are famous for their extravagant use of rose petals and for their wreaths such as those worn by Julius Caesar. Romans used garlands and baskets of fruits and flowers. Gardens in **The Middle Ages** were maintained in monasteries and flowers and herbs were used for medicinal purposes. During the **Renaissance**, the Italians made lavish use of nuts, fruits and dried flowers. Containers were rich marble, bronze or Venetian glass and were only for the noble and wealthy. Della Robbia wreaths and garlands are still in use today.

During the 17<sup>th</sup> and 18<sup>th</sup> centuries, the **Dutch** and **Flemish** introduced oval design, massing flowers in bouquets decorated with dried insects, butterflies and bird's nests. Old Master paintings depict containers of pewter, glass, alabaster or metals. This period saw the introduction of the Hogarth Curve.

**French** influence on floral design began toward the end of the 17<sup>th</sup>

century when arrangements were mostly bouquets. Governed by the ruler of the period, there are four design styles.

The **Baroque**, from about 1643 to 1715, is typified by symmetrical designs, both dainty and airy, using soft and pastel colors. **Rococo**, the following period (until about 1774), brought the use of tall and slender proportions, curved moldings, asymmetry, light colors and the frequent use of mirrors. The following period of **Louis XVI** lasted until about 1795 and is noted for much the same as the previous periods, but with the inclusion of much gold, especially in containers. The **Napoleonic Era or Empire** period which followed, brought out stronger colors, less airy arrangements, and heavy marble, metal or porcelain containers.

The **English** gave us large, full bouquets and strong colors. The forms were typically triangular, formal, and often of one color with variations of that one color. **Early Georgian** bold colors were influenced by **Italian Baroque**, and **Later Georgian** arrangements used softer colors influenced by **French Rococo**.

**American Colonists** made informal bouquets in whatever containers were at hand: bowls, baskets or pitchers. Later, in the **Williamsburg Era**, also known as **Later American Colonial**, there were triangular mass formal arrangements in elegant containers of silver, marble, pewter, porcelain, alabaster or bronze, using fresh plant materials and spikes of barley or wheat. Designs with formal balance emphasized harmony of color rather than contrast. Favorite colors were purple, shades of red and shades of blue. Flowers usually overflowed the containers and were less massed at the top of an arrangement.

The **Victorian** period in America is characterized by compact, globular, mass arrangements placed in ornate containers and utilizing a variety of bold, rich colors. There was wide use of doilies and velvet underlays. Special vases were manufactured to show opulence. It was during and after this time that flower arranging clubs and garden clubs, were developed to pursue the study of floral design.

## CHAPTER 5

### TRADITIONAL ARRANGEMENTS

The three types of traditional arrangements are Line, Line-Mass and Mass.

#### **Traditional Designs**

Traditional designs stress smooth transitions and harmonious relationships in which similarities predominate over differences. Lines converge in a strong center of interest, a focal area. Forms progress logically in size and shape and there is gradation of color. All Traditional designs emphasize natural lines of growth. The focal area is near the point of emergence. Plant material may extend over the container's edge. Fresh plant materials and naturally dried line materials should not be obviously abstracted. Actual balance and visual balance are important.

#### **Line Designs**

Line designs are adapted from Oriental line designs in which the linear patterns dominate. The silhouette is open form and requires restraint in the amount of plant material used. Line compositions are naturalistic. They employ materials in a realistic manner to produce a scenic interpretation, not an exact scene. They depend on normal patterns of growth and curves. Flowers and foliage are pruned to clarify the line. Traditional Line designs are simple. The line may be vertical, horizontal, crescent, Hogarth (S) Curve, zigzag, oblique or triangular with right-handed or left-handed variants. A combination of vertical and horizontal line directions yields the inverted "T" and the right angle line design. Creativity is shown in the choice and use of plant materials, line formation, colors, textures and container.

#### *Characteristics of Line Designs*

1. Have height and some width, but very little depth except in the focal areas.
2. Are open silhouettes in space.
3. Have length, strength and beauty.
4. Show movement in one direction.

#### **Line-Mass Designs**

Line-Mass designs are an enhancement of the Line design. The dominant line and the focal area are fortified with plant material, although the silhouette is open. Line-Mass compositions are naturalistic. The stron-

gest part of the design is the roses in the focal area.

### ***Characteristics of Line-Mass Designs***

1. Dominant line has more plant material than a Line design.
2. May show gradual progression of bloom development.
3. Have length, width and depth.
4. Shows gradation of size or shape.
5. May show gradation of color, tint or shade.
6. Have some closed space.

### **Mass Designs**

Mass designs have a closed silhouette, yet plant materials are not crowded. Some materials may extend beyond the basic shape of the design. Each bloom is distinct. Mass designs are naturalistic. Mass designs are symmetrical and can be oval, circular, fan-shaped or triangular. As with other Traditional designs, there is a single focal area and a single point of emergence. Materials radiate from the focal area.

### ***Characteristics of Mass Designs***

1. A closed silhouette.
2. Uncrowded, but ample plant material arranged in an orderly pattern. Roses must be the dominate flowers.
3. The use of unlike qualities or elements to emphasize difference. Contrast is achieved by the use of color, shapes and textures in any or all components.
4. Design structure is symmetrical.
5. Well developed focal area (not a bulls-eye).
6. Gradation of colors (light to dark) and/or in size of forms (small to large), if applicable.

## **USING THE SCORECARD TO JUDGE TRADITIONAL ARRANGEMENTS**

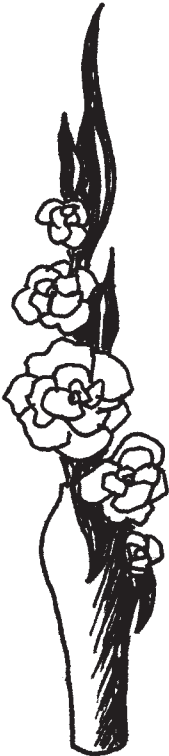
### **Notes:**

- There should be differences in form, shape, texture and/or color to develop interest.
- Roses must be fresh. Schedule may specify all fresh plant materials; however this is not a requirement.
- Container and plant material should complement one another.

**Traditional Arrangements are  
Eligible for the ARS Awards**

Royalty Award Rosette  
Miniature Royalty Award Rosette  
Medal Certificates  
Miniature Medal Certificates

TRADITIONAL



Line



Mass



Line - Mass

TRADITIONAL

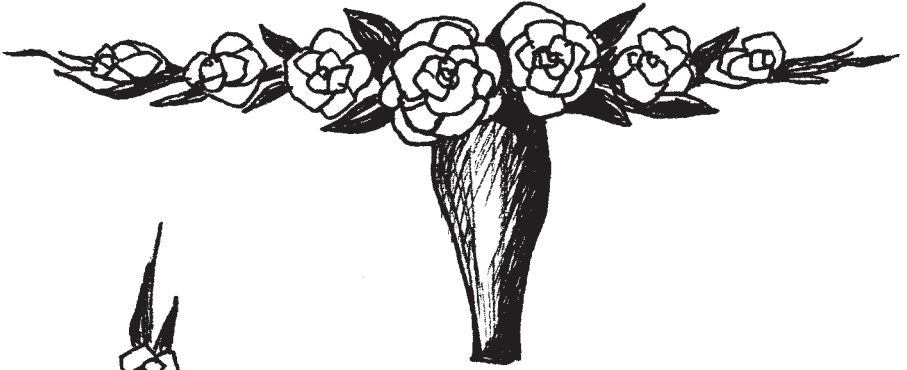


Crescent



Hogarth Curve

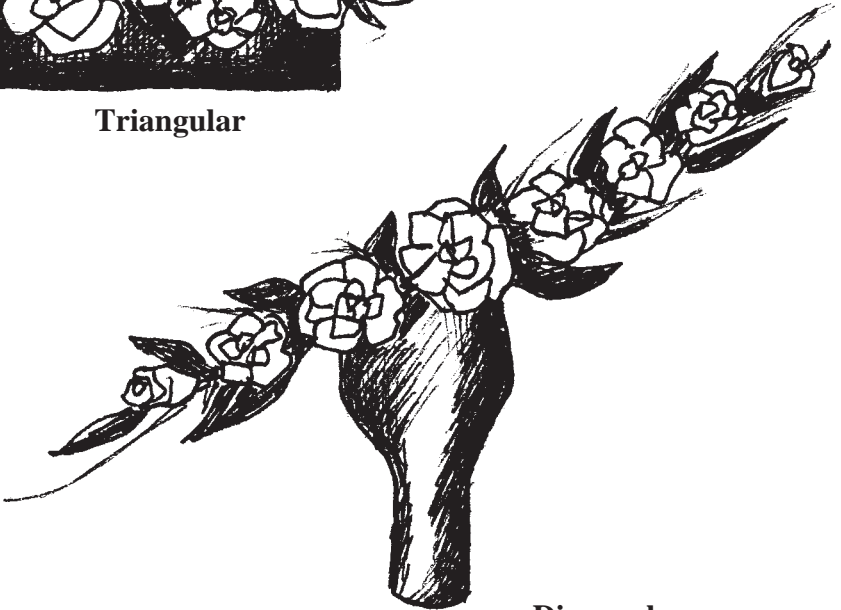
**TRADITIONAL**



**Horizontal**



**Triangular**



**Diagonal**



## CHAPTER 6

### MODERN ARRANGEMENTS

Following the principles of art, modern designs take a fresh approach to beauty. Design elements are used effectively to reach the viewer. These designs typify today's world with its quick movement and spatial involvement, interpreted in roses, other plant materials and selected components. Freedom is given to arrangers to express their ideas in creative designs where the keynote is simplicity with emphasis on color, form, texture and the all-important element of space. The arranger may contort, manipulate or abstract any plant material except the rose bloom(s). The arrangement need not have an observable container.

#### *TYPES OF MODERN ARRANGEMENTS*

There are several types of Modern arrangements some with overlapping characteristics and may include:

**Abstract Designs** are purely compositions of space, texture, color and form and are not constructed around a central focal area. They may have several emergence points for plant material. Plant materials can be altered, manipulated, and/or distorted and placed in a non-conventional manner. Abstraction is dominant and these designs must have two or more abstract qualities. The rose bloom(s) should never be abstracted by distorting.

**Angular Designs** are geometric designs in which angular units are merged into one strongly angular design.

**Assemblages** are three dimensional abstract combinations of plant materials with unrelated objects used as separate parts or fastened together and may be fastened to a background.

**Avant-Garde** arrangements are futuristic in design; unconventional designs incorporating unique or novel materials in innovative ways, but observing all principles of design.

**Botanical Designs** are modern designs featuring roses and fresh plant material of superior quality. No dried plant materials are permitted.

**Collages** are two dimensional designs with plant material and objects fastened to a panel or background.

**Constructions** are designs having strong architectural characteristics, resulting from use of a geometric form, or forms combined into a single unit.

**Duo-Designs** are freestanding designs organized in one container to give two distinct impressions to the viewer (must be staged to be viewed from both sides).

**Framed Spatial Designs** are designs formed as a single unit suspended in a frame. No movement is permitted, but motion is implied.

**Free Form Designs** are irregular designs with a curving outline. They are inspired by nature and are non-geometric. Plant materials are used in a naturalistic way. These natural forms determine the pattern of the design. They may have more than one center of interest and more than one point of emergence.

**Hanging Designs** are free moving designs created to move freely in air currents suspended in space using a frame or other device.

**Horizontal Designs** may be Modern Line or Line-Mass designs. The dominant thrust is horizontal. Asymmetrical balance is usually evident for a strong horizontal line. Designs may have a strong focal area that must be subordinate to the horizontal line.

**Illuminary Designs** incorporate light(s) for special effect. The lighting must be an integral part of the design.

**Mobiles** are designs with free movement by air currents seen as floating in space, with multiple faces and staged in a manner in which all sides may be viewed.

**Modern Line Designs** are dramatic Line designs using a minimum of plant material and distinguished from Traditional Line through the choice of materials, container and spacing of roses (placed in a non-traditional manner).

**Modern Line-Mass Designs** are bold, dynamic, Line-Mass designs without regular form or progression of bloom development.

**Modern Mass Designs** are silhouettes without regular form or progression of bloom development.

**Motorized Designs** are kinetic designs having motorized movement in part(s) or the entire design.

**Parallel Designs** have two or more groupings of materials (using one or more containers as one unit). The groupings may be placed in any direction (vertical, horizontal or diagonal) to give continuity. All groupings must be parallel in the same direction. They must have negative space between groupings and appear as one arrangement.

**Reflective Designs** are designs containing materials(s), which reflect or give back image(s) of light, other components, or viewer.

**Sculptural Form Designs** are designs featuring a three-dimensional sculptural form.

**Spatial Thrust Designs** are designs with two parallel placements of like materials. The materials are used to define a volume of vacant space creating a feeling of thrust.

**Stables** are sculptural designs fixed in position at the base and having implied motion.

**Still Life Designs** are groupings of roses, other plant material(s) and components by which a story is told or a theme interpreted. Objects used are true to function and realistic in size, form and color.

**Stretch Designs** are designs in two units, one smaller than the other, having a connective(s), which extends between the two units. Overall design concept gives appearance of a smaller design stretched as if pulling away from the larger portion.

**Synergistic Designs** are composed of three or more separate units creating a unified whole. Unity is evident in repetition of colors and forms.

**Transparency Designs** are designs in which depth is emphasized by some components seen through others. A lattice or netting or natural or manufactured material may be used.

**Tubular Designs** are designs having an overall dominant cylindrical form.

**Underwater Designs** must have a focal area of the design placed under

water in a clear or transparent container. Approximately 1/3 of the design should be under water.

**Vibratile Designs** are designs characterized by vibration and unobtrusive sound.

**Other Modern Designs** may be scheduled in rose shows.

*Characteristics of Modern Arrangements*

1. All design principles are observed.
2. Not restricted by conventional rules or geometric forms.
3. Emphasis is on space and depth, within and surrounding the design.
4. May have more than one area of interest and point of emergence. Unconventional placement of components and plant materials.
5. Balance is dynamic and asymmetrical.
6. Has simple dynamic strong lines. Rhythms may be abrupt, but must move throughout the design.
7. May use strong, bold colors and forms.
8. Containers are unusual, often designer-made; may be minimal or complex and may have multiple openings.

**USING THE SCORECARD TO JUDGE  
MODERN ARRANGEMENTS**

**Notes:**

- Look for dynamic balance.
- Movement can be erratic or stop-and-go and rhythm may pause between interest areas as it moves throughout the design.
- Line direction may be implied rather than actual.
- There should be a dominance of abstraction in abstract arrangements. An abstract design must have at least two abstract qualities.
- Rose blooms should never be abstracted.

