

EXHIBITING AND JUDGING HANDBOOK

Prepared by

The Judging and Exhibiting Committee
THE MINNESOTA STATE HORTICULTURAL SOCIETY

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Minnesota State Horticultural Society
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DEDICATION

In fond memory of

***Dr. Orrin Clinton Turnquist
1913-1986***

*Professor Emeritus,
Horticultural Science,
University of Minnesota*

*An exceptional educator who so willingly shared
his enormous knowledge of horticulture. A
lovable man dedicated to quality showmanship
based on judging standards.*

He cared.

PREFACE

Minnesotans have developed a passion for horticulture. They are demanding the newest varieties for their yards, gardens, and patios. They grow fine specimens for shows and fairs. They are gaining greater skill in making fascinating designs out of plant material.

This book is intended to help Minnesota horticulturalists do even better. The title suggests that it is designed for exhibitors and judges. An exhibitor can be anyone from a beginning gardener to a condominium patio grower, from a house plant enthusiast to a semi-professional designer. Judges include those who are listed with the Minnesota Horticultural Society, students working on their certification, people accredited by other societies, and men and women who are thinking about the possibility of becoming a judge.

Exhibiting and Judging Handbook is a revision of *The Flower Show* published by the Minnesota State Horticultural Society in 1974, and is meant to be a helpful resource. It includes the latest scales of points from specialty plant societies and the most up-to-date information on how judging is done by the M.S.H. judges. It is not intended to be a mandatory set of rules but a guideline to procedures, standards, and scoring commonly used in horticultural shows by the Minnesota State Horticultural Society. It is commended to you with a desire for excellence in growing, showing and judging.

ACKNOWLEDGEMENTS

The Committee is most grateful to all of the many individuals with whom they have consulted and from whom they have gleaned information to assure the accuracy of this book.

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The African Violet Society of America, *Handbook for African Violet Growers, Exhibitors and Judges*

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 Series, University of Minnesota

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own opinion, must respect and accept gracefully the judges' decision. It is final. Even though an exhibit may not be perfect, its total points compared with the total scores of other exhibits in the same group provide the basis for selecting the first, second, third, or other awards of the show. Drawing attention to these winners increases the educational value of the show.

All entries in a horticultural show are important as they make the show. People who are willing to take the time to exhibit, who do their best in each category, and have fun in the process will find it a worthwhile experience.

ORGANIZATION

Well-run shows don't just happen. They are the result of planning and cooperation. The following is an outline to use as a guide in organizing a show:

CHAIRPERSON

When a group decides to hold a show, they should decide upon the time of the year. They also name a chairperson for the show. This should be someone with a good mind for details and organization as well as tact, experience, and confidence.

The chairperson may select a co-chairperson and together they do the following:

- 1) Name the committees and/or chairperson of each committee.
Normally all shows have eight committees: Schedule, Staging, Entries, Classification, Judges, Awards, Hospitality, and Publicity. The chairperson (co-chairperson) and the chairpersons of these eight committees compose the SHOW COMMITTEE.
2) Call a meeting of the SHOW COMMITTEE and set the DATE, TIME, and PLACE of the show.
3) Provide each chairperson with a list of duties.
4) Oversee all operations. Encourage when necessary and suggest needed changes. Fill vacancies as they become evident. Keep a time table of when each step must be completed.
5) After the show send all acknowledgements promptly. Evaluate, and plan for next year.
6) EDUCATIONAL EXHIBITS enhance the educational value of the show, and space available is the only limiting factor. Plant Societies and Special Interest Groups are often very helpful and willing to set up exhibits. Arrange for these exhibits, but use tact and firmness about available space for each exhibit.
7) Meet with the judges just prior to judging to answer any questions.

- 8) See that the exhibition room is cleared of all unofficial persons prior to the commencement of judging. Be available during judging for consultation if the need arises.

SCHEDULE COMMITTEE

THE SCHEDULE IS THE LAW OF THE SHOW and should be printed correctly. No changes should be made after it is issued.

- 1) Write the schedule and rules of exhibiting, being aware of the season of the year and the capabilities of the exhibitors. Word the schedule correctly. Ask for reasonable specimens. Design classes may be on various levels if warranted. List the awards that may be won.
- 2) Write a general rules section giving the details of the show such as location, hours of placement, pre-registration and post-show pickup time.
- 3) If advance registration is required, give the names and telephone numbers of persons to be contacted.
- 4) Prior to printing the schedule, present it to the Show Committee and clear all details.
- 5) Print the schedule and distribute it to all members. Encourage participation and generate enthusiasm.

STAGING COMMITTEE

- 1) After the location is secured and arrangements made, plan the layout of the room indicating where all sections of the show will be displayed. Provide tables, background, table covering if necessary, class dividers, court of honor, and waste containers. Remember also that table space is needed for educational exhibits, space for preparation of exhibits, and tables for the ENTRIES and REGISTRATION COMMITTEES.
- 2) Using the show schedule, prepare signs to mark each class.
- 3) If the schedule designates that "containers will be provided" for certain classes, be sure they are available at show time.
- 4) Consult with the SCHEDULE chairperson and ENTRIES chairperson so that the proper amount of space is available. If space is limited, be sure to let the ENTRIES chairperson know.
- 5) Keep exhibits well watered for the duration of the show.
- 6) All members should be willing to help dismantle the show and help with general clean up. The staging chairperson should coordinate these efforts and see that properties are returned and stored in an orderly manner.

INTRODUCTION

"Memory is a school where we learn that only good can be carried down across the years . . . ," according to Edna Jaques. The good of *The Flower Show* handbook, first published in 1963 and again in 1974, is reflected in this revised edition (called *Exhibiting and Judging Handbook*). The authors of this revised edition have kept the good, sound basics that have been excellent guides for the exhibitors and the judges for twenty-eight years. It is time-tested and it has served its readers well.

Change is constant. New needs arise. Some additions have been made as follows: A judges' workshop is held somewhere in the state each even-numbered year. This is for all students and certified judges. The purpose is to give judges more practice and to unify the point scoring system. Botanists worldwide are searching for and finding new plant species. Experiments over many years of breeding have brought many new cultivars to the gardens and showtables. The grower, the exhibitor and the judge will want this knowledge. More specialty plant societies have organized to promote their interests. Some design styles have waned with newer and often more creative designs taking their place. A section on apiary products and a section on agronomy have been added to enlighten the exhibitor and the judge. A larger glossary has been developed with carefully worded definitions in the hopes that all readers will come to the same understanding. This book is not all inclusive because new ideas will continue to arise.

Learning is continuous. As the committee wrote and rewrote, read and proofread their articles, they were constantly learning. Although the book is packed with useful information, it is often condensed. It is not intended to be a complete work of horticulture. The horticulturist, designer, exhibitor and judge must read and study the growing choices of complete subjects and topics available. This book is to be used as a quick, handy, general reference for exhibitors and judges. It is a very useful guide to help the exhibitor improve showmanship and to help the judge more fairly evaluate each exhibit.

THE HORTICULTURAL SHOW

PERTINENT POINTS

The purpose of a horticultural show is education. A show stimulates an interest in horticulture and makes the public aware of new varieties of plants. It develops aesthetic sense and artistic skills by displaying good horticultural specimens and the creative use of plant material. Through competition it promotes improved horticultural practices in the home, community, and state.

A horticultural show should be fun. Participation in the show means communication with other gardeners and holds high promise for education, inspirational and recreational satisfaction. In order to achieve this, logical and orderly procedures must be followed.

THE SCHEDULE IS THE LAW OF THE SHOW. It and the rules of the show must be studied and followed. Deviation from the kind of material, its use, size or numbers specified automatically disqualifies an exhibit from the lot in question. Disqualification means that the exhibit is out of competition and is not to be judged. It is dealt with by the show chairperson. The judges do not disqualify, but may suggest to the show chairperson that a particular exhibit does not meet requirements.

There are usually two parts to every horticultural show:

HORTICULTURE AND DESIGN. Special exhibits may be included. (See page 94.) In order to compete successfully, there must be commonly agreed upon "standards of perfection." Standards have been set for nearly every kind of exhibit in these two categories. The standard for each kind of exhibit is called a **SCALE OF POINTS**. This book contains the standards of many specialty societies and a scale of points for specific kinds of design as well as for general categories.

Judging is the comparing of exhibits and then selecting for awards those which most nearly approach perfection. Judging is done on the basis of what the judges see at the moments of judging, not on how the exhibits looked when they were placed or on how they might look an hour hence.

The Minnesota State Horticultural Society recommends that a show be judged by a minimum of one panel consisting of three judges. They should be certified by the Minnesota State Horticultural Society or a similar organization. One on the panel may be a student judge. Judges have differing areas of expertise and years of experience. Blending their strengths together and judging a panel give the exhibitor a fairer decision.

Judges sometimes find honest differences of opinion among themselves regarding the merits of a given exhibit. The exhibitor, regardless of his/her

own opinion, must respect and accept gracefully the judges' decision. It is final. Even though an exhibit may not be perfect, its total points compared with the total scores of other exhibits in the same group provide the basis for selecting the first, second, third, or other awards of the show. Drawing attention to these winners increases the educational value of the show.

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- 3) If the schedule designates that "containers will be provided" for certain classes, be sure they are available at show time.
- 4) Consult with the SCHEDULE chairperson and ENTRIES chairperson so that the proper amount of space is available. If space is limited, be sure to let the ENTRIES chairperson know.
- 5) Keep exhibits well watered for the duration of the show.
- 6) All members should be willing to help dismantle the show and help with general clean up. The staging chairperson should coordinate these efforts and see that properties are returned and stored in an orderly manner.

ENTRIES COMMITTEE

- 1) Study the rules of the show and set up an efficient and practical manner of recording all entries in classes designated "advance registration necessary."
- 2) Consult with the STAGING chairperson to determine how many entries can be accepted in the "advance registration" classes. This is determined on a space available basis. Advance entries are particularly important in the design classes and might also be desirable in the house plant classes.
- 3) On the day of the show have entry tags available FOR ALL ENTRIES, listing the section, class, name of exhibit, and name of exhibitor. It is desirable to have a card that folds to hide the exhibitor's name. Also desirable is a tear-off section to this card to be completed by the exhibitor and deposited with the ENTRIES COMMITTEE. Distribute these tags in advance when possible. Complete the tags for those who have pre-registered.
- 4) Prior to the show, prepare a method of tabulating entries and recording the ribbon winners after the judging.
- 5) On the day of the show have on hand a supply of rubber bands, clips, pencils and staplers.
- 6) Keep a record of the winners in all classes of the show.

CLASSIFICATION COMMITTEE

This is a very important committee. The work requires a good background in horticulture and design.

- 1) Study the schedule so that divisions, classes, sub-classes and rules are understood.
- 2) Arrive early at the show site on the day of the show. Come equipped with catalogs, classification lists of specialty plants and books indentifying house plants. The committee often helps in naming varieties.
- 3) Place personal entries in the show before the other exhibitors arrive.
- 4) Become familiar with the layout of the staging and be prepared to guide other members in the placement of their exhibits.
- 5) In the horticulture division, see that entries are in the correct place and that they follow the rules of the schedule regarding size and number of blooms. In the artistic division check for compliance with the schedule in regard to size, material included, and proper class. Initial the entry card of all properly placed exhibits.

JUDGES COMMITTEE

- 1) Consult with the SHOW COMMITTEE to determine how many judges are needed. Contact the judges, supply them with a show

- schedule well in advance of the show, and be sure to give them the exact time, date and place they are to meet. Clarify what expenses will be allowed and/or how much the honorarium will be.
- 2) Divide the show into workable sections and provide a panel of three judges for each section. For larger shows attempt to assign judges according to their specialties. For the smaller shows one panel may judge the whole show.
 - 3) Greet judges upon arrival and attend the briefing.
 - 4) During the judging allow only the chairperson, co-chairperson, the classification chairperson and the clerks to be on the floor.
 - 5) When the judging is completed, present honorariums if appropriate and write thank you notes.

AWARDS COMMITTEE

- 1) Secure and have on hand at the time of the show a sufficient quantity of ribbons for all categories as well as any special awards that may be designated in the schedule.
- 2) Arrange for any engraving that needs to be done before or after the show.
- 3) Arrange for the needed number of clerks.
- 4) Assign two clerks to accompany each panel of judges, one to place ribbons and the other to record the winners on forms provided for that purpose. The clerks should also inform judges where each class starts and ends,
- 5) Brief clerks on proper procedures. Ribbons should be attached as awards are won, keeping the names on blue ribbon exhibits concealed until all the top awards have been determined.

HOSPITALITY COMMITTEE

A host and/or hostess should be on the floor at all times when the show is open to the public. They not only welcome the public and answer questions, but also guard the displays.

- 1) Arrange for sufficient hosts/hostesses.
- 2) Instruct them on the time they are to arrive, the hours they are expected and how long they are to serve.
- 3) Provide refreshments for the judges and the committees working from the time entries are taken through the completion of judging.
- 4) Attend to refreshments if they are served to the public.

PUBLICITY COMMITTEE

- 1) Before the show be responsible for publicity. Use radio, television, newsletters, posters, and flyers. These should be timed for the week

- prior to the show, so the impact doesn't wear off.
- 2) Request that the news media do some type of coverage on the day of the show.
 - 3) Following the show, publicize the winners.

SHOW MANAGEMENT

A well organized and smoothly run show adds greatly to the enjoyment of the exhibitors, committees and visitors. Any show takes a great deal of planning and forethought in order to have everything ready when the exhibitors begin to arrive, the judges begin working, and the show is opened to the public.

The show is not only an excellent opportunity to increase the awareness and knowledge of the viewing public, but the show is also a training ground for exhibitors. The more enjoyable the experience for the novice, the more likely they are to continue exhibiting at future shows.

A show is never a one person affair. It requires the cooperation and teamwork of many different individuals. This means that while there may be someone selected to head up the show (a person who has some organizational ability), there also needs to be a fairly large group of individuals who have knowledge and experience in horticulture. It is desirable to share the responsibility and the work between as many people as possible, and remember that sharing the responsibility is not ordering. While the show committee has many responsibilities, the primary responsibility is to ensure that the show is an enjoyable experience for all those involved.

SUGGESTED SHOW RULES

Every show should include a brief list of rules. These are necessary in order to call attention to what the exhibitor can or cannot do, clarify certain class or lot descriptions and emphasize the necessity of following the procedures outlined in the schedule.

Although the rules in all shows have a similarity, they must be specifically designed to fit the needs of each show. If carefully made and rigidly adhered to, they will help to avoid much confusion.

The following rules are offered as an example and it is suggested that each show committee design rules to fit its particular needs and, more importantly, make sure that the schedule is understandable to the general public.

- 1) The exhibitor must be a member of (name of club), or the show is open to all who wish to exhibit.

- 2) Entries must be registered with the registration committee by (date and time).
- 3) Only one entry per exhibitor is permitted in each design class.
- 4) An exhibitor may enter more than one horticultural specimen in a single class, provided each entry is of a different named variety.
- 5) Entries will be received from (time) to (time) on (date).
- 6) Work space will be provided. Please do not use exhibit tables for this purpose.
- 7) Judging will begin at (time).
- 8) Only authorized personnel will be permitted on the floor during judging.
- 9) The decision of the judges is final.
- 10) Only natural plant materials, fresh, treated or dried may be used in designs. All design classes must be predominantly fresh, except where class specifies. Flowers shall be garden grown, except wild materials from woods and fields. Noxious weeds are not permitted.
- 11) All horticultural specimens must be grown by the exhibitor and house plants, hanging baskets, terrariums and dish gardens must be in the exhibitor's possession for at least three months.
- 12) Only named horticultural exhibits will be considered for top awards.
- 13) Containers will be furnished for all horticultural exhibits.
Paper plates will be furnished for fruits and vegetables.
- 14) The design division will be divided into three classes. All arrangements and designs must be the work of the exhibitor.
 - A. Open to all exhibitors.
 - B. Amateur - open to those who have won less than eight blue ribbons in any show.
 - C. Novice - those who have won three or less blue ribbons in any show.
- 15) The show will be open to the public from (time) to (time) on (date) at (place, address).
- 16) Diligence will be used to ensure the safety of articles entered. The show committee can in no way be held responsible for loss or damage. However, theft may occur — do not bring heirlooms or articles you cannot afford to lose.
- 17) The Classification Committee or Show Chair person may subdivide classes by cultivar, type and/or color.

Exhibitors should arrive in ample time to stage their entries. They should bring all needed supplies and should not rely on borrowing from other exhibitors. Bring extra plant material in case of damage in transit. Good sportsmanship and a sense of humor are the marks of a good exhibitor.

It is usually customary that all horticultural specimens are grown by the exhibitor, although sometimes it is permissible for a specimen grown by an individual to be entered by a friend in the grower's name. It is not customary to require that plant material used in designs be grown by the exhibitor. It is customary to require that all specimens be grown out of doors without major protection. However, with potted plants, house plants and hanging baskets a section for greenhouse grown plants may be needed.

It is also desirable in the rules to provide any information that will be helpful to the exhibitors such as where to unload their entries, where they may park, what labeling is required, how the entries will be disposed of if left, the time when exhibitors are to remove entries, how and when trophies and ribbons will be delivered, and the types of containers that will be required if they will not be furnished by the show committee.

INTERPRETATION OF THE RULES

In spite of the most careful wording of the schedule, some questions of interpretation or misunderstandings are bound to arise. The main thing is to be sure that someone in authority is designated to handle such questions. It must be someone well informed, both about the show and about horticulture. The entry or classification chairperson is usually best qualified, but it may also be handled by the chairperson of the show. When questions do arise, definite policies should be established and a copy of the schedule marked so that the same error or lack of preciseness is not continued in subsequent shows.

Helpful Guidelines

- Final decisions on rules, regulations and interpretations of the rules are to be made by the show chairperson.
- If a chairperson of a specific committee can make a determination on a matter of his/her jurisdiction, he/she should do so.
- It is always wise for a chairperson to consult others before making a final decision.
- In regard to the show judging, the decision of the judges should be final even if an error has been made.
- Landscapes and/or scenes are not acceptable in the Design Division.
- Religious symbols, such as Madonna, Star of David, St. Francis, crucifix, etc., are almost always featured, because of their emotional, visual and psychological impact. These symbols must be treated with the reverence and due respect.
- No artificial flowers, fruit or foliage are permitted.

6 Design plant materials need not have been grown by the exhibitor unless required by the schedule.

- Fresh plant material cannot be treated in any manner, which includes artificial coloring.
- Dried and/or treated dried plant material is permitted unless prohibited by the schedule.
- Contrived flowers and/or plant forms constructed of recognizable plant material (fresh, dried and/or treated dried plant materials), are permitted only when specified in the schedule and/or award requirements are met.
- Cut fruit or prepared food are not allowed unless specified in the schedule. Cut foods must be sealed in some manner to discourage insects.
- The following are not permitted in flower shows: natural bird's nests; "stuffed birds;" butterflies or other insects; birds or animals. Sea fans, coral, sponges, bones, antlers, etc. are permissible; the designer must exercise good taste. If the schedule permits, naturally shed feathers (from non-endangered species) may be used.
- Use of flatware in a table section or class is not permitted.
- The use of the American flag and flags of other nations is discouraged in design. There are established codes for the appropriate use and display of the flag which must be followed. Strict adherence of these codes can create situations and technical problems which diminish the overall score of the design when applying the principles and elements of design.

QUALIFICATIONS OF A SHOWPLACE

TEMPERATURE REGULATION

Specimens last much longer in a cool atmosphere. It can become very hot during the time of the show and then specimens, exhibitors and viewing public will suffer. An air-conditioned area in which to work and hold the show is a great advantage. Direct sunny areas should be avoided as well as areas with strong air currents.

NATURAL LIGHT

The true colors of flowers are not reflected under artificial light. The red colors are especially dull and even distorted. An area with plenty of natural light from windows or skylights is preferable.

GOOD ATTENDANCE BY THE PUBLIC

Club members will usually attend the shows. We must remember that we are interested in attracting the general public, and to do this we must hold our shows where the public has ease of access. We should try to hold the shows in areas where masses of people are found and where they cannot avoid seeing the entries. Shopping centers, malls, community centers are ideal places for shows. Another factor that must be remembered is to have easy traffic accessibility.

GOOD WORKING FACILITIES

The showplace should provide plenty of room for setting up the show. It should have the ability to fence off the show area for judging. Water for the containers, adequate tables, disposal areas and carts should be attainable. The preparation room should be near the staging area and should be large enough so that exhibitors are not cramped.

GOOD PEOPLE TO WORK WITH

Cooperative, enthusiastic and supportive people make the arranging and setting up of a show an enjoyable experience. Shopping centers usually have such professional people. They also frequently supply funds for awards, furnish tables, table coverings, etc. It may be necessary to contract with shopping centers, at least one year in advance, since they pre-plan mall activities. Some times the local chamber of commerce is an excellent resource and also a link with the business community.

SHOW IDEAS

A flower/garden/horticultural show usually has two divisions: Horticulture and Design. The Horticulture Division may include specimen blooms, cut foliage, container-grown plants, fruits, vegetables, etc., including displays and collections of these. Sections may be composed of annuals, biennials, perennials, bulbs, container-grown plants (grown for foliage or blooms), etc. The Design Division is composed of designs of cut flowers and/or other plant material, with or without other components, as specified by the schedule. Sections may be composed of classes in niches, against backgrounds, on pedestals, functional or exhibition tables, or may be limited to a type of design or theme. The floral design division begins with a theme or title which allows for several subcategories or sections.

Themes may be based on historic events, current celebrations, hobbies, cities, holidays, books, songs, etc. The theme then leads to section titles derived from the theme.

For instance:

THEME: Celebrate Eden Prairie

Section 1. A Garden of Eden

Section 2. Prairie Grass (dried material only)

Section 3. Purgatory Creek (water interest)

Section 4. Prairie Dogs (miniature - under 5" in all dimensions)

THEME: Our Specialty Gardens

S e c t i o n 1 . T h e H e r b G a r d e n

S e c t i o n 2 . T h e R o c k G a r d e n

S e c t i o n 3 . T h e R o s e G a r d e n

1 0 .

Section 4. The Hosta Glade

THEME: Accents of Summer

Section 1. Water Tranquility

Section 2. Stormy Weather

Section 3. Saturday Market (feature vegetables)

Section 4. Family Reunion (picnic table, 30" table space allowed)

THEME: Flowers for Fun

Section 1. Checkers - contrasting colors or textures

Section 2. Pinochle - an arrangement focusing on a double flower, stem or container

Section 3. Scrabble - an arrangement incorporating a variety of shapes and sizes.

Section 4. Monopoly - an arrangement emphasizing a specific color or color family

The number of sections depends on the size of the show. Four illustrations under each theme are given but usually, six to fifteen are sufficient.

AWARDS

The purpose of giving awards is to recognize outstanding designs and specimens, to encourage exhibitors to work toward excellence, and to affirm what exhibitors have done well. It is a form of positive reinforcement. In addition, it educates the public in high standards of quality.

There are three systems of giving awards.

1) THE STANDARD SYSTEM

Only one first (blue), one second (red) and one third (white) ribbon/sticker is awarded in each class or subclass, if merited. One or more honorable mentions (yellow) may be awarded in a class or subclass, if merited.

First place (blue) — 90 or above

Second place (red) — 85 or above

Third place (white) — 75 or above

In shows sponsored by garden clubs affiliated with the Minnesota State Horticultural Society, the Standard System of judging is used.

2) THE MERIT SYSTEM

This system is often used in Canada and Europe. Several awards can be given in each class or subclass, if merited.

3) THE DANISH SYSTEM

This system is used in 4-H judging. Every exhibit places. Each entry is judged on its own merit.

A blue ribbon is given for an entry shown as the premium schedule requires, and the quality of the exhibit is good to excellent.

A red ribbon is given for an entry shown as the premium schedule requires, and the quality of the exhibit is poor to fair.

A white ribbon is given when the entry definitely does not meet the requirements of the premium schedule, and the quality of the exhibit is very poor.

In 4-H, conference (interview) judging is used exclusively, except in determining purple ribbons. This is a way of evaluating the EXHIBIT QUALITY and the EXHIBITOR'S KNOWLEDGE through a discussion between the judge and the exhibitor. Conference judging is one of the most effective methods used in evaluation. The judge and the exhibitor examine the exhibit together. This helps the judge take the capabilities of the 4-H person into consideration in making decisions. The judge teaches the exhibitor proper standards, gives constructive suggestions, and encourages further learning and progression (competition).

OPTIONAL AWARDS

The Minnesota State Horticultural Society recommends giving the following awards in a show. These are optional and are decided upon by the show committee. They are awarded by the combined effort of the judges. The awards and their requirements should be listed in the show schedule. Judges must withhold optional awards if no exhibit meets the requirements. No entry may receive more than one optional award.

1) AWARD OF EXCELLENCE

A separate award is given in both horticulture and design. In the horticulture division, the specimen must be properly named. The award is chosen from all entries receiving a blue ribbon. The entry with the highest possible points receives the award. It is represented by a dark purple rosette/ribbon. (This is new terminology for Grand Champion.)

2) AWARD OF SUPERIORITY

A separate award is given in both horticulture and design. In the horticulture division, the specimen must be properly named. The award is chosen from all entries receiving a blue ribbon and is the runner up of the above award. The award is represented by a lavender rosette/ribbon. (This is new terminology for Reserve Champion.)

3) OUTSTANDING

This award can be given in each section or class. In the horticulture division the specimen must be properly named. The awards are

chosen from all entries receiving a blue ribbon in each section or class. In close competition where a blue ribbon has been chosen for AWARD OF EXCELLENCE or AWARD OF SUPERIORITY, a red ribbon scoring 90 points or above may be considered as a candidate for this award. It is represented by a green rosette/ribbon. ("Outstanding" is new terminology for Section Champion.)

4) SPECIAL RECOGNITION

An excellent exhibit may not quite score high enough to merit a top award and yet be worthy of recognition. In design it may be set apart because of its distinction, creativity, use of dried or fresh material, or interpretation. In horticulture it may be set apart because of its variety, horticultural distinction, floriferousness, form, difficulty to grow or rareness. The specimen must be properly named. It is represented by a gold rosette/ribbon. More than one may be awarded, if merited.

