



GUIDELINES FOR JUDGING ROSE ARRANGEMENTS

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

Fourth Edition (2021)

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ARRANGEMENTS AWARDS TABLE

Award	Miniumun Score	std/min	Style	Special Requirement	Size Limit (W/H/D)	GSB Cert. Eligible	Accessories				
Blue Ribbon (1st)	90	any	Per Schedule			If ≥92 and class winner, AG	Per Schedule				
Red Ribbon (2nd)	85	any	Per Schedule			No	Per Schedule				
Yellow Ribbon (3rd)	80	any	Per Schedule			No	Per Schedule				
Honorable Mention (4th)	none	any	Per Schedule			No	Per Schedule				
Royalty	92, class winner	std	Traditional			If class winner, AG	Per Schedule				
Artist	92, class winner	std	Modern			If class winner, AG	Per Schedule				
East Asian	92, class winner	std	East Asian			If class winner, AG	Per Schedule				
Court of Etiquette	92, class winner	std	Per Schedule	Arrangement and accessories for food		If class winner, AG	Per Schedule				
Keepsake	92, class winner	std	Pref. Traditional or Modern	Dried roses and other dried plant material		No	Per Schedule				
Rosecraft	92, class winner	std	Craft item	Dried roses and other dried plant material		No	Per Schedule				
Princess	92, class winner	std	Arranger's choice	All plant material from rose		If class winner, AG	No				
Duchess	92, class winner	std	Arranger's choice	Fresh roses & dried/treated plant material		If class winner, AG	No				
Duke	92, class winner	std	Arranger's choice		10" to 20"	If class winner, AG	No				
Junior	92, class winner	std	Arranger's choice	Up to 18 years old		If class winner, AG	Per Schedule				
Novice	92, class winner	any	Arranger's choice	No previous 1st place show level or higher		If class winner, AG	Per Schedule				
Judge	92, class winner	any	Arranger's choice	Judge in any division of the show		No	Per Schedule				
Personal Adornment	92, class winner		Corsage, etc			No	Per Schedule				
All Miniature Arrangements											
				Miniature and or Miniflora only	≤12"	If class winner, AG	Per Schedule				
Min Royalty	92, class winner	min	Traditional		≤12"	If class winner, AG	Per Schedule				
Min Artist	92, class winner	min	Modern		≤12"	If class winner, AG	Per Schedule				
Min East Asian	92, class winner	min	East Asian		≤12"	If class winner, AG	Per Schedule				
Min Ct of Etiquette	92, class winner	min	Per Schedule	Arrangement and accessories for food	≤12"	If class winner, AG	Per Schedule				
Min Keepsake	92, class winner	min	Pref. Traditional or Modern	Dried roses and other dried plant material	≤12"	No	Per Schedule				
Min Rosecraft	92, class winner	min	Craft item	Dried roses and other dried plant material		No					
Min Princess	92, class winner	min	Arranger's choice	All plant material from rose	≤12"	If class winner, AG	No				
Min Duchess	92, class winner	min	Arranger's choice	Fresh roses & dried/treated plant material	≤12"	If class winner, AG	No				
ARS Certificates											
								AG Required	Ineligible if Misnamed		
GSB Certificate	92, class winner	std						Yes	Yes		
Mini GSB Certificate	92, class winner	min			≤12"			Yes	Yes		
National Trophies											
				Theme or Special Requirement				AG Required	Ineligible if Misnamed	ARS Member	Registered for show
Katherman	92	std	Per Schedule	Additional plant material optional		No	Per Schedule	Yes	Yes	Yes	Yes
Satterlee	92	min	Traditional Mass	Miniature roses only	≤10"	No	Per Schedule	Yes	Yes	Yes	Yes
Anger	92	std	Per Schedule	President or First Lady, other named material		No	Per Schedule	Yes	Yes	Yes	Yes
Ralph Moore	92	min	Traditional Line-Mass	Miniature roses only	≤10"	No	Per Schedule	Yes	Yes	Yes	Yes
Ben Williams	92	miniflora	Arranger's choice	Miniflora roses only	≤12"	No	Per Schedule	Yes	Yes	Yes	Yes
Overesch	92	std	Trad. or Mod per sched.	America the Beautiful		No	Per Schedule	Yes	Yes	Yes	Yes
Walters	92	min	Per Schedule	Miniature roses only	≤10"	No	Per Schedule	Yes	Yes	Yes	Yes
Barlow/Shupe	92	Std	East Asian	Creative East Asian		No	Per Schedule	Yes	Yes	Yes	Yes
Tiedeman	92	std	Traditional Line-Mass	Two or more classes of roses		No	Per Schedule	Yes	Yes	Yes	Yes, if District Show
Pavey	92	std	Modern	Say it with Roses		No	Per Schedule	Yes	Yes	Yes	Yes, if District Show
Bryant	92	min	District's Choice	Miniature arrangement	≤10"	No	Per Schedule	Yes	Yes	Yes	Yes, if District Show
Dist. Director	92	miniflora	Arranger's choice	Miniflora roses only	≤12"	No	Per Schedule	Yes	Yes	Yes	Yes, if District Show

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FOREWARD

This fourth edition of the *Guidelines for Judging Rose Arrangements* is dedicated to the memory of Lewis Shupe and to the honor of Gary Barlow, two gentlemen who gave me my start in rose arranging and who have guided and inspired many others. I am also grateful to members of the Arrangement Judging Committee for their time, effort, and useful suggestions in preparing this edition. I am especially grateful to Nancy Redington, who saw the need for a new edition of the *Guidelines* and was a major contributor to this effort.

This edition is organized in three sections. The first, "Arrangement Judging Essentials," provides information for judges in a concise fashion that can be easily referenced while judging a show. The second section, "Background," provides information on arranging basics, design concepts, and the three principal styles of arrangements. The chapters dealing with training, awards, national show procedures, etc., are in the third section, "Administrative." As before, this edition of the *Guidelines* should be a helpful reference for arrangement exhibitors, schedule writers, and active and prospective arrangement judges.

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SECTION 1

Arrangement Judging Essentials



CHAPTER 1 USING THE SCORECARD

Scorecard for Judging Rose Arrangements

(Must be shown in all schedules)

Conformance (5 points per Category) - 15 points

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

Design (5 points per Principle) - 30 points

Balance, dominance, contrast, rhythm, proportion, scale

Perfection of the Rose(s) - 30 points

Creativity and Expressiveness - 15 points

Distinction - 10 points

Uniqueness: sets the design apart, superiority in every respect – includes technical execution/construction. Including condition of non-rose plant material

Total - 100 points

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

- a. Naming of roses – ARS American Exhibition Names of roses must be used. Misnaming a rose will incur a penalty; improper naming will not. Roses not misnamed are deemed correctly named. *See note 3 below.*
- b. Conformance to type of design – Design must conform to style of design listed in schedule or stated on the entry tag by the exhibitor in classes of designer's choice.
- c. Other specific requirements of schedule – All requirements such as type of rose, use of accessories, size of design, staging, etc., must be followed. *See note 4 below.*

Design Principles

1. **Balance** – Both physical and visual stability should be evident. Balance should be featured front to back, side to side, top to bottom, and may be either symmetrical or asymmetrical. Balance should be achieved within the design as well as the outline.
2. **Dominance** – The stronger effect of one or more of the elements in a design. Dominance is observed in color, shape, forms, etc. Roses must be the dominate flower.
3. **Contrast** – The use of unlike qualities or elements to emphasize difference. Contrast is achieved using color, shapes, and texture in any or all components.
4. **Rhythm** – A visual path traveling through a design. Rhythm may be achieved through repetition of colors, shapes and sizes which shows movement but unifies the whole.
5. **Proportion** – A visually pleasing relationship of the amount of plant material to the container and the arrangement to the allowed space. Plant material other than roses should not be dominant. The size of an accessory should complement and should not dominate.
6. **Scale** – The visual size relationship of each part of a design to each other part. Particular attention should be given to the size of an arrangement to its allowed space. The arrangement must be confined to the allowed space. The size of an accessory if used should complement and should not dominate.

Perfection of rose(s) –Prime elements of horticulture judging [form, color, substance, stem, and foliage (when visible)] should be taken into consideration when assessing the condition of the roses. Form of roses may vary depending on variety or stage of development. Rose foliage when present should be of good quality and condition.

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

Distinction – Design is superior in all respects due to the unusual differences in execution and construction by the exhibitor. This includes consideration of non-rose plant material and all other materials, containers, backgrounds, underlays, bases, and mechanics used in the arrangement. This is the determination that puts everything together in a final judgment regarding the total complete design, the overall effectiveness and the unity of the elements and principles of design.

Notes:

1. See Notes in Chapters for specific types of arrangements and exhibits for additional information.
2. Point Scoring by each accredited judge **is required** for all National Challenge Classes and is suggested for Challenge Classes in District and Local Shows. Printed score cards should be available and a system for tallying should be established.
3. A rose is **misnamed** if the name on the entry tag does not apply to the variety, for example a white rose identified as 'Mister Lincoln.' Misnaming must be penalized. A rose is **improperly named** if the name on the entry tag is a synonym for the ARS American Exhibition Name. For example, 'Liebeszauber' is a synonym for 'Love's Magic.' There is no penalty for an improper name. Omission of the name of a rose variety will result in a penalty.
4. Certain violations described elsewhere in these guidelines (Chapters 15 and 16) incur the penalty of ineligibility for a first-place or higher award. An arrangement thus penalized is still eligible for second place or below. When point scoring such an arrangement, a deduction in points in conformance should be taken. If another arrangement scores 90 points or more (92 for a higher award), it is given first place. The scores of the remaining arrangements in the class, including the penalized arrangement, are then ranked to determine their placement.
5. When an arrangement scores 90 points or more but does **not** win first place, the judges must write "90+" on the entry tag and one judge must sign the tag.

CHAPTER 2

JUDGING ROSES IN ARRANGEMENTS

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

The arranger may use roses with short stems (or no stems), abstracted leaves or leaflets or hidden stems; however, the rose bloom must never be abstracted. Grooming of the bloom and leaves is always acceptable as in horticulture exhibits. Leaves may be abstracted by trimming or removal, but abstraction of the bloom itself will incur a major penalty. An arrangement with an abstracted bloom cannot receive first place.

At least one rose bloom in an arrangement must be at either **exhibition stage** or fully open. A rose is at exhibition stage when it is at its most perfect phase of beauty. For most hybrid tea and many miniature and miniflora varieties, this will be when the bloom displays **exhibition form**, when the bloom is one-half to three-quarters open, the petals are symmetrically arrayed, and there is a pointed center. Roses that cannot achieve this exhibition form are judge according to their own ideal exhibition stage. These types include old garden roses, shrubs, many floribundas, and others. If roses are fully open, they must have fresh stamens.

Other rose blooms, if used in the arrangement, may be at any stage of development from bud to hip, depending on what is appropriate to the style of design. (For instance, the gradation of blooms in a Traditional line design is accomplished with buds, exhibition stage blooms and sometime fully open blooms.)

When judging the quality of the roses in an arrangement, the judge must consider the prime elements of horticulture judging. The form, color and substance of all rose blooms in the arrangement must be evaluated. Stems and foliage, when visible should also be considered, unless foliage has been abstracted. The judge must keep the relative value of each of these elements in mind when considering deductions. The horticulture elements of balance and proportion and size would fall under the design principals of scale and proportion and need not be considered in evaluating the quality of the roses.

The judge should consider the number of roses in the arrangement and the prominence of any rose in the design when assessing a penalty for faults in the rose(s). For example, the quality of a rose at the focal area of a Traditional arrangement could be weighted more heavily than one at the outer edges or back of the arrangement.

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

CHAPTER 3

JUDGING TRADITIONAL ARRANGEMENTS

(See Chapter 12 for background information on this style.)

In General

Floral material should appear to be growing from a single point of emergence, as if it were a single plant. The arrangement should give the impression that all the stems could be gathered in one hand.

A pleasing focal area should be created by gathering material at the lip of the container.

The silhouette of the arrangement should suggest a geometric or natural shape (crescent, triangle, or inverted crescent).

There should be a gradation in size of materials from small to large. Material should appear to be still growing, thus smaller, less mature, material should be at the extremities of the arrangement and larger, mature, material in the focal area.

Size gradation for roses should be achieved by using buds or slightly open blooms at the extremities and exhibition stage or open blooms in the focal area. All stages should be visible.

The container and plant material should complement one another, and the container should be capable of holding sufficient water to support the arrangement.

Materials may be groomed but should not be abstracted beyond its natural form.

Man-made elements of plastic, glass, metal, etc., should not be used in the arrangement.

Unless the schedule requires that only fresh materials may be used, dried natural materials such as grasses, sticks, feathers, seed pods, etc., may be used in the arrangement.

Specifics

Line Arrangements

A Line Arrangement must possess one strong line with a rose at exhibition stage or fully open at the focal area, near the lip of the container. It must have length and width, but little depth, and show movement in one direction.

Potential issues for Line Arrangements

Use of too much material, making the arrangement Line-Mass rather than Line.

Abstraction altering the natural appearance of the materials.

Lack of an exhibition stage or fully open rose bloom.

Container being the dominant element of the design.

Line-Mass Arrangements

Line-Mass Arrangements feature a dominant line with more plant material than a Line Arrangement. The greater amount of material is in the focal area. The arrangement will have length, width, and depth. Gradations in stages of bloom of the roses, and gradation of size, shape, color, and texture of materials is necessary.

Potential issues for Line-Mass Arrangements

Lack of gradation in stages of rose bloom and/or lack of gradation of size, shape, color, or texture of other materials.

Lack of a predominant focal area due to insufficient material.

Focal area not placed at the lip of the container.

Stems not appearing to radiate from one point of emergence.

Container being the dominant element of the design.

Mass Arrangements

Mass Arrangements are symmetrical, naturalistic, and have a form such as an oval, a circle, fan-shaped, or triangular. Other descriptions, such as an inverted crescent outline may be used. The arrangement must be full, but uncrowded, so that each rose has its own distinct space. There is a single focal area near the lip of the container. Gradations in size, shape, color, and texture are necessary.

Potential issues for Mass Arrangements:

Placement of material either too close to other material, causing confusion, or too far, creating gaps or voids.

Lack of contrast in size, shape, color, or texture of materials.

Disturbance of rhythm by placement of large flowers near the peripheries of the arrangement or placement of flowers in a uniform grid.

