



# GUIDELINES AND RULES FOR JUDGING ROSE PHOTOGRAPHY

---

THE OFFICIAL  
AMERICAN ROSE SOCIETY  
PHOTOGRAPHY JUDGES HANDBOOK

**Rev. 2020**

*Edited by Curtis Aumiller*

**AMERICAN ROSE SOCIETY**  
**PO 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)**  
**[www.rose.org](http://www.rose.org)**

**All rights reserved**

This book, or any part thereof, may not be reproduced in any form without the written consent of the publisher.

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

Direct all inquiries to the American Rose Society, P.O. Box 30,000, Shreveport, Louisiana, 71130-0300.

©2020 by American Rose Society  
8877 Jefferson Paige Road  
Shreveport, Louisiana 71119-8817

**\*Update 2020\***

In 2019 the ARS Board of Directors adopted a more exhibitor friendly stance when it comes to disqualifications and penalties in rose shows. These guidelines are being updated to reflect these changes and bring them in line with the Horticulture and Arrangement judging changes.

**INTRODUCTION TO THE FIRST EDITION  
GUIDELINES FOR JUDGING ROSE PHOTOGRAPHY**

As the American Rose Society moves forward, the realm of roses and those who love them will continue to evolve. Just as we are constantly breeding new roses for different needs, so must the ARS grow to meet different needs. What started out years ago as an “odd” addition to a few rose shows has grown into the passion of exhibiting rose photography.

I am by no means the innovator to this phenomenon. There are many who have come before me and, hopefully, many who will come along behind me to carry this banner. Those individuals who blazed this path and got me interested in branching out into the photography of roses, made this manual possible. I dedicate this manual to all of those people who got us where we are today!

As our members become more diversified, the realm of rose photography will continue to grow. From the individuals who do not have the space or time to grow roses, to the individuals who grew and exhibited roses for years but now must downsize due to life-style changes, the photographing of roses will allow everyone to be together.

We need each other. The horticulturalist who grows and tends the roses is needed, or we have nothing to photograph. The photographer who takes the photos of so many roses encourages horticulturalists to want to purchase different varieties of roses due to the qualities seen in the photograph. We can learn from one another: The seasoned gardener who passes along wisdom to the novice horticulturalist, and the person who is very adept at the digital age and other photographic advancements yet appreciates the time, effort, and beauty that a horticulturalist puts into their gardens to make them beautiful complement each other. All of these things make the ARS photography section in shows even that more important. Photography gives us a way to share our gifts and love of the rose with new and old alike in new and exciting ways.

This first edition is not meant to be an ending point, but rather a starting point for those who judge rose photographs. The standards agreed upon in this manual will grow and evolve in future manuals, just as our roses grow and evolve over time. This manual is meant as a way to find common ground when judging photography of roses for those who already judge roses for horticulture or arrangements. As with the other guidelines, the most important aspect to any judging is to enjoy the beauty of the roses displayed while fairly applying standards to all exhibits. This book will help the seasoned rose judge, the student judge, the apprentice judge, and most of all, the exhibitor to frame the beauty of America’s flower!

**Members of Photography Guidelines Committee (2012-2017)**

- Pacific Southwest District ..... Susan Graham
- Penn-Jersey District ..... Tom Mayhew
- ..... Bill Kozemchak
- ..... Bruce Monroe
- ..... Curtis Aumiller

I owe a particular debt of gratitude to Tom Mayhew. His teaching, guidance, patience, and encouragement enabled me to get involved with rose photography and to be able to enjoy the rose in a much different way than I had before. Tom, Bill, Susan, and Bruce have all helped me to have the confidence to spread the word through the ARS about this exciting time in our organization but have also kept me grounded. I also want to thank Susan Graham, and other members of the Pacific South West District whose previous work and templates have helped make these guidelines much easier to write since they have been working on this information for some time.

Finally, I would like to thank Jolene Adams, who was the first ARS president to realize that photography is a direction that the ARS needed to go and appointed the first Photography Committee and me as the chair of that committee. This vision has helped make these guidelines possible.

I apologize to the other individuals who have come before me and have helped blaze the path for these guidelines to come to life, but whose names have been omitted from the list.

Curtis Aumiller, (First) National Chairman of Photography (2012-2021)

Camp Hill, Pennsylvania,

July 2015

## **DISCLAIMER**

Many aspects of this manual are repeated from the Guidelines for Judging Roses and Guidelines for Judging Rose Arrangements. The issuing of ARS ribbons, certificates, or awards requires that the photography be judged by at least one ARS Horticulture or Arrangement judge. These repeated segments of the judging manuals are to reinforce the basic principles that all ARS accredited judges are familiar with using during their judging. All judges should use the most recent judging guidelines as established by the ARS.

THIS PAGE INTENTIONALLY LEFT BLANK

## TABLE OF CONTENTS

<b>CHAPTER 1 JUDGING ETHICS .....</b>	<b>1-1</b>
<i>Introduction .....</i>	<i>1-1</i>
<i>Flexibility in Judging.....</i>	<i>1-1</i>
<i>Obligations to the Exhibitors .....</i>	<i>1-1</i>
<i>Working with Other Judges .....</i>	<i>1-2</i>
<i>Negative Judging .....</i>	<i>1-2</i>
<i>Responsibilities .....</i>	<i>1-2</i>
<b>CHAPTER 2 INTELLECTUAL PROPERTY .....</b>	<b>2-1</b>
<b>CHAPTER 3 COMMON PHRASES DEFINED .....</b>	<b>3-1</b>
<i>Introduction .....</i>	<i>3-1</i>
<i>“Depth of Field” .....</i>	<i>3-1</i>
<i>“Exposure” .....</i>	<i>3-1</i>
<i>“Composition”.....</i>	<i>3-1</i>
<i>“Macro Photography” .....</i>	<i>3-2</i>
<i>“All Other Things Being Equal” .....</i>	<i>3-2</i>
<i>“Photo Editing Software”.....</i>	<i>3-2</i>
<i>“Mounting”.....</i>	<i>3-2</i>
<i>“Matting”.....</i>	<i>3-3</i>
<b>CHAPTER 4 .....</b>	<b>4-1</b>
DISQUALIFICATION AND PENALIZATION .....	4-1
INTRODUCTION.....	4-1
RULES FOR DISQUALIFICATION .....	4-1
<i>Misnamed.....</i>	<i>4-1</i>
<i>Unlabeled or Mislabeled.....</i>	<i>4-1</i>
<i>Exhibitor’s Name Visible .....</i>	<i>4-1</i>
<i>Previously Exhibited Photographs .....</i>	<i>4-1</i>
<i>Roses are NOT Outdoor Grown.....</i>	<i>4-2</i>
REASONS FOR PENALIZATION .....	4-2
<i>Sidebuds.....</i>	<i>4-2</i>
<i>Photo Editing Software .....</i>	<i>4-2</i>
<i>Information Printed on Photo.....</i>	<i>4-2</i>
NO LONGER DISQUALIFICATIONS OR PENALIZATIONS .....	4-2
<i>Improperly Named Roses.....</i>	<i>4-2</i>
<b>CHAPTER 5 POINT SCORING: HOW—WHEN—WHY .....</b>	<b>5-1</b>
SCORECARD FOR THE PRIME ELEMENTS OF JUDGING .....	5-1
APPLICATION OF THE SCORECARD.....	5-1
<b>CHAPTER 6 THE PRIME ELEMENTS OF PHOTOGRAPHY JUDGING.....</b>	<b>6-1</b>
<i>Introduction .....</i>	<i>6-1</i>
<i>CONFORMANCE — 5 Points .....</i>	<i>6-1</i>
<i>SPECIFIC SECTION — 50 Points .....</i>	<i>6-1</i>
<i>COMPOSITION — 15 points .....</i>	<i>6-4</i>
<i>TECHNIQUE — 15 points.....</i>	<i>6-4</i>
<i>DISTINCTION —15 Points.....</i>	<i>6-5</i>
<b>CHAPTER 7 ROSE PHOTOGRAPHY SHOWS.....</b>	<b>7-1</b>
<i>Other Classes .....</i>	<i>7-1</i>

<i>Judges Class</i> .....	7-1
<i>Novice Class</i> .....	7-1
<i>Local Shows</i> .....	7-2
<b>CHAPTER 8 JUDGING BEST IN CLASS, COURT OF HONOR, AND ARS MEDAL CERTIFICATES</b> .....	<b>8-1</b>
<i>Introduction</i> .....	8-1
<i>Judging Best in Class</i> .....	8-1
<i>Balloting for Queen, King, and Princess</i> .....	8-1
<i>Judging ARS Medal Certificates</i> .....	8-2
<i>Judging Best Novice</i> .....	8-2
<b>CHAPTER 9 GUIDELINES FOR ROSE PHOTOGRAPHY SHOWS</b> .....	<b>9-1</b>
<i>ROSE PHOTOGRAPHY SHOW FORMATS</i> .....	9-1
<i>One Class per Variety</i> .....	9-1
<i>Alphabetical Shows</i> .....	9-1
<i>Color Class Shows</i> .....	9-1
<i>Alphabetical Color Class Shows</i> .....	9-1
WRITING A GOOD SCHEDULE .....	9-1
<i>GUIDELINES FOR ROSE PHOTOGRAPHY SHOWS USING ARS STANDARDS</i> .....	9-2
<i>Purpose</i> .....	9-2
<i>Guidelines for Judges</i> .....	9-2
<i>Guidelines for Exhibitors</i> .....	9-3
<i>Guidelines for Show Clerks</i> .....	9-4
<i>ARS Awards</i> .....	9-5
<b>CHAPTER 10 GUIDELINES FOR OPERATING NATIONAL ROSE PHOTOGRAPHY SHOWS</b> .....	<b>10-1</b>
<i>Guidelines for Selecting Judges for a National Rose Photography Show</i> .....	10-1
<i>National Show Guidelines for Exhibitors</i> .....	10-1
<i>Schedule for National Rose Photography Shows</i> .....	10-2
<i>Schedule for National All Miniature Shows</i> .....	10-5
<i>Judging the Court of Honor and Medal Certificates at National Shows</i> .....	10-5
<b>CHAPTER 11 NATIONAL CHALLENGE CLASSES</b> .....	<b>11-7</b>
NATIONAL MINIATURE CONFERENCE .....	11-7
<i>PENN-JERSEY DISTRICT NATIONAL AWARD</i> .....	11-7
<b>CHAPTER 12 ARS PHOTOGRAPHY JUDGING COMMITTEE</b> .....	<b>12-1</b>
<i>Responsibilities</i> .....	12-1
<i>Chair</i> .....	12-1
<i>Members</i> .....	12-2
DISTRICT CHAIR OF PHOTOGRAPHY .....	12-2
<b>CHAPTER 13 JUDGES</b> .....	<b>13-1</b>
<i>Judging and Exhibiting</i> .....	13-1
<i>Keeping Current</i> .....	13-1
<i>Teaching Judging Schools and Seminars</i> .....	13-1
<i>Training and Evaluating Apprentice Judges</i> .....	13-2
<b>CHAPTER 14 CONCLUSION, GLOSSARY, AND INDEX</b> .....	<b>14-1</b>
<i>Conclusion</i> .....	14-1
GLOSSARY .....	14-1
INDEX .....	14-5



# CHAPTER 1

## JUDGING ETHICS

### Introduction

To be an American Rose Society Accredited Judge is an earned honor that carries with it the responsibility to conduct oneself with objectivity, fairness, courtesy and honor.

When judges first step on a show floor, they should bring with them the proper attitude to perform their judging duties. Judges assigned to judge the photography section should set aside personal prejudices toward or against a type of rose, type of photography, and prejudices towards or against software use, and aim to judge objectively. Judges must recognize that rose shows have two distinct objectives beyond the actual competition: public relations and education. Courtesy, objectivity, and integrity should be practiced by all judges to foster these goals.

### Flexibility in Judging

Each judge should have in mind specific common standards of excellence for awards. However, these standards should not be so rigid that few, if any, photographs meet them. Unlike live exhibits, the photographer can control all aspects of the photograph when taken. The flexibility that is given during times of poor weather does not translate the same in the photography arena. Inexperienced or novice exhibitors are encouraged by some small degree of success. However, standards for blue ribbons should be maintained. Judges are obligated to sublimate their personal preferences and approach each exhibit in an objective way. It is important that judges are secure in their reasoning for disqualification or pointing down an exhibit.

### Obligations to the Exhibitors

A judge has certain obligations to the exhibitors, above and beyond an actual value judgment. Fairness, objectivity and education are among these obligations. Judges are encouraged to make helpful notes on the **upper portion** of the entry tag of obvious exhibiting errors. Notes should be written on the upper portion of the entry tag because the lower portion is generally removed before the exhibitor sees the judging results. Inexperienced exhibitors make most of these errors, thus these notes are educational. The judges should strive to make themselves available after judging to answer questions from the exhibitors and from the general public.