5) SWEEPSTAKES

This award is given on the basis of accumulated points. The show committee decides upon the method of computation and this is stated in the schedule. For example, ribbons are given point values and the total points are counted from first place awards, and perhaps top awards. In case of ties, second place ribbons are counted to break the tie. Two sweepstakes awards may be given — one in horticulture and one in design. The sweepstakes award is determined by the show committee, not the judges. It is usually represented by a blue rosette/ribbon.

6) LOCAL AWARDS

Sometimes garden clubs set up local awards in memory of a former member, for a particular kind of specimen, or for a special emphasis in design. These should be listed in the schedule together with the requirements. They should be awarded, provided all the requirements are met. These awards may take the form of trophies, silver bowls, bannerettes, mini-certificates, or plaques.

PREPARING EXHIBITS FOR SHOW

PREPARING FLOWERS FOR SHOW

All gardens contain some flowers that could make a suitable exhibit for a show. Preparation for prize-winning exhibits begins with the selection of the plant or seed. Some varieties produce better exhibition specimens, and these should be grown if blue ribbons are desired. The best way to determine what these varieties are, is to visit shows and see which have received the highest honors.

After the varieties have been selected, they must be properly grown with careful consideration to watering, fertilizing, and insect and disease control. If necessary, they must be pinched back, disbudded, or staked. After all this preparation, they must reach the proper stage of maturity to be exhibited.

For proper conditioning flowers should be cut not less than twelve hours before they are to be used. The first specimens cut should be those used in the horticultural section, since they are usually the ones with the largest and most uniform bloom, and the straightest stems. They should be **Labeled with the correct varietal name**. Always cut more than the schedule requires in case some are injured in transport.

The preferred time for cutting materials is in the early evening or morning. A sharp knife or clippers should be used. Woody stems should be peeled back and split, to allow the stem to take up more moisture. Plant material that exudes a milky substance should be sealed by searing the cut end, using a flame, or dipping it into powdered alum. Some plant material, such as delicate ferns, require complete immersion for several hours. Dahlias must have about two inches of the stem placed in very warm water, allowing water to cool, then adding more tepid water to the container.

After the specimens have been cut, the **Flowers and/or foliage** should be **Gently washed** to remove dust, rain spatters, spray, or insects. A mild detergent may be used. Then they should be set upright in deep water in a cool dark place, free of drafts for several hours or overnight to harden. This is most important because water is absorbed to fill the cut stem, leaves, and bloom, so that they will retain their condition at the show. Leaves below the water level should be removed because they will deteriorate very rapidly.

Some flowers can be held anywhere from a day or two and others four or six weeks by keeping them in a cool place or under refrigeration. The use of a flower preservative also lengthens their freshness. Roses will keep well for a week, peonies for a month, and most flowers for varied lengths of time. Experience is the best teacher. Flowers may be forced into faster opening, by placing their stems in a container of hot water (110 degrees F.), and covering the container with a plastic bag. Blowing on the bud or gently manipulating the petals will help advance its opening. Sometimes the use of strong light may help, but care must be taken that it does not cause the stem to bend.

In preparing the flower exhibit, remove broken, diseased, or insect-damaged leaves, **cut stems to the proper length**, making sure the stem is in proportion to the size of the bloom, and **select the proper number of blooms or stems**. If the schedule calls for 3

blooms, it must have only 3 blooms -- 4 could lead to disqualification by the Classification Committee. In classes calling for two or more stems or blooms, they should be as nearly alike in all respects as possible. They should be the same color, size, form, stage of development or maturity, and stem foliage. The exhibit as a whole should present its best possible appearance. The exhibit should be placed in a clean, narrow necked bottle with the stems supported with an inconspicuous prop if necessary, such as clear plastic, styrofoam, or a wooden block. There should be **NO FOLIAGE BELOW THE WATER LEVEL**. The exhibitor should refer to the general scale of points since most flowers have varied requirements. Foliage is usually necessary. No artificial coloring, leaf shine, spray, oiling, or wiring is accepted.

PREPARING FRUITS FOR SHOW

In selecting fruits for exhibiting, condition is one of the important factors in judging. Only specimens that are free of insect or disease damage should be shown. Varieties shown should be true to variety type. It is very important that specimens are handled carefully so as to prevent any bruising or damage.

Showmanship is another important phase of exhibiting. It is always necessary to have the exact number of fruits on a plate as specified in the schedule. Since uniformity is also an important factor, each fruit should be the same in size, color, shape, and maturity.

It is important that the apples, pears, cherries, and plums have their stems attached. Grapes should be left intact in bunches, and the bunches should be reasonably tight. The bloom (natural wax coating) of plums, apples and grapes should be preserved, and not removed. Apples should not be polished. Specimens should be wiped free of dust or residues.

Each fruit's size should be according to its variety. Slightly larger than normal indicates good culture and is not penalized. High degree of color and freedom from blemishes are important.

PREPARING VEGETABLES FOR SHOW

Much has been written on how to grow top quality garden vegetables, but little has been suggested on how to select and prepare vegetables for exhibiting. Exhibits must be educational to be worthwhile. They must show what can be produced when improved cultural methods are used, when insects and diseases are controlled, and when good seed and plant selection are used.

An excellent vegetable exhibit should have four qualifications. It should be (1) true to variety type; (2) good in market quality; (3) uniform in size, color, shape, and maturity; and (4) free from disease, insect injury, and damage that creates waste.

1) True to Variety Type

An excellent exhibit must be true to its variety. The variety name should always accompany the exhibit. In exhibits consisting of a number of specimens, there should be no mixture of varieties, and the specimens should be carefully selected so that they will be uniform in every respect.

2) Market Quality

Since vegetables are grown for human consumption, high quality is the most important consideration in judging. Most vegetables reach their highest quality when mature, and some are used in their young or immature state. Sweet corn is best in the milk stage as soon as the grains are full size. While peas should fill the pod and yet be tender, Sugar Snap peas are edible when immature. Peppers are usually exhibited in the green stage, although coloring or ripeness does not denote poor quality. Green and ripe peppers should not be placed in the same exhibit. Uniformity of ripeness of the specimens in an exhibit is important. Root crops such as beets, carrots, turnips, and parsnips are marketed when they have reached a desirable market size. Quality doesn't deteriorate except in over-maturity. Salad greens obtain maximum quality when young and tender. A few vegetables such as most onions, sweet potatoes, winter squash, and potatoes should be fully mature for best quality, as well as keeping.

3) Uniformity

Specimens in each exhibit should be uniform in every respect, especially in size, shape, color and maturity.

4) Freedom from Injury and Disease

Specimens should be free of injury, disease, or insect damage.

Carefully check the grooming that is necessary for each vegetable that is shown, since each may have a different requirement.

PREPARING HOUSE PLANTS FOR SHOW

The HOUSE PLANT is very important in today's design and can be one of the most popular features and attractive features of a flower show. House plants for exhibition should be plants grown mainly indoors under ordinary home conditions. It is acceptable for plants to be grown under lights or summered outdoors. House plants grown in greenhouses should be excluded unless the schedule lists special classes for them.

Plants grown for outdoor use in containers for the summer, should be exhibited as a potted plant or a patio plant, and not as a house plant.

The plant to be exhibited should be well grown true to the variety; healthy with no evidence of nutritional deficiency nor cultural neglect. It should

not be so young that it is not a good representative of the species and variety nor should it be so overgrown that it is top heavy, scraggly or unattractive. One plant per pot is generally the rule, such as the African Violet, with the exception of those plants, such as achimenes and most vining plants, which need multiple stems to produce a desirable plant form.

The container should be clean, of good proportion, and preferably with drainage holes. The container should blend well with the plant and not take attention away from it. It is acceptable but not necessary to double pot (place a plastic or other pot in a decorative pot or basket.) Soil in the container should be clean, free of dead leaves, salt build up, or mold.

Plants should be labeled with the correct name, preferably with the species, variety or cultivar (Example Aglaonema 'Silver Queen').

Plants to be shown should be in the care of the exhibitor for at least 3 months.

HORTICULTURE

GENERAL SCALE OF POINTS

ANNUALS, PERENNIALS AND BIENNIALS

SPIKE FORMS

Bells of Ireland, Foxglove, Lupine, Snapdragon, Canterbury Bells, Stock, etc.

SCALE OF POINTS

Color	20
Form of florets	20
Fullness and Number of Florets	15
Condition & Grooming	15
Substance & Texture	10
Size of Florets & Spike	10
Stem (& Foliage if present)	10

SPRAY FORMS

Dianthus, Columbine, Forget-me-not, Petunias, Statice, etc.

SCALE OF POINTS

Color	20
Form & Florets	15
Branching Pattern & Placement of Florets	15
Substance & Texture	15
Condition & Grooming	10
Stem & Foliage	15
Size	10

FLAT, ROUND, or SCULPTURED FORMS

Pansies, Phlox, Poppies, Celosia, Bachelor Buttons, Daisies, etc.

SCALE OF POINTS

Color	25
Form	25
Condition	15
Substance & Texture	15
Stem & Foliage	10
Size	10

There are many flowers that are exhibited at garden shows. Space does not permit going into detail on all of them, but cultural perfection and trueness to type or variety are always prime consideration. All specimens should be labeled with their varietal name.

In classes calling for two or more blooms, or stems, they should be as nearly alike in all respects as possible. They should all be the same color, size, form, stage of development or maturity including the stem and foliage.

A **COLLECTION** must consist of five or more specimens. Each should be named. It is judged for horticultural perfection, and should contain as much variety as possible. A collection of five different perennials or annuals would receive preference to a collection with two gladiolas and three roses. The schedule should state if the number permitted is fixed or unlimited, and if they should be staged in one container or separate containers. See page 21 for scale of points.

A **DISPLAY** is a group of five or more well grown specimens arranged for artistic effect and educational impact. The schedule should define the space allotted — the background, staging, color combinations, etc. The exhibitor should be allowed to add special staging, such as colored backgrounds, table covers, etc. See page 22 for scale of points.

MISCELLANEOUS BULBS, TUBERS, CORMS AND RHYZOMES

GENERAL SCALE OF POINTS

	Single Bloom/Stem	Multiple Stems
Color	25	15
Form	25	20
Size	20	10
Condition	10	15
Substance & Texture	10	15
Stem &/or Foliage	10	10
Uniformity	**	15

For medium to large inflorescences of bulbs, such as *Allium giganteum* or *lycoris*, one spike, scape, spray or bloom is needed, but multiple stems are needed for the smaller blooms, such as *Iris reticulata* or *Muscari*.

The **COLOR** should be typical of the variety, clear, and patterns well-marked, if present. The **FORM** should be true to the variety with the proper number of florets. The **SIZE** should be typical of the variety or slightly larger. The **CONDITION** should be clean, fresh, undamaged, and healthy. Stamens should be fresh with no spilled pollen.

The **SUBSTANCE** and **TEXTURE** of the inflorescence, stem, and foliage, if attached to stem, should be typical of the type or variety, and of a healthy nature. With the multiple stem specimens, **UNIFORMITY** should be present with all stems in size, color, and form.

MULTIPLE BLOOMS, COLLECTIONS AND DISPLAYS

AGERATUMS - It is desirable to have large, compact heads, being fresh and vigorous, with clear, bright colors. Faults are short, weak growth, with loose clusters and dull colors.

ASTERS - It is preferred to have long, stiff stems with clean foliage and large, deep flowers on the stem. Faults are short stems with wilting, small irregular dull blooms. There should be no sign of rust or aster yellows

BACHELOR'S BUTTONS - They should have straight to long stiff stems. The flower should be large, of a regular circular form with colors clear. Faults would include short stems, wilting, and with blooms being irregular and of a dull color.

COSMOS - They come in single and double forms. They should show good stem length with blooms in a circular outline and clear in color. Bicolors should blend well.

MARIGOLDS - *Form:* for doubles, regardless of size, the form should be as nearly round, ball shaped, as possible. For maximum depth the petals should recurve toward the stem. *Faults* are: flat and shallow form, split calyx, depressed or underdeveloped center.

Stem and Foliage: The side buds should be carefully removed so there is one terminal bloom. Small marigolds can be lost in foliage if not disbudded. The stem should be in proportion to the size of bloom.

Color: It should be clear, pure, harmonizing or contrasting for bicolor types. Browning of outer petals and green center are faults.

PETUNIA - *Form:* They are probably the most easily classed as singles, doubles, Grandiflora, Multiflora and Mini. Some shows have classes for "ruffled," which includes almost all single types. It is better classed as "single." The doubles should be compact, fluffy and two-thirds open to fully open.

Color and Abundance of Bloom: Color should be clear, bright, typical, and harmonizing. Carefully selected specimens may carry two open blooms in good condition on each spray. The class should call for a "spray," which is a branch terminating in one set of blooms or buds.

Size and Uniformity: If two or more blooms are on a spray, check for size and color being the same. If three sprays are shown, each should have the same number of blooms open.

Condition and Grooming: Old seed pods should carefully be removed. They may look like a very young bud, but the seed pods are always below

the open flower and the buds are always above the open flower on the stem. Because petunias are difficult to clean, wash with mild soapy water.

SNAPDRAGON - Form: The spike should be straight and taper gracefully. They should open from the bottom and spiral around the stem. The florets should be regularly spaced. The florets may be closely set or slightly open, but in either case, they should be uniform. One-half to two-thirds of the spike should be open.

The *Colors* should be clear and delicate with harmonious shading.

Condition and Grooming: The florets should be fresh and firm. If the bottom florets are spent, they should be removed carefully. Keep the flowers upright in a tall container to maintain straight stems.

ZINNIA - Form: The bloom depth should be about three-fourths the diameter of the flower, but not resulting from over-maturity. The center should be free of pollen bearing stamens. The center should show new petals coming. If not, the bloom is past its prime. There are 4 general types:

- 1) Dahlia flowered with petals overlapping in a regular manner.
- 2) Cactus flowered with petals twisted and curled.
- 3) Crested flowered with cushiony center surrounded by broad guard petals.
- 4) Multicolored which may have pointed or rounded, overlapping petals.

Foliage: Stem should be straight and the length in proportion to the flower size. Generally there should be at least one pair of leaves, preferably two. They should be free of soil, mildew, and insect injury. Side buds should be removed carefully.

Size and Uniformity: Size should be according to variety, one-half to over six inches in diameter. All specimens shown must be uniform in form, color, size, foliage, etc.

COLLECTIONS:

Cultural perfection	45	Distinction (rarity)	10
Range of varieties or		Labeling	10
species	20	Condition	15

They must consist of 5 or more varieties. They are judged highly for their horticultural perfection, and each specimen should be named. A collection should show as much diversity as possible by including different types and colors. A collection of 5 hybrid tea roses with 5 different colors would rate higher than one of 5 roses of the same or similar colors. A collection of 5 perennials consisting of 5 various perennial flowers would be preferable to one of 3 roses and 2 chrysanthemums.

DISPLAY:

Arrangement or attractiveness	30	Labeling	10
Cultural perfection	30	Condition	10
Number of different species or varieties	20		

A display is a group of at least five well grown specimens arranged for artistic effect and educational impact. The show schedule defines the space allotted. Background, staging, color combinations, suitable containers, physical arrangements, and labeling are all important features.

SPECIALTY CLASSES

AFRICAN VIOLETS

(Saintpaulias Gesneriaceae)

SCALE OF POINTS

Symmetry (leaf pattern)	25
Condition (cultural perfection).....	25
Quantity of bloom	25
Size and type of bloom.....	15
Color of bloom	10

SYMMETRY - Symmetry is the shape of the plant. Foliage should grow straight out from the center of the plant, with leaf rows overlapping the row below without gaps. If growth habit of cultivar does not overlap, leaves should be like spokes of a wheel.

Points can be deducted (up to three points) for:

- gaps of space between leaves or rows
- breaks in symmetry of leaf pattern
- uneven distribution of foliage

CONDITION - The condition of the plant at time of judging. Cultural perfection and grooming of plant.

Points can be deducted for: (one point each)

- marred, broken, dead, yellow, or bleached leaves
- spent blooms
- petiole and peduncle stubs
- suckers not completely removed
- smaller leaves under outer row —
plant out of scale with pot
size — long neck
- plant not centered
- dust, soil or traces of spray
(up to three points each)

Variegated leaves depend on season and temperature. Almost complete green leaves should have points deducted.

QUANTITY OF BLOOM - Count only open fresh blooms. 20-25 blooms on mature standard plant. 10-15 on a smaller standard 8"-10" plant. Size of plant and amount of foliage are considered when determining flower number.

SIZE AND TYPE OF BLOOM - Variety determines the size and type of bloom. Points are deducted for:

- Lack of size, according to variety up to 5 points bloom not true to variety

COLOR OF BLOOM - Culture may influence color of blooms. Judges should be familiar with accepted shades.

Points are deducted for.

- Wrong hue or value - up to 10
- Solid color when they are multicolor types
- Bloom is completely different - deduct 11 points

MINIATURE AND SEMIMINIATURES - Scale of points is the same for this group. Six inches or less is a single crown miniature. Eight inches or less are semiminature. Measure only leaf span. Blooms can extend beyond.

When judging miniatures, they have a more open growth pattern and do not overlap, rosette style.

Variety will determine number of blooms. At least 6-12 blooms for miniature and 10 to 20 for semiminature.

AMARYLLIS

(Hippeastrum Amaryllidaceae)

SCALE OF POINTS

FLOWER		77	SCAPE	11
Color	(45)		Number of florets (6)	
Form	(15)		Length and	
Size	(15)		character	(⁵)
Fragrance	(2)			

CONDITION 12

BEGONIAS

(Begoniaceae)

SCALE OF POINTS

CANE-LIKE, SHRUB-LIKE, THICK-STEMMED, RHIZOMATOUS, TUBEROUS (other than tuberhybrida & Rieger-elatior), TRAILING SCANDENT: BLOOMING

Cultural Perfection	35
Foliage	30
Quantity of flowers	10
Quality of flowers	10
Difficulty of cultivation	10
Correct labeling	5

CANE-LIKE, SHRUB-LIKE, THICK-STEMMED, RHIZOMATOUS,
TUBEROUS (other than tuberhybrida & Rieger-elator), TRAILING
SCANDENT: NON-BLOOMING

Cultural Perfection	4	5
Foliage	4	0
Difficulty of cultivation	1	0
Correct labeling		5

TUBEROUS BEGONIAS

Cultural Perfection	25
Foliage	25
Quantity of flowers	15
Quality of flowers	30
Size (5)	
Color (5)	
Lack of blemish (5)	
Substance (5)	
No old flowers (5)	
Form (5)	
Correct labeling	5

BEGONIAS WITH SEMPERFLORENS CHARACTERISTICS:

Cultural Perfection	30
Foliage	20
Quantity of flowers	30
Quality of flowers	20

REX CULTURUM BEGONIAS

Cultural Perfection	45
Foliage	40
Difficulty of Cultivation	10
Correct Labeling	5

TRAILING TUBEROUS BEGONIAS

Cultural Perfection	35
Foliage	15
Quantity of flowers	30
Quality of flowers	30

Size	(⁵)	
Color	(⁵)	
Lack of blemish	(5)	
Substance	(⁵)	
No old flowers	(5)	
Form	(⁵)	
Correct labeling		5

BROMELIADS

(Bromeliaceae)

BLOOMING PLANTS

Cultural Perfection	30
Conformation of Plant including Bloom	20
Color and Marking of excluding the inflorescence	20
Inflorescence - size, quantity, quality & color	20
Size of Plant	10

FOLIAGE PLANTS

Cultural Perfection	30
Conformation of Plant	30
Color and Marking	30
Size	5
Rarity	5

CULTURAL PERFECTION — Good cultural techniques are evidenced by a healthy plant, shown at its peak of maturity, centered in a clean pot of pleasing proportion to the plant. Cultural perfection in most cases is reflected by compact growth. Foliage should not be lax or floppy. The foliage should be clean and shiny except for those species with heavy scales. Dull foliage is indicative of poor culture.

CONFORMATION means that the plant should be typical for its genus, species, variety, or cultivar. Consider the symmetry and silhouette of the plant both from above and from the side. It should show even growth with no long and short leaves, nor two stages of growth.

COLOR and MARKING — Color should be true to the variety. Markings should be considered as to amount, distribution, design and clarity. Bleaching or fading of color is a decided fault. Color should be clear, fresh, pure, brilliant and attractive. Frosted specimens should be displayed with the frost undamaged.

INFLORESCENCE — SIZE, QUANTITY, QUALITY, COLOR — The inflorescence should be fresh and of maximal size and should be graceful, with fresh, clear color. Spent blooms or bracts should be removed. Very

often the flowers are insignificant and the floral bracts are the more showy part. When a plant is in berry it is entered in the blooming section.

SIZE — Plant size should be optimal, but not grossly overgrown.

CACTI AND SUCCULENTS

Cacti are distinguished from succulents in that they have areoles, a cushion-like organ on the stems and branches from which the spines, joints and flowers grow.

SCALE OF POINTS

INTEREST	45
• Shape interest	(15)
• Surface interest, texture	(15)
• Color interest, flowers, pads, stems, etc.	(15)
STAGING	10
• Pot size relative to plant	(⁵)
• Pot choice	(⁵)
CONDITION	20
• Actively growing and typical for species	
EDUCATIONAL VALUE	15
• Plant size and degree of maturity	
NOMENCLATURE	10
• Species and common name	

INTEREST

Judges evaluate three general areas - shape, texture and color.

Shape interest is evidenced in the unique and even bizarre shapes which are found in many of the specimens. Surface texture is as varied and interesting as the shapes. There can be papery ribands instead of spines, filmy webs, plushy or velvety surface and hairs.

Color interest sometimes indicates that the plant has been grown in direct sunshine. Often sun coloring, which is evidenced as brighter spines, pads and stem coloring can be misinterpreted as scorching. A happy plant usually demonstrates a high, vivid color as opposed to a rough, yellow or brown surface coloration of the scorched plant. In multiple specimens, the color interest can be maximized through the use of a combination of coloration patterns including variegations, spotting, marginal markings, striping, etc.

STAGING

Staging includes consideration of pot size relative to plant size, including the general condition of a plant within the pot.

POT SIZE - for globular cacti or succulents, the pot should not be less than the diameter of the plant itself, including spine, and should ideally be larger. The pot should be in good proportion to the plant size. For some shallow-rooted cacti and succulents, shallow pots may present a better appearance for the plant while at the same time giving ample root space.

POT CHOICE

Unless the schedule calls for a particular type of pot, plastic, clay, glazed and non-glazed should all be considered appropriate for the plant. Combinations may also be allowed, such as having a clay pot inside an ornamental pot (double potting.) The coloration of the pot should enhance the general appearance of the plant.

CONDITION

The plant or plants should be in an active growing state, not merely sitting in a pot or recently planted. Sometimes in transporting cacti and succulents to flower shows physical injury does occur and mechanical injuries should not be penalized as heavily as injury caused by cultural malpractice. Malpractice and neglect may be evidenced by: abnormal or distorted growth; small or scabby spots; discoloring; dull or gray-white hue to the plant; any types of punctures or brown spotting on the surface of the plant; crumbling, dry or discolored patches; any evidence of transparency; lack of rigidity, which may indicate internal tissue deterioration.

EDUCATIONAL VALUE

To have full educational value a plant should be grown to its peak of bloom and growth. Many plants, though, are not able to achieve maximum growth in a house setting and consideration should be given to the overall maturity of the plant and general rarity of the specimen. Educational value also includes consideration of trueness to type. Is the plant typical in form, color, flowering, branching, spine and formation?

Educational value is also enhanced if:

- 1) it's a new variety or new hybrid or new species which has recently been discovered
- 2) the plant has been grown with some new or unorthodox growing or training method or
- 3) the plant has been grafted indicating cultural experimentation.

NOMENCLATURE

The correct naming of any exhibit in the show is of great educational value to the public and other exhibitors. Is the plant appropriately named and is the signage neat and well sized?

CALADIUMS — (cut specimens)

(Caladium Araceae)

SCALE OF POINTS

Form & Texture - Typical of Variety	15
Color &/or Pattern - Typical of variety, colors well defined and clear	40
Condition - Free of blemish	30
Uniformity & Size - Typical of variety	10
Name - Correctly named	5
The schedule should specify the number of leaves to be displayed, which is usually 2 or more.	

If the Caladiums are potted, check container grown plants for the scale of points.

CHRYSANTHEMUM

(Chrysanthemum Compositae)

The natural tendency in judging chrysanthemums is to place too much emphasis on the bloom alone especially in judging the larger sizes. One must consider the foliage, over-all form and substance of the bloom and the stem. A knowledge of judging scales and their application helps a grower in exhibiting.

CHRYSANTHEMUM BLOOM, DISBUDDED

Color - Rich, bright, uniform and typical	10
Form - Fullness, or depth	20
Size - Typical of cultivar	15
Substance and freshness - Thick and crisp	10
Stem and foliage - Size, substance, and color of foliage; size and straightness of stem	20
Exhibit as a whole - Clean and no damage	15
Pose and proportion - Bloom at top of stem, stem in proportion to size of bloom	10

CHRYSANTHEMUM SPRAYS

Color of bloom - Rich, bright, typical	10
Bloom Form - Including fullness	10
Size - Individual blooms in spray	10
Substance - Thick and firm	10
Stem and foliage - Foliage placement, color, size, and freshness. Stem, size, strength, straightness	20
Spray - Form and grace and number of blooms	30
Condition - Cleanliness and absence of damage	10

Chrysanthemums are divided into 13 classes based on the number of ray and disk florets, and the direction of growth and the arrangement of the petals.

- 1) **Single and semi-double:** Disk conspicuous surrounded by many rows of ray petals. All the distinctly daisy-type belong here.



Single.

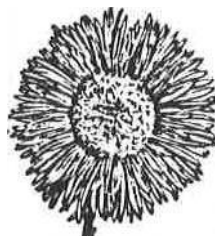


Semi-double.

- 2) **Anemone:** Similar to Class 1 with a greatly enlarged central disk and regularly arranged ray petals. Disk may range from flat to hemispherical in form.



Regular.

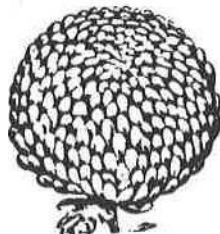


Irregular.

- 3) **Pompon:** Ray florets short and incurved or reflexed in a regular or irregular manner. Small globular blooms in sprays. Sometimes called Button.



