

# Guidelines for Judging Rose Arrangements

THE OFFICIAL ARS  
ARRANGEMENT JUDGES' HANDBOOK



Fifth Edition (2025)



## FOREWORD

This fifth edition of the *Guidelines for Judging Rose Arrangements* is dedicated to the memory of Lewis Shupe and Gary Barlow, two gentlemen who guided and inspired me and many others in the world of arranging with roses. I am also most grateful to members of the *Guidelines* review sub-committee whose careful consideration of these latest revisions helped propel this edition into existence. These include Debra Bagley, Linda Kimmel, Iliana Okum, and Barbara Taube.

This edition is organized in two sections. The first, “Arrangement Judging Essentials,” organizes the chapters in a logical sequence for the person wishing to learn about the art of arranging. It also provides information for judges in a concise and orderly fashion that can be easily referenced while judging a show. Illustrations have been added where necessary to support the understanding of styles or concepts.

The chapters dealing with arrangement judge training, awards, National show procedures, etc., are in the second section, “Administrative.”

Appendices have been added to provide information on the background and development of the three principal styles of arrangements.

It is hoped this edition of the *Guidelines* will be a helpful reference for arrangement exhibitors, schedule writers, as well as active and prospective arrangement judges.

Bruce Barr, Chair of the Arrangement Judging Committee 2024–2027

### *District Arrangement Chairs 2024-2027*

B.J. Abshire	Gerry Mahoney
Debra Bagley	Collette Morton
Sandy Dixon	Iliana Okum
Craig Dorschel	Patricia Pohl
Judy Fleck	Carole Smuda
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**SECTION ONE**

**ARRANGEMENT JUDGING ESSENTIALS**





# CHAPTER 1

## 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.

### **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 must be the dominant floral material. Outdoor garden grown—roses, whether fresh or dried, must be the only roses used in all arrangements except for those entered in the Special class for purchased roses. At least one rose bloom must be at exhibition stage or fully open. Other roses may be at any stage of development from 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. Standard and Miniature Duchess of Arrangements specify 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 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 by the arranger under the arrangement and atop the underlay. They are considered part of the overall arrangement and subject to judging. 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. If an accessory is removed from an arrangement, the design is still complete.

**Features** are objects that dominate in an arrangement, which if removed makes the design incomplete. Roses must be the dominant part of an arrangement.

## CHAPTER 2

### 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** refers to at least two components of a design. The first is the unoccupied area around the arrangement. This refers to the area in which an arrangement is positioned. In a rose show, this will be the designated area specified by the show schedule. Space also exists within an arrangement, using plant materials and physical components in the design. Space is used to establish balance and proportion and to achieve interest. Space may be created by the presence of plant material and components or by the *absence* of either of these.

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 and provides visual weight to the design. Form has height, width, and depth. An open form has spaces within and appears lighter. 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 while 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](http://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.<sup>1</sup>

**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.

**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

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<sup>1</sup> 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).

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 components 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 or 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 3

### 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 to remove damaged portions, or by complete 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 possible 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 judged 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 sometimes 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 principles 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 for Judging Roses* for additional information on the horticultural quality of rose blooms in American Rose Society (ARS) shows.



## CHAPTER 4

### USING THE SCORECARD

One consistent scorecard is used for judging rose arrangements in an ARS show whether at a Local, District, or National Show. While not all entries are point scored at these shows, judges must be familiar with the distribution of points to judge the entries fairly and equitably.

#### ***Scorecard for Judging Rose Arrangements***

(Must be shown in all schedules)

<b>Conformance (5 points per Category)</b>	<b>15 points</b>
Naming of roses	
Conformance to style/type of arrangement	
Other specific requirements of schedule	
<b>Design (5 points per Principle)</b>	<b>30 points</b>
Balance, dominance, contrast, rhythm, proportion, scale	
<b>Perfection of the Rose(s)</b>	<b>30 points</b>
<b>Creativity and Expressiveness</b>	<b>15 points</b>
<b>Distinction</b>	<b>10 points</b>
Uniqueness: sets the design apart, superiority in every respect – includes technical execution/construction, including condition of non-rose plant material	
<b>Total – 100 points</b>	

**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 2 below.)
- b. Conformance to style/type of arrangement – Arrangement must conform to style of arrangement listed in schedule or stated on the entry tag by the exhibitor in classes of arranger'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 3 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 dominant 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 an arrangement 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.

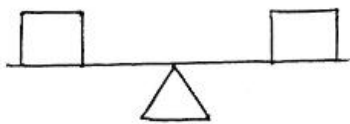
**Perfection of rose(s)** – Prime elements of horticulture judging (form, color, substance, stem, and foliage, when visible) should be taken into consideration when assessing the condition of the roses. Form of roses may vary depending on variety or stage of development. Rose foliage when present should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

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

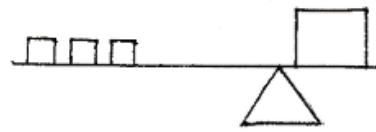
**Distinction** – Design is superior in all respects due to the unusual differences in execution and construction by the exhibitor. This includes consideration of non-rose plant material and all other materials, containers, backgrounds, underlays, bases, and mechanics used in the arrangement. This is 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:**

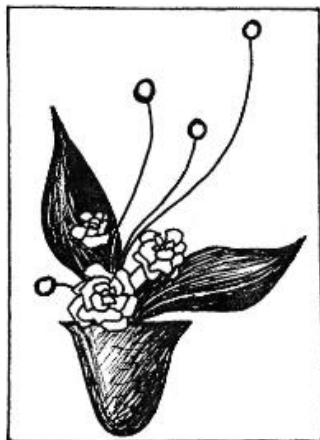
1. Point Scoring by each accredited judge **is required** for all National Challenge Classes and is suggested for Challenge Classes in District and Local Shows. Printed score cards are available and a system for tallying is to be established.
2. A rose is **misnamed** if the name on the entry tag does 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 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 deduction in the conformance portion of the scorecard.
3. Certain violations described elsewhere in these guidelines (Chapters 13 and 14) 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, 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.
4. 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.