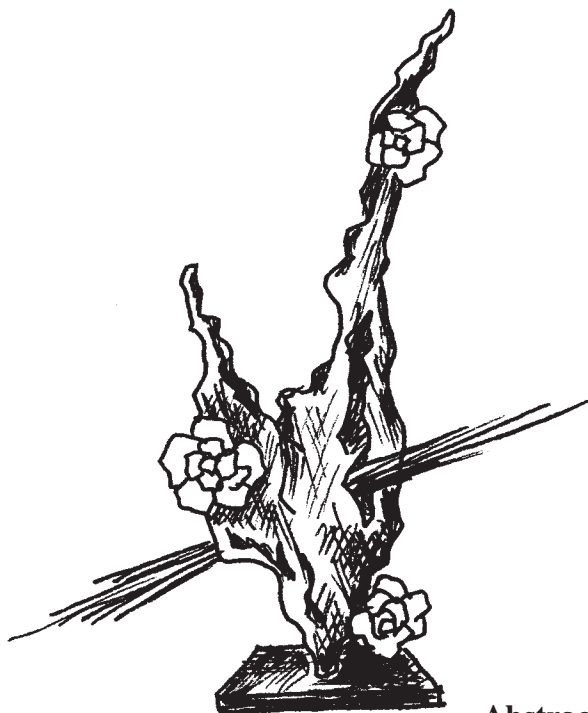
**Modern Arrangements are  
Eligible for the ARS Awards**

Artist's Award Rosette  
Mini Artist's Award Rosette  
Medal Certificates  
Miniature Medal Certificates

**MODERN**

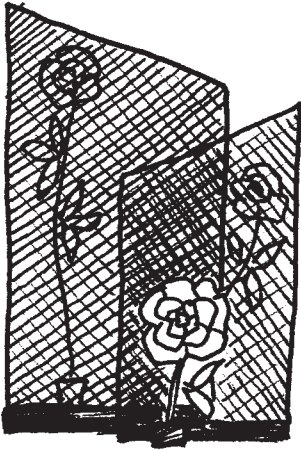


**Free Form**

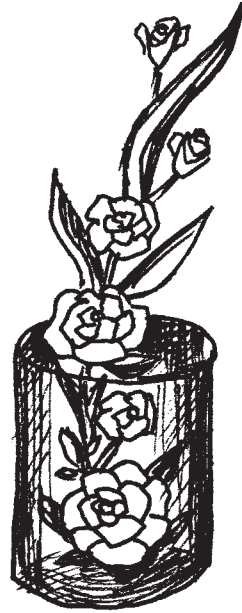


**Abstract**

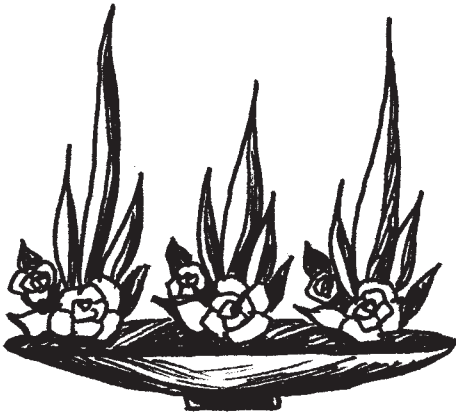
MODERN



Transparency



Underwater

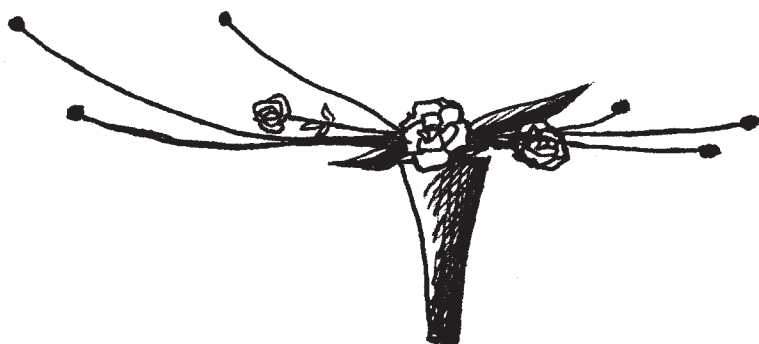


Parallel

**MODERN**



**Stabile**



**Horizontal Modern Line**

**MODERN**



**Modern Mass**



**Hanging**



## CHAPTER 7

### ARRANGEMENTS IN THE ORIENTAL MANNER

ARS Arrangements in the Oriental Manner are based on Ikebana, the Japanese art of flower arranging. A knowledge and understanding of Classical, Naturalistic and Free Style Japanese flower arranging is important for the rose arrangement judge. These arrangements in ARS shows are classified as “In the Oriental Manner” and therefore **do not necessarily follow the strict rules of formal Ikebana**. There are numerous schools of Ikebana that began with the Ikenobo School (said to be the origin of Ikebana). Many schools exist today, such as Ikenobo, Ohara, Sogetsu, Ichiyo, Ryusei-ha, Chiko, Kozan, Misho and others. These schools have certain basic principles which must be followed in rose shows and for that reason, some details of Oriental design are herein given, so that the judge can recognize and understand the designer’s creation.

Japanese words used in this chapter are included in the glossary. Judges are encouraged to refer to the glossary as well as other references since the meaning of these Japanese words may be very important in judging Rose Arrangements in the Oriental Manner.

Arrangements in the Oriental Manner show an appreciation of nature. A majority of Oriental arrangements are based on the asymmetrical triangle (exception: Freestyle). This visualized triangular structure consists of three main lines of different heights, and therefore represents the re-creation of nature in a container.

#### *General Characteristics of All Rose Arrangements in the Oriental Manner*

1. There should be simplicity in construction and restraint in the use of plant material.
2. Plant materials should be appropriate to the season.
3. Fresh plant material should be used as it grows in nature and may sometimes have natural defects (e.g., can be a weathered, torn or scarred leaf).
4. An Oriental arrangement is viewed directly from the front, as if “one is looking into a garden or scenic landscape.”
5. The rose or roses should be instruments in “leading the viewer into the design,” and be the dominant flower.
6. Stem dimensions are visual guidelines to the overall design and no

two stems are the same length.

### **Primary Categories of “In the Oriental Manner”: Classical, Naturalistic and Free Style**

1. Classical (formal styles such as Rikka or Shoka)
  - a. Tall or medium container or compote: Rikka
  - b. Tall or medium container or compote: Shoka
2. Naturalistic (freer, relaxed styles such as Moribana and Nageire)
  - a. Low or medium container or compote: Moribana
  - b. Tall container; Nageire
3. Free Style and the modern contemporary designs
  - a. Tall, medium or low container or compote: Modern Freestyle
  - b. Naturalistic – using materials as they grow in nature.
  - c. Non-Naturalistic – abstracting materials. Using man-made materials.

### **Classical Style Arrangements – Rikka and Shoka**

**Rikka** is a construction of nature presenting scenic natural beauty in a container. Formal Rikka, because of its nine or more basic construction lines and large size, is usually not included in a rose show schedule. However, the more contemporary Rikka Shimputai, a simpler version of the more classical style, may appear in shows.

### **Shoka Arrangements**

There are two types of Shoka Arrangements. One is the Classical Shoka Shofutai and the other a more contemporary style, Shoka Shimputai. Shoka style expresses the feelings of life, growing energy and the natural beauty of the materials used.

### ***Characteristics of Shoka Arrangements***

1. There is symbolism in choice of plant materials and in purpose of the design. As examples: seasonal (dried winter materials can symbolize the passing of time); types and condition of floral materials (fresh buds can symbolize hope for the future). Usually contains one, two or three types of materials, but never more than five varieties of materials, including roses.
2. There should be an uneven number of lines (i.e., stems or branches) in an arrangement whenever possible, suggesting that this unevenness occurs in nature.
3. Viewed from the front, the mizugiwa should appear as a single, vertical line with no foliage – mizugiwa means more than just the water’s edge; it includes the clean, uncluttered space about three to

four inches from the water's surface upward to a point where the branches begin to extend outward to form a scalene triangle. The mizugiwa symbolically identifies the "emergence of life."

4. Shoka Shofutai consists of three main lines (the Shin, Soe and Tai) and may have supporting lines called Ashirai that are shorter than the main stems they support.

a. The centrally placed Shin characterizes beautiful space in the natural world, and is the tallest or longest stem in Shoka.

b. Soe functions at the mid-level behind Shin, and expresses the passing of time and changes in the environment. Soe is approximately two-thirds the height of Shin.

c. Tai is placed low, in front of Shin and opposite of Soe. Tai is approximately one-third the height of Shin. Tai expresses the essential character and growth of plants and presents "new life" to the viewer.

5. Shoka Shimputai is adapted from our more modern life style. Shimputai literally means "new wind style." Usually two or three materials are used but are most often composed of only three main parts including flowers. The first main stem (Shu) is the strongest line. The second stem (Yo) is the line that responds to the first main stem (Shu). Additional flowers or foliage may be added to give further visual importance to the overall design. This added material (called Ashirai) is usually seasonal and serves to complete the overall Shu/Yo design.

6. Shoka Shofutai and Shoka Shimputai may be exhibited in low, medium or tall containers

### **Naturalistic Style Arrangements -Moribana and Nageire**

**Moribana** is derived from the verb "Mori" meaning "to heap up" and the noun "bana" meaning flowers; hence heaped-up flowers. One seems to be looking into a garden. The beauty of plants growing in nature are represented by the three main stems (Yakueda) Shin, Soe and Tai, with supporting lines (Ashirai) that work together with a basic triangular structure creating a natural garden setting. Plant materials are arranged in wide-mouth shallow containers of any shape called "Suibans" or taller compotes with the use of needlepoint (Kenzans) or heavy metal ring-like holders called "Shippo".

### **Principle Parts of Moribana**

1. Shin – longest, strongest main (stem) line has generous length, excluding the tip of the plant material, equaling one and one-half times the diameter, plus the depth of the container.
2. Soe – Secondary (stem) line – a length equaling two-thirds of

- Shin, excluding the tip.
3. Tai – Tertiary (stem) line – a length equaling one-third of Shin, excluding the tip.
  4. Ashirai – (fillers) to fill void in front and/or to provide depth.
  5. Moribana designs are vertical, slanting or cascading.
  6. The arrangement should have depth – one-half to two-thirds of the container should show water.
  7. Foliage must not hang or droop into the water or rest on the lip of the container.
  8. The needlepoint (Kenzan) is totally submerged in water and is placed off center and does not need to be covered completely with the plant material although strategically placed material or stones may be added to enhance the arrangement.

**Nageire** is literally translated “to throw in.” Nageire stresses the natural growth of plant materials and is a freely arranged grouping of branches and flowers in a tall container. The emphasis in Nageire is on the linear structure. There is a basic triangular structure from which the lines or groupings work together to emphasize the beauty of the linear direction. The mechanics of construction are especially important in a Nageire design. Stems may be braced against the side of the container for support, and/or Kubari or supporting cross pieces in the top of the container may be used to keep stems in a desired position.

### **Principle Parts and Dimensions of Nageire**

1. Shin – One and one-half times the height of the container above the rim (length inside the container does not count) plus the width.
2. Soe – Two-thirds of Shin.
3. Tai – One-third of Shin.
4. Ashirai (filler) should be used sparingly to avoid clutter.
5. Nageire designs are vertical, slanting or cascading.
6. Plant materials are permitted to rest on the lip of the container.
7. Any combination of seasonal plant materials may be used.
8. Only about one-half of the container’s opening is filled.

**Free Style – Modern (Jiyuka)** utilizes the forms of nature to create patterns freely to express the arranger’s sense of design, unrestricted by the laws of natural growth or the rules of Ikebana. The major focus is on one’s creativity and expressiveness through a unique artistic approach. There are two types of Oriental Free Style design: (1) naturalistic and (2) non-naturalistic (abstract). In naturalistic designs only natural plant materials are used as they grow in nature. In non-naturalistic designs, the plant materials may be altered, manipulated and/or distorted and placed

in a non-conventional manner in the design. Both plant and man-made materials (such as plastic, wire, paper) may be used in the non-naturalistic design where abstraction is dominant and qualities of space, texture, color and form are emphasized.

### *Characteristics of Free Style – Modern (Jiyuka)*

1. The container is considered an important element of design, and therefore should relate to the design in shape, color, size and directional movement. Modern Oriental style containers are used.
2. The asymmetrical triangle is not required but one should be aware of **simplicity** in construction, use of **space, dominance pattern and proportion**.
3. Other considerations of free style are:
  - a. Rose(s) are a mass of color.
  - b. A leaf is a surface; this surface may be smooth, rough, shiny, dull, clear or complex.
  - c. A shape may be a spreading, horizontal form or a complex overlay of many forms.
  - d. Directions may be vertical, leaning, cascading, horizontal or a combination of any of these directions.
  - e. Spaces may be open or closed or positive or negative.
  - f. Dimension relates to foreground and background and/or to the space allotted by the rose show schedule.
4. Shapes and Colors are very important in the Oriental Freestyle design because they help the arrangers to express their feelings, rose show themes or class titles.

### **Suggestions for Rose Show Schedule:**

The schedule should be specific with as few restrictions as possible. The requirements should be stated in ways that allow arrangers from various schools to enter the classes. For example a class may read “arrangement in a low container or compote showing water,” rather than, “Moribana Style arrangement.” Similarly, state “an arrangement in a tall container,” rather than, “Nageire Style arrangement.” Study the Oriental class descriptions to be sure that they are inclusive rather than exclusive. When possible, class titles should reflect an Oriental theme or content.

## **USING THE SCORECARD TO JUDGE ARRANGEMENTS IN THE ORIENTAL MANNER**

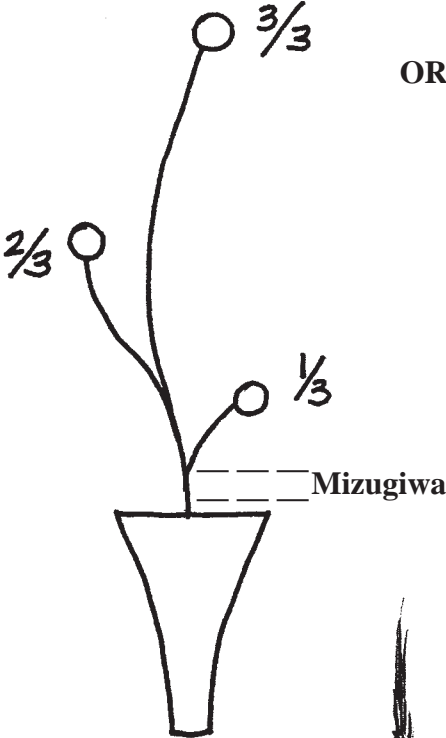
### **Notes:**

- Because of their construction, designs in the Oriental Manner (especially those designs in low containers) need not fill the entire exhibition background.
- Roses should be in good condition and be the dominant flower in all arrangements. Plant materials and flowers other than roses should also be in good condition.
- The use of symbolic color and symbolic plant material is important.
- Creativity is important in the overall design.