- 4) **Regular Incurve:** Ray florets are narrow to broad and smooth, they are completely incurved to form globular bloom nearly equal in breadth and depth. Sometimes called Chinese Incurve.



- 5) **Irregular Incurve:** These are the largest varieties with ray petals interlaced and twisted into an overall global shape. Lower petals are generally loosely incurving.



- 6) **Reflexed or Decorative:** All the characteristics of the pompons except the ray petals are reflexed. No disk apparent.



- 7) **Decorative or Aster-Flowered Reflexes:** Similar to those in Class 6 except that the ray petals are longer and narrower in proportion to their length. Center petals may incurve slightly.



- 8) **Regular and Irregular Reflex:** Regular have all the characteristics of the regular incurves of Class 4 except that the ray petals are reflexed. Irregular reflex has all the characteristics of Class 5 irregular incurves except for reflexed ray petals.

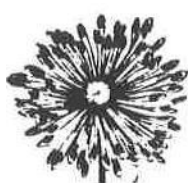


Regular.



Irregular.

- 9) **Spoon:** Disk may be apparent. Ray florets are tubular with flattened spoonlike tip. Semidouble and Double spoon may have florets.



Spoon.

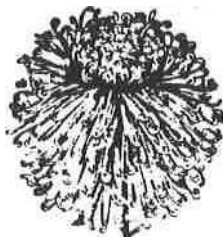


Semidouble and Double.

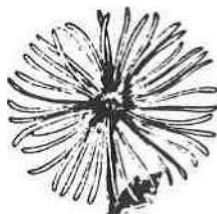
- 10) **Quill:** The ray petals are long and tubular with the tips often spoonlike, but they may be closed to the tip and slightly curved.



- 11) **Spider:** Here the long tubular ray petals are similar to those of the quill varieties, but they are definitely coiled or hooked.



- 12) **Thread and Brush:** These are similar to the closed tip quills but they differ in the greatly reduced number of tubular ray petals. Ray florets are very fine to medium in size.



- 13) **Unclassified Types:** Bloom forms which do not fit in any of the classes mentioned. New varieties that appear may be under this class.

DAFFODILS

(Narcissus Amaryllidaceae)

SCALE OF POINTS

Condition	20	Color	15
Form	20	Pose	10
Substance & Texture	15	Stem	10
		Size	10

CONDITION - Flowers should be in their prime. Brown anthers, dropping pollen, and wilting show aging, while excessively crinkled texture with short stems and unclear colors shows immature bloom. The brown sheath of the flower should not be removed.

FORM - Each variety has a different form, but in general the outer contour of the daffodil should be circular with the corona well-centered, and standing out from the perianth. The cup, trumpet, and corona should be in good proportion to the perianth.

SUBSTANCE and TEXTURE - One of the valuable characteristics of daffodils is their heavy substance, but the degree depends on the variety. The texture should be crystalline, moist and fine. Thinning or a lack of transparency is a fault, as is crinkling and ridging.

COLOR - The color of the perianth and corona must be clear, pure, and free from streaks and dullness. Color should be true to variety. Colored borders should be uniform with no bleeding or blurring.

POSE — Refers to the manner in which the flower holds itself on the stem. Most large standard single daffodils should carry the bloom at a right angle to the stem. Scapes — See addendum page 129 for other poses. Scapes with multiple florets usually have rather long necks and their heads normally droop.

STEM — It should be straight, proportionate to the flower, strong with ridges down the side and typical to the variety.

SIZE — The bloom should be typical of the variety or slightly above normal. It should not be top heavy, stunted or coarse in appearance.

DAHLIAS

(*Dahlia Compositae*)

SCALE OF POINTS

Color	20	Stem	10
Form	20	Foliage	10
Substance	15	Bloom Position	5
Size	10	Distinction	5
Depth	5		

COLOR - Is the visual sensation induced by reflected and transmitted light rays. The American Dahlia Society recognizes 15 color classifications of dahlias. Judges must guard against personal preferences or prejudices. *Good Qualities*: Clear, bright, pure, clean, vibrant, sharp, lustrous, uniform, sparkling. *Faults*: Fading, burning, water spotting, spray deposits or mildew, blemishes from handling, pest injury when it affects color, dull, gray, impure, blotchy, streaked, bleeds.

FORM - Judge must evaluate the symmetry, contour, development and trueness of type of the entries. *Good Qualities*: Centered, round, full, tight, true, circular, symmetrical, plenty to come. *Faults*: Disproportionately large or clumsy, too high for rest of bloom, depressed — giving dish-faced effect, center hard or green, oblong center, blown or popped center eliminates a fully double bloom from competition, overmaturity or immaturity, not true to type, thin, lopsided, missing petals, gaps, bearded.

SUBSTANCE - Is determined by the condition of the entry and the inherent nature of the cultivar. *Good Qualities*: Crispness, firmness, stiffness, springiness and toughness of the flower parts, retention of the ray flowers, uniform back to face. *Faults*: Soft, thin, falling petals, withered, shrivelled.

SIZE - Indicates that diameter is adequate for the dahlia type. A — or large over 8 inches; B — or medium 4-8 inches; M — or miniature under 4 inches. No longer penalized for over or under size; no extra points for oversize.

DEPTH - Must be adequate for type. *Good Qualities*: Adequate, good depth. *Faults*: Inadequate, no depth.

STEM - Refers to the support of the bloom from its base to its first fully developed leaf, pair or set of leaves — below this point is called the stalk. *Good Qualities*: Straight and well proportioned, strong, erect, graceful and in good proportion to the bloom in length and diameter, stem should meet the stem squarely at the back and be round. *Faults*: Stems too flexible or

willowy or which are not straight or graceful, wilting or rubbery, not being disbudded or debranched, long, short, crooked or too thin.

FOLIAGE - Must have one or **two** sets of leaves to show off the flower.

Good Qualities: Healthy, excellent, rich green, firm, thick, pleasing; good clean healthy color; adequate substance, attractive formation, unmarred by injury, wilting, mildew, spray deposits, mechanical defects or pest damages, virus or mosaic diseases.

BLOOM POSITION - 45 degree angle preferred except topfacing has no penalty for pompon, miniature ball or ball dahlia. Downfacing is the worst. *Good Qualities:* 45 degree, top. *Faults:* Downfacing, side.

DISTINCTION - Unique or attention holding, very outstanding in one or more of the following characteristics: Color, form, substance, size, stem, foliage, uniformity, condition; uniform staging; balance and proportion; harmony. *Faults:* Not a marked uniqueness or outstanding quality.

REFERENCE MATERIAL - *The Judging of Dahlias in Shows & Trial Gardens* — American Dahlia Society.

DAYLILY

(*Hemerocallis* Liliaceae)

When evaluating named daylily cultivars, standards have been established by the hybridizers who have registered each cultivar and described its particular characteristics. When a named cultivar is shown and displays its approach to perfection, it is referred to as being true to cultivar or typical of cultivar. Specimens which are not judged to be true to cultivar must be critically evaluated and points deducted since the specimen deviates from the standard which has already been established.

In general, daylilies are shown in two different ways, on-scape and off-scape. In most shows they would be on scape, but don't be alarmed when they are shown off-scape as a single flower.

SCALE OF POINTS FOR DAYLILIES ON-SCAPE

FLOWER	50
Color	(10)
Form	(10)
Texture	(10)
Substance	(10)
Size as to cultivar	(10)

SCAPE	35
Harmonious relationship to flower, height and strength	(15)
Buds	(10)
Branching	(10)

CONDITION AND GROOMING	15
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FLOWER - The flower of a named cultivar is expected to be typical in color, form, texture, substance, and size. Each of these qualities is judged according to the standard of perfection for the specific cultivar.

COLOR - Merits indicate that the flower is true to cultivar because the color is consistent with other specimens in the area in which the cultivar is grown. It should be clear, lustrous, uniform and bright with no streaking or fading.

Faults: The specimen is not true to cultivar because it is murky or dingy, streaked, dull, faded or has irregularity of markings.

FORM - Merits would indicate that the overall flower shape and segment shape conform to the type as previously described by the hybridizer. Form is the placement of the petals and sepals in relation to each other. The form may be circular, triangular, double or informal and the petals may be trumpet formed or recurved.

Faults : Not true to cultivar because of the malformation or uneven spacing of petals or sepals, inconsistent shapes of the segments of the blossom.

TEXTURE - Merits would be a smoothness, ribbing, velvety texture, waxy or satiny look.

Faults : Dullness, coarse or lifeless condition, uneven ribbing or specimen which lacks luster.

SUBSTANCE - Substance is the thickness of the tissue structure which determines the holding quality. Merits are the crisp, firm, fresh, vibrant appearing blossom.

Faults : Thinning, wilting, browning or limp appearance to the individual segment edges.

SIZE - Size is the diameter of the bloom. Merits would indicate that the plant is true to cultivar or as described by the hybridizer.

Faults : Blossom which is much smaller or a great deal larger than the registered or previously described diameter.

SCAPE

HARMONY - Merits would be sturdy, straight and indicating that it had

adequate support for the inflorescence.

Faults : The specimen would appear to be too short or too tall, weak or limp or crooked, gross or fasciated, which is two or more scapes fused together and growing as one.

BUDS - Merits would indicate a well-spaced, not overcrowded bud placement. A scape in the prime of its blooming should be considered above one that has half or more than half of its buds bloomed out.

Faults : Would be few or limited bud count or a crowding situation, which indicates that the buds will not let the flowers open to their best advantage.

BRANCHING - Merits would indicate that the plant is true to cultivar with well-spaced, well-branched and sometimes multiple-branching conditions.

Faults - Would be crowded, unbalanced or not well branched. In general, being totally inadequate for the cultivar as previously described by the hybridizer.

CONDITION/GROOMING - Merits would indicate that the specimen is fresh, clean, well-groomed and unblemished.

Faults: Which detract from the overall attractiveness of the exhibit include insect damage, presence of insects, seed pods, spent or faded flowers left on, spray residue, dust, dirt, broken or malformed anthers or pistils or crooked scapes.

DELPHINIUMS

(Delphinium Ranunculaceae)

SCALE OF POINTS

Floret	60	Spike	20
Color (25)		—Length (10) —	
Form (10)		Symmetry (10)	
Size (10)		Foliage	10
Placement (10)		Condition	10
Substance (5)			

There are 2 color divisions of the delphinium FLORET. They are the SELFS, which refers to one single color, tint or shade, and the BICOLORS which refers to florets being of 2 distinct colors. The color should have an iridescent or glistening quality. The color should appear fresh, and if a bicolor, the contrasts should be harmonious and the blendings smooth. Whitish streaks should not be present. The florets are composed of one or more rows of enlarged sepals. The eye or "bee" should be centered in the floret, with the sepals being broad and fairly circular. Those having semi or double florets may or may not have bees.

The size of the floret should be true to the variety or type. The florets should be evenly spaced along the stem, leaving no open spaces or be too crowded. The pedicels of each floret should be of such length that it holds the florets not too tightly or too loosely to the main stem. The substance of the delphinium floret should appear crisp, not soft, limp or crumpled.

The SPIKE length varies from 8 inches to 4 feet, and should be typical of the kind or variety. The laterals are normally removed. Larger delphiniums need staking. Crookedness or off-sideness are faults.

The FOLIAGE should be vigorous, unblemished and free of insect or disease damage.

The GENERAL CONDITION should show a delphinium at its maximum development, with seed pods inconspicuously absent, healthy, rigid, having distinctive bees or colors, and overall in top condition.

GLADIOLUS
(Gladiolus Iridaceae)

SCALE OF POINTS

Floret:	40	Spike:	60
Color (30)		Structure (40)	
Structure (10)		Balance (20)	

Gladiolus are classified by size and color coding. The preferred form is round and somewhat flat, with no hooding, cupping or excessive reflexing or recurving. The following chart indicates the minimum standards for evaluating Gladiolus.

Basic Data	Diameter (inches)	Total Buds	Open Florets	Buds In Color	Stem Length
100:	Up to 2 1/2	15	5	4	17"
200:	2 1/2 to 3 1/2	19	6	5	19"
300:	3 1/2 to 4 1/2	21	8	6	20"
400:	4 1/2 to 5 1/2	22	9	7	20"
500:	Over 5 1/2	21	8	6	20"

The lowest florets should be present and in good condition for maximum points. Two lower florets may be carefully removed, but the sheath must remain and be undamaged.

Points are deducted for crooking of the stem, deformed florets, irregular opening between the flowers or any other evidence of poor culture or grooming. Adventitious buds, additional flowerheads that grow from the leaf sheaths, should be removed.

FLORET COLOR - The judge is evaluating clarity, saturation, harmony, uniformity of color and the overall beauty and appeal.

Points are deducted for dullness, muddiness, bleeding or blotching. If the coloration is objectionable or retracting, such as bizarre or discordant blotches. The colors should be uniform and any blotching or marking should also be uniform from petal to petal.

Beauty and appeal is purely subjective with the judge and is the impact of color and the overall beauty of a flower.

STRUCTURE - The floret form and both substance and texture are evaluated. Here the judge would deduct for any cupping, hooding or folded petals that are present. The imperfection of form should be definitely displeasing and not because it may be unusual. Also evaluated is the thickness of the petal and the physical surface quality of the petal. Points are deducted if the surface is dull, rough or detracting in any way.

SPIKE STRUCTURE - Points are taken away if the total buds, open florets or buds in color are different than the stated standards. The attachment and facing of the petals are considered as well as the uniformity of florets, the overall perfection of the stem and the grooming of the spike by the exhibitor.

There is no penalty for too many buds, only for too few, according to the basic data presented above. Florets shall be considered open if it is one-half or more open. Deduction should be made if there are too few open. Deduct one point for each bud in color short of the basic data requirements. Deduct a maximum of two points for too many in color when this is objectionable. Flowerheads with a great many buds and with open florets may exceed the norm in buds in color without penalty.

A deduction should be made for split calyxes or floret placement that gives an unattractive appearance. Deductions should be made for improper facing, face-up florets or reversed florets. Downward facing should also be penalized. Overall, there should be a gradual decrease in the size of each floret as they go up the spike. There should also be no variance in degree of rotation around the spike. In other words, florets should not be facing sideways or backwards. The stems should be straight and should be strong enough to maintain the flowerhead. Penalty points are given for twisting and curving.

Grooming is the presentation of the spike on the show table. There should be a one-point penalty for the removal of the bottom floret and four points for the removal of any portion of the floret or calyx of the second floret. Additional removal merits severe point deduction. Deduction should also be made for a poorly dressed spike that allows fallen pollen to remain or

florets to overlap those above in a manner that is not uniform. Side shoots should be removed and a penalty of two points should be made if the shoot sheath is removed. Tip buds must not be broken off nor any foreign material such as pins or cotton balls left in place.

BALANCE - Here the judge evaluates the floret size to the flowerhead and the overall taper of the spike. In general, the length of the flowerhead should be between five and six times the breadth of the inflorescence. Any variation should be penalized if it detracts from the overall beauty of the spike. Consideration should be made for irregular spacing, which allows gaps in the symmetry of the spike or for any crowding of florets which is displeasing. The inflorescence is the mass of color made by the open and half-open florets and should be from fifty to fifty-five percent over the overall length of the spike, providing that the spike is not thrown out of balance. The taper should be gradual from the bottom of the floret to the spike tip including all the green buds. The transition of color from open florets to green buds should also taper and the bottom of the flowerhead should be around it.

HERBS

SCALE OF POINTS

Container Grown Herbs		Cut Specimens	
Condition	40	Condition	50
Presentation	15	Selection	10
Grooming	15	Rarity	10
Difficulty of Culture	10	Presentation	15
Rarity	10	Labeling	15
Labeling	10		

All herbs shall have been grown by and in the possession of the exhibitor for at least three months.

CONDITION - They should be well-grown, vigorous, and compact. There should be evidence of new growth with form, symmetry, and health. Maturity should be ideal for its particular genus, species, cultivar, or variety.

PRESENTATION - The exhibit should demonstrate the suitability and originality of the plant material and its training; including the proportion and placement in a container, if used, and the soil should be clean and free of debris. If it is a cut specimen, it should be in a container of proper size to the herb with the proper number of stems as specified by the schedule.

GROOMING - There should be no dead or fading bloom/flowers or portions thereof. All cuts should be made as close as possible to the node, stem, or trunk with a sharp scissors or knife.

DIFFICULTY - Some container-grown plants demand daily manicuring for ultimate perfection, such as small-leaved scented geraniums. Low-growing shrubs such as sage and thyme require constant attention for development into standards of exhibition quality. The plant should be mature enough to show horticultural excellence.

RARITY - A fine herbal plant not frequently exhibited because of geography, difficulty of culture, or newness of introduction should be rewarded.

LABELING - Correct botanical identification for every entry in collections, groups or individual specimens should accompany the exhibit.

SELECTION - One should choose several varieties based on a family, genus or species or a mixture based on a particular theme for a collection.

CLASSES for container grown herbs may be: 1) Culinary, 2) Medicinal, 3) Aromatic, 4) Strawberry Jar, 5) Hanging Basket, 6) Topiary, 7) Espalier, 8) Trained plant on stuffed form.

CLASSES for cut specimens or collections may be: 1) Culinary, 2) Medicinal, 3) Aromatic, 4) Dye, 5) Mixed, 6) Genus, 7) Family.

HOSTA
(Hosea Liliaceae)

CUT HOSTA LEAF — (SHOW RULES)

Form & Size.....	25
Color & Pattern	25
Texture	15
Condition & Grooming.....	15
Substance	15
Labeling	5

COMMENTS

FORM - The overall shape of the leaf and stem. Graceful, attractive, true to variety. Fully developed — not frail, immature. No crumpling, creasing, crimping, sagging, abnormal twisting, Skill of exhibitor in selecting, hardening and staging specimen will show here. Tears, chewed edges, malformed stem, overly short stem — these are faults.

SIZE - Normal for well grown specimen of particular variety.

COLOR AND PATTERN - Pattern is a part of COLOR but is listed to emphasize its importance. Although there will always be self-colored varieties, the variegated ones are very popular and will be even more so as new patterns and colors appear. Fading, sunburn, discoloration due to disease, damage, insects, old age — all these are faults under COLOR. Color and pattern should be typical of variety, properly grown.

TEXTURE - Surface of leaf — includes the actual form of the surface (ribbed, puckered, waffled, fairly smooth) — new textures may appear in time. TEXTURE also includes the appearance of the surface — the dullness, the silken gleam, the "bloom" seen in the glaucous varieties.

CONDITION AND GROOMING - Health, good development, maturity without over age, firm substance — no signs of disease or insects or damage therefrom — all these indicate good condition. Wilting, flabbiness, disease, insects, holes, etc., are faults under condition. Dirt or other foreign matter on leaves; spray residue also faults. Much care must be taken in washing to avoid damage to bloom on some varieties or delicate surface of others. Cleanliness, neatly trimmed stem and general spruced up appearance of bottle and specimen would indicate good grooming.

SUBSTANCE - The quality of firmness and rigidity of the leaf, which enable it to retain its characteristic form, overall freshness, and color. Strong, firm, crisp. Substance varies with varieties and species within a plant family.

LABELING - Correct and complete (use Entry Tags). As names are still rather mixed up, some tolerance will have to be shown here but this situation will improve.

IRIS **(Iridaceae)**

There are two general types of irises -- bearded and beardless. The bearded include the most commonly grown tall bearded (Over 27" tall) to the miniature dwarf bearded (8") with many varieties in between. The most popular of the beardless irises are the Siberian which vary in height from 7" - 48".

The scale of points for all types of irises is very similar. In all cases cultural perfection is 75 points and condition and grooming 25 points. See addendum page 131 for scale of points for Siberian Iris.

A. CULTURAL PERFECTION	75
Flower	45
Color	(15)
Size	(5)
Substance	(10)
Form	(15)
Stalk	30
Proportion	(10)
Branching	(10)
Number of buds and blooms	(10)
B. CONDITION AND GROOMING	25

A. CULTURAL PERFECTION - It is here the exhibitor's performance as a horticulturist is being evaluated. One must assess penalties for each defect in proportion to its deviation from typical performance. Over-emphasis on any particular characteristic must be avoided.

- 1) Flower - It should be noted that color, form, and substance are closely related and interdependent. To score a flower at half value for substance but full value for form and color would be inconsistent. A deformed flower could score no points for form but yet high marks for color and substance.
 - a. Color - Intensity of color is determined by the conditions under which the variety was grown. The flower's color should be clear with no discoloration. Occasional splotches and patches of untypical color will sometimes occur, due to weather or virus. In such cases the entry will score no points for color.
 - b. Size - Size should be typical for the variety and proportional to the stalk.
 - c. Substance - Substance is the structure of the flower which determines its durability; it sustains the color and form of the flower. Lack of substance causes degeneration of the flower form as well as fading or streaking of color.
 - d. Form - The standards and falls must hold themselves firmly in a manner characteristic of the variety. A bad tear in a petal seriously affects the form and must be penalized. Open standards is not a fault if there are interesting and attractive inner parts. Falls should not droop but be firmly held and in proportion to the standards.

2) Stalk-

- a. Proportion -The height and size of the stalk should be in proportion to the flower (s).
- b. Branching - Branching should be such that the opening flowers do not interfere with each other. Tall bearded should have at least two branches, while dwarfs will not have any.
- c. Number of buds and blooms - The tall bearded irises should have seven buds and blooms, where a miniature may have only one. The buds and blooms should be typical for the variety.

B. CONDITION AND GROOMING - Here the judge evaluates the exhibitor's skill in presenting the entry. The care with which a specimen has been handled and prepared for exhibit will be evident in freedom from torn, bruised, or otherwise damaged petals. It should be free of any spray residue, insect damage, or dust and fallen pollen. The specimen should be set up and propped in the exhibit container to show it off to its best advantage

LILIES

(*Lilium* Liliaceae)

NALS scale of points is:

Condition	30	Substance of flowers	10
Vigor	20	Form of flowers	10
Placement on stem	20	Color of flowers	10

CONDITION - *NALS' Lily Judging Handbook* states that "generally it is considered that a stem of lilies is in the best condition when the lower flowers are open but not faded, and the upper ones are still in bud. The greater the number of open flowers the better, provided the old ones have not begun to fade or wither." The flowers should be free from disease and should not be sun-bleached, wilted, damaged by insects or faded due to cold storage. The anthers should be present as they are a part of the lily flower. (They can be wrapped to prevent pollen stains but the wrappers should, of course, be removed for the show). Cleanliness and grooming should also be judged here.

VIGOR - refers to the length and sturdiness of the stem, number and size of flowers, color and attractiveness of the foliage. Any fasciation is a condition of distorted overgrowth that sometimes occurs in lilies and is considered cause for disqualification. Exhibitors should cut no more than 2/3 of a lily stem to preserve plant vigor.

PLACEMENT - refers to arrangement of flowers around the stem with

separation spirally being preferred to being crowded at the same level or in whorls. The individual flowers should not crowd each other or crowd buds that have not opened.

SUBSTANCE - refers to the thickness and rigidity of the flower's petals, sepals and tepals to withstand exposure to inclement weather or being transported to the show.

FORM - is the flower's conformity to the form of the particular cultivar as well as its attractiveness when compared to other cultivars. Graceful, refined form is desirable.

COLOR - of flowers should be clear and attractive rather than dull and muddy. It should be typical for the variety.

Lilies can be divided into nine classes for a specialty show. They are classified according to the place of origin and flower form, as follows:

- 1) Asiatic hybrids: May be upfacing, derived from Asiatic species.
- 2) Candidum hybrids: From *L. candidum*, *L. chalcedonicum*, etc.
- 3) Martagon hybrids: From martagon and hansonii species.
- 4) American hybrids: Bellingham hybrids, etc.
- 5) Longiflorum hybrids: Easter lily group.
- 6) Trumpet hybrids: Asiatic species, such as Chinese species.
- 7) Oriental hybrids: of *L. auratum*, *speciosum*, *japonicum*:
 - A. Trumpet-shaped
 - B. Bowl-shaped
 - C. Flat-faced
 - D. Recurved
- 8) Miscellaneous hybrids.
- 9) Lily species: all true species.

Perianth sepals are often called tepals, as petals and sepals are nearly identical. Pollen should not be present on tepals, but anthers must be present on the flowers.

If there are several lilies in a general flower show, they can be separated into appropriate classes based on flower orientation such as upfacing, outfacing, and downfacing or types such as Asiatic (*L. tigrinum* relatives), trumpets, martagons (early turkscap types), or based on color.

MINIATURE ROSES

Form	25	Stem & Foliage	20
Color	20	Balance & Proportion	10
Substance	15	Size	10

An exhibit must be past bud stage having stem, leaves and a bloom with petals reflexed to be judged.

THE IDEAL - A reasonable straight stem long enough to balance the bloom without undue bending, leaves which attractively frame the bloom and a bloom or spray at most perfect stage of beauty, labeled.

FORM - Bloom should be 1/3 to 3/4 open, gracefully shaped with sufficient petals symmetrically arranged in an attractive circular outline tending toward a high center. Singles are roses with 5-12 petals. Roses should have good substance and pollen should be fresh if visible. Good exhibition varieties have petals which unfurl uniformly in a cone-shape spiralling down with no gaps, no bent petals, and reflexed petals should touch an imaginary circle at base of petals in 3-5 or more places. Decoratives or informals may be ruffled or cupped. Judge against standard for that variety.

COLOR - Color should be true to variety, in normal range, no greening, streaking, blackening, best possible hue, chroma and value. Color is related to substance. *Faults* are blotching, fading, paleness, unnatural blush, spotting, brown flecks.

SUBSTANCE - Petals should look well-starched and pressed, turgid due to presence of sufficient moisture and conditioning to look crisp, shiny or opalescent. *Faults*: Softness, crepey texture, thin edge.

STEM AND FOLIAGE - Proper length of stem to complement bloom, having typical thorns or prickles, sufficient foliage to frame bloom(s), clean and free from mildew, not torn, no insects, straight, thick enough to support flower.

BALANCE AND PROPORTION - An aesthetic view of the exhibit as a whole, considering size of flower in relation to length and thickness of stem, size and amount of foliage and its placement on stem, stem length and size in proportion to foliage.

SUF. - Well-grown for variety but not gross, petiteness is a virtue in miniatures. They may range in size from 1/2 to 1 1/2 inches. Clusters must have two open flowers, larger number for better spray. Several stages of bloom, green buds, some in color, some open is desirable.