### Tact and Courtesy

To follow the instructions of the Chairman of Judges of the show, even if it is not the way you are used to doing things, is common courtesy. You should respond promptly to invitations to judge so that the show committee will have time to invite another judge if you are unable to accept the invitation. If unforeseen circumstances arise that will prevent you from judging a show you have agreed to judge, you should immediately notify the show committee so it can plan accordingly.

Making insulting remarks during and after judging is not only bad manners, but it puts the judge in a bad light. Further, disparaging remarks about the quality of a particular exhibit or of the show will be overheard by exhibitors, who may be dissuaded from exhibiting again or even from continuing to take photographs. As you do not know the identity of the exhibitor, it may well have been entered by the clerk standing next to you.

The judge should never have a superior attitude toward the show committee, clerks or exhibitors. However, a constructive suggestion after the judging takes place can often be helpful. You also owe your fellow judges' tact and courtesy. To criticize another judge's judging ability to others is discourteous. It shows a superior attitude that is not becoming of a judge.

### **Working with Other Judges**

Judges rarely work alone but as a member of a judging team. The objective is to work smoothly with judging teammates, treating them with courtesy and avoiding any tendency to dominate the team. Judges should try to keep all discussions constructive rather than argumentative. A judge is definitely entitled to voice an opinion. However, when that opinion is in the minority, a good judge should reassess the situation with an open mind. If a judge cannot convince the other members of the team of his or her point of view, he or she should be willing to graciously concede to the majority. It is important to keep in mind that, as a member of a team, a judge should use tact and diplomacy with fellow judges. However, if the question concerns the guidelines for judging or the procedures for selecting award winners, it may be wise at a later date, to bring a particular question to the National Chairman of Photography for clarification.

### **Negative Judging**

Judging is a search for beauty first. Don't be a "negative judge". The *Guidelines* focus on identification and determination of possible faults in judging the qualities of the photograph in a show. If not viewed in the proper context, this approach to judging can be seen as a negative one. This is not the mindset a judge should have when approaching the exhibits. The judge should first be concerned with the beauty of each exhibit and the total impact it has upon the senses. Only then does the judge become aware of flaws and faults. Perfection does not exist. The most beautiful photograph is often the one with the fewest faults. Judging with a positive attitude is essential.

### **Responsibilities**

The responsibilities of accredited judges are discussed in Chapter 13.

## **CHAPTER 2**

### **INTELLECTUAL PROPERTY**

All photographs entered into an ARS show, from local shows to national shows, are the property of the photographer and are protected as intellectual property. No society, show chair, district chair, or national chair may retain photographs for the purpose of selling or raffling without the express written consent of the photographer. The exception to this rule is any photographs that are “abandoned” at the end of the show. This means the photographer has not claimed their work at the end of a show, and the show chair must clear the area. In this case, it is determined that the photographer is giving permission for the chairman to take possession of the photography exhibit. The information about intellectual property should be in the show schedule; however, failure to include this information in the schedule does not negate the legal precedence, and the show must still follow this rule.

Intellectual property rights are intangible rights protecting the products of human intelligence and creation, such as copyrightable works, patented inventions, trademarks, and trade secrets. Although largely governed by federal law, state law also governs some aspects of intellectual property.

Intellectual property describes a wide variety of property created by musicians, authors, artists, and inventors. It is intended largely to encourage the development of art, science, and information by granting certain property rights to all artists, which include inventors in the arts and the sciences. These rights allow artists to protect themselves from infringement, or the unauthorized use and misuse of their creations. Trademarks and service marks protect distinguishing features (such as names or package designs) that are associated with particular products or services and that indicate commercial source.

The following should be included in any schedule for photography:

All rights to the submitted photographs are retained by the owners of the photographs. However, by submitting a photograph to the contest, the exhibitor (1) warrants that he or she owns the copyright of the submitted photograph and is not legally prohibited from submitting it to the contest, and (2) agrees to allow the [name of the rose society sponsoring the show] to display the photo at the [name of the show] show [optionally time and place of the show], [if applicable] and publish the photograph in [name of newsletter or newsletters, optionally specify the issue].

THIS PAGE INTENTIONALLY LEFT BLANK

# CHAPTER 3

## COMMON PHRASES DEFINED

### Introduction

There are certain phrases commonly used in judging photography that are used in this manual. It is important that we all understand what these phrases mean.

### “Depth of Field”

This is the distance from front to back that appears to be in focus. Factors that can affect this are the lens opening (*f*/stop), distance from the object, and focal length of a lens. Photographs that have an incorrect depth of field should be penalized unless this is a major component of the photograph (i.e., Creative Interpretation).

### “Exposure”

Exposure is the amount of light collected by the sensor in your digital camera, or on film in a film camera, during a single picture. The brightness of an object is dependent upon how much light falls on the object, and how much light the object reflects. There are usually two types of exposure issues that will come into play when judging photography, Overexposure or Underexposure.

If a subject is surrounded by a large area that is much darker than the subject, the camera may choose an exposure that is correct for the amount of light, but wrong for the subject. Unless compensated for by the photographer, the camera may brighten the scene, and this will give the subject a "washed out" appearance. This is Over Exposure. The opposite can happen when a large surrounding area is lighter than the subject, and unless compensated for, the camera may choose to darken the scene resulting in the subject appearing much darker or muted. This is Under Exposure. Silhouette is also a type of incorrect exposure. Over and under exposure should be penalized unless this is a major component of the photograph (i.e., Creative Interpretation).

### “Composition”

Composition refers to the arrangement of objects in an image that is pleasing to the eye. It allows the photographer to show rhythm or movement that guides the eye through a photograph. There is no single “rule” that works for all images.

This term is counterintuitive for many individuals taking rose photographs but can be the deciding factor when trying to choose a best in show or in judging court. Many exhibitors in the rose world take what is termed as “catalog” shots or “bullseye” shots. The center of the rose is in the center of the photograph. Many times, horticulturalists that see the rose want to know the show quality of the bloom as well as how the foliage frames the bloom. This is a standard that we use when judging live horticultural specimens.

The issue with these types of photos is that there is complete balance (or there should be) and the photo becomes a static placement, but there is no movement in the photograph. This may be the desired effect, and photos that do not utilize the rule of thirds should *not* be penalized unless the petals of the subject are dropped off the frame. An exception to this would be where the close-up of the rose is a major component of the photograph (i.e., Macrophotography, Creative Interpretation).

Many photographers utilize the “Rule of Thirds”. Imagine dividing the photo into 1/3 segments horizontally and vertically, so that it resembles a tic-tac-toe board. The best placement for the center or focal point of a photograph is anywhere that these imaginary lines

cross. By moving the central focus, there is more dynamic movement within the photograph, however, the remaining portion of the photograph should not be overly distracting so as to draw your eye away from the rose(s). Petals dropped off the frame should be penalized unless the entry is in Creative Interpretation or Macro classes

Guiding the eye through a photograph with rhythm and movement is what is important. As an example, a spray may contain its own natural rhythm, and could appropriately be centered to avoid detracting from that natural rhythm. Other equally valid compositional elements that may be seen when judging rose photographs include leading lines (diagonal, straight, curvy, and others), balancing elements, viewpoint, background, symmetry, and framing just to name a few.

### **“Macro Photography”**

The use of a macro lens alone does not constitute a macro photograph. The terminology of macro is generally used for any type of close up photography. The premise behind macro photography is to take something very small or detailed, and to make it life size. This will usually require the use of a tripod and some practice. The judge must be aware of what the main subject is for the photo and ensure that this main subject is in focus. Outlying areas of the photo may become blurred or fuzzy depending on the size of the actual object being photographed.

### **“All Other Things Being Equal”**

We often use this phrase when trying to make a decision on which of two exhibits are better. When two or more exhibits display superior characteristics of equal value, point scoring all elements mentally can help to make a decision. A superior example of a rose variety should greatly influence the decision and take preference.

### **“Photo Editing Software”**

There are many types of photo editing software available. This is of great debate in the rose photography world. What many individuals do not realize is that unless you are shooting in the “.raw” format, and developing your own photos, there is always some type of computer editing. Digital cameras set in any other mode than “.raw” will make automatic adjustments to color, contrast, and other aspects of the photograph. Additionally, when the photographs are printed, even at a retailer, the printer will make automatic adjustments to color, contrast, and sharpness. This means there rarely are any photos that are not edited in some fashion. With this being said, users of free and commercially available editing software can go to the extreme for enhancement. Determining if a photo has been edited can be difficult since some photo techniques can be excellent and give a false sense of enhancement.

The use of photo editing should be kept to a minimum for photographs entered in rose shows. Overuse can be cause for point deduction, but alone is not a disqualification. Anytime there is a blatant use of enhancement (i.e., you can see the marks to remove a background or to change a petal/leaf, etc.) there should be point deduction. Some classes, such as Creative Interpretation, allow for obvious enhancement through the use of photo editing software, but good technique should be apparent.

### **“Mounting”**

This refers to the way that a photograph is prepared for exhibition. The purpose of mounting is to give some rigidity to the photograph. This can prevent the photo from rolling, curling, or being bent/folded in other ways. It also allows the photo to be staged in a way that a simple walk by does not destroy an entire exhibit by having it fall on the floor. The best way to mount a photograph is with foam board, or some other rigid backing like cardboard.

However, the use of construction paper or other means are acceptable. How the photo should be mounted should be explained in the schedule. Only the photo may be mounted, or the entire exhibit to include the matting can be mounted. Either way should be considered acceptable as long as the exhibitor follows the rules outline in the show schedule

### **“Matting”**

Matting refers to the “framing” of the photo to add a more finished visual effect to the exhibit. The mat separates the photo from its surroundings and gives it more visual weight. Most pictures that individuals hang on their walls at home have some type of matting. The size of the mat opening should be specified within the show schedule. The matting should complement the photograph or add some type of artistic value to the photo. The use of single, double, triple, etc. matting is at the discretion of the exhibitor as long as the opening size, and the overall size of the matting does not exceed the limits set forth in the schedule. Matting that distracts from the overall exhibition can be grounds for penalization.

THIS PAGE INTENTIONALLY LEFT BLANK



## CHAPTER 4

### DISQUALIFICATION AND PENALIZATION

#### INTRODUCTION

Although it is important to judge with a positive attitude, looking for beauty rather than faults, there are certain absolutes that will disqualify a photography exhibit. When a photograph is disqualified, it is removed from all competition and is not eligible to receive any award.

Judges must never disqualify an entry unless they are very sure of the disqualification. **If there is any question about the certainty of an offense, a judge must never disqualify an exhibit.** The exhibitor should be given the benefit of any doubt. However, if there is certainty, the specimen must be disqualified if any of the conditions described below are present in the exhibit.

If a photograph is disqualified, the judge owes it to the exhibitor to write the reason for disqualification on the front or back of the **upper portion** of the entry tag. If the photograph was disqualified for being misnamed, the judge should write the correct name, if known, so the exhibitor will not make the same mistake again.

#### RULES FOR DISQUALIFICATION

##### **Misnamed**

If a judge suspects that a rose shown in the photograph is not the variety named on the entry tag, and after consultation with fellow judges confirms this to be true, the specimen must be disqualified. If all agree the variety is not correctly named on the tag, but the judges cannot correctly name it, disqualification is still in order. However, if the judges are uncertain about the identity and there is a remote possibility that the name is accurate, the exhibit can be penalized severely as it is not typical of the variety. It is the responsibility of the exhibitor to name specimens correctly.

##### **Unlabeled or Mislabeled**

This category includes such offenses as omission of the entry tag, variety name, the class number, or the exhibitor's name. Trivial information, such as misspelling or standard abbreviated variety names, is not grounds for disqualification. Blue ribbon specimens should be checked by the show committee immediately after they have been judged to determine if any are lacking the exhibitor's name. This procedure makes it possible to re-judge the class, if necessary, prior to judging the Courts of Honor.

##### **Exhibitor's Name Visible**

Another labeling error that may require disqualification is the appearance of the exhibitor's name in such a way that the exhibitor's identity is revealed during judging. This includes the exhibitor's name printed on the photograph. In a physical show, the clerks or chair of judges should review the exhibits prior to judging and ensure the exhibitor's name is covered in some way prior to judging.

##### **Previously Exhibited Photographs**

Any photo that has previously won a first through fourth place in **ANY** ARS National Photography show including the ARS Digital Photo Contest cannot be entered in another ARS Photography show. This would lead to disqualification of the exhibit.