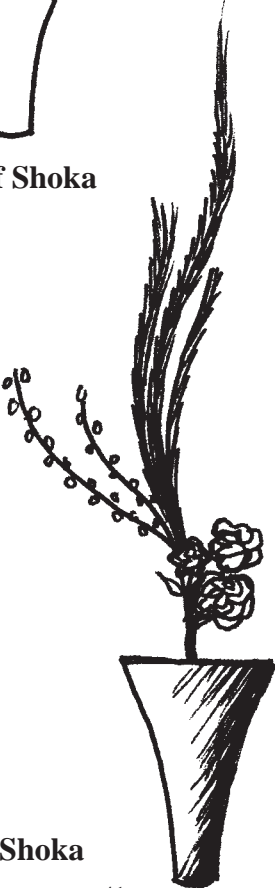
### **Arrangements In The Oriental Manner are Eligible for the ARS Awards**

Oriental Award Rosette  
Miniature Oriental Award Rosette  
Medal Certificates  
Miniature Medal Certificates

ORIENTAL



Proportions of Shoka

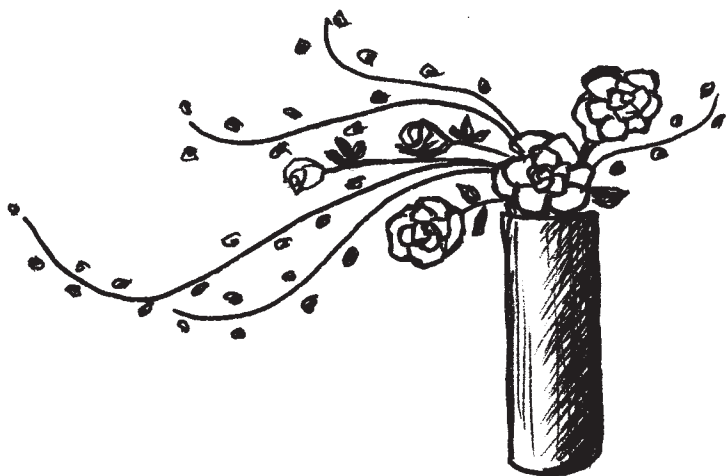


Shoka

ORIENTAL



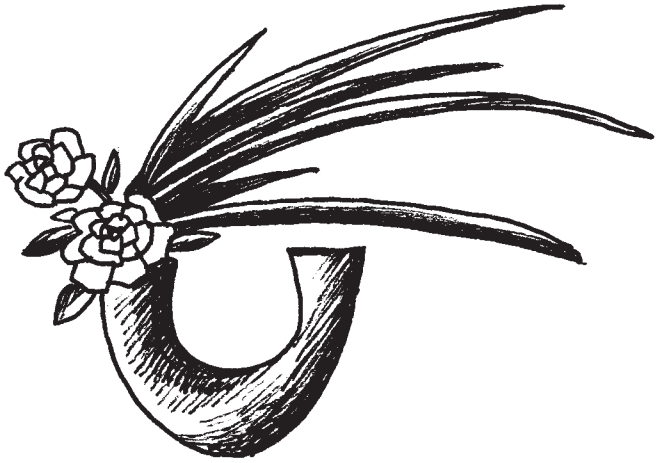
Moribana



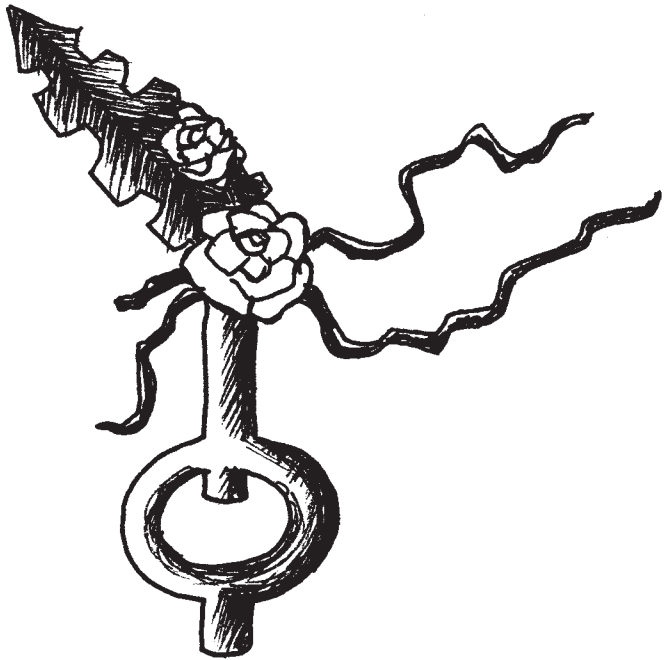
Nageire



**ORIENTAL**



**Naturalistic Free Style**



**Non-Naturalistic (Abstract) Free Style**

# EXAMPLES OF ORIENTAL CONTAINERS



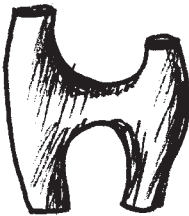
Moribana



Nageire



Shoka Rikka



Free Style



## CHAPTER 8

### TABLE CLASSES

There are two distinct table classes - Functional and Exhibition. A functional table is a table for the service of food and an exhibition table is strictly an artistic display or decorative unit that may include other related accessories. In each of these classes the three types of tables are formal, semiformal and informal. All components of a table design – container, cloth, china, and accessories, etc. – should share a common and comfortable ambience. For example, the use of china and crystal would indicate formal, quality glass and porcelain semiformal and pottery and baskets informal. A functional table may have a place setting for one, but generally has place settings for two or more. Exhibition tables usually imply service for one. Table classes may be either Standard or Miniature. Basic requirements are a dish for food, a vessel for drinking and a rose arrangement. Other components or accessories such as napkins or candles may be used, but should be suitable for use on a dining table. The rose arrangement should also be appropriate for the class. No flatware is allowed in any of the table classes. Table coverings include tablecloths, place mats and underlays. Tablecloths should have a fall of 15 to 18 inches or reach the floor and may have another shorter cloth on top.

#### **Functional Tables**

Functional tables, both formal, semiformal and informal types, are usually luncheon or dinner settings that could function for dining as displayed. Components should be of appropriate scale and table or space must not appear crowded or bare. Tables for an even number are set symmetrically. A show schedule may include table classes such as trays, luncheons, picnics and tailgates. Trays must be stable and functional. Functional tables may be set on a card table or other kinds of tables furnished either by the committee or the exhibitor. The arrangement, and accessories, if any are used, should occupy between one-quarter and one-third of the table space. The arrangement for a functional table should be designed and placed so as not to hinder table conversation.

#### **Exhibition Tables**

Exhibition tables are totally non-practical artistic displays of elements suggestive of serving a meal. Other components are elective. These tables may be displayed before a background, in a niche, against a wall, or on a segment of a table. Dishes may be stacked, suspended, placed on

easels, etc. Napkins or other appointments may be grouped or presented in creative ways.

### **Schedule Information**

The show schedule will specify Standard or Miniature exhibits, type of table classes (functional or exhibition), whether formal, semiformal or informal, required components, the exhibition space provided and any other specifics.

## **USING THE SCORECARD TO JUDGE TABLE CLASSES**

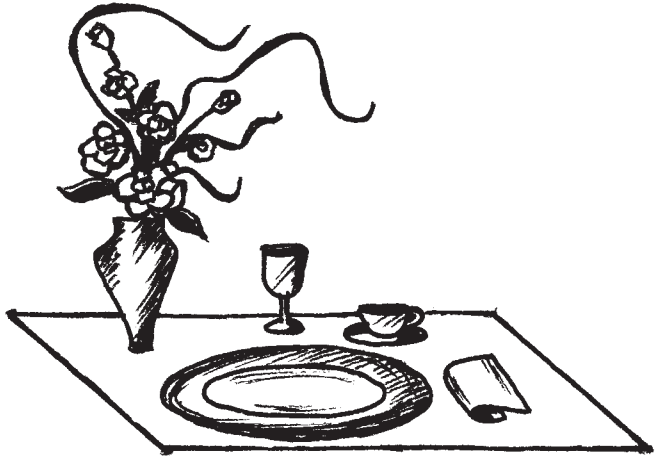
### **Notes:**

- The whole exhibit must be considered, and placement of components is very important.
- Design must conform to type (formal, semiformal or informal) as specified in the schedule.
- There should be visually pleasing relationships of the materials to the space provided and to each other.
- Each component of the exhibit should complement the others.
- A miniature table setting must conform to the size stated in the schedule and the rose arrangement is one component within this allotted space.

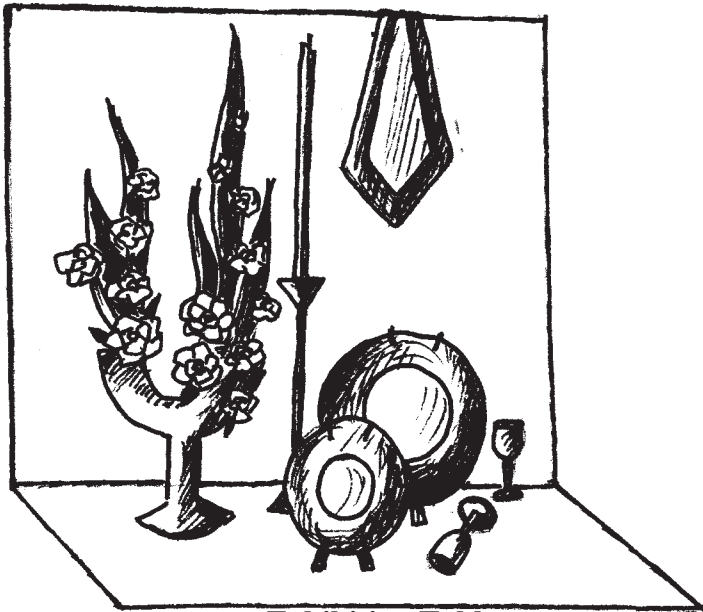
### **Table Classes are Eligible for the ARS Awards**

Court of Etiquette Award  
Miniature Court of Etiquette Award  
Medal Certificates  
Miniature Medal Certificates

## TABLE CLASSES



**Functional Table**



**Exhibition Table**

## TABLE CLASSES



**Functional Tray**



**Buffet Table**

## CHAPTER 9

### DRIED ARRANGEMENTS AND EXHIBITS

Dried roses may be exhibited as an arrangement, wreath, wall hanging, picture, card, plaque, swath or other form of creative interpretation. Arrangements will usually follow the Traditional or Modern formats, whereas the rose crafts will be wreaths, pictures and other handcrafted items. Form and color are the two most important qualities in the condition and perfection of dried roses. Maintaining the natural form of roses presents the most difficult problem in drying. Dried roses cannot be dyed, treated or be treated with preservatives. Whether the arranger uses air drying, freeze drying, silica gel, a microwave or a dehydrator, the judge sees only the final product and must evaluate accordingly. Experience in both drying and judging will help the judge identify varieties and evaluate good technique.

It is appropriate for dried arrangements to be in either Traditional or Modern styles of design.

Other dried plant materials may be used in combination with dried roses, but roses must predominate. Contrived flowers made from natural dried plant material also may be used, but must not mimic roses. No plastic, paraffin-dipped or artificial plant material is allowed. When checking identification of varieties, the judge must remember that changes take place in the drying process and give the arranger the benefit of the doubt.

For wreaths, plaques, pictures, door and wall hangings, natural dried materials such as dried or treated dried foliage, cones, pods, etc., may be used, plus suitable ribbons or bows. Materials for a plaque and/or picture are attached to a panel. A collage is a two-dimensional abstract design in low relief (appears practically flat). The difference between a plaque and a collage is that the plaque is realistic and the collage is abstract. Also the plaque is composed of three-dimensional materials and a collage of two-dimensional materials (appears flat). Door and wall hangings are usually informal and nontraditional. Schedules should control the character of these exhibits.

The schedule should state whether the arrangement is Standard or Miniature and the allotted space.

## **USING THE SCORECARD TO JUDGE DRIED ARRANGEMENTS AND EXHIBITS**

### **Notes:**

- Roses should be dominant. Other dried plant materials should be appropriate and in good condition.
- Roses should be in good condition and should have good color. There should be no fading or limp plant materials due to insufficient drying or improper storage. Roses should be free from blemish or broken parts.
- Workmanship should be expertly done.

### **Dried Arrangements and Exhibits are Eligible for the ARS Awards\***

Keepsake Award Certificate  
Miniature Keepsake Award Certificate  
Rosecraft Award Certificate  
Miniature Rosecraft Award Certificate

\*Dried Arrangements and Exhibits are not eligible for  
Medal Certificates



## CHAPTER 10

### SPECIAL CLASSES

Special Classes of arrangements provide for variety and offer further choices to the exhibitors. The Junior Class gives encouragement for young people, the Novice Class is for new arrangers and the Best Judge's Entry offers an opportunity for the show judges to exhibit. Each class has its own specific requirements and restrictions which should be stated in the schedule.

#### **Princess of Arrangements – Roses with Rose Foliage Only**

Fresh roses with any part of the rosebush may be used including, but not limited to, hips, canes (with or without foliage) and roots. No other plant materials are permitted. Design may be standard or miniature size as designated in the schedule. This class should be designer's choice of style, which must be stated on the entry tag. No accessories are permitted.

#### **Duchess of Arrangements – Fresh Roses with Dried and/or Dried Treated Plant Material**

Fresh roses and rose foliage with no other fresh plant material. Other required materials used must be dried and/or treated dried plant material. Design may be standard or miniature size as designated in the schedule. This class should be designer's choice of style, which must be stated on the entry tag. No accessories are permitted.

#### **Duke of Arrangements – Fresh Roses Any Type**

Fresh roses any classification type with or without other fresh and/or dried plant material. This class is restricted to arrangements larger than 10 inches in height, width or depth as in or similar to miniature classes but must not exceed 20 inches in height, width or depth. Schedule shall specify size. This class should be designer's choice of style, which must be stated on the entry tag. No accessories are permitted.

#### **Best Novice Entry**

This class is restricted to exhibitors who have never won an arrangement award in an arrangement section of an ARS rose show. There may be more than one novice class in a particular show. Design may be Standard or Miniature size as designated in the schedule. This class should be designer's choice of style, which must be stated on the entry tag. Accessories are permitted.

### **Junior Arrangement**

This class is restricted to arrangers 17 years of age and under. There may be more than one junior class in a particular show. Design may be Standard or Miniature size as designated in the schedule. This class should be designer's choice of style, which must be stated on the entry tag. Accessories are permitted.

### **Best Judge's Entry**

This class is restricted to horticulture or arrangement judges and/or apprentice judges judging the show. There may be more than one judge's class in a particular show. Design may be Standard or Miniature size as designated in the schedule. This class should be designer's choice of style, which must be stated on the entry tag. Accessories are permitted. This class should be judged by the host rose show committee and preferably include an accredited arrangement judge; however, judging may be done by any knowledgeable persons.

## **USING THE SCORECARD TO JUDGE SPECIAL CLASSES**

### **Notes:**

- Designs in special classes are to be judged according to the style of design stated by the exhibitor on the entry tag.
- ARS rosette and certificate awards are specific for each of these classes and entries in these classes are not eligible for Royalty, Artist's, Oriental and other rosette awards and/or certificates.
- Special classes are to be considered for ARS Medal Certificates with the exception of the Judge's classes which may not receive a medal certificate.

### **Special Classes are Eligible for the ARS Awards**

Princess Rosette  
Miniature Princess Rosette  
Duchess Rosette  
Miniature Duchess Rosette  
Duke Rosette  
Best Novice Certificate  
Junior Arrangement Rosette  
Best Judge's Certificate  
Medal Certificates\* \*\*

Miniature Medal Certificates\*

\*Judge's Classes are not eligible for  
Medal Certificates

\*\*Duke of Arrangements is eligible for  
Medal Certificate



## CHAPTER 11

### PERSONAL ADORNMENTS

Personal adornments are those items that contain fresh roses and are worn, carried or used by a person. Roses must be the floral feature of every item. No artificial plant material (in particular, foliage) may be used. Other man-made or natural fresh and/or dried materials may be used.

#### **Boutonnieres**

Normally, this is a floral adornment which is worn by men, or boys, but could, on occasions, be appropriate for feminine tastes. If the bloom is large, only one should be used. If Miniatures or buds are used, multiples are in order. It may be difficult to condition rose foliage to withstand several hours out of water. Wiring and taping of all material is appropriate. The items may be displayed on small easels, backgrounds, with or without coolants, as deemed appropriate.

#### **Bridal Flowers**

##### **• The Bride's Bouquet**

This can be a cascade, a Colonial bouquet, or a stylized design. There is no requirement that it must have white as the predominant color. Some brides might choose another color, i.e., if it were for a Valentine Day wedding. The item may be loosely tied, well-conditioned materials, or fashioned on a bouquet holder that has floral foam to furnish water to the plant materials. The materials may be wired and taped, just as if a florist had prepared the item. The most discreet use of mechanics represents the highest order of workmanship. The item may be displayed on a background, or on the stand that a florist uses to transport a bridal bouquet to a wedding. Effective staging may include use of a background which reinforces the theme of the wedding.