ORCHIDS

(Orchidaceae)

GENERAL POINT SCORE

Form of Flower	30
Color of flower	30
Other characteristics	40
Size of flower	(10)
Substance & Texture	(10)
Habit & arrangement of inflorescence	(10)
Floriferousness	(10)

The **GENERAL FORM** of the flower is toward fullness and roundness. A circumscribed circle, drawn with the base of the column as the center, should touch the tips of the petals and sepals and the margin of the lip, while the flower should fill the greater proportion of the area of the circle. Sepals should arrange themselves almost in an equilateral/triangle; the petals and The lip should do likewise but inverted sepals should be broad and fill in the gap between the petals and the lip. Petals should be erect to slightly arched, broad and rounded, frilled, or undulated at the margins according to the variety. The entire flower should be nearly flat when viewed from the side, the lip curving down and not jutting out at right angles to the plane of the petals and sepals.

The **COLOR** of the flower should be clear, bright and strong, evenly dispersed throughout the petals and sepals without "washing out" at the mid-veins. The hue should be consistent with the parentage or be an unusual shade, without spotting, breaking or splashing, except where a balanced and harmonious pattern exists. The lip should be more prominently and more richly colored, blending or pleasingly contrasting with the rest of the flower. Additional markings, if present, should form a symmetrical pattern.

The **SIZE** of the flower should be equal to or greater than the average of the parents.

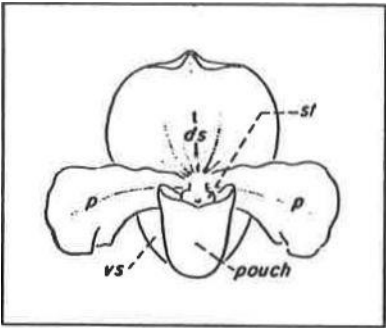
The **TEXTURE** should be sparkling, crystalline, velvety, or waxy, depending upon type.

FLORIFEROUSNESS is closely related to parental background and size of flowers. While cattleyas with one exceptional flower may be judged, labiata-type cattleyas should have two or more flowers to be considered.

The **STEM** should be strong and upright to display the flowers to their best advantage, so that one flower does not crowd and distort another. In the Phalenopsis, the inflorescence should be gracefully arching with the

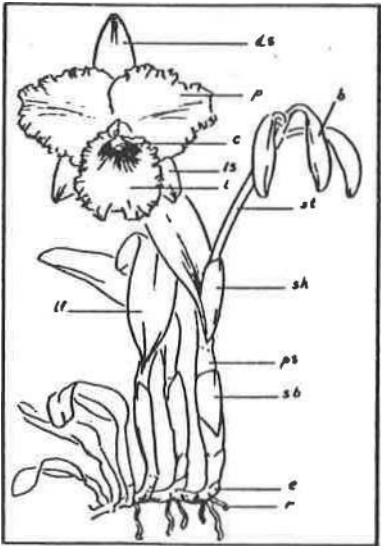
flowers well-spaced and well-displayed according to breeding. The number of flowers will vary according to the species, or breeding. At least half of the flowers should be open so that their arrangement and presentation can be properly judged.

For more detailed information check the *Handbook on Judging and Exhibition* from the American Orchid Society, Inc.



Paphiopedilum

p, petal; l, labellum; ds, dorsal sepal; ls, lateral sepal; st, staminode; c, column; vs, ventral sepal; st, stem; b, bud; lf, leaf; sh, sheath; pa, pseudobulb; sh, sheathing bract; e, eye; r, root.



Structure of a Cattleya

ORNAMENTAL GRASSES INCLUDING SEDGES (Gramineae and Cyperaceae)

POTTED

Cultural Perfection	40
Color	20
Size & Maturity	10
Form	15
Staging & labeling	15

FRESH CUT

Form	40
Color	25
Size & Maturity	15
Condition	15
Label	5

GERANIUMS IN CONTAINERS

(Pelargonium **Gera** niaceae)

	Regals & Zonals	Fancy - Leaved	Ivy Leaved	Scented Leaved	Dwarfs
Plant	30	40	30	40	30
Umbels	25	5	25	5	25
Flowers	25	5	25	5	25
Foliage	20	50	20	50	20

In judging these four categories of Geraniums consider:

- 1) PLANT - It should show symmetry for the cultivar, proper size, good grooming, and health.
- 2) UMBELS - the number and size is important.
- 3) FOLIAGE - Judged for freedom from discolored leaves and damage. It must be ideal color in fancy-leaved varieties and distinctive scent in the scented types.

PEONY

(*Paeonia Paeoniaceae*)

The scale of points for exhibition judging according to the American Peony Society is as follows:

	Lactiflora	Hybrid	Tree	Collection
Form	40	35	25	30
Color	20	25	25	20
Texture	10	10	15	10
Stem and Foliage	5	10	15	10
Condition and Grooming	15	15	15	10
Size	10	5	5	5
Distinction				15

FORM - Good form in any peony consists of the petals being uniformly and symmetrically arranged. On singles and Japanese type the outer petals should form a cupped pattern. Stamens on singles and staminoids on Japanese should be firmly held to make a compact center. Poor form is any relaxation or drooping. Guard petals drooping, stamens or staminoids not firmly held, or tufting in the Japanese type should be faulted as not good form.

COLOR - The color should be clear, clean and fresh. When a bloom has more than one color (Japanese type), the colors should be harmonious. Flecking or shading of color must be considered as to whether it adds or detracts from the overall color.

TEXTURE - Texture is the surface quality of the petals. Silken sheen characterizes good texture, but additional charm and interest may be provided by velvety, suede-like or satiny petals. Poor sheen, lack of sparkle or glow, and coarseness are faults.

STEM AND FOLIAGE - The stem should be straight and of sufficient strength to support the bloom in the exhibition container. Foliage except for the top leaf should be removed (this permits holding the blooms in refrigeration for longer periods).

CONDITION AND GROOMING - The specimen should be fully mature and at peak condition. Generally any faults in condition will adversely affect form. Fallen pollen is an indication that bloom is past prime. Grooming is the manner in which the bloom is presented by the exhibitor. Torn or bruised petals should be removed or trimmed. It should be clean from dust or spray residue. Failure to disbud, leaving stubs, or too recent disbudding are considered as faults.

SIZE - Size should be above average for the variety without becoming coarse.

DISTINCTION - This is for collections and refers to a broad range of colors and types. A collection of doubles should include red, pink, and white — not all one color. A collection of peonies should include doubles, semi-doubles, singles, Japanese, hybrids, tree, or as many types as possible in a range of colors. The purpose of a collection is to show the wide range of types and colors available.

Lactiflora or herbaceous may be divided into classes for double, semi-double, single, and Japanese type blooms, and a judge should be able to identify each of these types. **A double** peony is, as the names indicates, a full double bloom with no stamens obviously showing. Some shows may include **semi-double**, which have five or more guard petals and a center of broad petals with many pollen-bearing stamens intermixed. Stamens are always a prominent feature. **A single** has five or more guard petals surrounding a center of pollen-bearing stamens. The center is always yellow. The single **Japanese** has five or more guard petals and a center of stamenoids. There is no pollen and the center may be any **color**. **Hybrids are the result of crossing two** different species. There are generally early blooming and have brilliant colors, including coral and yellow.

ROSES

(Rosa Rosaceae)

SCALE OF POINTS

Form	25	Stem and Foliage	20
Color	20	Balance and Proportion	10
Substance	15	Size	10

FORM: The ideal hybrid is one that is circular when viewed from the top with petals unfurled uniformly around the high, pointed center. (See illustration 1, page 53) when viewed from the side, it should form a triangle with the bottom row of petals creating a horizontal plane, (See illustrations 2a and 2b, page 54).

COLOR: Check for purity and intensity of the color. Be certain that the color is bright and vivid with no traces of white or gray. White or green streaks are considered color faults and blotching destroys the evenness. In varieties that tend to darken or lighten at the petal edges, the even gradual transition of color from the middle to the outer edge of the petals should NOT be penalized. Weather conditions, cultural habits, lack of substance and refrigeration can alter color. Color should be even. The judge must know the normal color range for a given variety. Every time he/she sees better color in a variety, he/she must re-adjust the color standards for that variety.

SUBSTANCE: Substance is the amount of moisture and starch in the petals. The rose should show crispness, firmness, thickness of petals and durability. Roses with poor substance have less than perfect color and form.

STEM AND FOLIAGE: The stem should be straight and heavy enough to hold the blossom upright. The stem should be long enough to include at least three, five, and/or seven leaflet leaves. This should be in proportion to the size of the bloom. Proportion begins at the top of the container. The foliage and stem should be clean, typical of the variety, undamaged and without spray residue or insect damage. Thorns should not be removed on the part of the stem above the container or a penalty will be imposed. They may be removed below this point, however.

BALANCE AND PROPORTION: This refers to the overall appearance of the exhibit. The foliage should be sufficient to frame the bloom, especially when seen from the top, but not so much as to overwhelm it. The stem should be of proper length (above the bottle) in relationship to the flowerhead, which shows overall good proportion.

SJZF: This specifically refers to the actual dimensions of the bloom. The judge must know what size is average for a specific variety. All other

aspects being equal, the good, big rose will always win over the good, small rose of the same variety.

OTHER FACTORS TO CONSIDER

I. There are 2 basic types of hybrid tea roses: the exhibition type and the decorative type.

A. The exhibition formal type should show a full, raised center when viewed from the side and top. It should be well defined with all petals unfurling with balance and symmetry (See illustrations 2a and 2b, page 54).

B. The decorative or informal type of hybrid tea rarely attains a well-defined, high and pointed center. All decorative types are judged at their most perfect phase of possible beauty and this may be when the flower is fully open or, conversely, when it is just past the bud stage.

Petal count is important. The greater number of petals, the further open the rose should be. A rose with a great number of petals may be at its most perfect form when three-fourths open. A variety with a lesser petal count may be one-half to two-thirds open while a few may display their most perfect phase at the one-third to one-half open stage. The judge must be aware of what is the most perfect phase of each variety. Awareness is achieved through study and experience.

III. There should be no evidence that the center is balled, snubbed over, confused or split. If the appearance is anything but the well-defined, high and pointed center, the judge must determine the degree of impairment and deduct a proper number of points.

IV. For judging purposes, a bud is defined as that stage of development in which the sepals, in most cases, should be down, the petals just beginning to unfurl and the configuration of the center is usually not evident. A bud is not a bloom and cannot be considered for any award for a bloom.

V. Because of the great number of points deducted for the following reasons, a rose would never receive a ribbon. The specimen should be disqualified by the Classification Committee if it is:

A. Misnamed

B. Mislabeled or Unlabeled

C. Misclassified

D. Misplaced

E. Shown with stem-on-stem except for old garden roses and shrubs which may be shown with stem-on-stem growth. (See illustration 3, page 55)

F. Shown with a foreign substance applied to the foliage, stem or bloom 51.

G. Not disbudded, in classes calling for one bloom per stem.

H. Violation of Show Rules

I. Any rose not listed in the Handbook for Selecting Roses. (These are the standards of the American Rose Society.) Each would be a violation of show rules.

- VI. An exhibitor may remove any unwanted side growth, side buds and/or spent blooms to improve the appearance of the specimen. If such removal is done skillfully and early in the growth of the specimen, it is quite possible that no penalty points will be deducted.
- VII. Penalization is incurred when a specimen is judged to have faults in any of the point scoring categories and OTHER FACTORS I. to VI. Points are deducted according to the degree of the impairment. Points are also deducted if a specimen has been groomed in such a way that its varietal characteristics are altered. Petal removal should not be such that it decreases the count indigenous to that variety.

COMMENTS ON JUDGING OTHER TYPES OF ROSES

I. SINGLE HYBRID TEAS (A variety that has five to twelve petals) are usually at their most perfect phase when fully open. (Rose shows may include in their schedule a class for a Hybrid-Tea Spray, which shows two or more blooms. Preference is given to sprays with the most blooms at or near exhibition stage.)

II. FLORIBUNDAS are judged with the same point values as hybrid teas. They may be exhibited like hybrid teas or they may be exhibited as sprays. There are three elements to consider when judging the *Form* of a spray:

- 1) The *Overall Form*: The view from the top should form a pleasing geometric shape without too many gaps. The view from the side should form a smooth curve at the top, or possibly a straight line. Buds of blooms extending above or below the mass of bloom should be carefully removed (See illustrations 4 and 5, page 56, 57).
- 2) The *Form of Individual Florets*: If the variety produces hybrid tea type blooms, they should approach the ideal hybrid tea form. Decorative varieties, should have circular forms.
- 3) The *Stages of Bloom*: In varieties capable of exhibiting stages of bloom, the spray should have several stages of bloom, all the way from buds to fully open with at least 2 blooms fully open. There should be more mature flowers than buds. In sprays, unwanted growth may be removed.

Some new varieties have many blooms which all open at the same time. These stems may be shown - fully opened without buds being present.

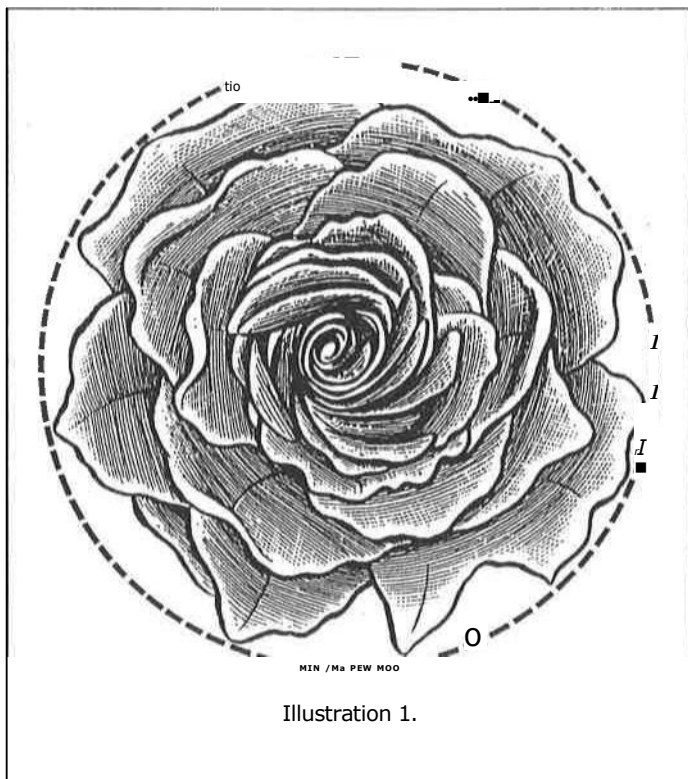
III. GRANDIFLORAS are judged as 1) one bloom per stem or 2) as a spray. One bloom per stem grandifloras are entered and judged exactly as a single stem hybrid tea. The ideal grandiflora spray would be one that has several blooms on long stems with all blooms in perfect hybrid tea form.

IV. POLYANTHAS are judged exactly the same as floribundas.

V. MINIATURES A single bloom is judged as a hybrid tea rose and a spray as a floribunda rose (See Page 45).

VI. OLD GARDEN ROSES And SHRUBS -- OLD GARDEN ROSES are those that were in existence before 1867, the year the first hybrid tea was introduced. Their exhibition form is usually fully open. They should be exhibited naturally grown although some side growth may be removed. This may be displayed stem on stem. **SHRUBS** include a wide variety of forms, number of blooms and their size. One must know the particular variety to judge it at its best.

These guidelines are from the American Rose Society.



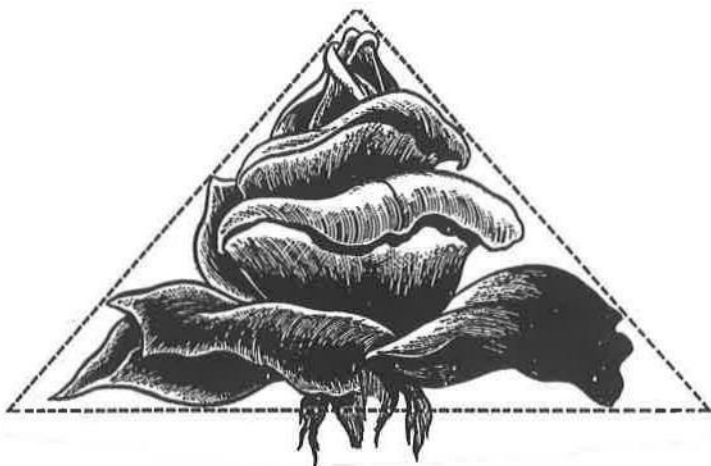


Illustration 2a.

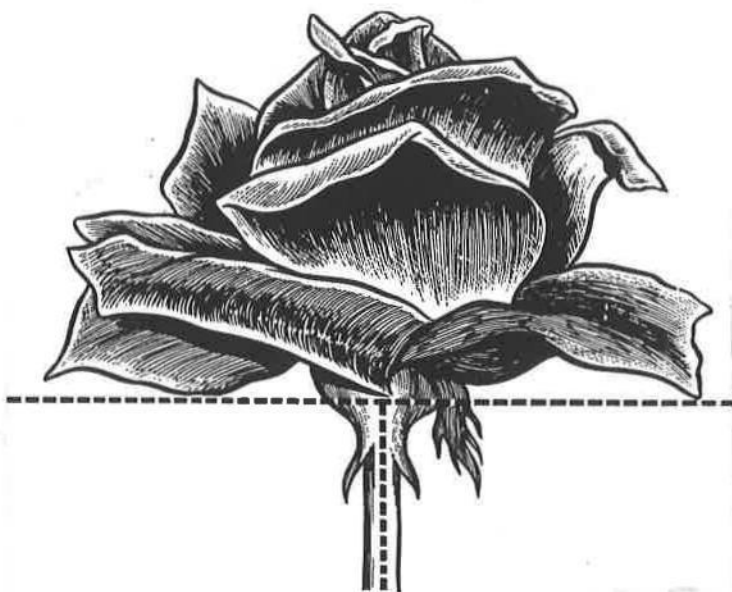


Illustration 2b.

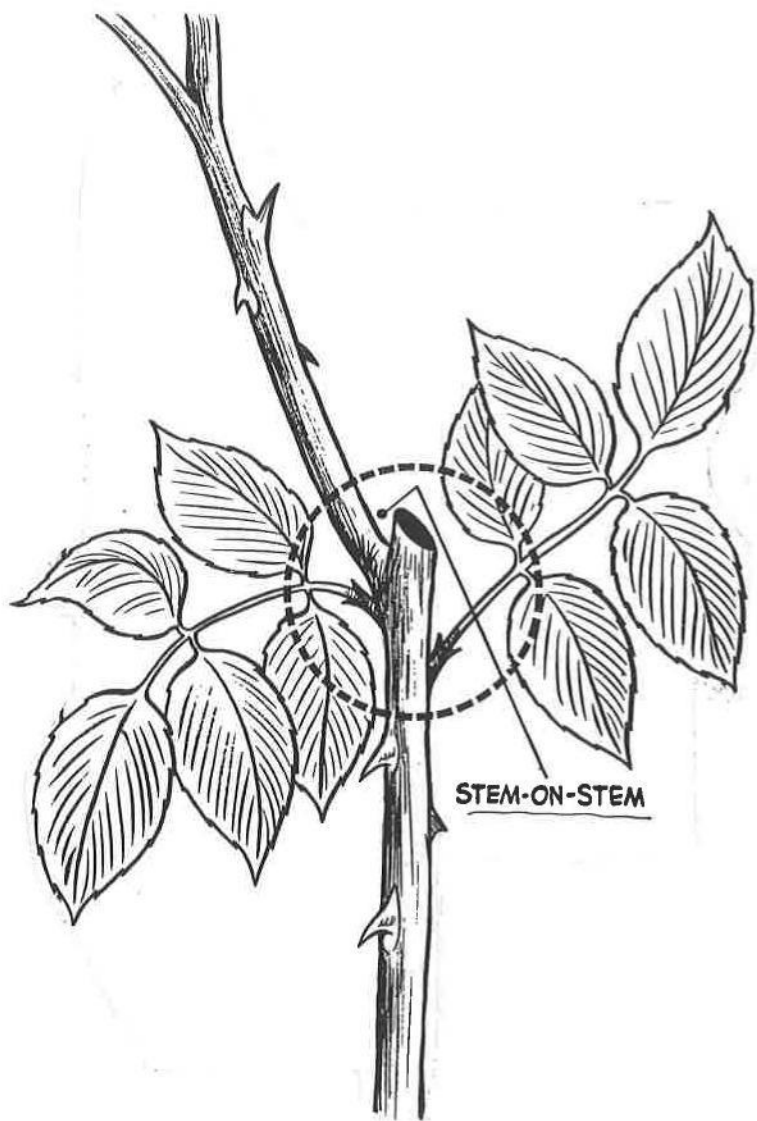


Illustration 3.

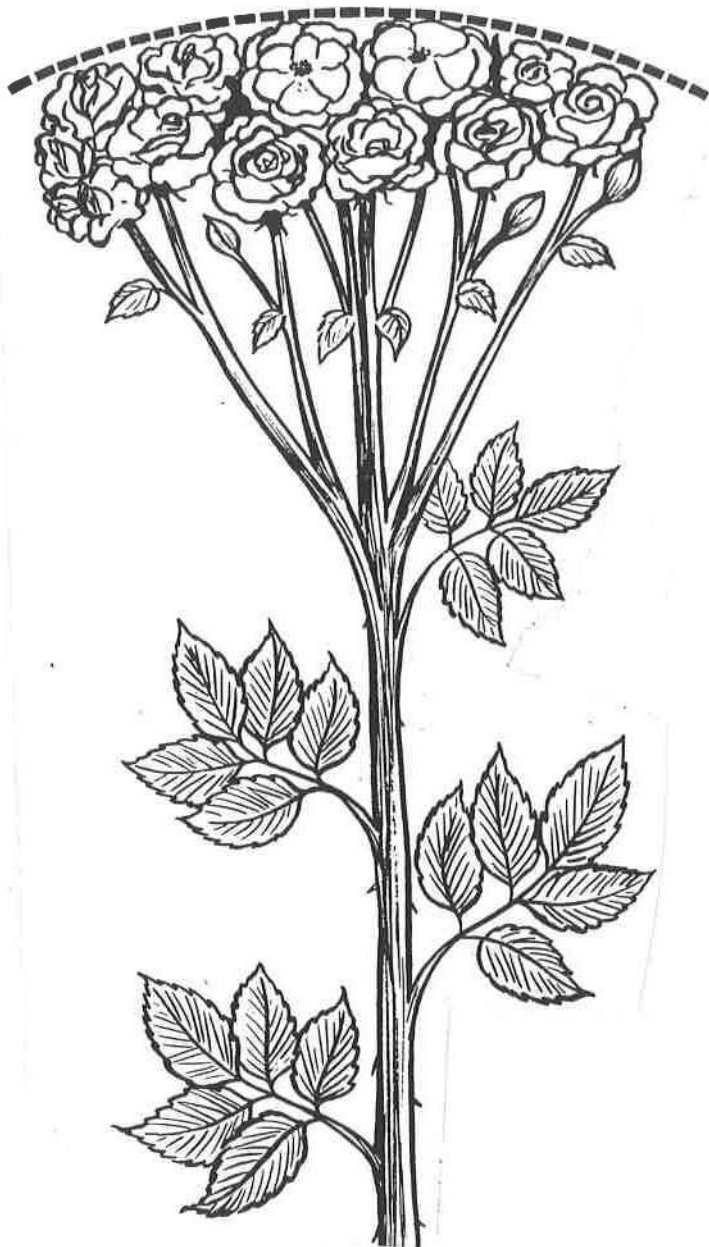


Illustration 4.



Illustration 5.

TULIPS

(*Tulipa Liliaceae*)

SCALE OF POINTS

Flower	75	Stem	15
Color perfection	(20)	General Condition	10
Size	(20)		
Substance & texture	(20)		
Form	(15)		

COLOR - It should be typical for type and variety. The flower's color should be pure, clear and rich. The combinations should be attractive and pleasing. Faded, spotted or bleached flowers should be penalized.

SIZE - It should be typical for type and variety, or a little above average.

SUBSTANCE and TEXTURE - It should be fresh, crisp, thick, and strong. The texture should be typical, smooth, satiny and silky. It should not be ridged, crepey or uneven in texture. Parrot tulips may have a ragged look with edges slashed and fringed.

FORM - It should be typical, classic and open properly for the type. It should be penalized for uneven petal length, width, development, or for being too wide or too tight for the type. The form should not be too loose. Most of the lily types should be shown one-fourth to one-half open. The double tulips should be shown approximately three-fourths open and the Waterlily type should be shown wide open. Large shows may have a category for full-blown specimens to appreciate the striking center.

STEM - The stem should hold the flower erect, and the flower should be set squarely on the end of the stem, with the exception of the Parrot tulip, which has the flower slightly nodding. Length should be in good proportion to the flower and typical for the type and variety. Weak, crooked, overlong, pale, untypical stems are faults to be penalized. The stem should carry at least two leaves.

GENERAL CONDITION - The foliage should be healthy in color, size and shape with no discoloring, shriveling or scarring. The flower should be fresh with no dropped pollen. The specimen should be clean with no scars or tears.

VEGETABLES

Showmanship	50
Specimens uniform	(15)
Specimens properly trimmed	(15)
Specimens true to variety	(10)

Specimens properly cleaned	(10)	
Condition		50
Quality, proper stage of maturity	(30)	
Free from insects, disease, defect	(20)	

VEGETABLE SHOWMANSHIP

ASPARAGUS - Select straight, dark green spears with tight scales at the tip. Should be free of rust, insect injury or other defects. Trim to a uniform length of 6 to 8".

BEANS - Wax and green beans should be harvested before the constrictions appear between the seeds, when the seeds are about half grown. The ends of the pods should not be broken off in picking. Do not trim the stems of pods. Leave the entire stem attached from the node or abscission layer on the plant to the pod. The pods should be uniform in size, color and quality. The pods may be wiped clean but should not be washed. Avoid showing blemished or wilted specimens.

BEANS, LIMA - Harvest when the seeds are full grown but still tender and before they have changed in color from green to white. Prepare like snap beans.