## **Roses are NOT Outdoor Grown**

All roses that are photographed must be outdoor grown. They do not have to be grown by the exhibitor, except for eligibility of ARS Medal Certificates, but greenhouse roses will be disqualified. If the show schedule allows for a class of greenhouse roses, this rule would not be in effect for such a class.

## **REASONS FOR PENALIZATION**

Unlike disqualification, an exhibit that has been penalized remains in the competition and may receive any award for which it is eligible. Penalization is incurred when an exhibit has faults in any of the five prime elements of photography judging as detailed in Chapter 6. Points are deducted according to the degree of impairment. The more serious the impairment and/or distraction, the greater the penalization. Penalization is also applied if a rose has been groomed in such a way that the variety's characteristics are grossly altered (unless the class allows for this). If a single element is the cause of gross penalization, a judge could be helpful to the exhibitor by noting the cause of the penalty on the upper portion of the entry tag in a tactful manner.

### **Sidebuds**

Side buds are now a potential penalization. One or more side buds in classes where side buds were formerly not permitted (one bloom per stem and open bloom hybrid teas, grandifloras, floribundas, minifloras, and miniatures) are not a disqualification. They are a fault in stem and foliage in these classes and are penalized only to the degree of its distraction, if any.

The rules concerning side buds in those classes in which side buds were previously permitted are unchanged. The judge should not overly penalize specimens that have side buds or disbudding scars because stem and foliage account for only 20% of the total points.

### **Photo Editing Software**

Any photo that utilizes photo editing software for any reason other than cropping, rotation, lightening, darkening, minor clean up corrections for camera sensor dirt, or sharpening of the image should be severely penalized. Classes which require or encourage the use of photo editing software for photo enhancement will be immune to this penalization. These would include creative interpretation classes, and "enhanced" type classes where the use of software for image enhancement is welcome. Societies and districts are encouraged to include some classes in their schedule that allow the use of software as a way to allow artistic freedom and a way to allow the rose to look its most beautiful.

### **Information Printed on Photo**

A photograph that has information printed on the photo should be penalized. This includes date of photo, time, or other information that can be distracting to the exhibit. This DOES NOT include information printed on the photograph that is part of the artistic design of the exhibit. In artistic classes, the printing should help enhance the exhibit.

## **No Longer Disqualifications or Penalizations**

### **Improperly Named Roses**

Any photograph of a rose that has been entered in a show with a name that has not been recognized by the American Rose Society must be disqualified. Photographs of roses

are to be exhibited by the recognized ARS American Exhibition Name (AEN). Roses bearing accepted synonyms (eg. Trade Names) are not considered misnamed.

The rose(s) in the photograph must be listed in one of the American Rose Society recognized publications listed below with an AEN to be eligible for entry in ARS authorized rose shows (except Seedlings. See page 4-2 for handling names for seedlings). Names may be verified in the following officially recognized sources. In American Rose Society publications, the AEN will be printed in bold type.

The following is the list of official ARS publications listing American Exhibition Names. In every case of conflict between these sources, the latest one published takes precedence. The online *Modern Roses* database is the most up to date ARS publication and, if it is available to the judges and show committee, takes precedence over all other publications. Because of publication delays, a listing in the Rose Registration column of the *American Rose* magazine is no longer acceptable.

- A. The online *Modern Roses* database.
- B. *Official List of American Exhibition Names for Exhibitors & Judges (AEN)*.
- C. *Handbook for Selecting Roses*.
- D. Recent Registrations on the ARS website.

In cases where a variety is not listed in any of the above official ARS publications, the Combined Rose List (CRL) may be used as a reference. In these cases, the primary name shown in the CRL will be considered a “temporary AEN” until the variety is included in one of the ARS publications. In the event there is a conflict regarding name, class, color or other pertinent information between the CRL and the official ARS publications, the ARS publication will prevail.

An exception to the requirement that a rose (in the photograph) be exhibited under a name that has been recognized by the American Rose Society is made for special classes for unregistered seedlings and sports. Unregistered seedlings and sports, by definition, do not have registered names recognized by the American Rose Society. Seedlings must list the name of the hybridizer. The parentage is not required.

The only other exception to the above concerns is “found” or “unknown” roses. A “found” or “unknown” roses that have an AEN and a classification can be entered in the class appropriate for the classification. A listing in the CRL is not sufficient for “found” or “unknown” roses. Show schedule writers are encouraged to include a special class for these “found” roses that lack an official AEN or can require that the name be listed as “unknown” if the exhibitor does not know the name of the rose.

Judges should be familiar with all these references and should have personal copies of them. During judging, it is helpful for show committees to have access to the online *Modern Roses* database, if possible, or to have available a copy of each of these references to ease the burden of judges having to carry their own copies. However, unless judges are certain these references will be available, they are obligated to provide their personal copies.

THIS PAGE INTENTIONALLY LEFT BLANK

# CHAPTER 5

## POINT SCORING: HOW—WHEN—WHY

### Scorecard for the Prime Elements of Judging

Although judging is an art, judges need a yardstick to help them be consistent in arriving at quick and accurate decisions while judging. To judge rose photography, a frame of reference is needed — some set of standards agreed to by all. The point scoring system is a device used as a frame of reference, as a teaching aid, and as a general guideline in communication between judges. It is especially useful as a decision-making aid in difficult judging situations. The point scoring system applies numerical values assigned to each of five prime elements of judging. However, perfection probably does not exist, and the most beautiful photography exhibit is the one with the fewest faults. Judging with a positive attitude is essential.

The point scoring system is as follows:

#### POINT SCORING

CONFORMANCE .....	5
SPECIFIC SECTION .....	50
COMPOSITION .....	15
TECHNIQUE.....	15
DISTINCTION.....	15
TOTAL.....	100

### Application of the Scorecard

The judge does not actually numerically point score every exhibit judged. Instead, the point score values (which may also be considered percentages of the total value) must be firmly implanted in the mind of the judge and recalled and applied subconsciously to every judging situation.

Because every judge uses the same numerical value for each element, his or her frame of reference should be identical with that of every other judge. Consequently, should a disagreement about the merits of a specific element arise, an equitable compromise based on the number of points to award or deduct may be more easily reached. Thus, knowledge of the value of each element in the overall point scoring system can guide the judges to a fair decision.

There may be occasions when the judges are hard pressed to decide between two or more exhibits, each very close in overall quality. In such a situation, the show chairman or judges' chairman may request that the judges employ the point scoring system to make a final decision.

Each judge can be asked to point score (individually and secretly) the exhibits, carefully evaluating each aspect by using the scale of points. Actual point scoring such as this is used only in the rarest instances, when exhibits are so similar in quality and presentation that no judgment based on the artistic eye alone can be fairly made. Otherwise, the judging process would be interminable. In the usual situation, judging skill and

experience will lead the judge to correct decisions without having to resort to physical point scoring.

Bear in mind that the maximum number of points for each characteristic represents absolute perfection, a very elusive concept in our imperfect world. However, the judge must allow for what may be the improbable, but nevertheless possible. To allot the full 15 points to Composition to every "good" exhibit judged is far from realistic. If 15 points is perfection, then 9 or 10 points represents the "average" exhibit. Likewise, if the full 40 points is given for Specific Section, the implication is that one will never see a better exhibit than this one. Consequently, about 30-35 points should be allotted to an average exhibit. To be consistent, every "average" exhibit should be assigned the same number of points, regardless of the class. When an exhibit is exceptional, it would be given greater consideration than an "average" example and awarded accordingly.

The most important aspect of point scoring is consistency. The actual number of points awarded to each element may vary widely from judge to judge. But in the end, if done consistently, the judges will agree on the same winning exhibit.

BE CONSISTENT

## CHAPTER 6

# THE PRIME ELEMENTS OF PHOTOGRAPHY JUDGING

### Introduction

The job of the judge is to identify and quantify the degree to which every rose photograph approaches perfection. To do this job, five fundamental qualities have been established upon which the approach to perfection is based. These five prime elements of judging are the elements of the point scoring system. The assigned weighted values total 100 points for the entire exhibit and define the relative significance for each element to the whole. Penalization is incurred when an exhibit has faults in any of these elements. Points are deducted according to the degree of impairment. The more serious the impairment, and/or distraction, the greater the penalization. The practical application of these assigned points is explained here.

### CONFORMANCE – 5 Points

This section is for following the rules of the written schedule and the rules of the class in which the photograph has been entered. This is where misplacement in the wrong class may be penalized. Issues with the mounting of the photograph, issues with the matting of the photograph, not disbudding a rose that says in the schedule to be disbudded, and foreign substances would be penalized in this category. Dirt, spray residue, and bird lime are not considered foreign substances because it is highly unlikely that exhibitor applied these materials to improve the appearance of the specimen. Water droplets may have been sprayed on roses in an attempt to enhance the look of the exhibit. Their presence on a specimen is a cause for penalization, depending on the degree of distraction.

Another penalty in this category would be regarding arrangement and seedling photographs. If the arranger is not listed/credited in arrangement photos or the hybridizer is not listed/credited in seedling photographs, then the photo should be penalized.

### SPECIFIC SECTION — 50 Points

This area is at the heart of photography judging. Some of the more common areas are explained below, however other areas may be used in a rose photography show and these areas would need to be reviewed by the judge prior to judging to ensure that the expectations of the class are very clear before judging would start.

**The Rose** – When judging a photograph of a horticultural specimen, many of the rules that are used in the *ARS Guidelines for Judging Roses* would be utilized. The one aspect that cannot be utilized is scale and proportion. Since you are judging a two-dimensional object, scale can be almost impossible to judge. Many times, a judge cannot tell if they are looking at a hybrid tea or a miniature.

Color can be one of the most important aspects when judging photographs. Many times, too much light or not enough light can alter how the color is perceived by the camera. The use of editing software may be used, but excessive use, which can be interpreted by odd color formations, should be penalized. Brightness combines the properties of hue and chroma and is defined as a clearness of the color in the rose. Ideally, it is manifested by a freedom from cloudiness, darkening, or muddiness. It is best described as the evenness of the hue.

The photographer has ultimate control of all aspects when it comes to the photograph. Unlike in a horticultural display, the amount of light, dark, shadows, etc. are within the control

of the photographer. Variations of these should be penalized based upon the degree of disturbance to the overall exhibit.

The color of the stamens is a consideration when judging open blooms and singles. In open blooms and singles, the stamens and the anthers they support often have distinctive color characteristics ranging from yellow to orange to brown, even purple, which must enter into the judging of the entire specimen. The color of the stamens should be typical of the variety and not browned or blackened with age. If the golden yellow anthers of a fresh specimen have blackened, a penalty as color fault must be assessed. Blackened stamens also generally indicate that the specimen is not fresh.

It is important to note that photographs of roses within a garden setting or taken outside of the rose show setting are strongly encouraged. Some photographs will look better with a more natural background than a plain black background. Beware the “floating bloom” as it can be distracting for some exhibits. Seeing the rose framed by foliage is a more natural setting and should be rewarded.

Awarding of the points would be based upon the percentage that the exhibit would have earned if it was entered in a horticulture show. The example is that if you would give the same rose 90 points in a horticultural show, this is 90% of the points available to that rose. This would equal 90% of the 40 points in this section, or 36 points.

**The Rose Arrangement** – When judging a photograph of a rose arrangement, the rules that are used in the ARS Guidelines for Judging Rose Arrangements would be utilized. Again, the one aspect that cannot be utilized is scale and proportion. Since you are judging a two-dimensional object, scale can be almost impossible to judge. A miniature arrangement and a standard arrangement would look the same on a photograph.

Arrangements that are photographed do *NOT* have to be entered in an ARS rose show to be eligible. An arranger can make an arrangement at home and take photos of the arrangement, but they must adhere to the ARS Guidelines for Judging Rose Arrangements. One requirement in this area is that the person who created the arrangement *MUST* be credited on the entry tag. Just as photographers want credit for their intellectual property in their photographs, the arranger has spent time, money, and energy creating this display and must be given credit. Photos where the arranger is listed as unknown or not listed, should be heavily penalized under conformance.

Shadows and lighting create special problems when photographing arrangements because it can alter the overall appearance of the arrangement. Shadow lines that create different movement within the arrangement should be penalized as if that line movement was on the actual arrangement. Many individuals that take photographs of arrangements are not photographing them as they were designed for judging. It is strongly recommended that the photographer take the photos at “eye” level and get the assistance of the arranger or someone familiar with arrangements that can assist them in placing the camera in the correct spot. The photograph of the arrangement will be judged as though the arrangement is sitting in front of the judge in that same spot. This could mean that a photograph of a blue-ribbon winner could be judged as a third place winner because the angle of the photograph may show more faults.

