



THE GARDEN CLUB of AMERICA

Flower Show
&
Judging Guide

Preface

The purpose of the Garden Club of America is to stimulate the knowledge and love of gardening, to share the advantages of association by means of educational meetings, conferences, correspondence and publications, and to restore, improve and protect the quality of the environment through educational programs and action in the fields of conservation and civic improvement.

The purpose of a flower show is threefold: to set standards of artistic and horticultural excellence; to broaden knowledge of horticulture, floral design, conservation, photography and related disciplines; and to share the beauty of a show with fellow club members and with the public.

The purpose of the Flower Show and Judging Guide is to set forth guidelines and requirements for producing flower shows sponsored by member clubs of the Garden Club of America, to state the procedures for attaining and maintaining approved judge status, and to set standards of judging excellence.

FS&JG
November 15, 2012

CONTACT US ABOUT THIS BOOK:
flowershow@gcamerica.org

TABLE OF CONTENTS



INTRODUCTION:

<i>Using This Book</i>	5
------------------------	---

CHAPTER I:

At A Glance:

<i>GCA Major Flower Show</i>	7
<i>GCA Flower Show</i>	14
<i>Club Flower Show</i>	22
<i>Non-GCA Major Flower Show</i>	27

CHAPTER II:

Flower Show Organization

<i>GCA Major Flower Show</i>	28
<i>GCA Flower Show</i>	28
<i>Club Flower Show</i>	71

CHAPTER III:

<i>Flower Show Schedule</i>	79
<i>Flower Show Staging</i>	113
<i>Flower Show Signage</i>	120

CHAPTER IV:

<i>Flower Show Medals & Awards</i>	123
<i>Summary of Awards</i>	124
<i>GCA Major Flower Show Awards</i>	126
<i>GCA Flower Show Awards</i>	139
<i>Club Flower Show Awards</i>	150
<i>Sanctioned Non-GCA Major Flower Show Awards</i>	152
<i>Sanctioned Non-GCA Flower Show Awards</i>	155
<i>GCA Club, Zone and National Awards</i>	157

CHAPTER V:

<i>Judging GCA Flower Shows</i>	165
<i>Scales of Points For Judging</i>	177, 187, 199, 202

CHAPTER VI:

<i>GCA Judge</i>	205
------------------	-----

CHAPTER VII:

<i>Schedule Templates</i>	216
<i>Forms</i>	216
<i>Additional Resources</i>	217
<i>Glossary</i>	222

INTRODUCTION:



Using This Book

Welcome to the online and print version of the GCA *Flower Show & Judging Guide 2012* (sometimes referred to as the *Yellow Book*). For simplicity, the new version is presented in outline form with a useful set of cross-referencing tools to help the reader interpret the material.

1. *The Flower Show & Judging Guide* will be updated once a year, and a notice will be placed on the flower show and judging committees pages of the GCA website. The online and printed versions will look exactly the same as long as you print the most current version. If you choose to print in black and white, you will not be able to make use of the color accents. And, any printed version will not allow access to the new series of useful links inserted in the online version.

2. If you use the online version of the *FS&JG*, you can also use the ‘Searchable Index’ tool to find a topic of interest to you.

3. Throughout the text, you will find links to other parts of the *FS&JG* and to web pages elsewhere on the GCA site, as well as links to non-GCA websites.

4. The appendices include: an expanded glossary of terms used in flower shows and judging; a comprehensive number of web links to templates and forms; youth classes; comment writing for judges; additional word definitions; periodicals, books, websites, and blogs for the different disciplines; public gardens to visit; and websites to educate readers about conservation issues.

Using This Book

This book was created in InDesign and saved as a PDF with hyperlinks.

Everything you see in green is a link - some open an email, some link to an outside web source, and some to the GCA website. On the GCA website links, some go directly to the document, while others go the appropriate GCA page where you find the information listed under the sidebars.

If you are using an iPad, the best way to save it on your iPad is to download it directly from the GCA website, and then click “save in iBooks” when prompted. This gives you maximum use of the links and search options.

If you have any problems using this online book, please email us at flowershow@gcamerica.org

CHAPTER I:



Flower Shows

This chapter gives a brief overview of the types of GCA flower shows and the requirements for each. It will help the reader learn which committees are needed for the type of show being presented and the time required to plan and execute a flower show.

GCA Major Flower Show At A Glance

I. GCA Major Flower Show must:

- A. Be sponsored by GCA club(s)
- B. Follow specifications as set forth in this guide
- C. Be held on a regular timetable,
e.g. every 2 or 3 years
 1. In a readily accessible location
 2. Preferably the same location
 3. With handicap access
- D. Be open to the public
 1. For 2 days or more
 2. An admission fee may be charged
- E. Have at least 51% of the entries from GCA club members
- F. Be judged
 1. From a list of judges provided by zone judging representative(s)
 2. And from a list of judges for special awards panels provided by the GCA judging chairman
 3. With judging selection according to the chart on the [GCA judging committee web page](#)
- G. Include the following:
 1. Division I, *Floral Design*
 - a. Minimum of 6 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 36 entries
 2. Division II, *Horticulture*
 - a. Minimum of 60 exhibitors
 - b. No fewer than 100 entries

MAJOR
FLOWER SHOW

Specifications

Required
Divisions

Schedule

3. Division III, **Photography**
 - a. Minimum of 6 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 36 entries
 4. Division V, **Conservation and Education Exhibits**
 - a. Conservation required
 - i. Presented by club, non-members, local organization or civic group
 - ii. An ongoing relationship between the club and organization enables each to promote its mission
 - iii. Judged by 1 or more judging panels if the **Certificate of Excellence for Conservation** and/or **Ann Lyon Crammond Award** are listed in the schedule
- H. Schedule must be
1. Submitted electronically in Word to the **GCA flower show committee chairman** for approval
 2. Posted on the **GCA calendar** when complete
- I. GCA flower show committee chairman (or designee) must conduct a judges' evaluation at the conclusion of show's judging
1. Summarize the evaluation and provide a written report to:
 - a. Show chairman
 - b. **Zone flower show committee representative**
 - c. **GCA administrator**
 - d. Club president
 2. All participating judges must attend the evaluation
- J. Be reviewed for GCA Major Flower Show status every 6 years by GCA flower show chairman
1. To ensure the standards of excellence are upheld
 2. GCA Major Flower status may be revoked if flower show falls below accepted standards

II. GCA Major Flower Show Optional Divisions

A. Botanical arts

1. To be eligible for GCA special awards
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries
2. Classes may be:
 - a. Botanical jewelry
 - b. Botanical embellishment
 - c. Botanical couture
 - d. Pressed plants
 - e. Artistic crafts, needlework
 - f. Other

B. Education exhibits

1. Presented by club, non-members, local organization, or civic group
2. An ongoing relationship between the club and organization enables each to promote its mission
3. One or more exhibits
 - a. Horticulture
 - b. Garden history & design
 - c. Other
4. Judged by 1 or more judging panels if the **Certificate of Excellence for Conservation** or the **Ann Lyon Crammond Award** are listed in the schedule

III. GCA Medals and Awards

- A. Application for GCA special awards must be submitted to GCA flower show committee chairman at least 10 -12 months in advance of a major flower show
- B. Additional non-GCA awards may be presented by sponsoring club(s) or other organizations

IV. GCA Major Flower Show Organization

A. Planning

1. Should commence at least 18 months in advance of a proposed show
2. The committee may rely upon the zone flower show, horticulture and

**Required
Committee
Chairmen**

**Optional
Committees**

Procedure

conservation representatives, and area vice chairman (AVC) for photography for assistance in organization and schedule writing

- B. The committees listed below represent areas of responsibility of a chairman
 - 1. Co-chairmen may be appointed for any position
 - 2. Communication among the committees is essential since decisions made by one committee impact the role of another
- C. Required committees needing a chairman or co-chairmen
 - 1. Show chairman
 - 2. Division chairmen: floral design, horticulture, photography, conservation
 - 3. Schedule
 - 4. Staging and signage/graphics
 - 5. Judges, clerks and passers
 - 6. Registration
 - 7. Class consultants
 - 8. Awards
 - 9. Printing
 - 10. Publicity
 - 11. Treasurer
- E. Optional committees
 - 1. Division chairmen: botanical arts, education exhibits (horticulture, GHD, etc.)
 - 2. Hospitality and housing
 - 3. Preview party
 - 4. Show photographer
 - 5. Tickets
 - 6. Transportation

V. Procedure

- A. Contact zone flower show committee representative and request approval of show date
 - 1. Zone flower show representative will contact GCA staff administrator for approval of selected date
 - 2. The GCA administrator will post on the GCA calendar
- B. Select site and theme
- C. Select chairmen of show and committee

- chairmen
- D. Select committee members
- E. Write schedule using **GCA Major Flower Show template** and incorporate theme throughout schedule
- F. Work with the zone flower show representative to refine details of schedule
- G. Submit schedule electronically in Word to be reviewed and approved by **GCA flower show committee chairman**
- H. Apply for **GCA special awards**
- I. Contact **zone judging representative(s)** for a list of approved judges, prospective judges and candidates in the judging program; the final list will be made in consultation with the show judging chairman and zone judging representative
- J. Contact GCA judging committee chairman for **list of judges for special awards panels**
 - 1. Special awards and Best in Show panels for GCA Major Flower Shows are judges chosen by the GCA judging committee chairman
 - 2. The judging panel for conservation should be comprised of a minimum of 2 approved horticulture judges and 1 knowledgeable conservationist from within GCA or an outside expert
- K. Follow suggested timetable for GCA Major Flower Shows

VI. Suggested Timetable

- A. 12 -18 months
 - 1. Select chairman and/or co-chairmen and division chairmen
 - 2. Check date with local calendar, then secure date with zone flower show representative who will post the date with **GCA administrator**
 - 3. Establish **show parameters**
 - 4. Choose theme
 - 5. Choose location and hours
 - 6. Appoint other chairmen
 - 7. Check with the **GCA administrator** about insurance
 - 8. Set budget

**Suggested
Timetable
12-18 months**

MAJOR
FLOWER SHOW

Suggested
Timetable
10-12 months

Suggested
Timetable
5-9 months

- B. 10-12 months
 1. Select committee members
 2. Write schedule in consultation with division chairmen and staging chairman
 - a. Use **GCA Major Flower Show schedule template**
 - b. Plan conservation exhibit
 - c. Consider including education exhibits and botanical arts
 - d. Incorporate theme throughout all divisions
 - e. Select **class consultants**
 3. Plan **staging**
 - a. Layout and supplies
 - b. Construct new staging, if necessary
 - c. Confirm measurements of all staging
 4. Plan printing
 - a. Schedules
 - b. **Entry cards**
 - c. **Signage**
 - d. Invitations
 - e. Abbreviated schedules to distribute at the show
 5. Send the GCA flower show committee chairman
 - a. Electronic draft of the schedule in Word for review
 - b. Application for special awards
- C. 5-9 months
 1. Send a final copy of the schedule electronically, incorporating all recommended changes, to the **GCA flower show committee chairman**
 2. Print and distribute approved schedules
 3. Send PDF of schedule to **GCA administrator** for posting on the GCA calendar
 4. Contact **zone judging representative(s)** from other zones for list of judges
 5. Contact **GCA judging committee chairman** for list of judges (preferably from zones outside show zone) for special awards panels
 6. Invite judges
 7. Send information packet to confirmed judges

8. Hold informal workshops for:
 - a. Specific classes
 - b. New exhibitors
 - c. Clerks
 - d. Passers
- D. 1-3 months
1. Mail to confirmed judges
 - a. Panel and class assignments
 - b. Schedule
 - c. Hospitality and hotel information
 2. Print signage
 3. Paint staging, if necessary
 4. Assemble supplies for passers, judges and clerks
 - a. Name tags
 - b. Clipboards and pens
 - c. Other supplies including printed copies of schedules
 5. Confirm receipt of medals and awards certificates (*mailed 1 month in advance*)
 - a. Print Judges Commendation, Award of Appreciation, and Best In Show cards
 - b. Make copies of certificates
 - i. In the event that 1 copy is mislabeled
 - ii. Keep original to be printed or hand lettered for recipient
 6. Print **entry cards**
 - a. May be used as posted
 - b. May be downloaded for personalization for show
- E. Final week
1. Set up show
 2. Provide hospitality for exhibitors and show workers
 3. Provide hospitality (coffee, lunch, dinner) for judges
- F. Post show
1. Write thank you notes to
 - a. Judges
 - b. Exhibitors
 - c. Committee members
 2. Return all photography and botanical arts entries (if applicable) to exhibitors
 - a. Include entry card and any ribbon and/or awards received

**Suggested
Timetable
1-3 months**

**Suggested
Timetable
Final Week**

**Suggested
Timetable
Post-show**

- b. Include list of winners in the class and/or division
3. Send copies of special award citations to GCA administrator
 - a. Return any GCA special awards not given
 - b. Include digital images of all entries or exhibits receiving GCA special awards
4. Contact local newspapers with names of show winners
5. Committee chairmen write reports to be assembled as a record for the next show
6. Show chairman holds wrap up meeting to review show evaluation and committee reports
7. Arrange storage of show files and staging inventory

GCA Flower Show At A Glance

I. GCA Flower Show must

- A. Be sponsored by GCA club(s)
- B. Follow specifications as set forth in this guide
- C. Be open to the public
 1. In a readily accessible location
 2. Free admission is encouraged
 3. With handicap access
- D. Have at least 51% of the entries from GCA club members
- E. Be judged
 1. From a list of judges provided by zone judging representative
 2. With judging selections according to chart located on the judging page of the GCA website
- F. Include the following divisions
 1. Division I, **floral design**
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries
 - d. Judged by 2 or more **judging panels**
 2. Division II, **horticulture**
 - a. Minimum of 5 classes

Specifications

Required Divisions

- b. No fewer than 50 entries
- c. Judged by two or more judging panels
 - 3. Division V, **conservation and education exhibits**
 - a. Conservation required
 - i. Presented by club, non-members, local organization or civic group
 - ii. An ongoing relationship between the club and organization enables each to promote its mission
 - iii. Judged by 1 or more judging panels if the **Marion Thompson Fuller Brown** and **Ann Lyon Crammond** awards are listed in the schedule
- G. Schedule must be
 - 1. Submitted electronically in Word to the **GCA flower show committee chairman** for approval
 - 2. Posted on the **GCA calendar** when complete
- H. The zone flower show representative (or designee) must conduct a judges' evaluation at the conclusion of show's judging
 - 1. Summarize the evaluation and provide a written report to
 - a. Show chairman
 - b. **GCA flower show committee chairman**
 - c. **GCA administrator**
 - d. Club president
 - 2. All participating judges must attend the evaluation

Schedule

II. Optional Divisions

- A. **Photography**
 - 1. To award GCA special awards
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries
 - 2. Judged by 1 or more **judging panels**
- B. **Botanical arts**
 - 1. To award GCA special awards
 - a. Minimum of 2 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 12 entries

Optional Divisions

- d. Classes may be:
 - i. Botanical jewelry
 - ii. Botanical embellishment
 - iii. Botanical couture
 - iv. Pressed plants
 - v. Artistic crafts, needlework
 - iv. Other
- e. Judged by 1 or more judging panels
- C. Education exhibits
 1. Presented by club, non-members, local organization or civic group
 2. An ongoing relationship between the club and organization enables each to promote its mission
 3. One or more exhibits
 - a. Horticulture
 - b. Garden history & design
 - c. Other
 4. Judged by 1 or more judging panels if the **Marion Thompson Fuller Brown** and/or **Ann Lyon Crammond** Awards are listed in the schedule

III. GCA Medals and Awards

- A. **Application for GCA special awards** must be submitted to GCA flower show committee chairman at least 6 months in advance of the show
- B. Additional non-GCA awards may be presented by sponsoring club(s) or other organizations

IV. GCA Flower Show Organization

- A. Planning
 1. Should commence at least 1 year in advance of a proposed show
 2. The committee may rely upon the zone flower show, horticulture and conservation representatives, and the AVC for photography for assistance in organization and schedule writing
- B. The committees listed below represent areas of responsibility of a chairman
 1. Depending upon the size and complexity

**Required
Committees**

- of a show, some committees may be combined, and co-chairmen may be appointed for any position
2. Communication among the committees is essential since decisions made by one committee impact the role of another
- C. Required committees needing a chairman or co-chairmen
1. Show chairman or co-chairmen
 2. Division chairmen: floral design, horticulture, conservation
 3. Schedule
 4. Staging and signage/graphics
 5. Judges, clerks and passers
 6. Registration
 7. Awards
- D. Optional committees
1. Class consultants
 2. Division chairmen: photography, additional education exhibits, and botanical arts
 3. Printing
 4. Publicity
 5. Hospitality and housing
 6. Preview party
 7. Show photography
 8. Tickets
 9. Treasurer

**Optional
Committees**

V. Procedure

- A. Contact zone flower show committee representative and request approval of show date
1. Zone flower show representative will contact GCA flower show staff administrator for approval of the selected date
 2. The GCA administrator will post the date on the GCA calendar
- B. Select site and theme
- C. Select chairmen of show and committee chairmen
- D. Select committee members

Procedure

- E. Write schedule using **GCA flower show template** and incorporating theme throughout the schedule
- F. Work with the zone flower show representative to refine schedule
- G. Submit schedule electronically in Word to be reviewed and approved by GCA flower show committee chairman
- H. Apply for GCA special awards
- I. Contact zone judging representative for a list of approved judges, prospective judges, and candidates in the judging program; the final list is made in consultation with show judging chairman and zone judging representative
- J. Follow suggested timetable for GCA Flower Show

VI. Zone Meeting Flower Show

- A. May follow all rules and guidelines for GCA Flower Show and be eligible for special awards and a \$500 subsidy
 - 1. A zone meeting flower show that does not include all the requirements of a GCA Flower Show will not qualify for the \$500 subsidy
 - 2. If the subsidy is approved, it will be disbursed by GCA approximately 1 month prior to the show
- B. All schedules, even those that do not qualify or GCA Flower Show special awards, must be submitted for review and approval by the GCA flower show committee chairman
 - 1. Floral design, photography, and botanical art classes must have a minimum 4 entries per class
- C. Judged by approved judges selected from a list provided by the **zone judging representative**
 - 1. It is recommended to use judges from outside the host zone
 - 2. If judged by judges from within the zone, those judges must not enter the division of the show that they are judging
 - 3. Exception: a Judges' Challenge Class that should be staged in a room away from the classes being judged

4. If challenge class can not be separated from other floral design classes it is best to use judges on panels who are not exhibiting
- D. Should include classes planned for exhibitors traveling to the show, e.g.
1. Challenge classes
 2. A judged plant exchange

VII. GCA Annual Meeting Flower Show

- A. May follow all rules and guidelines for GCA Flower Shows to be eligible for special awards and a \$2000 subsidy
1. An Annual Meeting Flower Show that does not include all the requirements of a GCA Flower Show will not qualify for the \$2000 subsidy
 2. If the subsidy is approved, the subsidy will be disbursed approximately 1 month prior to the show
- B. All schedules, even those that do not qualify for GCA Flower Show awards, must be submitted for review and approval by the GCA flower show committee chairman
1. Floral design, photography, and botanical art classes must have a minimum of 4 entries per class
- C. GCA judging committee chairman provides a list of judges to the flower show judging chair
- D. Should include classes planned for exhibitors traveling to the show, e.g. challenge classes

VIII. Suggested timetable

- A. 6-12 months
1. Select chairman or co-chairman and division chairmen
 2. Check date with local calendar, then secure date with zone flower show representative who will post the date with GCA administrator
 3. Establish **show parameters**
 4. Choose theme
 5. Choose location and hours

ZONE
FLOWER SHOW

ANNUAL
MEETING
FLOWER SHOW

GCA
FLOWER SHOW

**Suggested
Timetable
6-12 months**

**Suggested
Timetable
5-8 months**

6. Appoint other chairmen
 7. Check with the **GCA administrator** about insurance
 8. Set budget
- B. 5-8 months
1. Select committee members
 2. Write schedule in consultation with division chairmen and staging chairman
 - a. Use **GCA Flower Show schedule template**
 - b. Plan **conservation exhibit**
 - c. Consider including additional education exhibits, photography and botanical arts
 - d. Incorporate theme throughout all divisions
 - e. Select class consultants
 3. Plan staging
 - a. Layout and supplies
 - b. Construct new staging, if necessary
 - c. Confirm measurements of all staging
 4. Plan printing
 - a. Schedules
 - b. **Entry cards**
 - c. Signage
 - d. Invitations
 - e. Abbreviated schedules for the public
 5. Send the **GCA flower show committee chairman**
 - a. Electronic draft of schedule in Word for review
 - b. **Application for special awards**
- C. 4-7 months
1. Send a final copy of the schedule electronically, incorporating all recommended changes, to the **GCA flower show committee chairman**
 2. Print and distribute approved schedules
 3. Send PDF of schedule to **GCA administrator** for posting on the GCA calendar
 4. For a GCA Flower Show, contact zone judging representative for a list of judges for a GCA Flower Show
 5. For a GCA Annual Meeting Flower Show, contact **GCA judging committee chairman** for a list of judges

**Suggested
Timetable
4-7 months**

6. Invite judges
 7. Hold informal workshops for:
 - a. Specific classes
 - b. New exhibitors
 - c. Clerks
 - d. Passers
- D. 1-3 months
1. For a zone or annual meeting only, submit subsidy form to flower show committee chairman for approval at least 3 months in advance
 2. Mail to confirmed judges
 - a. Panel and class assignments
 - b. Schedule
 - c. Hospitality information
 3. Print signage
 4. Paint staging if necessary
 5. Assemble supplies for passers, judges and clerks
 - a. Include nametags
 - b. Clipboards and pens
 - c. Other supplies including printed copy of schedule
 6. Print **entry cards**
 - a. May be used as posted
 - b. May be downloaded for personalization for show
- E. Final week
1. Set up show
 2. Confirm receipt of medals and awards certificates
 - a. Print Judges' Commendation, Award of Appreciation, and Best In Show cards
 - b. Make copies of certificates
 - i. In the event that 1 copy is damaged or mislabeled
 - ii. Keep original to be printed or hand lettered for recipient
 3. Provide hospitality for exhibitors and show workers
 4. Provide hospitality (coffee, lunch, dinner) for judges
- F. Post show
1. Write thank you notes to
 - a. Judges
 - b. Exhibitors

**Suggested
Timetable
1-3 months**

**Suggested
Timetable
Final Week**

**Suggested
Timetable
Post-show**

- c. Committee members
2. Return all photography and botanical arts entries (if applicable) to exhibitors
 - a. Include entry card and any ribbon and/or awards received
 - b. Include list of winners in the class and/or division
3. Send copies of special award citations to **GCA administrator**
 - a. Return any special awards not given
 - b. Include digital images of all entries and exhibits receiving GCA special awards
4. Contact local newspapers with names of show winners
5. Committee chairmen write reports to be assembled as a record for the next show
6. Show chairman holds wrap up meeting to review show evaluation and committee reports
7. Arrange storage of show files and staging inventory

Club Flower Show At A Glance

I. Club Flower Show should:

- A. Follow specifications as set forth in this guide
- B. Be held at least once each year, if a GCA Flower Show is not presented
- C. Have a schedule:
 1. In a club newsletter
 2. Sent as a flyer or handout
 3. Posted on the club website
- D. Review schedule with zone flower show representative before schedule is sent to membership
- E. Contact zone judging representative for a list of approved judges, prospectives and candidates in the judging program a minimum of 8 to 12 weeks in advance of the show
 1. Include 1 or more judging panels
 2. Judging panel consists of 2 approved judges and 1 prospective judge in the discipline

Specifications

3. Panel should have 2 clerks

II. Guidelines

- A. If a club show includes floral design and horticulture divisions as well as a conservation exhibit, it is recommended to apply for GCA Flower Show status and receive approval to give the **GCA special awards**
- B. Club shows may incorporate 1 or more divisions with a minimum of 4 entries per class in divisions I, III and IV
 1. Division I, floral design
 2. Division II, horticulture
 3. Division III, photography
 4. Division IV, botanical arts
 5. Division V, conservation and education exhibits
- C. There are no requirements for
 1. Specific divisions to be included
 2. Number of classes in any division
 3. Conservation exhibit or other education exhibits
 4. Public access for the show
- D. The committee may rely on the zone flower show, horticulture and conservation representatives, and AVC for photography for assistance in planning the show and writing the schedule
- E. Exhibits must be left in place for the duration of the show or meeting
- F. Read Chapters II and III of this guide for information to assist in further planning of a flower show

III. Awards

- A. No GCA special awards are available for club shows
- B. Best in Show is available for floral design, horticulture, photography and botanical arts
 1. May be printed from the **GCA website**
- C. Novice awards may be given
 1. Recipients of first place ribbons or novice awards in a club show are still novices in GCA and GCA Major Flower Shows until such time as a first place ribbon or a GCA

novice award has been won in an approved GCA or GCA Major Flower Show in the specific division

- D. The club flower show chairman is encouraged to offer other awards, that may be recognized by a special ribbon or printed card
- E. All awards should be listed in the schedule

Procedures

IV. Procedures

- A. Select show chairman 3 – 12 months prior to show
 - 1. A show chairman can easily plan a club flower show of 1 or 2 classes
 - 2. More than a few classes in each division would require a larger committee
 - a. Optional committee chairman (or co-chairmen)
 - i. Flower show vice-chairman
 - ii. Passing
 - iii. Awards
 - iv. Floral design division
 - v. Horticulture division
 - vi. Photography division
 - vii. Botanical arts division
 - viii. Conservation and education exhibits
 - ix. Judges and clerks
 - x. Hospitality
 - 3. Assistance will be necessary for staging, entering, passing, and hospitality for judges
- B. Choose a location for the show
 - 1. Public or private location
 - 2. Include enough space for staging and passing of the show
- C. Write schedule 3 – 12 months before the show
 - 1. In collaboration with appropriate club chairmen
 - 2. Review with zone flower show representative and make recommended changes and corrections
 - 3. Distribute to members 1- 6 months before the show
- D. Print **Entry Cards**
- E. Invite judges, passers and clerks
 - 1. Send the following to the participating

- judges and clerks
 - a. Schedules
 - b. Judging panels and class assignment for each division
 - c. Names and contact information of judges
 - d. Travel directions to the show
 - e. Details of any hospitality
- 2. Provide 2 passers per division
 - a. Passers may be recommended by the zone judging representative
 - b. Passers may not pass a class in which they are entered
- 3. Provide two clerks for each judging panel
 - a. Invite candidate clerks in club or zone
 - b. Clerks should not serve on a panel which will judge a class they entered
- F. Hold workshops targeting specific classes
- G. Have award stickers or special club award certificates
- H. Record awards presented
- I. Keep a photo journal for reference in planning future shows
- J. Club shows are not evaluated
 - 1. Unless the zone flower show representative is specifically asked
 - 2. Judges may be asked to speak about awards and comments
- J. Write thank you notes to the judges and committee members after the show

V. Suggested timetable

- A. 3 – 12 Months
 - 1. Select flower show chairman
 - 2. Choose a location and theme for the show
 - 3. Check **GCA calendar** to be sure there are not conflicts on selected date
 - a. A club show should not be scheduled
 - i. During any GCA blackout dates
 - ii. When a GCA or GCA Major Flower Show is being held in the zone
 - 4. Write schedule and review with zone flower show representative
 - 5. Plan staging

**Suggested
Timetable
3-12 months**

CLUB
FLOWER SHOW

**Suggested
Timetable
2-6 months**

**Timetable
1-2 months**

**Timetable
Final Week**

**Timetable
Post-show**

6. Distribute show schedule to club members
- B. 2 – 6 Months
 1. Contact zone judging representative at least 8-12 weeks in advance of show to obtain list of
 - a. Approved judges, prospective judges and candidate clerks
 - b. Recommendations for passers
 2. Show should be judged by 1 or more judging panels
 3. Order award stickers or award ribbons
 4. Hold workshops for disciplines in show
- C. 2 – 3 Months
 1. Send show schedule and panel information to judges
- D. 1 – 2 Months
 1. Invite club members to be clerks or passers if members of the judging program are not available
 - a. Review responsibilities with club members for clerking
 2. Plan hospitality for members and judges
 3. Conduct workshops on entry cards, grooming and/or conditioning
 4. Paint staging, if necessary
- E. Final week
 1. Set up staging
 2. Check to see that awards/ribbons are on hand
 3. Ensure that sufficient entry supplies are on hand
- F. Post show
 1. Write thank you notes to:
 - a. Judges
 - b. Committee members

Procedure to become a Sanctioned Non-GCA Major Flower Show or Non-GCA Flower Show

Sanctioned Non-GCA Major Flower Shows may bestow GCA Medals and Awards for Non-GCA Major Shows

Sanctioned Non-GCA Flower Shows may bestow GCA Medals and Awards for Non-GCA Shows

- | | |
|--|-----------------------------|
| I. Contact the GCA flower show chairman | Procedure |
| A. At least 6 months in advance request evaluation to become a Non-GCA Major Flower Show or Non-GCA Flower Show | |
| II. Provide the following documentation | Needed Documentation |
| A. Copies of past schedules | |
| B. Details of the sponsoring organization | |
| C. The flower show particulars: location, timing, days open, visitors expected | |
| D. Documentation of the stability of the show | |
| 1. History of past shows | |
| 2. Plans for future shows | |
| III. Agree to 3 evaluations over 3 shows | Evaluations |
| A. Evaluating team: GCA flower show committee chairman, judging committee chairman, horticulture committee chairman, conservation committee chairman, photography committee chairman or their designees | |
| B. Evaluation will be written by the GCA flower show committee chairman and sent to the show chairman and copied to the GCA executive committee | |
| C. After three evaluations, the GCA flower show committee chairman in consultation with the GCA executive committee will make a decision as to the status of the Non-GCA Major Flower Show with regard to its privilege to award GCA medals and awards for Non-GCA Major Shows | |



FLOWER SHOW ORGANIZATION

In Chapter II, the detailed organization for each type of show is more thoroughly explained and all the steps needed to prepare for a show are outlined by task and by timing. The recommended committee positions are clearly documented.

Part A: GCA Major Flower Show and GCA Flower Show Organization

References

- I. **The following publications contain information to be used in conjunction with the *Flower Show & Judging Guide***
 - A. The GCA flower show schedule template
 - B. *By design*, Flower Arrangement Study Group (subscription only)
 - C. *The Real Dirt* special flower show edition, horticulture committee
 - D. *focus*, photography committee
 - E. *ConWatch*, conservation committee
 - F. Archived reports by Conservation/NAL

Date

- II. **Select a date, procedure**
 - A. Check the *GCA calendar*
 - B. Check local community calendars and other local events
 - C. Contact the zone flower show representative who will work with GCA administrator to post date on the GCA calendar

Venue

- III. **Venue considerations**
 - A. Layout and circulation
 - B. Lighting
 - C. Background color
 - D. Parking and public access
 - E. Loading and unloading areas

- F. Available hours of operation
- G. Costs
- H. Room capacity
- I. Water source
- J. Wifi or internet access

IV. Finances, insurance and security

- A. Prepare a budget and appoint a treasurer
- B. Consult **GCA administrator** to establish whether the GCA insurance policy is adequate
 - 1. GCA Major Flower Shows are covered
 - 2. GCA and club flower shows are covered if listed by the club on its yearly insurance activity sheet
 - 3. Additional insurance coverage for liability and theft may be advisable
- C. Notify police for security and traffic control; check with fire marshal if needed

V. Responsibilities of flower show chairman or co-chairmen

- A. Oversight of all committees and the execution of specifics as enumerated in the suggested timetable for a flower show
- B. Select committee chairmen
- C. Select show site and negotiate details for use of venue
- D. Select theme and parameters of the show with schedule, staging and division chairmen
- E. In conjunction with schedule chairman, submit schedule for approval to GCA flower show committee chairman
- F. Send approved schedule of a GCA Major Flower Show (*at least 6 months in advance*) or a GCA Flower Show (*at least 4 months in advance*) to
 - 1. **GCA flower show committee chairman**
 - 2. **GCA administrator**
 - 3. AVC publications
 - 4. **Zone flower show committee representative**
 - 5. Club presidents in zone and nearby zones
 - 6. Club flower show chairmen in zone and neighboring zones

**Finances
Insurance
Security**

**Flower
Show
Chairman**

7. Past exhibitors
 8. Public
 9. Ask a dignitary to be an honorary chairman, if desired
- G. Arrange for needed labor
1. Committee chairmen should have sufficient personnel to
 - a. Greet and help unload entries
 - b. Move and place horticulture exhibits
 - c. Help with staging
 - d. Answer questions at the show
 - e. Run errands
 - f. Clean up
- H. Coordinate with staging chairman on any new staging necessary or painting of existing staging
- I. Discuss details of preview party if applicable
- J. Ensure all printed materials and graphics are coordinated
- K. Interface with each committee chairman to maintain communication between all areas of the show
- L. Be prepared to assist or offer guidance as needed
- M. Hold wrap up meeting, collect reports and be certain photo record is filed with club archives

VI. Responsibilities of Committee Chairmen

All flower show committee positions may be served by individuals or co-chairmen. Committee chairmen are listed alphabetically below.