##### **• The Bridesmaid's Bouquet**

This can be a cascade, a Colonial bouquet, or a stylized design. Because the bridesmaid is not the major personality in a wedding, it will probably be smaller than appropriate for a bride. It is through the bridesmaids and their flowers that a theme is carried out in a wedding. The bouquet may be loosely tied, well-conditioned, floral materials, or most likely in a holder similar to that used by florists. It may be displayed on a background, or on a stand that a florist uses to transport a bouquet to a wedding; effective staging may include use of a background that harmonizes with the theme of the wedding. Generally, petite qualities will

prevail.

- **Nosegays**

These are the type carried by flower girls and are generally quite small. Presentation may vary. The neck of a small vase may be appropriate or small easels such as those for corsages may suffice for display.

- **Chaplets (Halos)**

Chaplets are constructed on a wire frame, styled for the individual, and must be sufficiently well done that the mechanics are well hidden. The foliage, fabric, or ribbon that covers the wire frame must be carefully selected. Chaplets of fresh roses may use fresh, dried and/or treated dried plant materials. Fresh roses must be well conditioned, but they may also have stems that might be in small vials. The item may be displayed on a background or a stand, whichever would complement the entry. Laying a chaplet on a table would probably be the least effective.

### **Corsages**

Artificial plant materials are not permitted. However, small unobtrusive, accessories may be used most effectively, such as logos, school letters or other symbols. Corsages have many uses and may be for the shoulder, purse or wrist which must be stated in the schedule. The number of blooms is optional and several blooms are acceptable. Specifications may be made that roses be standard size, miniature and/or mini-flora varieties. Mechanics should be well employed. Staging should be done in the most fitting manner for the style and may be specified in the schedule. Presentation may be made on a small easel or a background. The exhibitor should present the item in the manner in which it is intended to be worn. If the item is to be worn with flowers inverted, for instance, the presentation should be made that way.

### **Hats**

The use of fabric or ribbon as a hat band is permissible. While additional ribbon and fabric are permissible, the most effective presentations are those where roses are the feature. Presentation may be made by hanging items from the wall, a background or a niche; however, the most effective exhibition of this type of exhibit is probably on a hat stand (similar to those used in millinery displays) in front of a background.

### **Prohibitions**

While beads made of processed rose petals (they are usually ground, heated in a cast iron pan to change their chemical composition, and formed into beads) are personal adornments, they are not included in this chapter. They are included in items that are crafted from roses and are therefore eligible for the ARS Rosecraft Award.

## **USING THE SCORECARD TO JUDGE PERSONAL ADORNMENT**

### **Notes:**

- All items will likely have the addition of materials aiding in the mechanics of presentation, closer than usual scrutiny may be exercised to determine the quality of workmanship.
- Picking up and handling the exhibit is not allowed.

### **Personal Adornments are Eligible for the ARS Award\***

Personal Adornment Award Certificate

\*Personal Adornments are not eligible for  
Medal Certificates

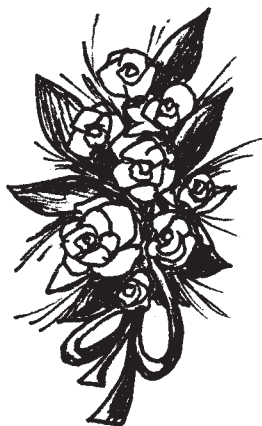
## PERSONAL ADORNMENTS



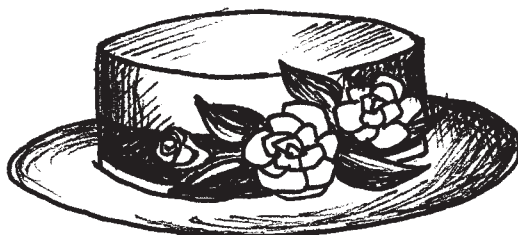
**Boutonniere**



**Chaplet**



**Corsage**



**Hat**



## PERSONAL ADORNMENTS

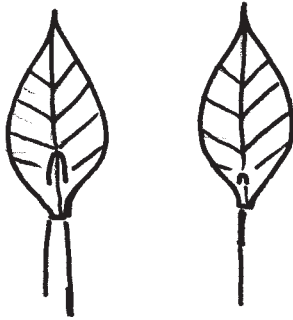


Nosegay

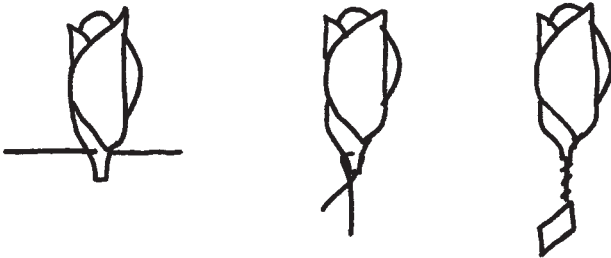


Bride's Bouquet

## PERSONAL ADORNMENTS



**Leaf Wiring Technique**



**Bud Wiring and Tying Technique**

## **CHAPTER 12**

### **MINIATURE ARRANGEMENTS**

Only fresh roses classified as Miniature and/or Mini-Flora are permitted in Miniature arrangements and must be the dominate flower. Miniature and/or Mini-Flora roses may be used in other classes of designs. See Chapter 9 for information on Arrangements using Dried Miniature and/or Mini-Flora roses.

All miniature arrangements are to be judged at eye level and it is desirable to stage these designs raised above table height. Backgrounds may be used, but must not exceed the allotted space stated in the schedule.

Miniature classes may be Traditional, Modern, In the Oriental Manner, Table Designs and Special Classes. Petiteness is of utmost importance. The arrangement size is limited to 10 inches in height, width and depth. Height, width and depth restriction of less than 10 inches may be designated. The schedule should be specific as to the size and/or size ranges of the design. The background should be in pleasing proportion to the size of the design.

Miniature arrangements follow the same characteristics, elements and principles of design as Standard designs. The principles of proportion and scale are of foremost importance in miniature designs. Refer to the appropriate chapters for specific classes (i.e. Traditional, Modern and In the Oriental Manner).

Other plant materials may be used in Miniature arrangements unless prohibited by the schedule.

### **USING THE SCORECARD TO JUDGE MINIATURE ARRANGEMENTS**

**Notes:**

- Petiteness is of utmost importance.
- Proportion and scale are particularly important in all aspects (container, roses, other plant materials etc.).

**Miniature Arrangements are  
Eligible for the ARS Awards**

Miniature Royalty Award Rosette  
Miniature Artist's Award Rosette  
Miniature Oriental Award Rosette  
Miniature Princess of Arrangements Rosette  
Miniature Duchess of Arrangements Rosette  
Miniature Court of Etiquette Certificate  
Miniature Medal Certificates\*

\*Dried Miniature Classes are not eligible for  
Medal Certificates

## CHAPTER 13

### SHOW SCHEDULES FOR ARRANGEMENTS

Arrangements are frequently the main attraction of a rose show. The admiring public seems to gravitate to the arrangement division; for it is there that they see beautiful roses in designs. The schedule with its theme and thought provoking class titles is very important to exhibitors and judges.

Notice of show date and inquiry information should be sent to ARS Headquarters five months before the show to be published in the magazine. Although the horticulture and arrangement divisions of a rose show will have some rules and regulations that will be the same, for example the time and place, there are specific rules and regulations that need to be stated in the arrangement schedule.

The arrangement schedule should have all the information necessary for exhibitors and judges. It provides the trigger to the imagination of potential arrangers; rules necessary to comply with ARS requirements; the scorecard for guiding both exhibitors and judges; the time, location of the show and other specific information.

After carefully studying this section and reviewing other arrangement schedules, any person knowledgeable of arrangements may write the arrangement show schedule. Local and district show schedules are to be sent to the District Arrangement Chairman for approval. This chairman should assist by making suggested improvements.

The schedule for the arrangements division in National rose shows must be sent to be reviewed and approved by the National Arrangement Chairman.

Schedule writers should give thought to the interests and abilities of their exhibitors. In larger district and national shows, more classes with greater diversity can be offered. Themes for shows can be any general subject and broad enough so that class titles can relate to the theme and stimulate arrangers' imaginations.

If the show is large enough, it is desirable to have two classes for Traditional, Modern, etc. In smaller local shows, one class for a type of design is recommended and can earn ARS awards. Exhibitors should be

introduced to as many types of designs as possible. Traditional and Modern arrangement classes are generally given in all schedules.

If a large number of entries is expected, a limit may be set. Classes may not be split. The type of arrangements should be listed in separate sections such as Traditional, Modern, In the Oriental Manner, and Dried. Classes for Abstract, Free Form and Underwater designs for example are listed under Modern.

Restrictions and requirements should be kept to a minimum to encourage exhibitors. All schedules should offer “designer’s choice” in Special Classes such as Princess, Duchess and Duke and may offer “designer’s choice” in other classes. When offered, the schedule must state that the exhibitor is required to state the type of design on the entry tag.

Every schedule should contain some classes for Miniature designs. The schedule may specify the size limits of a miniature arrangement. The size may not exceed 10 inches in height, width or depth. If possible, miniature arrangements should be staged above table height. The schedule should state that all miniature arrangements are to be judged at eye level.

Schedules should clearly state the availability of all awards and trophies for each section and class. Designating “AG” on the entry tag for arranger grown arrangements must be stated in the schedule. Only arranger grown arrangements are eligible for ARS Medal Certificates.

The schedules for all shows should include Standard and Miniature classes. Judge’s classes for judges to compete for Best Judge’s Certificate are encouraged. Horticulture and arrangement judges judging the show may compete in any judge’s class and earn exhibit credit. An arrangement judge who is not exhibiting in these classes may judge the judge’s classes.

Most societies require pre-registration so that adequate space may be provided for arrangements. There must be a person to contact for registration and information, an address, telephone number and e-mail address, if available. Where pre-registration is required, a closing date needs to be stated. This date should not be too far in advance of the show, since exhibitors will need to determine the roses that may be used. The times for entry and removal of exhibits should be stated in the schedule. Exhibitors are usually asked to mark their containers and accessories with their name so that it cannot be seen during judging.

The schedule must be specific about types of staging. If backgrounds are available the size and color should be given. Width and depth of space allowed for Standard and Miniature designs must be stated as well as the color of the table or cloth on which the designs will be exhibited. In most shows there is no height restriction for Standard designs and exhibitors may supply their own backgrounds. If exhibitors are allowed to place backgrounds earlier than entries are received, this time should be stated in the schedule. If society backgrounds are used, the exhibitor may cover the background, but should not mar the background. If pedestals are used, it should be clearly stated if designs will be viewed from all sides.

## **SHOW RULES**

All schedules must state that the show rules are in accordance with American Rose Society rules and practices and those exhibitors entering the show agree to abide by these rules. The following rules apply to local, district and national shows and must be included in all schedules.

1. All roses must be outdoor garden grown and must be of high quality.
2. A rose or roses must be the dominant flower in all arrangements.
3. The ARS Approved Exhibition Name of all roses in each arrangement must be written on the entry tag.
4. "AG" must be written on the entry tag if roses are arranger-grown so that the entry will be eligible for an ARS medal certificate.
5. One entry per exhibitor is allowed in each class, but an exhibitor may enter as many classes as desired. More than one exhibitor from the same garden may enter the same class.
6. Accessories are allowed unless stated otherwise in the schedule.
7. Flowers other than roses, and dried and /or treated dried plant material are allowed unless prohibited by the schedule.
8. A card of intent may be included with an arrangement as an explanation of the arranger's interpretation of the theme or class title, unless the schedule specifically forbids it.
9. An arrangement incorrectly placed in a class will be judged in the class in which it is placed.
10. All entries must be the work of the exhibitor.
11. No one but the exhibitor may touch or move an arrangement. However, in special circumstances, if all efforts to locate the arranger have failed, the arrangement chairman may carefully move an arrangement.

### **Infringement of the following rules will result in severe penalty:**

1. Painted or dyed fresh plant materials and live creatures are not allowed.

2. The use of plant materials on the state or local conservation list is not permitted.
3. The American flag or flag of any country may not be used in an arrangement or as a decoration in any way.

**There are two causes for disqualification of an arrangement:**

1. Roses not outdoor grown.
2. Use of artificial plant material.

**All schedules must include:**

- The scorecard



## CHAPTER 14

### USING THE SCORECARD

#### *Scorecard for Judging Rose Arrangements*

(Must be shown in all schedules)

#### **Conformance (5 points per Category) - 15 points**

- a. Naming of roses
- b. Conformance to type of design
- c. Other specific requirements of schedule

#### **Design (5 points per Principle) – 30 points**

Balance, dominance, contrast, rhythm, proportion, scale

#### **Perfection of the Rose(s) – 30 points**

Including condition of other plant material

#### **Creativity and Expressiveness – 15 points**

#### **Distinction – 10 points**

Uniqueness, sets the design apart, superiority in every respect – includes technical execution/construction

#### **Total – 100 points**

#### *Using the Scorecard to Point Score and Judge Rose Arrangements*

**Conformance** refers to the compliance with the requirements of the show schedule.

- a. Naming of roses – ARS Approved Exhibition Name of roses should be used.
- b. Conformance to type of design – Design must conform to style of design listed in schedule or stated on the entry tag by the exhibitor in classes of designer's choice.
- c. Other specific requirements of schedule – All requirements such as type of rose, use of accessories, size of design, staging, etc., must be followed.

#### **Design Principles**

1. **Balance** – Both physical and visual stability should be evident. Balance should be featured front to back, side to side, top to bottom, and may be either symmetrical or asymmetrical. Balance should be

achieved within the design as well as the outline.

2. **Dominance** – The stronger effect of one or more of the elements in a design. Dominance is observed in color, shape, forms, etc. Roses must be the dominate flower.
3. **Contrast** – The use of unlike qualities or elements to emphasize difference. Contrast is achieved by the use of color, shapes, and texture in any or all components.
4. **Rhythm** – A visual path through a design. Rhythm may be achieved through repetition of colors, shapes and sizes to unify the whole.
5. **Proportion** – A visually pleasing relationship of the amount of plant material to the container and the arrangement to the allowed space. Plant material other than roses should not be dominant. The size of an accessory should complement, and should not dominate.
6. **Scale** – The visual size relationship of each part of a design to each other part. Particular attention should be given to the size of an arrangement to its allowed space. The arrangement must be confined to the allowed space. The size of an accessory if used should complement and should not dominate.

**Perfection of rose(s)** – Roses should be in good condition, fresh with good color and substance. Form of roses may vary depending on variety or stage of development. Rose foliage and other plant materials should be of good quality and condition.

**Creativity and Expressiveness** – Originality in the choice or use of components as related to theme or class title.

**Distinction** – Design is superior in all respects due to the unusual differences in execution and construction by the exhibitor. This is the determination that puts everything together in a final judgment regarding the total complete design, the overall effectiveness and the unity of the elements and principles of design.

**Notes:**

- See Notes in Chapters for specific types of arrangements and exhibits for additional information
- Point Scoring by each judge is required for all National Challenge Classes and is suggested for Challenge Classes in District and Local Shows. Printed score cards should be available and a system for tallying should be established.

## CHAPTER 15

### AMERICAN ROSE SOCIETY ARRANGEMENT AWARDS AND PROCEDURES FOR JUDGING NATIONAL AWARDS

Among the purposes of a rose show is to exhibit roses at their most perfect beauty. The Arrangements Division of a rose show provides a means to exhibit roses in designs, for beauty and for education. A first place design must score 90 points or more; a second place design must score 85 points or more; and a third place design must score 80 points or more. In many societies fourth place or honorable mention may be awarded.

