



GUIDELINES AND RULES FOR JUDGING ROSE PHOTOGRAPHY

THE OFFICIAL
AMERICAN ROSE SOCIETY
PHOTOGRAPHY JUDGES HANDBOOK

2015

Edited by Curtis Aumiller

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INTRODUCTION TO THE FIRST EDITION
GUIDELINES AND RULES FOR JUDGING ROSE PHOTOGRAPHY

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

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

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

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

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

Members of Photography Guidelines Committee (2012-2015)

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

make these guidelines much easier to write since they have been working on this information for some time.

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

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

Curtis Aumiller, (First) National Chairman of Photography (2012-2015)

Camp Hill, Pennsylvania,

July, 2015

DISCLAIMER

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

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CHAPTER 1

JUDGING ETHICS

Introduction

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

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

Flexibility in Judging

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

Obligations to the Exhibitors

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

Tact and Courtesy

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

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

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

Working with Other Judges

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

Negative Judging

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

Responsibilities

The responsibilities of accredited judges are discussed in Chapter 13.

CHAPTER 2

INTELLECTUAL PROPERTY

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

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

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

The following should be included in any schedule for photography:

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

CHAPTER 3

COMMON PHRASES DEFINED

Introduction

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

“Depth of Field”

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

“Exposure”

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

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

“Rule of Thirds and Other Compositional Elements”

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

The issue with these type of photos is that there is complete balance (or there should be) and the photo becomes a static placement. There is no movement in the photograph. This may be the desired effect and photos that do not utilize the rule of thirds should **not** be penalized unless the petals of the subject are dropped off the frame unless this is a major component of the photograph (i.e., Macro photography, Creative Interpretation).

Many photographers utilize the rule of thirds. Imagine dividing the photo into 1/3 segments horizontally and vertically, so that it resembles a tic-tac-toe board. The best placement for the center or focal point of a photograph is anywhere that these imaginary lines cross. By moving the central focus, there is more dynamic movement within the photograph, however the remaining portion of the photograph should not be overly distracting so as to draw your eye away from the roses. If the rule of thirds is utilized, petals dropped off the frame should not be penalized.

Other equally valid compositional elements that may be seen when judging rose photographs include leading lines (diagonal, straight, curvy, and others), balancing elements, viewpoint, background, symmetry, and framing just to name a few.

“Macro Photography”

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

“All Other Things Being Equal”

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

“Photo Editing Software”

There are many types of photo editing software available. This is of great debate in the rose photography world. What many individuals do not realize is that unless you are shooting in the .raw format, and developing your own photos, there is always some type of computer editing. Digital cameras set in any other mode than .raw will make automatic adjustments to color, contrast, and other aspects of the photograph. Then, when they are printed, even at a retailer, the printer will make automatic adjustments to color, contrast, and sharpness. This means there really are no photos that are not edited in some fashion. With this being said, users of free and commercially available editing software can go to the extreme for enhancement. Determining if a photo has been edited can be difficult since some photo techniques can be excellent and give a false sense of enhancement.

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

“Mounting”

This refers to the way that a photograph is prepared for exhibition. The purpose of mounting is to give some rigidity to the photograph. This can prevent the photo from rolling, curling, or being bent/folded in other ways. It also allows the photo to be staged in a way that a simple walk by does not destroy an entire exhibit by having it fall on the floor. The best way to mount a photograph is with foam board; or some other rigid backing like cardboard; however, the use of construction paper, or other means are acceptable. How the photo should be mounted should be explained in the schedule. Only the photo may be mounted, or the entire exhibit to include the matting can be mounted. Either way should be considered acceptable.

“Matting”

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

CHAPTER 4

DISQUALIFICATION AND PENALIZATION

INTRODUCTION

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

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

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

RULES FOR DISQUALIFICATION

Misnamed

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

Improperly Named Roses

Any rose that has been entered in a show with a name that has not been recognized by the American Rose Society must be disqualified. Roses are to be exhibited by the recognized ARS exhibition name (AEN).

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

The following is the list of official ARS publications listing Approved Exhibition Names. In every case of conflict between these sources, the latest one published takes precedence. The online *Modern Roses* database is the most up to date ARS publication and, if it is available to the judges and show committee, takes precedence over all other publications.