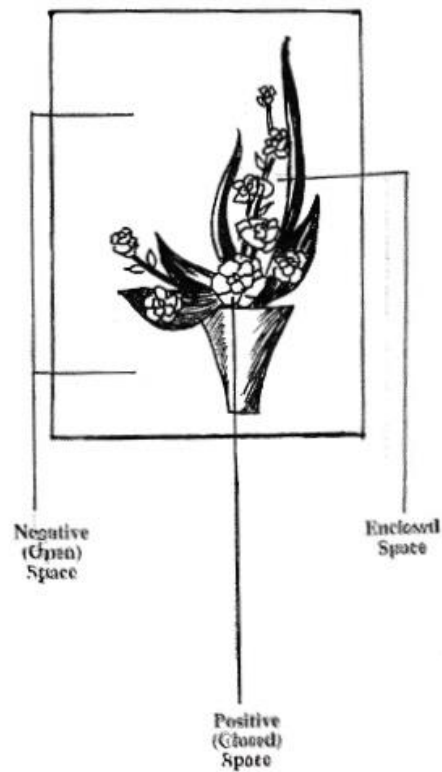
Symmetrical Balance



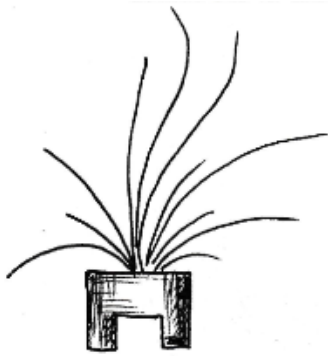
Asymmetrical Balance



Proportion



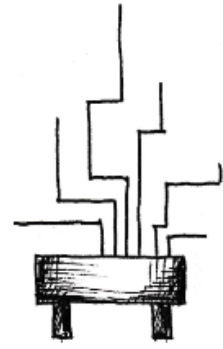
## Examples of Rhythm



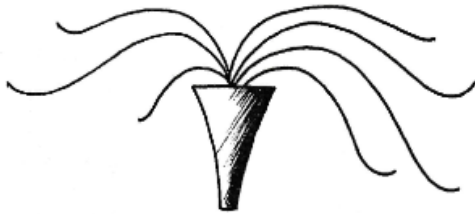
Bursting, Energetic



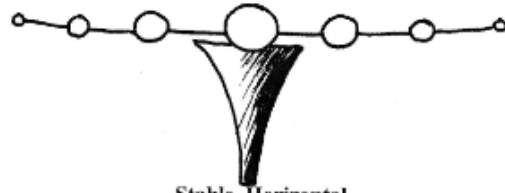
Organic, Growing



Static, Rigid



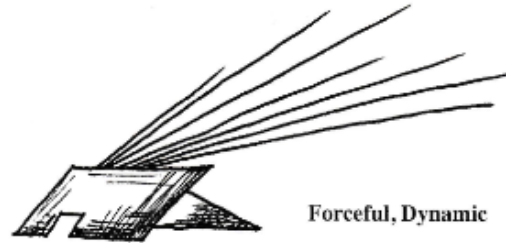
Spreading, Cascading



Stable, Horizontal



Organic, Flowing



Forceful, Dynamic



Directional, Moving



Upright, Attentive

<u>SECTION:</u>	<u>CLASS:</u>	<u>EXHIBIT:</u>	<u>DEDUCTIONS</u>
<b>CONFORMANCE</b>			<b>15 points</b> _____
a.	Roses correctly named		
b.	Type of design		
c.	Other requirements of schedule (size, materials, etc.)		
<b>DESIGN (5 points per principle)</b>			<b>30 points</b>
	Balance	(5)	_____
	Dominance	(5)	_____
	Contrast	(5)	_____
	Rhythm	(5)	_____
	Proportion	(5)	_____
	Scale	(5)	_____
<b>PERFECTION OF THE ROSE(S)</b>			<b>30 points</b> _____
<b>CREATIVITY AND EXPRESSIVENESS</b>			<b>15 points</b> _____
<b>DISTINCTION</b>			<b>10 points</b> _____
<b>Total Deductions</b>		=	_____
<b>Total Score</b>		=	<div style="border: 1px solid black; width: 60px; height: 60px; margin: 0 auto;"></div>
Judge's Initials _____			
<b>Reminder:</b> 1 <sup>st</sup> place requires 90 points minimum 2 <sup>nd</sup> place requires 85 points minimum 3 <sup>rd</sup> place requires 80 points minimum			

<u>SECTION:</u>	<u>CLASS:</u>	<u>EXHIBIT:</u>	<u>DEDUCTION</u>
<b>CONFORMANCE</b>			<b>15 points</b> _____
a.	Roses correctly named		
b.	Type of design		
c.	Other requirements of schedule (size, materials, etc.)		
<b>DESIGN (5 points per principle)</b>			<b>30 points</b>
	Balance	(5)	_____
	Dominance	(5)	_____
	Contrast	(5)	_____
	Rhythm	(5)	_____
	Proportion	(5)	_____
	Scale	(5)	_____
<b>PERFECTION OF THE ROSE(S)</b>			<b>30 points</b> _____
<b>CREATIVITY AND EXPRESSIVENESS</b>			<b>15 points</b> _____
<b>DISTINCTION</b>			<b>10 points</b> _____
<b>Total Deductions</b>		=	_____
<b>Total Score</b>		=	<div style="border: 1px solid black; width: 60px; height: 60px; margin: 0 auto;"></div>
Judge's Initials _____			
<b>Reminder:</b> 1 <sup>st</sup> place requires 90 points minimum 2 <sup>nd</sup> place requires 85 points minimum 3 <sup>rd</sup> place requires 80 points minimum			

<u>SECTION:</u>	<u>CLASS:</u>	<u>EXHIBIT:</u>	<u>DEDUCTIONS</u>
<b>CONFORMANCE</b>			<b>15 points</b> _____
a.	Roses correctly named		
b.	Type of design		
c.	Other requirements of schedule (size, materials, etc.)		
<b>DESIGN (5 points per principle)</b>			<b>30 points</b>
	Balance	(5)	_____
	Dominance	(5)	_____
	Contrast	(5)	_____
	Rhythm	(5)	_____
	Proportion	(5)	_____
	Scale	(5)	_____
<b>PERFECTION OF THE ROSE(S)</b>			<b>30 points</b> _____
<b>CREATIVITY AND EXPRESSIVENESS</b>			<b>15 points</b> _____
<b>DISTINCTION</b>			<b>10 points</b> _____
<b>Total Deductions</b>		=	_____
<b>Total Score</b>		=	<div style="border: 1px solid black; width: 60px; height: 60px; margin: 0 auto;"></div>
Judge's Initials _____			
<b>Reminder:</b> 1 <sup>st</sup> place requires 90 points minimum 2 <sup>nd</sup> place requires 85 points minimum 3 <sup>rd</sup> place requires 80 points minimum			

<u>SECTION:</u>	<u>CLASS:</u>	<u>EXHIBIT:</u>	<u>DEDUCTIONS</u>
<b>CONFORMANCE</b>			<b>15 points</b> _____
a.	Roses correctly named		
b.	Type of design		
c.	Other requirements of schedule (size, materials, etc.)		
<b>DESIGN (5 points per principle)</b>			<b>30 points</b>
	Balance	(5)	_____
	Dominance	(5)	_____
	Contrast	(5)	_____
	Rhythm	(5)	_____
	Proportion	(5)	_____
	Scale	(5)	_____
<b>PERFECTION OF THE ROSE(S)</b>			<b>30 points</b> _____
<b>CREATIVITY AND EXPRESSIVENESS</b>			<b>15 points</b> _____
<b>DISTINCTION</b>			<b>10 points</b> _____
<b>Total Deductions</b>		=	_____
<b>Total Score</b>		=	<div style="border: 1px solid black; width: 60px; height: 60px; margin: 0 auto;"></div>
Judge's Initials _____			
<b>Reminder:</b> 1 <sup>st</sup> place requires 90 points minimum 2 <sup>nd</sup> place requires 85 points minimum 3 <sup>rd</sup> place requires 80 points minimum			





## **CHAPTER 5**

### **JUDGING TRADITIONAL ARRANGEMENTS**

The arrangement need not fill the entire space allotted to the designer.

Colors of backgrounds and underlays may be chosen by the arrangers and are to complement the overall design. Some shows may provide niches. When this is the case information regarding those niches must be noted in the show schedule. The arranger is free to use other materials to temporarily cover the niches.

The arrangement must be constructed and placed to be viewed and judged from directly in front. Judges should make every effort to judge the arrangement at eye-level.

**Traditional Arrangements** are made in accordance with floral design concepts that have evolved in Europe and North America.

#### **Judging Criteria**

- All design principles are observed.
  - Balance: Symmetrical; visual and actual balance are important.
  - Dominance: Rose must dominate in the design
  - Contrast: Subtle contrast in use of color and forms
  - Rhythm: Movement is smooth, regular, and predictable
  - Proportion: Appropriate from one component to another
  - Scale: Appropriate from one component to another
- Other Considerations
  - Follows the conventional rules
  - Reflects geometric forms
  - One main focal point of emergence near the lip of the container
  - Conventional placement of components and materials
  - Line direction is apparent and obvious
  - There is no abstraction of material
  - Pleasing coordination of a variety of materials with the roses being dominant
  - Smooth transitions; harmonious relationship among components
  - Gradation of size of roses and color can enhance the arrangements
  - Natural lines

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

#### **Line Arrangements**

Line Arrangements are products of the early 20<sup>th</sup> century and are adaptations of East Asian line design, also influenced by minimalistic Western art and architecture of Art Deco and Bauhaus movements.