Awarding of the points would be based upon the percentage that the exhibit would have earned if it was entered in an arrangement show. The example is that if you would give the same arrangement 90 points in a rose show, this is 90% of the points available to that arrangement. This would equal 90% of the 40 points in this section, or 36 points.

**Macro Photography** – Please Note: The use of a macro lens alone does not constitute a macro photograph. The term “macro” is generally used for any type of close up photography. The premise behind macro photography is to take something very small or detailed, and to make it life size. This will usually require the use of a tripod and some



practice. The judge must be aware of what the main subject is for the photo and ensure that this main subject is in focus. Outlying areas of the photo may become blurred or fuzzy depending on the size of the actual object being photographed. This would not be penalized. Distractions in macro photography are accentuated due to the close-up nature of the photo. There should be a sense of originality in the photo and a sense of seeing something new since we cannot see these very small objects in this size with the naked eye.

**The Rose Garden** – The photography of gardens can be more artistic and a little more challenging to judge. There may also be subcategories of this class. There may be a class for public gardens, private gardens, formal gardens, casual gardens, or rose society activities. The judge must be sure as to the requirements for the class within the show schedule. Public gardens must be named. Failure to name the garden must be heavily penalized under conformance. Formal gardens and many public gardens tend to have a more polished and static placement of materials. Roses should dominate within the photograph, and the fact that the flowers are roses should be obvious. This means that a photo of a garden with flowers in the back of the photo does not necessarily mean those flowers are roses. Movement in a formal or public garden should be the goal, and the use of the thirds rule or other compositional elements may help with judging these types of photos.

Casual or private gardens tend to have more movement and flowing lines within the photograph. As with formal and public gardens, the roses should dominate and not be a guess that there are actually roses in the photo. The presence of sculptures or buildings within either type of garden (formal or casual) should not draw the eye but should be a blended part of the photograph and lend to the beauty of the photo. If the statue or building is the focal point of the photograph, then the movement of the rest of the garden around that focal point would be considered.

Rose society activities and the presence of people or animals in garden type pictures can be very tricky. The feelings towards the society, individual people present in the photo, or animals in the photo should not sway the judge to vote for or against the photograph. The same rules apply as judging any other type of garden photo and the people or animals should not be a distraction to the photo. If they are the focal point, the rest of the photo should flow around that focal point.

Individual naming of the roses in a garden photo is *not* required. The name of public gardens however *is* required.

**Creative Interpretation** – This is where the exhibitor can allow their imagination to run free. Many times, the use of photo editing software for enhancement is utilized in this class. This can range from the use of different filters to color changes to fully composited images to camera-less photographic images such as those created with the use of scanners. The judge needs to remember that actual photographic excellence can also be used in creative interpretation with no use of photo editing software. These types of exhibits should be rewarded.

Another aspect to remember is that adding words or other images can also be a creative interpretation. The main aspect is that the photo should not become so “busy” or “cluttered” that it becomes distracting to the viewer. Some type of restraint can give a much bolder statement.

Individual rose varieties need not be identified on the entry tag for this class. The creative naming of the exhibit is part of the creative interpretation of the exhibit.

**Novice** – Many times, when judging a novice class, the judge is a little more lenient with the rules, but the same principles as listed for any of the sections still apply in this area.

## **COMPOSITION — 15 points**

This area includes the point of interest, simplicity, color quality, contrast, balance, framing of the subject, viewpoint, direction of movement and diagonals where applicable. The point of interest in this case should be the rose. Many times, the best thing to ask is “what is this a picture of?” If the answer is not a rose, an arrangement, or garden, then that is what is known as the point of interest or the subject. This can also be due to improper framing. If you take the photo so that the rose is very small in the photo, then the rest of the frame is filled with other items. Is it a rose photo or a foliage photo?

Simplicity is the distractions or lack of distractions in the photograph. One area of debate in the rose photography world is the practice of spraying water droplets onto a bloom before taking a photo. Some love it, some hate it, but the correct answer for judging is how much does it distract? Many times, water droplets, especially when excessive, catch the surrounding light and cause major distraction. Smaller drops or a few drops can be less distracting. Another aspect of simplicity is the background. While the use of leaves is desirable, they should be free of diseases and they should frame the bloom. Extra blooms in the background can be distracting because the color catches the eye. This can work if the movement of these blooms moves the eye around the photograph. The presence of other textures can be distracting as well and decrease from the simplicity. The presence of dirt, mulch, animals, stones, bricks, etc. can disturb the rhythm of movement within the photo and make the photo seem “busier” than it needs to be for that specimen.

Contrast and Balance relate to the bright and dark parts of a photo. The overall photograph should be clear and bright and have sufficient contrast between the dark and light areas so that items in the photo are well defined, but it should not have so much contrast as to look unnatural. There should be no significant overly bright “blown out” areas, which show no detail, as a result of over-exposure. There should be some details visible in the shadow areas. The use of shadows can give depth to a photograph and should not be the sole reason for penalization.

Direction of movement, diagonals, rule of thirds, and others refer to composition. For entry classes calling for one bloom, the general composition rule of thirds for off center placement may not be deemed desirable here, but rather the one bloom may be close to the center and fill much of the frame. No matter how the photo is framed, it should not have rose petals cut off at the edge of the photograph. The exception to this would be entries in Creative Interpretation and Macro classes

Color quality includes both the quality and the accuracy of the color. Does the color catch your eye and pull you with interest into the photograph? Is the color of the rose representative of what one might see in the rose garden or at a rose show or some other display that includes the actual physical rose? It must be remembered here that a variety of rose may have different colors when grown in different environments including shady locations versus sunny locations and spring, summer and fall seasonal variations. For example, 'Dublin' loses its dark edges when grown in the shade and 'Double Delight' has more red color and less white in the summer. All of these rose variety color variations that are seen in nature are acceptable. Note, that if it is a black and white photograph, then the quality and range of the black, white and shades of gray should be evaluated in how well the various tones of gray are used along with textures and patterns to portray an impressionistic image of reality. Color quality should not be enhanced by photo enhancement software unless the schedule specifically allows for this. This could lead to penalization.

## **TECHNIQUE — 15 points**

This area includes correct exposure, depth of field, lighting and other relevant technical factors. Focus is often used by the photographer to provide a realistic effect that makes the viewer feel that he or she can reach out and touch this “real thing” in the photograph.

Selective focus is also often used to help draw the viewer's attention to certain areas of the photograph. Sharp focus is one of the essential technical elements in most photographs. The range of apparent focus, the "Depth Of Field" (DOF) "which is the portion of the photograph (from near to far) that appears to be in focus and the proper positioning of DOF in the image so as to enhance the appeal of the photograph, is a significant indication of good quality in a photograph. However, it must also be taken into account that the photographer may actually be trying to purposely blur portions of the photograph intentionally in order to enhance certain artistic or other photographic effects in the picture. For example, the photographer may be intentionally blurring the background" or other portions in order to get the viewer to pay more attention to the areas that are in focus or he or she might blur the whole photograph for photo art or abstraction or impressionism purposes. The judge has to ascertain if the photograph has good focus in the areas where he or she deems sharp focus is called for.

The use of flash, indoor, or outdoor lighting can alter how a photo appears. Too much light can cause a washed-out appearance of the subject, not enough light can make it very difficult to see aspects and details of the subject, and certain types of flash can cause shadows which can be very distracting. The use of light on a subject should be considered when judging the photo exhibit.

The use of black and white photography as well as the use of sepia can be a part of technique when judging. Black and white (B&W) photography can be difficult since the dark and light areas need to be very distinct so as not to fade into an overall "gray" look to the photo. The crispness of the subjects and blurring of other areas are essential techniques in a great B&W photograph. Sepia is the use of browns and yellows within the photo. Many newer digital cameras can be set to shoot photos in sepia. This is NOT necessarily a photo software enhancement; however most software will allow the user to switch between color, B&W and Sepia.

### **DISTINCTION —15 Points**

Distinction indicates that everything about the photograph is well done, but in addition, there is something about this photograph that sets it apart from others in its class. Something that at first may be intangible - something we may call the "wow" factor. This includes the presentation of the subject and the composition of the photograph. Is your overall impression a good one? Is the photograph eye catching, and does it attract and hold your attention? Does it draw your eye into the picture, and is your eye led through the photograph to particular points of interest? Is the subject well represented in the photograph? Is the subject appropriate for the Entry Class? Do you want to keep looking at the photograph? Is it a "pretty picture"? Would you want this photograph hanging on your wall, and do you feel that you would never get tired of looking at it? If the answer to all or most of these questions is yes, then this photo should score high with regard to distinction.

THIS PAGE INTENTIONALLY LEFT BLANK

## CHAPTER 7

### ROSE PHOTOGRAPHY SHOWS

It is important to remember that rose photography shows may or may not be affiliated with horticultural shows. A rose photography show can be held without horticulture specimens being present. This does allow flexibility for having photo shows during months when there may not be horticultural specimens available for exhibition. ALL ARS rose photography shows must be judged by ARS Accredited judges. Whenever possible, societies and districts are encouraged to combine photography with horticultural shows so that there is less cost and a greater celebration of the beauty of roses in all manners. The society or district is also encouraged to be creative in their schedule writing but remain within the rules and guidelines of the ARS in order to offer ARS awards. Below are listed a few classes that are important to offer in any photography show to encourage individuals to exhibit.

#### **Other Classes**

This section describes the judging of some other classes found in rose photography shows.

#### **Judges Class**

The judges' class is open to all photography judges of the show and their immediate families. Two different judges may enter the judges' class from the same garden and may even enter the same variety of rose, just not the same photograph. Any judge present during judging who does not have an entry in this class, including judges who are exhibiting in the show rather than judging it, may judge the class. Under no circumstances shall the winner of the judges' class be considered for any show award other than that designated for the judges' class or classes.

Unless the rules of the show indicate otherwise, a judge who is judging arrangements or horticulture classes of the show may enter photography in the judges' class or regular classes, but not both. Unless the rules of the show indicate otherwise, a show chairman of judges, who is not judging the show, may exhibit photography in either the regular classes of the show or in the judges' class, but not both.

Schedule writers are encouraged to include a Judges Class or Classes in their schedules. Judges frequently travel to shows from other areas and judges should be allowed to remove their photographs earlier than the show closing time listed in the schedule. This will encourage judges to exhibit yet retain their intellectual property.

#### **Novice Class**

Schedules usually include a novice class or classes. Eligibility to enter this class is determined by the show schedule, not by the judge. The judge should check the schedule to determine if the blue-ribbon winners in this class are eligible for other awards.

The ARS *Guidelines* do not define novice, leaving the definition up to the show committee. Consequently, the definition can be fitted to the sponsoring society's desire to encourage new exhibitors. For a local show the class might be limited to those who have never won a blue ribbon or who have never won a trophy in the photography section of any ARS show, or who have not won more than some specified number of blue ribbons, such as three, in the photography section of any ARS show. The definition can also be tailored to the level of competition. For a district or national show, a novice might be defined as someone who has never won a blue ribbon or a trophy at a district or national show.

Many new exhibitors begin by taking photos of “pretty” roses with point and shoot cameras, cell phones, iPad’s, etc. To encourage new exhibitors, schedule writers are urged not to limit the class to any particular type of rose, such as hybrid teas, but to allow any type of rose at any stage to be entered in the class, or to include several classes for different types of roses.

The standards used for any other single specimen class should be used for judging the novice classes. However, in judging the novice class, judges should remember that inexperienced or novice exhibitors are encouraged by some small degree of success. However, standards for blue ribbons should be maintained.

### **Local Shows**

It is important to point out that the format for national rose shows listed in Chapter 9 should not prohibit societies from having photography in their local shows. Local shows may allow the format of the photos to be 4x6 OR 5x7 (either/or), unmounted, and unmatted, if it is deemed impractical for members to go to the expense of larger photos, mounting, and matting.

The classes listed in Chapter 9 are also suggestions for local shows, but as with horticulture classes, societies are free to make their own classes as long as the scorecard can be applied within each class. Local societies like to have classes of society activities. These photos often include members, guests, and judges doing various activities. This can be from a garden event, a meeting, or judging a show. Remember, we are trying to be open and inclusive, play with different categories that people would like to see.

One last thing that sometimes works. Many societies may have a photo contest at their winter meetings. An idea that has worked is to allow the coordinator to choose the best four photos in each category (preferably each photo from a different participant) and have the public or attendees vote on their favorite in each category using tickets, pennies, etc. The best in each class is then judged by ARS judges and the top three are awarded some type of prize. All of these ideas work for some but not for all. The main focus is to get people involved and exhibiting photos.