To be awarded an American Rose Society higher award, an arrangement must score a minimum of 92 points, and must be a first place winner. Appropriate rosettes, certificates and ribbons are available from ARS for the various awards. National American Rose Society shows offer a trophy with each national award. These are traveling trophies that the winner may keep for one year.

In a class with several high scoring arrangements, there is a judgment decision. Such a class might contain three outstanding designs having 96, 97 and 98 points. The design with 98 points would be awarded first place and the others the second and third places. The scorecard should be used in such situations.

Local rose society shows and district shows may offer awards for Challenge Classes, providing the requirements for these awards are not in conflict with ARS standards and rules. When given in an ARS show, such awards may not supercede the ARS high arrangement awards and are usually awarded in place of ARS awards.

Arrangement higher awards available in American Rose Society shows are:

**Royalty Award (rosette)**

For Standard Classes specifying Traditional Arrangements.

**Artist's Award (rosette)**

For Standard Classes specifying Modern Arrangements.

**Oriental Award (rosette)**

For Standard Classes specifying Arrangements in The Oriental Manner.

**Court of Etiquette Award (certificate)**

For Standard Classes specifying Tables.

**Keepsake Award (certificate)**

For Standard Classes specifying arrangements with dried roses with or without dried and/or treated rose foliage or other dried materials. All materials must be dried natural materials.

**Rosecraft Award (certificate)**

For Standard Classes specifying wreaths, plaques, door and wall hangings, cards and pictures with dried roses.

**Princess of Arrangements (rosette)**

For Standard Classes specifying Fresh Roses and any other parts of the rose bush only. Including, but not limited to, hips, canes (with or without fresh foliage) and roots may be used. No other plant materials or accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

**Duchess of Arrangements (rosette)**

For Standard Classes specifying Fresh Roses with Dried and/or Treated Dried Plant Material. No other fresh plant materials or accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

**Duke of Arrangements (rosette)**

For Roses any classification type with or without fresh and/or dried plant material. This class is larger than 10 inches in height, width and depth, but no greater than 20 inches in height, width or depth. No accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

**Junior Arrangement Award (rosette)**

For Classes specifying Junior Arrangements. Accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

**Best Novice Award (certificate)**

For Classes specifying Novice Arrangements. Accessories are per-

mitted. Arranger chooses style of design, which must be stated on the entry tag.

**Best Judges Entry (certificate)**

For Classes specifying Judges Arrangements. Accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

**Certificate of Appreciation (certificate)**

For Classes with no other specific award.

**Personal Adornment Award (certificate)**

For Classes specifying Personal Adornments

**Miniature Royalty Award (rosette)**

For Miniature Classes specifying Traditional Arrangements.

**Miniature Artist's Award (rosette)**

For Miniature Classes specifying Modern Arrangements.

**Miniature Oriental Award (rosette)**

For Miniature Classes specifying Arrangements in The Oriental Manner.

**Miniature Court of Etiquette Award (certificate)**

For Miniature Classes specifying Tables.

**Miniature Keepsake Award (certificate)**

For Miniature Classes of arrangements specifying dried Miniature/Mini-Flora Roses with or without dried and/or treated natural plant materials.

**Miniature Rosecraft Award (certificate)**

For Miniature Classes of handcrafted designs specifying dried Miniature/Mini-Flora roses with or without dried and/or treated natural plant materials.

**Miniature Princess of Arrangements (rosette)**

For Miniature Classes specifying Fresh Miniature and/or Mini-Flora Roses and any other parts of the rose bush only. Hips, canes (with or without fresh foliage) and roots may be used. No other plant materials or accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

### **Miniature Duchess of Arrangements (rosette)**

For Miniature Classes specifying Fresh Miniature and/or Mini-Flora Roses with dried and/or treated dried plant material. No other fresh plant materials or accessories are permitted. Arranger chooses style of design, which must be stated on the entry tag.

### **ARS MEDAL CERTIFICATES**

Medal certificates are awarded over and above the other ARS awards to the highest scoring arrangements using only arranger grown roses. Gold, Silver and Bronze Medal Certificates and Miniature Gold, Silver and Bronze Medal Certificates are available to ARS societies for Local, District and National shows. Certificates may be awarded to any eligible arrangement. The eligibility requirements are:

1. Roses in the arrangement must be outdoor arranger grown.
2. Design must be a first place winner scoring 92 points or more.
3. The designation "arranger grown" or "AG" must be on the entry tag, if roses were grown by the exhibitor.
4. Names of roses must be written on the entry tag.

District and National shows will award Medal Certificates. Although most local societies award Medal Certificates, there is no requirement to do so.

National, District and Local Challenge Classes that have special trophy awards or restrictions for exhibitors, Dried Rose Arrangement Classes, Personal Adornment Classes and Judges Classes are not eligible for ARS Medal Certificates.

Standard and Miniature Classes (Traditional, Modern, In the Oriental Manner, Table, Princess and Duchess), Duke, Novice and Junior Classes are eligible for ARS Medal Certificates.

Judges must determine which of the highest scoring arrangements are worthy of the Medal Certificates, and may, at their discretion, withhold a certificate. There is but one set of certificates per show for standard size arrangements and one set for miniature size arrangements. It should be noted that the ARS Gold, Silver and Bronze Certificates (both Standard and Miniature) are the final awards and are decided once all other awards are finalized. Prior to awarding these ARS Certificates, it should be understood that all eligible entries (i.e., 92 points or higher first place winners with arranger grown roses) must be considered. The three highest scoring blue ribbon winners should receive the Gold, Silver and Bronze Medal Certificates.

For those societies counting sweepstakes, points in the arrangement section should be limited to the classes in which no restrictions as to the exhibitor apply.

In addition to standard arrangement awards in Local, District and National shows, there are special District awards and seasonal National arrangement awards available which contain their own specific rules.

## **NATIONAL AWARDS**

*National arrangement trophies are in the possession of the winning exhibitor until requested for the next competition, but may remain with the American Rose Society. If the name and date engraving is desired, it is the responsibility of the trophy winner. Precedent engraving must be followed.*

## **ARS NATIONAL TROPHY SPECIAL CHALLENGE CLASSES**

*These classes shall be open to American Rose Society Members registered for the convention. The number of entries cannot be restricted and reservations for entries cannot be required. Reservations should be requested and encouraged. ARS Arrangement Judges will judge entries following ARS rules and procedures for rose arrangements under the direction of the ARS National Arrangement Chairman. The arrangement must be of fresh outdoor arranger grown roses. "AG" must be on the entry tag. Roses must provide the dominant floral interest. Only roses classified as Miniature and/or Mini-Flora roses may be used in Miniature arrangements. The official scorecard will be used. Roses must be correctly named on the entry tag and must be verified by the judges. The winning entry must score 92 points or more.*

## **SPRING CONVENTION AWARDS**

### **The Nora Katherman Memorial Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard rose arrangement in a Special Challenge Class in the arrangement division of the ARS spring rose show. The type of design will be stated in the schedule. The use of additional plant materials is optional.

### **The Bea Satterlee Memorial Miniature Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Miniature arrangement in a special challenge class using Miniature roses in the arrangement division of the ARS spring rose show. The type of design will be Traditional Mass. The arrangement must not exceed 10 inches in height, width or depth. The use of additional plant materials is optional.

### **Russ Anger Memorial Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard rose arrangement in a Special Challenge Class in the arrangement division of the ARS spring rose show. The class title must be “Our Presidential Heritage” and the name of any former U.S. President or First Lady may be used as a subtitle. The type of design will be stated in the schedule. The use of at least one additional plant material, other than roses, is required, with the additional plant material(s) being named by the exhibitor. Common plant names are acceptable.

### **SUMMER ALL-MINIATURE AND MINI-FLORA ROSE SHOW**

#### **The ARS National Ralph S. Moore Arrangement Trophy**

This trophy will be awarded to the highest scoring arrangement in a Special Challenge Class in the arrangement division of the ARS All-Miniature and Mini-Flora Rose Show. Only Miniature roses must be used in a Traditional Line-Mass design not to exceed 10 inches in height, width or depth.

#### **The J. Benjamin Williams ARS National Mini-Flora Arrangement Trophy**

This trophy will be awarded to the highest scoring arrangement in a Special Challenge Class in the arrangement division of the ARS All-Miniature and Mini-Flora Rose Show. Only Mini-Flora roses must be used. Arrangement not to exceed 12 inches in height, width or depth. Arrangers choose style of design, which must be stated on the entry tag.

### **FALL CONVENTION AWARDS**

#### **The Dr. & Mrs. Harry Overesch Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring standard rose arrangement in a special challenge class in the arrangement division of the ARS fall show. The class title must be “America the Beautiful.” However, any phrase from the song may be used as a subtitle in the schedule. The type of design will be a Traditional or Modern design and the type of design will be stated in the schedule. The society may provide a 40 to 48 inch background if possible.

#### **The Millie Walters Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Miniature arrangement in a Special Challenge Class in the arrangement division of the ARS fall show. Only Miniature roses must be used. The type of design will be stated in the schedule. Height, width and depth restrictions of less than 10 inches may be designated by the schedule.



## **ARS NATIONAL/DISTRICT ROTATING ARRANGEMENT TROPHIES**

*These classes shall be open to American Rose Society Members registered for the district convention, or one of the larger shows held by an affiliated chapter society of that District. The number of entries cannot be restricted and reservations for entries cannot be required. Reservations should be requested and encouraged. ARS Arrangement Judges will judge entries following ARS rules and procedures for rose arrangements under the direction of the ARS District Arrangement Chair. The arrangement must be of fresh outdoor arranger grown roses. "AG" must be on the entry tag. The National Arrangement Chairman shall approve the wording for competition of the trophy at each competition. Roses must provide the dominate floral interest. Only roses classified as Miniature/Mini-Flora roses may be used in Miniature arrangements. The official scorecard will be used. Roses must be correctly named on the entry tag and must be verified by the judges. The winning entry must score 92 points or more. The American Rose Society and the National Arrangement Chairman will determine the rotation schedule which will be made available.*

### **The Ruth Tiedeman Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard Rose Arrangement in a Special Challenge Class. The type of design will be a Line-Mass arrangement using two or more classes of roses.

### **The Betty Pavey Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard Rose Arrangement in a Special Challenge Class. The type of design will be a Modern arrangement and the style of Modern design will be stated in the schedule. The class title will be "Say It With Roses," the title of her book.

### **The Mildred Bryant Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Miniature Arrangement in a Special Challenge Class. The host District has the option of specifying whether the class will be Traditional, Modern or In the Oriental Manner design. The type of design will be stated in the schedule, with an appropriate title.

## **ARS NATIONAL/DISTRICT DIRECTOR MINI-FLORA ARRANGEMENT TROPHY**

### **The District Director Arrangement Trophy**

This trophy will be awarded to the highest scoring Arrangement using Mini-Flora roses in a Special Challenge Class. Only Mini-Flora roses

must be used. Arranger chooses style of design, which must be stated on the entry tag. Arrangement not to exceed 12 inches in height, width or depth.

### **Procedures for Judging ARS National Arrangement Awards**

1. All judges for the show participate in judging all national trophy entries of the show.
2. The Arrangement Chairman will number each entry and place a numbered envelope at each entry.
3. Scorecards to be completed by each judge will be placed beside each envelope (the number of scorecards will not exceed the number of judges).
4. Each judge will judge each entry and write a total point score on their scorecard. There will be no team scoring and no discussion. Scorecards will be placed in the envelope provided.
5. After all judges have completed judging each National class, the Judges Chairman will direct averaging of the scores.
6. The entry with the highest score in each class is the National Trophy winner for that class. No ribbons are awarded and there are no second place, third place and honorable mention winners.

## CHAPTER 16

### GUIDELINES FOR ARRANGEMENT CHAIRMAN OF NATIONAL SHOWS

The Chairman of the Convention or the Chairman of the show appoints the Arrangement Chairman of rose shows at a National convention. ARS Headquarters should be notified of the name, address, telephone number and e-mail, if applicable, of the Arrangement Chairman five or more months before the show so that information can be published and judges may apply to judge the show.

The Arrangement Chairman shall:

1. Determine the deadline date for registering entries and have this date and other necessary information included in the show schedule.
2. Write the arrangement schedule for the show or delegate the writing to a qualified person.
3. Send the schedule to the National Arrangement Chairman for approval. The approved schedule should be given to the Convention Chairman so that it may be included in the official show schedule.
4. Select judges from applications of accredited and apprentice judges. Only one apprentice may be assigned to a team.
5. Notify all applicants of selection or rejection as soon as possible. Several applicants may be asked to be substitutes.
6. Follow all regulations for National Shows as outlined in Chapter 17.
7. May limit the number of registrants for a particular class or the number of classes registered by an individual exhibitor may be limited. The Arrangement Chairman should use good judgment in these situations.
8. Make every effort to spread the workload for the teams by assigning fewer classes to teams having classes with many entries.
9. Determine the number of judges needed to complete the judging in a reasonable time.

10. Dismiss the judges only after all classes have been judged and all awards have been made.

## CHAPTER 17

### GUIDELINES FOR JUDGING ARRANGEMENTS AT NATIONAL SHOWS

#### **Number of Judges**

There should be a sufficient number of judging teams to adequately judge the arrangement entries. At most shows six teams of three judges are sufficient. If the show is anticipated to have more than 200 entries, an additional team is suggested. A team captain should be assigned for each team.

#### **Apprentice Judges**

Apprentice Judges may apply to judge and this should be included in all announcements of the show. The chairman of judges chooses all judges. Only one Apprentice Judge is assigned to a judging team. The Apprentice Judge will have an equal vote.

#### **Exhibitors**

No exhibitor shall be permitted to reserve beyond a reasonable number of entries. The Judges Chairman shall be responsible for this restriction and it may be published in the schedule.

#### **Medal Certificates**

All judges may participate in selecting the Medal Certificates, or in some cases, the team captains of the individual judging teams select the Medal Certificates. In some instances, if there are an inordinate number of entries in the show, some team captains may be assigned to select the Standard size Medal Certificates, while the remaining team captains are assigned to select the Miniature size Medal Certificates. There are various options to consider, and the show Arrangement Chairman (in conjunction with the National Arrangement Chairman, if possible) decides on the procedure to follow. The Judges Chairman or a team captain may ask for a show of hands at each eligible entry. If voting is done by ballot, each judge will cast votes in order (gold, silver and bronze) and votes will be tallied – gold 3 points silver 2 points and bronze 1 point. Although the Apprentice Judges may observe when the Medal Certificates are selected, they are only observers during this process.

### **Novice Arrangements**

If ARS awards are given, ARS standards must be met. (If the host society is awarding the trophies, leniency is permissible.)

### **Judging**

All judging procedures must be followed and all qualified entries must be judged. Except in National Challenge classes where there is only one winner, one first place, one second place, one third place and one or more honorable mention places may be awarded in each class. Judges may not leave the floor until the Judges Chairman has determined that judging is completed and any irregularity has been satisfactorily corrected. If there is an obvious error, it is ARS policy that an arrangement, or a class, may be re-judged.

### **National Challenge Classes**

Each judge point scores each arrangement and the scores are averaged as directed by the Judges Chairman. There is one first place winner (no other ribbons are awarded). See Chapter 15.

## **CHAPTER 18**

### **RESPONSIBILITIES OF ARRANGEMENT JUDGES**

Attaining the status of accredited rose arrangement judge is accompanied by a certain amount of honor, and also certain responsibilities.