#### Important Distinctions:

- Linear patterns dominate in Line Arrangements.
- 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.
- 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.
- A Line Arrangement requires restraint in the amount of plant material used.
- Line compositions are naturalistic. They depend on normal patterns of growth and curves.
- Floral material may be pruned to clarify the line but roses themselves may not be abstracted.
- Traditional Line designs are simple.
- The line may be vertical, horizontal, crescent, Hogarth (an “S”) Curve, zigzag, oblique or triangular with right-handed or left-handed variants
- 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.

#### Important Distinctions:

- 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.
- Ideally, 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

#### Important Distinctions:

- 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 and has “breathing room” within the arrangement.
- Mass designs can be oval, circular, fan-shaped, or triangular.
- 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.

- Gradations in color (light to dark) and/or in size (small to large) of the components can enhance the overall design.

**Higher Award eligibility:**

Arrangements must have won their class with a score of 90 points or more to qualify.

*Royalty Award Rosette*

ARS Medal Certificates (if roses are arranger grown and correctly named)

*Miniature Royalty Award Rosette*

ARS Miniature Medal Certificates (if roses are arranger grown and correctly named)

See Appendix A for background information on this style.



**Traditional Line**



**Traditional Line Mass**



**Traditional Mass**



**Hogarth Curve**

## **CHAPTER 6**

### **JUDGING MODERN ARRANGEMENTS**

Modern design concepts for floral arranging began to evolve in the early 20<sup>th</sup> 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.

#### **Judging Criteria**

All design principles are observed.

- Balance: Dynamic and asymmetrical
- Dominance: Roses must dominate in the design
- Contrast: High contrast in use of color and forms
- Rhythm: Movement can be erratic or stop-and-go, and may pause between interest areas as it moves throughout the design
- Proportion: Appropriate from one component to another
- Scale: Appropriate from one component to another
- 

Additional Judging Criteria:

- 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.
- Line direction may be implied rather than actual.
- An abstract design must have at least two abstract qualities.
- Rose blooms should never be abstracted. Rose foliage may be trimmed or removed, but must not be otherwise abstracted.
- The arrangement need not fill the entire space allotted to the designer.
- 

The arrangement must be constructed and placed to be viewed and judged from directly in front. Judges should make every effort to judge the arrangement at eye-level.

#### **Additional Considerations:**

##### **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 90 points or more to qualify.

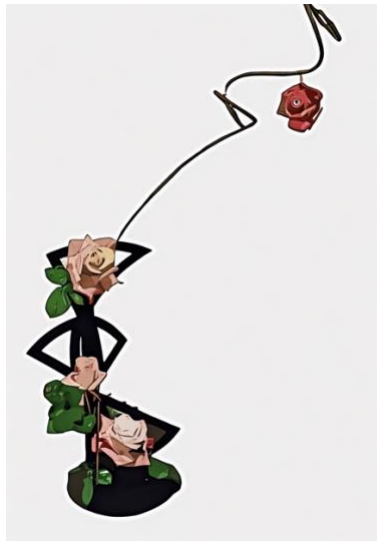
*Artist Award Rosette*

ARS Medal Certificates (if roses are arranger grown and correctly named)

*Miniature Artist Award Rosette*

ARS Miniature Medal Certificates (if roses are arranger grown and correctly named)

See Appendix B for explanation of specific design styles.



**Modern Line**



**Parallel**



**Abstract**



**Underwater**



**Free Form**



**Synergistic**





## CHAPTER 7

### JUDGING EAST ASIAN ARRANGEMENTS

Key Principles:

**Line, form, and space:**

Ikebana emphasizes the linear structure of the arrangement and the interplay of lines, creating a sense of movement and visual rhythm.

**Minimalism and asymmetry:**

Unlike Western floral arrangements that often prioritize fullness and symmetry, Ikebana uses negative space to highlight the beauty of individual elements and create a sense of balance.

**Seasonality and natural materials:**

Ikebana arrangements incorporate seasonal flowers and foliage, reflecting the changing seasons and the natural beauty of each time of year.

**Meaning and symbolism:**

Each element in an Ikebana arrangement can carry symbolic meaning, adding depth and layers of interpretation to the composition.

The arrangement must be constructed to be viewed at eye level, judged from directly in front, and at a distance of three feet.

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

Major Schools of Ikebana:

- **Ikenobo:** The oldest school, known for its traditional styles and emphasis on natural forms.
- **Ohara:** Focuses on incorporating landscaped environments and seasonal materials.
- **Sogetsu:** Known for its sculptural and abstract arrangements, often incorporating modern materials.
- **Ichijo:** A contemporary style that emphasizes harmony with living spaces

Judges may not recognize traditions of all Ikebana schools. Most East Asian designs in rose shows will likely be considered of the Ikenobo school.

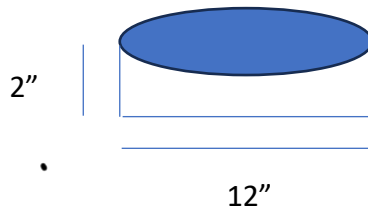
#### **IKENOBO Characteristics**

- The arrangement will exhibit simplicity of construction and restraint in use of plant material.
- 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 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 (shin) is traditionally 1.5 to 2 times the combined container dimensions (Height + Diameter).

The second stem (soe) is 2/3 to 3/4 of the length of the longest stem (shin).

The third stem (tai) is 2/3 to 3/4 the length of the second stem (soe).



$(H)2'' + (D)12'' = 14''$  Therefore Shin = between 21-28"

Soe & Tai are computed based on the actual measurement of Shin

- No two elements, flowers or stems should be the same length.
- Balance is asymmetric, achieved by placement of stems at particular locations and angles to form scalene triangles (unequal sides) [See illustrations on p. 7-5].
- An odd number of flowers (e.g., 1, 3 or 5) is generally preferred.
- Mechanics need not follow Ikebana practices.
- 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.
- Kenzans (pin holders) need not be concealed. However, poorly executed or distracting mechanics may be penalized.

#### **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 a representation of the arranger's self-expression 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 previously cited.

#### **Shoka arrangements**

- Can be made in a bowl, compote, or a tall, flared container. Pebbles are often used to elevate kenzans.
- The mizugiwa, the gathering of all stems as a single unit visible above the water line, is a critical element of these designs and must be properly executed.

### **OHARA Characteristics**

- **Nature-focused:**  
Ohara Ikebana strives to reflect the essence of nature and the changing seasons, often drawing inspiration from natural landscapes.
- **Moribana Style:**  
The school is known for its moribana style, which utilizes shallow, wide containers like the suiban, to showcase the natural beauty of flowers and other materials.
- **Asymmetrical and Balanced Designs:**  
Ohara arrangements typically feature asymmetrical forms, with an emphasis on negative space to create a sense of balance and harmony.
- **Subject, Object, and Secondary Stems:**  
The arrangements often include three main stem groups: the subject (tallest), the object (shorter, placed in front), and the secondary stems (fillers), which work together to create a visually pleasing composition.
- **Seasonal Expression:**  
Ohara arrangements aim to capture the unique beauty and characteristics of each season through the selection and arrangement of materials.
- **Use of Odd Numbers:**  
The Ohara school often utilizes odd numbers of materials in their arrangements, a common practice in Japanese art and design.
- **Flexible and Evolving:**  
While rooted in tradition, the Ohara school also embraces new ideas and styles, allowing for contemporary interpretations and expressions.
- **Emphasis on Materials:**  
The school encourages students to appreciate the unique qualities and beauty of individual plant materials and to arrange them in ways that highlight their natural characteristics

### **SOGETSU**

- **No limitations:**  
Sogetsu practitioners can use any materials (including non-floral items), display them anywhere, and create arrangements of any size or form.
- **Individual expression:**

The school encourages students to develop their own unique style and artistic vision, moving away from rigid traditional forms.