# CHAPTER 8

## JUDGING BEST IN CLASS, COURT OF HONOR, AND ARS MEDAL CERTIFICATES

### Introduction

The ARS provides Gold, Silver, and Bronze Certificates in photography. These certificates are separate from the Court of Honor Rosettes. The number and titles of exhibits to make up a Court of Honor are at the discretion of the local show committee.

In Judging a Court of Honor, a judge must waive his or her preference for any particular exhibit or type of photography and must determine which exhibit is the best example of its variety or class. The fact that the exhibit may or may not be exhibitor grown must **NOT** play into the decision of Court of Honor voting.

Because we are human and have the tendency to express what we like, we must be extremely careful that we do not influence the decisions of our fellow judges. To avoid the dangers of oral judging, Courts of Honor should be judged by written ballot, so each judge gives an independent judgment. One should not attempt to color another's thinking by verbalizing his or her opinion when balloting.

As a final word about Courts of Honor selection, as you move among the different exhibits and types of photography, you must realign your thinking to make sure you are judging by the standards set forth for each type of exhibit.

### Judging Best in Class

The best in class is chosen from the blue-ribbon winners of that class of exhibits. If the number of entries is expected to be small, one of the teams that judged those classes can be asked to choose the best in class from all the blue ribbons given in the section. If there are many entries, the Show Chairman of Judges can ask two teams to ballot for the best in class.

All of the prime elements of judging are again applied, and blue-ribbon winners are judged again to select the best in class. A judge must waive his or her preference for any particular variety or type of photography and determine whether one exhibit is a better example than another. If a tie or disagreement cannot be resolved, the exhibits should be manually point scored.

### Balloting for Queen, King, and Princess

There are several methods that can be used to select the Courts of Honor. Local rose societies may use any of these methods. In one method, those exhibits awarded blue ribbons in the eligible classes are presented for judging. Each entry is numbered, and balloting is done by number. Voting by number, rather than by varietal name, simplifies the counting of the ballots. In addition, if blue-ribbon winners from the novice, junior, and/or other special classes are eligible for the Courts of Honor, more than one specimen of a particular variety may be presented for voting. Each judge ballots for the number of exhibits on the Court of Honor, in any order. The exhibits receiving the highest number of votes remain in contention, and the others are returned to their appropriate classes.

Each judge then votes for one exhibit to select the Queen. If there is a tie on the first ballot, the tied exhibits are voted on again until a Queen has been selected by a plurality. After the Queen has been selected, the judges vote for one of the remaining exhibits for King. The process is again repeated to select the Princess. If the Court includes more exhibits, the process may be repeated until all the spots in the Court are filled. If the

votes are scattered, because only a plurality is required, as few as two or three judges can pick the Court of Honor.

In another method, the exhibits in contention are selected by balloting in any order, as above. On the second ballot the judges vote for the remaining exhibits in order. Each vote for Queen gives the exhibit a number of points equal to the number of roses on the Court, for example, five points if there are five exhibits on the Court of Honor. A vote for King gives the exhibit one fewer point, for example, four points if there are five exhibits on the Court of Honor. And so on, until the exhibit voted last receives one point. The points are added up and the exhibit with the highest number becomes Queen. The second highest number becomes King, and the third highest number becomes Princess. This method has been criticized because, if all the judges' vote for the same exhibit for King, and votes are mixed for Queen, the exhibit the judges all felt should be King will become the Queen as it will have the highest number of points. However, this exhibit represents the consensus of the entire panel of judges, rather than the choice of a few judges, because it would win any one-on-one vote between it and any other exhibit on the Court.

In a modification of this method now used at national shows, after the exhibits in contention have been selected, each judge votes for the three best exhibits in order. If one exhibit receives a majority of first place votes, it is the Queen. If no exhibit receives a majority of first place votes, an additional ballot is conducted between the two or more exhibits that have received the largest number of first, second, and third place votes. Each judge votes for one exhibit. If more than two exhibits are being voted on and none receives a majority on the second vote, the exhibit having the fewest votes is eliminated and the process continued until one exhibit receives a majority of the votes. If it is not possible to determine the second and third best exhibits by a review of the initial ballots, additional ballots are conducted between the exhibits that have received a large number of votes in the initial ballot to determine the King and Princess.

### **Judging ARS Medal Certificates**

One component that is essential for ARS Gold, Silver, or Bronze certificates is that the photograph exhibit **MUST** have been grown by the exhibitor. This must be identified on the entry tag by the designation EG (Exhibitor Grown). The Gold, Silver and Bronze are awarded to the highest scoring, exhibitor grown, blue ribbon winners in the show.

It is important that judges and show chairs realize that this is different than Court of Honor. The Queen of show may not be exhibitor grown, which means it is not eligible for a medal certificate, however the King of show may be exhibitor grown. In this case, the Gold certificate would actually be awarded to the King of show since it is the highest scored blue-ribbon exhibitor grown exhibit. If the Princess is not exhibitor grown, then it would move down to the best in class entries. If there are not three winners in a show that are exhibitor grown, then all three medals would not be awarded. Gold is always awarded first, then Silver, then Bronze. If there are questions, please see the chair of photography judges.

This type of awarding is a hybrid between horticulture awards and arrangement awards. It is a way to reward those individuals who have grown the best exhibit as well as photographed that exhibit for their outstanding work in both areas.

### **Judging Best Novice**

If the show has an award for the Best Novice, it is chosen from the blue-ribbon winners of that class of exhibits. If the number of entries is expected to be small, one of the



teams that judged those classes can be asked to choose the best in class from all the blue ribbons given in the section. If there are many entries, the Show Chairman of Judges can ask two teams to ballot for the best in novice. The best novice is also eligible for Court of Honor and Medal certificates if the photograph is exhibitor grown and could win more than one certificate.

All of the prime elements of judging are again applied, and blue-ribbon winners are judged again to select the best in class. A judge must waive his or her preference for any particular variety or type of photography and determine whether one exhibit is a better example than another. If a tie or disagreement cannot be resolved, the exhibits should be manually point scored.

THIS PAGE INTENTIONALLY LEFT BLANK

# CHAPTER 9

## GUIDELINES FOR ROSE PHOTOGRAPHY SHOWS

### ROSE PHOTOGRAPHY SHOW FORMATS

#### **One Class per Variety**

A one class per variety is a show in which every variety entered competes for ribbons only against roses of the same variety. The entries may be arranged alphabetically by varietal name, by color class, or alphabetically within each color class. Examples include alphabetical shows and alphabetical color class shows, described below.

#### **Alphabetical Shows**

This is the format used for all National shows. Rose photos of the type and stage are placed on the show table in alphabetical order. Rose photos of the same variety are placed together. Ribbons are awarded to each variety as the judges see fit. Although it may be difficult to assign the proper space for each type of rose, this format is the easiest for the exhibitor. However, before judging a particular variety, the judge should check to make sure that all the entries of the variety have been grouped together for judging. If the judge later determines that a correctly labeled and placed entry of that variety has been inadvertently omitted from the judging, the omitted entry should be placed with the other entries of that variety and the class re-judged.

#### **Color Class Shows**

In this format, specific classes are assigned to each color class in each type and stage of rose photography. Often there are specific classes for certain named varieties. When there are many entries of the same variety in a color class (such as the medium pink class) additional classes for those named varieties are added after entries close. This format is difficult for the newer exhibitor as they must look up the color class of each rose photo entered.

#### **Alphabetical Color Class Shows**

In order to keep the aesthetic look of a color class show, a society may decide to use this format. It combines the alphabetical format and the color class format. Rose photos are placed in classes arranged by type, stage, and color class. Within each color class, the rose photos are placed in alphabetical order and judged just as in an alphabetical show. Although the exhibitors still have to look up the color class of each variety, placing the exhibit is simplified.

## **WRITING A GOOD SCHEDULE**

The final authority for a rose photography show is its own schedule provided it is not in conflict with ARS rules. If the show schedule is in conflict with the rules governing ARS awards, the judges must follow the ARS rules.

A well written show schedule will eliminate many problems that can occur during judging. It is advisable to have an accredited judge write the show schedule. All show schedules should contain rules for exhibitors. Information that should be included: the time and place for entries, time entries may be removed at the close of the show and by whom. Also include information required on the entry tags and where to obtain entry tags. Be sure to include information regarding the use of mounting and matting. If these items are not required, that should be stated as well.

It is important to be clear as to the requirements of a class. Terms that are not defined by the *Guidelines* should be avoided or must be defined in the schedule. Terms that are not defined by the *Guidelines* and must be defined in the schedule include, for example, “novice”, “junior”, “masters”, “decorative rose”, “blend rose”, and “English rose”. If a class description contains an undefined term or a class description is ambiguous or unclear so the judge is uncertain as to whether an entry satisfies the requirements of the class, rather than guess what was intended, the judge should ask the show committee to clarify the class description.

Information regarding intellectual property **MUST** be included in the schedule. The time that exhibits must be claimed should be specified, and it should be explained what will happen with exhibits that are not claimed. This will allow the exhibitor to determine if they want to “donate” an exhibit or if it is an exhibit that they want to claim.

The Chairman of the Photography Judging Committee or the District Chairman of Photography would be pleased to review your schedule and give advice to improve the schedule. The following is an example of verbiage that could be used when writing the photography portion of a show schedule:

## **GUIDELINES FOR ROSE PHOTOGRAPHY SHOWS USING ARS STANDARDS**

### **Purpose**

The purpose of this section is to present guidelines and procedures applicable to National and District Shows and suggested for local shows eligible for ARS awards. This information is intended to help achieve consistency in the operation of all shows. These guidelines are designed to be useful to Show Chairmen, Chairmen of Judges, judges, exhibitors and schedule writers.

All photography shows operating under American Rose Society standards may offer ARS Awards. Local societies whose dues are current, and all districts may offer these awards. Certificates may be awarded at any photography show when the Show Chairman deems there are sufficient entries to warrant the awards and the show is operated in accordance with ARS standards.

Each Society may establish its own show procedures. However, such procedures such rules shall not conflict with established ARS rules. It is strongly recommended the following information be included in all show schedules.

### **Guidelines for Judges**

1. Judging shall be done by ARS Accredited Judges who may be assisted by ARS Apprentice Judges. Other individuals who are considered experts in photography may also judge, but there must be at least one ARS Accredited Horticulture or Arrangement Judge on the team.

2. Judging teams should preferably consist of three Accredited Judges or two Accredited Judges and one Apprentice Judge.

3. Judging shall be in accordance with the current ARS *Guidelines & Rules for Judging Rose Photography*. Judges may bestow or withhold any award, including ribbons, as they see fit. Judging for ARS awards and major show awards should be shared by all the judges judging the show. The decision of the judges is final.

4. Judges judging the photography section of the show and members of their immediate family should not exhibit photographs except in classes specified for the judges. Under no circumstances shall any winner from a class for judges or members of their immediate family be considered for any show award other than an award the Show Committee may designate for the judges' class or classes.

5. At the discretion of the judges, more than one first, second, or third place ribbon may be awarded in any class. Only one blue ribbon may be awarded per variety, however, the other ribbons may be given at the discretion of the judges. This means that 4 exhibits of the same variety can earn one blue ribbon and 3 second place ribbons if the judges feel that the other three exhibits of that variety score the same number of points. More than one Honorable Mention Ribbon may be awarded in any class.

6. In selecting the Certificate winners, it is recommended that the judges use a written ballot rather than oral selection.

7. Judges should not enter the exhibitors' preparation area or the show area prior to the designated time for judging to commence. A separate preparation area should be made by the Show Committee for the judges to prepare their entries for the judges' class.

8. The final authority for a rose photography show is its own schedule. However, the show schedule does NOT supersede the ARS guidelines. When ARS Awards are given, the rules governing these awards must be followed or the judges must decline to give the awards.

9. Judges should be familiar with the references that list ARS American Exhibition Names. The online *Modern Roses* database is the most up to date ARS publication. If it is not available in the show area, judges should have personal copies of these references with them. It is helpful for show committees to have a copy of each of these references available to ease the burden of judges having to carry their own copies. However, unless judges are certain these references will be available, they are obligated to provide their personal copies (See *Chapter 4, Disqualification and Penalization, for a list of these references*).

### **Guidelines for Exhibitors**

All show schedules should contain guidelines for exhibitors. Exhibitors should read these instructions carefully. Exhibiting should be a friendly endeavor; however, an exhibitor has the final responsibility for his or her entries. Exhibitors should graciously accept the decisions of the judges as final.

1. Competition is open to all rose photographers regardless of residence. (However, the schedule may include one or more classes in which competition is limited to, for example, local society members, members of the district, American Rose Society members, or members who reside in a particular geographic area. Special classes for juniors, novices, and individuals of a certain age may also be included.)

2. While the same photo cannot be entered by more than one person, entries from the same garden may be exhibited by multiple members of the immediate family as Exhibitor Grown.