Placement of flowers around the focal area such that a bullseye is formed.

Disturbance of balance by unequal distribution of flowers of either the left-right or top-bottom center lines.

Material not appearing to radiate from one point of emergence.

Scale of the container and scale of the floral material mismatched creating a fault of proportion.

Failure to incorporate material to finish the back of the arrangement, thus giving the appearance that the arrangement is falling forward.

Higher Award eligibility

Arrangements must have won their class with a score of 92 points or more to qualify.

Royalty Award Rosette

American Rose Society Medal Certificates (if roses are arranger grown and correctly named)

Miniature Royalty Award Rosette

American Rose Society Miniature Medal Certificates (if roses are arranger grown and correctly named)

CHAPTER 4

JUDGING MODERN ARRANGEMENTS

(See Chapter 13 for background information on this style.)

In General

Look for dynamic balance.

Movement can be erratic or stop-and-go and rhythm may pause between interest areas as it moves throughout the design.

Line direction may be implied rather than actual.

There should be a dominance of abstraction in abstract arrangements. An abstract design must have at least two abstract qualities.

Rose blooms should never be abstracted. Rose foliage may be trimmed but must not be abstracted.

Specifics

Containers

Modern arrangements do not require a visible container. The container can be hidden in the design and will then have less influence on the overall display. Water-containing devices should be congruent with and enhance the design of the arrangement. These may be painted to blend into the background or match line material.

Points of Emergence

Modern arrangements may have more than one point of emergence. Each point of emergence should generate visual interest; an isolated leaf or bloom may be insufficient. Roses should usually be placed at each point of emergence.

Form

Space is an integral component of Modern arrangements. Space can be negative (empty), which adds drama to the design, or material may be centered in a space. Space should be used creatively to create interest and establish balance and proportion. Space should not be the feature of the arrangement, which must always be the roses.

Rhythm

Rhythm in Modern arrangements with multiple focal areas is achieved with real or imagined connecting material giving the eye a path from one point of interest to another.

Color

Modern arrangements use color as a statement. Very strong contrasts (black/pink, black/orange) have frequently been employed, but other color contrasts based on the color wheel are appropriate in use. Colors of backgrounds and underlays are chosen to accentuate the overall design.

Abstraction

Modern arrangements frequently include abstraction of floral material by painting of dry material, and cutting, twisting, or otherwise manipulating plant material from its natural form. The exception is the roses. The rose and foliage may not be manipulated in any way that distorts its natural form.

Dominance of Roses

Roses are to be the dominant floral material and must be the feature of a Modern arrangement. Structural elements may be very bold but must complement and not dominate the roses, which must be the dominant floral interest. Judges may penalize if a structure is too dominant according to the degree of impairment. Use of more than one rose at exhibition stage will help to establish the dominance of the roses.

Amount of Material

A keynote of a Modern arrangement is simplicity. Use of an excess of non-rose floral material may result in a loss of important negative space and blur the distinction between a Modern arrangement and a Traditional arrangement.

Higher Award eligibility

Arrangements must have won their class with a score of 92 points or more to qualify.

Artist Award Rosette

American Rose Society Medal Certificates (if roses are arranger grown and correctly named)

Miniature Artist Award Rosette

American Rose Society Miniature Medal Certificates (if roses are arranger grown and correctly named)

CHAPTER 5

JUDGING EAST ASIAN ARRANGEMENTS

(See Chapter 14 for background information on this style)

In General

The arrangement will exhibit simplicity of construction and restraint in use of plant material.

Fresh, non-rose plant material (branches and greens) should be appropriate to the season. Most often material is used as it grows in nature, but trimming is common in naturalistic arrangements and abstraction is practiced in some freestyle designs. The rose bloom may never be abstracted. Non-rose material may have seasonal defects, especially in autumn.

The arrangement must be constructed to be viewed and judged from directly in front. The placement of the roses should both face the viewer to draw the viewer into the design and, in naturalistic designs, “look up” at an imaginary sun.

Some material may face away from the viewer to provide depth in the design.

The lengths of stems are in proportion to the combined height and diameter of the container and to each other. The longest stem is traditionally 1.5 times the combined container dimensions (sometimes 1X or 2X) with the second branch $\frac{2}{3}$ to $\frac{3}{4}$ of the longest and the third branch $\frac{2}{3}$ to $\frac{3}{4}$ the length of the second.

No two elements, flowers or stems should be the same length.

Balance is asymmetric, achieved by placement of stems at particular locations and angles. Branch tips and flowers placed to form scalene triangles (unequal sides). These triangles may be observed from in front of the arrangement or from above.

An odd number of flowers (e.g. 1, 3 or 5) is generally preferred.

Mechanics need not follow ikebana practices. In particular, kenzans (pin holders) need not be concealed. However, poorly executed or distracting mechanics may be penalized.

East Asian arrangements, especially those in low containers, need not fill the allotted space.

The container should reflect the East Asian style.

Specifics

Arrangements in low containers (suiban or compote) with water showing (moribana)

Water is an important element of the design and contributes to the balance. It must be readily visible. Stems and/or foliage should not rest on the lip of the container. Leaves, petals or other debris should not be in the water.

Arrangements in tall containers (nageire)

Stems typically rest on the lip of the container. Foliage or added greenery may be added to conceal the container lip.

Free style arrangements

No specific rules but represent self-expression of the arranger within an East Asian aesthetic. May be naturalistic or abstract.

Man-made materials and/or dried plant material may be used in the design.

Can qualify as a “low container” or “tall container” arrangement, or more creative containers may be used as schedule permits.

Emphasis on elements of line, mass, color, surface and point. Design may not conform to all the generalities cited above.

Judges will not recognize traditions of all ikebana schools, and most designs in rose shows will likely be considered freestyle moribana, freestyle nageire or simply freestyle.

Shoka arrangements (Ikenobo School, *See Chapter 14*)

Can be made in a bowl, compote or a tall, flared container. Pebbles are often used to elevate kenzans.

The mizugiwa (*See Chapter 14*) is a critical element of these designs and must be properly executed.

Higher Award eligibility

Arrangements must have won their class with a score of 92 points or more to qualify.

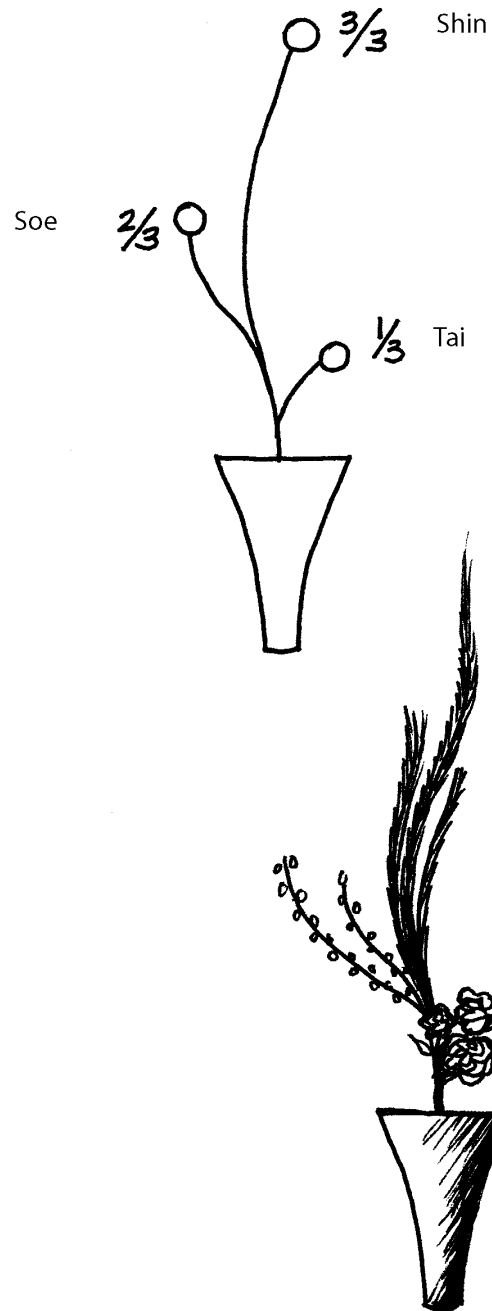
East Asian Award Rosette

American Rose Society Medal Certificates (if roses are arranger grown and correctly named)

Miniature East Asian Award Rosette

American Rose Society Miniature Medal Certificates (if roses are arranger grown and correctly named)

East Asian Arrangements (refer to Chapter 14):

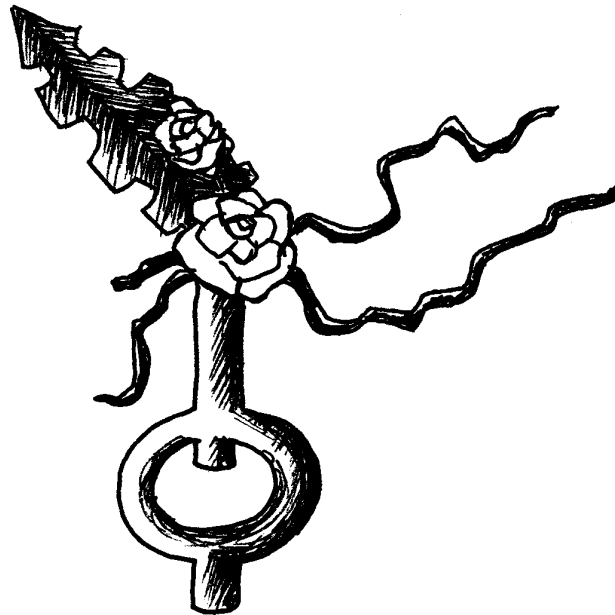
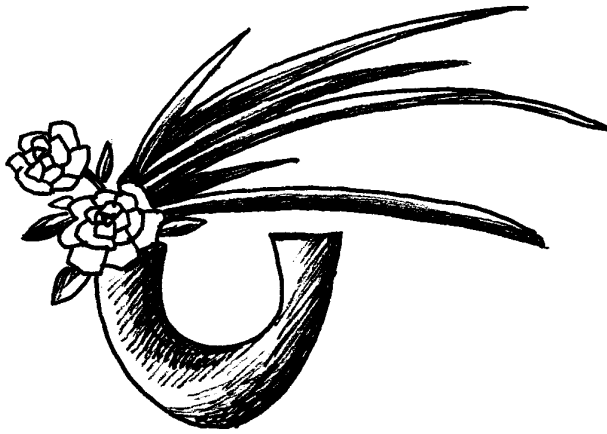


A typical Shoka arrangement (Ikenobo School) illustrating the proportions of the principal lines and the proportion of arrangement material to the container.



Top: A type of Moribana arrangement.

Bottom: A type of Nageire arrangement.



Types of Free Style arrangements.

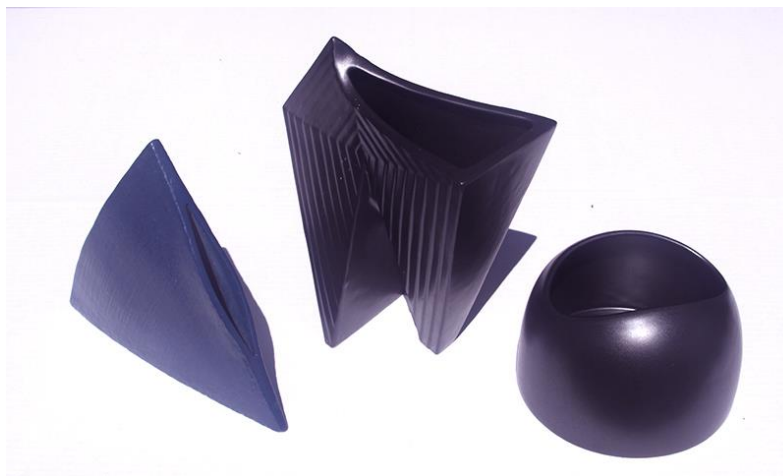
Top: Naturalistic
Bottom: Abstract



Examples of “low containers” (Suiban)



Examples of “tall containers”



Examples of Free Style containers

CHAPTER 6

JUDGING MINIATURE ARRANGEMENTS

Only fresh roses classified as miniature and/or miniflora are permitted in Miniature arrangements and must be the dominate floral material. Arrangements entered in a Miniature class using roses classified other than miniature or miniflora shall be ineligible for a first-place or higher award. Miniature and/or miniflora roses may be used in other classes of arrangements unless prohibited by the schedule. *See Chapter 7* for information on arrangements using dried miniature and/or minifloraroses.

All Miniature arrangements are to be judged at eye level and it is desirable to stage these designs raised above table height. If arrangements are not raised, and provided chairs are available, the arrangement may be judged from a seated position. This should be noted in the schedule. Backgrounds and baseboards may be used but must not exceed the allotted space stated in the schedule.

Miniature classes may be Traditional, Modern, East Asian, Court of Etiquette and other Special Classes, Duke excepted. The arrangement size is never to exceed 12 inches in height, width, and depth. **Height, width, and depth restriction of less than 12 inches may be designated.** The schedule should be specific as to the size and/or size ranges of the arrangement. Arrangements exceeding the stated maximum dimensions shall incur a penalty consistent with the degree of infraction. The background should be in pleasing proportion to the size of the arrangement.

Staging to elevate arrangements for the convenience of judges and viewers may be provided by the show committee or the arranger. Staging for this purpose is not included in the dimensions of the arrangement. When niches are provided staging must not elevate any part of the arrangement above the top of the niche.

Miniature arrangements follow the same characteristics, elements, and principles of design as Standard arrangements. All components should be in proper scale and proportion for the specified dimensions stated in the schedule including the correct size of the rose blooms, which is crucial.

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



CHAPTER 7

JUDGING DRIED ARRANGEMENTS AND CRAFT EXHIBITS

Consult the schedule to ascertain the scale (Standard or Miniature) of the class and whether the class is for arrangements or for craft exhibits. In either case only dried roses and other dried plant material may be used.

General Considerations

Judges must consider the following when assessing the Perfection of the Roses in a dried arrangement or craft:

While abstraction of the rose bloom is not allowed and severely penalized in any class calling for fresh roses, in these classes the roses and other materials are abstracted by the drying process—the removal of fluids in the cell tissue creating a permanent replica of the fresh rose that will not deteriorate by wilting.

The roses must retain their pre-drying form with proper petal spacing and texture. Penalties will be assessed for faults such as pock marking of petals or physical distortion of the petals (e.g., curling or smashing).