BEETS - (Root Crops) should be mature but not over-grown, pithy or coarse in texture. Tops should be trimmed off 1 1/2 - 2" above the crown. Side roots should be carefully trimmed off but not the tap root. Trim tap root of carrot to 1", beets and turnips to 2", parsnips to 1/2" root diameter and rutabagas to 1" root diameter. Roots may be carefully washed but not scrubbed so that the outer skin is injured.

BROCCOLI - Although the heads quickly wilt, it is sometimes brought in to exhibit. Heads should be dark or purplish green and compact. Avoid any yellow flowers in the head. Stems should be cut about 5 - 6" from the top of the head. Specimens should be free from insects or defects.

BRUSSELS SPROUTS - Select uniform, firm, well shaped, green sprouts. Trim stem to a uniform length of 1/4". Remove only loose, discolored outer leaves.

CABBAGE - Select firm compact heads that are not soft or withered. Stems should be cut about 1/4" below the head. Remove all blemished or broken leaves but care should be taken not to peel the heads too much. Leave 2 - 3 outside wrapper leaves. No insects or damage by insects should be present. Specimens may be washed.

CARROTS - See Beets

CAULIFLOWER - Heads should be white, compact and free of small leaves and ricey texture. Stems should be cut so as to leave 4 - 6 leaves. These outer leaves should be trimmed to 1- 2" above the white head. Use a soft bristled brush to remove dirt from the heads. The curds of the head turn brown quickly if damaged.

CELERY - Remove roots of the stalk and trim the butt to form a triangle or pyramid. Trim off diseased and broken leaves on the outside until the color is uniform. Avoid pithy or woody and stringy stalks.

CORN, SWEET - Select ears that are well filled out to the tip. Kernels should be milky and juicy. Leave 2 banner leaves on husks. Don't remove too much husk. Trim brown silks back to 1" from tip of husk. Trim excess shank at base of ear to 1". Ears should be uniform in size and color. They should be fresh, green and free from insects and disease.

CUCUMBERS - For pickling, select fruits 3 - 5" long. All specimens should be at the same stage of maturity and uniform in size, shape and color. For slicers, select fruits that are straight, dark green, and 6 - 10" long. They should be uniform in size, shape and color. Do not show overripe fruits that are usually dull in color. Leave about 1/4" of uniform stem length attached to all cucumbers.

EGGPLANT - Fruits should be of uniform purple color and free from bronzing and greening. Stems should be left on the fruits. Trim stems to a uniform length of 1 1/2 - 2". Calyx should be green and stylar scar as small as possible. Specimens should be wiped clean but not washed. Avoid large or wilted fruits. Dark spots indicate bruise/decay.

KOHLRABI - The ball should be 2 - 3" in diameter with the root removed just below the ball. Trim back leaves on upper one third of ball to 4 - 6". Remove all other leaves cutting close to the ball. Be sure there are no worms present on the petioles of the remaining leaves. Often kohlrabi will be too large, tough, with poor whitish color. There is also often damage caused by insects. Specimens should be clean but not washed.

LETTUCE - Some prefer to exhibit lettuce in a container of water to prevent it from wilting. This usually detracts from the exhibit more than it helps. If the lettuce is picked the night before and kept in a cool area, it should be in good condition for showing. The outer, older leaves should be removed and only fresh, crisp, well colored leaves exhibited. It should be exhibited as an entire plant rather than individual leaves. Trim off root of plant 1/4" from bottom leaves.

MUSKMELONS - Harvest fruits when they separate easily from the vines. Specimens should be free of soft spots, mechanical injuries and discoloration. They should be wiped clean but not washed. They should be

ripe and shown with a clean leaf scar and no stem attached.

ONIONS - Have specimens mature and thoroughly cured. The neck should be small. Do not peel to give a slick appearance. Only such outer scales that are broken or discolored should be removed. Small basal roots should be left intact but rimmed to a uniform 1/2". Wipe or brush but do not wash. Trim dried, twisted tips to a uniform length of 1 -2". Do not damage dry skins.

ONIONS, TABLE - These should be exhibited as green onions. Trim the tops to 3" long so the overall length should be 6 - 8". The roots are trimmed to 1/2". In some cases the wrapper skin is removed to expose the long white shank. This is generally done just before showing as it often discolors if it stands too long. The general diameter of the onions should be 1/2" in diameter. They should be straight with a white stem and dark green leaves. The bulbs should not be enlarged. Some of the usual faults include crooked, poor colored stems, dry or discolored leaves and bulbs enlarged or too small.

PARSNIPS - See Beets.

PEAS - Select bright green, well filled pods with seeds at the best eating stage. Do not wash the "bloom" as it should be preserved. Leave stems attached to pods as in showing snap beans. Quality should be sweet and tender to taste.

PEPPERS - Select specimens that are uniform in size, shape and color. They should be free of disease or other defects. Trim all stems to a uniform length of 1/2 - 1". All specimens should have the same number of lobes. Wipe clean but do not wash the fruits.

POTATOES - Tubers should be uniform in size, shape and color. All specimens should be typical of the variety as labeled. Washing is permitted but do not blemish the skin by scrubbing. Avoid specimens with defects or disease.

PUMPKINS - Specimens should be mature and uniform in size, shape and color. Stems should be attached to the fruits. Trim stems to a uniform length of 2". Specimens should be true to the variety characteristics as labeled. Wipe clean but do not wash.

RADISH - The radish should be prepared by removing any discolored or injured leaves. The roots should be washed. They may be tied in bunches of 12. They should be kept refrigerated until ready to exhibit. Only fresh, firm, crisp, good colored, smooth, and roots free of blemishes should be shown. Some of the common faults include spongy, wilted, or poorly colored roots. They should be exhibited with the leaves.

RHUBARB - The stalk should be pulled from the plant and the leaves trimmed so only 2" of the leaf blade remain attached to the petiole or leaf stalk. The stalks should be straight, free of any blemishes and should have a good color. The faces of the leaf stalk should be clean and free of any soil.

RUTABAGAS - See Beets.

SPINACH - This vegetable is less succulent than leaf lettuce. However, some people still prefer to show it in a jar of water to prevent it from wilting. The best way is to display the entire plant with the roots removed. Trim the roots 1/4" from the bottom leaf. Be sure the leaves are clean, fresh and crisp. They should also be well colored and free from blemishes. Spinach is often wilted and poor colored together with insect damaged leaves.

SQUASH, SUMMER - Select small to medium size fruits when the rind is soft and easily punctured with thumbnail. Show specimens that are uniform in size, shape and color. Leave about 1/2" of stem and wipe fruits clean. Specimens should be 6 - 8" long for Zucchini, Straightneck and Crookneck types. Round, scallop types should be 2 - 3" in diameter. .

SQUASH, WINTER - Select mature specimens where the rind resists the pressure of the thumbnail. Fruits should be uniform in size, shape and color and free of defects. Leave the stem attached to the fruit. Trim stems to a uniform length of 2 - 3".

SWISS CHARD - Select plants that are fresh, crisp and have bright green leaves. Trim off roots and trim butts to a pyramid shape. Exhibit like celery.

TOMATOES - Select fruits that are uniform in size, shape and color. Remove stems, from all types of tomatoes. Fruit should be perfectly shaped and free of cracks or blemish. Fruits should be shown with the stem scar down.

TURNIPS - See Beets.

WATERMELON - Fruits should be mature but not overripe. Yellow spot on rind where melon rests on the ground indicates ripeness. Leave 1" of stem on each melon. Wipe clean but do not wash.

FRUITS

See Addendum page 131 for Scale of Points.

APPLES - Select uniform medium sized apples with good color and typical of the variety. Fruits must be free from insects, disease and mechanical injury. Stems should be left intact. Do not polish the fruit or remove the natural bloom. Do not display the fruit specimens with leaves

or foliage of any sort. Do not have fruit spurs adhering to the apple stem. Stems should not be broken. Avoid lipped stems.

CHERRIES - Cherries are exhibited like Plums.

CRAB APPLES - Fruits must be typical of the variety in size and color. They should be uniform in shape and stems attached. Be sure that the fruits are free from insects and mechanical injuries. Both fruit quality and size are important factors. Exhibit with unbroken stems.

CURRENTS - The fruit specimens should be shown in bunches or clusters in a commercial pint box or stated number of clusters. individual berries should be large, clean and bright. Bunches should be well filled and free of insect and disease.

GOOSEBERRIES - An exhibit consists of a pint box of individual berries, ripe or green. If they are ripe they should have good flavor and quality. Size and condition are important factors in judging gooseberries.

GRAPES - The clusters should be uniform in size and color and be dense and compact. All grapes should be firmly attached to the stem and the entries plump and fresh looking. High color for variety indicates good quality and sugar content. Preserve as much of the natural bloom as possible and keep the clusters in good condition before exhibiting. Specimens should be mature but not overripe.

PEARS - The fruit should be uniform in size and shape, and typical of variety. Select fruits that are free from insects and mechanical injury as well as blemishes and bruises. Do not mix varieties on a plate. Stems should be attached.

PLUMS - Plums should be fresh, plump and fully colored. Select specimens that are uniform in size, shape and that are typical of the variety. Stems should be attached and the natural bloom on the fruits. Overripe fruits or green fruits are placed low or disqualified entirely.

RASPBERRIES - These are also exhibited in a pint box or a stated number of berries. The fruit should be good size, uniform and free of insects and disease. Overripe berries are dull and soft and should be excluded. Specimens should not contain a stem or core as is typical of blackberries.

STRAWBERRIES - an exhibit of strawberries consists of a commercial box, sometimes a stated number of specimens. Entries should be uniform in size, shape and color, with no green streaked berries. Specimens should be fresh, clean, bright and free of insect and disease damage. Overripe or soft berries should be eliminated. The cans and short stems should be left attached to the fruit specimens. If displayed in a box, it is advisable not to

GENERAL CROP STANDARDS 40

- Good weight
- Proper maturity and development
- Soundness - Freedom from:
 - Disease
 - Hulled seed
 - Weather damage
 - Mechanical damage
 - Insect damage
- Freedom from harmful substances
 - Chemical seed treatment
 - Poisonous plant parts
 - Animal Filth
 - Insect parts

PURITY OF SAMPLE 40

- Freedom from Weed seeds
 - *Prohibited weed seeds
 - t Restricted weed seeds
 - Common weeds
- Freedom from mixture
 - Other crops
 - Other varieties
- Freedom from inert material Chaff
- Stems, etc.

SHOWMANSHIP 20

- Trueness of variety type
- Uniformity
 - Size
 - Shape
 - Color

* Prohibited weed seeds in Minnesota

- | | |
|----------------------|----------------------|
| Canada Thistle | Field Bindweed |
| Leafy Spurge | Russian Knapweed |
| Perennial Sowthistle | Perennial Pepperweed |

f Restricted weed seeds in Minnesota

(limitations set on any seed offered for sale)

- | | |
|--------------------|--------------|
| Buckthorn Plantain | Dodder |
| Pennycress | Wild Mustard |
| Frenchweed | Horse Nettle |
| Hoary Alyssum | Quackgrass |
| Giant Foxtail | Wild Radish |

Small grains exhibited should be no more than one season old.

HAY

For legume hay and mixed hay with more than 40% legumes

Stage of growth when cut	35
Leafiness	35
*Color and Condition	30

For grass hay and mixed hay with less than 40% legumes

Stage of maturity when cut	40
Color.....	30
*Condition	30

* In all cases, deduct one (1) point for each percent of undesirable foreign matter present. Refer to letter D., Foreign Matter, below.

EVALUATION OF HAY FOR QUALITY - THE SEVEN INFLUENTIAL FACTORS

- A. **MATURITY** - Maturity influences both the yield and the composition of hay. The highest quality legume hay is cut when one-tenth of the field of plants are in bloom. The highest quality grass hay is made when it is cut before heading or just after heading but before flowering. Young plants are higher in protein, minerals and carotene than old plants. They are more palatable, more tender and less fibrous.
- B. **LEAFINESS** - is not a major factor of consideration in grass hay. In the legumes, the percentage of leaves is the best index of actual feed value. The leaves of alfalfa hay contain over twice as much crude protein as stems and the stems contain over twice as much crude fiber as the leaves.
- C. **COLOR** - A high percentage of natural green color in hay usually indicates early cutting, good curing, pleasant aroma, high palatability, freedom from must or mold and a relatively high carotene content. Storage of hay causes the loss of some color, especially if the hay has a high moisture content, is tightly packed and has poor ventilation.
- D. **FOREIGN MATTER** - The deduction of points here depends upon the amount and kind of foreign matter present in the sample. It may be 1) non-injurious foreign materials such as weeds, grain straw, stubble, chaff and/or other material not suitable for feeding; or, 2) injurious foreign material which might consist of sandburs, poisonous plants, harsh bearded grasses or other matter harmful to livestock.
- E. **CONDITION** - Refers to the soundness of hay when it is well cured. Unsound hay contains an excess of moisture as in the case of undercured, heating or hot hay; hay that contains must and has a fetid

use a plastic or paper cover. Varieties should not be mixed in the box and the fruit specimens should be typical of the variety.

— DISPLAY (General)

Arrangement and Effect, General Attractiveness	30
Cultural Perfection	30
Number of Different Species or Varieties (Minimum 5).....	20
Nomenclature (correct, suitable, complete as to family, variety)	10
Condition (freedom from blemish, etc.).....	10

Displays are judged for artistic effect as well as for horticultural perfection. The same rules apply for horticultural perfection as for the collection. The over all display must also be judged for the beauty of the arrangement.

— COLLECTION (General)

Cultural Perfection, Quality	40
Number of Different Species or Varieties (Minimum 5).....	30
Distinction (newness, superiority, etc.).....	10
Nomenclature (correct, suitable, complete as to family, variety)	10
Condition (freedom from blemish, etc.).....	10

Collections are judged for horticultural perfection. Each specimen is judged individually and the exhibit is also judged as a whole. Each specimen must score 90 or above to merit a blue ribbon for the collection. Each specimen must score 85 or above to win the red ribbon, each must score 80 or above for a yellow ribbon and 75 or more for an honorable mention. All specimens should relate to one another well, and more credit is allowed for an unusual collection.

APIARY PRODUCTS (Honey and Beeswax)

LIQUID HONEY

Appearance, suitability, and uniformity of containers	5
Uniform and accurate volume of honey	5
Freedom from crystals	10
Freedom from impurities, including froth	20
Uniform honey in all containers of the entry	5
Color	10
Brightness	10
Flavor and aroma	15
Density	20

COMB HONEY (SQUARE OR RECTANGULAR)	
Suitability, uniformity, and cleanliness of sections (wood)	15
Completeness, uniformity, and cleanliness of cappings	30
Uniform and completely filled honey cells	30
Quality and uniformity of honey	15
Weight and completeness of attachment of comb to section	10

GRANULATED (CREAMED) HONEY

Appearance, suitability, and uniformity of containers	5
Uniform and accurate volume of honey	5
Firmness of set (not runny but spreadable)	20
Texture of granulation (smooth and fine)	20
Absence of impurities, including froth	15
Uniform honey in all containers of the entry	10
Color	10
Flavor and aroma (natural flavors present and undamaged)	15

BEE SWAX

Color between straw and canary yellow (undamaged by stains)	30
Cleanliness (free of surface dirt, honey and impurities)	25
Uniform appearance of all wax in the entry	15
Freedom from cracking, shrinkage, and marks	15
Texture and aroma (pure wax free from hard water damage, etc.)	15

ART DESIGNS IN BEE SWAX

Color between straw and canary yellow (some parts may contain darker wax to bring out certain necessary points in item)	25
Cleanliness (free from surface dirt, honey, and other impurities)	25
Novelty of mold or sculpture	25
Neatness of workmanship	25

AGRONOMY

SMALL GRAINS

This point scoring guide can be used for field crops (small grain). (oats, corn, soybeans, wheat, barley, rye, flaxseed, red clover, etc.)

odor that may result in mold. It lacks good aroma.

- F. TEXTURE - refers to the stem size which is influenced by the thickness of the stand, maturity, percentage of leaves, rainfall and soil.
- G. VARIETY - is important. Alfalfa hay is ordinarily considered to be more valuable than timothy hay of the same maturity, condition and foreign matter content.

SILAGE (ENSILAGE)

For Corn Silage

Crop quality based on grain content.....	50
Preservation based on color and odor	50

For Grass Silage

Crop quality based on stage of growth at cutting	40
Preservation based on color and odor	60

Although it is not listed in the point scoring, FOREIGN MATTER such as weeds and stubble reduces the amount of nutrients and the total yield per acre. Any samples should be evaluated for foreign matter contents and the samples penalized accordingly.

A. CROP QUALITY:

1. Corn Silage — Corn silage with a high grain content (preservation being equally good) makes a superior livestock feed compared to corn silage with little or no grain.
2. Grass Silage - Foreign, grasses and legumes have higher digestibility and contain more protein in the early stages of growth. This condition provides optimum nutritional value for the animals

B. COLOR - Natural rather than artificial light should be used in scoring samples for color. The natural color is most desirable. Slight moisture content is often accompanied with poor color, poor odor and a slimy feel to the sample.

C. ODOR - The proper silage should have a very mild, clean, slightly sharp odor and taste. This indicates the correct amount of acidity for proper preservation. Silage may range, in odor, from this excellent quality to a fruity odor, which is good, on down to a musty, moldy or undesirable burned odor. High moisture silages are usually the ones with the strong odors. If moisture is left in the hand when a sample is squeezed, this indicates an excess of moisture.

VINES AND BRANCHES OF TREES AND SHRUBS

SCALE OF POINTS

	Flowering/Fruiting	Foliage
General Condition and Staging	25	25
Cultural Perfection	20	20
Rarity or Novelty	20	20
Labeling	5	5
Decorative Quality of Foliage	xx	30
Quality and Condition of Flowers or Fruit	30	xx

Vines and Arboreal Branches exhibited should be of decorative interest and at least 18 inches long.

FLOWERING branches must have bloom at time of exhibiting. They may be forced or not forced into bloom. In this class one may find Flowering Crab, Chokecherry, American Plum, Serviceberry, Mockorange, varieties of Viburnum, Pussy Willow, Lilac, Forsythias, Weigela, Spirea, Hydrangea, Potentilla, and others. Varietal name should be included on the label.

FRUITING branches should show fruit or berry. Examples are: Mountain Ash, Highbush Cranberry, Nannyberry, Dogwood, Burning Bush, Blueberry, and others.

FOLIAGE branches from trees and shrubs used for decorative landscape purposes may be used. This class may be broken down to 3 classes: 1) Season-long interesting foliage, 2) Fall color, and 3) Evergreen.

VINES commonly exhibited are: Clematis, Dropmore Honeysuckle, Silver Lace Vine, Bittersweet, Woodbine (with fall color), and others. Vines may be supported in a container by twisting them around a small dowel and neatly tying them with yarn or a twist-um. Proportion, grace, and balance are important. Specimens should be stable in container.

HOUSE PLANTS

1. Foliage Plants

Freedom from blemish	20
Form (according to variety)	25
Size (according to variety)	15
Foliage	20
Grooming	15
Label	5

2. Flowering - Fruiting Plants	
Cultural perfection	35
Size of plant (according to variety)	20
Floriferousness or abundance of fruit	30
Foliage	10
Label	5
3. Ferns	
Cultural perfection	25
Symmetry	20
Fronds	20
Color	15
Condition	10
Staging and labeling	10
4. Cacti and Succulents	
Interest	45
Staging	10
Condition	20
Educational Value	15
Nomenclature	10
5. Collection (of House Plants)	
Cultural perfection	30
Staging effectiveness	25
Distinction	15
Size of group	10
Number of Genera	
(or varieties)	10
Rarity	5
Labeling	5
6. Bonsai and Topiary	
Overall artistic effect (according to style)	45
Cultural perfection	40
Display effect	10
Label	5
7. Planters and Dish Gardens	
Design effectiveness	30
Suitable combinations plants,	
container, accessories	25
Cultural perfection	30
Distinction	10
Label	5

8. Terrariums or Bottle Gardens	
Cultural perfection	35
Landscape plan	30
Suitable combination	20
Foliage and/or floral interest	10
Label	5

RARITY - Special points can be given in cases of close competition:

1. A new variety exhibited for the first time.
2. A new species discovered, imported or propagated.
3. A new or unorthodox method (successful and attractive) of growing or training.

SCHEDULE CLASSES - Small shows usually have separate classes for flowering, fruiting, foliage plants, and succulents and cacti.

In larger shows these general classes may be subdivided according to genus, type, or form. Classes may also be divided by pot sizes: under 6 inches in diameter, under 10 inches in diameter, and over 10 inches in diameter.

Plants to be shown should be in the care of the exhibitor for at least 3 months.

Many plant specialty societies have established standards for growing, exhibiting, and judging potted plants. Their manuals should be consulted.

DEFINITIONS -

FLOWERING PLANT - grown for the bloom, so it must be in bloom when exhibited. There should be florets at the peak of perfection, with more bloom to come. A minimum of faded blooms should be removed.

FRUITING PLANT - must have fruit when exhibited.

FOLIAGE PLANT - grown for the beauty of the leaves or interest of the leaf form. If it is in bloom it is not entered in a class for flowering plants. In some, the presence of flowers brings added points because it shows maturity and good culture. In others, such as pepperomia and coleus, the presence of bloom may be penalized because it destroys the form.

Foliage should be natural and clean with no sign of leaf polish or damage.

SUCCULENTS AND CACTI - store water in fleshy leaves, stems, and/or tubers. These plants come from many families, and may grow very slowly. A specimen should be old enough to show that it has had good culture for a considerable length of time. Because they are difficult to transport and damage easily, they are not penalized heavily for evidence of fresh

mechanical injury. Because of their manner of growth, some of these will consist of a closely growing cluster of plants in a pot.

VINING PLANT - one with one or more flexible stems that climb, creep or hang. Some schedules separate them from other types of foliage plants. They may be displayed in three ways: 1) Naturally growing in a standing pot, 2) Trained on a support, or 3) In a hanging container. If trained on supports, ties and fasteners should be spaced evenly and not be noticeable. The support should be clean, attractive, and unobtrusive. Some of these plants are best kept pinched and pruned to control growth and prevent the presence of long bare stems.

COLLECTION - a specified number of plants of a type, such as flowering or foliage; or of a kind, such as African Violet or Begonia. In a collection, emphasis is on the educational value of showing well-grown horticultural specimens. Correct labeling is important.

ARTISTIC CLASSES IN THE HOUSE PLANT SECTION

BONSAI: a graceful, naturalistic miniature tree, shrub or plant, trained and dwarfed following principles of an ancient Oriental art. The age of the plant and the style of training should be included on the label along with the species and cultivar. Perfection of training, technique, cultural perfection, and, in some cases, good flowering are important.

TOPIARY: See glossary, page 114.

PLANTERS, DISH GARDENS, TERRARIUMS and BOTTLE GARDENS: are artistic arrangements of plants in a single container. Schedules usually specify a minimum number of kinds and/or varieties. Principles of design must be considered. Scale and proportion are especially important. If accessories are included, they should not detract from the beauty of the plants or the design. Plants should be established for at least 3 months in a container.

PLANTER: an artistic arrangement of plants, all requiring the same culture grown in a container generally not used to grow plants.

DISH GARDEN: creates a miniature landscape, or tells a story, or sets a mood, by using an open, low container not usually used for growing plants, or by the use of accessories, or by the design itself, or all of these.

TERRARIUM or BOTTLE GARDEN: A miniature garden enclosed in a glass or plastic container, usually to provide high humidity. All plants included must require the same cultural conditions. A penalty should be given if those requiring a dry atmosphere are placed in high humidity. The glass should be spotless, without condensation. A cover need to be present when exhibited.

OUTDOOR CONTAINER PLANTS

SCALE OF POINTS

FLOWERING PLANT

Cultural Perfection	35
form (20)	
blemishes (10)	
grooming (5)	
Floriferousness	30
color, quality, quantity	
Size of Plant, Flowers	20
Foliage	10
Correct Label	5

FOLIAGE PLANT

Form or Symmetry (according to variety)	25
Foliage (uniformity of shape, color, size)	20
Freedom from blemish	20
Size (according to variety)	15
Grooming	15
Correct Label	5

These are plants grown outdoors for a season; not to be confused with house plants summered outdoors.

OUTDOOR PLANTERS AND DISH GARDENS

SCALE OF POINTS

Cultural Perfection	40
Selection and Compatibility of Plants	20
Design: Effectiveness, including color harmony	30
Staging and Labeling; Suitability of container, properly named and labeled plant material	10

OUTDOOR PLANTERS are artistic arrangements of 3 or more plants in a single container with all plants requiring similar culture. Plants are selected for their interesting form, unusual foliage and/or attractive flowers. They must be in the possession of the exhibitor for 3 months. Accessories are usually permitted.

OUTDOOR DISH GARDENS are similar to planters except that they create a miniature landscape, or tell a story, or set a mood. They use containers not usually used for growing plants. Scale is very important. Trough gardens are often seen in this category.

ENDANGERED WILD FLOWERS

As of 1990, the State Horticultural Society supports and cooperates with the Minnesota Department of Natural Resources and the Minnesota Department of Agriculture in the preservation of wild flowers. Due to the invasion of "civilization," many wild plants are no longer in abundance. There are two laws which protect native plants in the state of Minnesota:

1. Minnesota Statute 17.23 "Conservation of certain wild flowers," states that no one is to dig, pluck, pull, or gather in any manner any orchids, trilliums, lotuses, gentians, arbutus, or lilies from the wild.
2. Minnesota Statute 84.0895 "Protection Of Threatened And Endangered Species" states that a person may not take, import, transport or sell any portion of an endangered or threatened species. The three rankings for rare plants Endangered, Threatened, and Special Concern are defined as follows:

Endangered plants are those "upon a showing that such species is threatened with extinction throughout all or a significant portion of its range." 38 species - 26 families.

Threatened plants are those "upon a showing that such species is likely to become endangered within the foreseeable future throughout all or a significant portion of its range." 40 species - 22 families.

Special Concern are those plants "upon a showing that while a species is not endangered or threatened, it is extremely uncommon in Minnesota, or has unique or highly specific habitat requirements and deserves careful monitoring of its status." 87 species - 34 families.

LT_D plant or plant parts, either wild or cultivated, belonging to any or all of the above three groups shall be shown or displayed in any manner at a horticultural show.

If the judge discovers a protected plant or plant parts inadvertently displayed, the judge must notify the show chairman and the exhibit must be removed from public display.