- A. Awards chairman
1. Order and organize awards
 - a. Award stickers or ribbons must be secured in sufficient quantity, coordinating the needs of all divisions and special awards
 - b. Multiple stickers or ribbons should be available for joint entries
 - c. Have 3 honorable mention stickers or ribbons available for every class in the floral design, photography, and botanical arts divisions, and more for each class in horticulture

2. GCA medals and special awards are sent to the show chairman or designee by the GCA administrator approximately 1 month before the show
 - a. Make copies of the special awards to set out with the exhibit
 - b. Original should be printed or filled out by a calligrapher after judging and given to the exhibitor
 - c. Medals should be inscribed for the exhibitor by the host club
 - d. Club will need to purchase additional medals or certificates for dual exhibitors
 3. **Judges' Commendations, Award of Appreciation, and Best in Show certificates** may be printed from the GCA website
 4. Organize an awards table, conveniently located for all divisions, with all GCA and club awards, stickers, ribbons and pens to be used for comments and citations
 5. Confirm all awards are placed in accordance with judges decisions
 - a. Only judging panels assigned to the show may authorize the awarding of ribbons or other GCA awards
 6. In conjunction with show photographer, ensure photos of all exhibits receiving GCA special awards have been taken as well as individual photos of all exhibits, if possible
 7. In conjunction with division chairmen, ensure out-of-town exhibitors have been notified of any awards received
 8. After the show, send GCA administrator:
 - a. Any certificates or medals not awarded
 - b. Award forms and citations with necessary information
 - c. Digital image of each exhibit winning a GCA special award
- B. Class consultants
1. Are vital links between exhibitors and the division chairmen for 1 or more

**Clerks
Chairman**

- classes in floral design, horticulture, photography and botanical arts
 - 2. Should be experienced exhibitors who can understand the implications of the questions asked and be thoroughly familiar with the intent of the class, staging and rules of the show
 - a. Are helpful for exhibitors who travel to the show
 - i. Zone Meeting Flower Shows
 - ii. Annual Meeting Flower Shows
 - iii. Major Flower Shows
 - iv. GCA Flower Shows
 - 3. Answer exhibitors' questions after conferring, if necessary, with the appropriate chairman or the passing committee
 - 4. Communicate in writing to all exhibitors in a class any changes made in rules or guidelines well in advance of the show and apprise the passing committee and judges of any changes
 - a. Email should be blind copies or sent individually to conceal names of exhibitors
 - 5. May not enter or exhibit in a class where they are serving as a consultant
 - 6. Should have contact information listed in the schedule
- C. Clerks Chairman
- 1. Assign (*or the show judges chairman may*) 2 clerks to each judging panel in a GCA Major Flower Show or GCA Flower Show
 - a. Clerks may be candidates in the judging program or
 - b. Club members interested in the discipline
 - 2. Conduct a workshop on clerks' duties for participating clerks not in the judging program
 - 3. Distribute copies of **clerk's duties** to each clerk
 - 4. Assemble **supplies for clerks**
 - 5. Brief the clerks on the morning of the show

- D. Division I-IV chairmen: floral design, horticulture, photography and (optional) botanical arts
1. In conjunction with the show chairman, oversee all aspects of assigned division of the show
 2. Arrange for needed labor
 - a. Assistants for exhibitors at GCA Major Flower Shows
 - i. Available in floral design and horticulture divisions to aid exhibitors
 - ii. Familiar with flower shows and the entry/passing procedure
 - iii. Sensitive to exhibitors' feelings and needs
 - iv. Familiar with the floor plan of the show, the location of electrical outlets, sources of water, rest rooms and parking facilities
 - v. Help unload and transport exhibits to the staging area and/or exhibitors' tables; park cars for exhibitors
 - vi. Provide any equipment the exhibitor may have forgotten, such as towels, tape, scissors, clippers, stapler, staking materials, etc.
 - vii. Help remove and load exhibits at close of flower show
 3. Assist in writing the schedule
 4. Assure classes are filled, contact following for assistance
 - a. Presidents and flower show chairmen of other clubs
 - b. Zone flower show representative
 - c. Other zone flower show representatives
 - d. Friends in other clubs
 5. May not enter their division in photography and botanical arts if receiving passing or staging exhibits
 6. Appoint class consultants
 7. Work with passing committee to select passers

**Division
Chairman**

- Floral Design
- Horticulture
- Photography
- Botanical Arts

MAJOR
FLOWER SHOW

**Division
Chairman**
• **Conservation**
• **Education
Exhibits**

**Hospitality
Chairman**

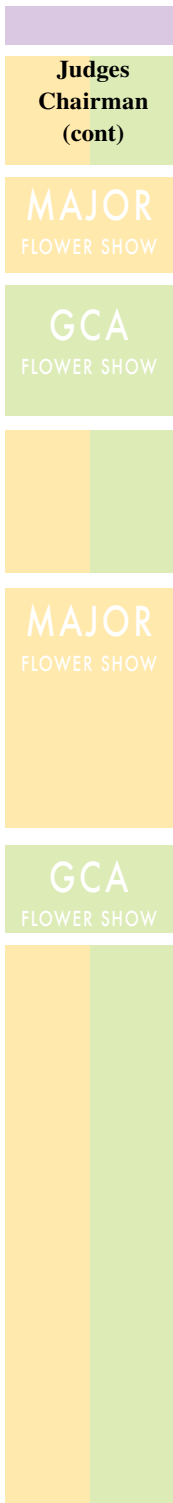
8. Coordinate with printing committee to provide **entry cards**
 9. With staging committee provide work tables for exhibitors
 10. Greet exhibitors and be available to answer questions and solve problems the day of the show
 11. Fill out entry card for exhibits received by mail
 12. Compile necessary data from class consultants, passers, etc., to present at judge's briefing
 13. Be available off show floor during judging
 14. Review comments with the judges or chairman of judges before they are transcribed, if requested by judging chairman at briefing
 15. Be certain out-of-town entrants are notified promptly of any ribbons or awards won
 16. Write thank you notes to all exhibitors
- E. Division V chairman: conservation and education exhibits
- One or more exhibits may be staged*
1. Conservation (*required*)
 - a. Oversee all aspects of exhibit creation
 - b. Arrange for needed labor
 - c. Work with staging to secure appropriate space and equipment
 - d. Work with signage to coordinate graphics
 - e. If exhibit includes plants, work with club's horticulture committee on nomenclature and plant health
 2. Horticulture (*optional*)
 3. Garden history & design (*optional*)
 4. Other
- F. Hospitality
1. The chairman and hospitality committee's duties vary depending on the size and duration of the show
 - a. Provide coffee, tea, etc., during show setup times for the exhibitors and committee
 - b. For the judges and passers and out-of-town clerks

- i. Arrange for coffee, tea, etc. and/or luncheon, depending upon when judging takes place
 - ii. If necessary, arrange for dinner, accommodations, parking passes, and transportation to and from the show for any invited guest, judge or passer
 - iii. Welcome, answer questions, and provide for all aspects of their well-being
 2. Hosts at the show
 - a. Hosts should have sufficient information to be able to answer questions relating to plant material and to the intent of the various classes
 - b. If the show is staged in 1 or more houses as part of a home show or house tour, the hospitality committee should provide a host for each room
- G. Judges chairman
 1. For GCA Major Flower Show
 - a. Contact GCA judging committee chairman at least 6 months in advance for a list of approved judges, prospective judges, and candidate clerks and collaborate on selection
 - b. Send a copy of approved schedule to GCA judging chairman
 2. For GCA Flower Show
 - a. Contact zone judging representative(s) for a list of approved judges, prospective judges, and candidate clerks and collaborate on selection
 - b. Send a copy of approved schedule to zone judging committee rep
 3. Selection of out-of-town judges is encouraged for all shows to provide unbiased opinions
 4. Judges from the same area should not all serve on the same panel, if possible
 5. For GCA Annual Meeting Flower Shows, contact GCA judging committee chairman 6 months in advance for a list of approved judges, prospective judges and candidate clerks and collaborate

**Judges
Chairman**

GCA
FLOWER SHOW

**ANNUAL
MEETING**



- on selection
6. Invite judges
 - a. Individually by letter, telephone or email (*no group emails*)
 - b. For GCA Major Flower Show, the GCA judging committee chairman will continue to supply names as needed
 - c. For GCA Flower Show, the zone judging representative(s) will continue to supply names as needed
 - d. Remind judges that staying for the evaluation is mandatory
 7. Contact zone judging representative with final list of judges and collaborate on
 - a. Judging panels
 - b. Class assignments
 - c. Special award panels
 8. Contact GCA judging committee chairman for list of judges for special awards panels for GCA Major Flower Show to invite
 9. At a GCA Major Flower Show, invite GCA flower show committee chairman and GCA judging committee chairman to be present or judge
 10. At a GCA Flower Show, invite zone flower show and judging representatives to be present or judge
 11. Confirm judging assignments and send the following in a timely manner
 - a. Schedule
 - b. Panel and class assignments
 - c. Directions to the show
 - d. Names and addresses of other judges for carpooling
 - e. Hostess's names, addresses and telephone numbers, if applicable
 - f. Timetable for judging and show evaluation, and any social events
 12. A list of local judges from other organizations should be on hand in the event of emergencies
 13. Provide appropriate hospitality to approved judges, prospective judges, candidate clerks and out of town passers
 - a. Make plans for lodging and

- entertainment
- b. Offer refreshments
- 14. Provide location for the flower show evaluation to be held immediately after judging by the GCA flower show committee chairman for GCA Major Flower Shows, the zone flower show representative for GCA Flower Shows
- 15. Attend judges briefing to announce changes and procedures
- 16. Without a clerks chairman, the judges chairman will perform the same tasks for the clerks
- 17. Brief clerks in advance regarding novice entries and special award designations
 - a. Following initial round of judging
 - i. Ensure all entries eligible for special awards are indicated on the entry card
 - ii. In conjunction or prior to placement of awards and/or ribbons and comment writing
- 18. A letter of appreciation should be written to the judges, prospective judges, and candidate clerks immediately following the show
- H. Passing chairmen - 1 per division
 - 1. Ensure sufficient numbers of passers are on hand
 - 2. Should be experienced exhibitors, GCA approved or prospective judges, candidates in the judging program or plant society experts
 - 3. Should be easily identified by apron, armband or name tag
 - 4. Have registration entry book and/or entry sheets for each class available
 - 5. Invite passers 4 months in advance of the show and make certain any out-of-town passers are included in hospitality for the judges
 - 6. Plan the passing area for horticulture to ensure a logical and efficient traffic flow
 - a. Signs should be placed above each table indicating its function
 - b. Grooming tables should be close to the passing tables and include

**Judges
Chairman
(cont)**

**Passing
Chairman**

**Passing
Chairman
(cont)**

- i. Entry cards and pens
 - ii. Bottles, wedging, and water
 - iii. Chalk
7. Provide following materials for passers
 - a. Schedules
 - b. Tape measure
 - c. Red and black waterproof pens or pencils
 - d. Apron with pockets
 - e. White correction pen
 - f. Chalk
 - g. Colored markers
 - h. Emergency supply box: Q-tips®, clippers, scissors, soft brushes, tweezers, soil-less mix, mister, rags, small fork, Xacto® knife, trowel, top dressing
8. Provide reference books for plant material identification such as *The AHS A-Z Encyclopedia of Garden Plants* and a computer with internet service for referencing **botanical nomenclature**
9. Provide lists of threatened, endangered, and locally **invasive plant material**
10. Allow a grace period, an hour if possible, between the close of entries and the beginning of judging to permit subdividing and restaging of horticulture classes if needed, to clean up the area around floral designs, and to deal with any last minute crisis
11. A letter of appreciation should be written to the passers immediately following the show

**Show
Photographer**

- I. Photographer
 1. Keep a visual record of the entire flower show, photographing
 - a. During set-up time
 - b. While entries are being created or placed
 - c. After judging, of each exhibit with its award
 - d. All entries receiving GCA special awards
 - i. A digital image should be given to awards chairman to file with

paperwork for all special awards

2. Photographer should have a neutral backdrop behind each exhibit to capture the image clearly
3. It is a courtesy to exhibitors to send them informal digital photographs of their entries in the floral design and botanical arts divisions; classes in horticulture and photography; and exhibits in conservation and education
4. File photo journal or disk in club history
5. Send digital images of winning entries to
 - a. *By design*
 - b. *focus*
 - c. *The Real Dirt*
 - d. *ConWatch*

J. Printing/Signage

1. A committee to handle printing and mailing is necessary for most shows
 - a. All printed materials should be consistent in style
 - i. Color
 - ii. Card stock
 - iii. Graphics and artwork
 - iv. Font
2. Depending on the size of the show, the following printing may be required
 - a. Schedule
 - b. **Entry cards**
 - c. Signs for each class, including a description of the class
 - d. Parking signs
 - e. Directional or educational signs, including restrooms
 - f. On-site directions for reaching the show floor
 - g. Preview party or any other invitations
 - h. Posters
 - i. Tickets
 - j. An abbreviated schedule for distribution to visitors

K. Publicity

1. A press release should be written in advance for
 - a. Newspapers
 - b. Radio announcements

**Printing &
Signage
Chairman**

**Publicity
Chairman**

**Registration
Chairman**

- c. Television coverage
2. Press packets include
 - a. Schedules
 - b. Photographs of club members preparing for the show
 - c. Club's membership in the Garden Club of America
 - d. Any other descriptive material
 - e. Contact information
3. Posters visible in the community
4. List in *By design* and *GCA Bulletin* 'upcoming shows'
5. After the show send the press
 - a. Names of prizewinners
 - b. Accompanying story
 - c. Photographs
- L. Registration chairmen: 1 registration chairman for each division
 1. Receive and coordinate registration forms
 - a. Acknowledge advance registrations
 2. Notify the division chairmen as registrations are received
 - a. Determine when classes are fully subscribed
 - b. Ensure classes are filled by notifying division chairman of openings
 3. Keep names of exhibitors confidential
 4. Each division's registration chairman maintains an **entry book**
 - a. Loose-leaf notebook or
 - b. Computer log
 5. **Entry book (or entry log on computers)** organized as follows
 - a. By division, each class should have a separate sheet of 5 columns including
 - i. Entry number
 - ii. Exhibitor name
 - iii. Exhibitor club
 - iv. Novice status or special awards information
 - v. Record of any ribbon or award won at the show
 - b. Assign an entry number to an exhibit when registered or passed and record this number in the entry book

6. Determine that no exhibitor has more than the permitted number of entries in a class
 7. Provide **entry cards** to exhibitors
 - a. In advance of the show, entrants may print entry cards from club website, receive via email, or if entry cards are to be typed and cannot be completed before judging, temporary entry cards, including plant material lists, should be visible during judging
 - b. Entry cards may be provided at the time of entry
 8. Arrange with the staging committee for a conveniently located help table
 9. Ensure all special awards have been recorded in the entry book after judging
 10. The data in the entry book is used
 - a. In totaling points for sweepstakes awards for
 - i. Corliss Knapp Engle Sweepstakes Award at Zone Flower Shows
 - ii. Club sweepstakes
 - iii. Annie Burr Jennings Sweepstakes Award at GCA Major Shows
 - b. As a record of all exhibitors, entries and awards received
 - c. The clerks should have the entry sheets for their classes to record information
- M. Additional responsibilities of registration chairman
1. Floral design division
 - a. With class consultant, send exhibitors any information available regarding staging
 - i. Paint color chips
 - ii. Exact measurements of staging
 - iii. Lighting specifications
 - iv. Background color information
 - b. Be on hand to welcome exhibitors when they arrive and direct them to

**Registration
Chairman**
• Floral Design

**Registration
Chairman**

**• Floral Design
(cont)**

class locations

- i. Spaces are chosen on a first come, first served basis or
- ii. A note should be attached to the staging with the name and entry number of the exhibitor assigned to that location
- c. Make provisions for returning containers to out-of-town exhibitors, etc.
 - i. Exhibitors must provide shipping information and arrange for payment of shipping charges in advance

**Registration
Chairman**

• Horticulture

2. Horticulture division
 - a. Secure as many advance registrations as possible
 - b. Suggest that classes be subdivided as soon as a large number of entries is evident
 - c. Water entries if needed

**Registration
Chairman**

• Photography

3. Photography division
 - a. Upon receiving mailed entries, check
 - i. Return postage is enclosed
 - ii. Correct dimension, color of matting, plant material is listed if required
 - b. If necessary and time permits, contact exhibitor to correct any problems
 - c. With photography division chairman, pass and hang the entries
 - d. Check to see that all entry cards are correctly numbered and placed, and that novice status is marked, if appropriate
 - e. Keep all packaging for returns to exhibitors as received and in conjunction with photography division chairman, return all photography entries
 - i. Include entry card with comments, any ribbon or special award won by the exhibitor

- ii. A list of results, including all ribbons and awards given in the class and/or division
 - 4. Botanical arts division
 - a. Upon receiving mailed entries, check
 - i. Return postage is enclosed and all entries have arrived in show condition
 - ii. Dimensions are correct
 - iii. Sample card is included
 - iv. Directions for displaying are included
 - b. If necessary and time permits, contact exhibitor to correct any problems
 - c. With botanical arts division chairman, pass and stage the entries
 - d. Check to see that all entry cards are correctly numbered and placed, and novice status is marked, if appropriate
 - e. Keep all packaging for returns to exhibitors as received and in conjunction with botanical arts division chairman, return all entries
 - i. Include entry card with comments, sample card, any ribbon or special award won by the exhibitor
 - ii. A list of class results, including all ribbons and awards given in the class and/or division
- N. Schedule chairman works in conjunction with show, division and staging chairmen
 - 1. Study schedules from other shows for ideas
 - a. Flower show committee area vice chairman (AVC) of publications maintains a file of archived schedules
 - b. Zone flower show, horticulture and conservation representatives and photography AVC are available for consultation
 - c. Rules and guidelines must be copied from the flower show template
 - d. See writing schedule in Chapter III
 - 2. Select a theme

**Registration
Chairman
• Botanical
Arts**

**Schedule
Chairman**

3. Determine the number of classes in the floral design, horticulture and photography divisions by considering
 - a. How many classes the sponsoring group can fill and how exhibitors from other clubs will support the show by entering
 - b. Minimum of 36 floral designs, 100 horticulture, 36 photography, entries and a conservation exhibit for a GCA Major Flower Show
 - c. Minimum of 18 floral designs, 50 horticulture entries and a conservation exhibit for a GCA Flower Show
 - d. Minimum of 4 entries per class is required for floral design and photography
 - e. Plan for a few more than the minimum number of entries to allow for unforeseen withdrawals or exhibits that cannot be passed
 - f. Involve division chairman in writing class descriptions
 - g. If possible, open show to plant societies, National Garden Clubs, and the general public
 - h. Remember, all GCA flower shows must be open to members of all GCA clubs
 - i. GCA flower show at zone meetings may be open to zone club members only
4. Develop conservation exhibit with theme of show
 - a. Conservation exhibits are required for GCA Major Flower Shows and GCA Flower Shows
 - b. Involve show conservation chairman in writing description of exhibits
5. Determine whether there will be a photography division in a GCA Flower Show
 - a. For GCA special awards to be given, 18 photography entries in 3 classes are needed with a minimum of 4 entries per class

- b. Involve show photography division chairman in writing the classes
6. Determine whether there will be a botanical arts division such as
 - a. Botanical jewelry
 - b. Botanical embellishments
 - c. Botanical couture
 - d. Pressed plants
 - e. Artistic crafts, needlework
 - f. For GCA special awards to be given
 - i. 18 botanical arts entries in 3 classes (with a minimum of 4 entries per class) are needed in a GCA Major Flower Show
 - ii. 12 botanical arts entries in 2 classes (with a minimum of 4 entries per class) are needed in a GCA Flower Show
 - g. Involve show botanical arts division chairman in writing the classes
7. Determine whether there will be education exhibits
 - a. Horticulture
 - b. Garden history & design
 - c. Other
8. Write the flower show schedule using the appropriate template
 - a. GCA rules
 - b. General information
 - c. Division guidelines
 - d. Class descriptions with specific requirements
 - e. Awards being offered
 - f. Schedule may have an elaborate or modest format as the committee chooses
 - g. Theme should be incorporated throughout all divisions
9. Review schedule with zone flower show representative and make revisions
10. Submit an electronic copy of the schedule in Word to the GCA flower show committee chairman for approval along with letter requesting special awards
 - a. 10 -12 months in advance of a GCA Major Flower Show

**Staging
Chairman**

- b. 5-8 months in advance of a
GCA Flower Show
- 11. Send a final corrected copy to the
GCA flower show committee chairman
and GCA administrator as a PDF
 - a. 9 months in advance of a
GCA Major Flower Show
 - b. 4 -7 months in advance of a
GCA Flower Show

O. Staging chairman

- 1. The staging chairmen, in conjunction
with the show and division chairmen,
have the task of setting the overall scene
for the flower show
 - a. Participate in writing the schedule
 - b. Work out a floor plan for the entire
show
 - c. Consult with show chairman to
determine resources and budget
 - d. Select committee members
 - e. Locate existing staging, confirm
measurements, and/or design
new staging
 - f. Establish color scheme for the show
 - g. Plan for adequate lighting
 - h. Provide class signs and other helpful
directional graphics if there is not a
separate signage committee
 - i. Arrange for any additional
decorations that would help to
present an attractive, unified
flower show
 - j. Provide tables and chairs for passers
and exhibitors during set-up time,
typists and/or calligrapher, and
awards table during the show
 - k. Provide water and trash receptacles
 - l. Set up and dismantle the show
 - m. Catalogue and arrange for storage
of reusable staging

P. Treasurer

- 1. Sets budget for show in conjunction
with committee chairmen
- 2. Reimburse committee members for
pre-approved expenses including all
award costs for duplicate medals or
certificates, ribbons and/or stickers

Treasurer

3. In conjunction with show chairman, apply for the **GCA subsidy** for approved zone or annual meeting GCA flower shows
 - a. Formal request includes treasurer's name and address
 - b. Payee information (club(s) name)
 - c. Submit request 3 months before show
4. Manage expenses of preview party or other events associated with the show, if applicable
5. Prepare final accounting of expenses and receipts

Q. Tickets

1. If show tickets are to be sold, complimentary show tickets should be given to:
 - a. Judges
 - b. Out-of-town passers
 - c. Out-of-town clerks
 - d. Special guests
 - e. Press
2. If a preview party is planned, judges should be offered tickets free or at a reduced price
3. Admission fee is discouraged at GCA Flower Shows
 - a. Donation may be suggested at GCA Flower Shows
 - b. Admission is generally charged at GCA Major Flower Shows
4. Ticket takers need to be provided with sufficient change
 - a. For a house tour show, tickets should be available at each home

VII. Entry Cards

- A. Are educational signposts and should be neat, legible, accurate and printed on heavy paper or card stock with waterproof ink
 1. Templates are on the GCA website and may be personalized to incorporate the show's color theme or logo
 2. For clubs planning to type final entry cards, preliminary entry cards should be filled out in duplicate

Tickets

**Entry
Cards**

**Entry
Cards
(cont)**

- a. Number of typists required will depend on the number of entries being processed and the time allotted for the entry/passing process
3. Entry cards should be available in advance of the show for those wishing to fill them out in advance
 - a. It is suggested that the show committee post the cards on the club or show website for use by entrants
4. To be included on entry card
 - a. Class number and entry number of exhibit (added when registered or passed)
 - i. Each class has its own number
 - ii. Entries are numbered in each class (beginning with 1) until full
 - b. Exhibitor's name, garden club or other affiliation, zone, novice, and GCA special awards eligibility status
 - c. Space for plant material list, both botanical and common names
 - i. A long plant list or key card may be clipped to the entry card and should include class and entry number
 - ii. A 4" x 6" photograph with key numbers and identification card may be used
 - d. Space for judges' comments, and any award (floral design, photography and botanical arts need more space than horticulture)
 - e. Passing box is in the upper right hand corner of the main section of the card (always visible)
 - f. Highlighters may be used to indicate entries that are eligible for special awards with specific requirements (concealed until special panels' judging)
 - g. Space, in horticulture, for information regarding growing

- conditions (*lights, greenhouse, windowsill, etc.*) propagation and length of ownership
- h. Space, in photography, for a brief statement or title
- B. Exhibitor information for entry card
1. Entry card should be typed or neatly printed in waterproof ink in the required ink color
 2. Entry cards may be enclosed in plastic bags for protection
 3. Entry numbers are in order of placement or assigned by the committee
 4. Additional information attached to the entry card, such as a long plant list in floral design or a key card in horticulture, should include class and entry number
 5. Indicate novice status and special award eligibility
 6. All participants must be listed on the entry card

VIII. Passing

- A. Passers: remember all entries conforming to schedule rules, restrictions and guidelines that are passed must be judged
1. Verify an exhibit is entered in the correct class and the entry card includes an entry number
 2. Make certain each exhibit in a competitive class adheres to the general rules, guidelines and class requirements for each division as outlined in the schedule
 - a. In a manner that is thoughtful, precise, patient, tactful and encouraging to the exhibitor
 - b. With knowledge of the schedule, class intention and attention to all details including all size restrictions
 3. Be alert for diseased and/or infested plant material in all divisions of the flower show and remove any exhibits showing signs of infestation from the venue

**Entry
Cards**
• **Exhibitor
Information**

Passing

4. Confirm the entry card and, if applicable, key card information is correct and legible
 - a. Listed plant material must correspond to the exhibit and be identified using the proper nomenclature and spelling
 - b. Confirm novice status by asking an individual exhibitor *“have you won a first place ribbon or a GCA novice award in this division of a GCA Major Flower Show or GCA Flower Show?”* and indicate on entry card if eligible
 - c. Confirm ownership requirement and propagation information
 - d. Highlight special awards entry, if eligible
 - e. Confirm no locally **invasive plant material** is used
 - f. Confirm any entry with rare, threatened or endangered plant material has card explaining how legally obtained and grown
5. If entry cards are to be typed, check the preliminary entry card and give to a committee member to take to typist, making sure always to leave a card with the entry
6. Make certain that all entrants are aware of time constraints
 - a. Inform exhibitors at the last half hour and the last fifteen minutes before closing of entries
7. When the entry is passed, mark the exhibitor’s card with the letter “P” in red in the upper right corner
 - a. In some shows the passer may be required to initial the card
8. Passing committee should convey any amendments and concerns with the schedule or an entry to the chairman of the appropriate division or to the chairman of judges who will pass them along at the judges briefing
 - a. Passing committee chairmen should remain throughout judging to answer questions

- B. Passing in floral design classes
1. Exhibitor
 - a. Complete the entry card
 - b. Inform the passers when ready to be passed
 - c. Remain on show floor until passed
 - d. After passing, leave floor and do not touch exhibit again before judging
 2. Entries
 - a. Must be judged if passed
 3. Passers
 - a. Understand show rules and class requirements
 - b. If entries are to be completed at the show, ascertain that this rule has been followed
 - i. Required at GCA Major Flower Show
 - c. Passers are responsible for rules, judges are responsible for interpretation
 - d. Anything not prescribed in the schedule is permitted
 - e. Determine whether an entry has fulfilled the rules and class requirements
 - f. Check entry card for
 - i. Correct class and entry number
 - ii. Correct botanical and common names of all plant material
 - iii. Confirm novice status by asking an individual exhibitor if a blue ribbon or the Sandra Baylor Novice Award has been won in the floral design (*formerly flower arrangement*) division of a GCA Major Flower Show or a GCA Flower Show
 - g. Check height, width and depth restrictions specified in the schedule and class description
 - h. Check plant material requirements
 - i. If all fresh is required, there may not be any dried material
 - ii. If all dried is required, there may not be any fresh material

**Passing
Floral Design
(cont)**

- iii. If all foliage is required, there may not be any flowers but bracts are permitted; bare branches may be permitted if stated in schedule
- i. Plant material not in show condition may be pointed out to the exhibitor who should remove or replace the material; the passer must pass the design if replacement material is not available
- j. Color requirement such as monochrome may include
 - i. Small amounts of green foliage
 - ii. Small bits of attached non-conforming floral parts e.g. the yellow center of a purple aster
- iii. Container and any base or stands of a different color unless stated otherwise in the schedule
- k. If container is used, check for leakage
- l. Specific objects if stated in the schedule must be included
- m. Accessories
 - i. If prohibited, must not be included
 - ii. Bases, stands and mats are not considered accessories
- n. Statement of intent
 - i. If permitted, ensure it is within guidelines
 - ii. If prohibited, check there are none
- o. In museum shows, confirm artwork is not touched or endangered
- p. Communicate any concerns with an entry to the exhibitor(s) and to the chairman of the floral design division
- q. If design does not conform to schedule and follow all of the GCA rules and guidelines
 - i. The exhibitor may try and rectify the problem within the allotted time
 - ii. If time does not permit or it is not possible to conform, the exhibit must remain in place and is designated '*For Exhibition Only*'

- iii. A brief, constructively worded statement explaining why it could not be judged should be included by the show committee
 - r. Floral design division chairman or judges chairman will communicate any passing information and/or issues to the judges
 - 4. Passers may not
 - a. Pass a class they have entered
 - b. Make a judgement on the design qualities of an exhibit or whether the exhibitor has properly interpreted the class
 - c. Touch any exhibit
 - 5. Passing panel should include
 - a. At least 2 passers for every 3 classes
 - i. More than 6 entries in each class or a class of large mass arrangements may require extra passers
 - b. 2 passers working together on each exhibit may observe a problem the other has missed
- C. Passing in horticulture classes
 - 1. Exhibitor
 - a. Complete the entry card with correct botanical nomenclature
 - b. Water and groom the entry before going to passing table
 - c. Mist at a distance from other exhibitors' plants
 - d. Put a chalk mark on the back of the container to indicate how the entry should be staged
 - e. Inform the passers that the exhibit is ready to be passed
 - i. May act on the passers suggestions
 - f. Remain on the show floor until entry is passed
 - g. Do not touch entries after passing
 - h. Leave the show floor after entry is passed
 - 2. All entries must be judged if passed