- **Emphasis on three elements:**

Line, color, and mass are the core elements used to create Sogetsu arrangements, allowing for a wide range of textural and visual effects. Mass and Color are achieved with flowers. While any floral element may be added to the design, roses must be prominent.

- **Materials:**

Materials are used sparingly. Other materials such as leaves, branches, etc. must not overwhelm the arrangement as roses must be predominant. At least one strong line is present; generally, a branch, reed, or other type of material which exhibits a definite line. If branches are used, many leaves will be removed to show the line to its best advantage. If dried branches are used, the arranger may paint them to add a creative element to the design. Stems need not be of varying lengths. Massing of materials at the same level is acceptable.

- **Sculptural compositions:**

Sogetsu arrangements often incorporate sculptural elements and three-dimensional forms, moving beyond two-dimensional designs.

- **Embracing spontaneity:**

Sogetsu encourages a sense of freedom and improvisation in the creative process, rather than strict adherence to pre-determined rules.

- **Respect for fundamentals:**

While embracing freedom, Sogetsu still emphasizes the importance of fundamental principles like balance, harmony, and the relationship between the arrangement, container, and setting. Branches and floral material may not touch the lip of the container in a low container design.

- **Modern and Avant-garde:**

Sogetsu is known for its modern and sometimes avant-garde approach to Ikebana, pushing the boundaries of traditional forms.

- **Anytime, anywhere, anyone:**

The Sogetsu school believes that Ikebana is accessible to everyone, regardless of their experience or skill level.

## **Ichijo**

- **Emphasis on personal expression:**

Ichijo encourages students to let their individual feelings and imagination guide their arrangements, viewing it as a form of artistic communication.

- **Modern and freestyle:**

While respecting Ikebana traditions, Ichijo incorporates modern elements and techniques, including crossing lines, balancing materials without a kenzan (pin frog), and creating large-scale displays.

- **Connection with nature:**

Ichijo arrangements strive to evoke a sense of nature's beauty and the artist's relationship with it, using natural materials in ways that are both unexpected and harmonious.

- **Use of diverse materials:**

Ichiyō arrangements often incorporate a variety of natural materials, including branches, leaves, and flowers, sometimes even incorporating dried or painted branches, or unconventional materials like rope

- **Unexpected and stimulating:**

Ichiyō arrangements are designed to be visually striking and thought-provoking, creating a unique experience for the viewer

### **Higher Award eligibility**

Arrangements must have won their class with a score of 90 points or more to qualify.

East Asian Award Rosette

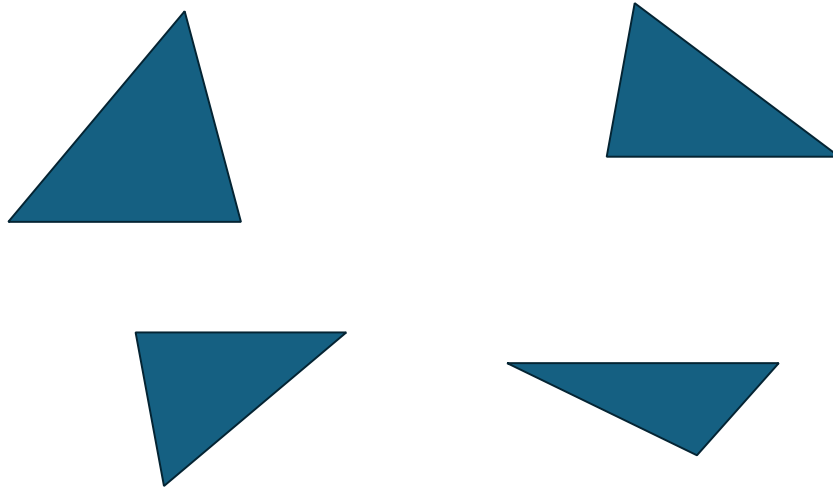
ARS Medal Certificates (if roses are arranger grown and correctly named)

Miniature East Asian Award Rosette

ARS Miniature Medal Certificates (if roses are arranger grown and correctly named)

See Appendix C for background information on this style

Scale Triangle (asymmetrical)



## IKENOBO



Tall Container Nageire



Low Container Moribana



Freestyle

## OHARA



## ICHYO





## SOGETSU







## CHAPTER 8

### JUDGING MINIATURE ARRANGEMENTS

Only fresh roses classified as miniature and/or miniflora are permitted in Miniature arrangements and must be the dominant 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.

All Miniature arrangements are to be judged from the front at eye level, and it is desirable to stage these arrangements raised above table height. If arrangements are not raised, and provided chairs are available, the arrangements may be judged from a seated position. This should be noted in the schedule. Backgrounds and underlays 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 deduction in conformance 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 material may be used in Miniature arrangements unless prohibited by the schedule.

See specific arrangement styles for awarding of the Miniature Gold, Silver, and Bronze certificates.



## **CHAPTER 9**

### **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.
- 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 90 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 10**

### **JUDGING SPECIAL CLASSES**

Classes that are defined by 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 (ARS Gold, Silver or Bronze Award whether standard or miniature as noted at the end of each design type and on the chart p 12-3).

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 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 8.

#### **Higher award eligibility**

Arrangements must have won their class with a score of 90 points or more to qualify.

*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 8.

#### **Higher award eligibility**

Arrangements must have won their class with a score of 90 points or more to qualify.

*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**

Arrangements must have won their class with a score of 90 points or more to qualify.

*Duke Rosette*

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

### **Florist Grown Roses**

- The arrangement is constructed with roses purchased from a wholesale or retail source.
- The exhibitor need not identify all roses in the arrangement.
- Arrangement will be Standard or Miniature as designated in the schedule.
- Accessories may be permitted per the schedule
- May be judged by the public or by ARS judges.
- Entries will be eligible for ARS 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, or Honorable Mention ribbons. The winning arrangement will not be eligible for any ARS rosette or medal certificate.

**Best Novice Entry:**

Restricted to exhibitors who have won no more than two (2) first place awards in any class at the level of the show (Local/District/National). This means that an arranger may no longer be a novice at the Local level but would still be eligible to enter District or National Convention Rose Show classes as a novice. A novice exhibitor may choose to enter arrangements in open class at any time during their novice status. However, after winning their second blue ribbon award at a given level (Local/District/National), they are required to enter open classes of that level of show.

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**

Arrangements must have won their class with a score of 90 points or more to qualify.

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**

Arrangements must have won their class with a score of 90 points or more to qualify.

Junior Award 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:**

For arrangement judges assigned to the arrangement division of the show. If these judges choose not to enter this class, they have the option of entering a maximum of two classes to which they have not been assigned.

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

Ideally, accredited arrangement judges 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**

Arrangements must have won their class with a score of 90 points or more to qualify.

Best Judge's Certificate

**Not** eligible for ARS medal certificates



# CHAPTER 11

## Court of Etiquette and Miniature Court of Etiquette

There are two distinct kinds of table classes.

- 1) A **Functional Table**: a table exhibit arranged for the service of food and beverage, with an appropriate arrangement.
- 2) An **Exhibition Table**: a non-practical, artistic display which includes an appropriate arrangement and elements suggestive of serving food and beverage.

### General Considerations:

- Roses must dominate in the arrangement
- Accessories may be permitted as indicated in the schedule
- All show rules and *Guidelines* stipulations regarding roses arrangements, standard or miniature, must be followed
- The show schedule should indicate the type of design, any specific requirements listed below, and indicate appropriate dimensions for both the rose arrangement and overall exhibit
- The regular scorecard is to be followed. Careful consideration should be given to both the rose arrangement as well as the overall exhibit.