The process of drying may affect the hue, chroma or value of the color of the rose. The judge should be familiar with possible color changes for different varieties. Varieties that retain much of their fresh state color when dried are preferred.

Dried roses may not be painted, and no preservatives may be used to retain the dried state. Blemishes, broken rose parts and limpness due to improper drying or storage will be penalized.

Other considerations

No plastic, paraffin-dipped or artificial plant material is allowed.

Workmanship should be expertly done. Mechanical flaws in construction such as visible glue strings or glue puddles are penalized under Distinction according to the degree of distraction.

Any dried arrangement or craft item exhibited must not have been exhibited in any previous show.

Dried Arrangements (Keepsake and Miniature Keepsake Awards)

The name Keepsake suggests a remembrance of a previously made arrangement, the design and components of which have been naturally and perfectly preserved. At its best, a dried arrangement will invoke the feeling that a fresh arrangement has been immediately preserved without any aging of the floral material.

Appropriate styles for dried arrangements are Traditional and Modern. Judging considerations for those styles must be applied to dried arrangements.

Roses must be dominant and the feature of the arrangement. Other dried plant materials should be appropriate and in good condition.

Only dried miniature and miniflora roses may be used in a class for the Miniature Keepsake Award, and the arrangement may not exceed 12 inches in width, depth, and height.

Craft Exhibits (Rosecraft and Miniature Rosecraft Awards)

These classes are for a craft item (e. g. a wreath, Christmas ornament, picture, candle holder, box, picture frame, etc.) that is purely decorative and enhances the original item or creates a new one. The craft item could be suited for placement on a table or bookcase or could be hung on a door or wall.

Perfection of the dried blooms, which must be featured, and quality of workmanship and interpretation of the class theme are important considerations in judging craft exhibits.

Only dried miniature and miniflora roses may be used in a class for the Miniature Rosecraft Award, and the exhibit may not exceed 12 inches in width, depth, and height.

Higher Award eligibility

Exhibits must have won their class with a score of 92 points or more to qualify.

For dried arrangements

Keepsake Award Certificate

Miniature Keepsake Award Certificate

For dried craft exhibits

Rosecraft Award Certificate

Miniature Rosecraft Award Certificate

Dried arrangements and craft exhibits are not eligible for ARS Medal Certificates.

CHAPTER 8

JUDGING SPECIAL CLASSES

Classes that are defined by particular requirements are designated as Special Classes. Because conformance with these requirements is essential to the intent of the class, a non-conforming arrangement is ineligible for a first-place or higher award.

The style/type of arrangement in these classes should be the arranger's choice. Refer to the relevant chapters for information on judging specific styles and types. The chosen style must be stated on the entry tag.

Miniature arrangements may not exceed 12 inches in height, width or depth; however lower limits may be specified in the schedule and must be honored.

Only miniature and/or miniflora roses may be used in a class calling for a Miniature arrangement. Use of roses of any other classification will result in ineligibility for a first-place or higher award.

These classes are **not** eligible for Royalty, Artist or East Asian Rosettes.

Princess of Arrangements and Miniature Princess of Arrangements

Arrangement must be constructed with fresh roses and other fresh rose plant material only. Material may include hips, canes (with or without foliage), roots or any other part of the rose plant. Essentially, any part of the rose plant at any stage of development from pip to hip is acceptable in the Princess Award Classes.

No other live or dried plant material or man-made materials are permitted.

Arrangement will be Standard or Miniature size as designated in schedule.

No accessories are permitted.

Use of accessories or plant material from any source other than rose will render the arrangement ineligible for a first-place award, the Princess of Arrangements rosette, or the Miniature Princess of Arrangements rosette. *See additional requirements for Miniature arrangements in Chapter 6.*

Higher award eligibility (must score 92 points or more)

Princess Rosette

Miniature Princess Rosette

ARS Medal Certificates (must be arranger grown and correctly named)

ARS Miniature Medal Certificates (must be arranger grown and correctly named)

Duchess of Arrangements and Miniature Duchess of Arrangements

Arrangement must be constructed with fresh roses and rose foliage with no other fresh plant material.

Other required materials used must be dried and/or treated dried plant material.

Arrangement will be Standard or Miniature size as designated in schedule.

No accessories are permitted.

Use of accessories, dried roses or other fresh plant materials will render an arrangement ineligible for a first-place award, the Duchess of Arrangements rosette, or the Miniature Duchess of Arrangements rosette. *See additional requirements for Miniature arrangements in Chapter 6.*

Higher award eligibility (must score 92 points or more)

Duchess Rosette

Miniature Duchess Rosette

ARS Medal Certificates (must be arranger grown and correctly named)

ARS Miniature Medal Certificates (must be arranger grown and correctly named)

Duke of Arrangements

A small standard arrangement. Dimensions must be no less than 10 inches in height, width, or depth and no more than 20 inches in height, width, or depth.

The size limits shall be specified in the schedule.

Any horticultural class of rose may be used.

No accessories are permitted.

Use of accessories or being clearly over or under the permitted size will render an arrangement ineligible for a first-place award or the Duke of Arrangements rosette.

Higher award eligibility (must score 92 points or more)

Duke Rosette

ARS Medal Certificates (must be arranger grown and correctly named)

Court of Etiquette and Miniature Court of Etiquette

An arrangement displayed with accessories appropriate for dining or the service of food.

The schedule must specify whether the exhibit is an exhibition (a featured rose arrangement with a non-practical artistic display of food service items) or functional (a featured rose arrangement with accessory items functional for dining as displayed).

The entire exhibit must be considered; the materials should be in a visually pleasing relationship and should complement each other. Adequate space should be allotted for the arrangement and required accessories. In all classes, Standard and Miniature, staging requirements must be stated in the schedule.

In a Miniature Court of Etiquette class, the exhibit may not exceed 12 inches in width, depth, and height and must contain only miniature and/or miniflora roses. Use of roses of any other classification will result in ineligibility for a first-place or higher award. Scale of accessories should be in proportion to the arrangement.

Higher award eligibility (must score 92 points or more)

Court of Etiquette Certificate

Miniature Court of Etiquette Certificate

ARS Medal Certificates (must be arranger grown and correctly named)

ARS Miniature Medal Certificates (must be arranger grown and correctly named)

Best Novice Entry

Restricted to exhibitors who have not previously won a first-place arrangement award in an arrangement section of an ARS rose show. Novice status is determined at the local, district and national levels. An arranger may compete as a novice at any level at which they have not won a first-place award. However, winning a first-place award in any class at any district or national show terminates novice status at lower levels.

More than one novice class may be included in a show.

Arrangement will be Standard or Miniature size as designated in schedule.

Accessories **are** permitted.

Higher award eligibility (*must score 92 points or more*)

Best Novice Certificate

ARS Medal Certificates (must be arranger grown and correctly named)

ARS Miniature Medal Certificates (must be arranger grown and correctly named)

Junior Arrangement

Classes are restricted to arrangers less than 18 years of age.

More than one Junior Arrangement class may be included in a show.

Arrangement will be Standard or Miniature size as designated in schedule.

Accessories **are** permitted.

Higher award eligibility (*must score 92 points or more*)

Junior Royalty Rosette

ARS Medal Certificates (must be arranger grown and correctly named)

ARS Miniature Medal Certificates (must be arranger grown and correctly named)

Best Judge's Entry

Restricted to arrangement, photography, or horticulture judges and/or apprentice judges judging the show.

More than one Judge's class may be included in the show.

Ideally, an accredited arrangement judge not entering this class should be included in the team judging this class; however, judging may be done by any knowledgeable persons appointed by the show chair.

Arrangement will be Standard or Miniature size as designated in schedule. Accessories **are** permitted.

Higher award eligibility (*must score 92 points or more*)

Best Judge's Certificate

Not eligible for ARS medal certificates

Award name	Special requirements Items specific to each award, other requirements may be listed in schedule. Arrangements must score at least 92 points.	Eligible for GSB arranger grown	Required Style
Duke	Size 10 -20 inches in height and width and depth Style to be chosen by arranger No accessories.	Eligible	none
Princess	Only fresh roses and rose plant material, may include bloom stages from buds to hips. No accessories.	Eligible	none
Mini Princess	Same as above but restricted to roses classified as miniature or miniflora. No accessories.	Eligible	none
Duchess	MUST use dried or treated material in the body of the arrangement along with the required feature of fresh roses. No accessories.	Eligible	none
Mini Duchess	Same as Duchess but restricted to the use of fresh roses classified as miniature or miniflora. No accessories.	Eligible	none
Court of Etiquette	Required Accessories listed in schedule to accompany the fresh rose arrangement. Miniature or miniflora roses only for Miniature Court of Etiquette.	Eligible	none
Junior	Exhibitor to be less than 18 years of age. Accessories permitted	Eligible	none
Novice	Best entry in Standard or Miniature Novice class. Limited to arrangers who have not won a first-place ribbon at a show of that level (local/district/national) or higher. Accessories Permitted.	Eligible	none
Judges	Best entry in a class limited to judges of any division of the show (arrangements/horticulture/photography) Accessories permitted.	Not eligible	none
Dried Classes	Best entry in one of the four dried classes. Material must be dehydrated. Accessories permitted.	Not eligible	none
Personal Adornment	Best entry in class for fresh roses incorporated into an item to be worn or carried.	Not eligible	none

CHAPTER 9

JUDGING PERSONAL ADORNMENTS

Personal adornments in an ARS Rose show are those items that contain fresh roses and are designed to be worn on the person or clothing, carried, or used as a fashion accessory. Roses must be the dominant floral feature of the entry. Ribbons, netting, doilies, or other natural items such as grasses or feathers may be used to complete a theme. Jewelry items created using dried roses are the one type of personal adornment ineligible for this class. While these are personal adornments and fashion accessories, the use of dried roses puts them in the category of a dried craft item which must be entered in a class for the Rosecraft Award.

Boutonnieres and Corsages

A boutonniere is a small adornment that originally was meant to worn in the lapel buttonhole of a man's suit coat. In today's world they can be more aptly be described as a very small collection of flowers worn by men, or by women on the shoulder. They are very small and meant to be composed of one or two blooms and a small amount of foliage. In Rose Shows, they are frequently shown in a complimentary pair with a corsage, which by its nature has a more elaborate design and more material. In all cases, the scale of material used must be in proper proportion to the size of the entry whether shown as a single item or as a complimentary duo.

Corsages can be designed to be pinned to a garment or to be worn on the wrist.

All classifications of roses may be used as the principle or supplementary material at the focal area of the design.

Proper conditioning of the material is of prime importance for maintaining the perfection of the roses and other material. All mechanics should be inconspicuous.

Exhibits should be staged in the most fitting manner for the style, and this may be specified in the schedule. Display may be made on a small easel or background. The exhibitor should present the item in the way it is intended to be worn. If, for instance, the item is to be worn with flowers inverted the presentation should be made in that fashion.

Bridal Flowers

Bouquets have changed demonstratively in the past several years. With the advent of new wedding themes, styles of dresses, destination weddings, and degree of formality of services, there is a great variety of bouquet styles in current use in the modern bridal industry. Not all these styles are suitable for a rose show, such as a single bloom, or abstracted roses that have been painted and/or manipulated by gluing other flowers to the inside of a bloom.

With this in mind, the schedule writer should be precise in specifying the desired style and the space allotment and staging available.

Nosegays

Nosegays are very small bouquets designed to be carried in one hand, originally for their fragrance to be smelled and to perfume the atmosphere. These are presently thought of as a small accessory for a young lady to carry.

Presentation may vary and staging could be as simple as placement in a standard vase or vial used for horticulture exhibits. The size of the nosegay would be specified in the schedule.

Floral Design Items to be Worn in the Hair

A small corsage-type item attached to a barrette or hair comb can be worn in the hair. The floral item must be made to fit on the device to be secured into the hair.

Tiaras, halos, chaplets, and headbands are also suitable for this class. Here the rose floral item is to be secured to a form (metal, plastic, or other suitable material), and the form with the design item would be placed in the hair. Tiaras and headbands go only halfway around the head while chaplets and halos encircle the entire head like a crown.

The framework of these items must be well-integrated into the design and must be supportive and not dominant.

Hat Decorations

Hat decorations are a popular personal adornment class. Roses must be featured in the floral design and a hat must be used as the stage for the floral design. The rose floral design may be used as part of a hatband, as the entire hatband, on top of the hat, or an item extending below the edge of the hat. The hat may be adult's or child's, men's or women's. The rose floral design may be enhanced with appropriate accessories consistent with the theme. Staging is specified in the schedule and is of importance to the display of the class. Hat stands give a uniform appearance to the class and can create a more appealing display for the public than random placements.

Higher Award eligibility

Exhibits must have won their class with a score of 92 points or more to qualify.

Personal Adornment Award Certificate

Personal adornments are not eligible for ARS Medal Certificates.

SECTION 2

BACKGROUND



CHAPTER 10

ARRANGING WITH ROSES

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

The elements of design are space, line, form, size, texture, pattern, and color. The arranger is aware of these elements while creating an arrangement. These seven physical properties are expressed with the roses, other plant material, and a container to create the arrangement.

Using the elements of design, the arranger observes the six principles of design. The six principles of design are balance, dominance, contrast, rhythm, proportion, and scale. In flower arranging, both the elements and the principles of design are used.

Design Components are

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

Plant Materials are parts of living plants: flowers, grasses, branches, bushes or trees. In fresh or dried rose arrangements, a rose or roses and must be the dominant floral material. Outdoor garden grown roses, whether fresh or dried, must be the only roses used in all arrangements. At least one rose bloom must be at exhibition stage or fully open.

Other roses may be at any stage of development from pre bud to hip.

There is no restriction, except as specified in the schedule, as to the classification of rose(s) that may be used in a Standard size arrangement. In Miniature arrangements, only those roses classified as miniature and/or miniflora are permitted. In all arrangements, unless restricted by the schedule, any part of the rose bush is acceptable, as are any other plant materials.

Exceptions are in Standard and Miniature Princess of Arrangements, where only fresh roses with any other part of the rose plant including, but not limited to, hips, canes (with or without foliage) and roots are allowed, and in Standard and Miniature Duchess of Arrangements which specifies fresh roses with dried and/or treated dried plant materials. Materials and objects other than fresh plant materials and painted or dyed dried plant materials may be used where permitted.