Any member of a society who is knowledgeable of arrangements and the Guidelines can serve as Arrangement Chairman for a show and also be responsible for invitations to the judges. The District Arrangement Chairman will serve in an advisory role to the society Arrangement Chairman. The host society Arrangements Chairman should send a copy of the show schedule to all of the invited judges. Upon receipt of the schedule, a judge should review it carefully to become familiar with the rules, class descriptions, awards and additional information so that the details of the show will be understood before the pre-show briefing. The briefing may include special instructions and the judge should be agreeable to all reasonable requests by the host society Arrangement Chairman. Judges are urged to ask questions for clarification so that instructions are understood.

Judges should be neatly and appropriately dressed and should wear their ARS Arrangement Judge badge. ARS Horticulture Judge badges may also be worn.

It is helpful to establish an overall view of the quality of the exhibits, for judges to survey the entire arrangement division before beginning their individual assignments.

Judges are strongly urged to exhibit, but should never exhibit in an arrangement division of a show in which they are judging arrangements except for Special Classes for judges judging the show.

Judges should work with Apprentice Judges and include them in the judging process by welcoming their opinions and discussing judging decisions. Apprentice evaluation forms should be completed and sent to ARS Headquarters as soon as possible.

Judges should keep up to date with the latest Guidelines and any changes published by ARS. The National and District Arrangement Chairman are available for help.

Judges are urged to present programs and assist with arrangement sections of ARS shows.



## CHAPTER 19

### TRAINING AND ACCREDITING ROSE ARRANGEMENT JUDGES

The American Rose Society Arrangement Committee has established a program to train and accredit competent judges for rose shows in local, district and national events. The goal of the Committee is to educate, to be arranger friendly, to promote interest in arranging and to be helpful to judges and exhibitors.

Preparation and training to be an ARS Arrangement Judge consists of careful reading and studying of the Guidelines; practice in arranging different types of designs; attending flower arranging courses; Oriental exhibits and courses; exhibiting in shows; clerking at rose shows; maintaining a productive rose garden; reading books and articles on arranging; and attending rose arrangement Seminar/Workshops.

Seminar/Workshops and/or Judging Schools are held periodically under the supervision of the District Arrangement Chairman and anyone may attend. Accredited and Apprentice Judges receive credit for attending. Arrangement Judge candidates are required to attend a school and are eligible to take the examination at the conclusion of the school. Interested persons may audit these events. Registration may be free or there may be a minimal charge. There is a charge for taking the examination. Notices of Seminar/Workshops and/or Judging Schools are published in the ARS magazine and in district and local society bulletins.

Seminar/Workshops and/or Judging Schools should not conflict with district or national conventions, but can be held in conjunction with these events. The sponsoring society is responsible for obtaining a faculty, necessary supplies, a suitable place to hold the event and notifying possible participants. These events may be held at any time and if outdoor grown roses are not available, other roses or suitable flowers may be substituted. Informational handouts can be very helpful and should be provided.

The District Arrangement Chairman is responsible for applying for approval, for following the procedures of conducting a Seminar/Workshop and/or Judging School, and for reporting names of attendees for credit to ARS Headquarters and to the National Arrangement Chairman. Help is available from ARS Headquarters and the National Arrangement

Chairman.

Applications should be made by the District Arrangement Chairman to the National Arrangement Chairman to conduct a Seminar/Workshop and/or Judging School. Procedures for conducting these events and necessary forms are in the Guidelines in Chapter 21.

### **Requirements to Become a Rose Arrangement Judge**

It is required that judges be full or associate members of the American Rose Society for three consecutive years and that they have passed the ARS Horticulture Judge examination. It is not required that an Arrangement Judge be a practicing Horticulture Judge, although it is advisable and most choose to do so. Having passed the examination is evidence that the candidate knows and understands roses. Candidates have one year after passing the arrangements examination to take and pass the horticulture examination and to notify the National Horticulture Chairman, the National Arrangement Chairman and ARS Headquarters whether or not they will be a practicing Horticulture Judge.

In the event a registrant is not successful in passing the arrangements judging examination, the candidate may again register in a subsequent arrangement school and take the examination after further study.

### **Apprentice Rose Arrangement Judge**

In addition to passing the arrangements and horticulture examinations and becoming an Apprentice Arrangement Judge, the candidate must have won and submitted at least three ARS ribbons and/or Certificates in rose arrangement divisions in three different classes in at least two different ARS shows. Apprentices must satisfactorily judge a minimum of five shows during a period of three years. Completed evaluation forms of judging activities are to be sent by the supervising Arrangement Judge to ARS Headquarters. A special consideration is given for an accredited National Garden Clubs' Judge who elects to become an accredited ARS Arrangement Judge. With one exception, all requirements for accreditation as an ARS Arrangement Judge are needed. The exception is that the accredited National Garden Club Judge will not be required to apprentice judge five ARS shows. One apprentice judged show with sufficient knowledge of rose identifications, rose horticulture and artistic designs is required. Additional apprentice shows may be required if deemed necessary by the supervising judge/evaluator.

### **Accredited Rose Arrangement Judge**

Judges are not required to submit applications for re-certification. To

maintain status as an Accredited Arrangement Judge of the American Rose Society, the following requirements must be met:

1. Maintain continuous membership in ARS.
2. Judge in at least five arrangements divisions of ARS shows conducted under ARS rules during the four year period of certification, and also must have entered arrangements in at least three different shows in each four year period. Entries in Judges' class of a show are acceptable for the number of required entries.
3. Attend an approved ARS Seminar/Workshop or Arrangement Judging School as an auditor or instructor within a four year period of certification.
4. Must be alert to and adopt changes in judging rules.
5. Report judging activities to the District Arrangement Chairman.

### **Emeritus Rose Arrangement Judge**

Accredited Arrangement Judges who have served for at least 10 years and feel they can no longer fulfill all the requirements to continue, may be granted Emeritus status. Requests may be sent by the District Director to the ARS National Arrangement Chairman for approval.

An Emeritus Arrangement Judge will no longer be required to meet the requirements to maintain judging status except to continue American Rose Society membership. The Emeritus Arrangement Judge will be afforded the privileges of the ARS Arrangement Judge except the right to judge in accredited ARS shows.



## CHAPTER 20

### GUIDELINES FOR DISTRICT ARRANGEMENT CHAIRMAN

The District Director shall, on assuming office, appoint a District Arrangement Chairman whose term of office shall coincide with that of the District Director. The name, address, telephone number, and fax number and e-mail, if applicable, shall be forwarded to ARS Headquarters and the National Arrangement Chairman.

The District Arrangement Chairman shall be an Accredited Arrangements Judge and shall have the following responsibilities:

1. Advise the District Director on matters pertaining to arrangement judging.
2. Supervise the organization of District Arrangement Seminar/Workshops and Judging Schools; conduct at least one, but preferably two Seminar/Workshops in any three year period; conduct a Judging School biennially; send graded judging school examinations to the National Arrangement Chairman, who will determine passing or failing grades and notify ARS Headquarters.
3. Report district and/or local society activities to the National Arrangement Chairman.
4. Maintain a record of the current status of Apprentice and Accredited Arrangement Judges in the district by requiring each judge to complete an annual report form. Notify judges of their status each year. Copies of these records should be sent to the District Director, ARS Headquarters and the National Arrangement Chairman.
5. Encourage local societies to have arrangement sections in their shows.
6. Encourage and assist societies in the district to host society arrangement programs and workshops.
7. Approve and offer suggestions for local society and the district show schedules. Schedules should be returned as soon as possible.
8. Publish news and developments in the arrangement judging program in the district bulletin.
9. Serve on the committee to select the Outstanding District Judge Award. This award honors judges for dedication and service. Committee members are the District Director, the District Horticulture Chairman, the District Arrangement Chairman and the District Chairman of Awards. This award may be presented annually, pref-

erably at an annual district convention. See *Guidelines for Judging Roses* for additional information.

## CHAPTER 21

### ARRANGEMENT SEMINAR/WORKSHOP

#### **Preparation**

The Seminar/Workshop should be designed to be a learning experience. Sessions may be held as an individual event or in conjunction with local, district or national meetings. The National Arrangement Chairman, District Arrangement Chairman or an arrangement judge generally is the chairman and selects faculty and subject matter. A minimum of two qualified instructors is advised. Participants with all levels of skill are welcome and are encouraged to attend.

For local or district sessions, a written request for approval and an agenda should be submitted to the National Arrangement Chairman. A request form and a sign-up form to be used are included in this chapter. The National Arrangement Chairman will forward approval to ARS Headquarters and to the District Arrangement Chairman. Information should be received at ARS Headquarters five months in advance for publication in the ARS magazine. Notices should also be sent to the district bulletin, local newsletters and other local publications. The public is always welcome and information on registration, date, time, location, fee if applicable and person to contact should be included in the notices.

#### **Procedure**

The opening session should be devoted to selected subject matter and can be instruction for specific types of arrangements and/or elements and principles of design. The session should also include a hands-on session with participation of the attendees as a means of developing and reinforcing skills and learning techniques. The sessions should be informal with time for questions. Explanation of judging procedures may also be appropriate. Model designs can guide participants, but individual help is advised during the hands-on session. The time duration can be flexible but sufficient time should be allowed for both instruction and hands-on participation. Longer sessions may include lunch and all sessions should include a break.

If outdoor grown roses are not available, other roses and/or other flowers may be used. All materials and supplies may be provided or attendees may be asked to bring some or all of their own materials and supplies.

The chairman of the session is responsible for sending a completed sign-up sheet to ARS Headquarters so that Apprentice and Accredited Judge attendees will receive credit.



**REQUEST TO CONDUCT  
ARS ARRANGEMENT SEMINAR/WORKSHOP**

Date \_\_\_\_\_

To: National Arrangement Chairman

From: \_\_\_\_\_ District

Request approval to conduct an Arrangement Seminar/Workshop

Date \_\_\_\_\_

The Seminar/Workshop will be held at \_\_\_\_\_

Address \_\_\_\_\_

Names of Instructors and Subjects

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Program outline and sign-up sheet of attendees will be sent to ARS Headquarters. Attendees may receive credit.

Signed \_\_\_\_\_

District Arrangement Chairman

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Approved \_\_\_\_\_

National Arrangement Chairman



## CHAPTER 22

### ARRANGEMENT JUDGING SCHOOL

Notification and registration information of Arrangement Judging Schools should be included in ARS local, district and national publications.

It is recommended that in preparation for an Arrangement School the *Guidelines for Judging Rose Arrangements* be reviewed by all participants.

Arrangement Judging Schools are scheduled for two days. Instruction will be on the first day with questions and the examination on a subsequent day. Breaks should be provided during the morning, at lunch and in the afternoon. The school may be held in conjunction with a scheduled Horticulture Judging School. The faculty members should be experienced ARS Accredited Arrangement Judges.

Prerequisites:

1. Three-year continuous membership in ARS.
2. Be an ARS Apprentice or Accredited Horticulture Judge (Horticulture examination may be taken and passed concurrently or plan to be taken and passed within one year).
3. Own the *Guidelines for Judging Rose Arrangements* and be familiar with the contents.

Additional experiences which are helpful:

1. Attendance at arrangement programs and shows.
2. Clerking and exhibiting in rose shows.
3. Having won show awards.
4. Having read articles and books on flower arrangements.

Overview of program and subjects for school:

1. Sign in and welcome.
2. Judging roses (brief horticulture review).
3. Arranging with roses/Design Components.
4. Elements and principles of Design.
5. Historical Influence.
6. Traditional Arrangements.
7. Modern Arrangements.
8. Arrangements in the Oriental Manner.

9. Table classes.
10. Dried arrangements and exhibits.
11. Special Classes.
12. Personal Adornment Classes.
13. Miniature Arrangements.
14. Show Schedules.
15. Use of the Scorecard.
16. ARS Awards (National, District and Local).
17. Ethics and Judging Conduct.

Required Activities:

1. Participants should use *Guidelines for Judging Rose Arrangements* as a workbook.
2. Use as many visual aids as possible.
3. Have actual arrangements for explanation of types of arrangements and also for point scoring exercises.
4. Have students compare results of individual point scoring with average of judge's scores.
5. Instructors should work with students on questions of design principles and elements and point scoring during free time using arrangement examples prepared for instruction.
6. Use ARS rosettes and certificates to explain awards.

Written and Practical Examination:

1. Allow time for final questions from students.
2. Written examinations are obtained from ARS office.
3. At the discretion of the District Arrangement Chairman the written examination may be closed or open book.
4. Students may turn in the written examination as soon as completed and proceed with the practical examination.
5. The practical examination should consist of judging different types of arrangements with a minimum of three standard arrangements and two miniature arrangements as a mock show.
6. All arrangements are to be point scored and comments made to justify scoring.
7. Chairman is responsible for grading examinations and forward them to the National Chairman for review, confirmation and approval for Apprentice Arrangement Judge status.
8. Notification from ARS will be received by all students. Instructions will be provided for requirements to become an Accredited Judge.

**REQUEST TO CONDUCT  
ARS ARRANGEMENT JUDGING SCHOOL**

Date \_\_\_\_\_

To: National Arrangement Chairman

From: \_\_\_\_\_ District

Request approval to conduct an Arrangement Judging School

Date \_\_\_\_\_

The school will be held at \_\_\_\_\_

Address \_\_\_\_\_

Names of Instructors and Subjects

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Curriculum will be followed and students may take the examination.  
Judges will receive credit. Anyone may audit.

Signed \_\_\_\_\_

District Arrangement Chairman

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Approved \_\_\_\_\_

National Arrangement Chairman



## GLOSSARY

- ABSTRACT DESIGN:** A Modern design in which the plant materials and other components are used not as themselves but as pure shapes, line, texture or color sensations in space, according to design principles.
- ABSTRACTION:** An altering of the natural being of plant materials; or placement in an unnatural fashion.
- ACCENT:** Emphasis, importance.
- ACCESSORIES:** Any portion of an arrangement in addition to plant material, container, base, background mechanics or staging.
- ADVANCING COLORS:** Reds, yellows and oranges.
- AMATEUR:** One who pursues an activity as a hobby, not for profit.
- ANGER (RUSS) MEMORIAL ARRANGEMENT TROPHY:**  
National trophy awarded at the spring ARS National rose show.
- ANGULAR DESIGN:** A Modern geometric design in which angular units are merged into one strongly angular design.
- ARRANGEMENT:** Plant material and other components artistically and creatively organized in accordance with the principles of design.
- ARRANGEMENTS USING MINIATURE AND/OR MINI-FLORA ROSES:** Arrangements 10 inches or less in height, width and depth, using roses limited to those classified as Miniature and/or Mini-Flora by the ARS. See Miniature arrangements.
- ARRANGER GROWN:** Roses that are owned and cultivated by the arranger.
- ARS AWARDS:** Official awards for specific requirements in ARS show competition.
- ARTIFICIAL PLANT MATERIAL:** Product made or manufactured to imitate natural plant material. Not permitted in ARS rose shows.
- ARTIST'S AWARD:** For Standard Modern designs.
- ASHIRAI:** Japanese word meaning stem supporting or supplementing a main stem in Oriental manner arrangements.
- ASSEMBLAGE:** An abstract form of modern arrangements consisting of plant material and found objects organized into an integrated whole. Objects are related through form, color and/or texture, but need not be related functionally or emotionally. Is three-dimensional.
- ASYMMETRICAL BALANCE:** Approximately equal visual balance composed of different elements on each side of an imaginary vertical line, not necessarily in the center of the design.
- ASYMMETRICAL TRIANGLE:** A visualized triangular structure consisting of three main lines of different heights used in a major-

- ity of Oriental manner arrangements.
- AVANT-GARDE:** Arrangements are futuristic in design; unconventional designs incorporating unique or novel materials in innovative ways, but observing all principles of design.
- BACKGROUND:** The surface against which an arrangement is exhibited; may be a wall or other surface and may be provided by the exhibitor. A three sided background is referred to as a niche. The surface underneath is the underlay and may be different. See Underlay.
- BALANCE:** Visual stability in an arrangement. See Asymmetrical and Symmetrical Balance.
- BASE:** Anything in the design under the container, except the underlay. Bases are optional and are considered part of the container and the design.
- BEST JUDGE'S ENTRY:** For Judge's classes.
- BEST NOVICE AWARD:** For Novice classes.
- BOTANICAL DESIGN:** A Modern design featuring roses and fresh plant material of superior quality. No dried plant materials are permitted.
- BOUTONNIERE:** For personal adornment generally worn by males. Usually one rose and optional foliage wired and/or taped.
- BRYANT (MILDRED) ROSE ARRANGEMENT TROPHY:**  
National/District Rotating Trophy awarded at ARS District rose shows.
- CERAMIC:** Earthenware, porcelain, pottery or tile.
- CERTIFICATE OF APPRECIATION:** For classes with no other specific award.
- CHAPLETS:** Floral circles or halos.
- CHROMA:** A dimension of color; the strength or weakness of a hue. The degree of intensity or grayness; the purity of a color.
- CLASS:** Specifications for a single group of exhibits in a rose show.
- CLASSICAL:** Formal style.
- COLLAGE:** A primarily two-dimensional abstract form of modern design of unrelated plant materials, with unrelated found or made objects, fastened to a flat panel in low relief.
- COLOR:** A design element. The visual response of the eye to reflected light rays.
- COLOR HARMONY:** Color schemes organized according to design principles.
- COMPONENTS:** Physical materials of which an arrangement may be composed; plant material, container, base, background, mechanics and, if permitted by the show schedule, accessories and features.