**Passing
Floral Design
(cont)**

**Passing
Horticulture**

3. Passers
 - a. Divide entry book into sections with each section assigned to a passer
 - b. Record all passed entries in the entry book or on the entry log if using a computer
 - i. If using a computer, a printer is needed to provide the clerks and awards chairman with copies
 - c. Entry card is marked with the entry number and recorded in the entry book
 - d. Verify that the exhibit is entered in the correct class and the entry conforms to the schedule requirements; criteria to be considered
 - i. Container size
 - ii. Measurements of the container must be within any limits specified in the schedule
 - iii. Containers are measured at the diameter or diagonal inside the rim at the soil line
 - iv. Glass or plastic globe terrariums are measured at their widest diameter
 - v. Strawberry jars are measured according to height
 - vi. Height, length, or width of the exhibit, as specified in the schedule, must conform to the class requirements
 - vii. Length of cut branch as specified in the schedule as either tip (top of the branch) to lip (of the container) or total length of a branch, including the part under water
 - viii. Classification of plants grown primarily for effective foliage or bloom
 - ix. Length of ownership as required by class
 - x. Blooming plants must be in flower

- xi. Foliage plants may have a few blooms
- xii. Correct number of different species or cultivars in collections
- xiii. Accurately identified and labeled
- xiv. Limit on the number of entries that an exhibitor may make in a class or subdivision, provided each is a different species or cultivar
- e. Verify no plant material is included as prohibited in the GCA rules (endangered, threatened, or locally invasive)
- f. Details including dates and method of propagation, if applicable
- g. Length of ownership
- h. Growing conditions and exposure
 - i. Outdoors
 - ii. Windowsill
 - iii. Greenhouse
 - iv. Artificial light
- i. Any other class-specific requirements
- j. Special award eligibility
- k. Check grooming of the entry
 - i. Exhibitor may return to the exhibitors' table for further grooming
- l. Free of pests or disease
- m. No evidence of dirt or spray residue on the foliage
- n. No added leaf shine
- o. No dead or damaged flowers or foliage, stubs, or twigs
 - i. Fresh stubs can be minimized by rubbing a bit of soil over the cut
- p. Clean container
- q. Soil surface or top dressing should not exceed the level of the rim
 - i. Any material that floats when watered should not be used
 - ii. Moss may be used as a top dressing, it is not counted as a second plant

- r. Check that an entry is presented to its best advantage with chalk X on the back of the container
 - s. Other considerations
 - i. Staking should be as unobtrusive as possible
 - ii. Forced bulbs, except minor bulbs and amaryllis, must be staked to prevent flopping
 - iii. Cachepots are permitted unless prohibited in the schedule
 - iv. Double potting is permitted if not evident
 - t. Mark the exhibitor's card with the letter "P" in red in the upper right corner of entry card
 - i. If the exhibit cannot be passed, it must be designated *'For Exhibit Only'*
 - ii. A brief, constructively worded comment should be added to explain why it could not be judged by the show committee
 - u. Once passed an exhibit with its entry card will be taken to its class in the show
 - i. The exhibit must be carefully handled
 - ii. Attention should be paid to placing it in the correct class and in seeing that it is shown to its best advantage
 - iii. If an error in identification has been made or the exhibit has been incorrectly placed, the exhibit may be moved to the correct class upon consultation with the chairman of passing and/or the horticulture division and provided that the new class has not yet been judged
4. Passers may not
- a. Rule on the quality of an entry, only on its condition
 - b. Touch the entry
 - c. Pass a class they have entered

5. Passing panels should be
 - a. At least 2 passers for every 3 classes depending on number of entries and time allotted to passing
 - b. More than 6 entries in each class may require extra passers
 - c. Thoroughly knowledgeable about plant material, nomenclature and familiar with the schedule
- D. Passing photography
 1. Exhibitor
 - a. Complete the entry form in the schedule
 - i. May add a brief statement or title
 - ii. Identification of plant material, if applicable
 - b. Attach entry form to the back of the entry and indicate top of the photo
 2. Passers
 - a. Understand show rules and guidelines according to the schedule
 - b. Passers are responsible for rules, judges are responsible for interpretation
 - c. Check for compliance with dimension requirements, mounting and color of mat if any
 - d. Allow time for corrections to be made by the exhibitor
 - e. Mark the entry card with a red "P" in the upper right corner
 3. Passing panels
 - a. There should be at least 2 passers for photography
 - b. Passers do not have to be in the judging program
 4. Passers may not
 - a. Pass a class they have entered
 - b. Make a judgement on whether exhibitor has properly interpreted the class
 5. Passing panels should be
 - a. At least 2 passers for every 3 classes depending on number of entries

**Passing
Photography**

- E. Passing botanical arts
1. Exhibitor
 - a. Complete entry card
 - b. Complete sample card
 - c. If hand-delivered and passed at show, exhibitor must leave floor after passing and not touch exhibit again before judging
 - d. Complete 'Statement of Intent', if required
 2. Entries
 - a. May be passed early before the show allowing for corrections, if necessary
 - b. Passing date, time, and location should be listed in schedule
 - c. Must be judged if passed
 - d. If design does not conform to schedule and GCA rules or needs repair from transit and within the allotted time, the exhibitor may attempt to rectify the problem and re-submit exhibit for passing
 - ii. Class consultant or division chairman may attempt small repairs on mail-in exhibits with consultation from exhibitor and re-submit exhibit for passing
 - iii. If it is not possible to conform, the exhibit remains in place and is designated "*For Exhibit Only*"
 - iv. Brief constructively worded statement explaining why exhibit could not be judged should be included by the show committee
 3. Passers
 - a. Botanical arts class consultants or division chairman may pass the botanical arts classes
 - b. Class consultants may not enter the class they are consulting or passing
 - c. Understand show rules, class requirements and rules specific to the botanical arts class
 - d. Passers are responsible for rules, judges are responsible for interpretation

- e. Determine whether an exhibit has fulfilled the rules and class requirements
 - f. Check entry card for
 - i. Correct class and entry number
 - ii. Correct botanical and common names of all plant material
 - iii. Confirm novice status by asking an individual exhibitor if a blue ribbon or the GCA Novice Award has been won in the botanical arts division (formerly special classes division)
 - g. Check sample card
 - i. All plant material or threads are represented on sample card
 - ii. Confirm botanical and common names
 - iii. Confirm sample card format
 - h. Check dimension restriction of each exhibit as specified in the schedule and class
 - i. Check construction methods
 - i. No visible mechanics, glue, string, wire, etc.
 - ii. No glitter, resin, figural carving from processed materials (e.g. milled wood, plastic), artificial gems, shells or other prohibited materials visible
 - iii. Only dried plant material
 - j. Check statement of intent
 - i. If permitted, ensure it is within guidelines
 - ii. If prohibited, check there are none
4. Passers may not
- a. Pass a class they have entered
 - b. Make a judgment on the design qualities of an exhibit or whether the exhibit has properly interpreted the class
5. Passing panels should be
- a. At least 2 passers for every 3 classes depending on number of entries and time allotted to passing

**Passing
Conservation
& Education
Exhibits**

Judging

**Judging
Horticulture**

**Judging
Botanical
Arts**

**Judging
Conservation
& Education
Exhibits**

- F. Conservation and education exhibits are not passed, however
1. If plant material is used, it must be
 - a. Properly identified with common and botanical names
 - b. Free of disease and insects
 2. Statement of intent must be included

IX. Judging

- A. General information
1. All judges must adhere to GCA rules and guidelines
 2. Judges are selected for
 - a. Specialized knowledge
 - b. Experience
 - c. Ability in a particular field
 - i. Zone judging representative has a record of judges' specialities
 3. In horticulture, it is desirable to have 1 judge familiar with local growing conditions on the panel
 - a. If there are specialized classes with a large number of entries anticipated, an appropriate plant society specialist should be included on the panel
 - b. In addition to horticulture judges the panels may include, when appropriate
 - i. Landscape architects
 - ii. Landscape designers
 - iii. Nurserymen
 4. The botanical arts division (jewelry, embellishments, couture, gardens, needlework, etc.) requires judging panel members have expertise in the particular area to be judged
 5. Conservation and education exhibits panels may include, when appropriate
 - a. GCA judges with strong understanding of conservation issues
 - b. GCA members who are well informed on conservation/NAL issues
 - c. Knowledgeable non-GCA environmentalists and conservationists

- d. Experts in garden history & design or horticulture
- 6. Judges may not judge classes or participate on special award panels considering classes they have entered
- 7. Flower show evaluation
 - a. Judges must remain at the show until the evaluation has been completed
 - b. Prospective judges may attend as auditors
 - c. Members of sponsoring club may not attend
 - d. A private space must be provided to the judges for the evaluation
- 8. Timing for judging
 - a. Allow a few minutes in advance of the judging for the judges to preview the overall show
 - b. Consider the number of classes each panel will judge to complete judging within a reasonable time
 - c. Allow 1 hour per class of 6 entries for floral design judging
 - d. Contingent on number of entries in each class, each panel should have no more than
 - i. 2 to 3 floral design classes
 - ii. 5 to 8 horticulture classes
 - iii. 3 to 4 photography classes
- B. Regular judging panels
 - 1. A GCA Major Flower Show panel consists of 3 approved judges and 1 prospective judge
 - 2. A GCA Flower Show panel consists of 2 approved judges and 1 prospective judge
 - a. Should there be a class requiring special knowledge the fourth member of the panel for a GCA Major Flower Show, the third member of the panel for a GCA Flower Show may be an approved judge from another organization, plant society, other horticultural specialist, or photography professional

Timing for Judging

Regular Judging Panels

**Regular
Judging
Panels
(cont)**

**Judging
Panels:
Zone &
Annual
Meeting**

**Award
Panels**

3. Minimum of 2 panels each for the horticulture and floral design divisions, 1 panel each for the photography (36 entries in GCA Major Flower Show, 18 entries in GCA Flower Show) and botanical arts (18 entries in GCA Major Flower Show, 12 entries in GCA Flower Show) divisions (if applicable) are required for presentation of GCA special awards
- C. Judging panels for Zone Meeting Flower Shows and Annual Meeting Flower Shows
 1. Zone Meeting Flower Shows are judged by approved judges selected from a list provided by the zone judging representative in consultation with the flower show judging chairman
 - a. It is recommended to use judges from outside the host zone
 - b. If judged by judges from within the zone, those judges must not enter the division of the show that they are judging
 - c. Exception: a judges' challenge class that should be staged in a room away from the classes being judged
 - d. If challenge class can not be separated from other floral design classes it is best to use judges who are not exhibiting
 2. Annual Meeting Flower Show judges are selected by the GCA judging chairman in consultation with the flower show judging chairman
- D. Award panels for GCA Major Flower Shows and GCA Flower Shows
 1. Minimum of 3 GCA approved judges is required to judge exhibits for
 - a. GCA special awards
 - b. Judges' Commendations
 - c. Best in Show
 - d. Judging requirements for individual club awards are at the discretion of the club

2. Special awards panels for GCA Major Flower Shows are judges recommended by the GCA judging committee chairman
 - a. Judges for the Certificate of Excellence in Conservation are two approved hort judges and a member of a GCA club or a non-member who is a knowledgeable conservationist
 - b. The judging committee chairman provides the 3 approved judges for the education panel
 - c. When the Corning Medal, the Wrinkle and the Certificate of Excellence in Horticulture are offered, they may be judged by 1 panel of judges
 - d. Judging for the Fenwick Medal, Symonds Medal, and the Swift Medal may require 2 panels
3. For a GCA Flower Show, the special awards panels are made up by the zone judging representative from the judges participating in judging the flower show
 - a. Include all GCA approved judges at the show, or
 - b. Be composed of approved GCA judges selected from each of the regular panels, or
 - c. Be made up of a separate set of 3 approved GCA judges
 - d. Include GCA prospective judges as observers only or as clerks
 - i. GCA prospective judges may vote for Judges' Commendations and club-generated awards
4. A special award panel may not
 - a. Include judges who have exhibited in classes being considered for special awards
 - b. Include anyone other than GCA approved judges
 - c. Permit GCA prospective judges to vote for GCA special awards

MAJOR
FLOWER SHOW

**Special Award
&
Best In Show
Panels**

GCA
FLOWER SHOW

**Special Award
&
Best In Show
Panels**

**Coordinating
Judge**

**Judges
• At The
Show**

5. Best in Show award
 - a. Only first place entries are eligible for consideration
 - b. May be selected by a special panel of approved judges or
 - c. By consensus or written ballot of all approved judges serving at the show
 - i. Each judge ranks top 3 selections
 - ii. First = 3 points, Second = 2 points, Third = 1 point
 - iii. Entry receiving most points wins
 - d. Challenge class entries are not eligible in floral design division
- E. Coordinating judge
 1. The zone judging representative should appoint a coordinating judge for each judging panel to serve as a facilitator with the following responsibilities
 - a. Calculate approximately how much time can be spent judging each class in order to remain on schedule
 - b. Invite clerks to ask questions for clarification
 - c. Ascertain if the clerks have entries in classes the panel will be judging
 - d. Act as discussion moderator to ensure that each judge's opinion is given equal weight, recognizing that the opinion of the coordinating judge has no more weight than that of any other approved judge on the panel
 - e. Encourage participation from prospective judges
 - f. Remind clerks that the judges' deliberations are confidential
 - g. Ensure that the clerk's transcriptions of comments are accurate and initialed by a coordinating judge after verifying all details
 - h. Ensure that the final comments and placement of award stickers or ribbons are correct
- F. At the show
 1. Judges should be provided with
 - a. Schedule
 - b. Scale of points sheet (optional)
 - c. Pencil/pen

- d. Clipboard or folder with paper
2. Panel members should have name tags including the designation 'Judge' or 'Prospective Judge' and the discipline
3. Provide a list of all the judges and a list of names and addresses of all show chairmen, hostesses, etc. for participating judges

X. Judges briefing

- A. Each division chairman should brief the judges about
 1. Classes not filled
 2. Changes made in the schedule
 3. Clarifications of/or changes in the rules given to exhibitors
 4. Unusual weather conditions
 5. Reminder that only judges can assess the interpretation or style of a design
 6. Information from the passing committee on additional subdivisions or any other matters of concern
 7. Criteria for club awards, if applicable
- B. The judges chairman should speak to
 1. Club's policy regarding awarding of ribbons
 2. Horticulture judges being strongly encouraged to make written comments on as many exhibits as possible
 3. Whether the chairman of any division will review the comments for content and clarity before they are posted on the entry cards
 4. Scales of points included in the show schedule or relevant scales of points in the *FS&JG*
 5. Judges' Commendations being available for exhibits or other aspects of the show of special merit
 6. Judges' Award of Appreciation being available for conservation and education exhibits that do not qualify for GCA special awards
- C. Zone flower show representative will
 1. Remind judges to spend a few minutes before judging looking over the show

**Judges
Briefing**

**Judges
Chairman
Duties**

**Zone Flower
Show Rep
Duties**

2. Remind judges there is a mandatory evaluation session following the judging
 - a. Each approved judge must fill out the evaluation form and attend the evaluation
3. Ask the awards chairman for the Judges Commendation Forms
4. Assign 1 judge to fill them out or work with the awards chairman
5. State when and where the show evaluation is to take place
6. Ask a judge or (prospective observing the evaluation) to serve as scribe during evaluation

XI. Awards

- A. Ribbon awards or stickers
 1. First, blue
 2. Second, red
 3. Third, yellow
 4. Honorable mention, white
- B. The judges may make any other awards the show has offered according to the criteria outlined in the schedule
 1. Judges' Commendations
 - a. Schedule
 - b. Staging
 - c. Signage
 - d. Outstanding class in any division
 - e. Other
 2. Issuing a Judges' Commendation for an entire show is discouraged

XII. Flower Show Evaluation

- A. Judges at GCA Major Flower Shows and GCA Flower Shows are required to remain until the flower show evaluation has been completed
 1. Judges should not accept assignment if unable to stay until evaluation is complete
 2. Prospective judges may attend as auditors
 3. Members of sponsoring club may not attend
- B. For GCA Major Flower Shows and Annual Meeting Flower Shows, the GCA flower

show committee chairman will conduct the evaluation

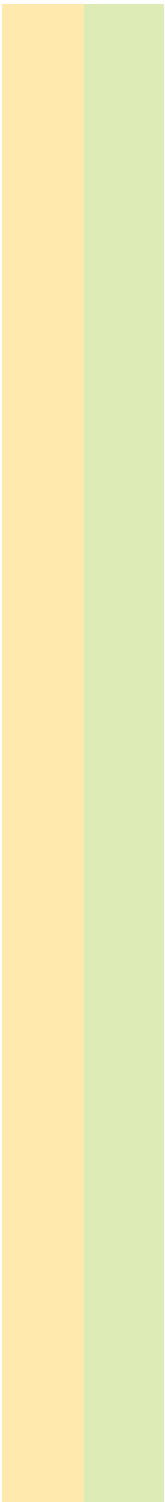
1. The written evaluation will be sent to the chairman of the show with copies to
 - a. Zone flower show representative
 - b. GCA administrator
 - c. Club president
- C. For GCA Flower Shows, the zone flower show representative will conduct the evaluation
 1. The written evaluation will be sent to the chairman of the show with copies to
 - a. GCA flower show committee chairman
 - b. GCA administrator
 - c. Club president

XIII. Clerks

- A. Clerk qualifications
 1. Clerks for GCA Major Flower Shows and GCA Flower Shows may be
 - a. Candidates in the judging program
 - b. Prospective judges
 - c. Club members interested in the judging program
 2. Clerks must not scribe for classes which they have exhibited
- B. General clerk duties
 1. Clerks should arrive at the show early to familiarize themselves with the floor plan in order to guide the judges to their specific class assignments
 - a. Chairman of clerks/judges will explain procedures to be followed
 - b. All cell phones must be turned off
 2. For candidates in the GCA judging program, before clerking at the show, send electronically, or, only if necessary, give each approved judge and/or non-GCA affiliated judge on the panel a copy of the [Evaluation Form \(J3\)](#) (see page 209 for complete instructions)
 3. Clerks should not crowd the judges nor make any comments unless invited to do so

Clerks

**Clerk
Duties**

- 
4. Remember judges' deliberations are confidential
 5. One clerk should affix stickers or award ribbons on the winning exhibits
 6. Clerks should be able to spell correctly, write legibly and quickly
 - a. A dictionary should be available
 7. Judges may dictate comments to the clerks, or write out the phraseology themselves
 - a. After confirming transcriptions of the judges' comments are correct, clerks take comments to the typist or calligrapher who will inscribe the entry cards or small cards that will be attached to the entry cards
 - b. In most cases, clerks write the comments directly on the entry cards
 8. Comments are noted before awards for class are decided
 - a. Once the judging of a class has been completed, sticker awards may be placed and comments sent for processing before the panel moves on to the next class
 9. To identify novice entries following the initial judging
 - a. The entry card should have a flap that is opened after the initial round of judging
 - i. All eligible awards should be highlighted
 - b. The entry book is a back up to missed eligibility notations
 - c. All special award eligibilities should be made public at the time ribbon placements are being made
 - i. Joint entries are not eligible for novice awards
 10. Judges may be asked to initial the final entry cards to ensure accuracy of award placement and comment wording
 - a. Clerks are responsible for seeing that the judges carry out the task
 - b. After the comments have been finalized, but before they have been typewritten or transferred to entry

- cards, ribbons or stickers must be in place to assist the special awards' panels in their deliberations
11. Entry cards should not reveal exhibitors' names until all panels judging for special awards have completed their deliberations
 12. Clerks should not leave the show floor until all comments, ribbons, and commendations are in place and entry cards are turned so that the exhibitors' names are exposed
- D. Floral design, photography and botanical arts clerk duties
1. Clerks are responsible for taking notes during the judges' deliberations
 - a. One clerk may take all the notes and the other be responsible for placing the stickers or ribbons
 - b. May be asked to take results to the entries chairman for recording in the entry book
 - c. May not touch entries
 - d. If requested, ask class consultant to clarify any questions from the judges
 - e. If statement of intent card is included, point out to judges; read aloud if requested to do so by the judging panel
- E. Horticulture clerk duties
1. Tracking entries and recording awards
 - a. One clerk uses the class entry sheet from the entry book to locate and point out to the panel the entries to be judged
 - i. Cross-reference the class entries on the bench with the ones on the entry sheet, checking that they are all there
 - ii. If an entry is not staged with the rest of its class, the clerk should know where it is located, e.g., a particularly large entry may be placed in a different part of the exhibit area
 - b. As the class is judged, 1 clerk records the results in the space for awards

**Floral Design,
Photography,
Botanical Arts
Clerks**

**Horticulture
Clerks**

**Supplies
For
Exhibitors**

**Supplies
For
Passers**

**Supplies
For
Judges**

- on the entry sheet
- i. The award section for each entry is recorded with a 1st, 2nd, 3rd, HM, or 0
- ii. Any special awards are also recorded on the entry sheet
- c. The second clerk writes comments and places the ribbons or stickers on the entry cards immediately after the class has been judged
 - i. This clerk will also turn plants and seek any information from the passing committee, class consultant or chairman of the horticulture division requested by the judges
- 2. Comments
 - a. May be written directly on the entry card by the clerk, or transcribed onto a separate card
 - b. Written in large, legible print or typewritten

XIV. Supplies for help tables

- A. For exhibitors
 - 1. Entry cards and pens
 - 2. Bottles, wedging and water
 - 3. Chalk
 - 4. Emergency supply box: Q-tips®, clippers, scissors, soft brushes, tweezers, soil-less mix, mister, rags, small fork, Xacto® knife, trowel, tack-it, glue, oasis sure-stik, floral pins, wire, floral shears and clippers, u-glu, top dressing, tape, stapler, staking materials
- B. For passers
 - 1. Schedules
 - 2. Tape measure
 - 3. Pens: red, black waterproof
 - 4. Apron with pockets
 - 5. White correction pen or tape
 - 6. Chalk
 - 7. Colored highlighters
- C. For judges
 - 1. Schedules
 - 2. Clipboard or folder with paper

3. Pencil/pen
 4. Scale of points sheet (optional)
 5. Name tags
- D. For clerks
1. Schedules
 2. Pads of paper, pencils and black waterproof pens
 3. White correction pen or tape
 4. Dictionary
 5. Colored highlighters
 6. Award stickers and ribbons

**Supplies
For
Clerks**

PART B.

Club Flower Show Organization

Club shows may feature 1 division of a GCA Flower Show or as many as the club feels comfortable filling. If all divisions are included, the club is strongly urged to hold a GCA Flower Show and apply for the GCA Flower Show Awards. See Requirements, Chapter I, At a Glance: GCA Flower Show.

I. Selecting a date, check the following

- A. The **GCA calendar**
 1. Do not schedule a club show for the same time as a GCA Major Flower Show or a GCA Flower Show in your zone
 2. Do not schedule during the GCA Annual Meeting or applicable zone meeting
 3. Do not schedule during any GCA blackout time
- B. Venue Suggestions
 1. Member's home
 2. Parish hall
 3. Community center
 4. Other
- C. Clubs are encouraged to hold at least 1 Club Flower Show annually

II. Finances, insurance and security

- A. Club Flower Shows are covered by GCA insurance policy if listed by the club on its yearly insurance activity sheet

**CLUB
FLOWER SHOW**

**Selecting
Date & Venue**

**Finances,
Insurance,
Security**

III. Committees

- A. A flower show chairman may plan a Club Flower Show with only a few classes without the need of a large committee
 - 1. Assistance will be necessary for staging, registration, passing and hospitality for judges
 - 2. A club show with more than 2 classes in each division should involve club members' help as a club show is an excellent learning process in all aspects of a flower show

IV. Flower Show Chairman

- A. Duties may be shared with co-chairmen or other selected committees
 - 1. Write schedule to suit chosen venue using appropriate template
 - 2. Review with zone flower show representative
 - 3. Assemble staging and confirm measurements
 - 4. Assign entries or record individual class registration
 - 5. Request judges 8-12 weeks before show
 - 6. Send confirmed judges directions to show and schedule at least 2 weeks prior to show date
 - 7. Provide **entry cards** to all exhibitors
 - 8. Provide at least 1 passer for 2 classes of floral design and photography, 2 passers for 2 classes of horticulture
 - 9. Provide at least 1 clerk for each floral design and photography judging panel and 2 for each horticulture panel

V. Schedule

- A. If all divisions are included, the club is strongly urged to hold a GCA Flower Show and apply for the GCA special awards
 - 1. Include 1 or 2 classes in the chosen divisions
 - 2. Schedule should be printed in newsletter or flyer, or listed on club's website

- a. At least 8 weeks in advance of the flower show
3. Schedule should include
 - a. GCA rules, general information, and guidelines as related to a club show
 - b. Class titles and descriptions
 - c. Number of entries permitted per class
 - d. When and where entry cards are available
 - e. Time entries must be placed, passed and removed
4. Additional information included in floral design classes
 - a. Limitations on plant material to be used, for example
 - i. All fresh
 - ii. All dried
 - iii. Home grown
 - b. Any other restrictions or requirements e.g. width, height
 - c. Description of staging, including total space allotted, background color, etc.
 - d. How many sides exhibit is to be viewed
5. Additional information included in horticulture classes
 - a. Size of entries
 - i. Container size
 - ii. Cut specimen length
 - b. Length of ownership requirement
 - c. Who provides containers and wedging materials for cut specimens
 - d. Par class: any specimen of merit that does not qualify for exhibit in another class
6. For guidelines on photography, botanical arts or conservation and education exhibits divisions see [GCA Flower Shows in chapter 3](#)

VI. Staging [see Chapter 3](#)

VII. Awards

- A. Club Flower Shows do not qualify for approved GCA Flower Show special awards

Staging

Awards

- B. Best in Show may be awarded in Divisions I-IV
- C. Clubs may offer their own special awards, for example
 1. Equivalent to the GCA awards, differently named
 2. Individual sweepstakes
 3. Floral design: Best Use of Color, Most Original, Most Unusual Plant Material, etc
 4. Horticulture: Best Cut Specimen or Best Branch Collection, etc
 5. Photography: Best Interpretation, Best Manipulation etc
- D. Judges Commendations are given when merited
- E. Judging requirements for individual club awards are at the discretion of the club
- F. Special award panels (if any) are assigned by the show's judges chairman
- G. Award stickers may be purchased from GCA administrator, special ribbons may be ordered from www.hodgesbadge.com or www.4allpromos.com or www.ribbonsgalore.com or other sources

**Entry
Cards**

VIII. Entry Cards

- A. Entry Cards from the GCA website may be personalized to incorporate the theme and colors of the show

**Show
Evaluation**

IX. Flower Show Evaluation

- A. The GCA zone flower show representative is not required to conduct a flower show evaluation for a club show, however if an evaluation is desired, clubs must make a request of the flower show zone representative in advance of the show

Judges

X. Judges

- A. One panel of 2 approved judges and 1 prospective judge per division of no more than 2 classes
 1. A club show with 1 or 2 classes in floral

design (8 or fewer entries) and 3 or fewer classes in horticulture (estimated 20 or fewer entries), may have 1 panel of 3 judges judge both floral design and horticulture provided at least 2 of the members are approved judges in both disciplines

2. If more than 1 panel per division is needed, the club is encouraged to change to a GCA Flower Show format
3. Request names of judges from zone judging representative 8-12 weeks prior to show

XI. Equipment for judges

- A. Judges should be provided with a schedule, scale of points sheet (optional), pencil/pen, and a clipboard or folder with paper
- B. Panel members should have name tags including the designation '*Judge*' or '*Prospective Judge*' and discipline
- C. Provide a list of all the judges present as well as a list of names and addresses of all show chairmen, hostesses, etc. to participating judges

XII. Judges briefing

- A. Show chairman, division chairmen or judging chairman should brief the judges about
 1. Classes that have not been filled
 2. Clarifications of/or changes in the rules given to exhibitors
 3. Unusual weather conditions affecting entries
 4. Reminder that only judges can assess the interpretation or design style of an entry
 5. Information from the passing committee
 6. Criteria for club awards

XIII. Clerks

- A. Clerks duties should be printed and be given to each clerk
 1. Arrive at the show early to become familiar with the floor plan in order to

**Equipment
For
Judges**

**Judges
Briefing**

Clerks

- guide the judges to their specific class assignments
2. Turn off cell phone
 3. If in the GCA judging program, distribute printed evaluation forms (if not sent electronically) to the approved judges on the panel before judging begins
 4. Do not crowd the judges nor make any comments unless invited to do so
 5. Remember the judges' deliberations are confidential
 6. Spell accurately, write legibly and quickly
 7. The judges may dictate their comments to the clerks, or write out the phraseology themselves
 8. Write the comments directly on the entry cards
 9. Awards for a class must not be put out until all of the comments for it have been determined
 10. Entry cards should not be turned so that exhibitors' names are revealed until all panels judging for special club awards have completed their deliberations
 11. The clerks responsibilities are not completed until all comments, ribbons, and commendations are in place and entry cards are turned so that the exhibitors' names are exposed

XIV. Floral design, photography or botanical arts clerk duties

- A. Comments and recording awards:
1. Clerks are responsible for taking notes during the judges' deliberations
 - a. One clerk may take all the notes
 - b. The second clerk should be responsible for placing the stickers or ribbons
 2. One clerk may be asked to take results to the entries chairman for recording in the entry book upon completion of judging

XV. Horticulture clerk duties

- A. Use the class entry sheet to locate and

- point out the entries to be judged
- B. If an entry is not staged with the rest of its class, the clerk should know where it is located
- C. Write comments and place the ribbons or stickers on the entry cards immediately after the class has been judged
- D. Turn plants and seek any information from the passing committee or chairman of the horticulture division as requested by the judges
- E. Horticulture comments may be written directly on the entry card by the clerk

XVII. Hospitality

- A. The chairman of the hospitality committee's duties vary depending on the size and duration of the show
 - 1. For the exhibitors and committee
 - a. Provide coffee, tea, etc., during show set-up times
 - 2. For the judges and passers and out-of-town clerks
 - a. Arrange for coffee, tea, etc. and/or luncheon, depending upon when judging takes place
 - b. If necessary, arrange for dinner and accommodations for the judges or passers
 - c. Welcome, answer questions, and provide for all aspects of the judges well-being
- B. Hosts at the show
 - 1. If the club show is open to the public, hosts should be prepared to answer questions about the schedule
 - 2. Hosts should have sufficient information to be able to answer questions relating to plant material and to the intent of the various classes
 - 3. If the show is staged in 1 or more houses as part of a home show or house tour, the hospitality committee should provide a host for each room

Hospitality

Hosts at the show

XVIII. Photography

- A. Keep a visual record of the flower show
 - 1. A photographer should have a neutral backdrop behind each exhibit to capture the image clearly
 - 2. It is a courtesy to exhibitors to send them informal photographs of their entries

Chapter III



Schedules, Staging and Signage

This chapter is a 'How To' document. It expands on the tasks needed to complete preparations for a flower show. The first half of the chapter addresses how to write a flower show schedule, various options to consider, and the required elements. The second half explains staging and signage for each division of the flower show.

