

**Rose Arranger's Bulletin**

## FROM TRADITIONAL TO MODERN



Traditional - Arranger - Rita Marvig

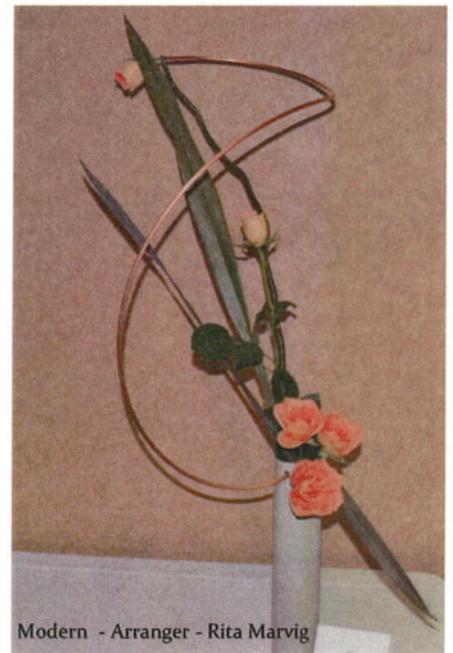
### The 2013 North Central District Spring Meeting Arrangement Workshop

Bruce Barr & Lois Ann Helgeson

The North Central District arrangers have been gathering for more than ten years to explore their hobby. Various types of design, the techniques associated with designing, the various changes and interpretations of the Guidelines for Arranging Roses have been the course of study over the years. However, the group mostly gathers to have a fun time around a hobby they all love. It was determined from the start to combine the workshops with the annual District Spring meetings. The design portion of the weekend starts on Saturday evening after the regular District meeting programming is completed. Typically this session lasts for about

two hours that evening and then picks up again on Sunday morning for four hours of continued study and practice.

When the workshops began, there were fewer than ten participants. Similarly, the District had very few accredited ARS Arrangement judges. Most of the local shows had design sections at the time, but relied on Federated Garden Club judges to adjudicate the arranger's work.



Modern - Arranger - Rita Marvig

Over the years of this workshop, the participation has increased to include more than thirty designers, and with periodic judging schools, our District now has ten accredited judges.

The topics covered over the years include the three major design types: traditional: both line and line mass; oriental manner: taller container, low container and freestyle; and modern: freestyle, underwater, synergistic. Additionally, mechanics and appropriate containers have been covered as well as backgrounds, underlayments, constructing one's own containers, dried arrangements and color harmony. Both standard and miniature designs have been constructed and evaluated.

Each year the participants include the District's arrangement judges seeking their continuing credit, seasoned designers and those interested in beginning their study of design. With this in mind, the workshop emphasis includes both introductory information and challenges for the experienced designers.

With that in mind, this year's workshop focused on "moving from traditional to modern." The goal was to start with a review of traditional line and line mass. Using the Guidelines and photos of designs from previous local, district and national shows, the major tenets of rhythm, contrast and balance in traditional designs were discussed, illustrated and evaluated.

The next portion of the Saturday evening session was devoted to creating an arrangement of the designer's choice. Materials on hand included standard and shrublet florist roses in a variety of colors, filler material, as well as purchased and



gathered line material. Each participant received a hand-made, extruded cylinder container made by Lois Ann Helgeson. Most years of the workshop, Lois Ann has created a container that would be appropriate for the style of design being studied. Additionally, each arranger could choose another purchased container from among four styles.



The Saturday evening session concluded with an evaluation and discussion of the designers'

work by instructors, Bruce Barr and Lois Ann Helgeson. The principles and elements of traditional line or line mass designs were noted in each design for their effectiveness. Suggestions were offered for enhancing or improving a design when thought necessary. Current judges were asked to participate in this evaluation period and each designer could offer comments on their thought process or manner of construction.