For judges and exhibitors who wish to familiarize themselves with the list of protected plants, please send a stamped, self-addressed envelope to the following address:

Natural Heritage Program,
MN. Department of Natural Resources, Box
25 500 Lafayette Road, St. Paul, MN. 55155-
4007 (612) 296-8217

NOXIOUS WEEDS

According to the Agronomy Services Division of the Minnesota Department of Agriculture, ten plants are declared noxious weeds:

Field Bindweed	<i>Convolvulus arvensis</i>
Hemp	<i>Cannabis sativa</i>
Loosestrife, Purple	<i>Lythrum salicaria</i> , <i>virgatum</i> , or combination
Poison Ivy	<i>Rhus radicans</i>
Leafy Spurge	<i>Euphorbia Eesula</i>
Perennial Sowthistle	<i>Sonchus arvensis</i>
Bull Thistle	<i>Cirsium vulgare</i>
Canada Thistle	<i>Cirsium arvense</i>
Musk Thistle	<i>Carduus nutans</i>
Plumeless Thistle	<i>Carduus acanthoides</i>

Some of these plants may have attractive foliage and flowers but are not to be used in a show. Picking and transporting them might spread the seed. Glorifying them in a design would elevate them above their worth. Using them could cause public injury (poison ivy).

If noxious weeds from the state or county list are used for design work, the judge might be wise in making a note of their inappropriateness on the entry tag.

In addition to these ten weeds declared noxious throughout the suite, many counties have declared others to be secondary noxious weeds. Judges should check the listing on the next page for the counties in which they judge. They will also need to remember that when they judge out of Minnesota, that state will have its own list.

MINNESOTA/NOXIOUS WEEDS AREAS

Secondary Noxious Weeds by County Petition January 1991. Counties not listed have not petitioned for secondary noxious weeds.

(See Legend page 77)

Counties listed from north to south

Lake of the Woods - OD, CN, CW

Koochiching - OH, BT, T

Beltrami - OD, T, OH, SA, B, N

Itasca - BT, OD, T, OH

Norman - HA

Mannomen - HA, PA, K, FX, S, V,
W, M

Hubbard - HA, BT, OD

Cass - RC, B, T, NA, BT, OH, OD,
W

Clay - HA, BW, S, C, O, Q, K, CW,
FX, M, MW, PP, PR

Becker - HA, C, FX, K, S, PR, W

Wilkin - HA, C, K, FX, PR, S, WP,
NB, L

Ottertail - HA, CW, FX, K, M, PR,
S, W, WP, NB

Wadena - HA, FX, W

Traverse - V, S, K, C, NB

Grant - C, S, K

Douglas - FX, M, S, V, W, HA

Todd - FX, CW, RC, YR, HA, R,
M, W

Mille Lacs - FX, M, V

Kanabec - BT, R, CW, M, YR

Bigstone - S, V, WP, NB

Stevens - C, S, NB, V, WP

Pope - C, S, V

Stearns - C, M, S, V

Benton - WP, FX, M, R

Swift - S, V

Kandiyohi - C, S, V

Meeker - C, J, S, V

Wright - C, S, V

Hennepin - V

Lac Qui Parle - C, S, V, BB, WP

Chippewa - C, S, V

Yellow Medicine - C, S, V

Renville - C, S, V

McLeod - C, S, NB, V, WB

Carver - C, V, S

Sibley - C, S, V, WC

Scott - S, V, C

Dakota - S, V, C

Lincoln - C, S, V

Lyon - C, S, V

Redwood - C, S, V, BB

Brown - C, S, V

Nicollet - C, S, JA, V

Le Sueur - C, X, V

Rice - S, J, C, V, YN

Pipestone - C, S, V,

Murray - C, S, V

Cottonwood - C, S, V, WP

Watsonwan - C, S, V, WP

Blue Earth - C, S, V

Waseca - C, WP, M, V

Steele - C, NB, V, WP

Dodge - C, S, V, WP

Rock - C, S, V

Nobles - C, S, V

Jackson - C, S, V, YN

Martin - C, S, V

Faribault - C, S, V, NB

Freeborn - C, V

Mower - C, S, V, M

Fillmore - C, V

Legend

B	Burdock
BB	Buffalobur
BT	Buttercup, Tall
BW	Buckwheat, Wild
C	Cocklebur
CN	Catchfly, Nightflowering
CW	Cockle, White
FX	Foxtail, Giant
HA	Hoary Alyssum
J	Jimsonweed
JA	Jerusalem Artichoke
K	Kochia
L	Lambsquarters
M	Mustard, Wild
MW	Milkweed
NB	Nightshade, Black
O	Oat, Wild
OD	Oxeye Daisy
OH	Orange Hawkweed
PP	Pigweed, Prostrate
PR	Pigweed, Redroot
Q	Quackgrass
R	Radish, Wild
RC	Ragweed Common
S	Sunflower, Wild
SA	Sandbur
T	Tansey
✓	Velvetwood
W	Wormwood, Absinth
WC	Woolly Cupgrass
WP	Wild Proso Millet
YN	Yellow Nutsedge
YR	Yellow Rocket

DESIGN

Flower arranging has developed into a recognized Art Form called designing with plant material.

Design is a creative art expression, using plant material as a medium along with other components. Floral design is a creative art form.

Floral design has some special characteristics:

1. The raw materials are often short-lived.
2. The materials and therefore the total design are three dimensional.
3. The forms and colors are largely pre-determined.

All floral designs fall into either traditional or creative design types. Creativity should not be suppressed.

Flower arranging is the art of organizing design elements according to the principles of design to attain beauty, harmony, distinction, and expression.

Beauty - appeals to the observer through an intangible quality that arouses interest and gives pleasure.

Harmony - is the pleasing arrangement of design elements into a unified art form.

Distinction - is marked superiority in every respect.

Expression - is the quality which communicates to the observer an idea, emotion, mood or story in a creative manner.

COMPONENTS - Physical material of which a design is composed; plant material, container, background and mechanics. Optional components may be accessories, features and/or bases.

ELEMENTS OF DESIGN

The elements are the working ingredients which the arranger uses. They must be combined and organized to form a complete unit.

LIGHT - The illumination necessary for vision. There are two (2) types of light. 1) natural - sunlight; and 2) artificial - manufactured.

SPACE - Open area in and around the design. There are three kinds of space.

1. Total space - space available to the arranger.
2. Spaces within plant material and other components.
3. Spaces established within the design. Designers have complete control. Space must be planned and organized.

LINE - primary foundation of the design. Creates a visual path enabling the eye to travel easily through the design. Usually one dimension.

FORM - is above and beyond simple shape or outline. It is three dimensional. Form may be closed or open, regular or irregular.

SIZE - in design, the concern is not with the actual dimension but with the apparent or visual size. Expressed in different terms: small, large, delicate, bold, heavy, etc. Closely related to scale and proportion.

COLOR - is a visual sensation. The designer must consider the three dimensions of color:

HUE - the specific name of the color

VALUE - the lightness or darkness of the color

CHROMA - the brightness or dullness of the color: Intensity.

TEXTURE - refers to the surface finish of materials which appeals to sight and touch. Rough or smooth, coarse or fine, glossy or dull, hard or soft, etc.

PATTERN - is composed of lines, shapes, forms, as well as the spaces between them.

- Hues, Values, Chromas form the color pattern.
- Together the plant materials, container and other components form the pattern, or silhouette, of the finished design.

PRINCIPLES OF DESIGN

Design principles are basic art standards used to organize the design elements and components. They apply to all forms of art.

BALANCE - is visual stability and may be symmetrical or asymmetrical. Asymmetrical balance has greater appeal aesthetically, than symmetrical balance.

CONTRAST - means difference. Contrast is achieved by placing opposite, or unlike elements together, in such a way as to emphasize difference. It may be in color, size or form. Too much contrast of too many elements results in confusion.

DOMINANCE - is the greater force of one kind of element, such as more curved lines, more round forms or more of one hue. Dominance implies subordination.

PROPORTION - is the relationship of areas and amounts of these areas to each other and to the whole. Pertains to areas of texture, color or form.

RHYTHM - is the dominant visual path through the design. Rhythm suggests motion. Rhythm is achieved by the use of repetition or gradation in a linear direction.

SCALE - is the size relationship of the parts of the design. It is closely related to proportion. Scale applies to only one element, the element of size.

CHARACTERISTICS OF COLOR

Color is more basic than form or design. Color impresses itself automatically, and the emotional response is spontaneous, while the appreciation of form and design takes training and practice. Because color is the most dramatic, exciting and dominant of the design elements, it should be used with care. Color interacts with the other elements to influence the principles of design.

BALANCE - is achieved by using smaller areas of a strong hue with large areas of a weak or moderate value or chroma.

PROPORTION - is the least amount of a stimulating color, more of a static color and most of a releasing color.

DOMINANCE - is making one hue, value or chroma dominate.

RHYTHM - is the arrangement of hues, values and chromas which carry the eye through the design.

CONTRAST - is variety in hues, values, chromas, color intervals or color classes.

SCALE - deals with size only and not with

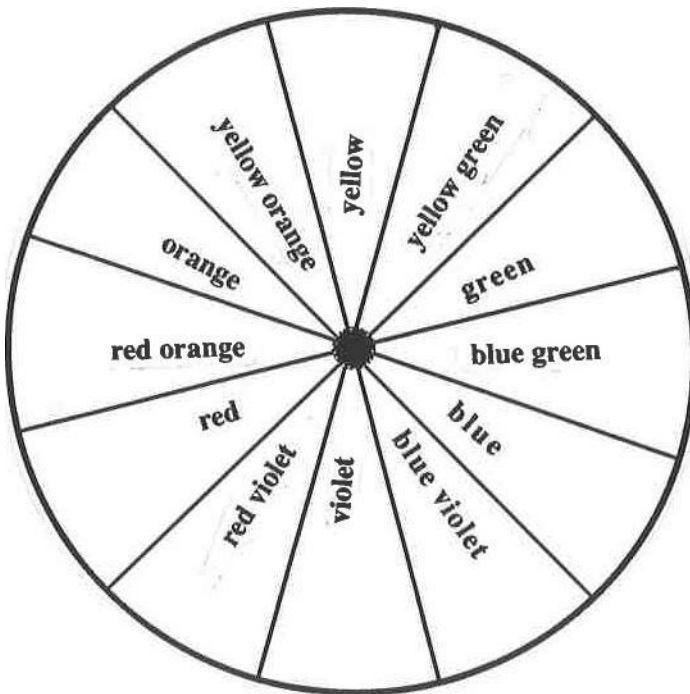
color. **COLOR TERMS**

- 1) **HUE** - the specific name of a color. Pure color without the addition of black, white or gray.
- 2) **VALUE** - the lightness or darkness of a color. The value of any hue is altered by the amount of white or black added.
- 3) **INTENSITY** - the brightness or dullness of a color. It changes with the addition of gray.
- 4) **PRIMARY COLORS** - red, yellow and blue.
- 5) **SECONDARY COLORS** - orange, green and violet.
- 6) **INTERMEDIATE COLORS** - red-orange, yellow-orange, yellow-green, blue-green, blue-violet and red-violet.
- 7) **SHADE** - pure color with the addition of black.
- 8) **TINT** - pure color with the addition of white.

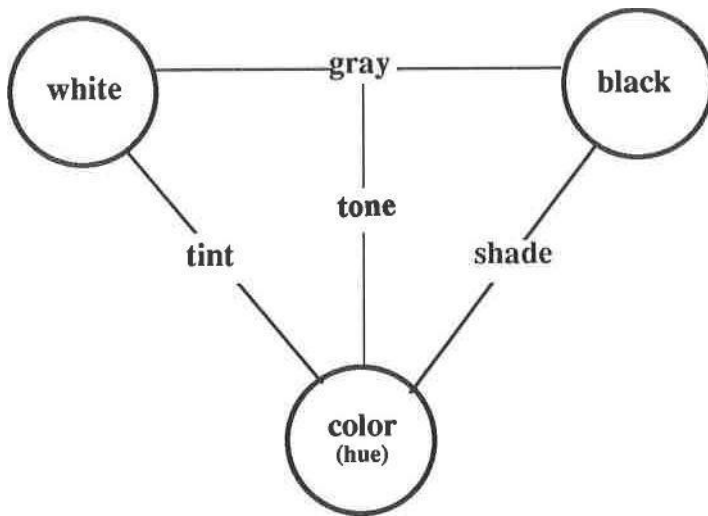
- 9) **TONE** - pure color with the addition of grey.
- 10) **NEUTRAL COLORS** - black, white and grey (static).
- 11) **STIMULATING COLORS, (WARM)** - reds, oranges, yellows. These colors appear to advance.
- 12) **RECEDING COLORS, (COOL)** - greens, blues and violets. These colors appear to recede.
- 13) **MONOCHROMATIC COLORS** - one hue and its tints, tones and shades.
- 14) **ANALOGOUS COLORS** - those hues which are adjacent to each other on the color wheel. May include pure colors, tints, tones and/ or shades.
- 15) **COMPLEMENTARY COLORS** - those hues directly opposite each other on the color wheel.

COLOR COMMENTS:

- 1) Color is the most compelling element of design.
- 2) Everything seen by the eye is color. Form is recognized only because color is different from the background.



- 3) In flower arranging, we use the pigment theory developed by Munsell, and the color triangle.
- 4) All other colors can be created by mixing the primary colors, red, yellow and blue.
- 5) Secondary colors are orange - (red and yellow)
green - (yellow and blue)
violet - (red and blue)
- 6) The color wheel is a useful device for determining color combinations. It is the spectrum/prism band, turned into a wheel.
- 7) Color depends on three things: light, reflection and vision.
- 8) The color triangle shows what happens when white, black or gray is added to the basic color (hue).



SCALE OF POINTS FOR JUDGING DESIGNS

LINE, LINE-MASS, AND MASS DESIGNS

Design (purpose not specified)		Specified or interpretive design	
Conformance	15	Conformance	15
Design	40	Design	35
Creativity	25	Interpretation	
Distinction	20	& Suitability	20
		Creativity	15
		Distinction	15

PERIOD DESIGNS

Conformance	15
Design	35
Color	25
Appropriateness to Period	15
Distinction & Creativity	10

ABSTRACT DESIGNS

Conformance	15
Design	35
Abstract Character	20
(selection of components) (10)	
(organization of components) (10)	
Distinction	15
Creativity	15

ASSEMBLAGE AND COLLAGE

Conformance	15
Harmonious Unity of all Components	15
Design	40
Distinction	15
Creativity	15

CREATIVE DESIGN

Conformance	15
Design	40
Distinction	20
Creativity and Expression	25

KINETIC AND FRAMED SPATIAL DESIGNS

Conformance	15
Design	35
Movement (actual or implied)	15
Distinction	15
Creativity and Expression	20

TRADITIONAL DESIGNS

Traditional designs reflect the Oriental, Occidental (European), and Contemporary American influence.

Oriental Period

The Chinese feature perfect blossoms or an interesting branch in an

elegant vase. Flowers are used sparingly according to Buddhist principles of preservation of life.

The Japanese create harmony from opposites. Love of nature and natural growth of materials are emphasized. Heaven, Man and Earth is the Confucian concept of harmony between the three elements.

The Principles of Japanese arrangements are:

1. Main lines are arranged according to a strict pattern. Heaven is the largest and strongest line. Man is $\frac{2}{3}$ the height of Heaven line. Earth is the shortest ($\frac{1}{3}$ the height of Heaven line.)
2. The outline is triangular, with asymmetrical balance and odd numbers of material are usually used.
3. Material is placed on three definite levels from top to bottom and on three planes from front to back.
4. The Golden Mean proportion is followed, i.e. there is a 1- $\frac{1}{2}$ to 1 relationship between the tallest line and the container (using height or width, whichever is greater).
5. Space and depth are stressed (three dimensional). Flowers are used in various stages of development; bud, partially open, and fully open. The placement of the flowers shows three aspects; side view, full view, and profile.

True Oriental designs are not judged.

Occidental (European) and Early American Periods

Occidental periods are our inheritance from ancient civilizations. The Egyptians used flowers on tables and altars without water or floated flowers in water.

The Greeks showed simplicity and symmetry. They made swags, wreaths and garlands often without flowers. The Renaissance period (13th - 16th century) displayed full warm colors and little design. Dried flowers and tropical fruit were displayed in bronze, marble and glass.

The Dutch Flemish period (17th-18th century) used masses of flowers which spilled over the edge of containers and on to the table. Pastels and dried material and accessories were often used.

The Early American period had primitive, sparse, mixed bouquets of herbs and flowers that lacked formal design.

Colonial Williamsburg (18th century) used geometric designs that were symmetrical with heavier flowers at the bottom. Dried flowers and grains were also used.

Georgian (18th century European) were symmetrical and triangular in shape. Stately elegance was stressed with velvety textures. Most designs were all one type of flower or one color.

Victorian (19th century) lacked charm and design and were grossly overdone. They used artificial and dried flowers, velvet ribbons, feathers, sea shells, etc. Glass domes were popular.

Flower shows do not need to emphasize period arrangements. History is something to look back on and learn from, not to copy. A flower show schedule wording may read: "in the Japanese manner"; "showing Oriental influence"; or after the manner of "the Renaissance period."

Contemporary American (20th century)

The characteristics are:

1. A blending of Oriental and Occidental influences.
2. Emphasis is on good design in form and color.
3. Functional, uncluttered, allowing beauty of color and shape to be seen.
4. Integrated in three-dimensional space.

Traditional or decorative designs are divided into three types or forms:

1. LINE - is a two dimensional design characterized by restraint in quantity of material used. It has an open silhouette and the line is dominant. Adapted from the Oriental.
2. LINE-MASS - is a three dimensional linear design using more plant material to give greater depth. There is a strong graceful rhythm with smooth transition of added plant material and with a strong center of interest.
3. MASS - is a three dimensional closed silhouette with large quantities of plant material that are not crowded. It has a European influence.

All design, regardless of era or type, should be evaluated according to the principles of design and the scale of points covering the class. The scale of points is used as a measuring stick to assure fair evaluation of the flower show exhibits.

CREATIVE DESIGNS

CREATIVE DESIGN - An original concept that is the result of the exhibitor's creative ideas for the use of plant material and other components and in the organizing of the design elements, within the limits of the principles of design.

Creative design is not bound by rules, codes, styles or conventional patterns. The design may have more than one center of interest and more than one point of emergence. The designs usually show restraint in the amount of plant material used. This type of design interacts with space and so has great depth.

CREATIVE LINE AND LINE-MASS DESIGNS - These designs use a minimum amount of plant material and often will be bold and dramatic. Found objects or man-made materials can be used to provide the line material. Contrast of form and texture, little plant material, and sometimes the use of individual blooms or foliage are important for creative line designs.

The following are two types of Creative Line and Line-Mass Designs:

- A. Creative Horizontal: This design has a dominant thrust that is horizontal. Informal balance is usually used to more easily help the eye move in a horizontal direction.
- B. Creative Vertical: Vertical thrust must be dominant. More than one point of emergence and more than one focal point may be used but the vertical thrust must have full emphasis. (Line-mass designs may be used to show a Vertical or Horizontal Design.)

CREATIVE MASS DESIGNS - A closed silhouette with spaces within. It may have more than one point of emergence. Colors, textures and forms are usually grouped.

ABSTRACT — Abstract designs are designs where plant material and other components are used as form, line, color and/or texture, incorporating space to create a new type of design. The emphasis should be on the force of line - push and pull. The overall design must be abstract therefore the identification of a flower, leaf, etc., has little or no importance in the finished design.

Design components are generally bold in form, size, and/or color. To create an Abstract Design different color combinations, exotic plant materials, and *components* not usually associated with designs are used. Containers are often very important in the design and usually have multiple openings. All the openings do not have to be used.

The form or pattern of the plant material may have been altered by water, wind, distorting, plant diseases, etc. The designer may change the appearance of plant material by clipping, bending, tying, folding, or any other means to show abstracting.

Abstracted plant materials, and other components, are usually placed in an unusual manner. Placing the plant material upside-down, hanging, moving, sideways, etc. (See page 122)

There may be two categories of abstract design found in a show.

1. Decorative: (non-objective) emphasis is placed on color, texture, and form for its own sake.
2. Interpretive: expressing a theme or idea.

ASSEMBLAGE - A three-dimensional, abstract design combining plant material and found objects into an integrated design. The plant material and objects are usually not related. Form, color, and/or texture are used to create a design having aesthetic unity. The overall design must be an abstract concept but not all elements need be abstracted.

COLLAGE - A two-dimensional, low relief, abstract composition of unrelated plant materials and found man-made objects pasted or glued to a flat panel. Color and texture are the most important elements in the Collage.

CONSTRUCTION - A creative design made of a limited number of plants and man made materials. Some plant material must be used.

FRAMED SPATIAL DESIGN - A creative design suspended in a frame-type structure. Movement is implied. The design should appear to float in space inside the frame. The design is unconventional with plant material appearing light and airy. (See page 123)

ILLUMINANT/ILLUMINARY DESIGN - creative design incorporating an illuminant in such a way as to become an integral part of the whole.

KINETIC DESIGN - An abstract design with motion implied or the design actually moves. Three kinds of kinetic designs may be found in shows:

1. **MOBILE**: The plant material is assembled to hang and move freely in space. Visual balance must be present. (See page 123)
2. **STABLE**: This design has no moving parts but must give the appearance that it or its parts could move. This is a sculptural form that is fixed at the base but implies motion. The design must have depth and be free standing.
3. **MOTORIZED**: Designs where either parts or the whole design is made to move with motors. A motorized turntable with a traditional design on it does not qualify.

NICHE - A recessed space, which may be enclosed on three sides. The design must not extend above the top of the niche. Material used for the background may extend outside the niche, but not over the edge of the table. A suggested size is 45" tall x 32" wide by 16" deep. Niches may vary in size but the size should always be printed in the show schedule.

PARALLEL DESIGN - A creative design with three or more vertical groupings of materials at varying heights. Units may be made up of the same plant materials, a combination of materials, or of one plant material. The open spaces between each unit is very important. To achieve visual weight and balance or to help connect the units some materials may be used at the base. (See page 124)

SHADOW BOX - A lighted recessed space, the front of which is covered with translucent material. The shadow of the objects within makes a silhouette on the material.

STILL LIFE - A realistic design or grouping of plant materials and other materials to tell a story or interpret a theme. The objects used are more important than the plant material. Objects used must be of normal size and must be dominate. A completed flower arrangement is NEVER found in a Still Life in a show. Flowers, foliage and/or fruits, vegetables should be placed in related groups and are not restricted to a container.

SYNERGISTIC DESIGN - A grouping of plant materials, containers, and/ or other components that share common characteristics. Usually 3 or more of these are used in this creative design to create an artistic whole.

UNDERWATER DESIGN - This is a creative design with part of parts underwater. Interest is achieved through the magnification of materials by the water. Scale is very important in this type of design. Plant materials that have a hard surface are used so they will not deteriorate. The materials and the mechanics must be of lasting quality. A flower floating in a glass bowl is not an underwater design.

VEGETABLE DESIGN - See page 93

VIBRATILE — A creative design using vibration and sound. The sound-making device has to be a part of the design and not appear just as an added unit. The viewer may touch the design to create the sound and/or motion. The sounds should not be too loud. Bells, dried seed pods, dried plant material, wind chimes, or anything that produces sound may be used.

MINIATURE DESIGNS

SUGGESTED SCALE OF POINTS

Scale	40	Individuality	10
Other Principles of Design	25	Condition and Suitability	10
Color	15		

A miniature arrangement is a small-scale design with the dimension usually specified in the schedule not to exceed 3 to 8 inches in any direction. This includes the container, base and accessories. All the design principles and elements apply to the miniature arrangement with scale and

proportion being of prime importance. Show schedules can request a miniature 1) with all fresh cut plant material, 2) with dried materials predominating or, 3) a combination of the two. Special staging and lighting are necessary.

Miniature arrangements take the ability to see everything in its reduced size, patience in working with tiny materials, restraint in the use of plant materials and great imagination to create a real "jewel". The miniature should not be overcrowded. The creation may be inspired by the show theme, a holiday, special celebration, a tiny accessory or a specific location in the home. If a miniature is staged in a niche, adequate space must be left around all sides of the arrangement.

SCALE - is the size relationship of each part of the design to the other parts such as the size of each flower to the container, the size of any base or accessory to the container, and the size of the whole design to the niche or table, etc.

OTHER PRINCIPLES OF DESIGN - elements of line, form, pattern, color and texture are used according to the principles of balance, proportion, scale, rhythm, contrast and dominance to create a miniature design but it takes a great deal of skill and dexterity because of the reduced size. Scale is important but so is the use of textures such as rough marigolds with fine china or rough texture with glass. There should be an easy transition through size gradation and diminishing sizes. An open silhouette will allow individual blooms and forms to be appreciated. The miniature should have depth and not appear flat or overstuffed.

COLOR - The number of colors should be limited or it will look like a blob of color rather than a charming design.

INDIVIDUALITY - is anything that makes a design unique and memorable. The use of unusual mechanics, enchanting plant materials, tiny imaginative containers, the accessories well scaled to other parts and careful staging of the design will produce a winning miniature design in the show.

CONDITION AND SUITABILITY - the selection of materials is very important for beauty and long lasting quality. The water source in miniatures is very tiny and the flowers and foliage must be conditioned well. Plant materials should be naturally small and not cut or torn apart to create small flowers. The largest bloom should not exceed any more than one-third the size of the container. Small seed heads, tendrils, grasses, fine mosses, tiny berries, ferns, tiny roses, ageratum, sweet alyssum, twigs, etc. can be used in imaginative ways.

FAULTS - are usually that the entire miniature is oversized, the container too large, plant materials or foliage out of scale, too many colors, or the use of inappropriate/unsuitable materials.

CORSAGES (Personal Floral Accessories)

SCALE OF POINTS

FRESH

Design	25
Distinction & Imagination	20
Technique	15
Color	15
Suitable Combinations	15
Condition	10

DRIED

Design	30
Combination	20
Distinction	15
Individuality	15
Color	10
Technique	10

DESIGN - The flowers in the corsage should be used in gradation (small, medium, and large) to create depth, rhythm, and interest. The foliage should be an integral part of the design not just a filler. If a ribbon is used, it should be used for accent or harmony.

DISTINCTION & IMAGINATION - The use of the flowers or featured materials should show marked superiority and creativity in the design.