A properly formatted schedule

- Presents the show's theme, GCA flower show rules, as well as rules specific to the show
- Includes general information, division guidelines, registration and entry forms
- Clearly and succinctly lists class requirements
- Includes detailed information about staging and requirements

The Schedule

When writing a schedule:

- Consult [flower show schedule template](#)
- Do not rework an old schedule as rules change

I. A Complete Schedule Includes

A. Title page

1. Name of sponsoring club(s) and membership in GCA
2. Title of show
3. Date and hours open to the public
4. Location
5. Admission charge, if any, or 'Free of charge'

Schedule Title Page

B. Timetable for exhibitors

1. Registration, ownership and delivery deadlines
2. Day, date and time of exhibitors' pre-show meeting (if any) to clarify any aspect of show

Timetable For Exhibitors

The Schedule
(cont)

3. Day, date and time when exhibits are to be entered, passed, judged and removed
- C. List of committee chairmen with contact information
- D. List of the GCA rules required in flower shows:
 1. Read and follow GCA flower show rules, general information and division guidelines as stated in *the Garden Club of America's Flower Show and Judging Guide (FS&JC)* revised edition 2012
 2. All plant material must be correctly identified with the **botanical and common names** using the accepted references
 - a. *AHS A-Z Encyclopedia of Garden Plants*
 - b. The Plant List www.theplantlist.org
 - c. International Plant Names Index: <http://www.ipni.org/>
 - d. Plant Systematics www.plantsystematics.org
 - e. RHS plant finder <http://apps.rhs.org.uk/rhsplantfinder>
 3. The Garden Club of America expects all exhibitors to be aware of the need to promote conservation of endangered and threatened plants
 - a. Plants collected in the wild listed by a state's Natural Heritage Program may not be exhibited in any flower show sponsored by a GCA club
 - b. Cultivated plant material listed by a state's Natural Heritage Program may be exhibited if accompanied by a typed card stating that it has not been collected from the wild and giving information concerning its culture and propagation
 - c. Additional plant information may be included if the plant material was collected out of state
 - d. List of locally endangered plant material available at <http://plants.usda.gov/threat.html>
 4. Plant material showing evidence of

- insect infestation or disease must be removed immediately from the exhibition area
- a. Rule will be enforced at any time during the show, whenever the problem is identified
5. Plant material requirements
- a. All entries in the floral design and horticulture divisions must include fresh and/or dried plant material
 - b. Entries in the photography division are not required to include plant material unless stated in the schedule
 - c. Entries in the botanical arts division must follow any rules on use of plant material specific to the class
 - d. Fresh plant material must be in water or conditioned to remain in pristine condition while on exhibition
 - e. An entry not maintained in show condition may have its award removed
6. Locally invasive plants, diseased plant material, artificial plant material, live animals (including fish), taxidermy, natural birds' nests, and protected sea life are prohibited
- <http://plants.usda.gov/java/noxiousDriver>
- E. General information to be included in the schedule
1. All GCA Flower Shows and GCA Major Flower Shows are open to all GCA club members, including provisionals and professionals in their disciplines (See [glossary](#) for GCA disability policy)
 - a. Class eligibility limitations must be clearly stated if open to
 - i. GCA members only
 - ii. Members of other garden clubs or to the public
 - iii. Novices only
 - iv. Members of the host club only
 - v. Judges by invitation
 2. Registration is required for all classes

The Schedule
(cont)

- with the exception of cut specimens and horticulture classes as determined by the schedule
- a. Necessary forms are to be provided at the end of the schedule
 - b. Classes are filled in order of registration, determined by postmark, fax, telephone call, or email time and date
3. While the Garden Club of America, sponsoring garden club(s), and the site of the show will exercise due caution in safeguarding exhibits, responsibility for damage, loss or personal injury cannot be assumed
4. Clarifications or changes will be communicated promptly and in writing to the exhibitors, judges and passing committee by the division chairman
5. An entry card completed in black, waterproof ink, must accompany each entry; entry cards will be available
- a. At the show
 - b. Upon request from the entry or division chairmen before the show
 - c. On the club website, if applicable
 - d. If permitted, may be printed from the GCA website
6. Each entry must be passed before the exhibitor leaves the show area
- a. The passing committee reserves the right to refuse any entry that does not conform to the rules of the schedule
 - b. Exhibitor has option of correcting the entry, if time permits
 - c. An entry, uncorrected, will not be judged but may remain in place, marked for "Exhibition Only" if the exhibitor so chooses
 - d. Judges may not disqualify a passed entry unless insect infestation or disease is evident
7. Once an entry is passed

- a. The exhibitor(s) must leave the exhibition area
 - i. The only exception is flower show committee members who have entered and been passed according to the timetable
 - b. A passed entry may not be touched except to carry out necessary maintenance
8. Only participating judges and clerks are allowed on the show floor during judging
- a. Flower show committee chairmen and division chairmen should remain nearby
 - b. Committee members may come on the floor at the request of the judges
9. All containers and accessories are to be inconspicuously labeled with the exhibitor's name, if possible
10. All exhibits must remain in place and in show condition until stated removal time
11. Definition of a novice exhibitor
- a. GCA Flower Show: a novice is an exhibitor who has not won a first place ribbon or a GCA Novice Award in the division entered at a GCA or GCA Major Flower Show
 - b. GCA Major Show: a novice is an exhibitor who has not won a first place ribbon or a GCA novice award in the division entered at a GCA Major Flower Show
12. A statement of intent, if required or permitted by the show schedule
- a. Must be submitted at the time of passing
 - b. Must not be more than 25 words, typed or printed in waterproof ink on a 4" x 6" white, unlined card
13. List scale of points for judging all entries if not itemized in class description
- F. Required divisions for GCA Major Flower Shows

GCA
Novice
Exhibitor

MAJOR
Novice
Exhibitor

MAJOR
FLOWER SHOW

**Required
Divisions**

**Optional
Divisions**

1. Division I, floral design
 - a. Minimum of 6 classes
 - b. Minimum 4 entries per class
 - c. No fewer than 36 entries in total
 2. Division II, horticulture
 - a. No fewer than 100 entries
 - b. Minimum of 60 exhibitors
 3. Division III, photography
 - a. Minimum of 6 classes
 - b. Minimum 4 entries per class
 - c. No fewer than 36 entries in total
 4. Division V, conservation and education exhibits
 - a. Conservation exhibit
- G. Optional divisions for GCA Major Flower Shows
1. Division IV, botanical arts
 - a. To qualify for GCA special awards, the division must have
 - i. Minimum of 3 classes
 - ii. No fewer than 18 entries in total
 - iii. Minimum of 4 entries per class
 - b. Classes may include
 - i. Botanical jewelry
 - ii. Botanical embellishment
 - iii. Botanical couture
 - iv. Pressed plants
 - iv. Needlework
 2. Division V, additional conservation and education exhibits
 - a. Horticulture
 - b. Garden history & design
 - c. Other

GCA
FLOWER SHOW

**Required
Divisions**

**Optional
Divisions**

- H. Required divisions for GCA Flower Shows
1. Division I, floral design
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries in total
 2. Division II, horticulture
 - a. Minimum of 5 classes
 - b. No fewer than 50 entries
 3. Division IV, conservation and education exhibits
 - a. Conservation exhibit
- I. Optional division for GCA Flower Shows
1. Division III, photography

- a. To qualify for GCA special awards, the division must have
 - i. Minimum of 3 classes
 - ii. Minimum of 4 entries per class
 - iii. No fewer than 18 entries in total
- 2. Division IV, botanical arts
 - a. To qualify for GCA special awards, the division must have:
 - b. Minimum of 2 classes
 - c. Minimum of 4 entries per class
 - d. No fewer than 12 entries in total
 - e. Classes may include:
 - i. Botanical jewelry
 - ii. Botanical embellishment
 - iii. Botanical couture
 - iv. Pressed plants
 - v. Needlework
- 3. Division V, additional conservation and education exhibits
 - a. Horticulture
 - b. Garden history & design
 - c. Other
- J. List of special awards with descriptions
- K. Registration forms
- L. Map and directions to show location with parking instructions

DIVISION I: Floral Design *(required)*

- A. Before writing the schedule, consideration should be given to
 - 1. Suitability of location for exhibition to the public
 - 2. Availability of plant material in gardens at the time of the show
 - 3. Class titles that carry out theme, presenting concepts to be interpreted
 - 4. Available staging
 - a. Cost of proposed staging to
 - i. Construct
 - ii. Rent or borrow
 - b. Variety in staging
 - c. Obtain correct measurements
 - 5. Capability of exhibitors
 - a. Novice
 - b. Experienced

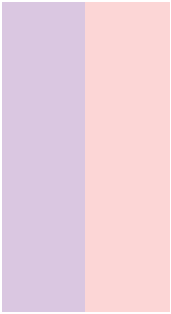
**Required
Division:
Floral
Design**

6. Specific requirements or restrictions
- B. Floral design guidelines must include
 1. Read and follow the GCA rules, guidelines, and general information
 2. Registration forms must be sent to the registration chairman and include
 - a. Date
 - b. Class preference
 - c. Name and contact information of exhibitor
 3. An exhibitor is permitted only 1 entry per class and may enter more than 1 class
 - a. Must arrange entry as registered and all participants must be listed
 - b. Must notify the registration chairman and class consultant if withdrawal from the class is necessary
 - i. Must find a substitute
 - ii. Unless informed that there is a waiting list
 4. Mechanics should not be visible unless they are an integral part of the design
 5. Designs may be executed off-site and brought to the show completed except
 - a. At GCA Major Flower Shows where all designs are executed on site
 - b. Complex components requiring extensive time for construction may be prefabricated and assembled at the show
 6. Only listed exhibitors and show personnel may be on the floor at the time of entry
 7. Anything not prohibited in the GCA rules, general information, floral design division guidelines or individual class descriptions is permitted
- C. Other information that may be included with guidelines
 1. Although permitted, use of cut fruit and vegetables should be undertaken only with proper treatment to prevent spoilage and insect contamination
 2. Description of staging that applies to multiple classes

3. Paint samples or manufacturer and name of paint color should be provided
 4. Any restriction applying to several classes may be included in the guidelines rather than with the class description
 5. Judging basis: the elements and principles of design, creativity, distinction, conformance and interpretation of the class schedule
 6. Scale of points for individual classes
 7. Questions may be referred to
 - a. Class consultant listed with each class, or
 - b. Division chairman
- D. Individual class descriptions must include the following
1. Title and description of the class (if a design style is called for, a complete definition may be included, and must be included if not defined in this *FS&JG*)
 2. Number of entries per class
 3. Class consultant's name, telephone number, and email address
 4. Description of staging
 - a. Dimensions of total space available for design
 - b. Color of background
 - c. Type and source of lighting
 - d. From how many sides design will be viewed and judged
 5. Specific requirements for each class, if applicable
 - a. Limitations, if any, on plant material
 - i. All fresh
 - ii. All dried
 - iii. All foliage
 - iv. Including fruits and/or vegetables
 - v. From exhibitor's garden
 - vi. Mono-botanic
 - b. Required components, if any
 - c. Special requirements
 - i. On more than 1 level, hanging, on the floor, on a shared table, etc
 - ii. Inclusion of water, lighting effects, suspended, etc

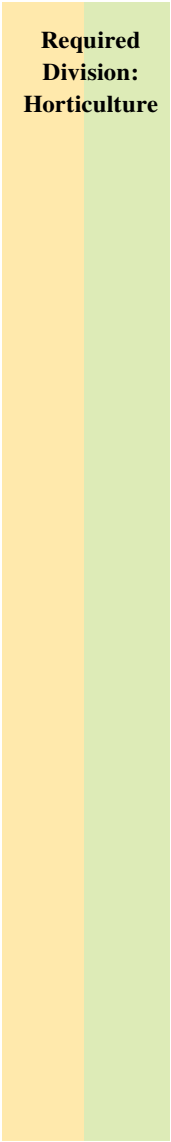
- d. Restrictions
 - i. Color
 - ii. Size
 - e. Amount of permissible space surrounding entry
 - f. Museum shows: exhibitors must be informed of staging requirements and restrictions in relation to artwork
- E. Floral design classes may include
1. Any and all design styles
 2. Designs staged on
 - a. Pedestals
 - b. Tables
 - c. Floor
 - d. Other
 3. Table designs
 - a. Functional tables
 - b. Exhibition tables
 4. Miniature classes
 5. Hanging designs
 6. Niches
 7. Specific object(s) to be incorporated into the design
 8. Limited to **novice exhibitors** only
 9. Challenge classes are of two types
 - a. Created on site on day of show with committee supplying plant material and components
 - i. Fee may be charged
 - ii. Exhibitor supplies own clippers
 - b. May have some components sent to exhibitors in advance
 - i. Fee may be charged
 - ii. Number of components required to be used must be specified
 - iii. Exhibitor supplies plant material
 - c. Are not eligible for Best in Show or GCA special awards in floral design with exception of Sandra Baylor Novice Award
 10. Invitational classes may include
 - a. Previous winners
 - b. Judges
 - c. Other selected group
 11. Expert-novice pairing
 12. Other

- F. Supplemental floral design classes
1. Count, at the discretion of the schedule readers, in the required minimum number of entries for qualification of GCA Major Flower Show or GCA Flower Show status with the exception of **youth classes**
 2. Are not eligible for GCA special awards and must be marked on entry card
 3. May win Best in Show
 4. May comprise only two classes in a GCA Major Flower Show and 1 class in a GCA Flower Show
 5. Combine floral design with a craft component using predominantly fresh plant material
 - a. Wreaths
 - b. Swags
 - c. Plaques
 - d. Corsages
 - e. Other classes with a craft component
 - f. Youth classes
 - g. Botanical couture, of predominantly fresh plant material
 6. May combine horticulture and floral design
 - a. Pot-et-fleurs with design as a major element (also see under **horticulture**)
 - b. Vignettes
 7. Should include scale of points
- G. Zone and Annual Meeting GCA Flower Show schedules may include:
1. Local floral resources for exhibitors traveling to show
 2. Classes suitable for traveling exhibitors, such as
 - a. Designs with packable components
 - b. Challenge class
 - c. Component challenge
 - d. Classes with minimal number of stems and/or components
 3. Class where entries may be used during meetings and/or awards dinner
 4. Invitational class
 5. Novice class
 6. Required zone or club participation

- 
7. If the schedule allows, an entry may be prepared at home by the exhibitor and brought to the show by a delegate
 - a. If minor damage occurs in transit, and design repair is necessary, the delegate may replace a broken stem or perform similar simple repairs
 - b. Otherwise, the delegate's name must be added to the entry card as a co-exhibitor

DIVISION II: Horticulture

(required in both Major Flower Shows and GCA Flower Shows)



**Required
Division:
Horticulture**

- A. Before writing the schedule consideration should be given to
 1. Suitability of location for public exhibition
 2. Availability of plant material in gardens at the time of the show
 3. Class titles that carry out theme
 4. Available staging
 - a. Including containers for cut specimens, if they are provided by the committee
 - b. Cost of the staging to
 - i. Construct
 - ii. Rent or borrow
 - c. Variety in staging
 - d. Obtain correct measurements
 5. Wedging for cut specimens
 - a. Boxwood
 - b. Earth-friendly plastic wrap
<http://letsgogreen.biz/>
 - c. Natural sponge (may be stained with coffee or tea)
 - d. Other
 6. Adequate space for passing tables and exhibitors to groom entries and passing tables
 7. Water source
 8. Capability of exhibitors
 - a. Novice
 - b. Experienced
 9. Variety in classes
 10. Specific requirements or restrictions

11. Inclusion of sustainable practices
12. Subdivisions
 - a. Plant types and families
 - b. Growing conditions
 - i. Windowsill
 - ii. Greenhouse,
 - iii. Artificial lights
 - iv. Garden
 - c. Subdivision in the schedule is preferable rather than at the show
- B. Horticulture guidelines must include
 1. Read and follow the GCA rules, general information and timetable
 2. Entries must have been owned and grown by the exhibitor for a minimum of 3 months, unless otherwise stated in the schedule
 - a. Entries eligible for the Catherine Beattie Medal, Clarissa Willemsen Horticulture Propagation Award, Elizabeth Platt Corning Medal and the Louise Agee Wrinkle Horticulture Propagation Award will be highlighted on entry card
 - i. Must have been in exhibitor's possession for 6 months or longer
 - ii. Must not have won that award previously
 - b. Entries eligible for the **GCA Novice Awards** will be highlighted on the entry card
 3. An exhibitor may submit multiple entries in stated classes if each is a different species or cultivar
 4. Entries propagated by the exhibitor must have propagation information on the entry card, including
 - a. Method
 - b. Date
 - i. Propagated
 - ii. Transplanted
 - iii. Moved inside or outside, if applicable
 5. Subdivision in the schedule is preferred to subdividing at the show
 - a. If classes need further subdivision at

- the show, entries may be moved or reclassified by
 - i. Flower show committee
 - ii. Judges
- b. Subdivided classes must have a minimum of 3 entries
- 6. Containers are measured at the diameter or diagonal of the inside rim at soil line
- 7. Permissibility of mats, stands, saucers, stakes and ties should be stated in the rules
- C. Other information that may be included with guidelines
 - 1. Container information
 - a. Clean, unobtrusive and compatible with exhibit
 - b. Options
 - i. Terracotta
 - ii. Stone-like (Hypertufa)
 - iii. Green, black or terracotta colored plastic
 - iv. Bonsai pots
 - v. Wire baskets
 - vi. Slatted orchid baskets
 - vii. Mounted on driftwood or other natural found object
 - viii. Double potting, with inner pot obscured by topdressing
 - c. Containers with drainage holes require saucers
 - 2. Top dressing permitted
 - a. Should reflect plant's native environment
 - b. Moss is permissible and not considered a separate species when used as top dressing
 - 3. Committee will (or will not) provide containers and wedging materials for cut specimens
 - 4. Committee will water the exhibits if given instructions in writing
 - 5. Length of cut stem will be measured
 - a. From lip of container to tip of stem, "lip to tip", or
 - b. As full length of stem

6. One key card (diagram or plant list) is required when
 - a. Multiple species or cultivars are displayed in a single container, or
 - b. Exhibit is a collection or display
 - c. Card should be either
 - i. 4" x 6" unlined white card and completed in black waterproof ink or typed
 - ii. 4" x 6" photograph with identifying numbers
7. The recommended scale of points for judging may be
 - a. Included with class description, or
 - b. In the rules with specific class information
8. Questions may be referred to
 - a. Class consultant, or
 - b. Division chairman
- D. Individual class descriptions must include the following
 1. Title and description of the class
 2. Limitation (if any) of number of entries per class
 3. Staging specifications
 4. Requirement for cut specimens
 - a. Description
 - i. Spray
 - ii. Branch
 - iii. Stem
 - iv. Grown disbudded
 - v. Flowering, foliage, fruit
 - vi. Other
 - b. Foliage that must be attached to the stem
 5. Requirement for cut specimen collections
 - a. Minimum number of
 - i. Blooms
 - ii. Sprays
 - iii. Stems
 - iv. Branches
 - v. Grasses
 6. Requirements for fruits and vegetables
 - a. Number to be entered determined by size

- i. 1 large, e.g., pumpkins, melons
 - ii. 3 medium, e.g., peaches, tomatoes, onions
 - iii. 6 small, e.g., berries, cherry tomatoes
 - b. Staged on ceramic or paper plates provided by the committee or exhibitor
7. Requirements for container grown plants
 - a. Limitation, if any, on the number of plants of the same species or cultivar or otherwise, per container.
 - b. More than 1 plant of the same species or cultivar per container may be requested
 - c. Use of the term 'specimen' limits the entry to 1 individual plant per container
 - d. Moss or soil covering of plant material is allowed; neither is considered another species when judged
 - e. Description of plant material
 - i. Grown for foliage
 - ii. Grown for flowers, must be in bloom
 - iii. Grown for fruit, must have fruit attached
 - f. Limitations, if any, on the size of container
 - g. Minimum number of species/cultivars or genera required for container grown collections
 - i. Trough
 - ii. Miniature landscapes, mixed plantings in a single container
 - iii. Terrariums (grown under glass)
8. Requirements for trained plants should be detailed in schedule
 - a. Grown by exhibitor
 - b. Grown and created by exhibitor
 - c. Staking is permitted
9. All classes must be judged on horticultural merit
 - a. **Scale of points** to be judged should be included
 - b. If also judged for artistic merit,

- horticultural attributes must be given more weight than design in the scale of points, e.g. 75% horticulture, 25% artistic
- c. Percentages must be included, totaling 100
- E. Horticulture classes may include
1. Cut specimens
 2. Novice classes
 3. Previous winners (entry card must note not eligible for special awards previously won)
 4. Classes with specific historic or growth properties
 - a. Specific cultural properties
 - b. Propagation requirements
 - c. Country of origin
 - d. Medicinal or culinary uses
 - e. Ethnobotanical uses
 - f. Other
 5. Challenge classes
 - a. Begin with identical material, such as
 - i. Plants
 - ii. Cuttings
 - iii. Rooted cuttings
 - iv. Seeds or spores
 - b. Large challenge classes should be subdivided according to growing conditions
 - i. Greenhouse
 - ii. Windowsill
 - iii. Artificial lights
 - iv. Outdoors, garden
 6. Floral bounty collections from exhibitor's garden
 7. Small or miniature gardens including
 - a. Terrace plantings
 - b. Pools
 - c. Statuary
 - d. Other
 8. Container gardens
 - a. Trough
 - b. Window boxes
 - c. Terrace planters
 9. Miniature or dwarf plants
 10. Native plants

11. Par
 - a. Par class is open to an exhibit of outstanding horticultural merit that does not qualify for entry elsewhere in the horticulture division
(required wording)
 - b. Entries may be any of the following, provided other classes are not included in the schedule for entry of these examples:
 - i. Container-grown plants
 - ii. Bulbs
 - iii. Terrariums, troughs, etc.
 - iv. “Parent and child” plants as a single entry
 - v. Bonsai
 - vi. Orchids, if owned for 1 year
 - c. Cut specimens are discouraged
 - d. Hanging plants are usually excluded due to consideration of display space
 - e. All entries must be owned by exhibitor for six months or more
12. Botanical families
 - a. Rooted
 - b. Cut
13. Propagated
 - a. Mother and child
 - b. Grandmother, mother and child
14. Grown using sustainable practices
 - a. Must include key card explaining how plant was grown sustainably
 - b. May use
 - i. Disease-resistant plants
 - ii. Indigenous plants
 - iii. Plants used in environmental remediation
 - iv. Plants that do not require extra water or fertilizer
 - c. May be in a separate class or placed throughout the show
 - i. Signage should highlight sustainable practices
 - ii. And sustainably grown entries
15. Plants that attract pollinators
www.pollinator.org/guides.htm

16. Low water use plants
<http://wateruseitwisely.com/links-and-resources/index.php>
 17. Pot-et-fleurs
 - a. Must have compatible plant material
 - b. Must be owned and grown by exhibitor for specified time period
 18. Collections may be based on
 - a. Habitat
 - b. Origin
 - c. Leaf color
 - d. Flower color
 - e. Botanical family
 - f. Fragrance
 - g. Leaf form or texture
 19. Long-term ownership
 - a. 5 years or more
 - b. 10 years or more
 20. Other
- F. Supplemental horticulture classes
1. Count, at the discretion of the schedule readers in the required minimum number of entries (with the exception of youth classes) for qualification of GCA Major Flower Show or GCA Flower Show status
 2. Are not eligible for GCA special awards and must be marked on the entry card
 3. May win Best in Show
 4. Grown by exhibitor with no ownership requirement
 - a. Window boxes
 - b. Planters
 - c. Garden design
 - i. Emphasis on landscape design
 - ii. Size of area and hardscape specified
 - iii. May require exhibitors meeting to discuss questions
 5. Pot-et-fleurs
 - a. Horticulture as primary focus
 - b. Have no ownership requirement
 6. Youth classes
 7. Include scales of points to be judged
- G. Organization and terminology
1. Numbering horticulture classes must be consecutive
 2. Classes listed by order of staging

3. Par and supplemental classes are listed last
 4. Preferred terminology
 - a. 'Hardy Herbaceous Perennials' for a perennial class of plants hardy to the growing zone of host club
 - b. Perennials or biennials not hardy in the host growing zone will be listed as annuals
 5. Grown for foliage or grown for flowers (must be in bloom) is preferable to foliage plant or flowering plant
- H. Sustainable practices for flower shows
www.nal.usda.gov/afsic/pubs/ofp/ofp.shtml
1. Plants grown for 3 years without chemical fertilizers and pesticides
 - a. Minimum time period 6 months or longer to encourage sustainable methods
 2. Composted organic materials, mineral powders, micro-organisms, beneficial and biological insect controls are acceptable
 3. Plant may demonstrate minor evidence of pest or insect damage
 - a. Disfigured or damaged leaves and petals should be removed
 - b. No insects, pests or diseased plant material allowed
 4. Encourage the use of seeds and plant material not genetically altered
 - a. Heirloom or "saved" seed
 - b. Hybrids
 5. Soil must conform to sustainable practices requirements or be a soil-less mix
 - a. No chemical fertilizers or pesticides
 - b. Use of vermiculture, organic compost, organic fertilizer, etc is recommended
 6. Entry card must note use of sustainable practices and include information describing growing methods to keep:
 - a. Healthy
 - b. Pest-free

7. Plant material may be
 - a. A species or cultivar with good insect and disease resistance
 - b. Beneficial to insects
 - c. Grown with lower water and nutrient needs
 - d. Attractive to beneficial insects and pollinators
 - e. Low maintenance, with lower water and nutrient needs
- I. Zone and Annual Meeting Flower Shows
 1. Classes should be suitable for exhibitors traveling to the show, such as
 - a. Miniature and dwarf plants
 - b. Small, potted plants propagated by exhibitors
 - c. Challenge class for plants grown from seed distributed by mail
 2. Include plants grown for zone plant exchange in 1 or more classes in a zone flower show
 - a. Propagation class
 - b. Specific plant group

**Horticulture
Guidelines
(cont)**

**Horticulture
Guidelines
for
Zone &
Annual
Meeting
Flower Shows**

DIVISION III: Photography

(required in Major Flower Shows, optional in GCA Flower Shows)

- A. Before writing the schedule, consideration should be given to
 1. Suitability of location for public exhibition
 2. Number of entries required to give GCA awards
 - a. Minimum 36 entries (minimum 4 per class) in a GCA Major Show
 - b. Minimum 18 entries (minimum 4 per class) in a GCA Show
 3. Class titles should reflect the theme
 - a. Monochrome, color and creative techniques in separate classes
 4. Staging
 - a. Optimal viewing height 50" to 60" from the floor
 - b. Ideal space to view is from 4 feet away

Photography

**Required in
GCAMajor
Flower Shows**

**Suggested in
GCA Flower
Shows**

**Photography
Guidelines
(cont)**

- c. Cost of proposed staging to
 - i. Construct
 - ii. Rent or borrow
 - d. Photos must hang securely
 5. Capability of exhibitors
 - a. Novice
 - b. Experienced
 6. Variety in classes
 7. Specific requirements or restrictions desired
 8. **Juried procedures and guidelines,** if desired
- B. Guidelines for photography must include
1. Read and follow the GCA rules, general information and timetable for exhibitors
 2. Registration forms must be sent to the registration chairman stating preference of classes
 - a. Registration forms must be sent to the registration chairman
 - i. The registration forms are accepted in the order received
 - ii. Exhibitor will be notified of acceptance
 - b. Registration deadlines may be staggered, to allow registration in the following order
 - i. Club
 - ii. Zone
 - iii. All GCA club members, professional as well as amateur
 3. An exhibitor may make only 1 entry in a class
 - a. May enter no more than (specify) class(es) if schedule permits
 - b. Total entries per exhibitor for the show are limited to (specify) photographs
 - c. Must notify the registration chairman and class consultant if withdrawal from the class is necessary
 - i. Must find a substitute
 - ii. Unless informed that there is a waiting list
 - d. Division chairman and the class consultant must notify exhibitor immediately of any changes

4. Photographs that have won first place or a special award in a GCA Flower Show or GCA Major Flower Show may not be entered in competition again
 - a. Photographs previously entered that did not place first may be entered again if the image is altered and newly printed
 - b. A photograph may be entered in only 1 show at a time
5. Each photograph must be the work of the exhibitor under whose name it is registered
 - a. Matting, mounting and printing may be done professionally
 - b. Manipulation at any stage must be the work of the exhibitor, including
 - i. Enhancement for color or clarity
 - ii. Removal of part of the image
 - iii. Combining images
 - iv. Distorting the original subject
6. Entries are limited to subject consistent with GCA interests
 - a. Horticulture
 - b. Floral design
 - c. Gardens and landscapes
 - d. Conservation and the environment
 - e. Natural world
 - f. Historic preservation
7. Completed entry form is affixed to the back of the photograph
 - a. At time of entry
 - b. Division or registration chairman must transfer information to entry card if one is not provided by exhibitor
8. If a photograph is to be returned, exhibitor must include
 - a. Self-addressed return label
 - b. Envelope and packing materials
 - c. Correct metered postage
9. All photographs will be passed by the show photography committee to verify that class specifications have been met
 - a. Exhibitor will be notified if photograph was not passed
 - b. A replacement may be sent if time permits

**Photography
Guidelines
(cont)**

- c. Delivery deadline should be 1 month before show
 - C. Other information that may be included in guidelines
 1. Identification of plant material on the entry form is encouraged but not required
 2. Title or brief explanation may be included
 3. Staging information to be included
 - a. Background
 - b. Viewing height
 - c. Orientation of photograph
 4. Photographs must be mounted and are either flush mounted or over-mounted
 - a. Size is determined by
 - i. Overall total dimension or a maximum perimeter e.g. 60"
 - ii. A fixed size e.g. 11" x 14"
 - b. Overall dimension allows flexibility in finished size
 - c. Finished size includes mat
 - d. Flush mount does not have an over mat
 - e. Mat color and photograph finish are exhibitor's choice unless specified differently in the schedule
 - f. Framing and glass are not permitted
 5. Only the show photography committee may reclassify an entry with permission of the exhibitor
 6. Photography committee and the judges may work together to subdivide a class
 7. **Recommended scale of points** for the classes to be judged
 - D. Individual class descriptions
 1. Monochrome
 2. Color
 3. Creative techniques
 - i. May require a 4" x 6" original (pre-manipulation) image
 - E. Optional photography classes
 1. Close-up of plant or flower
 2. Landscape, seascapes, gardens, urban scenes, farms
 3. Endangered species
 4. Historical building
 5. Moods, emotions, nature
 6. Travel, national parks

7. Special techniques and lenses
 8. 'As captured' shot: no manipulations other than cropping
- F. If juried show if preferred, include
1. Date of digital submission deadline
 2. Date of selection notification
 3. Date of printed and matted photo submission
- G. Zone and Annual Meeting flower shows
1. Mail-in classes encourage participation
 2. Subjects pertinent to zone are suggested, such as
 - a. Wildflowers
 - b. Rivers
 - c. Bridges
 - d. Public areas and gardens
 - e. Other

**Photography
Guidelines
for Zone
& Annual
Meeting
Shows**

DIVISION IV: Botanical Arts

- A. Before writing the schedule consideration should be given to
1. Suitability of location for public exhibition
 2. Numbers of entries required to be eligible to give **GCA awards**
 3. Types of botanical arts that may be included
 - a. Botanical jewelry
 - i. All dried plant material
 - ii. Plant material may be treated
 - b. Botanical embellishment
 - i. All dried plant material
 - ii. Plant material may be treated
 - iii. Complete coverage of base is not required unless specified in the schedule
 - c. Botanical couture
 - i. All dried plant material
 - ii. Plant material may be treated
 - iii. Embellishment of existing forms
 - d. Needlework
 - i. Complete coverage of canvas required for needlepoint
 - ii. Crewel and embroidery do not require complete coverage of canvas

**Botanical
Arts:
Optional for
all shows,
suggested for
GCA Major
Flower Show**

**Botanical
Arts
Guidelines
(cont)**

- e. Pressed plants
 - i. Flat
 - ii. Three-dimensional
 4. Class titles should carry out theme
 5. Staging
 - a. Enclosed staging is preferred (e.g. under plexiglass) to protect objects
 - b. All classes should be displayed at the same level when possible approximately 50" from the floor
 - c. Cover appropriate surfaces with neutral (cream, tan, black) fabric (e.g. ultrasuede)
 - d. Cost to
 - i. Construct
 - ii. Rent or borrow
 - e. Obtain correct measurements
 6. Bases supplied by flower show committee to exhibitor or created by exhibitor
 - a. Shoe, hat, buckle, mirror, box, frame, etc.
 - b. Consider stability for staging
 - c. Non-restrictive item with many design paths
 - d. Natural forms - gourds, branches
 - e. A form (e.g. a bag, a mirror, a comb etc.) created by exhibitor
 - f. Rules must state if base is to be completely covered
 7. Capability of exhibitors
 - a. Novice
 - b. Experienced
 8. Variety in classes
 9. Specific requirements or restrictions desired
- B. Guidelines for botanical arts division must include
1. Read and follow the GCA rules, general information and the timetable for exhibitors
 2. Registration forms must be sent to the registration chairman
 - a. Accepted in the order received
 - b. Exhibitor will be notified of acceptance

