

Arrangement Line Descriptions and Design Types

TRADITIONAL ARRANGEMENT LINES

1. Asymmetrical Triangle

- The design may be either a right- or a left-handed triangle, meaning the tallest line will be either right or left of the axis. If one were to look down upon this type of design and connect the tips of the three main thrusts of plant material with imaginary lines, these straight lines would form a triangle. The triangle will also be visible from the front and sides, but by looking down on the formation it is easier to determine if adequate depth has been achieved.

2. Symmetrical Triangle

- This design is formal: when divided in half vertically each side of the shape is a mirror image to the other. The materials used within the triangle do not need to be repeated exactly on both sides.

3. Right Angle

- Named for the prominent right angle that forms the design. Generally, set in a vertical format with a tall vertical line perpendicular to the base line of the arrangement. The vertical emphasis or height is usually seen on the left side, but it can be established on the right side of a design.

4. Inverted T

- The silhouette is open form, requiring restraint in the amount of plant material used. Combining the vertical and horizontal line directions creates the inverted T. There is a single focal area and one point of emergence. Most often the length of the line material is one- and one-half times the height or diameter of the container, whichever is greater.

5. Vertical

- Vertical designs are very narrow, extending little beyond the rim of the container. The dominant thrust of the plant material must be vertical, with few lines leading in other directions. Line material is typically naturally tall and very straight. The focal area is at the lip of the container. A tall container enhances and strengthens the vertical line. Successful vertical lines cause continuous eye movement from the focal area up to the top edges of a design and then back down to the focal area. Such designs create feelings of aspiration, inspiration and dignity.

6. Horizontal

- The horizontal line is restful and quiet. The designer can use a flat container keeping the design very low, or a footed container, allowing the ends to curve slightly downward or upward. It is an effective design either way. Traditional horizontal designs have symmetrical or asymmetrical balance.

7. Oblique

- The main line is on an incline, slanting somewhere between the perpendicular and the horizontal. This design depends on dynamic balance – the placement of visually heavier material near the axis, on one side of the design, to balance the longer, visually lighter line on the opposite side. A flat or short-footed container is suitable. The tilt of an oblique design together with the dynamic balance produces the desired effect.

8. Circular or Oval

- Round arrangements appear the same on all sides and have no front or back side. The design adds an interesting element of repetition that is pleasing and harmonious. But to avoid the sense of monotony, incorporate contrast in elements to the dominant round flower forms.
- Oval arrangements are symmetrical. These designs offer an extension of the round form with a circular shape being generally elongated vertically. The flowers and foliage are placed as if to radiate out from a central location like round designs, the stem lengths being more varied to form the oval.

9. Crescent

- This design should represent approximately one-half to two-thirds of a circle. It should appear as though the main structural line would meet if the two tips of the design were extended in the direction of their curve, forming a complete circle. Because of its asymmetry, the crescent requires a great deal of negative space with a focal point generally near the container rim for visual balance.

10. Hogarth or S Curve

- This design style is the only one named for a person instead of a geometric shape. The shape comes from "William Hogarth's self-portrait" in which he drew a serpentine line on a painter's pallet with the words "The Line of Beauty" under it. Hogarth theorized that all beauty was based on the S-line. The design may be upright or horizontal. The two sweeps of the S are usually gracefully elongated, not short or sharply curved. The aim is to give the impression that the line material is a single, uninterrupted entity, even if made up of two or more components. For balance, the tip of each line should curve back to the imaginary axis. The lower curve will extend slightly forward, toward the viewer, while the upper curve leans slightly backward. The focal area should be at the center of the design, where all curves meet.

11. Zig Zag

- The main line contains two or more sharp angles, reminiscent of lightning. A small amount of plant material is used to emphasize the focal area, where the line originates, and may extend along the line for a bit leading the eye toward the sharp angles. This is a restless, exciting design.

12. Mass

- Mass designs are usually triangular, oval, circular or fan shaped and derived from geometric forms. More plant material is required. While the entire form is well filled, or closed form, the plant material is not crowded.

13. Oriental Designs

- These designs are traditionally asymmetrical and most show typical oriental restraint in the amount of plant material and line direction used. Simplicity and beauty of line are the outstanding features with strong emphasis placed on the specific proportions among the lines used.

DESIGN TYPES

14. Angular Design

- A creative design emphasizing strong angles that may be acute, obtuse, reflex, right angles, or combination of angles.