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

Mechanics hold the materials of an arrangement together. Commonly used mechanics are floral foam, kenzans (needlepoint), floral water tubes, wire, and other devices and supports. Generally, mechanics should not be evident. In Modern arrangements the objective should be to make the mechanics as **unobtrusive as possible**. In East Asian arrangements the kenzan (needlepoint) **may be visible** but again should not be unduly distracting.

Background is the surface or scene behind the arrangement. It may be a wall, any part of the room or hall in which the arrangement is placed, or a freestanding background. A niche background may enclose the sides of the arrangement and is part of the background.

Freestanding backgrounds may be provided by the arranger or by the show committee and may not exceed the allowable width or depth, or height which must be stated in the show schedule. The arrangement must be confined within the area of the background. Arrangements will be penalized for any part extending beyond the space stated in the schedule or the background according to the extent it exceeds specifications. The color of a background provided by the show committee should be stated in the schedule. Exhibitors are permitted to cover a background provided by the show committee with a fabric, cardboard, or similar covering that does not harm the background. A background should enhance the arrangement by drawing attention to the arrangement. The influence of the background is considered in judging an arrangement and a background that is untidy or otherwise distracting may be penalized under distinction according to degree of distraction.

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

Bases are anything placed under the arrangement and atop the underlay, if present and are considered part of the overall arrangement. Bases are optional. They may add weight and stability to the arrangement, add contrast in color or texture, or simply add height. Bases covered with the same material as the underlay are not part of the arrangement and are used only to center the arrangement in the provided space. Arrangements will be penalized if the base provided by the exhibitor extends the arrangement beyond the space stated in the schedule.

Accessories are any objects added by the arranger to emphasize an interpretation or expression. An accessory is supportive of the design of the arrangement and therefore, it must be in harmony with the rest of the arrangement and subordinate to it. A well-chosen accessory may add visual weight and balance, help interpret a theme, add interest, or help express a feeling. As part of the arrangement's design, however, it must not be more important than the roses and thereby become a flaw.

Features are objects that dominate in an arrangement. In an ARS show, roses must be featured in a rose arrangement.

CHAPTER 11

ELEMENTS AND PRINCIPLES OF DESIGN

An arrangement is the physical expression of a design conceived by the arranger. To create an arrangement of roses, the arranger must consider and apply the Elements and Principles of Design.

ELEMENTS OF DESIGN

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

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

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

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

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

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

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

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

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

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

Pattern is the silhouette outline of the arrangement's design as well as the outline formed by the plant materials, the shapes of plant materials and other components of the design. Pattern may also be apparent in the container. Placement of plant materials and other components in the design form a color pattern, a texture pattern, or similar element-based patterns usually formed by the repetition of parts.

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

Theories of color construction have been worked out so that an artist may have a better understanding of color. The Munsell Pigment Theory seems to be the most logical in naming colors and the most helpful for arrangers. It is based on the fact that color pigments can be mixed to obtain other colors. An example would be to mix equal parts of yellow and red and the resulting mixture would be orange. Most useful is the color wheel showing the relationship of one color to another, using tints and shades. A copy of the color wheel may be found at the end of the guidelines. Printed color wheels may be purchased at www.colorwheelco.com.

A color can be defined by the following properties:

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

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

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

Primary Hues are red, yellow, and blue.¹

Secondary Hues are orange, green and violet.

Intermediate (or Tertiary) Hues are obtained by mixing one primary with one secondary hue, for example blue-green, red-orange and yellow-green.

Neutral Hues are black, white, and gray.

Related Color Harmonies are Monochromatic and Analogous.

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

Analogous harmonies are neighboring or adjacent colors.

¹ Different primary color schemes are used in other applications. Additive primaries (Red, Green, Blue: RGB) are used in transmitted light devices such as television screens or computer monitors. Subtractive primaries (Cyan, Yellow, Magenta, supplemented with Black: CYMK) are used in color printing (reflected light).

Contrasted Color Harmonies are Direct Complementary, Split Complementary and Triadic.

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

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

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

Advancing and Receding Colors

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

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

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

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

PRINCIPLES OF DESIGN

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

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

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

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

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

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

Contrast is the use of unlike qualities of design components to emphasize their differences, thus evoking interest in an arrangement. Contrast may be found in shapes, lines, colors, or textures.

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

Rhythm may be achieved by the following:

Vertical, horizontal, radiating, or cascading line direction Gradation in size, form, or color

Repetition of size, form, color, or line direction

Control of space

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

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

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

CHAPTER 12

TRADITIONAL ARRANGEMENTS—HISTORY AND BACKGROUND

Traditional Arrangements are made in accordance with floral design concepts that have evolved in Europe and North America. The three types of Traditional arrangements are Line, Line-Mass, and Mass. Traditional designing stresses smooth transitions and harmonious relationships in which similarities predominate over differences. Lines converge in a strong center of interest, a focal area. Forms progress logically in size and shape and there is gradation of color. All Traditional arrangements emphasize natural lines of growth. The arrangement is in one container and has one point of emergence from the container. The focal area is near the point of emergence. Plant material may extend over the container's edge. Fresh plant materials and naturally dried line materials should not be obviously abstracted. Actual balance and visual balance are important.

History

European Design is characterized by the use of masses of flowers. In earlier times, the motivation for gathering masses of flowers was to cover unpleasant environmental odors with the fragrance of the flowers and later evolved into using flowers for decor. The **Classical Greek** use of flowers (approximately 600 B.C. till about 350 A.D.) was to decorate large halls and buildings with swags, or wreaths, and did not include the use of conventional vases. **Romans** are famous for their extravagant use of rose petals and for their wreaths such as those worn by Julius Caesar. Romans used garlands and baskets of fruits and flowers. Gardens in **The Middle Ages** were maintained in monasteries and flowers and herbs were used for medicinal purposes. During the **Renaissance**, the Italians made lavish use of nuts, fruits, and dried flowers.

Containers were rich marble, bronze or Venetian glass and were only for the noble and wealthy. Della Robbia wreaths and garlands are still in use today.

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

French influence on floral design began toward the end of the 17th century when arrangements were mostly bouquets. Governed by the ruler of the period, there are four design styles:

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

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

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

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

Line Arrangements

Line Arrangements are products of the early 20th century and are adaptations of East Asian line design and also was influenced by minimalistic Western art and architecture of Art Deco and Bauhaus movements. Linear patterns dominate in Line Arrangements. The design of a Line Arrangement is based on one strong line of natural material and as such will have height and some width but very little depth except at the focal area. A single flower at exhibition stage at the focal point at the lip of the container with an additional bud or other small flower may be sufficient. Too many flowers or excess other material at the focal area will change the design type to Line-Mass. A line of roses at the same stage of development is not a Line Arrangement, it is a line of roses.

The silhouette of a Line Arrangement is open form and requires restraint in the amount of plant material used. Line compositions are naturalistic. They employ materials in a realistic manner to produce a scenic interpretation, not an exact scene. They depend on normal patterns of growth and curves. Flowers and foliage are pruned to clarify the line but must not be abstracted.\

Traditional Line designs are simple. The line may be vertical, horizontal, crescent, Hogarth (S) Curve, zigzag, oblique or triangular with right-handed or left-handed variants. A combination of vertical and horizontal line directions yields the inverted "T" and the right-angle line design.

Creativity is shown in the choice and use of plant materials, line formation, colors, textures, and container.

Line-Mass Arrangements

The design of Line-Mass Arrangements is an enhancement of the Line design. The dominant line and the focal area are fortified with plant material, creating length, width, and depth, although the silhouette is open. Line-Mass compositions are naturalistic. The strongest part of the design is the roses in the focal area. The dominant line of a Line-Mass Arrangement will have more plant material than that of a Line Arrangement. The roses in the arrangement must show a gradation in size and progression in stage of bloom. Overall, there should be gradations of color, size, and texture in the arrangement.

Mass Arrangements

The Mass Arrangement is what most people would think of as a Traditional arrangement. They are often created for placement in larger spaces such as churches and public buildings.

Mass designs have a closed silhouette, yet plant materials are not crowded. Some materials may extend beyond the basic shape of the design. Each bloom is distinct. Mass designs are naturalistic. Mass design are symmetrical and can be oval, circular, fan-shaped, or triangular. As with other Traditional designs, there is a single focal area and a single point of emergence. Materials radiate from the focal area, but they must not create a bullseye around the focal area. Difference is emphasized by unlike qualities or elements. Contrast is achieved by use of color, shapes, and textures in any or all components. There must be gradations in color (light to dark) and/or in size (small to large) of the components.

CHAPTER 13

MODERN ARRANGEMENTS – HISTORY AND BACKGROUND

Modern design concepts for floral arranging began to evolve in the early 20th century in parallel with movements in the visual arts and architecture such as Cubism, Art Deco, and Bauhaus, to name only a few. The trend was to move to a style displaying simplicity and strength achieved through use of strong, simple lines and a sense of rhythm and balance stressing strength and boldness. Roses are the featured element of Modern arrangements in rose shows, and this is achieved in part by reduced use of other floral material compared to Traditional arrangements.

Arrangers are free to express their creativity in the use of color, form, texture, and space. The keynote is simplicity. The arrangement need not have an observable container.

Modern Arrangements are typified by these characteristics:

All design principals are observed.

Not restricted by conventional rules or geometric forms.

Emphasis on space and depth, within and surrounding the design.

May have more than one area of interest and point of emergence.

Unconventional placement of components and plant materials.

Dynamic and asymmetrical balance.

Simple, strong dynamic lines. Rhythm may be abrupt but must move throughout the design.

Strong, bold colors and forms may be used.

Containers are unusual, often arranger-made; may be minimal or complex and may have multiple openings.

Types of Modern Arrangements

Examples of several types of Modern arrangements that have been successfully entered in rose shows are listed here. Other types are permissible, but roses should always be the featured element of the arrangement.

Abstract Designs are purely compositions of space, texture, color, and form and are not constructed around a central focal area. They should have several emergence points for plant material. Plant materials other than roses and rose foliage can be altered, manipulated, and/or distorted. All material may be placed in a nonconventional manner. Abstraction is dominant and these designs must have two or more abstract qualities of the material and placement.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tubular Designs are designs having an overall dominant cylindrical form.

Underwater Designs must have a focal area of the design placed under water in a clear or transparent container. Approximately 1/3 of the design as a minimum should be under water. The full design may be placed under the level of the water level. The level of the water in the container may be specified or left up to the arranger.

CHAPTER 14

EAST ASIAN ARRANGEMENTS—HISTORY AND BACKGROUND

East Asian arrangements in ARS rose shows are essentially expressions of Ikebana, the Japanese art of flower arranging. The word “Ikebana” translates as either “arranged flowers” or “living flowers,” depending on the context when spoken in the Japanese language. We refrain from using the word “Ikebana” in rose shows and rose show schedules out of respect for Ikebana organizations, whose exhibitions are not judged. Also, it is possible that an arrangement in a style native to another East Asian nation (e.g. China, Korea, etc.) could be entered in a rose show.

It is important for ARS arrangement judges to have a knowledge and understanding of the various styles and types of Japanese Flower arranging. In addition to the material presented here, judges are encouraged to seek out and attend seminars and workshops on Ikebana.

Japanese words used in this chapter are translated here and also included in the glossary. Judges are encouraged to refer to the glossary as well as other references since the meaning of these Japanese words may be very important in judging East Asian rose arrangements.

Schools of Ikebana

Beginning with the Ikenobo school in the 15th century schools of Ikebana were established for teaching the art of Japanese flower arranging. The various schools have developed curricula for their students, issue certificates or diplomas to students as they advance, and certify teachers. While all the schools are a part of the practice of Ikebana, they differ in their emphasis on styles and their approach to teaching a particular style. While hundreds of schools exist in Japan, three are prevalent in the United States: Ikenobo, Ohara and Sogetsu.

The **Ikenobo** school’s origin is associated with the mention in 1462 of a Buddhist monk associated with the Rokaku-do Temple in Kyoto, Senkei Ikenobo, as being a master of flower arranging. In 1542, the Senno Kuden (oral teachings of Senno Ikenobo) manuscript formalized the beginning of the school. Ikenobo is the oldest school of Ikebana and styles itself “the origin of Ikebana.”

Ikenobo emphasizes two of the oldest styles of Ikebana, Rikka and Shoka, both in traditional and modernized types. Free style (Jiyuka) arranging is also taught by Ikenobo.

The **Ohara** school had its beginnings in the 1890s when founding Iemoto (headmaster) Unshin Ohara sought ways to incorporate into Ikebana the western flowers and plants that became available after Japan opened itself to foreign trade. The result was moribana (piled-up flowers), a widely practiced style of Ikebana, and the wide, shallow container (suiban) used for this style of arrangement. Unshin Ohara introduced moribana in a one-man exhibition in 1897. The school was formally organized in 1916.

Ohara puts particular emphasis on naturalistic arrangements, such as the landscape moribana. Other Ohara styles include Hana-Isho, Hana-Kanade, Hanamai, Heika, Rimpa, and Bunjin.

The **Sogetsu** school was founded in 1927 by Sofu Teshigahara, the son of an Ikebana master. He believed that the defined styles of Ikebana limited the arranger’s creativity, and he received permission to establish a new school emphasizing free style arranging, whereby Ikebana can be created “anytime,

anywhere, by anyone” and with any material. Notwithstanding this philosophy, Sogetsu students begin learning techniques and concepts by preparing many variations of moribana and nageire arrangements before undertaking free style arranging.

Sogetsu arrangements are more likely to be abstract in nature rather than naturalistic, and more likely to incorporate “unconventional” (man-made, non-plant) materials.

Other schools with chapters in the USA include **Ichiyo** and **Saga Goryu**.

It is important to recognize that ARS arrangement judges and exhibitors in ARS rose shows may, or more likely may not be members of an Ikebana school. As such, show schedules should be carefully written so as not require conformance to the practices of a particular school, nor should a judge penalize an arrangement for not conforming to the practices of a particular school.

East Asian/Ikebana Styles

East Asian Designs strongly influence today’s arrangements. Ikebana, the art of flower arranging, is one of the traditional arts of Japan and has been practiced there for more than 2,600 years. Ikebana reflects the Japanese love of nature and great regard for flowers in natural, simple designs. The Japanese were apparently practicing Ikebana before the legendary founding of Japan in 660 BC. Japan’s native religion had a great effect on the simple flower arrangements that were floral offerings. Monks practiced the art of flower arranging, and some Japanese homes still have an alcove (Tokonoma) where flower designs are displayed. Chinese culture also had an effect on Ikebana designs. Some of these designs gradually developed into the formal Rikka designs. Ikebana has been influenced greatly by the Western World since World War II.