3. An exhibitor may have only 1 entry per class and may enter more than 1 class
 - a. Must create entry, as registered
 - b. Must list all participants on the entry card
 - d. Only listed participants may be on show floor at time of installation
 - e. Must notify the registration chairman and class consultant if withdrawal from the class is necessary
 - i. Must find a substitute
 - ii. Unless informed that there is a waiting list
4. A sample card, 4" x 6" white and unlined, must accompany each entry
 - a. For entries using plant material, affix untreated sample of each plant material correctly identified with
 - i. Botanical names
 - ii. Common names
 - b. Unidentified collected twigs may be defined as 'twigs'
 - c. For entries using fibers, a sample of each thread must be affixed
5. All plant material must be dried
 - a. Flowers, foliage, seeds, pods, nuts (in or out of shells), vegetables, twigs, vines, reeds, etc. may be used
 - b. Only plant material, mechanics and their surface treatments (e.g. paints, nail polishes, varnishes, waxes, etc.) are permitted
 - c. Glitter (e.g. shake-on or incorporated into paints) may not be used
 - d. Artificial, endangered, and locally invasive plant material may not be used
 - e. Mechanics must be completely covered by plant material
6. Natural plant material may be modified
 - a. Disassembled
 - b. Combined
 - c. Cut apart
 - d. Figural forms must be assembled

**Botanical
Arts
Guidelines
(cont)**

- e. Incised or shaped to enhance artistic effect
- f. Painted, lacquered and/or treated with polyurethane or like products
7. If entry has won first place, or the novice award, in a GCA or GCA Major Flower Show, it may not be entered in competition again
8. Pressed plant creations may not copy published art and/or pressed plant art
9. Entries may be delivered by post or by hand and include
 - a. Name and address of division chairman
 - b. Due date
 - c. Exhibitor must include return postage, label and packaging
10. All entries will be passed by the botanical arts committee to verify class specifications have been met
 - a. Exhibitor will be notified if entry was not passed
 - b. If time permits, entry may be corrected
 - c. Mail-in entries should include a repair kit
 - d. Class consultant or division chairman may attempt repairs on mail-in exhibits with permission from exhibitor and re-submit exhibit for passing
- C. Other information that may be included in guidelines
 1. Committee may install exhibits
 - a. Exhibitor should include special instructions for display
 - b. If installation required by exhibitor, state time, materials, and methods permitted
 - c. Useful materials for installation
 - i. Fine, straight pins
 - ii. Wire clippers
 - iii. Velcro dots
 - iv. Fine invisible thread
 2. Not permitted in botanical jewelry
 - a. Use of processed or manufactured materials

- i. Couscous, pasta or any processed food product
 - ii. Milled wood or toothpicks
 - b. Plant by-products
 - i. Pollen
 - ii. Plant saps or resins
 - iii. Juices
 - iv. Ground spices, coffee, pepper, etc.
 - c. Thick coatings of resins or epoxy
3. Construction mechanics (must be completely concealed by permitted plant materials) of non-plant material may be
 - a. Cardboard
 - b. Metal
 - c. Twine
 - d. String
 - e. Cording
 - f. Other
4. Pressed plants entries
 - a. Flat entries must be matted and framed under glass
 - b. May not use
 - i. Matting as a design component
 - ii. Overlays, underlays, or glossy papers
 - iii. Fabrics, rice papers, lace, photographic images, drawings
 - iv. Lamination or coating of plant material, unless specifically stated in the schedule rules
 - v. Artificial coloring of plant material
 - vi. Painted or drawn backgrounds
 - vii. Three dimensional plant material unless specifically stated in the schedule
 - viii. Signed works of art
 - c. Three dimensional pressed plant entries
 - i. Must have plant material securely attached
 - ii. May only be used when permitted by schedule
 - iii. Must be protected by polyurethane or similar coating

**Botanical
Arts
Guidelines
(cont)**

5. Needlework entries
 - a. Need not contain plant material
 - b. Should relate to show theme or interpretation of specified object
 - c. Must include directions for display
 8. May require an entry fee for embellishment base
 9. Contact information for division chairman and class consultant should be included
 10. Recommended scale of points for the classes to be judged
- D. Individual class descriptions; no class should include more than 6 entries
1. A sample card must accompany each exhibit
 - a. On 4" x 6" unlined white card
 - b. Affix sample of each material used
 - c. Plant material must be labeled (if applicable)
 2. Botanical jewelry
 - a. Designed and created from all dried plant material
 - b. Must be or appear to be wearable
 - i. No mechanics or structural base material may show
 - ii. Mechanics must be completely covered by accepted plant materials
 - iii. Should be accurately scaled and include realistic details like clasps and fasteners
 3. Botanical embellishment
 - a. Designed and created from all dried plant material
 - b. May enhance a supplied natural or man made object
 - c. Complete coverage of supplied object is not required unless specified
 4. Botanical Couture
 - a. A fashion item (dress, hat, shoes, purse, etc) created from dried plant material
 - b. Base may be supplied by flower show committee
 - c. May require base to be created by exhibitor

5. Needlework
 - a. Stipulated form of needlework designed and stitched by exhibitor
 - b. Presented as per instructions from committee, e.g. framed, backed, stuffed, etc.
 - c. Complete coverage of canvas, if stipulated
 - d. Frame for display may be supplied by the committee
 - f. Entry fee may be charged for materials and/or finishing
 - g. Canvas finishing may be executed by committee and should be the same on each entry
 - h. Specific thread requirements, if any, will be stated in schedule by committee
 - i. Beading may or may not be allowed
 - j. Committee may install exhibits following special instructions for display from exhibitor
 6. Pressed plants
 - a. Are an artistic “painting” or design created from pressed flowers and plants
 - b. May not copy published pressed plant art
- E. Zone and Annual Meeting Shows
1. Botanical arts classes allow for entries to be mailed to the show
 2. Classes can be designed to take little space

**DIVISION V:
Conservation and Education Exhibits**

- A. Includes
1. A required conservation exhibit in all GCA Major Flower Shows and a required conservation exhibit in all GCA Flower Shows
 2. Education exhibits are encouraged but optional
 - a. Horticulture

- b. Garden history & design
- c. Other
- B. Before writing the schedule consideration should be given to
 - 1. Suitability of location for public exhibition
 - 2. Statements of intent that will illustrate show theme
 - 3. Available staging
 - 4. Cost of proposed staging to
 - a. Construct
 - b. Rent or borrow
 - 5. Having as low a carbon footprint as possible
 - 6. If the exhibit will be created by
 - a. Club members
 - b. Conservation organization
 - c. Local scouts, clubs, schools
 - d. Local government or business
 - e. In partnership
 - i. An ongoing relationship between the club and an outside organization enables each to promote its mission
 - 7. If the exhibit will be judged
 - a. Approval is needed to list Marion Thompson Fuller Brown and Ann Lyon Crammond awards or Certificate of Excellence in Conservation
 - b. Conservation and education exhibits may be presented for exhibition only
 - 8. Zone conservation representative is available for consultation on the conservation exhibit
 - 9. For education exhibits, the following are available for consultation
 - a. Zone horticulture representative
 - b. Zone GHD representative
- C. Guidelines for conservation and education exhibits (*are not included in the schedule*)
 - 1. Required conservation exhibits are an important part of the conservation mission of GCA
 - a. Other education exhibits will increase awareness of specific

- committees' missions and communicate important messages
- i. May be jointly organized among committees
 - ii. May include horticulture and garden history in the conservation exhibit if the topics presented relate to conservation
2. The purpose of a conservation exhibit is to educate garden club members and the public on conservation issues and
 - a. Increase knowledge and awareness of the environment
 - b. Promote respect for natural resources
 - c. Promote responsibility for environmental stewardship
 3. The purpose of a GHD exhibit is to educate club members and the public about landscape design, historic preservation, notable gardens and environments
 4. The most important aspect of the exhibit is a clear statement of intent, also included in the schedule
 - a. Judged primarily on the success of fulfilling the stated purpose
 - b. Statement should be 50 words or less
 - c. Included plants must be identified by botanical and common names
 5. Exhibits may include membership solicitation if it is a minor aspect of the presentation materials
 6. Live or preserved plant material may be used in a conservation exhibit
 - a. Should support expressed intent of exhibit
 - b. Should be used to illustrate concepts
 - c. Invasive material may be exhibited for educational purposes only and must be clearly identified as such
 - i. Seeds, fruit and flowers of invasive plants must be bagged or under glass to prevent dispersal
 - ii. Any and all invasive plant material must be responsibly removed after the show

7. Exhibits using plant material
 - a. Must include botanical and common names
 - b. Should be labeled with key card or diagram
 - c. May use a photo key card if labeling would detract from visual presentation or plants are too numerous
 - d. Must be examined by the show committee for freedom from disease and insect infestation
8. Video displays are allowed
 - a. Arrangement for equipment must be made in advance
 - b. Screen should be conveniently placed and large enough for easy viewing
9. Exhibits should make an impact with a clear message
 - a. Limited text presented in a large, easy-to-read font
 - b. Text in active (not passive) voice is preferred
 - c. Strong, large images
 - d. Easy to grasp concepts
 - e. Incorporate tangible objects where feasible, such as
 - i. Live plants, produce, seeds, seed cones, etc.
 - ii. Examples of products or materials
 - iii. Before and after images
 - iv. Drawings of future work
 - v. Publications
10. Written material should be
 - a. Clear and concise
 - b. Accurate
 - c. Printed on recycled paper on both sides
 - d. Available on club's website, if applicable
 - e. Good "go to" references
11. Handouts
 - a. Should be made to minimize waste
 - b. Only handouts considered essential should be distributed

- D. **Suggested topics for conservation and education exhibits** can be found on the GCA website (FS&JG tab)

II. Staging

- A. Floor Plan
1. Staging chairman and division chairmen, draw up overall floor plan
 2. Each division and each class are placed in available space
- B. Space
1. Adequate and appropriate space for all exhibits including entry cards, intent cards and awards
 2. Viewed and judged from close-up to a distance of 4 feet
 3. All divisions incorporated into overall layout
 4. Photography hung evenly at approximately 60" from floor with space to be viewed and judged
 5. Conservation exhibit should be prominently placed
 6. Additional education exhibits treated as an integral part of the show
 7. During set-up, space for exhibitor's work areas in all divisions
 8. Multiple entry and passing tables for horticulture, work tables for floral design
- C. Traffic Flow
1. Logical movement through show
 - a. Consider wheelchair accessibility
 - b. Allow aisle widths to permit viewing and passage
 - c. Place horticulture away from cold drafts
 - d. Place exhibits with fresh flowers out of direct sunlight
 2. Show may be set up by
 - a. Divisions and classes staged in same order as the schedule, or
 - b. Divisions and classes integrated
 3. Fire and police departments consulted regarding safety requirements
- D. Planning
1. Show should have overall

Staging

cohesiveness achieved with color, light, uniform graphics, and signage

- E. Color
 - 1. Background of staging should enhance exhibits, such as
 - a. Same material as table covers
 - b. Finely woven bamboo
 - c. Matting
 - d. Corrugated paper
 - e. Other
- F. Light
 - 1. Overall show lighting
 - a. All entries and exhibits must be evenly and adequately lit
 - b. Classes should not be staged with a light source behind them
 - i. If placed in front of a window or other light source, a background should be placed between the light source and entries
 - ii. Where this is not possible, additional lighting facing the exhibit should be provided
 - c. Spotlights on directional signage helpful
 - d. Consider temperature of lighting on exhibits
 - i. Compact fluorescents are cooler
 - ii. LED lights are coolest
 - 2. Additional lighting in floral design
 - a. Lighting options in niches may be
 - i. From above, from sides or from below
 - ii. From source not visible
 - iv. Flexible so exhibitors can individually enhance their designs
 - b. Cool as possible for health of plant material
 - c. Lighting during set-up should be sufficient for creating designs
 - 3. Additional lighting in horticulture
 - a. Include bright lighting in exhibitor preparation area to allow
 - i. Plants to be groomed
 - ii. Passers to do a proper job
 - iii. Each exhibit to be shown to its advantage

- G. Constructed staging
 - 1. Accurate dimensions must be in class description in the schedule
 - a. Additional information on staging must be given to exhibitors in a timely manner
 - 2. Niches in floral design division
 - a. Sizes often used
 - i. Miniatures: 8"h x 8"w x 8"d
 - ii. Small: 12"h x 12"w x 12"d or 8"h x 10"w x 10"d
 - iii. Medium: 24"h x 20"w x 16"d
 - iv. Large: 34"h x 26"w x 18"d
 - b. Other sizes
 - i. Make mock-up to be sure neither too shallow nor too deep
 - ii. Horizontal, L-shaped, etc.
 - c. Materials
 - i. Wood, cardboard, wine crates
 - d. Include a diagram in schedule
 - e. Allow exhibitors to provide backgrounds and state rules for attachment
 - f. Adequate lighting
 - 3. Pedestals
 - a. May be various shapes and sizes
 - i. Made inexpensively from sono-tubes (from construction supply store) with square or round top added
 - ii. Made from pressed wood, plywood, plexiglass etc. for heavier staging
- H. Other staging
 - 1. Tables neatly draped in fabric or other covering
 - a. Neutral color, or
 - b. Color complementary to class or show
 - c. Should be free of wrinkles
 - 2. Platforms placed on ground as bases
 - 3. Architectural components
 - a. Mantles
 - b. Doors
 - c. Windowsills
 - d. Lamp posts

**Staging
(cont)**

4. Natural objects
 - a. Tree stumps
 - b. Bales of hay
5. Utilitarian objects
 - a. Wheelbarrows
 - b. Ladders
 - c. End tables
 - d. Other
6. Identical materials used to separate classes in each division with extra for subdividing
 - a. Ribbon, yarn or rope
 - b. Bamboo, stakes or painted wood
7. Ideas to consider for staging
 - a. Cubes, barrels, frames
 - b. Turntable, hanging forms
 - c. Two by fours filled with bark chips
 - d. Large boxes painted black
 - e. Logs or tree stumps of different heights
 - f. Lath house structure
- G. Overall look of the show
 1. Is the responsibility of the staging committee
 2. May use decorative objects to welcome visitors
 - a. Urns
 - b. Planted pots
 - c. Props related to show theme used subtly and effectively
- H. Stability and safety
 1. Staging should be solid to withstand jostling
 2. Stanchions with ropes may be used to protect exhibits
- I. Exhibitor and staff needs are the responsibility of staging committee, including
 1. Work, entry and passing tables and chairs
 2. Water source
 3. Trash containers and disposal area
 4. Flower buckets for out of town arrangers
 5. Drop cloths if necessary
 6. Emergency work supplies and aids (Mat cutter, wires, glue)
- J. **Entry cards**
 1. Placed uniformly for each class and

- attached to front of pedestals or niches or on stands
 - 2. Have classes numbered consistently from left to right
 - a. Each class has own number
 - b. Entries are numbered in each class beginning with 1
 - 3. Easily seen by judges and public
 - 4. Should not interfere with the exhibits
- K. Dismantling and removal of exhibits
 - 1. Not earlier than 15 minutes after the show closes to the public
 - 2. No exceptions
 - 3. To protect exhibits, entrants should be present before removal time; when this is not possible
 - a. Consider assigning a person to check out plants being removed
- L. Storage of staging components
 - 1. Stored for future use
 - 2. Borrowed items returned to owners in good condition
- M. Staging Chairman's report
 - 1. Items used
 - 2. Location of items
 - 3. Source of borrowed items
 - 4. Notes on condition

DIVISION I: Floral Design Staging

- A. Viewing levels
 - 1. Floral designs staged at appropriate level for viewing
 - 2. Varying the heights of the staging of each class creates more interesting overall effect
 - a. Pedestals at 36" or higher
 - b. Niches approximately 42" from floor
 - c. Low platforms or other staging
 - 3. Miniature staging should be approximately 52" from floor
- B. Viewing sides
 - 1. All floral designs must have adequate space from walls and other exhibits to be viewed on the number of sides specified in the schedule

**Floral
Design
Staging**

DIVISION II: Horticulture Staging

- A. Viewing levels
 - 1. Create visual variety in height
 - a. Shelves
 - b. Blocks
 - c. Uprturned pots
 - d. Coat racks for hanging baskets
 - e. Ladders
 - f. Pedestals
 - 2. Only largest plants on the floor
 - 3. Larger, taller exhibits behind shorter, smaller entries
- B. Containers for cut specimens
 - 1. State in the schedule who is to provide container
 - a. Provided by committee, or
 - b. Supplied by exhibitor
 - 2. Uniform, transparent containers suggested, such as
 - a. Test tubes with bases
 - b. Glass bottles
 - c. Vases
 - 3. Appropriate in size and proportion to plant material with various sizes available
- C. Wedging material for cut specimens should be
 - 1. Provided at exhibitor's table
 - 2. Inconspicuous
 - 3. Only at neck of bottle
 - 4. Evergreens (e.g. box or yew clippings, cut short), or
 - 5. Clear biodegradable plastic wrap, or www.letsogreen.biz
 - 6. Natural sponges (can be stained with coffee or tea), or
 - 7. Clear marbles
- D. Re-staging and subdividing
 - 1. Provide sufficient space for each entry to be seen to advantage
 - 2. Staging chairman, horticulture chairman, and passing chairman may subdivide and re-stage large classes by
 - a. Container size

- b. Plant groups
- c. Flower or foliage color
- d. Other
3. Should be done in advance of judging
4. Judges may request further subdivision
5. Schedules written with broad class titles, e.g., annuals, foliage plants require subdivision to
 - a. Facilitate giving more awards
 - b. Make more manageable groups for judging
 - c. There should be at least three entries in each created subdivision

DIVISION III: Photography Staging

- A. Viewing levels
 1. Photography hung at approximately 60" from floor
 2. Capable of being viewed from close up to 4 feet away
- B. Hanging material
 1. Velcro
 2. Museum putty
 3. Hooks

DIVISION IV: Botanical Arts

- A. Viewing levels
 1. Designs staged at appropriate level for viewing
 2. Varying the heights of the staging creates more interesting overall effect
 - a. Pedestals at 36" or higher
 - b. Niches approximately 42" from floor
 - c. Low platforms or other staging
 - d. Small objects best viewed at eye height
- B. Space
 1. Should be adequate for exhibit, entry card, sample card and optional statement of intent

**Photography
Staging**

**Botanical
Arts
Staging**

DIVISION V: Conservation and Education Exhibits Staging

- A. Viewing Levels
 - 1. Designs staged at appropriate level for viewing
- B. Suggested options
 - 1. Display boards
 - 2. Tables
 - 3. Shelves
 - 4. Existing surfaces
- C. Should use sustainable, recyclable, reusable and environmentally friendly materials
- D. Use of carefully selected props can be a powerful tool to convey message
 - 1. Plants
 - 2. Aquariums (may not contain live animals or fish)
 - 3. Samples
 - 4. Large scale photographs
 - 5. Recordings
 - 6. Movies
 - 7. Materials to take away
- E. Statement of Intent: 50 words on its own card or fewer words on the entry card; names of committee should be folded under until after judging
- F. May use power point or other video presentations, or a demonstrator

III. Signage

- A. General information
 - 1. Signs describing goals of GCA and/or of host club are
 - a. Informative
 - b. Support 501(c)3 status (non-profit charitable group)
 - 2. Graphics are the combination of images and writing used on all printed material and should
 - a. Relate to show theme
 - b. Be consistent throughout
 - c. Have a logo reflecting show theme
 - 3. All printed material with same typeface and colors

- a. Schedule
 - i. Full schedule, also available online
 - ii. Abbreviated schedule for use at show
- b. Invitations
- c. Stationery
- d. Class signs
- e. Name tags
4. Signage necessary for
 - a. Entrance to show
 - b. Identify divisions and classes
 - c. Directional and informational signs to show divisions and special exhibits to best advantage
 - d. Road signs
 - e. Communicate other information for public
 - f. Consider extra signage for passing and staging to establish flow
 - g. Directional signage for judges
5. Signs should be
 - a. Uniform
 - b. Large enough to be read from a distance
 - c. Placed so can be seen in crowds
 - d. Waterproof, if outside
6. Signage required for each section and class should include
 - a. Class title
 - b. Number
 - c. Optional
 - i. Brief description from schedule
 - ii. Style definition
 - iii. Scales of points
 - iv. Judging criteria
 - v. Challenge class components
 - vi. "Please Do Not Touch" signs, as needed
 - vii. Sustainable practices, if applicable
 - d. Be prepared to make additional signs for subdivisions
7. Signage for education exhibits must
 - a. Include a statement of intent
 - b. Be appropriately placed to not obstruct exhibit



Signage (cont)

- c. Include botanical and common names of all plant material used,
 - i. Key cards
 - ii. Diagrams
 - iii. Photo cards
- d. Explanatory text should
 - i. Use large font
 - ii. Be succinct
- e. Should use environmentally-friendly materials

CHAPTER IV



Medals and Awards

I. Flower Show Medals and Awards

Medals and Awards

- A. Awards for GCA flower shows
 - 1. Are under the jurisdiction of the GCA flower show committee, not the GCA awards committee
 - 2. Are presented only when fully merited
 - 3. Require a minimum of 2 judging panels each in the floral design and horticulture divisions, and 1 panel each in the photography and botanical art divisions of any show to present GCA special awards at a flower show
 - 4. May be presented if warranted at
 - a. GCA Major Flower Shows
 - b. GCA Flower Shows
 - 5. Special awards may be presented at flower shows sponsored by nationally recognized horticultural organizations that meet GCA criteria
 - a. Sanctioned Non-GCA Major Flower Shows
 - b. Sanctioned Non-GCA Flower Shows

B. Procedure

Procedure

- 1. Locate description of criteria for each award and publish in schedule
- 2. Send letter of application for awards to GCA flower show committee chairman with draft of schedule
- 3. If show meets criteria, GCA flower show committee chairman sends letter of approval to present awards if merited
- 4. Medals and certificates sent from GCA administrator 1 month ahead
- 5. Lettering and/or engraving is the responsibility of the show committee
- 6. Certificates and medals not awarded must be returned to GCA
- 7. Photograph all GCA award-winning entries
- 8. After show, fill out GCA award forms, include digital photos of each GCA award

winning entry and email to GCA administrator

9. Extra copies of award certificates and medals for dual exhibitors may be ordered from GCA at show's expense
 - a. Duplicate medals average \$100 to \$150 depending on specific medal
 - b. Duplicate certificates are usually provided at no additional cost
10. Judging panels
 - a. For GCA Major Flower Show a list of approved judges for special awards is provided by the GCA judging committee chairman
 - b. For GCA Flower Show special award panels are provided by zone judging representative
 - c. Judges for special awards may also serve as judges for the show

MAJOR
FLOWER SHOW

GCA
FLOWER SHOW

II. Summary of Awards

- A. GCA Major Flower Show awards that require application for approval
 1. Floral design division
 - a. Sandra Baylor Novice Floral Design Award
 - b. Fenwick Medal
 - c. Carol Coffey Swift Medal of Excellence
 - d. Margaret Clover Symonds Medal
 2. Horticulture division
 - a. Certificate of Excellence
 - b. Elizabeth Platt Corning Medal
 - c. GCA Novice Award in Horticulture
 - d. Louise Agee Wrinkle Horticulture Propagation Award
 3. Photography division
 - a. Certificate of Excellence
 - b. GCA Novice Award in Photography
 - c. Photography Creativity Award
 4. Botanical arts division
 - a. GCA Botanical Arts Creativity Award
 - b. GCA Novice Award for Botanical Arts

MAJOR
FLOWER SHOW

**GCA Major
Flower Show
Awards
Requiring
Approval**

5. Conservation and education exhibits division
 - a. Certificate of Excellence in Conservation
 - b. Ann Lyon Crammond Award
 6. GCA Major Flower Show Sweepstakes Award, all divisions
 - a. Annie Burr Jennings Sweepstakes Award
- B. GCA Major Flower Show awards that do not require application for approval**
1. Best in Show
 2. Judges' Commendations
 3. Award of Appreciation
- C. GCA Flower Show awards require application for approval**
1. Floral design division
 - a. Sandra Baylor Novice Flower Arrangement Award
 - b. Dorothy Vietor Munger Award
 - c. Harriet DeWaele Puckett Creativity Award
 2. Horticulture division
 - a. Catherine Beattie Medal
 - b. Rosie Jones Horticulture Award
 - c. Clarissa Willemsen Horticulture Propagation Award
 - d. GCA Novice Award in Horticulture
 3. Photography division
 - a. GCA Novice Award in Photography
 - b. Photography Creativity Award
 4. Botanical arts division
 - a. GCA Botanical Arts Creativity Award
 - b. GCA Novice Award for Botanical Arts
 5. Conservation and education exhibits division
 - a. Marion Thompson Fuller Brown Conservation Award
 - b. Ann Lyon Crammond Award
 6. Zone Flower Show Sweepstakes Award
 - a. Corliss Knapp Engle Horticultural Sweepstakes Award

MAJOR
FLOWER SHOW

**NOT
Requiring
Approval**

GCA
FLOWER SHOW

**Requiring
Approval**

ZONE
FLOWER SHOW

GCA
FLOWER SHOW

CLUB
FLOWER SHOW

Other Flower Show Awards

- D. GCA Flower Show awards that do not require application for approval
 - 1. Best in Show
 - 2. Judges' Commendations
 - 3. Award of Appreciation
- E. Club Flower Show awards do not require application for approval
 - 1. Best in Show
 - 2. Club Awards
 - 3. Judges' Commendations
 - 4. Award of Appreciation
- F. Other flower show awards
 - 1. Sanctioned Non-GCA Major Flower Show awards that require application for approval
 - a. Certificate of Excellence in Floral Design
 - b. Certificate of Excellence in Horticulture
 - c. Certificate of Excellence in Photography
 - d. Certificate of Excellence in Conservation
 - e. The Bulkley Medal - awarded in horticulture, botany or conservation
 - 2. Sanctioned Non-GCA Flower Show awards require application for approval
 - a. The GCA Award of Distinction in Floral Design
 - b. The GCA Award of Distinction in Horticulture
 - c. The GCA Award of Distinction in Photography
 - d. The GCA Award of Distinction in Conservation
 - e. The GCA Award of Distinction in Education

MAJOR
FLOWER SHOW

GCA Major Flower Show Awards

III. GCA Major Flower Show Awards

- A. GCA Major Flower Show awards require application for approval
- B. Upon receipt of permission to offer the award, a list of approved GCA judges must be obtained from the GCA judging committee chairman

1. Special awards panels for GCA Major Flower Shows are provided by GCA judging committee chairman
- C. Best in Show panels
 1. May be assigned by GCA judging committee chairman or
 2. All approved judges who have not entered in the division may participate by consensus or vote
- D. Medals and awards are presented only if there is an exhibit worthy of the award
- E. Floral design division must have a minimum of 36 entries in 6 judged classes with a minimum of 4 entries per class in the floral design division to qualify for the following awards:

1. SANDRA BAYLOR NOVICE FLORAL DESIGN AWARD

History: Sandra Baylor, an outstanding flower arranger from Zone VII, member of the Garden Clubs of Virginia Beach (VA) and Norfolk (VA), created the Sandra Baylor Novice Flower Arrangement Award. In 2000, Mrs. Baylor recognized the need to endow an award encouraging novice flower arrangers to enter GCA Flower Shows. In 2008, Mrs. Baylor broadened her intent to honor individual novice exhibitors in both GCA and GCA Major Flower Shows. Mrs. Baylor's daughter, Anne Baylor Conner, designed the award certificate.

Award criteria:

- a. Individual GCA club member who has never won first in the floral design division or the Baylor Award in a GCA Major Flower Show
- b. Placed first, second or third
- c. Awarded for a unique and skillful response to the schedule
- d. Challenge class entries are eligible
- e. Eligible entries identified on the entry card

**Sandra
Baylor
Novice
Floral Design
Award**

**Fenwick
Medal**

Judges:

Three approved GCA floral design judges provided by the GCA judging committee chairman

2. FENWICK MEDAL

History: The Fenwick Medal is named in honor of Lady Fenwick who created the first ornamental garden in the thirteen original colonies at Saybrook, CT.

Designed in 1934 by Harriet Frishmuth, the medal was presented by Mrs. John H. Gibbons, Garden Clubs of Hartford (CT) and Palm Beach (FL). In 1964, it was endowed by Mrs. William E. Waters in honor of Mrs. Jesse Draper, both members of the Peachtree Garden Club (GA).

Award criteria:

- a. GCA club member(s) only entering floral design classes at GCA Major Flower Shows
- b. Placed first, second or third
- c. Offered in recognition of creative work of outstanding beauty using predominantly fresh plant material
- d. The awarding of the Fenwick Medal lies in the clear interpretation by the judges of the intent of the medal
- e. A standard of creativity and quality in a highly competitive show rather than Best in Show is required
- f. Challenge class entries not eligible

Judges:

Three approved GCA floral design judges provided by the GCA judging committee chairman

**Carol Coffey
Swift
Medal of
Excellence**

3. CAROL COFFEY SWIFT
MEDAL OF EXCELLENCE

History: The Swift Medal was named to honor Carol Coffey Swift by her children on the occasion of her being awarded the Bonnylin Woods Martin Medal in 2001. Mrs. Swift is a member

of the Lake Forest Garden Club (IL) and the Garden Club of Santa Barbara (CA). A former club president, annual meeting chairman, Zone XI director and vice president, she is also a dedicated and inspired flower arranger. The medal was designed by Mrs. Swift featuring one of her own award winning designs.

Award criteria:

- a. GCA club member(s) only at GCA Major Flower Shows
- b. Placed first, second or third
- c. Offered in recognition of an exhibit of great distinction
- d. Challenge class entries not eligible

Judges:

Three approved GCA floral design judges provided by the GCA judging committee chairman

4. MARGARET CLOVER SYMONDS MEDAL

History: Honoring a long-standing member of the River Oaks Garden Club (TX), the Margaret Clover Symonds Medal was established in 1999. Mrs. Symonds was a talented arranger, compassionate teacher, GCA vice president, and flower arrangement judge. The medal was endowed by her son and daughter-in-law, Jonathan Taft and Anne Allen Symonds, and was designed by Gay Estes.

Award criteria:

- a. GCA club member(s) only at GCA Major Flower Shows
- b. Placed first, second or third
- c. An innovative, modern design, creatively combining man-made material(s) with fresh and/or dried plant material (as the schedule permits)
- d. Challenge class entries not eligible

**Margaret
Clover
Symonds
Medal**

Judges:

Three approved GCA floral design judges provided by the GCA judging committee chairman

- E. Horticulture division must have a minimum of 100 entries and no fewer than 60 exhibitors in judged classes to qualify for the following awards:

1. CERTIFICATE OF EXCELLENCE IN HORTICULTURE
 - a. GCA club member(s), GCA clubs, non-members, other organizations at GCA Major Flower Shows
 - b. Placed first, second or third
 - c. Awarded for great distinction in a competitive horticulture class

Judges:

Three approved GCA horticulture judges provided by the GCA judging committee chairman; in special cases, the flower show judging chairman in consultation with the GCA judging committee chairman may select judges

2. ELIZABETH PLATT CORNING MEDAL

History: The Corning Medal was named for Elizabeth Platt Corning, a member of the Fort Orange (NY) Garden Club, former president of the Garden Club of America, and an outstanding horticulturist whose dedication to the field has inspired and motivated generations of GCA club members.