3. All roses photographed must be grown outdoors unless there are classes available for greenhouse roses.

4. Entry tags will be furnished by the show committee. (If this is not the case, the schedule should state what tags should be used. Each entry must be accompanied by an entry tag showing class, variety name, and exhibitor's name on the tag. If the exhibit has been grown by the photographer, then the designation EG should be written in the top right corner of the entry tag. The roses in a garden photograph or in creative interpretation do **NOT** need to be identified.

5. Roses are to be exhibited by the recognized AEN. In every case of conflict between these sources the latest one published shall take precedence. The online *Modern Roses* database is the most up to date ARS publication and takes precedence over all other publications. The following is the list of official ARS publications listing Approved Exhibition Names: *Modern Roses, Official List of Approved Exhibition Names for Exhibitors & Judges*,

*Handbook for Selecting Roses*, Recent Registrations on the ARS website, and the online *Modern Roses* database. In cases where a variety is not listed in any of the above official ARS publications, the Combined Rose List (CRL) may be used as a reference. An exception is made for special classes for unregistered seedlings and sports, which, by definition, do not have registered names recognized by the American Rose Society.

6. The exhibitor should adhere to the rose show schedule with regards to the size of the photograph, if it should be mounted, and if it should be matted. The sizes, matting, and mounting can vary by society and by district, so the show schedule would be the final word but is NOT a ground for disqualification.

7. Previously winning photos are not eligible for entry in another show. [*The schedule should define winning. Examples may be any 1<sup>st</sup> – 4<sup>th</sup> place winner in \_\_\_\_\_ (previous show, district show, national show, ARS Digital Photography Contest, etc.)*]

8. The following scale of points will be used for judging entries:

CONFORMANCE .....	5
SPECIFIC SECTION.....	50
COMPOSITION .....	15
TECHNIQUE .....	15
DISTINCTION .....	15
TOTAL.....	100

9. Entries will be disqualified for the following reasons:

- a. Misnamed
- b. Unlabeled
- c. Mislabeled
- d. Exhibitor name visible
- e. An entry in violation of ARS rules.

Correctly labeled entries misplaced will be moved to the correct class and the class re-judged if the class has already been judged.

*[The schedule should indicate if the photographs will be placed by a Show Placement Committee or if the exhibitor is to place their own exhibit in a designated area]*

10. All rights to the submitted photographs are retained by the owners of the photographs. However, by submitting a photograph to the contest, the exhibitor (1) warrants that he or she owns the copyright of the submitted photograph and is not legally prohibited from submitting it to the contest, and (2) agrees to allow the [*name of the rose society sponsoring the show*] to display the photo at the [*name of the show*] show [*optionally time and place of the show*], [*if applicable*] and publish the photograph in [*name of newsletter or newsletters, optionally specify the issue, Website, and/or Facebook page*].

### **Guidelines for Show Clerks**

Photographers who participate as clerks in our shows are very important to the success of our shows, particularly at the time of judging. Clerks for the show should be selected from those individuals who are willing to carry out the duties of a clerk and are interested in observing the judging process. They are responsible to the Chairman of Clerks for the show and are available to provide for any needs of the judges.

The following are guidelines as to the duties, responsibilities and demeanor of the

clerks during the time of judging:

1. Clerks will not participate in the judging process, enter into the judges' deliberations or question the judges' decisions.

2. The Chairman of Clerks should refrain from having too many people acting as clerks. Often one clerk per judging team to record awards and one to attach ribbons is sufficient. Two or three clerks should be designated to act as runners.

3. Clerks will follow the judges and affix the ribbons to the entry tags after the entire class has been judged.

4. Clerks will see that the best in class winning entries are moved to a designated area for final judging in the selection of ARS Certificate Awards. Entry tags of the blue-ribbon winners are left closed until the final award winners have been chosen.

5. A clerk must never touch an exhibit unless instructed by a judge to move an exhibit. The only exception is when entries are moved to a designated area for selection of the ARS Certificate Awards. In doing so the clerk should carefully grasp the exhibit by the edges of the photo or the mat.

6. After ARS Certificate Awards are determined, the clerks should return the remaining blue-ribbon winners back to their original classes.

### **ARS Awards**

Generally, rose shows operating under American Rose Society standards will offer ARS Awards. All local societies whose dues are current, and all districts may offer these awards. Please remember that 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and HM ribbons are ARS awards. Medal certificates and rosettes may be awarded at any show that exhibits photography as long as the show is operated in accordance with ARS standards. The number of certificates and rosettes shall be limited to one set and may be used only as specified. These certificates and rosettes, along with other show supplies, are available from ARS Headquarters. A complete and up-to-date list of certificates offered by the American Rose Society can be found under "Show Supplies" in the ARS Store section of the ARS website ([www.rose.org](http://www.rose.org)).

The certificates include:

ARS Gold, Silver and Bronze Medal Certificates and shall be awarded to the highest blue-ribbon winners that are exhibitor grown. ARS certificates for Best Novice, Best Judges Entry, etc. that you would normally find in a horticulture show can also be given. These certificates are not limited to just horticulture but must be awarded in the spirit of the certificate. Example, if there is a class for floribundas, then you might want to offer the floribunda certificate.

The rosettes include:

ARS Queen, King, and Princess of Photography and will be awarded to the court of honor.

THIS PAGE INTENTIONALLY LEFT BLANK



# CHAPTER 10

## GUIDELINES FOR OPERATING NATIONAL ROSE PHOTOGRAPHY SHOWS

American Rose Society National Rose Photography Shows are held in different parts of the country. The following standards have been established for the conduct, staging and judging of these shows. Where applicable, these standards also apply to the National Miniature Rose Shows held at American Rose Society Miniature Conferences. The National Rose Photography Show schedule is not limited to the classes, or numbering of these classes, as set forth here. Additional sections, classes, and collections may be added at the discretion of the show committee with entries arranged alphabetically, where applicable.

All ARS National Convention Rose Show Photography Schedules must be approved by the National Chairman of Photography (“National Chairman”) and if it exists, the District Chairman of Photography (“District Chairman”) of the District in which the show is being held (“the District”) **prior to going to print.**

Every ARS National Show shall abide by these guidelines. Any deviation from these guidelines must be approved by the National Chairman, the District Chairman, and the Show Chairman of Judges.

### **Guidelines for Selecting Judges for a National Rose Photography Show**

Judging assignments will be made by the Show Chair of Judges and approved by District and National Photography Chairs. Judging assignments shall be made in accordance with the guidelines given below.

Judges may request to judge a National Show. The Show Chair of Judges, in consultation with the District and National Photography Chairs, will determine the number of judges needed. Judges for the National Rose Photography Show will be selected by the Show Chair of Judges, the District Photography Chair, and National Photography Chair. Members of the ARS Photography Committee and the ARS Board of Directors will be given preference if they indicate through proper notification to the Show Chair of Judges their desire to judge. The ARS President and Vice-President and their spouses or guests, if applicable, shall be invited to judge. All photography judges judging the National Rose Photography Show, or the National Miniature Rose Photography Show must be registered for the National Convention or Conference.

ARS Apprentice Judges may judge the National Show. However, if possible, there should not be more than one Apprentice Judge per judging team. An Apprentice judging in photography does not count towards the required judging assignments needed for an apprentice to become accredited. In the following description “judge” refers to either an Accredited Judge or an Apprentice Judge.

### **National Show Guidelines for Exhibitors**

The show will be governed by the standard rules, regulations and guidelines of the American Rose Society. All show schedules **MUST** contain rules for exhibitors.

1. Competition is open to all exhibitors registered for the Convention or Conference regardless of residence. If applicable, at the option of the District, some or all of the District

Challenge Classes may be limited to ARS members registered for the Convention or Conference who are also members of the District. At the option of the host society, the schedule may also include one or more photography challenge classes that are limited to members of the host society registered for the convention.

2. All roses shown in photography entries must have been grown in an outdoor garden.

3. The rules should include the time and place for acceptance of entries. It is also helpful to state when entries may be removed and by whom, usually at the conclusion of the show under the direction of the Show Chairman. Exhibitor registration information should be included.

4. The number of entries that an exhibitor may enter in any specific class must be listed in the show schedule. Exhibitors must be able to enter at least one exhibit in any class in which they are eligible. A photograph may not be entered more than once. A photograph entered in more than one class will not be judged in any class.

5. Previous winning photographs, defined as First through Fourth place in the ARS Digital Photography Contest, or any ARS national photography contest, may not be entered in an ARS National Show.

6. Photographs entered in Creative Interpretation and Macro may be in color, black & white, sepia, or a combination of color and black & white (selective colorization). All other photographs must be entered in color unless the class states otherwise.

7. All photographs are to be mounted (that is with a backing board of art board or foam board) and matted (the art board "frame" that goes on top of the photograph).

8. Outside dimensions of the mat are to be 11"x14". No larger or smaller. The orientation of the photo may be landscape or portrait.

9. Photographs may be no smaller than 5"x7" and no larger than 8"x10". Nonstandard shapes to the mat opening (oval, diamond, triangle, etc.) are welcome as long as it conforms to the size of the photo and the size requirements of the mat.

10. Color of the mat is at the discretion of the exhibitor.

11. All rights to the submitted photographs are retained by the owners of the photographs. However, by submitting a photograph to the contest, the exhibitor (1) warrants that he or she owns the copyright of the submitted photograph and is not legally prohibited from submitting it to the contest, and (2) agrees to allow the American Rose Society and [name of the rose society sponsoring the show] to display the photo at the [name of the show] show [optionally time and place of the show], [if applicable] and publish the photograph in [name of newsletter or newsletters, optionally specify the issue, the American Rose Magazine, and/or various Facebook pages].

### **Schedule for National Rose Photography Shows**

The classes listed in this section are *suggestions* to help with writing the national photography schedule. The number of classes offered at a show is determined by the show chair in conjunction with the National Chair of Photography. Numbers and sections do not have to be in this order. They can be listed any way that is convenient, but the wording must adhere to these rules. The National Chairman, together with the District Chairman and the Show Chairman of Judges, can make deviations for special circumstances. The final schedule MUST be approved by the National Chair of Photography or ARS awards cannot be awarded.

The National Chair of Photography, or their designee, will be involved the day of the national show to assist the show chair with verification and ensure that ARS rules and guidelines are being followed.

### **One bloom.**

One bloom, of Hybrid Tea, Grandiflora, Miniature, Miniflora, or Floribunda classifications of roses. Roses designated as “single” (e.g. Single HT, etc.) must be entered in the Fully Open Bloom class.

### **One Spray**

Two or more blooms, any type of rose of Hybrid Tea, Grandiflora, Miniature, Miniflora, or Floribunda classifications of roses. This class does NOT include collections.

### **Fully-Open Bloom**

One bloom, fully open, stamens must show. Roses classified by the ARS as “singles” ARE permitted in this class.

### **Old Garden Roses, Shrub, Species, Polyantha, or Large-Flowered Climbers**

One bloom, with or without side buds, or spray of two (2) or more blooms, of an Old Garden Rose, Species, Shrub, Polyantha, or Large-flowered Climber. Spray photos do NOT include collections.

### **Traditional Arrangement**

A photo of a Traditional arrangement, miniature or standard, following the American Rose Society *Guidelines for Judging Rose Arrangements*. Arranger’s name MUST be indicated.

### **Modern Arrangement**

A photo of a Modern arrangement, miniature or standard, following the American Rose Society *Guidelines for Judging Rose Arrangements*. Arranger’s name MUST be indicated.

### **Arrangements in the Far East Manner**

A photo of an arrangement in the Far East Manner, miniature or standard, following the American Rose Society *Guidelines for Judging Rose Arrangements*. Arranger’s name MUST be indicated.

### **Macro Photography**

Photographs should be extreme close-up photo of any part of the rose or rose plant. Color, Black & White, Sepia, or combinations of these are permitted in this class.

### **Creative Interpretation**

The photograph should demonstrate originality and creativity. This may include processes used to alter the original image such as colorizing, texturing, dodging, burning, dithering, painting, shadowing, blurring, layering, cloning, filtering, merging, cropping. Composites, portions of roses, and roses with petals cut off are allowed in this class. Camera-less photographic techniques such as scanning may be included in this class. Color, Black & White, Sepia, or combinations of these are permitted in this class. Photo enhancement software is permitted in this class. The photographer is allowed and encouraged to utilize the full range of tools and processes to express his or her vision in the creation of rose art.

### **Public Rose Garden**

Photographs should show the use of roses within the structure of a garden, which can be widely variable. Roses should dominate in the photograph, and some layout of the garden should be visible. The name of the rose garden *MUST* be listed on the entry tag.