### Specific Considerations:

#### A Functional Table:

- May be formal (a setting for a sit-down dinner), informal (i.e. breakfast, picnic, etc.), for one or more people. The show schedule may indicate an informal tray.
- Should include dishes and glassware placed as for serving. Additional items may include linens, or placemats, candle sticks, etc. No utensils.
- May be on a separate table provided by the exhibitor, or on the general exhibit tables as specified in the schedule
- The floral arrangement must be designed and placed as not to hinder table conversation

#### An Exhibition Table:

- More of a fantasy interpretation than serving a meal, often with impractical placement of components
- Should include a dish for food, a vessel for drinking, and a rose arrangement. Any other components are elective.
- Typically entered on the general exhibit tables within dimensions specified in the schedule
- Typically, implied setting for one person

*Higher award eligibility (must score 90 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)

## FUNCTIONAL TABLE



## FUNCTIONAL TRAY



## EXHIBITION TABLES





## **CHAPTER 12**

### **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 be worn in the lapel buttonhole of a man's suit coat. In today's world they can be more aptly 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 principal 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.

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, man's or woman'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 90 points or more to qualify.

Personal Adornment Award Certificate

***Personal adornments are not eligible for ARS Medal Certificates.***



<b>Award name</b>	<b>Special requirements</b> Items specific to each award Other requirements may be listed in schedule. Arrangements must score at least 90 points.	<b>Eligible for GSB* if arranger grown</b>	<b>Required Style</b>
Dried Classes	Best entry in one of the four dried classes. Material must be dehydrated. <b>Accessories permitted.</b>	Not eligible	none
Princess	Only fresh roses and rose plant material, may include bloom stages from buds to hips. <b>No accessories.</b>	Eligible	none
Mini princess	Same as above but restricted to roses classified as miniature or miniflora. <b>No accessories.</b>	Eligible	none
Duchess	MUST use dried or treated material in the body of the arrangement along with the required feature of fresh roses. <b>No Accessories.</b>	Eligible	none
Mini Duchess	Same as Duchess but restricted to the use of fresh roses classified as miniature or miniflora. <b>No Accessories.</b>	Eligible	none
Duke	Size 10 -20 inches in height and width and depth Style to be chosen by arranger <b>No Accessories.</b>	Eligible	none
Florist Roses	Any style as designated in the schedule. <b>Accessories permitted.</b>	Not Eligible	none
Novice	Best entry in Standard or Miniature Novice class. Limited to arrangers who have not won more than two (2) first-place ribbons at an ARS show (Local/District/National). <b>Accessories Permitted.</b>	Eligible	none
Junior	Exhibitor to be less than 18 years of age. <b>Accessories permitted</b>	Eligible	none
Judges	Best entry in a class limited to judges of any division of the show (arrangements/horticulture/photography) <b>Accessories permitted.</b>	Not eligible	none
Court of Etiquette	<b>Required Accessories listed in schedule to accompany the fresh rose arrangement.</b> Miniature or miniflora roses only for Miniature Court of Etiquette.	Eligible	none
Personal Adornment	Best entry in class for fresh roses incorporated into an item to be worn or carried.	Not eligible	none

\* GSB G=Gold Certificate (standard or Miniature)  
S=Silver Certificate (standard or Miniature)  
B=Bronze Certificate (standard or Miniature)  
See information on page 14-4





## **SECTION TWO**

### **ADMINISTRATIVE**



## **CHAPTER 13**

### **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 contact 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 for 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. 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.

## **SHOW RULES**

All schedules must state that the show rules are in accordance with ARS 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 with the exception of those entered in the Special Class for purchased roses.
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 in all classes except the Special Class for purchased roses.
2. Use of artificial plant material.

**All schedules must include the scorecard.**



## **CHAPTER 14**

### **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.

When awarding ribbons, 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 ARS higher award, an arrangement must score a minimum of 90 points and must be a first-place winner. Judges may choose to withhold the awarding of any certificate. Appropriate rosettes, certificates and ribbons are available from ARS for the various awards. The ARS National shows offer a certificate for each National trophy class.

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 ARS 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 materials. Use of fresh roses or other fresh natural materials will render an exhibit ineligible for a first-place award and 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 and 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 and 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 and the Duke of Arrangements rosette.

**Junior 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 defined as an arranger who has won no more than two (2) first place awards in any class at the level of the show (Local/District/National). This means that an arranger may no longer be a novice at the Local level but would still be eligible to enter District or National Convention Rose Show classes as a novice.

**Best Judges Entry (certificate)**

For classes limited to arrangements by judges assigned to the arrangement division of the show. Arranger chooses style of arrangement, which must be stated on the entry tag. A judge has the option of entering a maximum of two designs in classes they are not assigned to judge. Entries into those classes are not eligible for the Best Judges Entry.



**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 and 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 and 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 and 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—and 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 and 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 and 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 and 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 and the Miniature Duchess or Arrangements rosette.

**Certificate of Appreciation (certificate)**

For classes with no other specific award.

**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 90 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 (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, Duchess, Duke, Novice, and Junior Classes are eligible for ARS Medal Certificates.

Judges must determine which of the highest scoring arrangements are worthy of the Medal Certificates, and may, at their discretion, withhold a certificate. There is 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, all eligible entries (i.e., 90 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 National arrangement awards available which contain their own specific rules.

### **NATIONAL AWARDS**

***National arrangement trophies remain with the ARS. 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**

The number of entries in each class cannot be restricted. While reservations for entries cannot be required, they 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:**

- The arranger must be a member of the ARS registered for the convention.
- 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.
- Only roses classed miniature or miniflora may be used in a Miniature arrangement.
- The correct 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.
- The arrangement must score 90 or more points.

### **Procedures for Judging all 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 90 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.
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.

**The inclusion of the following two awards is limited to an ARS National Rose Show.**

**The Nora Katherman Memorial Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard rose arrangement having a score of 90 points or more in a Special Challenge Class in the arrangement division of the ARS National 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 ARS National Ralph S. Moore Arrangement Trophy**

This trophy will be awarded to the highest scoring arrangement having a score of 90 points or more in a Special Challenge Class in the arrangement division of the ARS National Rose Show. Only miniature roses must be used in a Traditional Line-Mass arrangement not to exceed 10 inches in height, width, or depth.

**TRAVELING AWARDS**

**This list of awards follows the designated schedule of availability to each of the ARS Districts for their use in District Rose Shows. (The schedule of availability is found on page 14-8.). Any or all may also be included in any ARS National Rose Show arrangement division.**

These classes shall be open to ARS Members registered for the convention, or one of the larger shows held by an affiliated chapter society of that District. The number of entries in each class cannot be restricted. While reservations for entries cannot be required, they 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.

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 ARS 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 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 90 or more points.

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

This trophy will be awarded to the highest scoring Miniature arrangement having a score of 90 points or more in a Special Challenge Class requiring miniature roses. 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.

**The J. Benjamin Williams ARS National Miniflora Arrangement Trophy**

This trophy will be awarded to the highest scoring arrangement having a score of 90 points or more in a Special Challenge Class. 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.

**Russ Anger Memorial Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard rose arrangement having a score of 90 points or more in a Special Challenge Class. 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 90 points or more in a Special Challenge Class. 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 Millie Walters Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Miniature arrangement having a score of 90 points or more in a Special Challenge Class. 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 Ruth Tiedeman Memorial Rose Arrangement Trophy**

This trophy will be awarded to the highest scoring Standard Rose Arrangement having a score of 90 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 90 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 90 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.



### 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 90 points or more in a Special Challenge Class. 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.