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

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

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

The only other exception to the above concerns is “found” or “unknown” roses. A “found” or “unknown” rose must be listed in an official ARS publication showing an accepted AEN for it to be exhibited in a class for which ARS ribbons and certificates are awarded. A listing in the CRL is not sufficient for “found” or “unknown” roses. Show schedule writers are encouraged to include a special class for these “found” roses that lack an official AEN or can require that the name be listed as “unknown” if the exhibitor does not know the name of the rose.

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

Unlabeled or Mislabeled

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

Exhibitor’s Name Visible

Another labeling error requiring disqualification is the appearance of the exhibitor’s name in such a way that the exhibitor’s identity is revealed during judging.

Violation of Show Rules

Entry of the same photograph in more than one class will result in the disqualification of all entries of that specific photograph in any class for which it was entered. If the judges feel there is more than one entry of the same photography, the chairman of judges for the show (or their designee if they are the exhibitor) should be notified for a determination.

A separate entry from the same garden by two or more exhibitors does **NOT** disqualify all their entries. Two family members that share the same garden may enter independently and may both enter the same varieties, but they may not enter the same exact photos.

Previously Exhibited Photographs

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

Roses are NOT Outdoor Grown

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

REASONS FOR PENALIZATION

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

Photo Editing Software

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

CHAPTER 5

POINT SCORING: HOW—WHEN—WHY

Scorecard for the Prime Elements of Judging

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

The point scoring system is as follows:

| POINT SCORING | |
|------------------------|-----|
| CONFORMANCE | 10 |
| SPECIFIC SECTION | 40 |
| COMPOSITION | 15 |
| TECHNIQUE | 15 |
| DISTINCTION | 20 |
| TOTAL..... | 100 |

Application of the Scorecard

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

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

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

Each judge can be asked to point score (individually and secretly) the exhibits, carefully evaluating each aspect by using the scale of points. Actual point scoring such as this is used only in the rarest instances, when exhibits are so similar in quality and presentation that no judgment based on the artistic eye alone can be fairly made. Otherwise, the judging process would be interminable. In the usual situation, judging skill and experience will lead the judge to correct decisions without having to resort to physical point scoring.

Bear in mind that the maximum number of points for each characteristic represents absolute perfection, a very elusive concept in our imperfect world. However, the judge must allow for what may be the improbable, but nevertheless possible. To allot the full 15 points to Composition to every “good” exhibit judged is far from realistic. If 15 points is perfection, then 9 or 10 points represents the “average” exhibit. Likewise, if the full 40 points is given for Specific Section, the implication is that the one will never see a better exhibit than this one.

Consequently, about 30-35 points should be allotted to an average exhibit. To be consistent, every “average” exhibit should be assigned the same number of points, regardless of the class. When an exhibit is exceptional, it would be given greater consideration than an “average” example and awarded accordingly.

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

BE CONSISTENT

CHAPTER 6

THE PRIME ELEMENTS OF PHOTOGRAPHY JUDGING

Introduction

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

CONFORMANCE – 10 Points

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

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

SPECIFIC SECTION — 40 Points

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

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

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

The photographer has ultimate control of all aspects when it comes to the photograph. Unlike in a horticultural display, the amount of light, dark, shadows, etc. are within the control of the photographer. Variations of these should be penalized based upon the degree of disturbance to the overall exhibit.

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

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

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

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

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

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

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

Macro Photography – There are currently some misconceptions regarding macro photography in the rose world. The use of a macro lens alone does not constitute a macro photograph! The terminology of macro is generally used for any type of close up photography. The premise behind macro photography is to take something very small or detailed, and to make it life size. This will usually require the use of a tripod and some practice. The judge must be aware of what the main subject is for the photo and ensure that

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

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

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

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

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

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

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

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

Budding Photographers – This is a term being used for novice work. Many times when judging a novice class, the judge is a little more lenient with the rules, but the same principles as listed for any of the sections still apply in this area.

COMPOSITION — 15 points

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

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

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

Direction of movement and diagonals pertain to the use of the thirds rule. For entry classes calling for one bloom, the general composition rule of thirds for off center placement may not be deemed desirable here, but rather the one bloom may be close to the center and fill much of the frame. If this is how the photo is framed, it should not have rose petals cut off at the edge of the photograph unless it is deemed desirable for artistic reasons or for other extreme close up photographs of portions of a rose.

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

TECHNIQUE — 15 points

This area includes correct exposure, depth of field, lighting and other relevant

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

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

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

DISTINCTION —20 Points

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