**COMPOTE:** A wide mouth bowl or container of glass, porcelain or metal having a tall base or stem. (Often used in Shoka, Moribana, and Nageire and Free Style Oriental designs.)

**CONDITION:** The physical state of plant materials and other components at the time of judging.

**CONFORMANCE:** Compliance with the requirements of the show schedule.

**CONSTRUCTION:** A Modern design having strong architectural characteristics.

**CONTAINER:** Any receptacle that can be used to hold components of an arrangement.

**CONTEMPORARY:** Belonging to the same period of time.

**CONTRAST:** Use of unlike qualities, elements or forces to emphasize differences. A design principle.

**CONVENTIONAL STYLE:** Customary; according to rules, guides, codes or commonly used design patterns.

**CORSAGE:** Plant material, and possible other components, arranged according to the principles of design for personal adornment generally worn by females.

**COURT OF ETIQUETTE AWARD:** For Standard table classes.

**CREATIVITY:** Originality and expressiveness in the choice or use of components in a design, and/or in the organization of design elements.

**DECORATIVE DESIGN:** Organization of design elements to adorn a specific place.

**DECORATIVE UNIT:** For table exhibits; consists of a rose arrangement and possible candlesticks, or other accessories which must be closely related through color, texture or other qualities.

**DESIGN:** Artistic organization of elements and principles of design to form a unified whole. An arrangement.

**DESIGN ELEMENTS:** Visual-physical qualities of design; space, line, form, size, color, texture and pattern.

**DESIGN PRINCIPLES:** Basic art standards used to organize design elements; balance, dominance, contrast, rhythm, proportion and scale.

**DIRECTION:** Visual path of structure lines in a design.

**DIRECTOR (DISTRICT) ARRANGEMENT TROPHY:** District trophy awarded at any district rose show.

**DISQUALIFY:** Remove from competition and judging consideration for cause.

**DISTINCTION:** Superiority of a design in all respects. That which sets the design apart.

**DOMINANCE:** The strong effect of one or more of the elements in

design. A design principle.

**DRIED PLANT MATERIAL:** Plant material from which the moisture has been removed.

**DRIFTWOOD:** Wood worn and washed up by water.

**DUCHESS OF ARRANGEMENTS AWARD:** For a Standard class specifying fresh roses with dried and/or dried treated plant materials.

**DUKE OF ARRANGEMENTS AWARD:** For class specifying fresh roses with or without other fresh and/or dried plant material. Size restricted to arrangements larger than 10 inches height, width and depth as in or similar to miniature classes, but not more than 20 inches in height, width or depth.

**DUO-DESIGN:** A Modern freestanding design organized in one container to give two distinct impressions.

**DYED PLANT MATERIAL:** Fresh or dried plant material with the appearance altered by the application of dye. Fresh dyed plant material is not allowed in ARS shows.

**ELEMENT:** A physical, visual component of a design.

**ENTRY:** An arrangement placed in competition in a rose show.

**EXHIBITION TABLE:** A table exhibit. A design whose components suggest function, but in which design is for exhibition only.

**FEATURE:** Anything dominant in a design in addition to plant materials and other regular components.

**FLOWER ARRANGING:** The floral art of organizing the design elements according to design principles to obtain beauty, harmony, distinction and expression.

**FORM:** Is three dimensional, has height, width and depth. Applies to contour of individual parts or components as well as to the contour of the whole design. A design element.

**FORMAL:** Conventional and regular. Marked by strict observance of social customs and etiquette.

**FRAMED SPATIAL DESIGN:** A Modern design formed as a single unit suspended in a frame. No movement permitted, but motion is implied.

**FREE FORM DESIGN:** A Modern arrangement using plants naturally, but with design free from conventional ideas and patterns.

**FREESTANDING DESIGN:** A design that can be viewed from all sides which is finished all around.

**FREE STYLE DESIGN:** A modern style of Arrangement in the Oriental Manner. May be naturalistic or non-naturalistic (abstract).

**FRESH PLANT MATERIAL:** Plant material taken from a living plant, in fresh condition.

**FUNCTIONAL TABLE:** A table set for the service of food, with no

flatware.

**GRADATION:** A sequence in which there is regular and orderly change which may be in size, form, color or texture.

**GROOMING:** Cleaning blooms and foliage to remove dirt, spray residue, dead foliage or insect damage. Preparation for exhibition by cutting, trimming.

**HANA:** Japanese word meaning flowers.

**HANGING DESIGN:** A modern design that is free moving using a frame or other suspension.

**HARMONY:** A consistent, orderly and pleasing arrangement of all components of a design.

**HOGARTH CURVE:** An “S” design commonly used in traditional arrangements.

**HOLDER:** Any device used to position and control plant material.

**HORIZONTAL DESIGN:** A design in which the main line is horizontal.

**HUE:** Name of an individual spectrum color such as red, yellow, green.

**IKEBANA:** The art of Japanese flower arranging.

**IKEBANA INTERNATIONAL:** A worldwide organization to promote Ikebana and Japanese culture.

**ILLUMINARY DESIGN:** a Modern design incorporating light for special effect.

**IN:** Japanese word meaning shady or dark opposite side from sunny side (Yo).

**INFORMAL:** Casual. Not in observance of strict formal rules.

**JIYUKA:** Japanese word meaning a free style design. Has no set pattern or form.

**JUNIOR:** An exhibitor 17 years of age or younger.

**JUNIOR ARRANGEMENT AWARD:** For classes restricted to junior exhibitors.

**KATHERMAN (NORA) MEMORIAL ARRANGEMENT TROPHY:** National trophy awarded at the spring ARS National rose show.

**KEEPSAKE AWARD:** For standard dried arrangements.

**KENZAN:** Japanese word for a needle point holder (Literal translation is “sword mountain”).

**KINETIC:** A modern design with either actual or implied movement. See Mobiles and Stables.

**KOSHI:** Japanese word meaning deepest part of Shin’s curve; in Shoka it is slightly lower than one-half of the length of the Shin.

**KUBARI:** Japanese word meaning devices of wood, metal or stems used to hold plant materials in place.

**LIGHT:** Illumination either natural or artificial.

**LINE:** Continuous visual path in a design. A design element.

**LINE DESIGN:** A design in which the linear pattern is dominant and restrained in quantity of plant material.

**LINE-MASS DESIGN:** A Line design strengthened by enough material to enhance the line and the focal point.

**MASS DESIGN:** A symmetrical design with a closed silhouette having equal visual balance on either side of an imaginary central line. Generally characterized by a relatively large amount of plant material.

**MECHANICS:** Devices and aids used to secure components of an arrangement in a desired position.

**MEDAL CERTIFICATES:** ARS arrangement awards for arranger-grown, highest scoring designs.

**MINIATURE ARRANGEMENTS:** Arrangements not to exceed 10 inches in height, width or depth. These arrangements use Miniature, Mini-Flora, and/or Miniature/Mini-Flora roses with or without other plant materials and components.

**MINIATURE ARTIST'S AWARD:** For Miniature Modern arrangements.

**MINIATURE COURT OF ETIQUETTE:** For Miniature Table classes.

**MINIATURE DUCHESS OF ARRANGEMENTS AWARD:** For Miniature class specifying fresh roses with dried and/or dried treated plant materials.

**MINIATURE KEEPSAKE AWARD:** For Miniature Dried arrangements.

**MINIATURE ORIENTAL AWARD:** For Miniature arrangements in the Oriental Manner.

**MINIATURE PRINCESS OF ARRANGEMENTS AWARD:** For Miniature class specifying roses with rose foliage only.

**MINIATURE ROSECRAFT AWARD:** For Miniature Rosecraft classes.

**MINIATURE ROYALTY AWARD:** For Miniature Traditional arrangements.

**MIZUGIWA:** Japanese word meaning water edge (surface); the water level and a space above it where only the cleared stems show approximately three to four inches from the top of the container in Shoka and Rikka. It signifies the "emergence of life".

**MOBILE:** A visual balanced grouping of freely moving suspended forms in which actual movement can be induced by air currents. A Modern design.

**MODERN DESIGN:** Original concepts in the use of plant material and other components. Not bound by conventional rules, codes, styles or patterns.

**MODERN LINE DESIGN:** Distinguished from Traditional Line through the choice of materials, container and spacing of roses.

**MODERN LINE-MASS DESIGN:** Distinguished from Traditional Line-Mass by lack of regular form or progression of bloom development.

**MODERN MASS DESIGN:** Distinguished from Traditional Mass by lack of regular form or progression of bloom development.

**MONOCHROMATIC COLOR SCHEME:** Variations in value and/or intensity (chroma) of a single color.

**MOORE (RALPH S.) NATIONAL ARRANGEMENT TROPHY:** National trophy awarded at the ARS summer All-Miniature and Mini-Flora rose show.

**MORIBANA:** Japanese word for a naturalistic style arrangement in a low, (flat) shallow container or compote, showing water; literally means to pile in a container, as if one is looking into a garden.

**MOTORIZED DESIGN:** A Modern design having motorized movement.

**NAGEIRE:** Japanese word for a naturalistic style arrangement in a tall vase.

**NATURALISTIC:** Refers to the use of flowers and floral materials as they are naturally grown in nature, with no abstractions or modifications. (e.g., Moribana and Nageire)

**NEGATIVE SPACE:** Empty space. The opposite of positive, which is filled space.

**NEUTRAL COLORS:** White, black, gray.

**NOSEGAY:** A tight cluster of flowers, a small bouquet.

**NOVICE:** One who enters competition for the first time or who has never won an arrangement award in an official ARS rose show.

**ORIENTAL AWARD:** For arrangements in the Oriental Manner.

**ORIENTAL MANNER DESIGNS:** ARS adoptions of basic principles of Oriental design.

**ORIGINALITY:** The product of one's imagination. A new or different approach to the use or choice of plant material and other components in a design.

**OVERESCH (DR. & MRS. HARRY B.) ROSE ARRANGEMENT TROPHY:** National trophy awarded at the fall ARS National rose show.

**PAINTED DRIED PLANT MATERIAL:** Dried plant material that has been painted or sprayed.

**PARALLEL DESIGN:** A design with two or more groupings of materials (using one or more containers as one unit). The groupings may be placed in any direction (vertical, horizontal or diagonal) All groupings must be parallel in the same direction. They must

have negative space between groupings and appear as one arrangement.

**PATTERN:** Repeated forms within an arrangement, often controlled by an interesting silhouette. A design element.

**PAVEY (BETTY) MEMORIAL ARRANGEMENT TROPHY:** National/District Rotating Trophy awarded at ARS District rose shows.

**PENALTY:** The deduction of points for design faults or rules and/or show schedule violations.

**PERSONAL ADORNMENT:** Items that contain fresh roses and are worn, carried or used by a person.

**PERSONAL ADORNMENT AWARD:** For classes specifying Personal Adornments.

**PERSPECTIVE:** The use of diminishing or advancing forms, textures, and colors to create a visual sense of depth or distance.

**PLANT MATERIALS:** Any section(s) or portion(s) of plants.

**PLAQUE:** A realistic Traditional design of dried plant material attached to a panel intended for wall hanging.

**POINT SCORING:** The evaluation or grading of exhibits using prescribed numerical values for scoring.

**PORCELAIN:** Translucent ceramic ware.

**POSITIVE SPACE:** Filled space.

**POTTERY:** Glazed or unglazed earthenware.

**PRIMARY COLORS:** Red, yellow and blue.

**PRINCESS OF ARRANGEMENTS AWARD:** For Standard class specifying roses with rose foliage only.

**PRINCIPLES OF DESIGN:** Basic art standards used to organize design elements; the principles are balance, dominance, contrast, rhythm, proportion and scale.

**PROPORTION:** The relation of the length, area or volume of one part of a design to another, or of one part to the whole. The relation of light to dark, smooth to rough, color values and chroma. Differs from size as an area relationship rather than an individual component relationship. A design principle.

**RECEDING COLORS:** Blues, greens and violets.

**REFLECTIVE DESIGN:** a Modern design that contains materials which reflect or give back images.

**REPETITION:** Repeating size, form, color, direction and texture in a design. Repetition builds an overall pattern.

**RHYTHM:** A dominant visual path through a design. The placement of design components and control of color that carries the eye from one point to another, unifying the whole. A design principle.

**RIKKA:** Japanese word for a classical style of Oriental design (Standing

flowers). The oldest form of Japanese flower arrangements.

**RIKKA SHIMPUTAI:** Japanese word for a more modern Rikka design.

**ROSECRAFT AWARD:** For Standard classes specifying wreaths, plaques, door and wall hangings and pictures with dried roses.

**ROYALTY AWARD:** For Standard Traditional designs.

**SATTERLEE (BEA) MEMORIAL TROPHY:** National trophy awarded at the spring ARS National rose show.

**SCALE:** The visual size relationship of each part of a design to each other part(s).

**SCALENE TRIANGLE:** A triangle having three unequal sides.

**SCALE OF POINTS:** The value or importance of each category of judgment in a rose show, based on 100 point perfection.

**SCORECARD:** A numerical value for each category used to objectively judge a design.

**SCULPTURAL FORM DESIGN:** a Modern design featuring a three-dimensional sculptural form.

**SECTION:** A group of classes in a rose show having common characteristics and requirements.

**SHADE:** A mixture of pure hue and black. A dark value of a hue.

**SHADOW BOX:** A lighted recessed space.

**SHAPE:** A two dimensional form.

**SHIN:** The principal branch in many classical and naturalistic Japanese arrangements.

**SHIPPO:** Japanese word for a kenzan with a metal ring sometimes with a needlepoint (kenzan) inside to hold heavy or dried material in place. Replaces the kenzan in some Moribana designs.

**SHOKA:** Japanese word for one type of classical style of Oriental Manner design.

**SHOKA SHIMPUTAI/SHINPUTAI:** A modern form of Shoka using two or three materials. (Note: Either spelling Shimputai or Shinputai is correct because both spellings are used in translations of Japanese textbooks.)