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

#### The District Director Arrangement Trophy

This class may be used by each ARS District each year.

This trophy will be awarded to the highest scoring Arrangement having a score of 90 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.

#### Distribution of National Arrangement Trophies Designated as “Traveling” to ARS District Rose Shows (2023 - 2046)

Trophy	COL	PNW	BUCK	PSWD	CAR	NCNH	NCEN	TEN	SCEN	GLAKES	CEN	GULF	YAN	DS	PJ	RMD	II-IN	NY
Satterlee	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040
Williams	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023
Anger	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024
Overesch	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025
Walters	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026
Tiedemann	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027
Pavey	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028
Bryant	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029
Barlow/Shoup	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030
Satterlee	2032	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031
Williams	2033	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032
Anger	2034	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033
Overesch	2035	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034
Walters	2036	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035
Tiedemann	2037	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
Pavey	2038	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037
Bryant	2039	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038
Barlow/Shoup	2040	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039

## **CHAPTER 15**

### **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 14.
7. May limit the number of registrants for open classes. 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 16**

### **GUIDELINES FOR JUDGING ARRANGEMENTS AT NATIONAL SHOWS**

#### **Number of Judges**

There should be enough judging teams to adequately judge the arrangement entries. 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.

#### **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. Rejudging of an arrangement or a class may affect placement and awards already determined.

#### **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). 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 17**

### **RESPONSIBILITIES OF ARRANGEMENT JUDGES**

Arrangement judges hold a position of responsibility in the ARS.

Any member of a society who is knowledgeable of arrangements and these *Guidelines* can serve as Arrangement Chair for a show and 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 classes that they are not assigned to judge. If a judge is the winner of any such class, the judge will recuse from determining 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 18**

### **TRAINING AND ACCREDITING ROSE ARRANGEMENT JUDGES**

The ARS 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 course, East Asian exhibits and courses
- exhibiting in shows
- clerking at rose shows
- maintaining a productive rose garden
- reading books and articles on arranging
- attending approved 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 (See District Chair Form p. 3) and 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 approval (See District Chair Form p. 5). 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 20 & 21.

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

1. Be full member of the ARS for twenty-four months, including the twelve months immediately preceding becoming an Apprentice Rose Arrangement Judge.
2. Submit a completed Application to Become an Arrangement Judge (See Apprentice form page 1)
3. 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.
4. Successfully completed all Arrangement Judge examination requirements. (See additional information p. 21-2)
5. 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. (See Apprentice form p. 5)
6. 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.
7. Send completed and signed evaluation forms (See Apprentice form p. 7) of judging activities to the National Chair of Arrangement Judges and ARS headquarters
8. Retain copies of all materials (See District Chair form p. 11)

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 ARS, 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
3. 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.
4. 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.

5. Must be alert to and adopt changes in judging rules.
6. 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. (See District Chair form p. 7)

An Emeritus Arrangement Judge will no longer be required to meet the requirements to maintain judging status except to continue ARS 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 ARS 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. The National and District Chairs of Arrangements shall determine the amount of reeducation required to resume active status in each case





## **CHAPTER 19**

### **GUIDELINES FOR DISTRICT ARRANGEMENT CHAIR**

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 e-mail, if applicable, shall be forwarded to ARS Headquarters and the National Arrangement Chair.

The District Arrangement Chair shall be an Accredited Arrangement 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
3. Conduct at least one, but preferably two Seminar/Workshops in any three-year period
4. Conduct a Judging School or Schools as candidates are available
5. Be the evaluator for judge candidate's "practical exam"; send examinations to the National Arrangement Chair, who will determine passing or failing grades and notify ARS Headquarters (See District Chair form p. 9)
6. Maintain a record of the status of Apprentice and Accredited Arrangement Judges in the District based upon the complete an annual report form (See District Chair form p. 1))
7. 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
8. Report District and/or Local society activities to the National Arrangement Chair
9. Encourage Local societies to have arrangement sections in their shows
10. Encourage and assist societies in the District to host society arrangement programs and workshops
11. Approve and offer suggestions for Local society and the District show schedules returning them as soon as possible
12. Publish news and developments in the arrangement judging program in the District bulletin or website.
13. 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 for Judging Roses* for additional information.



## **CHAPTER 20**

### **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. (See District Chair forms pp 3 & 5) 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 their own materials and supplies.

The chair of the session is responsible for sending a completed sign-up sheet (See District Chair form p. 5) to the National Chair of Arrangement Judges and ARS Headquarters so that Apprentice and Accredited Judge attendees will receive credit. Credits cannot be given if attendance sheets are not sent to the National Chair and ARS Headquarters.



## CHAPTER 21

### 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 typically scheduled for two days. Instruction will be on the first day with a questions and answer session and general review prior to the written examination. Breaks should be provided during the morning, at lunch and in the afternoon. The school may be held in conjunction with a scheduled Horticulture Judging School. The faculty members should be experienced ARS Accredited Arrangement Judges.

Prerequisites for Pursuing ARS Arrangement Judge Status:

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

#### 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.
5. The practical portion of the exam will take place at a District Rose Show of the candidate's choosing under the supervision of the District Chair of Arrangement Judges of that District. If it is unlikely the candidate's District show will be small, the practical exam may be accomplished at a sufficiently large local rose show. It shall consist of judging different types of arrangements with a minimum of three Standard arrangements and two Miniature arrangements. At least one example of the three principal arrangement styles (Traditional, Modern, East Asian) must be included in the "examination".
6. All selected arrangements are to be point scored and comments made to the District Chair to justify the scoring.
7. The District Chair will complete the evaluation form (See District Chair form p 9) The candidate will complete the self-evaluation form (See Apprentice form p. 3).
8. The Chair will forward the graded written test and both "practical examination" evaluation forms to the National Chair for review, confirmation, 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.

# DISTRICT CHAIR FORMS





**AMERICAN ROSE SOCIETY  
DISTRICT ARRANGEMENT CHAIR  
ANNUAL REPORT FORM**

District:

Chair Name:

Reporting Year:

Seminar/Workshop Held:   Yes                               No

Date:

Location:

Credit Hours:

**District Judge Information:**

<b>Name</b>	<b>Contact Information</b>	<b>Education Attendance Credit</b>	<b>Exhibiting Credit</b>	<b>Next Audit Year</b>

District Chair   1


**Submit report no later than Jan 31<sup>st</sup> to:**  
**ARS Headquarters**  
**National Chair of Arrangement Judges**

Revised 2025

**ARS ARRANGEMENTS JUDGING COMMITTEE**  
**REQUEST TO CONDUCT ARS ARRANGEMENT SCHOOL/SEMINAR/WORKSHOP**

DATE: \_\_\_\_\_

TO: \_\_\_\_\_ National Chair Arrangements Judging

FROM: \_\_\_\_\_ District

We request approval to conduct an Arrangement Seminar/Workshop on: \_\_\_\_\_

The seminar/workshop will be held at: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

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

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

Requested by: \_\_\_\_\_  
District Chair of Arrangements

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: H: \_\_\_\_\_ W: \_\_\_\_\_

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

Approved by: \_\_\_\_\_

National Chair of Rose Arrangements Judging

Date

Revised 2025



## ARRANGEMENT JUDGING SCHOOL/SEMINAR/WORKSHOP SIGN-UP SHEET

Please put a C in front of your name if you are here for audit-credit; add a T if you are teaching.