15. Cascade Design

- A design with an emphasis on downward rhythmic movement. The downward lines may be curved, straight, zigzag, interrupted, or may be a combination. The design is supported by a container or other device. A minimum of components may extend upward.

16. Panel Design

- A creative design using a structural panel/s as an integral part of the design. The panel/s may be self-supporting or rely on a container/s or devices for support. The panel components may be of any material, shape or form, solid or transparent, or any combination.

17. Parallel Design

- A design consisting of three or more groupings of plant material and optional components with a strong parallel placement in a single container and or base. Multiple containers/bases may be used if combined to appear as one unit. The parallel direction may be vertical, horizontal, or diagonal within the allotted space. The overall effect must appear parallel.

18. Petite Design

- A design ranging from 3 to 12 inches. The show schedule determines height, width, and depth as well as any additional staging provided. Additional staging provided by the exhibitor is considered as part of the height requirement.

19. Standard Design

- A design larger than 12 inches. Unless stated otherwise in the show schedule, the maximum width and depth is 24 inches. Height may exceed 24 inches unless stated otherwise in the show schedule.

20. Transparency Design

- A creative design with see-through elements (for example, translucent, diaphanous, grid-like materials) integral to the design and permitting some components to be viewed through the see-through elements.

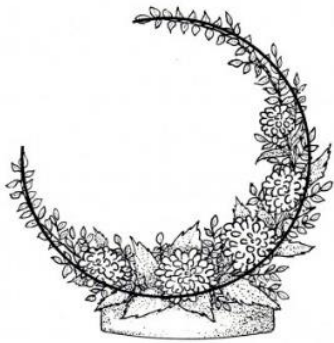
21. Tubular Design

- A creative design having dominant cylindrical forms throughout, composed of any material. Plant material and other optional components complete the design.

22. Underwater Design

- A creative design having some or all plant material and other optional components submerged in water. Plant material and other components underwater must contribute to the overall design and are selected for their lasting quality.

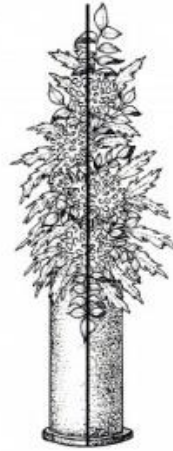
ARRANGEMENT LINES



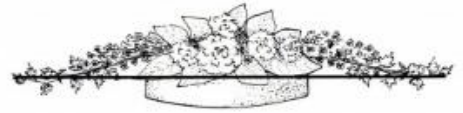
Crescent



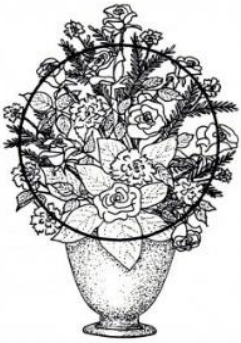
Hogarth or S-curve



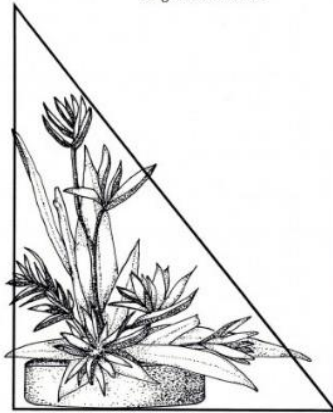
Vertical



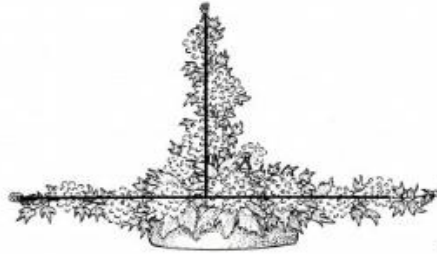
Horizontal



Circular or oval



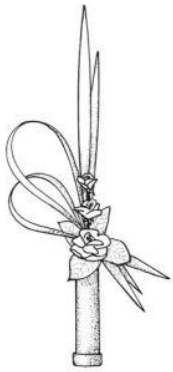
Asymmetrical triangle



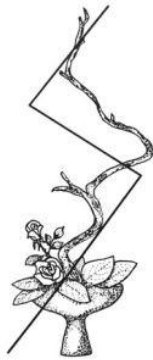
Inverted T



Right angle



A combination of vertical and oblique lines.



Zig-zag