### **Private Rose Garden (Private individual's gardens)**

Photographs should show the use of roses within the structure of a garden, which can be widely variable. Roses should dominate in the photograph, and some layout of the garden should be visible. Name of the garden is NOT required.

### **Novice**

Eligible contestants may enter either the novice or the regular classes, but not both. Novice classes should follow the same guidelines and wording as the regular classes.

For national shows one of the following two definitions of novice might be used: (1) an exhibitor who has never won a blue ribbon in the photography section of an American Rose Society district or national photo show, or (2) an exhibitor who has never won a trophy in the photography division of an American Rose Society district or national photography show.

### **Enhanced bloom.**

One bloom, of Hybrid Tea, Grandiflora, Minature, Miniflora, or Floribunda classifications of roses. Photo editing software enhancement is permitted in this class. Roses designated as "single" (e.g. Single HT, etc.) must be entered in Enhanced Open Bloom class.

### **Enhanced Open Bloom**

One bloom, fully open, stamens must show. Roses classified by the ARS as "singles" ARE permitted in this class. Photo editing software enhancement is permitted in this class.

## **Enhanced Old Garden Roses, Shrub, Species, Polyantha, or Large-Flowered Climbers**

One bloom, with or without side buds, or spray of two (2) or more blooms, of an Old Garden Rose, Species, Shrub, Polyantha, or Large-flowered Climber. Spray photos do NOT include collections. Photo editing software enhancement is permitted in this class.

### **Seedling.**

One bloom, or spray of any seedling. Rose should be at the exhibition stage in the photo for the variety. Hybridizer must be listed on entry tag, but parentage does not need to be listed. This class does not include sports.

### **Judges Class**

This section is open only to judges that are judging the photography section of the show and their immediate families. Winners are not eligible for the Court. A special panel of judges will judge this section.

### **Junior Class**

Eligible contestants may enter either the Junior or the regular classes, but not both. Junior classes should follow the same guidelines and wording as the regular classes.

“Junior” is also not defined and efforts should be made to include specific classes for junior photographers. Junior must be defined in the show schedule.

## **Schedule for National All Miniature Shows**

The schedule for the National Miniature Show is similar to this schedule but may specify that the roses in the photographs contains only miniature and/or miniflora roses.

## **Judging the Court of Honor and Medal Certificates at National Shows**

At a National Show the selection of the Court of Honor will be supervised by the National Chairman or his or her representative. If available, official ARS ballots will be used in the balloting. The number of exhibits selected for the Court of Honor will be as specified in the show schedule. Typically, six exhibits are selected however there can be more at the discretion of the show chairman.

The exhibits to be voted on are selected from the best in class blue ribbon winners in the eligible classes, which will be presented on a separate table. Each eligible entry will have a number placed in front of it, and balloting will be by number.

In the initial ballot, the number of exhibits in competition is reduced to the number of exhibits in the Court of Honor. Depending on the number of judges available, the number of blue-ribbon winners to be considered, and the time available for judging, the initial ballot can be either by a group of no fewer than six judges or by all the judges who will vote to select the Court of Honor. In either case, each judge will cast a ballot listing the required number of exhibits, in any order. The exhibits that receive the highest numbers of votes remain on the table. The other exhibits will be removed from the table and returned to their respective classes. If two or more exhibits are tied for the last position or positions, the tie is broken by a vote between the tied exhibits so that only the number of exhibits required for the Court of

Honor remains on the table. If necessary, point scoring may be used to break a tie.

Each judge will vote for the three best exhibits, *in order*. If one exhibit receives a majority of first place votes, it is awarded Queen of Photography. If no exhibit receives a majority of first place votes, an additional ballot will be conducted between the two or more exhibits that have received the largest number of first, second, and third place votes. Each judge votes for one exhibit. If more than two exhibits are being voted on and none receives a majority on the second vote, the exhibit having the fewest votes is eliminated and the process continued until one exhibit receives a majority of the votes. If it is not possible to determine the second and third best exhibits by a review of the initial ballots, additional ballots are conducted between the exhibits that have received the largest number of votes in the initial ballot to determine the winners of King and Princess of Photography.

After the Queen, King, and Princess of Photography winners have been selected, the remaining exhibits constitute the Court of Honor. If the schedule requires that the remaining exhibits be placed in order, for example fourth through tenth, this determination may be made by a single team of at least three judges.

The order of the Court of Honor determines the Gold, Silver, and Bronze Medal Certificates. The exhibit must have been Exhibitor Grown (EG) to be eligible for these certificates. If there are not three EG photographs on the Court of Honor, it then goes out to the other best in class winners. If this still does not allow for the three certificates to be awarded, then the remaining certificates will not be awarded. If the medal certificates must be decided among exhibits that are not ranked in the Court of Honor, then additional balloting must take place as listed above. The National Chair of Photography, or his or her designee, will oversee this aspect of the medal certificate awards.

## **CHAPTER 11**

### **NATIONAL CHALLENGE CLASSES**

All ARS Photography Challenge Classes are open only to current members of the American Rose Society.

#### **NATIONAL MINIATURE CONFERENCE PHOTOGRAPHY AWARDS**

##### **PENN-JERSEY DISTRICT NATIONAL AWARD.**

An entry of three miniature or miniflora specimens of one variety showing the three stages of development; one bud with petals beginning to unfurl, one at exhibition stage, and one fully open with stamens visible, each stage exhibited in a separate photograph. Each photograph must be mounted and matted with an outside dimension of 11 x 14. Photographs may be no smaller than 5 x 7 and no larger than 8 x 10. Pre-registration is required for entry in this class. Entries are limited to one entry per exhibitor. Entry will be placed by the exhibitor with assistance by the Chair of Photography.

THIS PAGE INTENTIONALLY LEFT BLANK



## CHAPTER 12

### ARS PHOTOGRAPHY JUDGING COMMITTEE

#### **Responsibilities**

The responsibilities of the ARS Photography Judging Committee are:

1. To revise and update the *Guidelines and Rules for Judging Rose Photography* as the art of judging continues to grow and develop.
2. To identify potential ARS photography judges and encourage them to judge photography.
3. To develop and update programs and other materials for use in judging seminars and other Rose Society programs.
4. To disseminate information about rose photography shows to American Rose Society members and to the general public.
5. To cooperate with other American Rose Society Committees and with other organizations involved in various aspects of rose exhibiting and judging.
6. To monitor, supervise, and, when necessary, update the objectives of the Committee.

#### **Chair**

The Chair of the American Rose Society Photography Committee will be appointed by the President with the consent of the Board of Directors.

The Chair of the committee is responsible for seeing that the responsibilities of the Committee are realized. The Chair shall coordinate the committee's activities and encourage committee members to originate items of possible concern to the committee. The Chair will submit items requiring approval of the ARS Board of Directors to the Board. The report to the Board will indicate the position of each committee member either for or against each item submitted.

The Chair is also responsible for overseeing and conducting the annual ARS Digital Photo Contest held in the ARS magazine with the following responsibilities:

1. The Chair shall receive, catalog and prepare all entries for judging
2. The Chair shall select the judging panel and specify a time and place for judging.
3. The judging panel shall be made up of ARS horticultural and/or Arrangement judges who are also experienced photographers
4. The Chair will take no part in selecting or influencing the selection of a winning entry
5. The Chair will compile the contest results including the winning entries, the photographers and the arrangers of rose arrangements
6. The Chair will ensure the winning entries are duplicated for use by the ARS Program Services Committee and the Lending Library

7. The Chair will work closely with ARS staff on matters concerning the contest
8. The Chair will encourage and facilitate communication between the committee members and with the Chair concerning questions, problems and ideas that arise between the annual judging sessions.

### **Members**

All the Regional Directors are members of this committee. The National Chair may also appoint one or more additional members to the committee. Committee members will assist the Chair in carrying out the responsibilities of the Committee. The committee members are expected to respond to requests for comments from the Chair and, when necessary, interact with other members of the committee concerning the various aspect of rose photography judging.

## **DISTRICT CHAIR OF PHOTOGRAPHY**

The District Director may, on assuming his or her office, appoint a District Chair of Photography. The term of office of the District Chair of Photography shall coincide with the term of the District Director. The name of the appointee shall be forwarded to ARS headquarters.

The District Chair of Photography shall have the following responsibilities and work with their regional director:

1. Identify potential photography judges and encourage them to judge photography.
2. Present lectures regarding exhibiting and judging of photography to the public as well as ARS judges within the district.
3. Assist and advise the District Director on matters pertaining to rose photography.
4. Inform the district's judges of any changes in rules or procedures that affect photography judging.
5. Conduct necessary correspondence with the ARS National Chair of Photography to keep records updated.
6. Provide articles and contributions for publication in the ARS Magazine at the request of the National Chair of Photography.
7. Attend to any other duties designated by the District Director or by the district bylaws.

# CHAPTER 13

## JUDGES

### Judging and Exhibiting

It is probably unnecessary to say so, but a primary responsibility of an accredited judge is to judge shows. Judging is a pleasurable and richly rewarding experience that allows the judge to enjoy the perfect stage of beauty that belongs only to the rose. Judging also helps the judge maintain and improve his or her judging skills. There must be at least one current ARS accredited horticulture or arrangement judge on each team in order for ARS awards to be given. ARS awards are defined as any ribbon that says ARS, up through Gold, Silver, and Bronze certificates and rosettes.

There is no special schooling or certification for ARS judges to judge photography in an ARS show. Many judges already understand the principles behind the judging, it is just a different way of looking at the rose. Judges that are familiar with judging rose photography should assist and encourage their colleagues to judge photography when possible. The more seasoned photography judge should be on hand to assist, guide, and educate fellow judges so that everyone feels more comfortable with this skill.

Judges should try to accept as many invitations to judge as permitted by his or her individual circumstances. Common courtesy requires that a judge respond promptly to invitations to judge so that the show committee will have time to invite another judge if he or she is unable to accept the invitation. If unforeseen circumstances arise that will prevent the judge from judging a show he or she has agreed to judge, the judge should immediately notify the show committee so it can plan accordingly.

Judges are also strongly urged to exhibit. Therefore, the judge must develop a balance between judging and exhibiting. The judge should not judge to the exclusion of exhibiting or exhibit to the exclusion of judging. Judges are encouraged to enter the judges' class in the shows they judge but entering the judges' class should not take the place of exhibiting. Your local show provides an opportunity to keep your exhibiting skills sharpened and participate in the exhibiting experience. A judge could exhibit in the photography section of a show that they are judging horticulture or arrangements. The opposite also exists, where the individual judging photography could exhibit horticulture or arrangements in the same show.

### Keeping Current

Rose photography judging occasionally changes with the times. New *Guidelines* pages are then issued by ARS that reflect these changes. Be sure to keep current and keep your judging manual updated. Your District Chairman of Horticulture and/or Arrangements Judges should make every effort to keep all judges of the district up to date on changes.

### Teaching Judging Schools and Seminars

One of our responsibilities as Accredited Judges is to be willing to teach at a judging school or seminar. The introduction of photography sections into the judging schools and audits has been occurring. The District Photography Chairman and other Judges familiar with photography judging should try to hold sessions regarding judging various types of photographs within these schools/audits to assist not only fellow judges, but also exhibitors. This is an opportunity to review the *Guidelines and Rules for Judging Rose Photography* as preparation for our teaching assignment. Be sure that you are using the most recent edition and know any new changes that affect the section you are teaching.

## **Training and Evaluating Apprentice Judges**

The apprenticeship of judges is the foundation for their judging career. It is important that the Accredited Judges realize this and do what they can to be instructive when judging with an Apprentice. Do not treat Apprentices as if they are only observers; include them in the judging process. Occasionally, the Accredited Judges should step back and let the Apprentice judge the class while explaining his or her decisions. The Accredited Judges should discuss these decisions in a positive and constructive manner. Although it is impossible to allow this in every class without delaying the judging process unduly, it should be done in the different classes included in the judging assignment. Let the Apprentice express his or her opinion and discuss judging decisions throughout the judging process. As judges, we have an obligation to encourage excellence in judging by doing what we can to train our Apprentice Judges. Please note that Apprentice Judging in only a photography section of a show does *NOT* count towards the required amount of judging for the Apprentice to become accredited.

## CHAPTER 14

### CONCLUSION, GLOSSARY, AND INDEX

#### Conclusion

No book on judging can cover every situation. It would be commendable if every color variation could be considered and defined, but color changes from area to area, and what applies along the eastern seaboard might not hold true for the Middle West, and probably not for the west coast. Flowers differ from city to city, and county to county. However, it is hoped that the guidelines set forth in this book help the judge make the right decision.