When the group gathered on Sunday morning, the discussion of the previous evening's designs continued, reviewing the concepts covered in traditional line and line mass. Using the work of Sherry Shaft, the instructors called attention to her design noting the



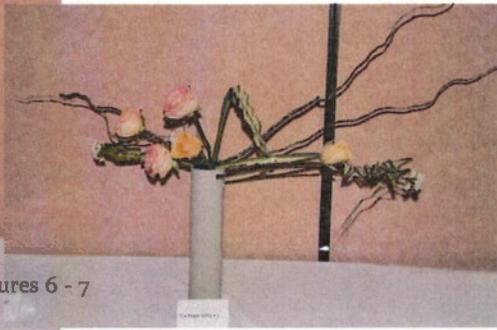


intentionality and thoughtfulness of construction. The manner in which the material was inserted related very nicely to our discussion and demonstration last year of oriental manner Shoka designs. (Fig. 4, Front, 5, Side views)

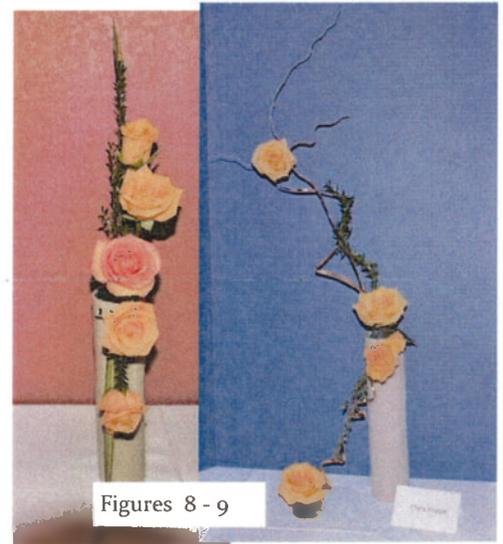
This idea of intentionality helped lay the groundwork for the transition to modern line and line mass designs. Instruction was given about the major conceptual differences between the traditional and modern line and line-mass design using the terrific printed material authored by Lew Shupe, Gary Barlow, Sandy Dixon, et al and used at the 2012 Columbus Mini-national arrangement workshop. Again, photos were viewed and evaluated from previous shows.



The designers were then challenged to take apart their Saturday evening design, use the same roses, container and line material to create a modern line or line-mass design. Additional line material was available for this portion of the weekend: a variety of wires, tubing and dried material.



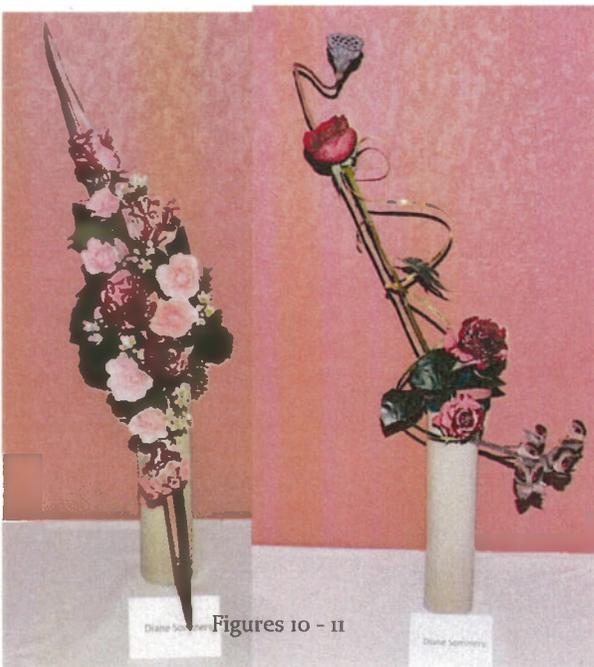
Figures 6 - 7



Figures 8 - 9

The final evaluation of the new designs was most fascinating.

The transformation of the designs was amazing, the designers rose to the challenge of moving their traditional design to a modern one. Some suggestions of small tweaks of material placement, of the substitution of materials, or placement of the design were suggested by the evaluators to push the designs farther into the modern world. While it would have been helpful to see the designer's traditional and modern arrangements side by side, the challenge really pushed the designers to rethink their work and see it in a new light. (Page 1 [Rita Marvig]; Figures 6, 7 [Carmen Schultz]; 8, 9 [Chris Poppe]; 10, 11 [Diane Sommers].



Figures 10 - 11