Similar to Western arranging, Ikebana can be classified as either traditional/classic or modern, the latter evolving in the 20th century. Traditional styles can be regarded as prescriptive, where the placement, scale and proportion of elements of the arrangement are dictated by rules established by the various schools. Here again confusion can result, as the rules of one school will not correspond to those of another school, or the same rule can be denoted by different Japanese words. Modern styles either involve relaxed rules, or an absence of rules altogether in the case of free style arrangements, which nonetheless must conform to the aesthetics of Ikebana.

Traditional styles

Rikka: Rikka arrangements are formal constructions representing scenic natural beauty. Rikka evolved from earlier arrangements made for Buddhist temples and reached a peak of evolution in the 1600s. Traditional Rikka (called shofutai by the Ikenobo school) incorporates nine basic construction elements termed yakueda, each representing a symbolic element of a natural scene, such as a distant mountain or a stream; and perhaps additional flowers. The branches are grouped together without foliage at the base emerging from the water and container. This is termed the mizugiwa (water’s edge). The stems are bent to precise angles and oriented in a precise manner, and a wide variety of plant material is often used.

The complexity of Rikka and the difficulty of making roses the dominant floral material means that this style is usually not included in a rose show.

Shoka: Shoka arrangements (as named by the Ikenobo school, other schools use the term “Seika”) was formulated in the last 17th/early 18th century. The classic Shoka arrangements are termed Shoka Shofutai. In essence, the Shoka style represents plants growing upward from the soil. Shoka

arrangements are usually constructed from one, two, or three (never more than five) plant species. The arrangement is structured by three main lines, designated Shin, Soe, and Tai.

The Shin (principle) line is the tallest in proportion to the dimensions of the container and is placed centrally. The Shin branch often will bend toward the side designated as the “sun” side and will recurve to the center near the top of the branch.

The Soe line is placed behind Shin and curves toward the sun side and is roughly 2/3 the length of Shin.

The Tai line is placed in front of Shin and leans toward the opposite of the sun side. Tai is roughly 1/3 the length of Shin.

Pairs of supporting or helper stems called Ashirai may be added to the principal stems. These stems must be shorter than the principal stems they are placed with. The arrangement thus will always consist of an odd number of stems: three, five, seven or nine. The tips of the stems will also define a triangle having each side a different length (scalene triangle). The stems are placed in a row front to back such that viewed from directly in front the arrangement will appear to arise from a single stem. As in Rikka, this Mizugiwa must be free of foliage for three to four inches above the water, where the branches begin to bend.

As there are numerous variations to the essential form of Shoka Shofutai described above, containers may be low, medium, or tall according to the chosen variation. A typical Shoka container will be narrow at the base and flare toward the top. Nowadays the kenzan (literally “sword mountain,” or variously in English “pin holder,” “needlepoint,” or “frog”) is the preferred device for fixing the stems. Containers sometimes are equipped with a shelf to hold the kenzan near the top, or the container may be filled with pebbles for that purpose. In Ikenobo practice there is no special effort made to conceal the kenzan.

Nageire: The Nageire style began alongside Rikka as Nageirebana (thrown-in flowers) as an informal alternative. The flowers were simply placed in a vase in a manner suggesting their natural growth. As the style developed, it became more formalized and acquired prescriptive characteristics. Nageire arrangements again are based on three principal lines, Shin, Soe and Hikae (or Tai, depending on the school) placed in a tall container, often cylindrical. The proportions of these lines are based on the combined height and width of the container, with Shin often being 1 ½ times that sum, Soe being 2/3 to ¾ the length of Shin, and Hikae being 2/3 to ¾ the length of Soe. Shin and Soe are typically tree or shrub branches. Hikae may be a branch, but nowadays it is often a flower. Additional flowers and stems (Jushi or Ashirai) are placed to complete the arrangement. An odd number of flowers, usually three or five is used; four is considered an inauspicious number. Additional filler can be added to conceal the lip of the container and any mechanics.

The placement of branches and flowers in Nageire should be such that the branch tips and flowers form scalene triangles. Numerous variations on the basic form of Nageire have been defined, including placement of Shin, Soe and Hikae to produce upright, slanting or cascading effects.

In Nageire the stems rest on the inside wall of the container and the lip of the container. They do not rest on the bottom of the container. In Ikebana practice, mechanics used to stabilize the placement of stems include branch pieces wedged crosswise at the mouth of the container or a partially split stem the height of the container standing in the container. In the latter case the bottoms of the Shin and Soe branches are also split and interlocked with the standing stem and each other. An exhibitor untrained

in these practices may employ other means of mechanics in creating Nageire, and as conformance to specific Ikebana practices is not required in rose shows doing so should not result in penalization unless the mechanics are intrusive and distracting.

Moribana: Moribana translates to “piled-up flowers.” Moribana arrangements seek to represent a natural setting for the flowers and other material, with visible water being an important element.

Moribana incorporates the principle of the three basic lines, again termed Shin, Soe and Hikae (Sogetsu), Shin, Soe and Tai (Ikenobo), or Subject, Secondary and Object (Ohara). Moribana arrangements are made in wide, shallow containers called suibans. The basic shape of the container is round, though oval and unusually shaped containers are often used. The stems of the arrangement are normally fixed using a kenzan, though an older mechanic, a set of heavy interlocking rings called a shippo, is occasionally used. Alternatives such as floral foam are generally unsatisfactory, as the weight of the kenzan or shippo is required to balance the weight of the plant material. Placement of the kenzan in the container varies with the moribana variation being created, but it will always be off-center and usually near the wall of the container.

Once again, the lengths of the three main lines is in proportion to the combined width and depth of the container. Shin/Subject is typically $1\frac{1}{2}$ times the summed container dimensions, with Soe/Secondary $\frac{2}{3}$ to $\frac{3}{4}$ the length of Shin and Hikae/Tai/Object $\frac{2}{3}$ to $\frac{3}{4}$ the length of Soe. As in Nageire, Shin and Soe are branches while Hikae is a flower or branch. The placement of these elements will vary, but the branch tips and flowers will again define scalene triangles. Defined forms include upright, slanting, and horizontal variations. Additional flowers (again, normally an odd number in total) and branches are added to fill out the arrangement and provide depth. No foliage should hang or droop in the water, nor should any material rest on the lip of the container. Water is an important element of the arrangement and must be visible. There should be sufficient water in the container to submerge the pins of the kenzan. While the Sogetsu school teaches that kenzans, when used, should be concealed with plant material, other schools are indifferent. It is important to recognize that in judging a rose show, no penalty can be assessed for either concealing or not concealing a kenzan.

Modern Styles

Rikka Shimputai and Shoka Shimputai: In more recent times the Ikenobo school has introduced modernized forms of the classic Rikka and Shoka styles. (“Shimputai” = “New wind style”) Compared to the classic styles, these are less rigidly defined and give the visual impression of lighter weight. Because of these factors, a Rikka Shimputai may sometimes appear in a rose show.

Shoka Shimputai are most often composed of only three main parts, including flowers. The strongest element of the arrangement (strongest line) is designated Shu. The second element/line (Yo) responds to Shu. Additional flowers or foliage, which may be seasonal (Ashirai), complete the arrangement.

Free Style: Free style Ikebana (sometimes called “Jiyuka”) arose from a desire to express personal creativity in Ikebana, free from the restrictions of classic prescriptive forms. Free style arrangements thus have no “rules” but must still represent the aesthetics of Ikebana, most importantly asymmetry in balance and appearance. Free style designs may be naturalistic, using only plant material as it grows, or they may be abstract. In the latter case plant material may be altered, manipulated and/or distorted (but *fresh* plant material may not be painted or dyed in rose shows), and man-made materials such as plastic, wire and paper may be used. Abstract free style arrangements are often seen in Sogetsu school practice.

Containers are an important element of free style design. Free style (non-prescriptive) Moribana and Nageire arrangements may be made in the containers typical of those styles. Indeed, an arrangement regarded as prescriptive by one school may be regarded as free style by other schools. Otherwise, a wide variety of East Asian style containers are used, that relate to the design in shape, color, size, and directional movement.

Important elements of free style designs may be regarded as line, mass and color (Sogetsu) or line, mass, surface and points (Ikenobo). For instance, a rose or roses represents a mass of color; a leaf represents a surface. A long, narrow leaf such as New Zealand flax is a line as well as a surface. A point may be a bud or a small flower. The arranger should be creative in expressing their feelings and the rose show theme or class title by use of shapes, colors, directions of rhythm and open or closed space.

Suggestions for Rose Show Schedule

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

Further Information

The Ikebana International organization is an excellent source of information. Ikebana International chapters, found throughout the United States, frequently hold demonstrations by experts in Ikebana schools, as well as public exhibitions by their membership. A list of chapters can be found on the Ikebana International web site.

Web sites

Ikebana International: www.ikebanahq.org

Ikenobo school: www.ikenobo.jp/english/

Ohara school: www.ohararyu.or.jp/english/index.html

Sogetsu school: www.sogetsu.or.jp/e/

Facebook pages

Ikebana Ikenobo (official)

SOGETSU Ikebana

(Many individual chapters and groups of the various schools have Facebook pages)



SECTION 3

ADMINISTRATIVE



CHAPTER 15

SHOW SCHEDULES FOR ARRANGEMENTS

Arrangements are a major attraction of a rose show. The schedule with its theme and thought-provoking class titles is very important to exhibitors and judges.

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

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

After carefully studying these guidelines and reviewing other arrangement schedules, any person knowledgeable of arrangements may write the arrangement show schedule. Local and district show schedules must be sent to the District Arrangement Chair for approval. This Chair must review the proposed schedule for compliance with ARS rules and guidelines and inform the show committee of any required changes. The District Chair may make suggestions of improvements. Although these are only suggestions they should be carefully considered if the schedule writer is not a judge.

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

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

For all shows, one class for each style of arrangement is recommended and can earn ARS awards. Larger shows may offer more than one class per style. Exhibitors should be introduced to as many styles of arrangements as possible. Traditional, Modern, and East Asian arrangement classes are recommended in all schedules.

If a large number of entries is expected, a limit may be set. Classes may not be split. The style of arrangements should be listed in separate sections such as Traditional, Modern, East Asian, and Dried. Classes for Abstract, Free Form and Underwater arrangement types for example are listed under Modern.

Restrictions and requirements should be kept to a minimum to encourage exhibitors. All schedules should offer arranger's choice" in Special Classes such as Princess, Duchess and Duke and may offer "arranger's choice" in other classes. When arranger's choice is offered, the schedule must require the exhibitor to state the style of arrangement on the entry tag.

Every schedule should contain some classes for Miniature arrangements. The schedule may specify the size limits of a Miniature arrangement. The size may not exceed 12 inches in height, width or depth. If possible, Miniature arrangements should be staged above table height. The schedule should state that all Miniature arrangements are to be judged at eye level. To facilitate eye level judging, chairs should be provided for judges when Miniature arrangements are staged on standard height tables.

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

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

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

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

Emergency contact information (a mobile phone number or email address) should be provided in case a judge or exhibitor must be reached at the show.

SHOW RULES

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

1. All roses must be outdoor garden grown and must be of high quality.
2. A rose, or roses must be the dominant floral element in all arrangements.
3. The ARS American Exhibition Name of all roses in each arrangement must be written on the entry tag.
4. "AG" must be written or checked on the entry tag if roses are arranger-grown so that the entry will be eligible for an ARS medal certificate or any other award requiring arranger-grown roses.
5. One entry per exhibitor is allowed in each class, but an exhibitor may enter as many classes as desired. More than one exhibitor from the same garden may enter the same class.
6. Accessories are allowed unless stated otherwise in the schedule.
7. Flowers other than roses, and dried and /or treated dried plant material are allowed unless prohibited by the schedule.
8. A card of intent may be included with an arrangement as an explanation of the arranger's interpretation of the theme or class title unless the schedule specifically forbids it.
9. An arrangement incorrectly placed in a class will be judged in the class in which it is placed.
10. All entries must be the work of the exhibitor and not exhibited in any previous show.
11. Only the exhibitor may touch or move an arrangement. However, in special circumstances, if all efforts to locate the arranger have failed, the Arrangement Chair may carefully move an arrangement.

Infringement of the following rules will result in a severe penalty:

1. Painted or dyed fresh plant materials and live creatures are not allowed.
2. The use of plant materials on the state or local conservation list is not permitted. Some venues will not allow plant species designated as invasive on their premises. In such cases the schedule must state that these are not permitted in arrangements.
3. The flag of any country, state or organization may not be used in an arrangement or as a decoration in any way.
4. Abstraction of the rose bloom (abstraction by drying for Dried Arrangement or Craft Item Classes excepted).
5. Nonconformance with stated requirements of Special Classes.
6. Use of roses other than miniature or miniflora in any Miniature arrangement class.

Severe penalization shall consist of the arrangement being ineligible for a first-place or higher award.

An arrangement so penalized can at most be awarded second place.

There are two causes for disqualification of an arrangement:

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

All schedules must include the scorecard.



CHAPTER 16

AMERICAN ROSE SOCIETY ARRANGEMENT AWARDS AND PROCEDURES FOR JUDGING NATIONAL AWARDS

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

To be awarded an American Rose Society higher award, an arrangement must score a minimum of 92 points, and must be a first-place winner. Appropriate rosettes, certificates and ribbons are available from ARS for the various awards. The American Rose Society national shows offer a certificate for each national trophy class. There are also traveling trophies offered to districts that the winner may keep for up to one year.

In a class with several high scoring arrangements, there is a judgment decision. Such a class might contain three outstanding arrangements having 96, 97 and 98 points. The arrangement with 98 points would be awarded first place and the others the second and third places. The scorecard should be used in such situations. When an arrangement scores 90 points or more but does **not** win first place, the judges must write "90+" on the entry tag and one judge must sign the tag.

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

Arrangement higher awards available in American Rose Society shows are:

Royalty Award (rosette)

For Standard classes specifying Traditional arrangements.

Artist's Award (rosette)

For Standard classes specifying Modern arrangements.

East Asian Award (rosette)

For Standard classes specifying East Asian arrangements.

Court of Etiquette Award (certificate)

For classes comprised of a Standard Arrangement with accessories appropriate for dining or the service of food.