**NAME**

**ADDRESS**

DISTRICT[illegible]

District Chair of Arrangements \_\_\_\_\_

Revised 2025



**AMERICAN ROSE SOCIETY  
ARRANGEMENT JUDGE EMERITUS REQUEST FORM**

\_\_\_\_\_ DISTRICT \_\_\_\_\_ YEAR

Arrangement Judge Emeritus Nominee: \_\_\_\_\_

**Approved by:** District Director: \_\_\_\_\_

District Chairman of  
Arrangement Judges: \_\_\_\_\_

National Chairman of  
Arrangement Judges: \_\_\_\_\_

Status Verified by Headquarters: \_\_\_\_\_

**CHAPTER 22 PLEASE INCLUDE YOUR CHECK / CREDIT CARD NUMBER      ALL ORDERS MUST BE PAID  
IN ADVANCE**

☐ VISA   ☐ MASTERCARD   ☐ DISCOVER   ☐ AMERICAN EXPRESS

CC # \_\_\_\_\_

Exp. Date: \_\_\_\_\_ CVV: \_\_\_\_\_

Cardholder: \_\_\_\_\_

\_\_\_\_\_ Arrangement Judge Emeritus Certificate      \$10.00 each

**NOTE: Certificate must be signed by the District Director**

\_\_\_\_\_ Printable PDF Certificate  
**(No Shipping cost)**      \$5.00 each

\_\_\_\_\_ Arrangement Judge Emeritus Pin      \$10.00 each

**SHIPPING & HANDLING CHARGES**

	Sales Total	U.S.
\$ 1 - 4.99	\$ 1.00	
\$ 5 - 9.99	\$ 1.50	
\$10 - 14.99	\$ 3.50	
\$15 - 19.99	\$ 6.00	
\$20 - 39.99	\$ 6.50	
\$40 - 79.99	\$13.50	
\$80 - 124.99	\$15.50	
\$125 PLUS	\$25.50	

**Ship to / Email To:**

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

**Return to American Rose Society**

**\*\* Must be submitted to ARS 30 days prior to awarding \*\***

Send a copy to the National Chair of Arrangement Judges.

Revised 2025

District Chair 7

*Guidelines for Judging Rose Arrangements 2025*





**ARRANGEMENT PRE-APPRENTICE  
PRACTICAL EXAMINATION FORM  
DISTRICT ARRANGEMENT CHAIR REPORT**

**Candidate Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Phone & Email:** \_\_\_\_\_

**District Chair Name:** \_\_\_\_\_

**Show Date & Location:** \_\_\_\_\_

Please indicate the candidate's level of knowledge for all the following items. Use the scale of 1 (unsatisfactory) to 5 (excellent)

ITEM	1	2	3	4	5
CONFORMANCE					
PRINCIPLES OF DESIGN					
JUDGING OF HORTICULTURAL EXCELLENCE					
QUALITIES OF ORIGINALITY AND EXPRESSIVENESS					
DISTINCTION					
AWARD REQUIREMENTS					
CHARACTERISTICS OF STYLES					

**COMMENTS on ratings (above):**

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Using the same scale, please rate the candidate on the following:

ITEM	1	2	3	4	5
PREPAREDNESS					
ABILITY TO RANK ORDER IN A CLASS					
ABILITY TO MAKE POSITIVE COMMENTS					
DECISION MAKING					
POINT SCORING					

COMMENTS on ratings (above):

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Number of arrangements evaluated (minimum of 5) \_\_\_\_\_  
(2 from any group below is acceptable)

Circle all that apply:

Standard: Traditional

Modern

East Asian

Miniature: Traditional

Modern

East Asian

Court of Etiquette  
Adornment

Keepsake

Rosecraft

Personal

Please submit your completed form to:

ARS Office  
National Chair of Arrangement Judges

Revised 2025

## Guidelines for Judging Rose Arrangements 2025



# APPRENTICE FORMS



## APPLICATION FOR APPRENTICE ARRANGEMENTS JUDGE CERTIFICATE

Date \_\_\_\_\_

I, \_\_\_\_\_ District \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Phone Number \_\_\_\_\_ Email \_\_\_\_\_

hereby apply for an American Rose Society Apprentice Arrangements Judge Certificate.

*(\$10.00 fee to be paid to the Arrangements Judging School Chairman at the time the examination is given.)*

I hereby affirm that I will uphold the rules of the American Rose Society and that I will interpret them justly. I have answered the following questions fully and truthfully.

\_\_\_\_\_  
Signature

Are you a regular, senior, or joint member of the American Rose Society in good standing for the last 12 months continuously? \_\_\_\_\_ Have you been a member in good standing for at least a total of 24 months? \_\_\_\_\_. If not, explain:

Do you know the rules and procedures governing the exhibiting and judging of arrangements in the Rose Arrangements Division of ARS Shows? \_\_\_\_\_ Do you observe these rules and procedures, and will you observe any new or changed rules and procedures in the future? \_\_\_\_\_

Are you an Accredited or Apprentice ARS Horticulture Judge? \_\_\_\_\_

If no, have you passed the Horticulture exam? \_\_\_\_\_ Date Horticulture exam was taken: \_\_\_\_\_

If you have not passed the Horticulture exam, do you plan to take the exam within one year, subject to availability? \_\_\_\_\_

Will you be an active Horticulture Judge? \_\_\_\_\_ If not, you must inform the National Chairman of the Committee on Judging, if you have not already done so when you took the exam.

*If you wish to be a Horticulture Judge, you have three years from the date of (horticulture) exam to complete (horticulture) apprentice requirements*

Are you an Accredited Garden Club Judge? \_\_\_\_\_ If so, a copy of certification is needed with this application.

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Applications are to be distributed by instructors at the School. Application form must be completed and submitted with examination papers and registration fee. An applicant need not be a member of the district in which the School is held. Revised 2025





# ARRANGEMENT PRE-APPRENTICE PRACTICAL EXAMINATION FORM: CANDIDATE REPORT

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone & Email: \_\_\_\_\_

District Chair Name: \_\_\_\_\_

Show Date & Location: \_\_\_\_\_

Think about your experience today. Please indicate your level of comfort when judging for each of the following items. Use the scale of 1 (very uncomfortable) to 5 (most comfortable)

ITEM	1	2	3	4	5
CONFORMANCE					
PRINCIPLES OF DESIGN					
JUDGING OF HORTICULTURAL EXCELLENCE					
QUALITIES OF ORIGINALITY AND EXPRESSIVENESS					
DISTINCTION					
AWARD REQUIREMENTS					
CHARACTERISTICS OF STYLES					

COMMENTS on ratings (above):

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Using the same scale, please rate yourself on the following:

ITEM	1	2	3	4	5
PREPAREDNESS					
ABILITY TO RANK ORDER IN A CLASS					
ABILITY TO MAKE POSITIVE COMMENTS					
DECISION MAKING					
POINT SCORING					

**COMMENTS on ratings (above):**

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Number of arrangements evaluated (minimum of 5) \_\_\_\_\_  
(2 from any group below is acceptable)

Circle all that apply:

Standard: Traditional

Modern

East Asian

Miniature: Traditional

Modern

East Asian

Court of Etiquette  
Adornment

Keepsake

Rosecraft

Personal

Please submit your completed form to:

ARS Office  
National Chair of Arrangement Judges

Revised 2025

# REPORT OF APPRENTICE ARRANGEMENT JUDGE TO ESTABLISH EXHIBITING CREDIT

NAME \_\_\_\_\_ DISTRICT \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

SHOW DATE \_\_\_\_\_ HOST SOCIETY \_\_\_\_\_

Number of show this was in which you exhibited a 90+ point arrangement \_\_\_\_\_

Type of Arrangement you exhibited \_\_\_\_\_

Name of additional award won, if any \_\_\_\_\_

The requirement for 90+ points is demonstrated by an entry tag (or copy of the tag) with the certification by a judge of the show that the arrangement scored 90 or more points.