**SHOKA SHOFUTAI:** A standardized style of Shoka.

**SHU:** Japanese word for the main branch in Shoka Shimputai.

**SINGLE:** A rose having 4 to 8 petals and classified as “single.”

**SIZE:** The dimension of a space, line, shape or form.

**SMALL ARRANGEMENT:** An arrangement of any style greater than 10 inches height, width and depth, but not to exceed 20 inches in height width or depth. Any classification of rose may be used with or without other plant materials and components. The size of the roses and the plant materials and components if used, should be in proportion to the overall size of the arrangement. Restricted to

Duke of Arrangements.

**SOE:** Japanese word refers to “to add to”; secondary branch in classical and naturalistic Oriental arrangements. Gives depth perspective to the design.

**SPACE:** Unoccupied areas within and around arrangements. The three dimensional expanse within which an arrangement is placed. A design element.

**SPATIAL THRUST DESIGN:** A Modern design with two parallel placements of like materials.

**STABLE:** A modern design with a static sculptural form, fixed in position at the base, which creates the effect of motion.

**STANDARD ARRANGEMENT:** An arrangement larger than the specified size of miniature arrangements in width and depth with no height restriction. Any type of rose or combination of types may be used and may or may not have other plant materials and components.

**STATE CONSERVATION LIST:** A list of plants declared as endangered by any state. Plants listed are not to be used in an arrangement.

**STILL LIFE DESIGN:** A Modern design having grouping of roses, other plant material and components by which a story is told or a theme interpreted.

**STRETCH DESIGN:** A Modern design in two units, one smaller than the other, having a connective which extends between the two units.

**STYLE:** A characteristic manner of design.

**SUBORDINATION:** Less emphatic or less important; implies the presence of dominance.

**SUBSTANCE:** Evident moisture in the tissue structure of a rose.

**SUIBAN:** Japanese word for general term for shallow container.

**SUITABILITY:** Appropriate for schedule, theme or for design.

**SYMMETRICAL BALANCE:** Equal balance of like or similar elements on either side of an imaginary bisecting vertical central line.

**SYMMETRY:** Repetition of like or similar elements on each side of an imaginary line.

**SYNERGISTIC DESIGN:** A modern design composed of three or more separate arrangements creating a unified whole.

**TABLE CLASSES:** See Exhibition Table and Functional Table.

**TAI:** Japanese word referring to “finishing touch” in an arrangement. A tertiary branch or stem(s), in classical and naturalistic Oriental arrangements. Is placed in front of Shin and in the opposite direction (a counter-balance) of Soe.

**TERTIARY STEM:** Third strongest of three (branches) for finishing



- touch or stability used in arrangements in the Oriental Manner.
- TEXTURE:** Quality of the surface structure. Examples are rough, smooth or dull, shiny.
- TIEDEMAN (RUTH) MEMORIAL ROSE ARRANGEMENT TROPHY:** National/District Rotating Trophy awarded at ARS District rose shows.
- TINT:** Mixture of pure color and white. A light value as opposed to shade.
- TOKONOMA:** Japanese word for alcove in a Japanese home where a flower arrangement, a hanging scroll and objects are displayed.
- TRADITIONAL:** In accordance with customs of the past.
- TRADITIONAL DESIGN:** Line, Line-Mass or Mass arrangements.
- TRANSPARENCY DESIGN:** A Modern three-dimensional design where some components are seen through other transparent components.
- TREATED PLANT MATERIAL:** Dried plant material whose appearance has been altered by glycerinating, dyeing, spraying with paint or by some other method.
- TUBULAR DESIGN:** A Modern design having an overall dominant cylindrical form.
- TURGIN:** Ample fluid producing firmness in plant tissue.
- TYPE:** Term used to refer to the form, shape, style or classification of a plant or arrangement.
- UNDERLAY:** That which is placed underneath a design, possibly as a continuation of the material of the background.
- UNDERWATER DESIGN:** A Modern design with focal area placed under water in a clear or transparent container.
- UNITY:** A harmonious relationship of all parts; a harmonious whole.
- VALUE:** Lightness or darkness of a color.
- VARIATION:** Some difference, deviation.
- VASE:** Manufactured container, usually for plant material.
- VIBRATILE DESIGN:** A Modern design characterized by vibration and unobtrusive sound.
- WALTERS (MILLIE) TROPHY:** National arrangement trophy awarded at the fall ARS National rose show.
- WEATHERED WOOD:** Wood seasoned or affected in form, color and texture by exposure to the elements.
- WILLIAMS, (J. BENJAMIN) ARS NATIONAL MINI-FLORA ARRANGEMENT TROPHY:** National trophy awarded at the ARS summer All-Miniature and Mini-Flora rose show.
- YAKUEDA:** Japanese word for principal branches of an Oriental Manner arrangements.
- YO:** Japanese word meaning sunny side, in Shoka Shofutai designs.

An additional meaning for the Japanese word Yo is the main stem in Shoka Shimputai.

## CHAPTER 29

### BIBLIOGRAPHY

- Aaronson, Marian, *Design With Plant Material*, Grower Books, London, 1979.
- Aaronson, Marian, *Flowers in the Modern Manner A Guide to Creating Rose Arrangements*, American Rose Society, 1989.
- Ascher, Amalie Adler, *The Complete Flower Arranger*, Simon and Schuster, 1974.
- Belcher, Betty, *Creative Flower Arranging*, Timber Press, 1993.
- Benz, Morris, *Flowers: abstract form II*, San Jacinto Publishing, Houston, 1979.
- Blackloch, Judith, *Flower Arranging Style*, Bulfinch Press, Little Brown & Co., 1997.
- Hailstone, Pamela, *Modern Design in Floral Art*, Jacaranda Press, Auckland, 1979.
- Harwell, Dan, *Searching for Design*, Golden Spiral Publishing, 1995.
- Kahl, June Robison, *Flower Design*, Prospect Hill Press, 1994.
- Komoda, Shusui and Pointner, Horst, *Ikebana, Spirit and Technique*, Bladford Press, 1980.
- Miller, Marie S., *New Dimensions in Floral Design*, Wegford Publications, 1981.
- Moffitt, Roberta, *Dried Bouquets*, Richard Printing, 1975.
- Munsell, A. H., *A Color Notation*, Munsell Color Company, Inc., 1961.
- National Council of State Garden Clubs, Inc., *Handbook for Flower Shows*, 1997.
- Sen'ei Ikenobo, *The Book of Ikebana*, Ikenobo Headquarters, 1981.
- Sutter, Anne Bernat, *New Approach to Design Principles*, Sutter Publishing Co., Creve Coeur, MO, 1978.
- Vagg, Daphne, *Flowers for the Table*, London: B. T. Batesford, Ltd., 1983.
- Vagg, Daphne, *The Flower Arranger's A-Z*, B. T. Batesford, Ltd., London, 1989.
- Vagg, Daphne, *The Complete Step by Step Flower Arranging Course*, London, Ebury, 1993.
- Webb, Iris, *The Complete Guide to Flower and Foliage Arrangement*, Doubleday, Garden City, NJ, 1985.
- Wood, June, and Smith, Deen Day, *Table Settings for All Seasons*, National Council of State Garden Clubs, 1995.

## CHAPTER 30

### INDEX

|   |            |   |                |
|---|------------|---|----------------|
| Abstract Design .....                   | 27, 31, 43 | Containers .....                                    | 4, 44          |
| Accessories .....                       | 5          | Contrast .....                                      | 10, 68         |
| Accredited Judge .....                  | 84         | Corsage .....                                       | 56, 58         |
| Adornments, Personal .                  | 55, 57, 71 | Court of Etiquette Award ..                         | 46, 70         |
| Advancing Colors .....                  | 9          | Creativity and Expressiveness                       | 68             |
| Anger National Award .....              | 74         | Crescent .....                                      | 25             |
| Angular Design .....                    | 27         | Design Components .....                             | 3              |
| Analogous Colors .....                  | 9          | Design, Elements .....                              | 7              |
| Apprentice Judge .....                  | 84         | Design, Principles .....                            | 10, 67         |
| Arranger Grown (AG) .....               | 64, 65     | Diagonal Line .....                                 | 26             |
| ARS Judging Policy .....                | 81, 83     | Direct Complementary Colors ..                      | 9              |
| Artist's Award .....                    | 30, 69     | Disqualification .....                              | 66             |
| Assemblage .....                        | 27         | Distinction .....                                   | 68             |
| Asymmetrical Balance .....              | 10, 13     | District Chairmen .....                             | 87             |
| Avant-Grade .....                       | 27         | District Director National/<br>District Award ..... | 75             |
| Awards, ARS .....                       | 69         | Dominance .....                                     | 10, 68         |
| Awards, National .....                  | 73         | Duo-Design .....                                    | 28             |
| Background .....                        | 4          | Dried Arrangements .....                            | 49             |
| Balance .....                           | 10, 67     | Duchess Award .....                                 | 51, 52, 70     |
| Bases .....                             | 4          | Duke Award .....                                    | 51, 52, 70     |
| Bibliography .....                      | 109        | Emeritus Judge .....                                | 85             |
| Botanical Design .....                  | 27         | Exhibition Tables .....                             | 45, 47         |
| Boutonniere .....                       | 55, 58     | Features .....                                      | 5              |
| Bridal Flowers .....                    | 55, 59     | Flower Arranging .....                              | 3              |
| Bryant National/District Award<br>..... | 75         | Form .....  | 7              |
| Card Exhibit .....                      | 49         | Free Form Design .....                              | 28, 31         |
| Certificate, Appreciation .....         | 71         | Free Style .....                                    | 36, 38, 43, 44 |
| Certificates, Medal .....               | 23, 30,    | Functional Tables .....                             | 45, 47         |
| 40, 46, 50, 52, 53, 57, 62, 72, 79      |            | Glossary .....                                      | 97             |
| Certificates, Judges .....              | 71         | Hanging Design .....                                | 28, 34         |
| Chaplets .....                          | 56, 58     | Hangings, Door and Wall .....                       | 49             |
| Chroma .....                            | 8          | Hat .....   | 56, 58         |
| Classical .....                         | 36         | Historical Designs .....                            | 19             |
| Collage .....                           | 27         | Hogarth Curve .....                                 | 25             |
| Color .....                             | 8, 9       | Horizontal Line .....                               | 26, 28, 33     |
| Conformance .....                       | 67         | Hue .....   | 8              |
| Construction .....                      | 28         | Ikebana .....                                       | 35             |

|                                   |                   |                                     |                    |
|-----------------------------------|-------------------|-------------------------------------|--------------------|
| Illuminary Design .....           | 28                | Motorized Design .....              | 29                 |
| Intermediate Colors .....         | 9                 | Nageire .....                       | 38, 42, 44         |
| Jiyuka .....                      | 38                | Naturalistic .....                  | 36, 37             |
| Judge, Status and Requirements .  |                   | Neutral Colors .....                | 9                  |
| .....                             | 84, 85            | Nosegay .....                       | 56, 59             |
| Judges Award .....                | 52, 71            | Novice .....                        | 51, 52, 70, 80     |
| Judges Entry .....                | 52, 64, 71        | Oriental Award .....                | 40, 70             |
| Judges Training and Accreditation |                   | Oriental Manner .....               | 35                 |
| .....                             | 83                | Overesch National Award .....       | 74                 |
| Judging National Arrangements .   |                   | Parallel Design .....               | 28, 32             |
| .....                             | 76, 77, 79        | Pattern .....                       | 8                  |
| Judging National Awards .....     | 76                | Pavey National/District Award       | 75                 |
| Judging, Responsibilities .....   | 81                | Penalties .....                     | 65                 |
| Judging School .....              | 93, 95, 96        | Picture .....                       | 49                 |
| Junior Award .....                | 52, 70            | Plant Material .....                | 3                  |
| Katherman National Award ....     | 73                | Plaque .....                        | 49                 |
| Keepsake Award .....              | 50, 70            | Point Scoring .....                 | 67, 68, 80         |
| Line Design .....                 | 7, 21, 24, 26, 28 | Primary Colors .....                | 9                  |
| Line-Mass Design .....            | 21, 24, 28        | Princess Award .....                | 51, 52, 70         |
| Mass Design .....                 | 22, 24, 28, 34    | Proportion .....                    | 10, 14, 68         |
| Mechanics .....                   | 4                 | Receding Colors .....               | 9                  |
| Medal Certificates .....          | 23, 30, 40,       | Reflective Design .....             | 29                 |
| ..46, 50, 52, 53, 57, 62, 72, 79  |                   | Requirements of Judges .....        | 84                 |
| Mini-Flora Miniature              |                   | Rhythm .....                        | 11, 16, 17, 18, 68 |
| Arrangements .....                | 61                | Rikka .....                         | 36, 44             |
| Miniature Artist Award            | 30, 62, 71        | Rosecraft Award .....               | 50, 70             |
| Miniature Court of Etiquette      |                   | Roses, Perfection .....             | 1, 68              |
| Award .....                       | 46, 62, 71        | Royalty Award .....                 | 23, 69             |
| Miniature Duchess Award           |                   | Rules, Show .....                   | 65                 |
| .....                             | 51, 52, 62, 72    | Satterlee National Award .....      | 73                 |
| Miniature Keepsake .....          | 50, 71            | Scale .....                         | 10, 68             |
| Miniature Oriental Award          |                   | Schedules, Show .....               | 63                 |
| .....                             | 40, 62, 71        | Scorecard, Arrangements .....       | 22,                |
| Miniature Princess Award .....    | 51                | 30, 40, 46, 50, 52, 57, 61, 66, 67, |                    |
| .....                             | 52, 62, 71        | Sculptural Form Design .....        | 29,                |
| Miniature Rosecraft Award         | 50, 71            | Secondary Colors .....              | 9                  |
| Miniature Royalty Award           |                   | Seminar .....                       | 89, 91, 92         |
| .....                             | 23, 62, 71        | Shoka .....                         | 36, 41, 44         |
| Mobile .....                      | 28                | Show Chairman Guidelines ....       | 77                 |
| Moore National Award .....        | 74                | Size .....                          | 8                  |
| Modern Arrangements .....         | 27                | Space .....                         | 7, 15              |
| Monochromatic Colors .....        | 9                 | Spatial, Framed Design .....        | 28                 |
| Moribana .....                    | 7, 42, 44         | Spatial, Thrust Design .....        | 29                 |

|                                  |            |
|----------------------------------|------------|
| Special Classes .....            | 51         |
| Split Classes .....              | 64         |
| Split Complementary Colors ..... | 9          |
| Stabile .....                    | 29, 33     |
| Still Life Design .....          | 29         |
| Stretch Design .....             | 29         |
| Swath .....                      | 49         |
| Symmetrical Balance .....        | 10, 12     |
| Synergistic Design .....         | 29         |
| Table Classes .....              | 45, 47, 48 |
| Texture .....                    | 8          |
| Tiedeman National/District ..... |            |
| Award .....                      | 75         |
| Tint .....                       | 8          |
| Tone .....                       | 8          |
| Traditional Designs .....        | 21, 24,    |
| .....                            | 25, 26     |
| Transparency Design .....        | 29, 32     |
| Triadic Colors .....             | 9          |
| Triangular Line .....            | 26         |
| Tubular Design .....             | 29         |
| Underlay .....                   | 4          |
| Underwater Design .....          | 29, 32     |
| Value .....                      | 8          |
| Vibratile Design .....           | 30         |
| Walters National Award .....     | 74         |
| Williams National Award .....    | 74         |
| Wiring Technique .....           | 60         |
| Workshop .....                   | 89, 91, 92 |
| Wreath .....                     | 49         |