Keepsake Award (certificate)

For Standard classes specifying arrangements with dried roses with or without dried or treated dried rose foliage or other dried or treated dried natural materials. Use of fresh roses or other fresh natural materials will render an arrangement ineligible for a first- place award or the Keepsake certificate.

Rosecraft Award (certificate)

For Standard classes specifying craft items such as a wreath, Christmas ornament, picture, candle holder, box, picture frame, etc., with dried roses with or without dried and/or treated dried natural plant materials. Use of fresh roses or other fresh natural materials will render an exhibit ineligible for a first-place award or the Rosecraft certificate.

Princess of Arrangements (rosette)

For Standard classes specifying Fresh Roses and any other parts of the rose bush only. Including, but not limited to, hips, canes (with or without fresh foliage) and roots may be used. No other plant materials or accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Use of accessories or plant material from any source other than rose will render an arrangement ineligible for a first-place award or the Princess of Arrangements rosette.

Duchess of Arrangements (rosette)

For Standard classes specifying Fresh Roses with Dried and/or Treated Dried Plant Material. No other fresh plant materials or accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Use of accessories, dried roses or other fresh plant materials will render an arrangement ineligible for a first- place award or the Duchess of Arrangements rosette.

Duke of Arrangements (rosette)

For Roses any classification type with or without fresh and/or dried plant material. This class is larger than 10 inches in height, width and depth, but no greater than 20 inches in height, width or depth. No accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Use of accessories or being clearly over or under the permitted size will render an arrangement ineligible for a first-place award or the Duke of Arrangements rosette.

Junior Arrangement Award (rosette)

For classes specifying Junior Arrangers. Accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Junior Arrangers must be 17 years old or younger. The award may not be given to an arranger over 17 years old.

Best Novice Award (certificate)

For classes specifying Novice Arrangers. Accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. A novice is an arranger who has not won first place in any class at the level of the show (local/district/national) or higher. The award may not be given to an arranger not meeting the definition of a novice.

Best Judges Entry (certificate)

For classes limited to arrangements by judges of any division (arrangements, horticulture, photography) of the show. Arranger chooses style of arrangement, which must be stated on the entry tag.

Certificate of Appreciation (certificate)

For classes with no other specific award.

Personal Adornment Award (certificate)

For classes specifying Personal Adornments

Miniature Royalty Award (rosette)

For Miniature classes specifying Traditional arrangements. An arrangement using roses not classed miniature or miniflora is ineligible for a first-place award or the Miniature Royalty rosette

Miniature Artist's Award (rosette)

For Miniature classes specifying Modern arrangements. An arrangement using roses not classed miniature or miniflora is ineligible for a first-place award or the Miniature Artist Rosette

Miniature East Asian Award (rosette)

For Miniature classes specifying East Asian arrangements. An arrangement using roses not classed miniature or miniflora is ineligible for a first-place award or the Miniature East Asian rosette

Miniature Court of Etiquette Award (certificate)

For Miniature classes comprised of a Miniature arrangement and properly scaled accessories appropriate for dining or the service of food. The arrangement may not exceed 12 inches in height, width and depth, Additional space must be allotted to accommodate the entire exhibit. An arrangement using roses not classed miniature or miniflora is ineligible for a first-place award or the Miniature Court of Etiquette certificate.

Miniature Keepsake Award (certificate)

For Miniature classes of arrangements specifying dried miniature and/or miniflora Roses with or without dried and/or treated miniature/miniflora rose foliage or other dried or treated natural materials. Use of fresh roses, any roses not classed miniature or miniflora, or other fresh natural materials will render an arrangement ineligible for a first-place award or the Miniature Keepsake certificate.

Miniature Rosecraft Award (certificate)

For Miniature classes specifying craft items such as a wreath, Christmas ornament, picture, candle holder, box, picture frame, etc., with dried miniature and/or miniflora roses with or without dried and/or treated natural plant materials. Use of fresh roses, any roses not classed miniature or miniflora, or other fresh natural materials will render an exhibit ineligible for a first-place award or the Miniature Rosecraft certificate.

Miniature Princess of Arrangements (rosette)

For Miniature classes specifying Fresh miniature and/or miniflora Roses and any other parts of the rose bush only. Hips, canes (with or without fresh foliage) and roots may be used. No other plant materials or accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Use of accessories, any roses not classed miniature or miniflora, or plant material from any source other than rose will render an arrangement ineligible for a first-place award or the Miniature Princess of Arrangements rosette.

Miniature Duchess of Arrangements (rosette)

For Miniature classes specifying Fresh miniature and/or miniflora Roses with dried and/or treated dried plant material. No other fresh plant materials or accessories are permitted. Arranger chooses style of arrangement, which must be stated on the entry tag. Use of accessories, dried roses, any roses not classed miniature or miniflora, or other fresh plant materials will render an arrangement ineligible for a first-place award or the Miniature Duchess or Arrangements rosette.

ARS MEDAL CERTIFICATES

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

1. The arrangement must be a first-place winner scoring 92 points or more.
2. The roses in the arrangement must be outdoor arranger grown and "AG" must be written or checked on the entry tag.
3. Correct names (ARS American Exhibition Names or accepted synonyms) of the roses must be written on the entry tag.

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

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

Standard and Miniature Classes for Traditional, Modern, East Asian Court of Etiquette, Princess and Duchess, and Duke, Novice and Junior Classes are eligible for ARS Medal Certificates.

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

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

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

NATIONAL AWARDS

National arrangement trophies remain with the American Rose Society. Costs of name and date engraving will be borne by the trophy winner. Precedent engraving must be followed. Certificates will be awarded to winners of national arrangement trophies.

ARS NATIONAL TROPHY SPECIAL CHALLENGE CLASSES

These classes shall be open to American Rose Society Members registered for the convention. The number of entries cannot be restricted and reservations for entries cannot be required. Reservations should be requested and encouraged. ARS arrangement judges will judge entries following ARS rules and procedures for rose arrangements under the direction of the ARS National Arrangement Chair.

To be eligible for a national trophy, all the following requirements must be met:

1. The arranger must be a member of the American Rose Society registered for the convention.
2. All roses in the arrangement must be fresh outdoor arranger grown roses, and "AG" must be marked on the entry tag. The roses must be the dominant floral material
3. Only roses classed miniature or miniflora may be used in a Miniature arrangement.
4. The correct ARS American Exhibition Name or an accepted synonym for all roses in the arrangement must be written on the entry tag. The judges must verify that the roses are not misnamed.
5. The arrangement must score 92 or more points.

NATIONAL ARRANGEMENT SHOW AWARDS

The Nora Katherman Memorial Arrangement Trophy

This trophy will be awarded to the highest scoring Standard rose arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of the ARS spring rose show. The required style and type of design of the arrangement will be stated in the schedule. The use of additional plant materials is optional.

The Bea Satterlee Memorial Miniature Rose Arrangement Trophy

This trophy will be awarded to the highest scoring Miniature arrangement having a score of 92 points or more in a special challenge class using miniature roses in the arrangement division of the ARS spring rose show. The style and type of design of the arrangement will be Traditional Mass. The arrangement must not exceed 10 inches in height, width, or depth. The use of additional plant materials is optional.

SUMMER ALL-MINIATURE AND MINIFLORA ROSE SHOW

The ARS National Ralph S. Moore Arrangement Trophy

This trophy will be awarded to the highest scoring arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of the ARS All-Miniature and Miniflora Rose Show. Only miniature roses must be used in a Traditional Line-Mass design arrangement not to exceed 10 inches in height, width, or depth.

The J. Benjamin Williams ARS National Miniflora Arrangement Trophy

This trophy will be awarded to the highest scoring arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of the ARS All-Miniature and Miniflora Rose Show. Only miniflora roses must be used. Arrangement not to exceed 12 inches in height, width, or depth. Arrangers choose style and type of design of the arrangement, which must be stated on the entry tag.

ARS NATIONAL/DISTRICT ROTATING ARRANGEMENT TROPHIES

These classes shall be open to American Rose Society Members registered for the district convention, or one of the larger shows held by an affiliated chapter society of that District. The number of entries cannot be restricted and reservations for entries cannot be required. Reservations should be requested and encouraged. ARS arrangement judges will judge entries following ARS rules and procedures for rose arrangements under the direction of the ARS District Arrangement Chair. The National Arrangement Chair shall approve the wording for competition of the trophy at each competition. The official scorecard will be used. The American Rose Society and the National Arrangement Chair will determine the rotation schedule which will be made available.

To be eligible for an ARS National/District Rotating Arrangement Trophy, all the following requirements must be met:

1. The arranger must be a member of the American Rose Society registered for the district convention if the trophy is offered at the district convention.
2. All roses in the arrangement must be fresh outdoor arranger grown roses, and "AG" must be marked on the entry tag. The roses must be the dominant floral material.
3. Only roses classed miniature or miniflora may be used in a Miniature arrangement.
4. The correct ARS American Exhibition Name or an accepted synonym for all roses in the arrangement must be written on the entry tag. The judges must verify that the roses are not misnamed.
5. The arrangement must score 92 or more points.

Russ Anger Memorial Arrangement Trophy

This trophy will be awarded to the highest scoring Standard rose arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of the ARS spring rose show. The class title must be "Our Presidential Heritage" and the name of any former U.S. President or First Lady may be used as a subtitle. The required style and type of design of the arrangement will be stated in the schedule. The use of at least one additional plant material, other than roses, is required, with the additional plant material(s) being named by the exhibitor. Common plant names are acceptable.

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

This trophy will be awarded to the highest scoring standard rose arrangement having a score of 92 points or more in a special challenge class in the arrangement division of the ARS fall show. The class title must be "America the Beautiful." However, any phrase from the song may be used as a subtitle in the schedule. The style of design of the arrangement will be Traditional or Modern and the type of design of the arrangement will be stated in the schedule. The society may provide a 40 to 48-inch background if possible.

The Millie Walters Memorial Rose Arrangement Trophy

This trophy will be awarded to the highest scoring Miniature arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of the ARS fall show. Only miniature roses must be used. The style and type of design of the arrangement will be stated in the schedule. Height, width, and depth restrictions of less than 10 inches may be designated by the schedule.

The Barlow/Shupe Award for East Asian Design

This trophy will be awarded to the highest scoring standard East Asian arrangement having a score of 92 points or more in a Special Challenge Class in the arrangement division of an ARS national show.

The title of the class will be “Excellence in East Asian Design” and the description will be written to include “any style of East Asian design.” The arrangement should demonstrate creativity and an appreciation of flowers and nature. Additional fresh flowers, foliage, and other plant material may be incorporated, but the roses must be the dominant flower. Use of a background is encouraged.

The Ruth Tiedeman Memorial Rose Arrangement Trophy

This trophy will be awarded to the highest scoring Standard Rose Arrangement having a score of 92 points or more in a Special Challenge Class. The type of design of the arrangement will be Line-Mass using two or more horticultural classes of roses.

The Betty Pavey Memorial Rose Arrangement Trophy

This trophy will be awarded to the highest scoring Standard Rose Arrangement having a score of 92 points or more in a Special Challenge Class. The style of the arrangement will be Modern, and the type of Modern arrangement design will be stated in the schedule. The class title will be “Say It with Roses,” the title of her book.

The Mildred Bryant Rose Arrangement Trophy

This trophy will be awarded to the highest scoring Miniature arrangement having a score of 92 points or more in a Special Challenge Class. The host District has the option of specifying whether the class will be a Traditional, Modern, or East Asian arrangement. The style and type of design of the arrangement will be stated in the schedule, with an appropriate title.

ARS NATIONAL/DISTRICT DIRECTOR MINI-FLORA ARRANGEMENT TROPHY

The District Director Arrangement Trophy

This trophy will be awarded to the highest scoring Arrangement having a score of 92 points or more using Miniflora roses in a Special Challenge Class. Only Miniflora roses must be used. Arranger chooses style and type of design of the arrangement, which must be stated on the entry tag. Arrangement not to exceed 12 inches in height, width or depth.

The ARS National/District Director Miniflora Arrangement Trophy may be offered at any convention or Miniature/Miniflora Show and Conference at the discretion of the show committee.

Procedures for Judging ARS National Arrangement Awards

1. All accredited judges for the show participate in judging all national trophy entries of the show.
2. The Arrangement Chair will number each entry.
3. Scorecards, one to be completed by each judge, will be placed beside each entry.
4. Judges will ascertain that all roses in an arrangement are correctly named and that other requirements for eligibility are met.
5. Each judge will judge each entry and write a total point score on their scorecard. **There will be no team scoring and no discussion.**
6. After all judges have completed judging each National class, the National Judges Chair will direct averaging of the scores.
7. The entry with the highest score of 92 or more points in each class is the National Trophy winner for that class. No ribbons are awarded and there are no second place, third place and honorable mention winners.

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8. Apprentice judges will point score the national trophy classes, but their scores will not be averaged with those of the accredited judges. Apprentices will discuss their scores with their mentor judge(s) after judging is completed.
 9. Other methods of ballot collection may be allowed by the National Arrangement Judges Chair.

CHAPTER 17

GUIDELINES FOR ARRANGEMENT CHAIR OF NATIONAL SHOWS

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

The Arrangement Chair shall:

1. Determine the deadline date for registering entries and have this date and other necessary information included in the show schedule.
2. Write the arrangement schedule for the show or delegate the writing to a qualified person.
3. Send the schedule to the National Arrangement Chair for approval. The approved schedule should be given to the Show Chair so that it may be included in the official show schedule.
4. Select judges from applications of accredited and apprentice judges. Only one apprentice may be assigned to a team.
5. Notify all judging applicants of selection or rejection as soon as possible. Several applicants may be asked to be standby judges in the event one of the selected judges is unable to participate.
6. Follow all regulations for National Shows as outlined in Chapter 18.
7. May limit the number of registrants for a particular class. The Arrangement Chair should use good judgment in situations where the number of interested registrants for a class exceeds the number of allotted spaces. Sometimes, when space permits, the number of entries may be increased. The number of entries in National Challenge Classes cannot be restricted.
8. Make every effort to spread the workload for the teams by assigning fewer classes to teams having classes with many entries. Teams who finish their assignments may be asked to judge additional classes to facilitate completion of judging in a timely manner.
9. Determine the number of judges needed to complete the judging in a reasonable time.
10. Dismiss the judges only after all classes have been judged and all awards have been made.