Award criteria:

- a. GCA club member(s), GCA club(s) only at GCA Major Flower Shows
- b. Placed first, second or third
- c. Presented to an entry with distinction and originality, notable for its cultural difficulty, and

- exceptional standard of horticultural excellence
- d. Extra consideration is given to an entry propagated by the exhibitor; full propagation details must be listed on a card accompanying the entry
 - e. Must have been grown by the exhibitor for at least 6 months
 - f. Awarded for a single plant, collection of plants, container-garden, or cut specimen(s)
 - g. May not be awarded more than once to the same exhibit

Judges:

Three approved GCA horticulture judges provided by the GCA judging committee chairman; this panel of judges may also judge for the Wrinkle, the GCA Novice Award in Horticulture and the Certificate of Excellence in Horticulture, if so requested

3. GCA NOVICE AWARD IN HORTICULTURE

History: In 2008, the flower show committee created this award to honor the accomplishment of a novice exhibitor in the horticulture division.

Award criteria:

- a. Individual GCA club member who has never won first or the GCA Novice Award in the horticulture division of a GCA Major Flower Show
- b. Placed first, second or third
- c. Offered to honor the accomplishment of a novice exhibitor
- d. Eligibility should be indicated on the entry card

Judges:

Three approved GCA horticulture judges provided by the GCA judging committee chairman; this panel of judges

**GCA
Novice Award
in
Horticulture**

may also judge for the Corning Medal, Wrinkle, and the Certificate of Excellence in Horticulture, if so requested.

4. LOUISE AGEE WRINKLE
HORTICULTURE PROPAGATION
AWARD

History: The Louise Agee Wrinkle Horticulture Propagation Award was named for a past chairman of the horticulture committee, director, and member of the executive committee. It was proposed by the Garden Club of Honolulu (HI) member Phyllis Lee, who saw the need for a propagation award at GCA Major Flower Shows and suggested it be named for this member of the Little Garden Club of Birmingham (AL), judge, enthusiastic gardener and grower. The certificate was first awarded in 2007.

Award criteria:

- a. GCA club members only at GCA Major Flower Shows
- b. Rooted plants propagated by seed, cuttings or other traditional methods
- c. A single specimen, source plant and its offspring or a collection
- d. Placed first, second or third
- e. Propagated and grown for at least six months
- f. Propagation methods must be detailed on an accompanying card
- g. Distinguished by prime condition, cultural perfection, attractive presentation and flawless grooming
- h. May not be awarded more than once to the same exhibit

Judges:

Three approved GCA horticulture judges provided by the GCA judging committee chairman; this panel of judges may also judge for the Corning Medal, GCA Novice Award in

Horticulture and the Certificate of Excellence in Horticulture, if so requested

F. Photography division must have a minimum of 36 entries in 6 judged classes to qualify for the following awards

1. **CERTIFICATE OF EXCELLENCE IN PHOTOGRAPHY**

- a. GCA clubs, GCA club members, non-members, other organizations at GCA Major Flower Shows
- b. Placed first, second or third
- c. For an exhibit of great distinction

Judges:

Three approved GCA photography judges provided by the GCA judging committee chairman; in special cases, the flower show judging chairman, in consultation with the GCA judging committee chairman may select judges

2. **GCA NOVICE AWARD IN PHOTOGRAPHY**

History: In 2008 the flower show committee created this award to honor the accomplishment of a novice exhibitor in the photography division.

Award criteria:

- a. Individual GCA club member who has never won a first or the GCA Novice Award in the photography division of a GCA Major Flower Show
- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on the entry card

Judges:

Three approved GCA photography judges provided by the GCA judging committee chairman; this panel may also judge for the Certificate of Excellence in Photography and the GCA Photography Creativity Award, if so requested

MAJOR
FLOWER SHOW

**Certificate
of Excellence
in
Photography**

**GCA Novice
Award
in
Photography**

3. PHOTOGRAPHY CREATIVITY AWARD

History: In 2011, the flower show committee created this award to honor exhibitors and encourage participation in the photography division of a GCA Major Flower Show

Award criteria:

- a. GCA club members only
- b. Placed first, second or third
- c. For creative and technical excellence in response to the theme of the schedule

Judges:

Three approved GCA photography judges provided by the GCA judging committee chairman; this panel may also judge for the Certificate of Excellence and the GCA Novice Award in Photography, if so requested

- G. Botanical arts division must have a minimum of 18 entries in 3 judged classes to qualify for the following awards:

1. GCA BOTANICAL ARTS CREATIVITY AWARD

History: In 2011 the flower show committee created this award to honor exhibitors and to stimulate participation in the botanical arts division of GCA flower shows.

Award criteria:

- a. GCA club members only at GCA Major Flower Shows
- b. Placed first, second or third
- c. For excellent craftsmanship and creative response to the schedule

Judges:

Three approved GCA judges provided by the GCA judging committee chairman; this panel may also judge for the GCA Novice Award in Botanical Arts, if so requested

2. GCA NOVICE AWARD
IN BOTANICAL ARTS

History: In 2008 the flower show committee created this award to honor the accomplishment of a novice exhibitor in the botanical arts division

Award criteria:

- a. Individual GCA club member who has never won a first or the GCA Novice Award for Botanical Arts in the botanical arts division of a GCA Major Flower Show
- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on the entry card

Judges:

Three approved GCA judges provided by the GCA judging committee chairman; this panel may also judge for the GCA Botanical Arts Creativity Award, if so requested

H. Conservation and education exhibits
division awards

1. CERTIFICATE OF EXCELLENCE
IN CONSERVATION

- a. GCA clubs, club members, non-members or other organizations at a GCA Major Flower Show
- b. Awarded to an exhibit of exceptional merit that educates the public on conservation issues and promotes respect for natural resources and responsibility for environmental stewardship

**Ann Lyon
Crammond
Award**

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and a GCA club member or non-member who is a knowledgeable conservationist

2. ANN LYON CRAMMOND AWARD

History: The Ann Lyon Crammond Award is named for a Peachtree Garden Club (GA) member who was chairman of the Garden Club of America Horticulture Committee, and for ten years, the executive director of the Atlanta Botanical Garden. Her life was dedicated to education and to sharing her joy and knowledge in the field of horticulture.

Award criteria:

- a. GCA clubs, GCA club members, non-members or other organizations
- b. An outstanding educational exhibit that best educates the public about gardens
- c. Any educational exhibit that increases the appreciation of any aspect of plants, gardens or landscape design

Judges:

Three approved GCA judges provided by the GCA judging committee chairman

I. GCA Major Flower Show Sweepstakes Award

1. ANNIE BURR JENNINGS AWARD

History: The Annie Burr Jennings Sweepstakes Award was presented by the Fairfield (CT) Garden Club in honor of its member, Annie Burr Jennings. A medal was designed by Bruce Moore and first awarded in 1941. In 1993, the medal was replaced by a certificate.

**Annie Burr
Jennings
Sweepstakes
Award**

Award criteria:

- a. Presented to the club with the highest number of points earned by its members from all competitive classes in a GCA Major Flower Show
 - b. Points are awarded as follows

Special award*	10 points
First place	5 points
Second place	3 points
Third place	1 point

**for each award listed in the schedule*
 - c. The number of points for each club should be totaled by the show's judging chairman from the entry sheets for each division; the entry sheets are obtained from the show registration or division chairman
- J. Other GCA awards for GCA Major Flower Shows
1. Do not require application for approval
 2. Certificates may be printed from the [GCA website](#)
 3. Best in Show
 - a. Awarded in
 - i. Floral design division (may not be awarded to entries in challenge classes)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the division
 - c. Judging panel may be assigned by GCA judging committee chairman or
 - d. All approved judges who have not entered in the division may participate by consensus or vote
 - i. Each judge ranks 3 top selections
 - ii. First = 3 points, second = 2 points, third = 1 point
 - iii. Entry receiving most points is awarded Best in Show
 4. Judges Commendations
 - a. To an entry, class, division, special exhibit or other aspect of the show

**Other GCA
Awards for
GCA Major
Flower Shows**

Best in Show

**Judges
Commendations**

**Award of
Appreciation**

**Other GCA
Awards for
GCA Major
Flower Shows
(presented
by sponsoring
club or outside
organization)**

**Individual
Sweepstakes**

**Club
Sweepstakes**

- b. For exceptional merit
- c. Issuing a Judges' Commendation for the entire show is discouraged
5. Award of Appreciation
 - a. For conservation and education exhibits
 - b. May also be used for non-judged classes
 - c. May include a special ribbon or comment card provided by the show thanking the exhibitor or group for participation
- K. Other awards may be presented by sponsoring club or outside organizations
 1. Should have criteria listed in schedule after GCA special awards
 2. Should have award cards and/or ribbons provided by the show
 3. May be equivalent awards for non-GCA exhibitors when the show's registration is open to the public, identically described (but differently named) as their restricted GCA special award counterparts
 4. Individual sweepstakes awarded to an individual who wins the most first place ribbons in either single and/or multiple division(s)
 - a. Individual division award, or
 - b. Overall show award
 - i. Tie broken by tallying second place awards won by each exhibitor
 5. Club sweepstakes
 - a. Where several clubs participate, awarded to club receiving largest number of points
 - b. Specific sweepstakes award point methods are listed under **Annie Burr Jennings Award** and **Corliss Knapp Engle Horticultural Sweepstakes Award**
- L. Award ribbons and stickers
 1. Award stickers may be purchased from GCA administrator by club
 2. Ribbons obtained by the club, e.g. www.hodgesbadge.com or www.4allpromos.com or www.ribbonsgalore.com or other sources

3. Only 1 first (blue), 1 second (red) and 1 third place (yellow) in each class
4. A ribbon should only be given if merited
5. One honorable mention (white) or multiple honorable mentions may be awarded
 - a. One exhibit in a class should not be left without an award
 - b. Exception: par horticulture class may award multiples of each award but no honorable mention

IV. GCA Flower Show Awards

- A. GCA Flower Show awards require application for approval
- B. Upon receipt of approval to offer the award, a list of approved GCA judges must be obtained from the zone judging representative
- C. Medals and awards are presented only if there is an exhibit worthy of the award
- D. Floral design division must have a minimum of 18 entries in 3 judged classes with a minimum of 4 entries per class to qualify for the following awards

1. SANDRA BAYLOR NOVICE FLORAL DESIGN AWARD

History: Sandra Baylor, an outstanding flower arranger from Zone VII, member of the Garden Clubs of Virginia Beach (VA) and Norfolk (VA), created the Sandra Baylor Novice Flower Arrangement Award. In 2000, Mrs. Baylor recognized the need to endow an award encouraging novice flower arrangers to enter GCA Flower Shows. Mrs. Baylor's daughter, Anne Baylor Conner, designed the award certificate.

Award criteria:

- a. Individual GCA club member who has never won first in the floral design division or the Baylor Award in a GCA Flower Show or GCA Major Flower Show

**Dorothy
Vieter
Munger
Award**

- b. Placed first, second or third
- c. Awarded for a unique and skillful response to the schedule
- d. Challenge class entries are eligible
- e. Eligible entries identified on the entry card

Judges:

Three approved GCA floral design judges provided by the zone judging representative

2. DOROTHY VIETOR MUNGER
AWARD

History: Dorothy Vieter Munger, a member of the Rumson Garden Club (NJ), was an accomplished flower arranger and judge, and served as a director and as a member of the executive committee of GCA. In 2000, Mrs. Herbert H. Hinrichs of the Englewood Garden Club (NJ) suggested that the Flower Show Committee Award be renamed to honor Mrs. Munger and her many contributions to the Garden Club of America. Mrs. Philip Greene, Mrs. Niels Johnsen and Mrs. John Sinott of the Rumson Garden Club (NJ) gave the book to the library and headquarters to document the arrangements receiving this award with photographs and judges' citations.

Award criteria:

- a. GCA club members only at a GCA Flower Show
- b. Placed first, second or third
- c. Offered in recognition of creative work of outstanding beauty using predominantly fresh plant material
- d. Not a substitute for Best in Show
- e. Challenge class entries not eligible

Judges:

Three approved GCA floral design judges provided by the zone judging representative

3. HARRIET DEWAELE PUCKETT CREATIVITY AWARD

History: In 1982, a pewter bowl was presented to the Garden Club of America by Mrs. James S. Morgan, Huntingdon Valley Garden Club (PA) in memory of her friend, Mrs. Frank Best Puckett, nationally recognized creative writer and editor at The Saturday Evening Post. The award was expressly created for GCA Flower Shows.

Award criteria:

- a. GCA club members, non-members at a GCA Flower Show
- b. Placed first, second or third
- c. In recognition of a uniquely skillful and creative response to an imaginative schedule
- d. Awarded to an innovative and interpretive entry that, although it abides by the principles of good design, goes beyond traditional period arrangement to whatever art form the arranger(s) chooses
- e. Challenge class entries not eligible
- f. Not a substitute for Best in Show
- g. Suggested scale of points

Design	50
Creativity/originality	25
Distinction	15
Interpretation	<u>10</u>
Total	100

Judges:

Three approved GCA floral design judges provided by the zone judging representative

- E. Horticulture division must have a minimum of 50 entries from 30 exhibitors and no fewer than 5 judged classes to qualify for the following awards:

**Catherine
Beattie
Medal**

**GCA Novice
Award in
Horticulture**

1. **CATHERINE BEATTIE MEDAL**
History: Named for Mrs. Samuel Beattie, a dedicated horticulturist, member of the Carolina Foothills Garden Club (SC), and former president of the Garden Club of America, the Beattie medal is intended to stimulate participation and improve the quality of exhibits in GCA Flower Shows.

Award criteria:

- a. GCA club members, GCA clubs at a GCA Flower Show
- b. Placed first, second or third
- c. Awarded for vibrancy, prime condition, and perfection of grooming
- d. Grown by exhibitor for at least 6 months
- e. Awarded to a single plant, collection of plants, container garden, or cut specimen
- f. Entry eligible only once but offspring are eligible

Judges:

At least 3 approved GCA horticulture judges provided by the zone judging representative

2. **GCA NOVICE AWARD
IN HORTICULTURE**
History: In 2008 the flower show committee created this award to honor the accomplishment of a novice exhibitor in the horticulture division.

Award criteria:

- a. Individual GCA club member who has never won a first or the GCA Novice Award in the horticulture division of a GCA Flower Show or GCA Major Flower Show
- b. Placed first, second or third
- c. Offered to honor the accomplishment of a novice exhibitor
- d. Eligibility should be indicated on the entry card

Judges:

At least 3 approved GCA horticulture judges provided by the zone judging representative

3. **ROSIE JONES
HORTICULTURE AWARD**
History: Established by the GCA horticulture committee in 2005, the Rosie Jones Award honors an outstanding horticulturist. A member of Diggers Garden Club (CA), horticulture judge, former chairman of the flower show and judging committees, Zone XII director and GCA vice president, Mrs. Jones inspired many to increase their knowledge and love of growing plants.

Award criteria:

- a. GCA club members, GCA clubs, non-members, other organizations at a GCA Flower Show
- b. Placed first, second or third
- c. Entry of exceptional visual appeal that reflects the spirit of growing with joy and enthusiasm and inspires others to propagate, grow, show and share horticulture
- d. Extra consideration to an entry propagated by the exhibitor
- e. While desirable, perfection is not the primary criterion
- f. Exceptional and exuberant inspiration are its virtues

Judges:

At least 3 approved GCA horticulture judges provided by the zone judging representative

4. **CLARISSA WILLEMSSEN
HORTICULTURE PROPAGATION
AWARD**
History: Established to encourage plant propagation by the Garden Club of Morristown in honor of Mrs. Alan M.

Willemsen and, a past president of the Garden Club of America and the Garden Club of Morristown (NJ), a horticulture judge and an outstanding horticulturist.

Award criteria:

- a. GCA club members, GCA clubs, non-members, other organizations at a GCA Flower Show
- b. Placed first, second or third
- c. Awarded for prime condition, flawless grooming and difficulty of propagation
- d. Propagated and grown by exhibitor for at least 6 months
- e. A single rooted plant or a collection of rooted plants
- f. Dates and method of propagation must be recorded on the entry card
- g. Entry eligible once only

Judges:

At least 3 approved GCA horticulture judges provided by the zone judging representative

- F. Photography division must have a minimum of 18 entries in 3 judged classes to qualify for the following awards:

1. GCA NOVICE AWARD
IN PHOTOGRAPHY

History: In 2008 the flower show committee created this award to honor the accomplishment of a novice exhibitor in the photography division.

Award criteria:

- a. Individual GCA club member who has never won a first or the GCA Novice Award in the photography division of a GCA Major or GCA Flower Show
- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on the entry card

Judges:

At least 3 approved GCA photography judges provided by the zone judging representative

2. PHOTOGRAPHY CREATIVITY AWARD

History: In 2006 the flower show committee created this award to honor exhibitors and encourage participation in the photography division of GCA flower shows.

Award Criteria:

- a. GCA Club member only at a GCA Flower Show
- b. Placed first, second or third
- c. For creative and technical excellence in response to the theme of the schedule

Judges:

At least 3 approved GCA photography judges provided by the zone judging representative

- G. Botanical arts division must have a minimum of 12 entries in 2 or 3 judged classes to qualify for the following awards:

1. GCA BOTANICAL ARTS CREATIVITY AWARD

History: In 2011 the flower show committee created this award to honor exhibitors and to stimulate participation in the botanical arts division of GCA flower shows.

Award Criteria:

- a. GCA Club members only at GCA Flower Show
- b. Placed first, second or third
- c. For excellent craftsmanship and creative response to the schedule

**GCA Novice
Award in
Botanical
Arts**

Judges:

At least 3 approved GCA judges provided
by the zone judging representative

2. **GCA NOVICE AWARD
IN BOTANICAL ARTS**

*History: In 2008 the flower show
committee created this award to honor
the accomplishment of a novice exhibitor
in the botanical arts division.*

Award criteria:

- a. Individual GCA club member who
has never won a first or the GCA
Novice Award for Botanical Arts
in the botanical arts division of a
GCA Major or GCA Flower Show
- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on
the entry card

Judges:

At least 3 approved GCA judges provided
by the zone judging representative

H. **Conservation and education exhibits
division awards**

1. **MARION THOMPSON FULLER
BROWN CONSERVATION AWARD**

*History: A former president of the
Piscataqua Garden Club (NH),
GCA director and vice-president,
Marion Thompson Fuller Brown
was also a dedicated conservationist.
The award was given in 1987 to honor
her leadership in the field of conservation
legislation and her efforts in the
beautification of the state of Maine
and the nation.*

Award criteria:

- i. GCA club members, GCA clubs,
non members or other
organizations in a GCA

**Marion
Thompson
Fuller Brown
Conservation
Award**

- Flower Show
- ii. In recognition of an exhibit of exceptional educational and visual merit that increases knowledge and awareness of the environment
 - iii. Exhibit should emphasize environmental concerns and may demonstrate conservation practices
 - iv. Plant material may or may not be used and, when appropriate, must be clearly identified
 - v. Protected plant material may be included if such materials are identified as protected and not collected in the wild

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and a member of a GCA club or a non-member who is a knowledgeable conservationist

2. Conservation and Education
 - a. ANN LYON CRAMMOND AWARD
History: The Ann Lyon Crammond Award is named for a Peachtree Garden Club (GA) member who was chairman of the Garden Club of America horticulture committee, and, for ten years the executive director of the Atlanta Botanical Garden. Her life was dedicated to education and to sharing her joy and knowledge in the field of horticulture.

Award criteria:

- i. GCA club members, GCA clubs, non-members or other organizations in a GCA Flower Show
- ii. An outstanding education exhibit that best educates the public about gardens

**Ann Lyon
Crammond
Award**

- iii. An exhibit that increases the appreciation of any aspect of plants, gardens or landscape design

Judges:

Three approved GCA judges selected by the zone judging representative; judges selected should be knowledgeable about the subjects covered by the exhibits

**Corliss Knapp
Engle
Horticulture
Sweepstakes
Award**

I. Zone Flower Show Sweepstakes Award

1. CORLISS KNAPP ENGLE
HORTICULTURE SWEEPSTAKES
AWARD

History: Corliss Knapp Engle Horticulture Sweepstakes Award honors one of the Garden Club of America's finest horticulturists. A member of the Chestnut Hill (MA) Garden Club, horticulture judge, former chairman of the judging committee and GCA director, Mrs. Engle consistently encouraged excellence in the GCA and in flower shows across the country both by direction and by example.

Award criteria:

- a. Presented to the club with the highest number of points earned from all competitive horticulture classes in a GCA Zone Flower Show
- b. Points are to be awarded as follows:

Special awards*	10 points
First place	4 points
Second place	3 points
Third place	2 points
Honorable mention	1 point

**for each award listed in the schedule*

J. Other GCA Awards for GCA Flower Shows

1. Do not require application for approval
2. Certificates may printed from the [GCA website](#)
3. Best in Show

- a. Awarded in
 - i. Floral design division (may not be awarded to an entry in a challenge class)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the divisions
 - c. Judging panel may be assigned by zone judging representative or
 - d. All approved judges who have not entered in the division may participate by consensus or vote
 - i. Each judge ranks 3 top selections
 - ii. First = 3 points, second = 2 points, third = 1 point
 - iii. Entry receiving most points is awarded Best in Show
4. Judges' Commendations
- a. To an entry, class, division, special exhibit or other aspect of the show
 - b. For exceptional merit
 - c. Issuing a Judges' Commendation is discouraged as an award for the entire show
5. Award of Appreciation
- a. For conservation and education exhibits
 - b. May also be used for non-judged classes
 - c. A special ribbon or award card provided by the show thanking the exhibitor or group for participation
- K. Club awards at a GCA Flower Show
1. Should have criteria listed in schedule after GCA special awards
 2. Should have award cards and or ribbons provided by show awards chairman
 3. Equivalent awards may given to non-GCA exhibitors when the show's registration is open to the public; identically described (but differently named) as their restricted GCA counterparts

**Judges
Commendations**

**Award
of
Appreciation**

**Club
Awards
at a
GCA
Flower
Show**

GCA

FLOWER SHOW

Individual Sweepstakes

Club Sweepstakes

Awards and Stickers

4. Individual sweepstakes awarded to an individual who wins the most blue ribbons in either single and/or multiple division(s)
 - a. Individual division award, or
 - b. Overall show award
 - i. Tie broken by tallying second place awards won by each exhibitor
5. Club sweepstakes
 - a. Where several clubs participate, awarded to club receiving largest number of points
 - b. Sweepstakes award point methods found under the **Annie Burr Jennings Award** and **Corliss Knapp Engle Horticulture Sweepstakes Award**
- L. Award ribbons and stickers
 1. Award stickers may be purchased from **GCA administrator** by show
 2. Ribbons obtained by the club, e.g. www.hodgesbadge.com or www.4allpromos.com or www.ribbonsgalore.com or other sources
 3. Only 1 first (blue), 1 second (red) and 1 third place (yellow) in each class
 4. One honorable mention (white) or multiple honorable mentions may be awarded
 - a. One exhibit in a class should not be left without an award
 - b. Exception: par horticulture class may award multiples of each award but no honorable mention

V. Club Flower Show awards

- A. Do not require schedule approval from GCA
- B. Should have criteria listed in the schedule
- C. Special ribbons or award cards may be created by club
- D. List of approved GCA judges is obtained from the zone judging representative
 1. Best in Show
 - a. Awarded in
 - i. Floral design division (may

CLUB

FLOWER SHOW

Best in Show

- not be awarded to an entry in a challenge class)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the division
 - c. Judged by all of the approved judges in the division
- 2. Club Awards
 - a. May be modeled on equivalent GCA awards
 - b. Judged by approved GCA judges unless otherwise specified in schedule
 - c. Floral design division awards
 - i. May include a novice award, best use of color, most original interpretation, most unusual plant material
 - d. Horticulture division awards
 - i. May include section awards such as: best cut specimen or best cut branch, best collection
 - ii. May include a novice award, propagation award
 - e. Photography division awards
 - i. May include an award for creativity and novice
 - f. Botanical arts division award
 - i. May include creativity and novice awards
 - g. Conservation and education exhibit division awards
 - i. Conservation award
 - ii. Education award
 - h. Individual sweepstakes

Awarded to an individual who wins the most first place ribbons in either single and/or multiple division(s)

 - i. Individual division award, or
 - ii. Overall show award
 - iii. Tie broken by tallying second place awards won by each exhibitor

Club Awards

Floral Design Awards

Horticulture Awards

Photography Awards

Botanical Arts Awards

Conservation & Education Exhibit Awards

Individual Sweepstakes

3. Award stickers and ribbons
 - a. Award stickers are available from **GCA administrator**
 - b. Ribbons obtained by the club
 - c. Only 1 first (blue), 1 second (red) and 1 third place (yellow) in each class
 - d. One honorable mention (traditionally white) or multiple honorable mentions may be awarded
 - i. One exhibit in a class should not be left without an award
 - ii. Exception: par horticulture class may award multiples of each award but no honorable mention
4. Judges' Commendations
 - a. To an entry, class, division, special exhibit or other aspect of the show
 - b. For exceptional merit
 - c. Issuing a Judges' Commendation is discouraged as an award for the entire show
5. Award of Appreciation
 - a. For club shows conservation and education exhibits
 - b. May also be used for non-judged classes
 - c. A special ribbon or award card thanking the exhibitor or group for participation
 - d. Club provides this ribbon or card

VI. Sanctioned Non-GCA Major Flower Show Awards

- A. May be awarded at flower shows of stature that are not sponsored by GCA, given to
 1. GCA club members
 2. GCA clubs
 3. Non-GCA members
 4. Other organizations
- B. Application for approval, including a draft of the schedule, made in writing to **GCA flower**

show committee chairman at least 6 months prior to show

1. Application for Certificate of Excellence should state specifically requested awards and whether any related classes in the schedule are to be included in the judging
- C. Upon receipt of permission to offer the awards, a list of approved GCA judges must be obtained from the GCA judging chairman
- D. Awards sent from GCA 1 month prior to show
- E. Presented only if there is an exhibit worthy of the award

1. CERTIFICATE OF EXCELLENCE
IN FLORAL DESIGN

- a. Awarded for an exhibit of great distinction
- b. Exhibit must have placed first, second or third
- c. Challenge classes not eligible

**Certificate
of Excellence
in Floral
Design**

Judges:

Three approved GCA floral design judges provided by the GCA judging chairman

2. CERTIFICATE OF EXCELLENCE
IN HORTICULTURE

- a. Awarded to an exhibit of great distinction
- b. Exhibit must have placed first, second or third
- c. Exhibit may receive award only once

**Certificate
of Excellence
in
Horticulture**

Judges:

Three approved GCA horticulture judges provided by the GCA judging chairman

3. CERTIFICATE OF EXCELLENCE
IN PHOTOGRAPHY

- a. Awarded to an exhibit of great distinction
- b. Exhibit must have placed first, second or third
- c. Exhibit may receive award only once

**Certificate
of Excellence
in
Photography**

**Certificate
of Excellence
in
Conservation**

Judges:

Three approved GCA photography judges
provided by the GCA judging chairman

4. **CERTIFICATE OF EXCELLENCE
IN CONSERVATION**
- a. Awarded to an exhibit of exceptional
merit that educates the public on
conservation issues and promotes
respect for natural resources and
responsibility for environmental
stewardship

Judges:

Three approved GCA horticulture
judges or 2 approved GCA horticulture
judges and a member of a GCA club or
a non-member who is a knowledgeable
conservationist

**Education:
The Buckley
Medal**

5. **EDUCATION –
THE BULKLEY MEDAL**
*History: The Bulkley Medal was designed
in 1938 by Walter Hancock, and
presented by Mrs. Jonathan Bulkley,
Ridgefield Garden Club (CT). It was
endowed in her memory in 1963 by
her daughter, Mrs. Bulkley Randolph,
of the Ridgefield Garden Club.*

Award criteria:

- a. For a special exhibit in the field of
horticulture, botany, or conservation
- b. A minimum of 3 such exhibits
in the show
- c. Exhibit of exceptional merit that
increases the knowledge and
awareness of the viewing public
- d. Exhibit that best combines an
important message with the ability
to convey that message to the public

Judges:

Three GCA club members, 1 of
whom must be an approved GCA
horticulture judge, selected for their
experience and thorough understanding

of the objectives of the GCA, provided by the GCA judging chairman in consultation with executive liaison

VII. Sanctioned Non-GCA Flower Show Awards

A. THE GCA AWARD OF DISTINCTION IN FLORAL DESIGN

**Award of
Distinction
in Floral
Design**

- a. For a creative design of outstanding beauty
- b. GCA club members, GCA clubs, non-members or other organizations
- c. Placed first, second or third in a judged class in its division
- d. Challenge class entries not eligible

Judges:

Three approved GCA floral design judges provided by the GCA judging chairman

B. THE GCA AWARD OF DISTINCTION IN HORTICULTURE

**Award of
Distinction
in
Horticulture**

- a. For an entry that achieves an exceptional standard of horticultural excellence
- b. GCA club members, GCA clubs, non-members or other organizations
- c. Placed first, second or third in a judged class in its division
- d. Exhibit may receive award only once

Judges:

Three approved GCA horticulture judges provided by the GCA judging chairman

C. THE GCA AWARD OF DISTINCTION IN PHOTOGRAPHY

**Award of
Distinction
in
Photography**

- a. For a photograph of high creative and technical merit
- b. GCA club members, GCA clubs, non-members or other organizations
- c. Placed first, second or third in a judged class in its division
- d. Exhibit may receive award only once

Judges:

Three approved GCA photography judges provided by the GCA judging chairman

**Award of
Distinction
in
Conservation**

**D. THE GCA AWARD OF DISTINCTION
IN CONSERVATION**

- a. For an exhibit of exceptional merit that educates the public on conservation issues and promotes respect for natural resources and responsibility for environmental stewardship
- b. GCA club members, GCA clubs, non-members or other organizations
- c. Placed first, second or third in a judged class in its division
- d. Exhibit may receive award only once

Judges:

Three approved GCA horticulture judges or two approved GCA horticulture judges and a member of a GCA club or a non-member who is a knowledgeable conservationist

**Award of
Distinction
in
Education**

**E. THE GCA AWARD OF DISTINCTION
IN EDUCATION**

- a. For an exhibit of exceptional educational merit that increases the knowledge and appreciation of plants, garden design, civic improvement or historic preservation
- b. GCA club members, GCA clubs, non-members or other organizations
- c. Placed first, second or third in a judged class in its division
- d. Exhibit may receive award only once

Judges:

Three approved GCA judges, at least 1 of whom is a horticulture judge, provided by the GCA judging chairman

VIII. GCA Club, Zone & National Awards

- A. Approved by appropriate GCA committee
 - 1. Presented only when merited at club, zone or GCA annual meeting
 - 2. All procedures and proposal forms are on the [GCA website](#)
 - 3. Application made to zone awards representative
 - a. Club and zone awards submitted at least 3 months prior to presentation
 - b. National awards, letter of intent due by February 1st of the year prior to presentation
 - 4. Eligibility
 - a. Club and zone awards listed below are only available to GCA club members
 - b. Commendations are available to non-members
 - c. National awards, see individual award criteria
 - 5. Recipients eligible only once for each award

B. Floral design awards

- 1. Club Floral Design Achievement Award
 - a. GCA club members
 - i. If more than 1 person receives the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. Presented for excellence in floral design within the recipient's own club
 - c. May be awarded once a year in each club

**Floral
Design
Awards**

ZONE

Floral Design Achievement Award

Barbara Spaulding Cramer Zone Floral Design Education Award

2. Zone Floral Design Achievement Award
 - a. GCA club member(s)
 - i. If more than 1 person receives the award, they must have exhibited consistently together
 - ii. The award, if approved, will be presented jointly and both names will appear on the certificates
 - b. Presented for outstanding achievement in floral design beyond the activities of the recipient's own club
 - c. Presented annually in each zone; two awards in zones meeting biennially

3. Barbara Spaulding Cramer Zone Floral Design Education Award
History: The Barbara Spaulding Cramer Zone Floral Design Education Award is named for a member of the Providence (PA) Garden Club, who was an exceptional and inspiring arranger, teacher and judge.