So long as judges continue to meet and discuss the problems of judging, judging will continue to grow and develop. This is one of the reasons this book cannot be more specific. All judges, including those who contributed the writing of this book, must continue to learn and to stay abreast of new interpretations. They must also be willing to have an open mind toward the thoughts and ideas of others, for it is upon those thoughts and ideas that the future growth of the art of judging and of our whole organization is based. [From the First Edition of the *Guidelines for Judging Roses*.]

#### GLOSSARY

**ACCREDITED JUDGE** — A judge recognized by virtue of attending a judging school and passing a judging test, judging a sufficient number of shows in a satisfactory manner during an apprenticeship, and who fulfilled the obligatory number of judging assignments within a specified period of time. To maintain the status of Accredited Judge, one must attend a refresher course at least every four years.

**ALPHABETICAL SHOW** — A show that disregards color classes and has roses entered by name alphabetically. Each named variety is grouped as a class and the variety is judged on its own merits. An alphabetical show is a one-class-per variety show.

**APPRENTICE JUDGE** — A judge who has passed a recognized judging school and is in the process of judging a sufficient number of shows to apply for accreditation.

**BLOOM** — A flower past the bud stage and at any stage of opening thereafter including fully open.

**CLASSIFICATION** — The system used to determine the horticulture and color class type a rose should be assigned.

**COLOR CLASSES** — The American Rose Society has designated 18 specific color classes.

**COURT OF HONOR** — The Court comprises the highest awarded roses in a particular classification. It comprises, in order, the Queen, King, and Princess and may, at the election of the show committee, include one or more additional awards.

**CULTIVAR** — A named variety. Interchangeable with the word “variety”. Cultivar is an abbreviation of cultivated variety.

**DECORATIVE ROSE** — Sometimes called Garden Roses or Decorative. “Decorative rose” is not an ARS recognized classification but a subjective term used generally to describe varieties that typically do not have classic exhibition form. Decorative roses have a bloom form that usually lacks a high centered, circular form; it tends to be loose and informal. The term can be applied to all rose types.

**DISBUD** — To remove any buds, such as side buds on one-bloom-per-stem roses or the dominate center bud in a spray.

**DISQUALIFICATION** — An exhibit that is disqualified is removed from competition and is not eligible for any award.

**ENGLISH ROSES** — This is not a recognized class of roses but rather a group of roses with similar characteristics introduced into commerce as “English roses”.

**EXHIBITION FORM** — A rose that when one-half to three-fourths open has classic hybrid tea form; a high center with petals symmetrically arranged in an attractive circular outline tending to a high center. The form may occur in many rose types, not only hybrid teas.

**EXHIBITION STAGE** — The stage at which a bloom is at the most perfect phase of possible beauty. The exhibition stage of a bloom depends on the number of petals that it has. For many-petaled blooms the exhibition stage bloom shows classic hybrid tea form: a bloom that is gracefully shaped with the petals symmetrically arranged in an attractive circular outline tending to a high center. For single and semi-double blooms, the exhibition stage bloom is fully open yet still fresh with bright fresh stamens.

**EXHIBITOR** — One who enters roses in a rose show. Anyone is eligible to exhibit roses in a show so long as the exhibitor grows the roses he or she exhibits in his or her own outdoor private garden, except in certain arrangement classes where this is not required.

**FOUND ROSE** — A cultivar whose correct name is unknown that has been given a temporary name until the correct name can be determined. For the cultivar to be exhibited in an ARS show, the temporary name must be listed in an ARS publication.

**FULLY OPEN** — A mature, open bloom, showing stamens.

**GROOMING** — Physical improvement of a specimen by the exhibitor.

**IMPAIRMENT** — A fault or deficiency in any of the prime elements of judging a specimen. It may be the result of weather, poor culture, poor grooming, or be inherent in the rose, as in the case of white streaked petals.

**INFLORESCENCE** — General arrangement and disposition of several flowers on an axis. An inflorescence may consist of one spray or a number of sprays emanating from one main stem.

**JUDGING SCHOOL** — An ARS approved school run by a district organization, taught by accredited judges, designed to instruct and prepare candidates to become apprentice judges.

**JUDGING SEMINAR** — An officially approved district meeting of accredited judges for the purpose of reviewing judging concepts, especially new ones, and practicing their application.

**LARGE ROSE** — All horticulture classifications of roses except the miniature and miniflora classifications. Hybrid tea, grandiflora, floribunda and shrub rose varieties, as well as all the other varieties not classified as either a miniature rose or a miniflora rose, are considered to be “large roses”.

**ONE-CLASS-PER-VARIETY SHOW** — A show in which every variety entered competes for ribbons only against roses of the same variety. The entries may be arranged alphabetically by varietal name, by color class, or alphabetically within each color class.

**OPEN BLOOM** — A bloom that has opened to the extent that the stamens are visible. The ideal form for an open bloom is with all or most of the petals lying more or less flat on a horizontal plane but still fresh, with good substance, and bright, fresh stamens exposed.

**PENALIZATION** — Penalization is incurred when an exhibit has a fault in any of the prime elements of judging. Points are deducted according to the degree of impairment. However, an exhibit that has been penalized remains in the competition and may receive any award for which it is eligible.

POINT SCORING — A system of values used to judge a specimen.

SEEDLING — A new cultivar, or a specimen of a new cultivar, that was originally produced by hybridization.

SINGLE BLOOM — Bloom having a petal count of 4 to 8 petals.

STAMENS — Pollen producing structures found in the center of an open rose bloom. A stamen comprises a filament, a threadlike structure which bears an anther, the pollen producing structure.

VARIETY — A term used to indicate a particular named rose. “Cultivar” and “variety” are used interchangeably

THIS PAGE INTENTIONALLY LEFT BLANK



## INDEX

### A

Accredited judge  
  ethics, 1-1  
  flexibility in judging, 1-1  
  negative judging, 1-2  
  obligation to exhibitors, 1-1  
  tact and courtesy, 1-1  
  working with other judges, 1-2  
All other things being equal, 3-2  
*American Rose* magazine, 4-3  
*Approved Exhibition Name (AEN)*, 4-3  
ARS Guidelines for Judging Rose Arrangements, 6-2  
ARS Medal Certificates, 8-2, 8-3  
  National Shows, 10-6  
ARS Photography Committee  
  Chair, 12-1  
  District Chair, 12-2  
  Members, 12-2  
  Responsibilities, 12-1  
Awards, 9-3  
  ARS, 9-5  
  Judges Class, 7-1  
  Ribbons, 9-3  
    Multiple of the Same Ribbon, 9-3

### B

Balance, 6-4  
Best in Class, 8-1

### C

Color Quality, 6-4  
Composition, 6-4  
  Balance, 6-4  
  Color Quality, 6-4  
  Contrast, 6-4  
Conformance, 6-1  
  Crediting arranger, 6-1  
  Degree of distraction, 6-1  
Contrast, 6-4  
Court of Honor, 8-2, 8-3  
  National Show, 10-5

### D

Depth of Field, 3-1, 6-5  
Depth of Field  
  f/Stop, 3-1  
Disqualification, 4-1  
  exhibitor's name visible, 4-1  
  misnamed

  Creative Interpretation is Exempt, 6-3  
  misnamed, 4-1  
  Previously Exhibited Photographs, 4-1  
  Roses NOT Outdoor Grown, 4-2, 9-3  
  rules, 4-1  
  unlabeled or mislabeled specimen, 4-1  
Distinction, 6-5

### E

English rose, 14-2  
Entry tags  
  helpful notes on, 1-1  
  labeling errors, 4-1  
    Exhibitor Grown Missing, 8-2  
  misspellings, 4-1  
  Requirements for Medal Certificates, 8-2  
  standard abbreviations, 4-1  
    EG, 8-2  
Ethics, 1-1  
Exhibitor Grown, 8-1, 8-2  
Exhibitors  
  judge's obligations to, 1-1  
  name visible, 4-1  
Exposure, 3-1

### F

f/Stop, 3-1  
Flexibility in judging, 1-1  
Focus, 6-4  
Found rose  
  defined, 14-2

### G

Glossary, 14-1  
Guidelines for Exhibitors, 9-3  
  National, 10-1  
Guidelines for Judges, 9-2  
  Judging and Exhibiting, 13-1  
  Keeping Current, 13-1  
  National Show Selection, 10-1  
  Qualifications of Judges, 9-2  
  Teaching Judging Schools and Seminars, 13-1  
  Training and Evaluating Apprentice Judges, 13-2  
Guidelines for Show Clerks, 9-4

### H

*Handbook for Selecting Roses*, 4-3

## I

Improperly named specimen, 4-2  
Index, 14-5  
Information Printed on Photo, 4-2  
Intellectual Property, 2-1  
    Schedule wording, 2-1  
    Schedule Writing  
        Required Wording, 9-4  
        National Shows, 10-2

## J

Judges  
    National Show Selection, 10-1  
Judges Class, 7-1  
    Award, 7-1  
    Entering and Judging Other Parts of Show, 7-1  
    Immediate Family, 7-1  
    Sharing a garden, 7-1  
Judging  
    Best in Class, 8-1  
    Best Novice, 8-2  
    Bronze Medal, 8-2  
        National Shows, 10-6  
    Court of Honor, 8-2  
        National Show, 10-5  
    Gold Medal, 8-2  
        National Shows, 10-6  
    King, 8-1  
    Novice, 7-2  
    Princess, 8-1  
    Queen, 8-1  
    Silver Medal, 8-2  
        National Shows, 10-6  
Judging the Court of Honor and Medal Certificates at  
    National Shows, 10-5  
Junior Class  
    Definition of Junior, 10-5

## L

Local Shows, 7-2

## M

Macro Photography, 3-2  
Matting, 3-3  
    requirement, 9-4  
Mislabeled specimen, 4-1  
Misnamed specimen, 4-1  
    Creative Interpretation is Exempt, 6-3  
*Modern Roses*, 4-3  
Mounting, 3-2  
    requirement, 9-4

## N

National Challenge Classes, 11-7  
National Miniature Conference Photography Awards, 11-7  
National Schedule Writing, 10-1  
    Required Approvals, 10-1  
Negative judging, 1-2  
Novice Class, 7-1  
    Definition of Novice, 7-1

## O

*Official List of Approved Exhibition Names for Exhibitors & Judges*, 4-3  
Open blooms  
    stamens, 6-2  
Other Classes, 7-1  
Outdoor Grown Roses, 4-2, 9-3

## P

Penalization  
    Crediting arranger, 6-1, 6-2  
    defined, 4-2  
    Photo edits that are allowed, 4-2  
Penn-Jersey District National Award, 11-7  
Photo Editing Software, 3-2, 4-2  
    Penalization, 6-4  
    Photo edits that are allowed, 4-2  
Photography guidelines committee members (2012-2015), iii  
Point scoring, 5-1  
    application, 6-1  
    consistency, 5-2  
    Determining how many points to give for section, 5-2, 6-2  
    how and when, 5-1  
Previously Exhibited Photographs, 4-1  
Prime elements of judging, 6-1

## Q

Queen, King, and Princess, 8-1

## R

Recent Registrations on the ARS website, 4-3  
Rose Registration column, 4-3  
Rose Show Formats  
    Alphabetical Color Class Shows, 9-1  
    Alphabetical Shows, 9-1  
    Color Class Shows, 9-1  
    One Class per Variety, 9-1  
Rule of Thirds and Other Compositional Elements, 3-1

## S

Schedule for National All Miniature Shows, 10-5  
Schedule for National Rose Photography Shows, 10-2  
Schedule Writing, 9-1  
National Show  
Required Wording, 10-2  
Required Wording, 9-3  
National Shows, 10-2  
Scorecard  
prime elements of judging, 5-1  
Selective Focus, 6-5  
Sidebuds, 4-2  
Specific Section, 6-1  
Creative Interpretation, 6-3  
Macro Photography, 6-2  
Novice, 6-3  
The Rose, 6-1  
The Rose Arrangement, 6-2  
The Rose Garden, 6-3  
Stamens, 6-2

## T

Table of Contents, vii  
Tact and courtesy, 1-1  
Technique, 6-4

Black & White, 6-5  
Blurring, 6-5  
Depth of Field, 6-5  
Flash, 6-5  
Focus, 6-4  
Lighting, 6-5  
Selective Focus, 6-5  
Sepia, 6-5  
The Rose Arrangement  
Not required to be in an ARS show, 6-2  
The Rose Garden  
Casual Gardens, 6-3  
Formal Gardens, 6-3  
Naming of Garden, 6-3  
Naming of Roses, 6-3  
Private Gardens, 6-3  
Public Gardens, 6-3  
Rose Society Activity, 6-3  
Two exhibitors from same garden – NOT disqualified, 9-3

## U

Unlabeled specimen, 4-1

## W

Working with other judges, 1-2