Immediately after the show, complete this form. Attach the entry tag or the copy you made. Please make a copy for your records. Forward the completed form by mail or email to:

Bruce Barr  
National Chair of Arrangement Judges  
376 N Redding Circle  
Belgium WI  
53004

414-217-3087  
[rosemorehall@gmail.com](mailto:rosemorehall@gmail.com)

Judges' Secretary  
American Rose Society  
8877 Jefferson Paige Road  
Shreveport LA  
71119

318-938-5402

Revised 2025





## ARRANGEMENT APPRENTICE PROGRESS FORM

### Apprentice and Mentor Judges,

This is the form to be used for all Arrangement Apprentice Judge Progress Reports. It is to be filled out at the show and discussed with the apprentice at that time. Mentor judge, after signing, please return to Apprentice. To receive credit for apprenticing this show, it is necessary for the Apprentice to snail mail, or scan and copy this form providing one copy to the Judges Secretary at the ARS HQ office, one copy for the National Chair of Arrangements Judging and one copy for the Mentor Judge.

Apprentice Name: \_\_\_\_\_ Apprentice Show #: \_\_\_\_\_

Apprentice address \_\_\_\_\_

phone and email: \_\_\_\_\_

Mentor Judge Name: \_\_\_\_\_ Mentor's email: \_\_\_\_\_

Mentor Judge phone: \_\_\_\_\_

Show Date and Location: \_\_\_\_\_

Name of District where you intend to reside: \_\_\_\_\_

At the present time, how many of the required exhibitor ribbons have you garnered? \_\_\_\_\_

If not a Horticulture Judge or apprentice, have you made known to the Hort Chair your need to attend a school within the one-year time frame of passing the Arrangement test? Yes \_\_\_\_ No \_\_\_\_ N/A \_\_\_\_

Please indicate for all of the following items the candidate's level of skill in making comments and point scoring:

ITEM	LEVEL OF COMPETENCY			Recommend review in judges manual before next Apprentice Assignment and comments	
	needs improvement	adequate	very good		
<b>Evaluation of Score Card</b>					
<i>Conformance</i>					
Style of Design	_____	_____	_____	_____	
Naming of the Rose	_____	_____	_____	_____	
other requirements	_____	_____	_____	_____	
<i>Principles of Design</i>					
Balance	_____	_____	_____	_____	
Dominance	_____	_____	_____	_____	
Contrast	_____	_____	_____	_____	
Rhythm	_____	_____	_____	_____	
Proportion	_____	_____	_____	_____	
Scale	_____	_____	_____	_____	
<i>Perfection of the Bloom</i>					
<i>Originality and Expressiveness</i>					
Originality	_____	_____	_____	_____	
Expressiveness	_____	_____	_____	_____	
<i>Distinction</i>					
_____					
Ribbon and Award Requirements	_____	_____	_____	_____	
Characteristics of Styles	_____	_____	_____	_____	
of Arrangements judged	_____	_____	_____	_____	

List styles recommended for review

Revised 2025

Did Apprentice prepare for show by reviewing the schedule and proposed assignment? Yes \_\_\_\_ No \_\_\_\_ N/A \_\_\_\_

Did the Apprentice have a copy of the Arrangements Judging Guidelines with them at this show? Yes \_\_\_\_ No \_\_\_\_ N/A \_\_\_\_

Further comments from Mentor Judge:

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The following information is to be furnished by the apprentice

Name of other judge(s) on team: \_\_\_\_\_

**Questions for Apprentice**

	<b>Yes</b>	<b>No</b>	<b>Somewhat</b>
During this show, did you feel that your input was requested?	_____	_____	_____
Did you feel that you had adequate time and access to properly evaluate the arrangements?	_____	_____	_____

What do you need from the Mentor Judges in the future? \_\_\_\_\_

What in the training process would have equipped you better? \_\_\_\_\_

Did you enter the Judge's class if there was one? \_\_\_\_\_

In the past, please check if you have ever entered classes eligible for any of the following awards and place a star if you have won any of these awards:

Royalty \_\_\_\_ Mini Royalty \_\_\_\_ Artist \_\_\_\_ Mini Artist \_\_\_\_ East Asian \_\_\_\_ Mini East Asian \_\_\_\_

Princess \_\_\_\_ Mini Princess \_\_\_\_ Duchess \_\_\_\_ Mini Duchess \_\_\_\_ Duke \_\_\_\_ Personal Adornment \_\_\_\_

Court of Etiquette \_\_\_\_ Mini Court of Etiquette \_\_\_\_ Keepsake \_\_\_\_ Mini Keepsake \_\_\_\_ Rosecraft \_\_\_\_

Mini Rosecraft \_\_\_\_ Junior \_\_\_\_ Novice \_\_\_\_ Judges National Challenge Class \_\_\_\_

What are your three favorite types of styles to enter?

---

Please let me know of any ideas you have to improve this process, either on this form or contact me directly. And please remember, to ensure documentation of your Apprentice assignments, you must send a copy to me and to the ARS HQ office at the addresses below.

Bruce Barr  
National Chair of Arrangement Judges  
376 N Redding Circle  
Belgium WI  
53004

Judges' Secretary  
American Rose Society  
8877 Jefferson Paige Road  
Shreveport LA  
71119

414-217-3087  
[rosemorehall@gmail.com](mailto:rosemorehall@gmail.com)

318-938-5402

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# APPENDICES





## Appendix A

### 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 may be 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 Robia 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 20<sup>th</sup> century and are adaptations of East Asian line design, also 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 designs are symmetrical and can be oval, circular, fan-shaped, or triangular. As with other Traditional designs, there is a single focal area and a single point of emergence. Materials radiate from the focal area, 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. Gradations in color (light to dark) and/or in size (small to large) of the components is often featured.



## Appendix B

### MODERN ARRANGEMENTS — HISTORY AND BACKGROUND

Modern design concepts for floral arranging began to evolve in the early 20<sup>th</sup> 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.

#### 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 way 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. The level of the water in the container may be specified or left up to the arranger.

## Appendix C

### 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 15<sup>th</sup> 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 1907 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 **Ichijo** 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 influenced 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.

Like Western arranging, Ikebana can be classified as either traditional/classic or modern, the latter evolving in the 20<sup>th</sup> 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 late 17<sup>th</sup>/early 18<sup>th</sup> 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.

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 are 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](http://www.ikebanahq.org)

Ikenobo school: [www.ikenobo.jp/english/](http://www.ikenobo.jp/english/)

Ohara school: <https://www.ohararyu.or.jp>

Sogetsu school: [www.sogetsu.or.jp/e/](http://www.sogetsu.or.jp/e/)

Facebook pages:

Ikebana Ikenobo (official)

SOGETSU Ikebana

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

# 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:** Trophy awarded at ARS National or District rose shows (See chapter 14 for 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 14 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:** Trophy awarded at ARS National or District rose shows (See chapter 14 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:** Trophy awarded at ARS National or District rose shows (See chapter 14 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 time period.

**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 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:** Trophy awarded at any District rose show. (See Chapter 14 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 American Exhibition Name but is an accepted synonym for the variety. There is no penalty for an improper name.

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

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

JİYUKA: 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: Trophy awarded at an ARS National rose show (See chapter 14 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 90 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 fresh 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 a National rose show (See Chapter 14 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: A novice is defined as an arranger who has won no more than two (2) first place awards in any class at the level of the show (Local/District/National).

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: Trophy awarded at ARS National or District rose shows (See chapter 14 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: Trophy awarded at ARS National or District rose shows (See chapter 14 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 fresh 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 an ARS National rose show (See chapter 14 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.

SUITABILITY: Appropriate for schedule, theme or for design.

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

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

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

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:** Trophy awarded at ARS National or District rose shows (See chapter 14 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 glycerinizing, 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:** Trophy awarded at ARS National or District rose shows (See chapter 14 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: Trophy awarded at ARS National or District rose shows (See chapter 14 for requirements).

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

YO: Japanese word for the secondary stem in Shoka Shimputai