Awards Criteria:

- a. GCA club member(s)
 - i. If a proposal is submitted for 2 people, it is expected that they exhibit together and educate as a team
 - ii. The award, if approved, will be presented jointly and both names will appear on the certificates
- b. Presented in recognition of outstanding achievement in floral design and floral design education to a member whose activities in floral design and education extend throughout and/or beyond the zone
- c. Presented annually in each zone; 2 awards in zones meeting biennially

**Bonnylin
Woods Martin
Medal**

4. **Bonnylin Woods Martin Medal**
History: The Bonnylin Woods Martin Medal was designed by S. Paul West and endowed by Audrey Taylor Gonzales in honor of Mrs. Martin, Memphis (TN) Garden Club, a distinguished flower arranger, judge and former chairman of the flower show committee. The Martin Medal was first awarded in 1998.

Award Criteria:

- a. GCA club member
 - b. Presented for the most consistently innovative floral design
 - c. The purpose of the medal is to recognize flower arrangers at the highest level and to encourage their participation in the the Garden Club of America and international flower shows
 - d. May be presented annually at GCA annual meeting
5. **Katherine Thomas Cary Medal**
History: The Katherine Thomas Cary Medal was designed in 1955 by Karl Grupper and endowed by the New Canaan (CT) Garden Club in memory of their member Mrs. William H. Cary.

Award criteria:

- a. GCA club member
 - b. Presented in recognition of outstanding achievement in the field of flower arrangement education
 - c. May be presented annually at the GCA annual meeting
- C. **Club and Zone Photography Awards**
1. Approved by flower show chairman, photography chairman and zone awards representative
 2. Presented only when fully merited at club or zone meeting
 3. All procedures and proposal forms are on the [GCA website](#)

**Katherine
Thomas
Cary
Medal**

**Club &
Zone
Photography
Awards**



CLUB
Club
Photography
Award

ZONE
Zone
Photography

Zone
Judging
Award

4. Application made to zone awards representative
5. Club and zone awards submitted at least 3 months prior to presentation
6. Only GCA club members eligible
7. Recipients eligible only once
8. Club Photography Award
 - a. GCA club member(s)
 - i. If more than 1 person receives the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For excellence in photography at the club level
 - c. May be presented once a year in each club
9. Zone Photography Award
 - a. GCA club member(s)
 - i. If more than 1 person received the award, they must have worked on a significant project together
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For outstanding achievement in photography within and beyond the activities of the recipient's own club
 - c. May be presented annually in each zone; 2 awards in zones meeting biennially

D. Zone Judging Award

History: In 1999, Marty Van Allen identified the need to recognize outstanding judges. At that time she received permission for Zone IV to create and present the Janet Mills Moon Award. In 2007, the judging committee decided to implement this practice nationally under a broader name.

1. Approved by GCA judging and awards committees
2. Presented only when merited at a zone meeting; 2 awards may be presented in those zones that meet biennially
3. All procedures and proposal forms are on the [GCA website](#)
4. Application made to zone awards representative
5. Club and zone awards submitted at least 3 months prior to presentation
6. Recipient eligible only once

Award criteria:

- a. Presented only when merited at a zone meeting
- b. Only GCA approved judges are eligible
- c. For special achievement in the field of judging to a GCA judge who gives equal attention and consideration to every entry and person, is a teacher and mentor, exhibits consistently, and demonstrates a commitment to the goals and standards of the GCA judging program

E. Horticulture Awards

1. Approved by horticulture and awards committees
2. Presented only when merited at club, zone or GCA annual meeting
3. All procedures and proposal forms are on the [GCA website](#)
4. Application made to zone awards representative
 - a. Club and zone awards submitted at least 3 months prior to presentation
 - b. National awards: [Letter of intent](#) due by February 1st of the year prior to presentation
5. Eligibility:
 - a. Club and zone awards: GCA club member(s) only

**Horticulture
Awards**

CLUB

Horticulture Award

be

- b. National medals and awards: see individual award criteria
- 6. Recipient(s) eligible only once for each award
- 7. Club Horticulture Award
 - a. GCA club members
 - i. If more than 1 person received the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For excellence in the field of horticulture within the recipient's own club
 - c. May be presented once a year in each club

ZONE

Zone Horticulture Award

- 8. Zone Horticulture Award
 - a. GCA club members
 - i. If more than 1 person received the award, they must have worked on a significant project together
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For outstanding horticultural achievements excellence beyond the activities of the recipient's own club
 - c. Presented annually in each zone, 2 awards in zones meeting biennially

ANNUAL MEETING

Medal of Honor

Jane Righter Rose Medal

- 9. Medal of Honor
 - a. Awarded to GCA members and non-members
 - b. Presented for outstanding service to horticulture
 - c. May be presented at the GCA annual meeting
- 10. Jane Righter Rose Medal
 - a. Awarded to GCA members, non-members, a community, or an organization

- b. Presented for outstanding achievement in rose culture through the propagation of new roses, civic achievement in community rose gardens of educational value, exhibitions by amateur gardeners or unusual rose collections of special merit
 - c. May be presented at the GCA annual meeting
- 11. Florens DeBevoise Medal
 - a. GCA club members are not eligible for this award
 - b. Awarded for horticultural achievement in the fields of hybridizing, collecting or nurturing, with preference to plant material suitable for rock gardens
 - c. May be presented at the GCA annual meeting
- 12. Distinguished Service Medal
 - a. Preference given to GCA club members
 - b. Non members are eligible
 - c. Awarded for distinguished service in the field of horticulture
 - d. May be presented at the GCA annual meeting
- 13. Natalie Peters Webster Medal
 - a. Awarded to GCA club members and GCA member clubs
 - b. Presented for finding unusual plant material, encouraging its creative use, and assuring its availability
 - c. May be presented at the GCA annual meeting

**Florens
DeBevoise
Medal**

**Distinguished
Service
Medal**

**Natalie
Peters
Webster
Medal**

This page left blank

Chapter V:



Judging Garden Club of America Flower Shows

This chapter covers the various components of the judging process. Each discipline is discussed. Scales of points for judging different types of entries are included.

I. Responsibilities of a Judge

Responsibilities of a Judge

- A. To bring an educated and unbiased eye in considering strengths and weaknesses
- B. To assign awards fairly
- C. To provide clear, comprehensible comments that educate the
 1. Exhibitor
 2. Public
- D. To respect the exhibitor's work and intent
- E. To consider the intent of the exhibitor and to what degree that intent has been realized
- F. To uphold the standards of GCA and the guidelines of *FS&JG*
- G. To continue to expand, develop and refine expertise through
 1. Experience
 - a. Exhibiting
 - b. Judging
 - c. Presenting programs
 2. Education
 - a. Attending workshops and seminars
 - b. Visiting shows
 - c. Visiting gardens and museums
 - d. Reading
 - e. Presenting programs
- H. Mentor prospectives and candidates in the judging program
 1. Fill out evaluation forms promptly
 2. Encourage prospectives to participate during judging
 3. Encourage candidates to listen to deliberations of judges

II. General Judging Information

Before Judging

- A. Before judging
 1. Study the schedule
 - a. Contact show or judging chairman with any questions
 - b. Have a thorough understanding of
 - i. Rules
 - ii. Guidelines
 - iii. Class descriptions
 - iv. Theme
 - v. Restrictions
 2. Do research to be well informed and prepared
 3. Attend judges briefing
 - a. Show, division and/or judging chairman will advise on:
 - i. Show policies
 - ii. Any changes to schedule
 - iii. Special awards to be made
 - iv. Situations that may affect judging
 - v. Whether the number of entries is sufficient for the show status
 - b. Zone flower show representative will
 - i. Remind judges to look over the show in advance as there is a mandatory evaluation session following judging
 - ii. Announce the location of the evaluation
 - iii. Remind prospective judges to attend evaluation as observers
 - iv. Ask the awards chairman for the Judges' Commendation and Award of Appreciation forms
 - v. Ask 1 judge on each panel to fill out award forms or supply awards chairman with information
 - vi. Ask a judge or (prospective observing the evaluation) to serve as scribe during the evaluation

- vii. Remind each approved judge to fill out an evaluation form and turn in before leaving the flower show evaluation
 - c. Introduce judges and clerks
 - i. Candidates and prospective judges will identify themselves and present **evaluation forms** to approved judges before judging begins
 - ii. Clerks will lead judges to their classes
- B. Judging process
 - 1. Survey the entire show to determine
 - a. Quality and quantity of exhibits
 - b. The appropriate balance between the size of club and quality of the show
 - 2. Duties and responsibilities of each judging panel
 - a. Each judge should study all entries in the class
 - i. Determine whether each exhibitor's objectives have been realized
 - ii. Determine if class requirements have been fulfilled
 - b. The panel as a whole should evaluate each entry
 - i. Clerks should listen to judges' deliberations and make notes on judges' comments
 - ii. If, after discussion, agreement cannot be reached, point-scoring may be helpful
 - c. Scales of points should be included in the schedule otherwise as described in this chapter
 - d. Use point scoring to compare exhibits
 - e. Judges must never touch an exhibit
 - i. Nor use pencils to point out features
 - ii. May ask clerk to pick up a horticulture exhibit if it requires closer inspection

**Judging
Process**

**Point
Scoring
& Using
Scale of Points**

**Judging
Process
(cont)**

- iii. Exception: vegetables and fruits in horticulture classes may be picked up and handled by the judges
- f. Once an entry has been passed by the passing committee, it must be judged
 - i. Exception: any entry with diseased or infested plant material will be removed as soon as the problem is discovered
- g. Judges may not disqualify an exhibit
 - i. Points may be deducted for non-conformance to schedule rules or as appropriate
 - ii. All aspects of the exhibit should be carefully evaluated
 - iii. An exhibit that has been passed must be judged
- h. Horticulture exhibits improperly classified may
 - i. Be moved to the correct class, with the approval of the flower show committee, provided the class has not been judged
 - ii. If the class has been judged, every effort should be made to rejudge the class to include the misplaced entry; if not possible, the exhibit should be marked for 'exhibit only' and displayed with an explanation as to the reasons
- i. Exhibits must be judged as they appear at the time of judging
 - i. How it might look in the near future is speculative
 - ii. Entire exhibit must be examined for all aspects
 - iii. If questions arise concerning an aspect of an exhibit, the resolution should be in the exhibitor's favor
- j. Coordinating judge (appointed by the zone judging representative or the show judges chairman)

**Ribbon
and/or
Sticker
Awards**

3. Each category in a scale
 - a. Carries number of points that indicate its relative degree of importance
 - b. Allows for systematic evaluation of entry
 - c. Provides structure and organization to judge the entry ensuring nothing is overlooked
4. Final score is reached by:
 - a. Subtracting deducted points from 100
 - b. Averaging panel members scores
- D. Ribbon/sticker awards
For ribbons, <http://www.hodgesbadge.com/> or <http://www.4allpromos.com/> or <http://www.ribbonsgalore.com/> or others
 1. Judges may award (only) 1 first, 1 second, 1 third in each class
 - a. First (blue), 90 points or above to 100
 - b. Second (red), 85 points or above to 89
 - c. Third (yellow), 80 points or above to 84
 - d. Honorable mention (white), 75 points or above
 2. More than 1 honorable mention may be given at the discretion of the judges
 - a. Exception: par classes
 - i. The only situation when multiple firsts, seconds, thirds may be given
 - b. No honorable mention in par class
 - c. Do not leave out 1 entry in a class when all the other entries have won an award
 3. Withholding awards
 - a. Should the best exhibit in a class not be worthy of a first, a second or even a third may be given
 - b. If a first has been awarded, but none of the remaining exhibits merit a second, a third may be given
 - c. The option to withhold an award should be exercised sparingly after careful consideration

**Withholding
Awards**

4. Awards depend entirely on merit, regardless of the number of entries
5. Judges decisions are final

E. **Comments**

Comments

1. Purpose
 - a. To educate the exhibitor in a positive manner
 - b. To educate the public
 - i. Judges must consider how their comments will be interpreted
 - ii. Construct comments succinctly to present the most information
2. Accuracy
 - a. Coordinating judge confirms wording
 - i. Checks final comments written on entry card
 - ii. Initials final awards if required
 - b. Division or judging chairman may review comments before printed and posted
3. Clerks
 - a. May write judges' comments
 - i. Directly on the entry card, or
 - ii. Have comments typed on the card or separate card depending on show procedures
 - b. Must not post ribbons and/or awards until all comments in the class are finalized
 - c. Must post finalized awards without revealing exhibitors names to facilitate the work of the special awards panels
 - d. Must reveal special award eligibility section on entry cards
 - i. After initial round of judging, and
 - ii. Award placement has been made
 - iii. Comments have been finalized but may not have been entered on the card, depending on timing
 - iv. Clerks may return to the floor after special awards panels have finished judging to complete comment writing

**Accuracy
in
Judging**

Clerks

**Judging
GCA
Special Awards**

III. Special Awards Panels

- A. GCA special awards panels
1. Convene after
 - a. Initial round of judging
 - b. All ribbons have been placed
 - c. All entries eligible for novice awards have been identified
 - d. All horticulture entries eligible for special awards have been identified
 2. May invite prospective judges to accompany the panel as auditor(s) or clerk(s) provided they do not have entries under consideration
 3. Only approved judges may vote for special awards
 - a. At a GCA Major Flower Show, only approved judges selected for the special awards panel may vote for entries to receive special awards
 - b. At a GCA Flower Show, approved judges selected for the special awards panel may vote for entries to receive special awards
 4. Special awards are given only when merited
 - a. If no outstanding exhibits meet the criteria of the special awards, the awards are withheld
 - b. Awards may be withheld even though they are listed in the schedule; exhibits must reflect the distinction the award holds
 5. Fill out copies of award certificates given and complete necessary paperwork
- B. Best in Show
1. One winner each in Divisions I - IV is selected from first place ribbon winners in eligible classes
 2. Selected by a panel of approved judges
 - a. In consensus, or
 - b. By written ballot
 - i. Top three selections are chosen
 - ii. Each judge awards 3 points to first choice, 2 points to second choice and 1 point to third choice

**Best
in Show**

- iii. Points are totaled to determine
Best in Show

IV. Flower Show Evaluation

- A. Required for GCA Major Flower Shows and GCA Flower shows, optional for club flower shows
- B. Mandatory for all approved judges; prospective judges are encouraged to attend
- C. Time and place announced at judges briefing by zone flower show representative
- D. The GCA flower show committee chairman or her designee conducts the evaluation at GCA Major Flower Shows; the zone flower show representative conducts the evaluation at GCA Flower Shows
 - 1. If unavailable to conduct evaluation, a designee must be appointed by the flower show committee chairman or zone representative and be willing to write the report
 - 2. The report will relay firsthand the judges' comments and evaluation of the show
 - 3. Prospective judges may attend as auditors
 - 4. Members of the sponsoring club may not be present
 - 5. Clerks may not attend
- E. Determine if any additional commendations should be given
 - 1. Staging
 - 2. Signage
 - 3. Schedule or theme
 - 4. Individual classes
 - 5. Hospitality, etc.
 - 6. Judges are discouraged from commending the entire show
- F. Letter of evaluation
 - 1. Addressed to show chairman with copies to
 - a. GCA flower show committee chairman or zone flower show representative
 - b. GCA administrator
 - c. Club president

**Evaluation
Required
for all
GCA Major
and GCA
Flower Shows**

**Optional
for Club
Shows**

2. Summary of judges' comments and evaluation
3. Comments should be positive and constructive

**Judging
Floral
Design**

V. Judging Floral Design

See judging process above

- A. Study all designs in the class
 1. Optimal viewing point is 3 feet in front of a design
 2. Consider the number of sides to be viewed specified in the schedule
- B. Begin to evaluate each design using the principles and elements of design
 1. Clerks begin to take notes as judges begin to formulate **comments**
 2. Comments should be completed before awards are assigned as in the process of writing comments, close decisions may be changed
- C. Consider:
 1. Conformance
 - a. Requirements of the class
 - b. Restrictions in the schedule
 2. Creativity
 3. Interpretation
 - a. Class title
 - b. Show theme
 4. Distinction
 - a. Assess the condition of the plant material
 - i. Damaged, wilted or tainted plant material detracts
 - ii. Pristine plant material adds to the quality of the exhibit
 - b. Skill
- D. Use **scale of points** if necessary or required

**Principles
& Elements
Of Design**

VI. Principles and Elements of Design

- A. Are required study for all floral design judges
- B. Guide artists in creating design
- C. Guide judges in analyzing all artistic forms created by exhibitor
- D. Principles of design

- | | |
|--|---|
| <ul style="list-style-type: none"> 1. Balance <ul style="list-style-type: none"> a. Visual stability b. Actual stability c. Symmetrical d. Asymmetrical 2. Contrast <ul style="list-style-type: none"> a. Differences between unlike elements b. Should create interest but not confuse 3. Dominance <ul style="list-style-type: none"> a. The visual importance of one element over another 4. Proportion <ul style="list-style-type: none"> a. Relationship of areas or amounts to the whole <ul style="list-style-type: none"> i. Plant material vs. size of container ii. Too much or not enough 5. Rhythm <ul style="list-style-type: none"> a. Dominant visual path in the design b. In traditional designs it is achieved by repetition and gradation 6. Scale <ul style="list-style-type: none"> a. Size relationship of the individual components to one another <ul style="list-style-type: none"> i. A large flower in a small container may be out of scale ii. Refers to 'too big' or 'too little' | <ul style="list-style-type: none"> Balance Contrast Dominance Proportion Rhythm Scale |
| <ul style="list-style-type: none"> E. Elements of design <ul style="list-style-type: none"> 1. Color <ul style="list-style-type: none"> a. A phenomenon of light that enables objects to be differentiated b. All colors have three characteristics: <ul style="list-style-type: none"> i. Hue - color name ii. Value - tints and tones; lightness or darkness iii. Chroma - intensity 2. Form <ul style="list-style-type: none"> a. Three-dimensional sculptural quality of plant material and other components <ul style="list-style-type: none"> i. Of the whole arrangement ii. Of the individual components iii. Open or closed iv. Linear or solid, etc. | <ul style="list-style-type: none"> Color Form |

Light	3. Light <ol style="list-style-type: none"> a. Natural b. Artificial c. Influences all other elements d. Is the source of all color
Line	4. Line <ol style="list-style-type: none"> a. One dimensional quality of plant material or other components b. Visual path through the design
Pattern	5. Pattern <ol style="list-style-type: none"> a. The effect created by the repetition of lines, forms, elements, colors, or spaces
Size	6. Size <ol style="list-style-type: none"> a. Apparent or actual dimension b. Affected by light, color and texture e.g. glossy appears larger than dull, white appears larger than black, bright light makes things appear larger than dim light
Space	7. Space <ol style="list-style-type: none"> a. The open area in and around a design b. The area specified by the schedule c. The area created within the design
Texture	8. Texture <ol style="list-style-type: none"> a. Surface quality <ol style="list-style-type: none"> i. Rough or smooth ii. Shiny or dull iii. Smooth or glossy, etc.

VII. Comments

Comments should consist of:	A. Consist of <ol style="list-style-type: none"> 1. Two complete sentences <ol style="list-style-type: none"> a. Emphasizing the principles and elements of design <ol style="list-style-type: none"> i. First sentence is complimentary, emphasizing strength of design ii. Second sentence is constructive, tactfully educational b. Should not remake an exhibitor's design c. Exhibits receiving first awards do not require a second comment <ol style="list-style-type: none"> i. The first sentence explains why the design was successful using
------------------------------------	---

- the principles and elements of design
 - ii. A constructive comment may be added if deemed appropriate
 - d. One or two word comments are not acceptable
 - e. Incorporate references to the elements and principles of design and
 - i. Interpretation
 - ii. Conformance
 - iii. Distinction
- B. Comments are discussed and composed prior to award placement
- 1. Judges must consider how their comments will be received by the
 - a. Exhibitor
 - b. Public

VIII. Descriptions and Scales of Points, Floral Design

- | | |
|---|--|
| <p>A. Period flower arrangements</p> <ul style="list-style-type: none"> 1. Historical eras, pertinent dates and the characteristics of flower arrangements from specific periods (Egyptian through English) may be found in <i>The Fine Art of Flower Arranging</i>, a Garden Club of America publication or at the following http://gardenstudyclub.org/wp-content/uploads/2011/02/GCV-Handbook-20111.pdf <ul style="list-style-type: none"> a. Egyptian (2900-28 BC) b. Classical - Greek and Roman (600 BC-325 AD) c. Byzantine (325-600 AD) d. Renaissance (1400-1600) e. Dutch/Flemish (1600-1700) f. French <ul style="list-style-type: none"> i. Baroque (1643-1715) ii. Rococo (1715-1774) iii. Louis XVI (1774-1793) iv. Directoire (1795-1799) v. Empire (1799-1815) g. Colonial <ul style="list-style-type: none"> i. Early American (1607-1720) h. Federal (1780-1830) i. English | <p>Period
Flower
Arrangements</p> |
|---|--|

- i. Georgian (early 1714-1769, late 1760-1820)
- ii. Victorian (1830-1890)
- iii. Edwardian (1890-1914)
- j. Art Deco (1920-1939)

Scale of Points:

Period
Flower
Arrangements

2. Scale of points:	
Design	30
Appropriateness to period	25
Color and textural harmony	20
Conformance	15
Distinction	<u>10</u>
Total	100

Traditional
Floral
Design

- B. Traditional Floral Design
1. Early twentieth century
 - a. With the rise of the garden club movement, floral design became subject to analysis and organization
 - b. Flower shows originated with rules, regulations and judging criteria
 2. The styles that are associated with this era are
 - a. Line
 - b. Line mass/mass line
 - c. Mass
 3. Specific geometric designs include
 - a. Crescent
 - b. Spiral
 - c. Triangle
 - d. Hogarth curve

Scale of
Points:
Interpretive
Traditional
Designs

4. Scale of points	
a. Interpretive traditional designs:	
Design	35
Distinction	20
Interpretation	20
Color harmony	15
Conformance	<u>10</u>
Total	100

Scale of
Points:
Non-
interpretive
Traditional
Designs

b. Non-interpretive traditional designs, used for placement shows	
Design	40
Color harmony	25
Distinction	20
Conformance	<u>15</u>
Total	100

5. Traditional Asian designs
 - a. Are customarily not judged
 - b. Designs in the 'Asian manner' are occasionally included in flower show schedules and may be judged depending on the schedule
 - i. Most are adaptations of the classical or modern Asian design style
 - ii. All exhibit a great sensitivity and love of nature
 - c. Japanese designs
 - i. Suggest Ikebana and its 28 schools
 - ii. Have had a major influence on traditional and contemporary floral designs

C. Abstract

**Abstract
Design**

1. Inspired by the abstract art movement in the 1920s
2. Distills a concept to its essence, releasing the design from nature and reality to become pure art
3. May contain or outline space that is sometimes referred to as 'negative space'
4. Plant material is no longer seen for its natural qualities, but as
 - a. Color
 - b. Line
 - c. Texture
 - d. Form
5. May use other components such as plastics, metals, etc. as well as plant material
6. Will incorporate some of the following criteria:
 - a. Emphasis on space
 - i. Visibly contained, or
 - ii. Implied
 - b. Boldness
 - i. High impact
 - c. Dynamic tension
 - d. No one center of interest but rather interest created through the whole design
 - e. More than 1 point of emergence for plant material; unconventional

		placements	
	f.	Restraint in the amount of plant material used; often no transitional plant material	
	g.	Non-naturalistic use of plant material	
Scale of Points:	7.	Scale of Points:	
Abstract		Design	35
		Creativity	20
		Abstract quality	20
		Distinction	15
		Conformance	<u>10</u>
		Total	100

**Contemporary
Floral
Design**

- D. Contemporary Floral Design
1. Inspired by contemporary artists
 - a. Encourages floral designers to explore alternate styles beyond traditional
 2. Is continually evolving, offering opportunity for creativity and innovative expression
 3. May incorporate some of the following qualities
 - a. No one center of interest
 - b. Unconventional placements
 - c. Restraint in the amount of plant material used
 - d. Non-naturalistic treatment of plant material
 - e. Use of man-made materials
 4. Some styles currently explored by arrangers include
 - a. Collage
 - b. Construction
 - c. Free form
 - d. Horizontal
 - e. Mobile
 - f. Modern mass, modern line or modern mass-line
 - g. Parallel
 - h. Pave
 - i. Reflective
 - j. Stretch
 - k. Synergistic
 - l. Transparency
 - m. Two-sided
 - n. Underwater
 - o. Vegetative

5. Scale of points:		Scale of Points:
Design	35	Contemporary
Interpretation	20	Floral
Creativity	20	Design
Distinction	15	
Conformance	<u>10</u>	
Total	100	
E. Designs that may be either traditional or contemporary		Designs that may be either Traditional or Contemporary
1. Biedermeier		
2. Cascade		
3. Horizontal		
4. Hanging		
5. Shadow box		
F. Miniature		Miniature
1. Size: 5" or less in height, width, and depth including all components		
2. Should be exhibited and judged at approximately 52" from the floor		
3. Scale and proportion are the most important design principles		
4. Dried and/or fresh plant material, as the schedule specifies		
5. Design is complete in and of itself without relation to size of staging		
6. Is a design, not a scene		
7. Scale of points:		Scale of Points:
Design	30	Miniature
Scale/proportion	25	
Originality	15	
Conformance	10	
Interpretation	10	
Distinction	<u>10</u>	
Total	100	
G. Still life		Still Life
1. A design that combines two or more objects with plant material to interpret a class title		
2. May include completed floral design or plant material may appear throughout the design		

3. Objects should dominate and must convey the feeling of being true to normal size and function
4. Is not arranged to create a scene
5. Components are chosen for their design qualities and artistic relationships to complement a theme or create an effect or impression
6. Scale of points:

Design	35
Suitability and harmony of materials	15
Creativity	15
Interpretation	15
Conformance	10
Distinction	<u>10</u>
Total	100

**Scale of
Points:
Still Life**

H. Table Classes

**Functional
Table**

1. Functional Table
 - a. Arranged for dining, including dishes, glassware, linens, and floral design(s) with or without other components (*Flatware may be included as specified in the schedule*)
 - b. The schedule should specify what function the table should serve
 - i. Breakfast or other tray (components must be stable)
 - ii. Buffet table-for 5 or more
 - iii. Tea table
 - iv. Dinner, etc.
 - c. The schedule should indicate the number to be served
 - d. The overall space allotted to the arranger should be included in the schedule as well as anything not permitted

**Scale of
Points:
Functional
Table**

2. Scale of points:

Floral design	25
Overall design	20
Conformance	15
Color & textural harmony	15
Interpretation & creativity	15
Distinction	<u>10</u>
Total	100

3.	Exhibition Table	Exhibition Table
a.	A display using the components of dining in an artistic presentation as a coordinated design	
b.	Practical service of food must not be implied	
c.	May be staged on a table, pedestal, or in a niche	
d.	Include a completed floral design or some form of plant material integrated in the total design	
4.	Scale of points:	Scale of Points: Exhibition Table
	Overall design	20
	Incorporation of plant material	20
	Creativity	15
	Interpretation	15
	Color & textural harmony	10
	Conformance	10
	Distinction	<u>10</u>
	Total	100

I.	Supplemental Classes in Floral Design	Supplemental:
1.	Pot-et-fleurs	Pot-et-fleurs
a.	Combination of fresh, cut flowers and growing plants assembled in a container	
b.	Judged according to the elements and principles of design	
c.	No ownership requirement	
d.	Scale of points:	Scale of Points: Pot-et-fleurs
	Design	50
	Harmony of plant material	30
	Condition	15
	Labeling	<u>5</u>
	Total	100
2.	Vignette	Supplemental: Vignette
a.	A functional segment of an indoor or outdoor living space	
b.	Containing:	
i.	Furniture	
ii.	Accessories	
iii.	Floral design, or	
iv.	Container-grown plants	
c.	True to size	

**Scale of Points:
Vignette**

d. Scale of points:	
Design	35
Interpretation	20
Creativity	15
Conformance	10
Distinction	10
Relationship of parts	<u>10</u>
Total	100

**Judging
Horticulture**

IX. Judging Horticulture

- A. Assess overall quality of entries in the division
- B. All passed entries must be judged
 - 1. Exception: any entry with diseased or infested plant material will be removed as soon as the problem is discovered
 - 2. Use the scale of points to deduct for any issues
- C. Evaluate each entry
 - 1. According to expertise derived from exhibiting, judging and continued education
 - 2. Research unfamiliar areas of horticultural knowledge
 - 3. Study scale of points appropriate to the class
 - 4. As it appears at the time of judging
 - a. Not on speculation as to how it would look in the future
 - 5. There should be no evidence of pests or disease; in sustainable classes minor foliar damage is acceptable
 - 6. Plant names should be correct and legible
 - a. Include botanical and common names
 - b. Key cards or diagrams should be legible and accurate
- D. Criteria for container plants
 - 1. A plant should be well grown and vigorous
 - a. Good, full, symmetrical shape
 - b. Compact, not leggy
 - c. Unless trained, the form should be typical for the species or cultivar

**Judging
Horticulture:
Evaluate**

**Judging
Horticulture:
Criteria
for
Container
Plants**

2. Foliage should be healthy in color and texture
3. If class specifies, plant should be in flower
 - a. With sufficient bloom
 - b. Fresh and of good substance
4. Damaged leaves and spent flowers should be removed
 - a. The leaf may be inconspicuously trimmed if removing a leaf would destroy symmetry
 - b. Deductions of points for damaged foliage should be in proportion to total
 - c. A small blemish should not take a plant out of competition
 - i. If it can be determined blemish occurred in transit, no points should be deducted
5. Leaves and/or flowers should be free of
 - a. Dust or soil
 - b. Chemical spray
 - c. Pollen
 - i. Spent pollen removed from flower parts
 - ii. Anthers may be removed from lilies
 - d. Leaf shine or any product that alters the natural character of the foliage
6. Pots should be clean and in proportion to the exhibit
7. Top dressing, if used
 - a. Should be neatly applied
 - b. Moss is allowed and not considered a separate species
8. Staking should be unobtrusive
9. Pruning should be precise and as close to the stem or trunk as possible
10. A specimen should be shown at its peak of bloom or growth with sufficient maturity to be appealing on the show bench
11. Distinction that sets an entry apart from the others may be
 - a. Originality in presentation

**Judging
Horticulture:
Criteria
for
Container
Plants
(cont)**

**Judging
Horticulture:
Criteria
for
Vegetable &
Fruit**

- b. Aesthetic appeal
- c. Good design
- 12. Rarity and difficulty of cultivation should be considered with discretion
- E. Criteria for vegetables and fruit are
 - 1. Color: vibrant not faded
 - 2. Condition: cleanliness and lack of blemishes, freshness
 - 3. Form
 - 4. Firmness and skin texture
 - 5. Maturity and size
 - 6. Uniformity: when more than one specimen must be exhibited
 - 7. At peak of ripeness