TECHNIQUE - The corsage should be tidy in appearance with all wires covered with floral tape and neatly assembled. The design should be secure and light in weight. The back of the corsage should be kept flat with no wires to snag clothing. Craftmanship is important.

SUITABLE COMBINATIONS - Fresh flowers and foliage used should be of long lasting quality. Dried flowers, seed pods, cones, nuts, etc. may be used alone or in combination with fresh material. Use caution with plant materials that stain, snag, or have irritating scents. If ribbon is used, it should be water repellent or water resistant.

CONDITION - All materials should be clean, fresh, and of good quality.

THINGS TO CONSIDER when making a corsage - 1) The occasion, 2) The size and type of corsage, 3) The background color/s, 4) The season - what materials are available, and the 5) person for whom the corsage is made.

STAGING CORSAGES - Corsages are best staged upright or at a slight angle at eye level. The background can be provided by the committee and specified in the show schedule, or can be provided by the exhibitor. Pin(s) should be included by the exhibitor if necessary for the type of corsage.

TABLE EXHIBITS

POINT SCORING:

TABLES (Functional)

Functionalism	20
Design	40
(overall design) (20)	
(decorative unit) (20)	
Color and Textural Harmony	15
Distinction	10
Creativity and Expression	15

TABLES (Exhibition Type I)

Conformance	15
Design	40
(overall design) (20)	
(decorative unit) (20)	
Color and Textural Harmony	15
Distinction	10
Creativity and Expression	20

TABLES (Exhibition Type II)

Conformance	15
Design	40
Color and Textural Harmony	15
Distinction	10
Creativity	20

TYPES OF TABLE EXHIBITS

FUNCTIONAL TABLE - A table exhibit arranged for the service of food, including dishes, glassware, linens and floral design/s, with or without other components. The schedule should state the occasion and the number of place settings required. The schedule may call for a segment or "capsule" setting (one place). A sense of order and convenience are very important.

EXHIBITION TABLE - This table is not related to the actual service of food. The exhibit is a creative and artistic display of all components. The schedule may not determine the kind or number of pieces to be used. The elements and principles of design are the most important reasons in selection of components. The space provided must be stated in the schedule. This type of exhibit may be staged in a niche, on individual tables, as wall hung panels or any other type of staging.

The types of Exhibition Tables:

- I. With a floral design or designs.
- II. Without floral designs, but must include some type of plant material similar to that used in a Still Life.

TABLE CLASSES - DEFINITIONS

ALFRESCO - Outdoor dining. Exhibits may be semi-formal, informal, or a casual setting. The exhibit may be made for the ground, table, bench, etc.

BUFFET TABLE - This is an informal table with the serving dishes placed for convenience. It should be uncrowded and easy for people to serve themselves. The schedule determines the number to be served and the function. (Minimum of four).

INFORMAL TABLE - May have even or uneven number of place settings. The decorative unit or units may be placed anywhere on the table so as not to hinder conversation.

SEMI-FORMAL TABLE - This table should have an even number of place settings spaced evenly around the table. The decorative unit should either be below or above the eye level so it does not obstruct guest's view of each other.

TV AND BREAKFAST TRAYS - Scale is most important according to the size of the tray. The tray should not be crowded. The decorative unit must be stable because trays are carried. It is also important to consider harmony of design, color and texture.

TABLE COMPONENTS

Accessory: An object or objects added to the decorative unit or to the overall design.

Candles: Candle/s are permitted on all tables. The flame should not be at eye level. Wicks need not be charred.

Coverings: These include the cloth, place mats or any suitable material used to cover the table. The color, kind, and texture of the table covering depends upon the occasion. A suggested overhang might be twelve to eighteen inches. The cloth must be neatly pressed but may have one fold the length of the table.

Flatware: Flatware is never used on show tables.

Dishes: This includes plates, cups, saucers, and serving pieces. The dishes may be of any material depending upon the type of table. On a functional table plates are 1-inch from the edge of the table.

Napkins: Napkins may be of any material and folded in any manner.

Decorative Units: The decorative unit/s include the floral design, candles, accessories, etc. The decorative unit/s should not cover more than one-third of the table or less than one-fourth of the surface of the table. Balance and scale are most important.

Place Mats: Place mats may be used for any type of table. Twenty-four inches should be allowed from the center of one place mat to the center of the next. Place mats should not overlap. Place mats can be used over the table covering.

VEGETABLE DESIGNS

SUGGESTED SCALE OF POINTS

Conformance	15	Creativity	15
Design	40	Distinction	15
Color	15		

A vegetable arrangement is a creative design using vegetables, their foliage and/or herbs. Vegetable arrangements are governed by the same design principles used in all flower arranging. Contrast of color and texture are important features.

The substance of the vegetables should be fresh and solid.

Skewers, picks, and branches may be used to support the vegetables in order to create a three dimensional design.

The show schedule may call for all vegetables and herbs or may allow some flowers to be incorporated in the vegetable design.

NEVER USE CUT VEGETABLES IN AN ARRANGEMENT FOR A SHOW.

SPECIAL EXHIBITS

POT-ET-FLEUR: This is an arrangement of growing plants in one container, using two or more rooted plants, and cut flowers. The same principles of design used with cut material apply with the pot-et-fleur. The design may be made with all foliage plants, a combination of foliage and flowering plants or flowering plants with fresh cut flowers. No cut foliage is permitted with the fresh flowers. Cut branches with foliage and/or berries may be used.

Plants may be used in the container in pots or removed and planted in a light medium. The container must be large enough to hold several plants. Height may be attained with decorative wood or bare branches. Color is very important and must be used carefully with plants, cut flowers and container so they blend well. The cut flowers must be in water, so they should be in small bottles, orchid tubes, water picks, etc. The containers must be small so they may be hidden easily. Moss or pebbles may be used to cover soil or pots but must add to the design.

Plants must be in the possession of the exhibitor for at least 30 days. Cut flowers, plants and branches need not have been grown by exhibitor.

Pot-et-fleur may **ONLY** be exhibited as a special exhibit. They are **NEVER** exhibited in Design or Horticulture.

ARTISTIC CRAFTS: Wreaths, door decorations, swags, pressed plant pictures, and Christmas tree ornaments must be made of fresh, dried, and/or treated plant material or a combination. Painting or other treatment of dried plant material may be permitted if the schedule permits it.

ARTIFICIAL PLANT MATERIAL IS NEVER PERMITTED.

EDUCATIONAL EXHIBITS: The exhibits are designed to inform and instruct the public. The exhibits may use any idea that relates to Horticulture such as specialty plants, gardening, attracting birds, civic beautification, landscape design, artistic crafts, floral designs, etc.

Educational value is the most important quality of the exhibit. The exhibit must be comprehended swiftly and easily. Visual impact or something must attract the eye.

An award may be given as the organization so desires.

4-H CONFERENCE (INTERVIEW) JUDGING

For basic information read THE DANISH SYSTEM of judging on pages 11 and 12.

The following steps are only suggestions for judging projects. Each judge will develop his/her own style. However, it is important that somewhere in the interview the following information is obtained.

Step 1: Find out the member's name.

Step 2: Identify the project, year, and phase of the exhibitor.

Step 3: Ask the exhibitor to tell about the exhibit.

- a) How long has the individual had it?
- b) How did the idea come to the individual?
- c) When and how did the individual first learn to create the exhibit?
- d) Where or how were the materials obtained?
- e) Would the individual do anything differently?

Step 4: Examine the exhibit for quality and perfection.

Step 5: Ask the exhibitor what ribbon he/she feels that he/she has earned.

Step 6: Tell the ribbon earned and why.

Step 7: Encourage the individual to continue bettering his/her work.

- a) Answer any questions.
- b) Make suggestions on how to improve.
- c) Give sources for future reference.

ETHICS FOR EXHIBITORS AND JUDGES

A well organized and smoothly run show is an enjoyable, learning experience for all involved.

Ethical standards will ensure that the show will be one that will result in a positive feeling for all.

EXHIBITORS have a big part to play with their ethical behavior, since it affects the show committee as well as other exhibitors. They should always follow the rules carefully. It is necessary to pre-register the proper number of designs or horticulture items to the proper person and to do so on time. All Horticulture specimens should be grown only by the exhibitor, and all Artistic Designs should be arranged only by the entrant. It is unethical to enter the work of someone else as your own. Exhibitors should be on time. He/she should allow plenty of time for entering and placing exhibits. He/she should never touch or move another exhibitor's entry. If more room is needed, he/she should ask for assistance from the Classification Chairperson or the Show Chairperson. It is always appreciated to give a word of thanks to the people involved in putting the show together, and offer to help in another show.

The JUDGE'S job is to evaluate the exhibits and award the ribbons. Judges should show SINCERITY, INTEGRITY, HUMILITY, COURTESY, PRACTICAL WISDOM, CHARITY, INTELLIGENCE, EMPATHY, AND AUTONOMY.

A JUDGE SHOULD:

1. Promptly accept invitations to judge a show for which he/she is qualified.
2. Study all areas of the schedule before judging.
3. Arrive on time.
4. Take a quick walk through the show to assess the overall quality.
5. Evaluate the exhibit as it is, and not as it will be or as it was.
6. Judge all exhibits assigned, but never judge his/her own entries.
7. Judge strictly according to the schedule.
8. Judge at a reasonable speed, and try to finish in the allotted time.
9. Handle horticulture specimens carefully.
10. Judge with consistency.

11. Confer with another judge for top awards whenever possible.
12. Respect all entries.
13. Substantiate his/her decisions.
14. Guard against dominating a

team.

15. A JUDGE SHOULD NOT:

1. Disqualify an entry, but ask for assistance from the Classification Chairperson or Show Chairperson.
2. Express personal prejudices. He/she should not say, "I like" or "I don't like."
3. Judge a class that he/she knows nothing about.
4. Touch artistic designs.
5. Question other judges' decisions.

A judge should appreciate the hard work of all committee members, applaud their efforts, and express his/her thanks for being invited to judge. If asked for suggestions, he/she should be willing to give the necessary advice.

CERTIFICATION OF JUDGES IN THE MINNESOTA STATE HORTICULTURAL SOCIETY

HOW TO BECOME A JUDGE

To become a certified judge with the Minnesota State Horticultural Society, a candidate must:

1. Be a current member of the Minnesota State Horticultural Society.
2. Register, pay the stated fee, and attend the three Judging Schools and the Judging and Exhibiting Workshop sponsored by the Minnesota State Horticultural Society. Except by special permission from the Judging and Exhibiting Committee a candidate must take these schools at least six months apart, but not necessarily in order.
3. Purchase the required text: *Exhibiting and Judging Handbook*, Minnesota State Horticulture Society, 1998.
4. Pass nine tests: three in horticulture, three in design and three in ethics. The candidate will receive his/her test scores from the chairperson of the State Judging and Exhibiting Committee.
5. Earn a total of six EXHIBITION credits: three blue ribbons in design and three blue ribbons in horticulture. These may be earned at any major horticultural show or fair. No more than one design ribbon and one horticulture ribbon can be earned from the same event. Proof of EXHIBITION credits is the signed and dated entry tags, stating the class and category. It is the candidate's responsibility to obtain the judges' signatures.
6. Student judge two major shows with a certified or accredited judge. This provides valuable hands on experience. Proof will be the show schedule, with the sections judged marked and signed by the supervising judges. Student judges must seek out their own opportunities.
7. Complete all requirements from beginning to end within a five year period.

FOR SCHOOLS 1, 2, AND 3 a candidate must

- a.) Study the class materials sent in advance of the school.
- b.) Bring a design and a horticultural specimen as required.
- c.) Pass the tests with 70% or greater. When necessary the tests may be re-taken at the next school or by appointment with the Judging and Exhibiting Committee. The candidate shall re-study the material and re-take a similar test.

After the successful completion of the first school, the candidate may begin to earn EXHIBITION credits for a total of two ribbons: one blue ribbon in design and one blue ribbon in horticulture.

After the successful completion of the second school, the candidate may continue to earn EXHIBITION credits for an additional four ribbons: two blue ribbons in design and two blue ribbons in horticulture. The candidate may also begin STUDENT JUDGING.

After the successful completion of the third school, the candidate should try to complete the necessary EXHIBITION credits and STUDENT JUDGING.

FOR THE JUDGING AND EXHIBITING WORKSHOP A CANDIDATE MUST:

- a.) Bring designs and horticultural specimens as required.
- b.) Participate on a panel and judge the assigned portions of the show.
- c.) Participate in the discussion and the question/answer session.

When completed, all EXHIBITION credits and all STUDENT JUDGING proof should be sent to the chairperson of the Judging and Exhibiting Committee. The candidate will then be issued a judge's card which is good for a five year period.

HOW TO RENEW CERTIFICATION

Certification can be renewed at any time while one has a valid judge's card. Certification can be extended for a maximum of five years. A judge may renew his/her certification by completing one of the following and by notifying the Chair person of the Judging and Exhibiting Committee:

1. Register, pay the stated fee, and attend one class in horticulture and one class in design offered by the MSHS. At the conclusion of the classes, the participant must fill out and submit a SUMMARY OF LEARNINGS sheet. (Two year extension)
2. Register, pay the stated fee, and attend the Judging and Exhibiting Workshop given by the Minnesota State Horticultural Society. (Three year extension)
3. Register, pay the stated fee, and attend any flower show school sponsored by the National Council of State Garden Clubs, Inc. At the conclusion of the school, the participant must fill out and submit a SUMMARY OF LEARNINGS sheet. The instructor must sign the sheet. (Three year extension)
4. Teach a class offered by the Minnesota State Horticultural Society. (Two year extension)

5. Teach a course in one of the judging schools of the Minnesota State Horticultural Society. (Three year extension)
6. Attend one of the judging schools sponsored by the Minnesota State Horticultural Society. It is not necessary to take the tests. (Three year extension)

It is strongly recommended that certified judges will:

1. Continue to serve on committees and/or exhibit in major horticultural shows sponsored by the Minnesota State Horticultural Society, in horticultural shows sponsored by other groups, and in fairs.
2. Present programs on horticulture and design for garden clubs and community groups.
3. Continue to judge at horticultural shows and county fairs.
4. Continue to read and study in the areas of design and horticulture.

The chairperson of the Judging and Exhibiting Committee shall notify those judges whose certification will expire within a year.

WHEN CERTIFICATION HAS EXPIRED

When a judge's certification has expired, he/she will be re-instated after completing two of the categories listed for renewal of certification. Should the person not seek renewal of his/her certification within a two year period, he/she will be removed from the Society's listing of certified judges.

CONTENTS OF THE JUDGING SCHOOLS

The horticultural lectures may be interchanged.

School #1

Design — elements, principles, color. Traditional Designs (Oriental, Occidental, Early American and Contemporary American).

Introduction to point scoring.

Judging Ethics, the role of the judge.

Show Procedure, committees and physical structure.

Horticulture, house plants, and seasonal materials.

School #2

Design — review of elements, principles, and color.

Miniatures, Corsages, and Table Exhibits.

Point scoring demonstration.

Judging Ethics, judging procedures, and 4-H Conference Judging.

Show Procedures, awards, and judging, comments and suggestions.
Horticulture — fruits, vegetables and seasonal materials.

School #3

Design — review of elements, principles and color. All Creative Designs including Vegetable.
Point scoring practice for ***all***.
Judging Ethics Review.
Vocabulary — artistic and horticulture.
Horticulture — annuals, perennials and seasonal materials.

Judging and Exhibiting Workshop

Panel Judging.
Point scoring of the horticultural and Creative design entries participants have brought.
A review and discussion of judging ethics.
Any new classes in design and new introductions in horticulture.
Specialty flowers and their scorings.
Sharing of problems judges have encountered when judging.

Other books recommended for further study are:

The Complete Flower Arranger, by Amalie Adler Ascher, Simon and Schuster. New York, 1974.

Encyclopedia of Judging and Exhibiting by Esther Veramae
Hamel Ponderosa Publishers: St. Ignatius, Montana, 1966.

Handbook for Flower Shows, National Council of State Garden Clubs, Inc., St. Louis, Missouri, 1997.

RESPONSIBILITIES OF JUDGING AND EXHIBITING COMMITTEE

Approved June, 1998

I. JUDGING AND EXHIBITING SCHOOLS

- A. Staff and conduct a school (3 main courses and a workshop) for the certification of judges (one school per year minimum).
- B. Provide staff and conduct recertification sessions, through the Minnesota State Horticultural Society.
- C. Keep records of the current judges and student judges.
- D. Provide the current listing of judges and student judges for the Minnesota State Horticultural Society.
- E. Provide current cards for certified judges, signed by the committee chairperson.
- F. Keep records of current and past schools' materials and instructors.
- G. Update and review school curriculum yearly.

II. JUDGES' CONTINUING EDUCATION

- A. Publish **INFORMATION AND INSIGHTS** for judges quarterly. (March, June, September, and December).
- B. Provide a Judging and Exhibiting Workshop at least every two years.
- C. Pass on updated materials pertaining to judging, as they become available through **INFORMATION AND INSIGHTS**.

III. TOTAL MEMBERSHIP EDUCATION

- A. Cooperate with like organizations in sponsoring horticultural shows, symposiums, (i.e. Federated Garden Clubs of Minnesota, University of Minnesota Landscape Arboretum).

- B. Provide expertise to any district requesting help with horticultural show operations.
- C. Provide education for exhibitors upon request, by either written materials or demonstrations (i.e. garden clubs, districts, county fairs, Extension Service, Master Gardeners.)
- D. At the Minnesota State Horticultural Society Functions:
 - 1. Provide speakers for classes for the general public.
 - 2. Provide judges for the horticultural show with input from the hosting district if they desire specific judges.
 - 3. Provide guidance for the show schedule and the total show operation.
- E. Encourage involvement and awareness of youth in the Minnesota State Horticultural Society by offering them ribbons and the EXHIBITING AND JUDGING HANDBOOK at the county fairs.
- F. Provide concise sheets of information on specific topics:
 - 1. How to host a certified judge.
 - 2. How to write a horticultural show schedule.
 - 3. How to plan and present a horticultural show.
 - 4. How to set up an educational exhibit.

GLOSSARY

ABSTRACT DESIGN: the unification and organization of all elements of design but restricted to a simple form, emphasizing space, movement, color, and creativity and focusing on unconventional and radical mechanical techniques.

ACCESSORY: a subordinate component of a design other than the plant material, container, mechanics, base or background.

ACCREDITED JUDGE: any individual who is a fully certified judge and who continues to work toward the renewal of or maintenance of the certification from the Minnesota State Horticultural Society. See Certified Judge.

ALFRESCO: in the open air; outdoors.

AMENT: a spike of unisexual, apetalous (having no petals) flowers having scaly, usually deciduous bracts; catkins, i.e. birch.

ANALOGOUS COLORS: Those hues which are adjacent to each other on the color Wheel.

ANALOGOUS COLOR DESIGN: a design which uses one color and the neighboring colors of that initial color.

ANNUAL: an herbaceous plant that normally completes its growth cycle in one year.

ANTHER: the pollen bearing part of a stamen.

ARBOREAL PLANTS: pertaining to trees and shrubs.

ARRANGEMENT: a design of plant material, usually in a container or on a base, organized according to the elements and principles of design to display beauty, expression and harmony.

ARTISTIC CRAFTS: Exhibits which incorporate plant material for ornamental purposes.

ARTISTIC DESIGN: *see* DESIGN and FLORAL DESIGN.

ASSEMBLAGE: a three dimensional free standing abstract design combining found objects and plant material brought together in a unified and aesthetic whole.

BACKGROUND: the surface against which an arrangement is seen.

BALANCE: a principle of design which is the visual equilibrium. It may be either symmetrical or asymmetrical.

BASE: anything in the design under the container such as mats and stands.

BIENNIAL: a plant that starts from seed and produces vegetative structures and good storage roots during the first year, and then develops flowers, fruits, and seeds during the second season.

BLOOM: 1) an individual flower. 2) the powdery, waxy substance on certain fruit, i.e. apples and grapes, and on certain foliage, i.e. some hosts.

BONSAI: a tree or shrub grown in a container, reduced to a miniature size, and trained to a particular form.

BRACT: a modified leaf or leaflike part which is usually situated at the base of the flower below the inflorescence or calyx.

BRANCH: an offshoot from the main stem of a plant (see illustration, page 125).

BUD: an undeveloped stem which may become a vegetable or flower.

BULB: a thickened, specialized stem, usually grown underground. The tulip is a tunicated bulb because the leaves overlap each other on the bulb. The lily is a scaly bulb with scales (also called leaves) which are separated like an artichoke.

BULBIL: a small bulb that arises in a leaf axil.

BULBLETS: young, and therefore small, underground bulbs.

BULBOUS: flowering plants that include various classes of bulbs, tubers, corms, as well as those with thickened root stocks, i.e. lily-of-the-valley.

CACTUS: a succulent plant having multiple spines, arranged in clusters, originating from areoles (where flowers, spines, and branches are produced).

CALYX: the outer circle of floral envelopes, made **up** of the sepals; often green in color.

CAPSULE: the pod that contains the seed.

CERTIFIED JUDGE: any individual who has met all the judging requirements stated in the Minnesota State Horticultural Society's *Judging and Exhibiting Handbook*.

CHROMA: the strength or weakness of a hue. See **INTENSITY**.

CHROMATIC DESIGN: a color design — monochromatic, analogous, or complementary.

CLUSTER: several blossoms or fruits growing close together on the same stem or branch.

COLLAGE: the French word for pasted paper; the putting together on a

flat panel unrelated found objects to create a new relationship between basically disparate materials constructed in a very unconventional manner; a two dimensional abstract composite. Some plant material must be used.

COLLECTION: the grouping of a number of vegetables, plants or plant materials in one exhibit. The schedule should specify the kinds and numbers of each required. A collection is judged for cultural perfection with artistic effect secondary.

COLOR: an element of design that is the visual sensation with three definite qualities; hue, value and chroma. The three conditions on which color depends are vision, light and reflection.

COLOR HARMONY: various usable or pleasing combinations of color.

COLOR QUALITIES: see HUE, CHROMA, VALUE, TINT, TONE, and SHADE.

COMPLEMENTARY COLORS: those hues directly opposite each other on the color wheel.

COMPONENTS: physical material of which a design is composed; plant material, container, background and mechanics. Optional components may be accessories, features and/or bases.

COMPOUND: the head of the flower or a composite plant.

CONDITION: the physical state of a flower, plant, fruit, vegetable or other plant material at the time of judging. Refers to cleanliness, freedom from blemish, disease, tears, insect damage, and/or mechanical damage.

CONDITIONING: to properly treat a specimen (horticultural or design) so that it will remain turgid. There are many ways of conditioning as different specimens may require different needs.

CONSTRUCTION: a creative design made of a limited number of plant and man-made materials. Some plant material must be used.

CONTAINER GROWN PLANT: a plant or plants grown in a container enabling "gardening" to be done in more than a ground plot.

CONTRAST: a design principle in which unlike qualities are used to emphasize their differences.

CORM: a short, upright, swollen, solid base of a stem, i.e. gladiolus.

COROLLA: the second series of inner circle of flower leaves, usually colored, forming the inner floral envelope; the petals of a flower collectively.

CORONA: Crown or coronet, cup-like trumpet-like or disk-like outgrowth arising from the inner surface of the perianth, i.e. daffodil.

CORSAGE: a design featuring plant materials for personal wear arranged according to the principles of design.

CORYMB: a short, broad flower cluster in which the outermost flowers open first (See illustration, page 127).

CREATIVE DESIGN: a design that results from the creative conceptions of the artist. They may be free form or abstract but the elements must be governed by the Principles of Design.

CREATIVITY: the originality of thought and execution; an original concept in choices of components or the organization of elements.

CULTIVAR: usually a variety that has originated in cultivation rather than in the wild, having distinguishing features that are retained when they are sexually or asexually reproduced, i.e. *Hedera helix* (English Ivy) '*Glacier*'.

CURING: a preserving process.

CYME: a short broad flower cluster in which the central flowers open first (See illustration, page 127).

DECORATIVE UNIT: in a table setting the decorative unit/s include the floral design, candles and accessories.

DECORATIVE WOOD: a term that includes all types of wood. Cones and fungi are not decorative wood (see WEATHERED WOOD).

DEPTH: a three dimensional effect obtained by placing materials at different distances and before and behind each other on several planes.

DESIGN: an organization of the elements according to the Principles of Design.

DISBUDDING; the removal of lateral buds along the stem of a plant to help develop a larger terminal bloom.

DISH GARDEN: a miniature landscape in an open, low container

DISPLAY: an exhibit of well grown fruit, flower and plant materials in any combination and number, which is artistically staged and labeled. It is judged for cultural perfection and artistic effect.

DISQUALIFY: the removal of an entry from consideration. A judge does not disqualify. Only the classification committee or the show chairperson can disqualify an exhibit for non-conformance to the schedule or for other deficiencies.

DISTINCTION: marked superiority in all respects.

DOMINANCE: a design principle in which one or more of elements are emphasized. Dominance implies subordination.

DRIFTWOOD: Water worn wood. See WEATHERED WOOD.

EDUCATIONAL EXHIBIT: an exhibit that provides information and instruction.

ELEMENTS OF DESIGN: the basic visual elements which comprise a design: space, line, form, pattern, texture, color, size and light.

ELIMINATION: a judge may mentally remove an exhibit from consideration due to lack of show quality.

EUROPEAN DESIGN: See OCCIDENTAL DESIGN.

EXHIBITION TABLE SETTING: See TABLE SETTINGS.

EXPRESSIVE DESIGN: a design showing expression of a mood, idea, theme, atmosphere or occasion. It must include the organization of elements and principles of design. Synonymous with INTERPRETIVE DESIGN.

FACIATION: a condition of distorted overgrowth that sometimes occurs in plant material.

FACING: the ideal bloom position of a floret on a stem or spike.

FAMILY: a grouping of genera that is closely related through similarity of the arrangement of structural characters, mainly the flower parts. In the lily family, *Liliaceae*, there are about two hundred genera and all have flowers with six stamens, three petals and three sepals.

FEATURE: a dominant object color or plant type in a design. **FEATURING:** giving something prominence.

FLAG: for proper use in designs (see page 9).

FLORAL DESIGN: a composition of plant material and components organized by the designer to create beauty and harmony.

FLORET: an individual flower in a cluster or spike.

FLORJFEROUSNESS: the abundance of flowers on the plant.