CHAPTER 18

GUIDELINES FOR JUDGING ARRANGEMENTS AT NATIONAL SHOWS

Number of Judges

There should be a sufficient number of judging teams to adequately judge the arrangement entries. Ideally six teams of two accredited judges are sufficient at most shows. If the show is anticipated to have more than 200 entries, an additional team is suggested. A team captain may be assigned for each team. If a team of two judges cannot agree on any point, another judge should be consulted to resolve the issue.

Apprentice Judges

Apprentice Judges may apply to judge and this stipulation should be included in all announcements of the show. The chair of judges for the show chooses all judges and may consult with the national chair on this. Only one Apprentice Judge is assigned to a judging team of two accredited judges. The Apprentice Judge will participate in judging decisions except as noted below under National Challenge Classes.

Medal Certificates

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

Novice and Junior Arrangements

If ARS awards (ribbons, certificates, etc.) are given, ARS standards must be met. (If only local awards are offered, leniency is permissible.)

Judging

All judging procedures must be followed, and all qualified entries must be judged. Except in National Challenge Classes where there is only one winner, one first place, one second place, one third place and one or more honorable mention places may be awarded in each class. (District and/or Local Challenge Classes, when offered at a National Show, will be judged according to the practice of the District or Local Organization.) When an arrangement scores 90 points or more but does not win first place, the judges must write “90+” on the entry tag and one judge must sign the tag. To facilitate completion of judging in a timely manner, if a team has completed judging their assigned classes, they may be asked to judge classes assigned to another team but not yet judged. Judges may not leave the floor until the Judges Chair has determined that judging is completed, and any irregularity has been satisfactorily corrected. If there is an obvious error, it is ARS policy that an arrangement, or a class, may be re-judged.

National Challenge Classes

Each accredited judge point scores each assigned arrangement and the scores are averaged as directed by the Judges Chair. There is one first place winner (no other ribbons are awarded). *See Chapter 16.* To avoid congestion, one team at a time may judge each National Challenge Class. Apprentice judges will also point score each assigned arrangement for educational purposes. Their scores will not be submitted with those of the accredited judges but will be discussed with their mentor judges after judging is complete. Deliberations for National Challenge Classes must be undertaken without discussion with fellow judges.

CHAPTER 19

RESPONSIBILITIES OF ARRANGEMENT JUDGES

Arrangement judges hold a position of responsibility in the American Rose Society.

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

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

To establish an overall view of the quality of the exhibits, judges are encouraged to survey the entire arrangement division before beginning their individual assignments.

Judges are strongly urged to exhibit but when judging arrangements in a show they may only enter Special Classes for judges of the show, or, if permitted by the show committee, enter a class that they will not be assigned to judge. If a judge is the winner of such a class, the judge will recuse from judgement for higher awards (rosettes and certificates) involving that class.

Judges should work with Apprentice Judges and include them in the judging process by welcoming their opinions and discussing judging decisions. Apprentices should be given feedback on their performance following judging, and evaluation forms should be prepared and submitted promptly.

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

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

CHAPTER 20

TRAINING AND ACCREDITING ROSE ARRANGEMENT JUDGES

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

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

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

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

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

Applications should be made by the District Arrangement Chair to the National Arrangement Chair to conduct a Seminar/Workshop and/or Judging School. Procedures for conducting these events and necessary forms are in the Guidelines in Chapters 22 and 23.

Requirements to Become a Rose Arrangement Judge

It is required that judges be full or associate members of the American Rose Society for twenty-four months, including the twelve months immediately preceding becoming an Apprentice Rose Arrangement Judge. They must also have passed the ARS Horticulture Judge examination either prior to passing the arrangement judging examination or during the one- year period following notification that the arrangement examination has been passed. It is the candidate's responsibility to ascertain that a horticulture judging school they will be able to attend is available during the one-year period.

It is not required that an Arrangement Judge be a practicing Horticulture Judge, although it is advisable, and most choose to do so. Having passed the examination is evidence that the candidate knows and understands roses. Candidates must notify the National Horticulture Chair, the National Arrangement Chair and ARS Headquarters whether they will be a practicing horticulture judge or not.

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

Apprentice Rose Arrangement Judge

Prior to being certified as an Accredited Rose Arrangement Judge, the apprentice must present evidence of having exhibited at least three arrangements scoring 90 or more points in three different rose arrangement division classes in at least two different ARS shows, either prior to or during apprenticeship. Evidence is to be either an entry tag indicating a first place (blue ribbon) award, or an entry tag marked with the score of 90 or more points and bearing the signature(s) of one or more of the judges of the show.

Apprentices must satisfactorily judge a minimum of five shows during a period of three years. An apprentice who has not yet passed the Horticulture Judging examination may judge in no more than two of the minimum five shows until the Horticulture Judging examination has been passed within the one-year allotted time. Completed evaluation forms of judging activities, signed by the supervising arrangement judge, are to be sent to ARS Headquarters by either the supervising arrangement judge or the apprentice. Apprentices and evaluators should make and retain copies of all material sent to Headquarters in case any questions arise. A special consideration is given for an accredited National Garden Clubs judge who elects to become an accredited ARS arrangement judge. With one exception, all requirements for accreditation as an ARS arrangement judge are needed. The exception is that the accredited National Garden Club Judge will not be required to apprentice judge five ARS shows. One apprentice judged show with sufficient knowledge of rose identifications, rose horticulture and artistic designs is required. Additional apprentice shows may be required if deemed necessary by the supervising judge/evaluator.

Accredited Rose Arrangement Judge

Judges are not required to submit applications for re-certification. To maintain status as an Accredited Arrangement Judge of the American Rose Society, the following requirements must be met:

1. Maintain continuous membership in ARS.
2. Judge in at least three arrangements divisions of ARS shows conducted under ARS rules during any four-year period and also must have entered arrangements in at least two different shows in each four-year period. Entries in Judges' class of a show are acceptable for the number of required entries.
3. Obtain four hours of attendance credit for attending approved ARS Seminars/Workshops or Arrangement Judging Schools as an auditor or instructor at least once every four years. Some credit may be earned by attending approved ARS online seminars, but the four hours must include attendance at an in-person approved ARS seminar of at least one hour duration, with discussion of actual arrangements.
4. Must be alert to and adopt changes in judging rules.
5. Report judging activities to the District Arrangement Chair.

Emeritus Rose Arrangement Judge

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

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

Inactive Status

An Accredited Arrangement Judge who is temporarily unable to fulfill the requirements of an Accredited Arrangement Judge may be granted Inactive Status. Inactive Status can be granted by the National Chair of Arrangement Judges on recommendation of the District Chair of Arrangement Judges of the District in which the Accredited Arrangement Judge is a member. The National Chair of Arrangement Judges will notify the ARS Headquarters when an Accredited Arrangement Judge has been granted Inactive Status. An Accredited Arrangement Judge who has been granted inactive status will be listed as inactive on the roster of Accredited Arrangement Judges maintained by ARS headquarters. An Inactive Judge will no longer be required to meet the requirements to maintain judging status except to continue American Rose Society membership. An Inactive Judge will be afforded all the privileges of an Accredited Arrangement Judge except the right to judge accredited ARS shows.

When an Inactive Judge is again able to fulfill the requirements of an Accredited Arrangement Judge, he or she can resume active status, i.e., the right to judge accredited ARS shows, by attending an ARS Arrangement Judging School, seminar, or an equivalent activity. An Inactive Judge is not required to retake the ARS Arrangement Judging Exam to resume active status, but the National and District Chairs of Arrangements shall determine the amount of reeducation required to resume active status in each case.

CHAPTER 21

GUIDELINES FOR DISTRICT ARRANGEMENT CHAIRMAN

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

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

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

CHAPTER 22

ARRANGEMENT SEMINAR/WORKSHOP

Preparation

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

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

Procedure

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

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

The chair of the session is responsible for sending a completed sign-up sheet to ARS Headquarters so that Apprentice and Accredited Judge attendees will receive credit. Credits cannot be given if attendance sheets are not sent to ARS Headquarters.

**ARS ARRANGEMENTS JUDGING COMMITTEE
REQUEST TO CONDUCT ARRANGEMENTS JUDGING
SCHOOL OR SEMINAR- WORKSHOP**

DATE: _____

TO: National Chairman
Arrangements Judging Committee

COPY: ARS office

FROM: _____ District

We request approval to conduct an Arrangements Judging School _____ Seminar-Workshop _____

on: _____ (Date)

The School and/or Seminar-Workshop will be held at:

Address: _____
City, State, Zip: _____

Following are the names of instructors and subjects they will teach:

NOTICE: Morning session will be devoted to teaching and discussion of two and a half to three hours (including review of design principles and elements); afternoon session will be a workshop covering one or two of the subjects of teaching, lasting about two hours. We will make a report and send the sign-up sheet of attendees.

Requested by: _____
District Chairman of Arrangements

Address: _____
City, State, Zip: _____
Phone: H: _____ W: _____
Fax: _____ E-mail: _____

Approved by: _____
National Chairman of Rose Arrangements Judging Date
_____ # of credits allowed

Information should be received at ARS Headquarters at least 60 days prior to the school/seminar-workshop.
Information should be received at ARS Headquarters five months in advance for publication in AR magazine.

CHAPTER 23

ARRANGEMENT JUDGING SCHOOL

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

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

Arrangement Judging Schools are scheduled for two days. Instruction will be on the first day with questions and the practical examination on a subsequent day. The written examination may be given at the end of the first day or prior to the practical examination on the subsequent day. Breaks should be provided during the morning, at lunch and in the afternoon. The school may be held in conjunction with a scheduled Horticulture Judging School. The faculty members should be experienced ARS Accredited Arrangement Judges. A request form and a sign-up form to be used are included in this chapter.

Prerequisites:

1. Two-year continuous membership in ARS.
2. Be an ARS Apprentice or Accredited Horticulture Judge (Candidates must have passed the ARS Horticulture Judge examination either prior to passing the arrangement judging examination or during the one-year period following notification that the arrangement examination has been passed.)
3. Own the *Guidelines for Judging Rose Arrangements* and be familiar with the contents.

Overview of program and subjects for school:

1. Sign in and welcome.
2. Judging roses (brief horticulture review).
3. Arranging with roses/Design Components.
4. Elements and principles of Design.
5. Traditional arrangements.
6. Modern arrangements.
7. East Asian arrangements.
8. Special Classes. Includes Princess, Duchess, Duke, Court of Etiquette, Personal Adornment, Junior, Judges, Keepsake and Rosecraft.
9. Miniature arrangements.
10. Show Schedules.
11. Use of the Scorecard.
12. ARS Awards (National, District and Local).
13. Ethics and Judging Conduct.

Required Activities:

1. Participants must use *Guidelines for Judging Rose Arrangements* as a workbook.
2. Use as many visual aids as possible.
3. Have actual arrangements for explanation of types of arrangements and also for point scoring exercises.

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4. Have students compare results of individual point scoring with average of judge's scores.
 5. Instructors should work with students on questions of design principles and elements and point scoring during free time using arrangement examples prepared for instruction.

Written and Practical Examination:

1. Allow time for final questions from students.
2. Electronic copies of the examinations are obtained from ARS office and must be printed for use in the school.
3. The written examination will be closed book. The school chair is responsible for grading the examinations, and a score of 70 percent is required for passing.
4. Students may turn in the written examination as soon as completed and proceed with the practical examination if both examinations are scheduled for the same day.
5. The practical examination should consist of judging different types of arrangements with a minimum of three Standard arrangements and two Miniature arrangements as a mock show. At least one example of the three principal arrangement styles (Traditional, Modern, East Asian) must be included in the examination.
6. All arrangements are to be point scored and comments made to justify scoring.
7. The instructors of the school will also point score and comment on the examination arrangements. Student performance will be evaluated by the closeness of their scores to the average score of the instructors. Student comments should reflect observation of the same faults as those seen by the instructors, and this should be reflected in the grade given to the student. A passing score for the practical examination is 70 percent or more. A passing score must be obtained on both the written and practical examinations.
8. If time permits, the instructors will grade the practical examinations in conference at the school, Otherwise, the Chair is responsible for grading the examinations. The Chair will forward the graded written and practical examinations to the National Chair for review, confirmation, and approval for Apprentice Arrangement Judge status.
9. Notification from ARS will be received by all students. Instructions will be provided for requirements to become an Accredited Judge.

**ARS ARRANGEMENTS JUDGING COMMITTEE
REQUEST TO CONDUCT ARRANGEMENTS JUDGING
SCHOOL OR SEMINAR- WORKSHOP**

DATE: _____

TO: National Chairman
Arrangements Judging Committee

COPY: ARS office

FROM: _____ District

We request approval to conduct an Arrangements Judging School _____ Seminar-Workshop _____

on: _____ (Date)

The School and/or Seminar-Workshop will be held at:

Address: _____

City, State, Zip: _____

Following are the names of instructors and subjects they will teach:

NOTICE: Morning session will be devoted to teaching and discussion of two and a half to three hours (including review of design principles and elements); afternoon session will be a workshop covering one or two of the subjects of teaching, lasting about two hours. We will make a report and send the sign-up sheet of attendees.

Requested by: _____
District Chairman of Arrangements

Address: _____

City, State, Zip: _____

Phone: H: _____ W: _____

Fax: _____ E-mail: _____

Approved by: _____
National Chairman of Rose Arrangements Judging Date
_____ # of credits allowed

Information should be received at ARS Headquarters at least 60 days prior to the school/seminar-workshop. Information should be received at ARS Headquarters five months in advance for publication in AR magazine.

CHAPTER 24

GLOSSARY

ABSTRACT DESIGN: A type of Modern arrangement in which the plant materials and other components are used not as themselves but as pure shapes, line, texture or color sensations in space, according to design principles.

ABSTRACTION: An altering of the natural appearance of live plant materials by folding, cutting, or manipulating, or by painting or staining dry plant materials; or placement of these materials in an unnatural fashion.

ACCENT: Emphasis, importance. Drawing attention to something important.

ACCESSORIES: Any item added to an arrangement other than the floral material, container, base, background mechanics or staging. Generally intended to improve interpretation of the arrangement theme. If an accessory is removed from an arrangement, the design is still complete.

ADVANCING COLORS: Reds, yellows, and oranges.

AMATEUR: One who pursues an activity as a hobby, not for profit.

ANGER (RUSS) MEMORIAL ARRANGEMENT TROPHY: National trophy awarded at the spring ARS National rose show (*See Chapter 16 requirements*).