FLOWER: the showy part of many plants which usually contains stamens and a pistil or pistils.

FOLIAGE: The leafage of a plant.

FORM: 1) a design element, the three dimensional shape resulting from

structural lines. 2) the shape of the bloom typical for its particular variety. The symmetrical regularity of petal arrangement and proper fullness for its variety. 3) the habit of growth of a plant, flower, shrub, or tree.

FRAMED SPATIAL DESIGN: a creative design suspended in a frame type structure. Movement is implied.

FREE-STANDING: a design to be viewed from all sides.

FUNCTIONAL TABLE SETTINGS: See TABLE SETTINGS.

GENUS: a closely related definable group of plants including one or more species, i.e. Kalanchoe.

GRADATION: an orderly and gradual progression or arrangement according to size, form, color or texture.

GROOMING: removal of dirt, spray residue, spent leaves and flowers, insect, and any foreign material on a plant, flower, foliage or specimen.

HARDENING: 1) to condition plant materials usually in water to strengthen them for lasting ability and freshness when exhibited. 2) curing vegetables after harvesting, i.e. onions.

HEAD: a compact cluster of leaves or flowers, i.e. cabbage, Brussels sprouts, broccoli, marigold, chrysanthemum (See illustration, page 127).

HERB: annual, biennial, or perennial plants that are used for medicine, food, flavor, scent, or dyestuffs.

HERBACEOUS: a plant that does not produce woody tissue.

HUE: the name of an individual color such as red, green, blue-violet, etc.

HYBRID: a cross between two different species or subspecies for the purpose of creating a new plant from seed.

ILLUMINANT/ILLUMINARY DESIGN: a creative design incorporating an illuminant in such a way as to become an integral part of the whole.

INFLORESCENCE: botanically it is 1) the mode of arrangement of flowers in relation to the stem or axis. 2) a cluster of flowers. 3) all the flowers growing on a single plant 4) a single flowers

INTENSITY: the purity of a color determined by the degree of absence of white or gray; the same as CHROMA.

INTERMEDIATE COLORS: a color made by a mixture of two colors adjacent to each other on the color wheel, i.e., red orange.

INTERPRETATIVE DESIGN: see EXPRESSIVE DESIGN.

KINETIC DESIGN: an abstract design with implied motion or a movable component which moves when energized.

KINETICS: the effect of motion in a design especially when moved by a force.

LATERAL: a side branch growing from a trunk or stem.

LIGHT: an element of design that affects color, shadow, and visibility of an exhibit. It may be natural or artificial.

LINE: one of the design elements. It is the continuous visual path that enables the eye to move easily from one area of the design to another.

LINE ARRANGEMENT: one in which the line is the dominant element of the design.

LINE-MASS: See MASS-LINE.

LOT: the smallest category for entries in a show.

MAJOR SHOW: a judged horticultural show having multiple classes in design and horticulture. The show may include special exhibits and must be open to the public.

MASS ARRANGEMENT: closed form created with many solids and few voids.

MASS-LINE ARRANGEMENT: mass arrangement with a distinctive line.

MECHANICS: holders, supports, wedges or other devices including plant material used to hold or control the positions of materials to be exhibited.

MINIATURE ARRANGEMENT: a small design with consideration given to all of the elements of design, but scale is the most important.

MOBILE: a hanging design, a grouping of forms whose suspension is in perfect balance to allow for free movement.

MONOCHROMATIC COLORS: one hue and its tints, tones, and shades.

MOTORIZED DESIGN: a creative design which as a motorized component or components as an integral part.

NEUTRAL COLORS: black, white, and gray.

NICHE: a recessed space which is enclosed on 3 sides.

NOVICE: a beginning exhibitor. The show schedule may stipulate the level and requirements.

NOXIOUS WEED: a plant declared harmful by the State Department of Agriculture or county authorities.

OCCIDENTAL DESIGN: pertaining to European and Early American arrangements prior to the twentieth century.

OFF-SCAPE: a flower exhibited apart from the scape on which it grew. **ORIENTAL DESIGN:** derived from China or Japan.

ORIGINALITY: the quality or state of being original, especially creative or novel.

PANICLE: a loose compound flower cluster, produced by irregular branching, i.e. oats or yucca (See illustration, page 127).

PARALLEL DESIGN: a design with three or more vertical, horizontal or diagonal material at varying lengths.

PATTERN: a design element, the silhouette of solids and spaces or an arrangement.

PEDICEL: one of the subordinate, often short stalks in a branched inflorescence which bears a single flower.

PEDUNCLE: stalk of an inflorescence or stalk of a single flower.

PERENNIAL: a plant that normally grows, blooms and seeds successively for a period of years.

PERIANTH: a collective term for the corolla (petals) and calyx (sepals) together or either one if only one is present, i.e. daffodil.

PERSONAL FLORAL ACCESSORIES: See CORSAGE.

PETAL: one of the divisions or leaf-like parts of a corolla.

PETIOLE: the leaf stalk.

PISTIL: the female seed-bearing organ of a flower and composed of the stigma, style and ovary.

PLANTER: an artistic arrangement of plants, planted in a single container, all requiring the same culture.

POLLEN: the male reproductive cells or microspores of a plant, developed in the anther of the stamen. The pollen, anther, and filament make up the male part of the flower.

POT-ET-FLEUR: an arrangement of plants in one container with fresh flowers added. Cut foliage is not allowed.

PRIMARY COLORS: the colors red, yellow, and blue which cannot be imitated by mixing other pigments.

PRINCIPLES OF DESIGN: fundamental rules to be used as a guide in organizing design elements: balance, dominance, contrast, rhythm, proportion, and scale.

PROPORTION: a design principle, the relationship of areas and the amounts of the areas to each other and to the whole.

RACEME: a simple elongated stem bearing stalked flowers, the lower ones blooming first. [lily-of-the-valley] (See illustration, page 128).

RARITY: unusual by reason that it is difficult to obtain or to grow or that it is new.

RELEASING COLORS: colors that appear to recede; greens, blues and violets.

REPETITION: in a design, the use of the same element more than once.

RHIZOME: a thick horizontal underground stem or one resting on the ground surface (iris).

RHYTHM: a design principle in which the eye is carried smoothly and rhythmically through the materials of the arrangement.

SATURATION: the degree of vividness or purity of a color.
See **CHROMA**.

SCALE: a design principle that deals with the size relationship of the component parts of the design.

SCALE OF POINTS: the score card by which an exhibit is evaluated and which totals 100.

SCAPE: a stalk arising directly from the crown of the root and bearing one or more flowers but no foliage leaves, i.e. hemerocallis.

SEASONAL: that which is affected by or that which occurs at certain seasons.

SECONDARY COLORS: a color made by a mixture of two primary colors: the secondary colors are orange, violet and green.

SEPAL: one unit of the calyx.

SHADE: in pigments, it is a mixture of a pure hue (color) and some black.

SHADOW BOX: a lighted recessed space, the front of which is covered with translucent material. The shadow of the objects within makes a silhouette on the material.

SHRUBS: a plant with several branching woody stems with no main trunk, smaller than most trees.

SILAGE (ENSILAGE): green fodder preserved in silos or pits. It is most often categorized as hay silage or corn silage. However, other plants may be used.

SIZE: an element of design which is concerned with the apparent or visual size but not with the actual dimension.

SPACE: a design element which refers to the open area that contains and surrounds a design, the areas within plant material and other components, or the open areas established within the design.

SPADIX: a special kind of flower spike in which the usually tiny flowers are embedded in the surface of a fleshy central axis. (See page 128).

SPATHE: the large, sometimes brightly colored bract or modified leaf that usually surrounds or encloses the spadix. (See page 128).

SPECIES: a group of closely related plants such as *L:Speciosum*: a specific name.

SPECIMEN: a single plant, flower, bloom, fruit, vegetable, spike, etc. The plural is *specimens*.

SPIKE: an unbranched single stemmed, lengthened flower cluster in which flowers are practically stemless, i.e. snapdragons. (See illustration, page 128).

SPRAY: a small branch bearing dependent branchlets or flowers (See illustration, page 125).

STABILE: a sculptural form which, despite being fixed at the base, either has a distinct feeling of frozen motion in space or allows for free movement.

STALK: a stiff stem, branched or unbranched, with one or more blooms and/or buds, i.e. iris.

STAMEN: the part of the flower composed of filament, anther, pollen and pollen sacs.

STEM: 1) the main axis of a plant above the soil line. This main body supports leaves, blossoms, and/or fruit. 2) in a horticultural show schedule

a "stem" may mean the bloom and the structure that supports it (See illustration, page 125).

STIGMA: the part of the pistil that receives the pollen.

STILL LIFE: a grouping of representational, inanimate articles combined with plant material to carry out a story or theme.

STIMULATING COLORS: colors that appear to advance; reds, oranges and yellows.

STOLONS: 1) a trailing branch that is capable of taking root. 2) a runner by which grasses may propagate, i.e. strawberry.

STUDENT JUDGE: any individual who has completed two judging schools, successfully passed the tests, and has earned required credits for exhibiting.

SUBSTANCE: that which gives a lasting quality to plant material because of the tissue structure, firmness and thickness.

SUCCULENT: a plant that stores water in its swollen leaves, fleshy stems or roots, which enables it to last a great length of time without water.

SYNERGISTIC DESIGN: a grouping of plant materials, containers, and/or other components that share common characteristics into a unified whole; acting together.

TABLE SETTINGS:

EXHIBITION: a creative display of table components including plant material, without any consideration for actual food service. It may be placed on a table, sideboard, niche or other.

FUNCTIONAL: a table prepared for food service which includes dishes, linens, and decorative unit(s) but no flatware or food. A segment or "capsule" setting (one place) may be called for by the schedule.

TERRARIUM: a covered, transparent container with a miniature, symbiotic scene or garden contained within. It must be exhibited with a cover on or at hand.

TEPAL: floral leaves (petals and sepals)

TEXTURE: a design element. The apparent surface structure of an object, plant, container, etc.

TINT: a mixture of pure hue and white which gives a lighter value of that color.

TONE: a hue that has been grayed.

TOPIARY: relating to the art of clipping or training plants into ornamental designs.

TRADITIONAL DESIGN: derived from the past.

TRANSITION: the gradation or gradual change in size, texture, color, or form of plant material, container or other parts of the arrangement.

TREATED PLANT MATERIAL: non-fresh plant material that has been dyed, sprayed, flocked, painted, tinted, or glycerinized. Its natural appearance has been changed in some way but it is still recognizable as plant material.

TREE: a perennial woody plant with a single elongated trunk having a head of branches or foliage.

TROUGH GARDEN: a dish garden generally using a homemade container consisting of cement, sphagnum peat, perlite and chick wire. Miniature and/or alpine plants are commonly used.

TUBER: a thickened end of an underground stem, i.e. potato, canna, tuberous begonia.

TUBEROUS ROOT: a root that is thick and fleshy, i.e. dahlia.

TURGIDITY: the firmness of a plant tissue that indicates "keeping" quality.

UMBEL: a flower cluster in which the flower stalks arise from a common point, like the ribs of an umbrella, i.e. milkweed (See illustration, page 128).

UNDERLAY: that which is put underneath, but not a base. It is usually a continuation of the background material. Sometimes it is an underskirt especially used as a staging method in shows.

UNDERWATER DESIGN: a design with part or parts underwater.

VALUE: the lightness or darkness of a color.

VARIETY: a botanical term for a closely related group of plants that make up a species. (*L. Speciosum Red Star*).

VEGETABLE: any part of an herbaceous plant that is grown for food.

VEGETABLE DESIGN: a creative design using vegetables, foliage from vegetables, and/or herbs with or without flowers.

VIBRATILE: a design which incorporates vibratory motion that results in movement and/or sound. The sound and/or motion may be programmed or it may be prompted by the viewer.

VIGNETTE: a small functional section of a whole. An example is a corner of a room. Furnishings, pictures and arrangement should all depict the same mood or period.

WEATHERED WOOD: wood affected in form, color or texture by exposure to the elements. Water-worn wood is called **DRIFTWOOD**. See **DECORATIVE WOOD**.

WHORL: a circular arrangement of flowers or leaves around the stem of a plant.

WILD PLANTS: species of ferns, flowers, shrubs, trees that are native to a state or region. States have conservation lists that indicate the plants not allowed to be picked or transported so that they may be protected from extinction.

XERIC PLANTS: plants that pertain to or have adapted to conditions of extreme dryness. Plants used in xeriscaping.

XERISCAPING: water conservation landscaping by using xeric plants.

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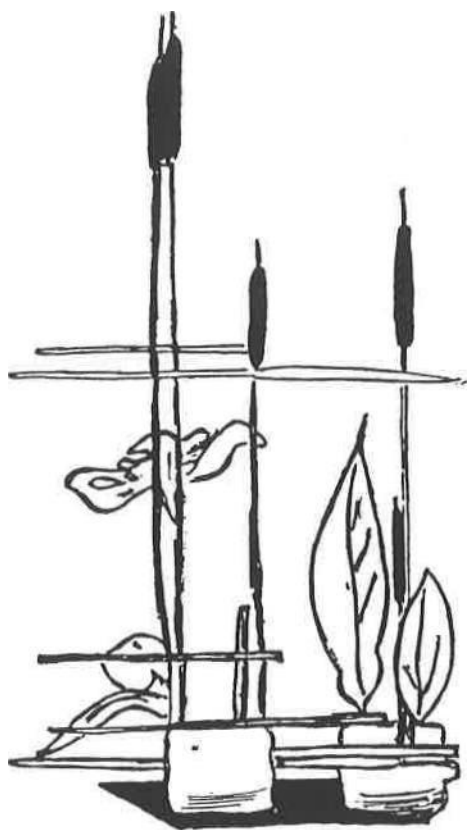
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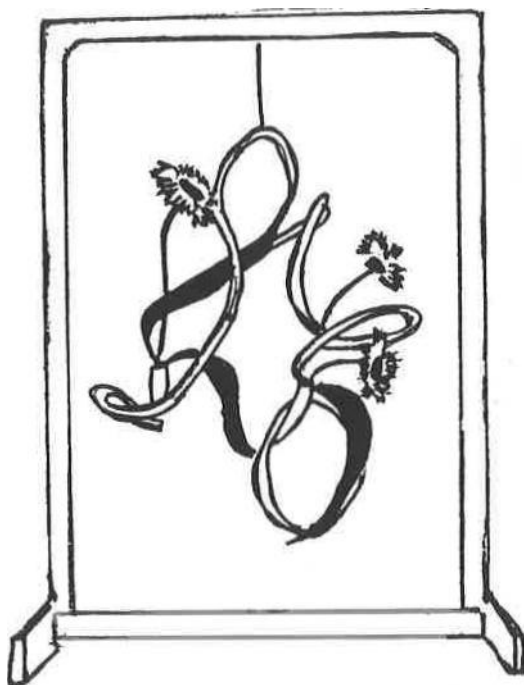
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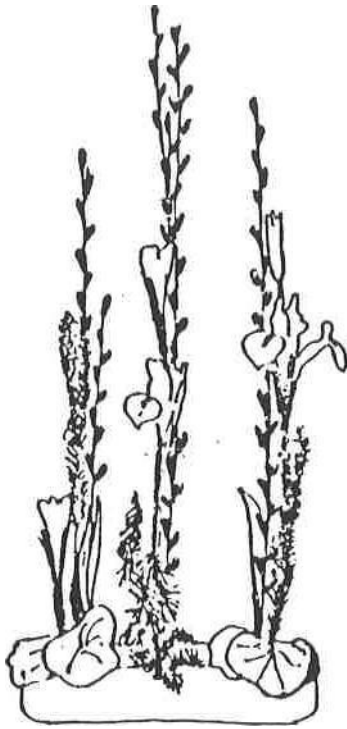
**ABSTRACT
DESIGN**



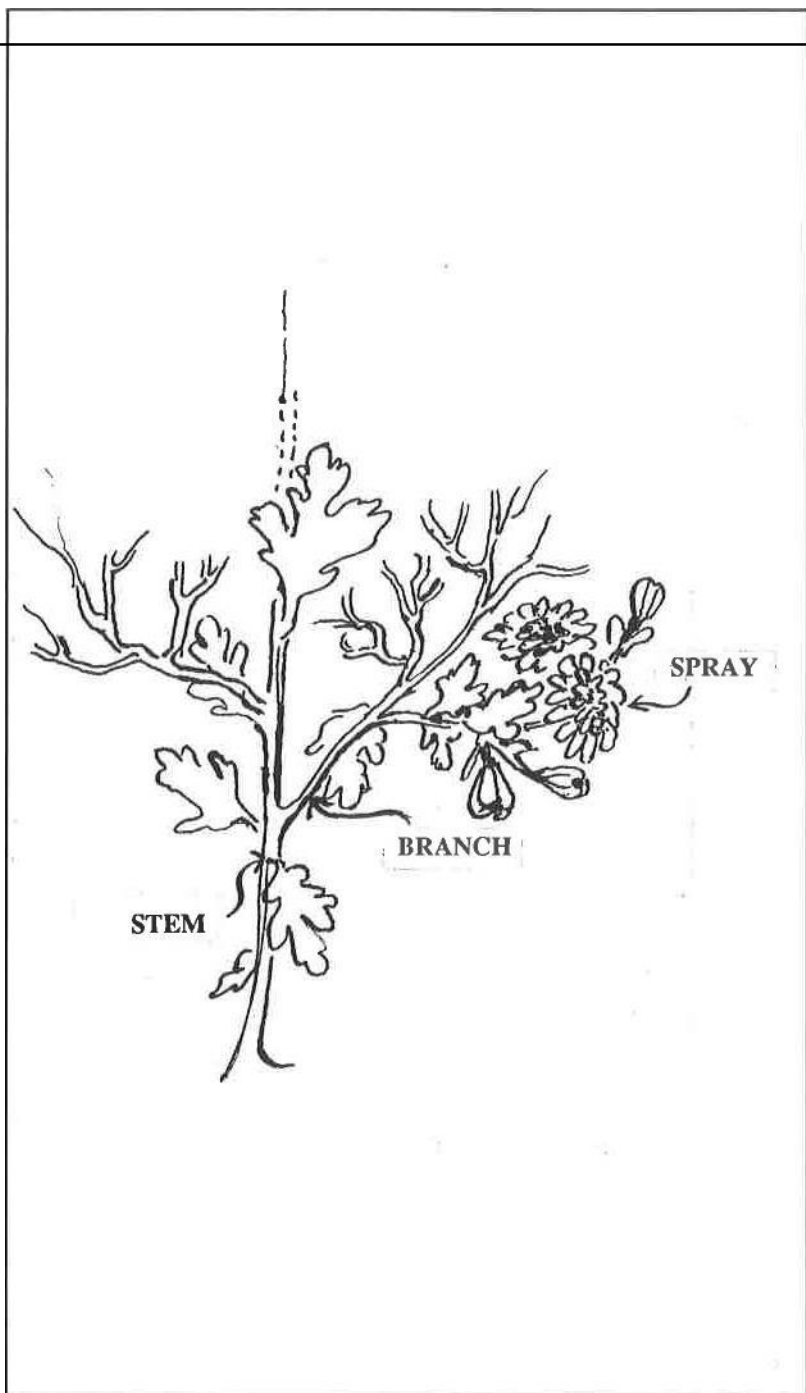
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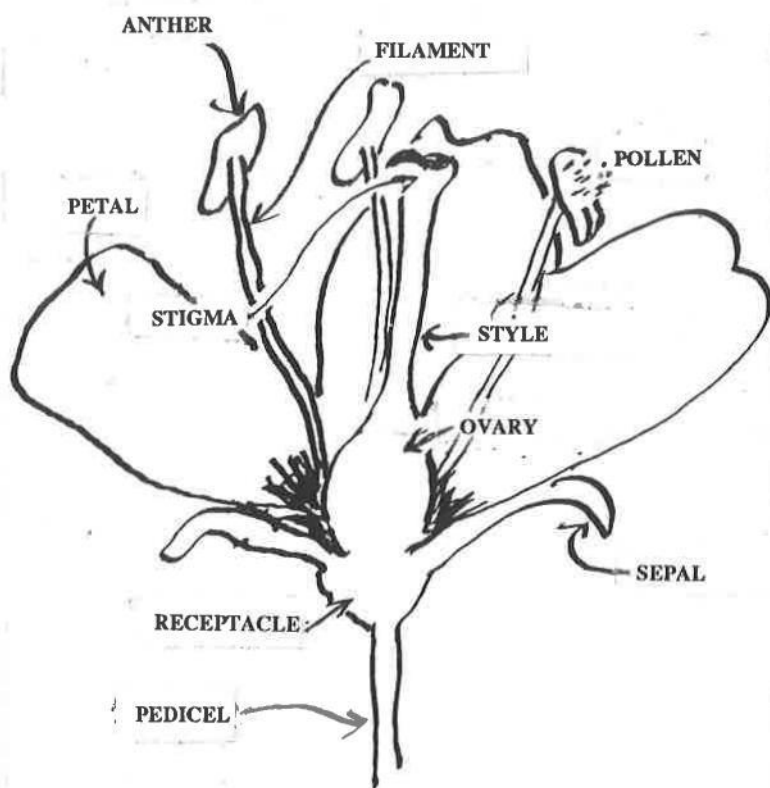


**FRAMED SPATIAL
DESIGN**

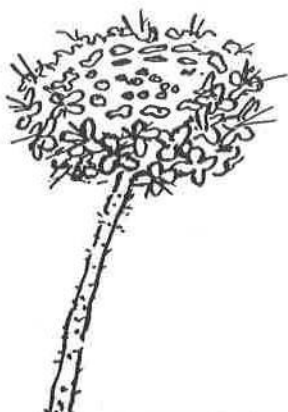


PARALLEL DESIGN





SIMPLE FLOWER



CORYMB



CYME

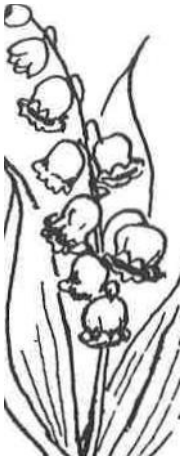


HEAD



PANICLE

INFLORESCENCE



SPADIX

SPATHE--7



RACEME



ogetb.



SPIKE



UMBEL

INFLORESCENCE

ADDENDA

DAFFODIL CLASSIFICATION

The characteristics for Divisions 5 to 10 are given for guidance only; they are not all necessarily expected to be present in every cultivar assigned to those divisions. Divisions 12 and 13 are not illustrated owing to the wide variation in shape and size between the flowers involved.



DIVISION 1 *Trumpet daffodil cultivars*

One flower to a stem; corona ("trumpet") As long as, or longer than the perianth segments ("petals").



DIVISION 2 *Large-cupped daffodil cultivars*

One flower to a stem; corona ("cup") more than one-third, but less than equal to the length of the perianth segments ("petals").



DIVISION 3 *Small-cupped daffodil cultivars*

One flower to a stem; corona ("cup") not more than one-third the length of the perianth segments ("petals").



DIVISION 4 *Double daffodil cultivars*

One or more flowers to a stem, with doubling of the perianth segments or the corona or both.



DIVISION 5 *Triandrus daffodil cultivars*

Characteristics of *N. triandrus* clearly evident: usually two or more pendent flowers to a stem; perianth segments reflexed.



DIVISION 6 *Cyclamineus daffodil cultivars*

Characteristics of *N. cyclamineus* clearly evident: one flower to a stem; perianth segments significantly reflexed; flower at an acute angle to the stem, with a very short pedicel ("neck").



DIVISION 7 *Jonquilla and Apodanthus daffodil*

Cultivars Characteristics of Sections Jonquilla or Apodanthi clearly evident: one to five (rarely eight) Flowers to a stem; perianth segments spreading or reflexed; corona cup-shaped, funnel-shaped or flared, usually wider than long; flowers usually fragrant.



DIVISION 8 *Tazetta daffodil cultivars*

Characteristics of Section Tazettae clearly evident: usually three to twenty flowers to a stout stem; perianth segments spreading not reflexed; flowers usually fragrant.



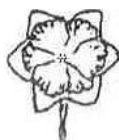
DIVISION 9 *Poeticus daffodil cultivars*

Characteristics of the *N. poeticus* group: usually one flower to a stem; perianth segments pure white; corona very short or disc-shaped, usually with a green and/or yellow centre and a red rim, but sometimes of a single colour; flowers usually fragrant.



DIVISION 10 *Bulbocodium daffodil cultivars*

Characteristics of Section Bulbocodium clearly evident: usually one flower to a stem; perianth segments insignificant compared with the dominant corona; anthers dorsifixed (i.e. attached more or less centrally to the filament); filament and style usually curved.



DIVISION 11 *Split-corona daffodil cultivar*

Corona split — usually for more than half its length

a) Collar Daffodils

Split-corona daffodils with the corona segments or opposite the perianth segments; the corona segments usually in two whorls of three

b) Papillon Daffodils

Split-corona daffodils with the corona segments alternate to the perianth segments; the corona segments usually in a single whorl of six



DIVISION 12 *Other daffodil cultivars*

Daffodil cultivars which do not fit the definition of any other division

DIVISION 13 *Daffodils distinguished solely botanical name*

Based on information from the
American Daffodil Society and
The Royal Horticultural Society

SIBERIAN IRIS

CULTURAL PERFECTION 75

Flower		35
Floral display	10	
Form	10	
Texture	5	
Color	10	
Stalk		40
Prop. of flower to stalk	10	
Branching	10	
Spathes, bracts, stem	10	
Size & color of stem & foliage	10	

CONDITION AND GROOMING 25

FRUITS

Condition	30
Uniformity (Showmanship)	25
Color	20
Size	15
Trueness to variety	10

FRUIT SHOWMANSHIP

Condition is one of the important factors in judging fruits. Any specimens that are misshaped or damaged by insects or disease should be disqualified. It is important that specimens be handled carefully, so as to prevent bruising and damage.

Showmanship is important in exhibiting. The exact number of fruit is necessary. Fruit should not be polished but wiped free of dust or residue.

HERBAL VINGEGARS & HERBAL OILS

There have been several questions regarding the judging of herb vinegars and herbal oils. We have consulted with the Herb Society of America and the American Herb Society. Both organizations consider these culinary products not horticultural products, so they are not judged in their shows. They may however, be included in educational displays. We will follow these organizations lead in handling herb vinegar and herbal oils.