ANGULAR DESIGN: A Modern geometric arrangement type in which angular units are merged into one strongly angular design.

ARRANGEMENT: Plant material and other components artistically organized in accordance with the principles of design.

ARRANGEMENTS USING MINIATURE AND/OR MINIFLORA ROSES: Arrangements 12 inches or less in height, width, and depth, using roses limited to those classified as Miniature and/or Miniflora by the ARS. *See Miniature arrangements*.

ARRANGER GROWN: Roses that are owned and cultivated by the arranger.

ARS AWARDS: Official awards given in an ARS show. All ribbons, rosettes and certificates are ARS awards and to be awarded, specific requirements must be met (*See Chapter 16 for specifics*).

ARTIFICIAL PLANT MATERIAL: Product made or manufactured to imitate natural plant Material such as the blooms and foliage of any plant. Not permitted in ARS rose shows.

ARTIST'S AWARD: For Standard Modern designs.

ASHIRAI: Japanese word meaning stem supporting or supplementing a main stem in East Asian arrangements (Ikenobo School).

ASYMMETRICAL BALANCE: Approximately equal visual balance composed of different elements on each side of an imaginary vertical line, not necessarily in the center of the design.

ASYMMETRICAL TRIANGLE: A visualized triangular structure consisting of three main lines of different heights used in most East Asian designs. Also called a scalene triangle.

AVANT-GARDE: Arrangements that are futuristic in design; unconventional designs incorporating unique or novel materials in innovative ways, but observing all principles of design.

BACKGROUND: The surface against which an arrangement is exhibited; may be a wall or another surface and may be provided by the exhibitor. A three sided background is referred to as a niche. There may also be a baseboard which serves to define the table area. The exhibitor may also elect to provide an underlay immediately below the arrangement and this underlay may be different from the baseboard. *See Underlay.*

BALANCE: Visual stability in an arrangement. *See Asymmetrical and Symmetrical Balance.*

BARLOW/SHUPE AWARD FOR EAST ASIAN DESIGN: National trophy awarded at the fall ARS National rose show (*See Chapter 16 for requirements*).

BASE: Anything in the design under the container, except the underlay. Bases are optional and are considered part of the container and the design. The underlay is not considered part of the container or design.

BEST JUDGE'S ENTRY: For Judge's classes.

BEST NOVICE AWARD: For Novice classes.

BOUTONNIERE: For personal adornment generally worn on the shoulder of a person. Usually one rose and optional foliage, wired and/or taped.

BRYANT (MILDRED) ROSE ARRANGEMENT TROPHY: National/District Rotating Trophy awarded at ARS District rose shows (*See Chapter 16 for requirements*).

CERAMIC: Any fired item such as glass, earthenware, porcelain, pottery, or tile.

CERTIFICATE OF APPRECIATION: For classes with no other specific award.

CHAPLET: A personal adornment of Floral circles or halos to be worn around the head.

CHROMA: A dimension of color; the strength or weakness of a hue. The degree of intensity or grayness; the purity of a color.

CLASS: Specifications for a single group of exhibits in a rose show.

CLASSICAL: Formal style, according to past tradition.

COLOR: A design element. The visual response of the eye to reflected light rays.

COLOR HARMONY: Color schemes organized according to color wheel design principles.

COMPONENTS: Physical materials of which an arrangement may be composed; plant material, container, base, background, mechanics and, if permitted by the show schedule, accessories. In an ARS show, the Rose must be the featured component.

COMPOTE: A wide mouth bowl or container of glass, porcelain, wood, or metal having a tall base or stem. (Often used in Shoka, Moribana, Nageire and Free Style East Asian designs and some Traditional Mass designs.)

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

CONFORMANCE: Compliance with the requirements of the show schedule.

CONSTRUCTION: A Modern design having strong architectural characteristics.

CONTAINER: Any receptacle that can be used to hold components of an arrangement and may or may not hold water.

CONTEMPORARY: Belonging to the present period of time.

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

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

CORRECTLY NAMED: Listed names of all roses in the arrangement are the ARS American Exhibition Name or an accepted synonym (an improper name).

CORSAGE: Plant material, and possible other components, arranged according to the principles of design for personal adornment, to be worn on a garment, on the wrist, or in the hair.

COURT OF ETIQUETTE AWARD: For Standard classes requiring a rose arrangement and required accessories indicating the service of food.

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

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

DECORATIVE UNIT: For Court of Etiquette classes; consists of a rose arrangement and other accessories which must be closely related through color, texture or other qualities and fulfill the requirements of the schedule.

DESIGN: Organization of the elements and principles of design to form a unified whole. The intangible quality of or concept of an arrangement.

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

DIRECTION: Visual path of lines in a design.

DISTRICT DIRECTOR ARRANGEMENT TROPHY: District trophy awarded at any district rose show. (*See Chapter 16 for requirements.*)

DISQUALIFY: Remove from competition and judging consideration for cause.

DISTINCTION: Superiority of an arrangement in all respects. That which sets the arrangement apart.

DOMINANCE: The strong effect of one or more of the elements in a design. A design principle.

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

DRIFTWOOD: Wood worn and washed by water, found on beaches.

DUCHESS OF ARRANGEMENTS AWARD: For a Standard class specifying fresh roses with dried and/or dried treated plant materials. (No accessories permitted)

DUKE OF ARRANGEMENTS AWARD: For class specifying fresh roses with or without other fresh and/or dried plant material. Size restricted to arrangements larger than 10 inches height, width, and depth, but not more than 20 inches in height, width, or depth. (No accessories permitted)

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

EAST ASIAN AWARD: For East Asian arrangements

ELEMENT: A physical, visual component of a design.

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

EXHIBITION TABLE: An exhibit in a Court of Etiquette Class in which the required components (an arrangement and accessories appropriate for dining or the service of food) are displayed in an artistic manner that does not imply the immediate service of food.

FEATURE: A dominant object used in a design which if removed renders the design incomplete. Roses must be the dominant floral interest in an arrangement.

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

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

FORMAL: Strict observance of social customs and etiquette.

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

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

FREESTANDING ARRANGEMENT: An arrangement that can be viewed from all sides which is finished all around.

FREE STYLE DESIGN: A modern type of East Asian Arrangement. May be naturalistic or non- naturalistic (abstract).

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

FUNCTIONAL TABLE: A Court of Etiquette exhibit wherein the required components (an arrangement and accessories appropriate for dining or the service of food) are displayed as a table set for the service of food.

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

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

HANA: Japanese word meaning flowers. Becomes “Bana” in combinations, i.e., Ikebana.

HANGING DESIGN: A Modern arrangement that is free moving using a frame or other suspension.

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

HIKAE: The tertiary stem in some East Asian Arrangements (Sogetsu School).

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

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

HORIZONTAL DESIGN: A Modern arrangement type in which the main line is horizontal. HUE: Name of an individual spectrum color such as red, yellow, green.

IKEBANA: The art of Japanese flower arranging.

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

IMPROPER NAME: The listed name of the rose is not the ARS American Exhibition Name but is an accepted synonym for the variety. There is no penalty for an improper name.

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

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

JUNIOR: An exhibitor under 18 years of age.

JUNIOR ARRANGEMENT AWARD: For classes restricted to junior exhibitors. (Under 18 years of age.)

KATHERMAN (NORA) MEMORIAL ARRANGEMENT TROPHY: National trophy awarded at the spring ARS National rose show (*See Chapter 16 for requirements*).

KEEPSAKE AWARD: For standard dried arrangements.

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

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

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

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

LIGHT: Illumination either natural or artificial.

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

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

LINE-MASS DESIGN: A Line design type with an open silhouette strengthened by enough material to enhance the line and the focal point.

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

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

MEDAL CERTIFICATES: ARS arrangement awards entries with arranger-grown roses which are correctly named and have won first place with 92 points or more in a class eligible for a certificate.

MINIATURE ARRANGEMENTS: Arrangements not to exceed 12 inches in height, width or depth. These arrangements use Miniature and/or Miniflora roses with or without other plant materials and components.

MINIATURE ARTIST’S AWARD: For Miniature Modern arrangements.

MINIATURE COURT OF ETIQUETTE: For Miniature classes for a miniature arrangement and required accessories indicating the service of food.

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

MINIATURE EAST ASIAN AWARD: For Miniature arrangements in East Asian classes.

MINIATURE KEEPSAKE AWARD: For Miniature Dried arrangements.

MINIATURE PRINCESS OF ARRANGEMENTS AWARD: For Miniature class specifying roses with rose plant material only.

MINIATURE ROSECRAFT AWARD: For Miniature classes specifying wreaths, plaques, door and wall hangings and pictures with dried miniature and/or miniflora roses.

MINIATURE ROYALTY AWARD: For Miniature Traditional arrangements.

MISNAMED: The listed name of a rose does not apply to the variety in question. Misnaming of a rose will be penalized.

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

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

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

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

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

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

MOORE (RALPH S.) NATIONAL ARRANGEMENT TROPHY: National trophy awarded at the ARS summer All- Miniature and Miniflora rose show (*See Chapter 16 for requirements*).

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

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

NATURALISTIC: Refers to the use of flowers and floral materials as they are naturally grown in nature, with no abstractions or modifications.

NEGATIVE SPACE: Empty space. The opposite of positive, which is filled space. NEUTRAL COLORS: White, black, gray.

NOSEGAY: A tight cluster of flowers, a small bouquet designed to be held.

NOVICE: An exhibitor who has never won an arrangement award in an official ARS rose show of that level or higher.

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

OVERESCH (DR. & MRS. HARRY B.) ROSE ARRANGEMENT TROPHY: National trophy awarded at the fall ARS National rose show (*See Chapter 16 for requirements*).

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

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

PATTERN: Repeated forms within an arrangement. A design element.

PAVEY (BETTY) MEMORIAL ARRANGEMENT TROPHY: National/District Rotating Trophy awarded at ARS District rose shows (*See Chapter 16 for requirements*).

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

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

PERSONAL ADORNMENT AWARD: For classes specifying Personal Adornments.

PLANT MATERIALS: Any part of a plant.

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

POSITIVE SPACE: Filled space.

PRIMARY COLORS: Red, yellow, and blue.

PRINCESS OF ARRANGEMENTS AWARD: For Standard class specifying roses with rose plant material only.

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

PROPORTION: The relation of the length, area or volume of one part of a design to another, or of one part to the whole. The relation of light to dark, smooth to rough, color values and chroma. Considers the amount of one thing to another. A design principle.

RECEDING COLORS: Blues, greens, and violets.

REFLECTIVE DESIGN: A Modern design type that contains materials which reflect or give back images.

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

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

RIKKA: Japanese word for a classical style of Oriental design (Standing flowers). The oldest form of Japanese flower arrangements.

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

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

ROYALTY AWARD: For Standard Traditional designs.

SATTERLEE (BEA) MEMORIAL TROPHY: National trophy awarded at the spring ARS National rose show (*See Chapter 16 for requirements*).

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

SCALENE TRIANGLE: A triangle having three unequal sides.

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

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

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

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

SHADOW BOX: A lighted recessed space

SHAPE: A two dimensional form.

SHIN: The principal branch in many classical and naturalistic Japanese (East Asian) arrangements.

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

SHOKA: Japanese word for one type of classical East Asian style (Ikenobo School).

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

SHOKA SHOFUTAI: A standardized style of Shoka.

SHU: Japanese word for the main branch in Shoka Shimputai. SINGLE: A rose having 4 to 8 petals and classified as "single."

SIZE: The dimension of a space, line, shape or form. Actual size, how large or small. A design element.

SOE: Japanese word refers to "to add to"; secondary branch in classical and naturalistic Japanese (East Asian) arrangements. Gives depth perspective to the design.

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

SPATIAL THRUST DESIGN: A Modern design with two parallel placements of like materials having a strong directional rhythm.

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

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

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

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

STYLE: A characteristic manner of design.

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

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

SUIBAN: Japanese word for general term for shallow container.

SUITABLILITY: Appropriate for schedule, theme or for design.

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

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

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

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

TERTIARY STEM: Third strongest of three (branches) for finishing touch or stability used in East Asian arrangements. May be referred to as Tai or Hikae.

TEXTURE: Quality of the surface structure. Examples are rough, smooth or dull, shiny. A design element.

TIEDEMAN (RUTH) MEMORIAL ROSE ARRANGEMENT TROPHY: National/District Rotating Trophy awarded at ARS District rose shows (*See Chapter 16 for requirements*).

TINT: Mixture of pure color and white. A light value as opposed to shade.

TOKONOMA: Japanese word for alcove in a Japanese home where a flower arrangement, a hanging scroll and objects are displayed.

TRADITIONAL: In accordance with customs of the past.

TRADITIONAL DESIGN: Line, Line-Mass or Mass arrangements.

TRANSPARENCY DESIGN: A Modern three-dimensional design type where some components are seen through transparent or semi-transparent components.

TREATED PLANT MATERIAL: Dried plant material whose appearance has been altered by glycerinating, dyeing, spraying with paint or by some other method.

TUBULAR DESIGN: A Modern design type having an overall dominant cylindrical form.

TURGID: Ample fluid producing firmness (substance) in plant tissue.

TYPE: Term used to refer to the form, shape, or classification of a plant or arrangement.

UNDERLAY: That which is placed underneath a design, and is considered part of the arrangement, as opposed to baseboard which is a reference to the allowed amount of table space.

UNDERWATER DESIGN: A Modern design with focal area placed under water in a clear or transparent container. One third or more of the arrangement shall be under the water line and the height of the water is determined by the arranger.

UNITY: A harmonious relationship of all parts; a harmonious whole. VALUE: Lightness or darkness of a color

VARIATION: Some difference, deviation.

VASE: Container designed to hold water and plant material.

WALTERS (MILLIE) TROPHY: National arrangement trophy awarded at the fall ARS National rose show (*See Chapter 16 for requirements*).

WEATHERED WOOD: Wood seasoned or affected in form, color and texture by exposure to the elements or made to look so.

WILLIAMS, (J. BENJAMIN) ARS NATIONAL MINIFLORA ARRANGEMENT TROPHY: National trophy awarded at the ARS summer All-Miniature and Miniflora rose show (*See Chapter 16 for requirements*).

YAKUEDA: Japanese word for principal branches of an Oriental Manner arrangements.

YO: Japanese word for the secondary stem in Shoka Shimputai.