**Judging
Horticulture:
Criteria
for
Cut Specimens
& Branches**

- F. Criteria for cut specimens or branches require
 - 1. A greater proportion of flower to bud for blooming specimens
 - 2. No damage from weather or pests
 - 3. Presented to best advantage
 - a. Wedging material included if necessary
 - b. Properly anchored in container
 - 4. Thorough conditioning to prevent drooping or loss of flower texture

**Judging
Horticulture:
Criteria
for
Displays,
Terrariums,
Trough
Gardens,
Container
Gardens,
Hanging .
Containers**

- G. Criteria for displays, terrariums, trough gardens, container gardens, and hanging containers, consider
 - 1. Staging and design
 - 2. Proportion
 - 3. Suitability and compatibility of plant material
 - 4. Key cards or diagram as labeling

X. Par Classes

**Judging
Horticulture:
Par Classes**

- A. Each entry in par is judged individually
 - 1. Against perfection of standard for the specific specimen or cultivar
 - 2. Multiple blue, red and yellow ribbons may be given
 - 3. There are no honorable mentions in par classes
- B. Can be anything that grows
 - 1. Container grown plants in
 - a. Terrariums

- b. Troughs
 - c. Other
- 3. Pairs, parent and child
- 4. Bulbs
- 5. Bonsai
- 6. Vegetables and fruit
- 7. Orchids, if owned for minimum of one year
- 8. Plants owned for 5 years or 10 years
- C. Must be of horticultural merit that cannot be entered in another class in the show
- D. Cut specimens are discouraged as these should be included in other classes in the schedule
- E. All entries must be owned by exhibitor for 6 months or more as specified in the schedule

XI. Comments

**Judging:
Comments**

- A. Are encouraged on all entries whenever possible
- B. Include constructive suggestions, e.g.
 - 1. How the exhibit may have been better groomed
 - 2. Comments on proper culture
 - 3. If improperly identified
 - a. State “judges question identification”
 - b. May suggest alternate identity
- C. Should be written on the front of the entry card to educate
 - 1. Exhibitor
 - 2. Public

XII. Horticulture Scales of Points

**Judging:
Horticulture
Scales of
Points**

- A. Check websites of specific plant societies
 - 1. For current scales of points
 - 2. Specific judging criteria
 - 3. For example:
 - a. American Rose Society (ARS)
divisions for rose classes:
www.ars.org
 - b. American Daffodil Society
<http://www.daffodilusa.org/>

- c. American Dahlia Society
www.dahlia.org
 - d. American Iris Society
www.irises.org
 - e. American Begonia Society
www.begonias.org
 - f. American Orchid Society
www.aos.org
- B. Scales of points may be adapted for material grown using sustainable practices
- C. Local difficulty of cultivation should receive consideration, especially if there are plants in close competition
- D. Scales of points for Horticulture

Scale of Points:
Begonias, cane-like, shrub-like, rhizomatous, thick-stemmed, semi-tuberous

1. Begonias - cane-like, shrub-like, rhizomatous, thick-stemmed, semi-tuberous http://www.begonias.org	
Cultural perfection	40
Foliage	30
Quantity of flowers*	10
Grooming	<u>10</u>
Total	100

** Give all points if it is not the season for the plant to be in flower*

Scale of Points:
Begonias, rex cultorum

2. Begonias - Rex Cultorum http://www.begonias.org	
Cultural perfection	50
Foliage	40
Distinction	<u>10</u>
Total	100

Scale of Points:
Branches, evergreen

3. Branches, evergreen	
Condition	40
Form of branch	40
Grooming	10
Distinction	<u>10</u>
Total	100

4.	Branches, flowering or berried		Scale of
	Amount of flowers or fruit	25	Points:
	Quality of flowers or fruit	25	Branches,
	Condition	20	flowering or
	Grooming	15	berried
	Form of branch	10	
	Distinction	<u>5</u>	
	Total	100	
5	Branches, collection		Scale of
	Cultural perfection	50	Points:
	Variety	35	Branches,
	Distinction	<u>15</u>	collection
	Total	100	
6.	Bulbs		Scale of
	Exhibit as a whole	40	Points:
	Bloom	40	Bulbs
	Stem	10	
	Foliage attached to stem	<u>10</u>	
	Total	100	
7.	Cacti and succulents		Scale of
	Condition	60	Points:
	Degree of maturity	20	Cacti &
	Presentation/grooming	15	Succulents
	Nomenclature	<u>5</u>	
	Total	100	
8.	Camellias		Scale of
	Form	25	Points:
	Color	25	Camellias
	Size	25	
	Condition	<u>25</u>	
	Total	100	
9.	Cut flowers -aster, zinnia, etc.		Scale of
	Flower:		Points:
	Form	15	Cut Flowers,
	Substance	15	aster, zinnia
	Color	10	
	Size	15	
	Foliage and stem	25	
	Balance and proportion	10	
	Conditioning and grooming	<u>10</u>	
	Total	100	

**Scale of
Points:
Cut Flowers,
spike, stalk,
or multiple-
flowered stem**

10. Cut flowers - spike, stalk, or multiple-flowered stem	
Flower:	
Spacing	15
Number	15
Substance	15
Color	10
Size	10
Stem length and strength	15
Foliage	10
Condition and grooming	<u>10</u>
Total	100

see "Encyclopedia of Judging and Exhibiting" by Esther V. Hamel for cut flowers, single specimen scale of points

**Scale of Points:
Cut Flowers,
collection**

11. Cut flowers, collection	
Cultural perfection	50
Variety	35
Distinction	10
Suitable labeling	<u>5</u>
Total	100

**Scale of Points:
Conifers,
dwarf**

12. Conifers, dwarf	
Clonal merit:	
Degree of dwarfness	30
Rarity	20
Age	20
General appearance and condition of plant	<u>30</u>
Total	100

**Scale of
Points:
Daffodils**

13. Daffodils	
www.daffodilusa.org	
Condition	20
Form	20
Substance and texture	15
Color	15
Pose	10
Stem	10
Size	<u>10</u>
Total	100

14. Dahlias		Scale of Points: Dahlias
www.dahlia.org		
Color	20	
Form	20	
Substance	15	
Stem	10	
Foliage	10	
Distinction	<u>25</u>	
Total	100	
15. Espaliers		Scale of Points: Espaliers
Cultural Perfection	50	
Design and distinction	25	
Grooming	15	
Maturity	<u>10</u>	
Total	100	
16. Ferns		Scale of Points: Ferns
www.amerfernsoc.org		
Cultural perfection	50	
Foliage	25	
Difficulty of cultivation	15	
Distinction	<u>10</u>	
Total	100	
17. Flowering of fruiting plants		Scale of Points: Flowering of Fruited Plants
Cultural perfection	40	
Quality of fruit or flower	25	
Grooming	15	
Form and size of plant	10	
Color	5	
Foliage	<u>5</u>	
Total	100	
18. Flowering or foliage plants, display		Scale of Points: Flowering or Foliage Plants, display
Cultural perfection	40	
Staging and arrangement	30	
Grooming	10	
Distinction	10	
Color effect	5	
Suitable labeling	<u>5</u>	
Total	100	

Scale of Points: Flowering or Foliage Plants, collection	19. Flowering or foliage plants, collection	
	Cultural perfection	55
	Variety	30
	Staging and arrangement	10
	Suitable key card	<u>5</u>
	Total	100
Scale of Points: Foliage Plants	20. Foliage plants	
	Cultural perfection	45
	Form	15
	Grooming	15
	Distinction	15
	Color effect	<u>10</u>
Total	100	
Scale of Points: Gesneriads in Bloom	21. Gesneriads in bloom	
	http://www.gesneriadsociety.org/	
	Cultural perfection	45
	Grooming	35
	Quality of bloom	15
	Buds showing color or calyces may count	<u>25</u>
Total	100	
Scale of Points: Gesneriads, grown for Foliage	22. Gesneriads grown for foliage	
	www.gesneriads.com	
	Cultural perfection	40
	Ornamental value shape, texture, color interest	35
	Grooming	<u>25</u>
	Total	100
Scale of Points: Grasses	23. Grasses	
	Cultural perfection	45
	Form	15
	Grooming	15
	Color	15
	Labeling	<u>10</u>
Total	100	
Scale of Points: Hanging Containers	24. Hanging containers	
	Cultural perfection	40
	Flowers or foliage	20
	Form and symmetry	20
	Grooming	10
	Color	<u>10</u>
Total	100	

25. Herbs		Scale of Points:
www.herbsociety.org		Herbs
Condition	50	
Presentation	15	
Difficulty of culture	15	
Grooming	10	
Distinction	<u>10</u>	
Total	100	
26. Iris		Scale of Points:
Cultural perfection	75	Iris
(flower 5-60)		
(stalk 15-40)		
Conditioning & grooming	<u>25</u>	
Total	100	
27. Orchids at general horticultural shows*		Scale of Points:
http://www.aos.org		Orchids
Form of flower	25	
Color of flower	25	
Size and condition of plant	25	
Other (flower size and texture appearance)	<u>25</u>	
Total	100	
<i>*Based on American Orchid Society standards</i>		
28. Rock garden plants -flowering		Scale of Points:
Cultural perfection	50	Rock Garden
Difficulty and/or rarity	35	Plants,
Quality of flowers	10	flowering
Grooming	<u>5</u>	
Total	100	
29. Rock garden plants - flowering miniatures		Scale of Points:
Overall Effect (scale, balance, design, selection and compatibility of plants)	50	Rock Garden
Difficulty and/or rarity	25	Plants,
Bloom	20	flowering
Grooming	<u>5</u>	miniatures
Total	100	

Scale of Points: Rock Garden Plants, non- flowering miniature	30. Rock garden plants- non flowering miniature	
	Overall effect (scale, balance, design, selection and compatibility of plants)	60
	Difficulty and/or rarity	35
	Grooming	<u>5</u>
	Total	100
Scale of Points: Roses	31. Roses	
	www.ars.org	
	Form	25
	Color	20
	Stem and foliage	20
	Substance	15
	Balance and proportion	10
Size	<u>10</u>	
	Total	100
Scale of Points: Strawberry Jars	32. Strawberry jars	
	Cultural perfection	40
	Distinction	30
	Grooming	15
	Color effect	10
	Suitable key card	<u>5</u>
	Total	100
Scale of Points: Terrariums, Troughs	33. Terrariums, troughs	
	Quality and condition	30
	Suitability of material	30
	Design and arrangement of plants	20
	Grooming	15
	Suitable key card	<u>5</u>
	Total	100
Scale of Points: Container Gardens	34. Container gardens	
	Cultural perfection	40
	Scale, balance and design	35
	Suitability and compatibility of plant material	15
	Suitable key card	<u>10</u>
	Total	100

35. Trained plants (including bonsai)		Scale of Points:
Cultural perfection	50	Trained Plants, including bonsai
Design and distinction	25	
Grooming	15	
Maturity	<u>10</u>	
Total	100	
36. Vegetables and fruit, small and medium		Scale of Points:
Quality: best eating stage, good color	30	Vegetables & Fruit, small and medium
Condition: free from disease, blemishes	25	
Size: average or slightly above	15	
Typical of variety	15	
Uniformity	<u>15</u>	
Total	100	
37. Vegetables and fruit, large		Scale of Points:
Quality: best eating stage, good color	35	Vegetables & Fruit, large
Condition: free from disease, blemishes	30	
Size: average or slightly above	15	
Typical of variety	<u>20</u>	
Total	100	
38. Vegetables and fruit, collection		Scale of Points:
Condition	30	Vegetables & Fruit, collection
Variety in kinds shown	30	
Staging and arrangement	30	
Suitable key card	<u>10</u>	
Total	100	
39. Windowsill collection		Scale of Points:
Cultural perfection	50	Windowsill Collection
Compatibility of plant material	30	
Staging and arrangement	15	
Suitable labeling	<u>5</u>	
Total	100	

Supplemental Horticulture Classes

Scale of Points: Pot-et-fleurs	40. Pot-et-fleurs	Cultural perfection 45 Compatibility of plant material 30 Design 20 Suitable key card <u>5</u> Total 100
Scale of Points: Dried/ Preserved Flowers	41. Dried/preserved flowers	Natural appearance 40 Color 15 Condition 20 Degree of difficulty 10 Distinction <u>15</u> Total 100
Scale of Points: Garden Exhibit	42. Garden Exhibit	Design 35 Suitability/compatibility of plant material 15 Quality of plant material 15 Originality 10 Season appropriate 10 Quality and suitability of accessories 10 Suitable key card <u>5</u> Total 100
Scale of Points: Window Box	43. Window Box	Compatibility/suitability of plant material 40 Design and arrangement 35 Condition 15 Color <u>10</u> Total 100
Scale of Points: Miniature Gardens	44. Miniature gardens	Quality of plant material 25 Design 20 Suitability of plant material 20 Originality 10 Craftsmanship and distinction 10 Quality and suitability of accessories 10 Suitable key card <u>5</u> Total 100

45. Miniature rooms		Scale of
Presentation	35	Points:
Plant material	35	Miniature
Craftsmanship	<u>30</u>	Rooms
Total	100	

XIII. Judging Photography Classes

(See general judging process above)

- | | |
|--|--|
| | Judging
Photography:
Principles
Of Design |
| A. Study all entries in the division | |
| 1. Optimal viewing point is 4' in front of a image | |
| a. Based on class criteria in the schedule | |
| B. Begin to evaluate each image using the principles and elements of composition | |
| 1. Clerks begin notes on comments | |
| 2. Award assignment is after all comments are finalized | |
| C. Principles of composition | |
| The image's organizing ideas | |
| 1. Balance | Balance |
| a. The image should have a sense of balance using one of these forms | |
| i. Visual stability | |
| ii. Radial, coming from a central point | |
| iii. Symmetrical | |
| iv. Asymmetrical | |
| 2. Contrast | Contrast |
| a. Visible differences in the image's components | |
| 3. Dominance | Dominance |
| a. One component is more important than subordinate components | |
| 4. Proportion | Proportion |
| a. Comparative relationship in area | |
| 5. Rhythm | Rhythm |
| a. Visual movement through the image | |
| 6. Scale | Scale |
| a. The relative size of components | |
| D. Elements of composition | |
| 1. Color | Color |
| a. Visual perception of spectrum of light | |
| b. Hue - color name | |
| c. Value - amount of light and dark | |

- d. Chroma - intensity, saturation
 - 2. Form
 - a. Closed shapes created within the photograph
 - 3. Light/Value
 - a. Light source
 - b. Impact of light on the subject
 - 4. Line
 - a. Carries eye through design
 - b. Real or implied
 - c. Leading lines, diagonal or radial images
 - 5. Pattern
 - a. Created by repetition of an element
 - 6. Space
 - a. Successful utilization of photographic plane
 - 7. Texture
 - a. Tactile element
 - E. Accepted theory of photography
 - 1. Rule of thirds
 - 2. Horizon line position
 - 3. Focal point, if applicable
 - 4. Dynamic tension
 - F. Consider also
 - 1. Creativity
 - a. Unusual or extraordinary in some aspect of scale of points
 - b. Artistic inventiveness and ingenuity
 - c. Technical aspects in capturing the image and producing the print
 - d. Dynamic, imaginative, creates a mood
 - 2. Technical skill
 - a. Image quality relative to the light, exposure, optics, and camera stability
 - i. Camera and post-production
 - ii. Appropriate exposure
 - iii. Depth of field
 - iv. Luminosity
- 3. Distinction
 - a. Marked superiority in all aspects of the scale of points
 - b. Feeling and imagination that lift the work into a realm of art

- c. Wow factor
- d. Presentation - e.g. paper choice, ink choice, finish, orientation (vertical/portrait, horizontal/landscape)
- 4. Conformance **Conformance**
 - a. Adherence to class parameters, theme, and schedule
- G. **Comments**, consist of **Comments**
 - 1. Two complete thoughts utilizing the scale of points
 - a. First comment is complimentary, commending the most outstanding feature
 - b. Second comment is instructive and educational
 - 2. First place winners are the exception where an instructive comment may not be necessary
 - a. Instructive comment not necessary on a strong entry
 - 3. Comments must be made on special awards

XIV. Scale of Points for Judging Photography Classes

Creativity	25
Composition	25
Technical Skill	20
Conformance/Interpretation	20
Distinction	<u>10</u>
Total	100

**Scale of Points:
Photography**

XV. Judging Botanical Arts

(See judging process above)

Judging Botanical Arts

- A. Study all designs in the class
 - 1. Optimal viewing point may need to be very close in jewelry or pressed plants
 - a. All appropriate sides must be considered
 - b. Based on criteria in the schedule
 - c. Judges must exercise great caution when judging from a close vantage point
- B. Begin the evaluation of each design using

Botanical Arts:	selected principles and elements of design
Principles of Design	<ol style="list-style-type: none"> 1. Clerks begin notes on comments 2. Award assignment is made after all comments are finalized
Balance	<ol style="list-style-type: none"> C. Principles of design <ol style="list-style-type: none"> 1. Balance <ol style="list-style-type: none"> a. Visual stability b. Radial (central focal point) c. Symmetrical d. Asymmetrical 2. Contrast <ol style="list-style-type: none"> a. Differences between unlike elements b. Creates interest but does not confuse 3. Dominance <ol style="list-style-type: none"> a. The importance of one element over another 4. Proportion <ol style="list-style-type: none"> a. All parts of the design should relate to each other to create a harmonious whole b. If needlework, the size of stitches should be proportional to the design elements 5. Rhythm <ol style="list-style-type: none"> a. Visual movement through the design b. Uninterrupted 6. Scale <ol style="list-style-type: none"> a. All components appropriately sized relative to each other b. Scale to be wearable, if couture or jewelry
Contrast	
Dominance	
Proportion	
Rhythm	
Scale	
Color	<ol style="list-style-type: none"> D. Elements of design <ol style="list-style-type: none"> 1. Color <ol style="list-style-type: none"> a. Visual sensation b. Hue - color name c. Value - tints and shades; lightness or darkness d. Chroma - intensity e. The use of color should enhance the exhibit f. In pressed plants, vibrant colors are desirable 2. Form <ol style="list-style-type: none"> a. All shapes harmonious b. Forms of the individual components should complement the overall shape of the object
Form	

- c. In jewelry and couture, forms are functional
 - 3. Line **Line**
 - a. Visual path through the design
 - 4. Pattern and texture **Pattern & Texture**
 - a. Designs formed by dried plant material utilizing
 - i. Solids and spaces
 - ii. Colors
 - iii. Juxtaposition of materials
 - iv. Rough and smooth surfaces
 - b. Patterns and textures created to add to the design
 - c. The natural materials chosen and treated should evoke the materials they imitate
 - d. In jewelry, needlework and couture, texture is employed to add visual interest
 - 6. Size **Size**
 - a. Dimensions should be practical and realistic
 - 7. Space **Space**
 - a. Intrinsic to the components of design
 - b. Created within the object
- E. Consider **Craftsmanship**
 - 1. Craftsmanship
 - a. Components should work together as a whole
 - b. Construction/ assembly should be neatly done
 - c. Visible glue or other mechanics must not show
 - d. Finishes should be flawless or as pristine as possible
 - e. Dried pressed materials should be flat
 - f. Needle arts
 - i. Even stitches
 - ii. Graded beading
 - iii. Unusual finishes or materials
 - g. Botanical jewelry
 - i. Operable clasp
 - ii. Bezel setting for stones
 - 2. Conformance **Conformance**
 - a. Following the requirements of the class, and
 - b. The restrictions in the schedule

- | | |
|-----------------------------------|--|
| Creativity
& Skill | 3. Creativity |
| | 4. Skill <ul style="list-style-type: none"> a. Contain unusual or detailed work b. Jewelry or couture should look 'real' or wearable |
| Interpretation | 5. Interpretation <ul style="list-style-type: none"> a. Class title b. Show theme |
| Distinction | 6. Distinction <ul style="list-style-type: none"> a. Incorporate all design elements with refinement and quality |

XVI. Botanical Arts Scale of Points

(includes all Botanical Arts classes)

Scale of Points: Botanical Arts	Design	35
	Craftsmanship	30
	Creativity	15
	Interpretation of theme	10
	Distinction	<u>10</u>
	Total	100

XVII. Judging Conservation & Education Exhibits

- A. Different styles and approaches are found in conservation and education exhibits; consider the following points, based on the guidelines
 - 1. The statement of intent should include a direct and succinct description of the purpose of the exhibit
 - 2. Exhibit should convey message with clarity and impact with text, photographs, plants, and other tangible objects
 - 3. Signage must include a statement of intent
 - a. 50 words or less
 - b. Easy to read from a distance
 - c. Mounted securely
- B. The exhibit should have educational value to garden club members and the public
 - 1. Provide new ideas, fresh insights and/or important, compelling information on relevant subjects and may include ways to effect positive change

2. Attract the audience's attention and spark their interest right away by using
 - a. Noteworthy visual images (e.g. excellent photos)
 - b. Clear, readable text condensed to essential points
 - c. Photographs as an integral part of the message and not as "attractive filler"
 - d. Short sentences with active verbs and clear, direct, easy-to-understand language
 - e. Short paragraphs not jammed with information
 - f. Organized text with beginning (introducing subject), middle (explaining details) and conclusion (summation; where we go from here; what positive actions people can take; future plans; future directions of research, etc.).
 - g. Photographs, text and any tangible objects need to be part of a unifying, interrelated message
 - h. Theme title(s) and section sub-titles should be in boldface
 - i. "To-do" lists or lists of facts should be bulleted
 - j. Direct the viewer's attention through the exhibit by the design layout
 - i. Arrangement of text and photographs
 - ii. Placement of colors, background on which text appears
 - iii. Limited number of different type sizes and/or fonts
 - iv. Interesting to read and peruse
3. For further information
 - a. Instructions to go to club website or websites links to be as "green" as possible
 - b. Handouts, if absolutely essential, should be on double-sided recycled paper or bookmarks: paper handouts are discouraged

- C. The exhibit may relate to the show theme
- D. The information must be accurate
- E. If plant material is used it must be
 1. Properly identified with botanical and common names
 2. Free of disease and insects/pests
- F. An exhibit that does not meet the criteria for a GCA award may be given an **Award of Appreciation** or special ribbon acknowledging appreciation of presentation
- G. Conservation exhibit is required in GCA Major Flower Show and GCA Flower Show
 1. The exhibit should educate members and the public on conservation issues, increase knowledge and awareness of the environment
 2. Promote respect for natural resources and responsibility for environmental stewardship
 3. Use eco-friendly materials in staging as much as possible
 4. Include “green” methods of distributing information
 - a. Posted on club website(s) or online
 - b. Handouts, if used, should be printed double-sided on recycled paper
 - c. Effective audio-visuals
 5. The exhibit should inspire the viewer with take home ideas for conservation action and thought
- H. Horticulture exhibit
 1. The exhibit should increase the appreciation of
 - a. Plants
 - b. Gardens
 2. Give new knowledge to apply in gardens
 3. Include well grown examples of plants with botanical and common names
- I. Garden history & design exhibit
 1. The exhibit should feature:
 - a. Landscape design and/or designer
 - b. Historic preservation
 - c. Notable gardens, or
 - d. Garden features
 2. Increase appreciation of gardens or landscape design

Chapter VI:



The GCA Judge

Chapter VI explains the procedures needed to become a GCA judge, and the requirements of a judge in each discipline

I. The GCA Judging Program

A. Disciplines

1. Floral design judge
2. Horticulture judge
3. Photography judge

**Judging
Disciplines**

B. Progression

1. Candidate
2. Prospective judge
3. Approved judge
4. Emeritus judge

**Judging
Progression**

II. Qualities of an Approved GCA judge

A. Experience

1. As a judge
2. As an exhibitor

B. Patience

1. To give all exhibits due and unprejudiced consideration

C. Humility

1. To respect the work of all exhibitors from novice to an exhibitor whose talent may be greater than that of the judge

D. Courage

1. To express a divergent opinion

E. Wisdom

1. To listen
2. To understand other opinions

F. Skill

1. To write clear and constructively worded comments

G. Tact, sensitivity and courtesy

1. To work well with others
 - a. Members of the panel
 - b. Clerks
 - c. Flower show committee

H. Integrity

1. To deal fairly with exhibitors

2. To not accept class assignments without the requisite qualifications
3. To not be swayed by personal preference

**Practical
Requirements**

**III. Practical Requirements Expected of a
GCA Judging Program Member**

- A. Promptness
 1. Responding to judging invitations
 2. Arriving at flower shows
 3. Sending thank you notes
- B. Preparation for show judging by
 1. Studying the schedule thoroughly and being familiar with
 - a. Rules
 - b. Guidelines
 - c. Class descriptions
 - d. Scales of points, if applicable
 2. Research to understand
 - a. Possibilities of a class
 - b. Qualities of horticulture
 - c. The show theme
- C. Reliability
 1. Honoring the commitment to judge
 - a. By prompt notification should it be impossible to judge
- D. Time Management
 1. Planning travel to accommodate show judging obligations
 - a. To properly evaluate all exhibits
 - b. To attend the flower show evaluation
 - c. Decline the invitation if travel plans do not permit the full time commitment
- E. Mentoring
 1. Encouraging and educating prospective judges and candidates
 2. Returning thoughtfully completed Evaluation Forms (J3, J5) to zone judging representatives

**Annual
Record
Form**

**IV. Requirements For All Members To Remain
Active in the Judging Program**

- A. Current and complete **J6: Annual Activity Record**
- B. Submit J6 to the zone judging

- representative by June 30
- C. Exhibit regularly in
 1. GCA shows
 2. State fairs
 3. Judged shows sponsored by museums, plant societies, botanical gardens, or other recognized horticultural organizations
 - D. Keep *GCA FS&JG* current **FS&JG
Current**
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
 - E. Attend approved GCA judging workshop in each applicable judging discipline **Attendance
at GCA
Judging
Workshop**
 1. One day workshop with 5 hours of training in each applicable discipline is mandatory each year, or
 2. Two-day workshop with 10 hours of training in each applicable discipline is mandatory every 2 years
 3. Dual or triple judges must comply with these rules
 - a. Judges, prospectives, and candidates may attend an approved GCA judges workshop in another zone
 - b. If unable to attend an approved GCA judging workshop, a judge may substitute a National Garden Club symposium for the GCA judging workshop requirement if prior approval is given by the zone judging representative
 - i. Substitution for credit may be made only once every 3 years
 - ii. Must be put in writing to the zone judging representative along with the National Garden Club workshop registration form
 4. At least 1 demonstration, lecture, seminar, or workshop per year relating to the individual discipline in addition to an approved GCA judging workshop
 - F. Regularly chair or participate on flower show committees to
 1. Retain a sense of perspective
 2. Share judging expertise
 3. Provide access to current trends
 - G. Approved judges must maintain active

membership in club, per GCA policy

1. Prospective judges and candidates must be active members of their clubs

Subscriptions

H. Subscribe

1. And/or read
 - a. **By design** (floral design), by subscription only
 - b. **The Real Dirt** (horticulture), online publication
 - c. **focus** (photography), online publication
 - d. **Conservation Watch**, online publication
 - e. The online or printed *FS&JG*, 2012 edition

I. Failure to fulfill any of the above requirements may result in

1. The judge being considered inactive and termination of judging assignments
2. Continued negligence will result in the judge's file being sent to the judge selection committee for review and possibly a change in the judge's status to resigned, or emeritus if qualified
 - a. Judge must have approved status for 5 years before requesting emeritus status
3. Candidates and prospective judges failure in any of the above could result in dismissal from the program

To Become Judging Candidate

V. Requirements and Procedure to Become a Candidate

- A. A GCA club member must
 1. Be knowledgeable, tactful and cooperative
 2. Work on and exhibit successfully in flower shows
 3. Exhibit at all possible opportunities within club and outside
 4. Be seriously interested in becoming a GCA approved judge of floral design, horticulture or photography
 5. Be aware of the commitment of time required for exhibiting and judging

- flower shows
- 6. Study in the field of discipline
- 7. Be an active member of a GCA club
- 8. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
- B. Proposal procedure
 - 1. A complete file should be sent to the judging committee area vice chairman (AVC) by the zone judging representative for consideration by the judge selection committee
 - 2. A completed file contains
 - a. **J1: Judging Program Application** completed by candidate
 - b. **J2: Judging Program Proposal Form** completed by club president
 - c. **J2: Judging Program Proposal Form** completed by proposer (a GCA approved judge in any discipline)
 - d. **J2: Judging Program Proposal Form** completed by seconder (a GCA approved judge in any discipline)
 - i. Must be from another club
 - ii. May not be by a member of the judging committee
 - iii. May not be a family member
- C. Advisor
 - 1. The proposing judge should act as mentor to the candidate
 - 2. An advisor may be appointed by the zone judging representative to oversee the candidate's progress
 - 3. The advisor/mentor should remain in contact as the candidate/prospective moves through the judging program

VI. Requirements and Procedure for a Candidate to Become a Prospective Judge

Candidate Proposal Procedure

- A. Requirements
 - 1. Clerk in a minimum of 3 shows and have a minimum of 6 Evaluation forms (J3) from at least 4 different judges
 - a. Before clerking at the show, send electronically, or, only if

necessary, give each approved judge and/or non-GCA affiliated judge on the panel a copy of the **Evaluation Form (J3)**

- i. If sent electronically (preferred), fill out the first portion of the form before forwarding to each approved judge
 - ii. If hand presented, include a stamped envelope addressed to the appropriate zone judging representative
 - ii. Return address should be left blank
 - iii. Fill in first half of the J3 Form
 - b. Candidate should introduce oneself to judges and show staff
2. Actively work on flower shows
3. Successfully exhibit in all types of flower shows
 - a. While exhibiting with a partner is acceptable, a candidate should exhibit individually as well
4. Continue the education process in chosen discipline by attending
 - a. Courses, workshops, seminars, and lectures
 - i. Floral design schools
 - ii. Arboreta and botanical gardens
 - iii. Photography courses
 - iv. Museums
 - b. Flower shows
5. Attend approved GCA judging workshop in each applicable judging discipline
 - a. One day workshop with 5 hours of training in each applicable discipline is mandatory each year, or
 - b. Two-day workshop with 10 hours of training in each applicable discipline is mandatory every 2 years
6. Candidates must be active members of their clubs
7. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates

8. Complete **J4: Annual Activity Record Supplemental Form** when requested by zone judging representative
 9. Complete **J6: Annual Activity Record** by June 30, but best done throughout the year
 10. Candidate requirements must be completed within 4 years
 - a. If issues arise that prevent completion within the time requirement, the candidate should consult with the zone judging representative for available options
- B. Process for advancement
1. The completed file will be sent to the judging committee AVC by the zone judging representative for presentation to the judge selection committee
 2. A completed file contains
 - a. **J4: Annual Activity Record Supplemental Form**
 - b. A copy of the original J1: Judging Program Application
 - c. A copy of the original J2: Judging Program Proposal Form
 - d. A copy of the original seconding form (J2)
 - e. A copy of the J2: Judging Program Proposal Form from the candidate's club president
 - f. Six J3: Evaluation Forms from at least 3 clerking assignments from 4 different judges after becoming a candidate in the judging program
 - g. Complete and current J6: Annual Activity Record for each year the candidate has been in the judging program
- C. Advancement approval
1. If approved, the candidate will be notified of advancement by the zone judging representative

**Requirements
for
Progression
from
Candidate
to
Prospective**

Requirements
for
Progression
from
Prospective
to
Approved

VII. Requirements and Procedures for a Prospective Judge to Become an Approved Judge

- A. Requirements
 - 1. Practice judge in a minimum of 6 GCA and /or GCA-sanctioned shows with GCA GCA approved judges from other clubs
 - a. Before the show, electronically fill out the first half of the J3: Evaluation Form and electronically share with the approved judges on the panel
 - b. Before judging begins, and only if prospective judge knows the approved judge will not be completing the evaluation form electronically, give each approved judge on the panel the J3: Evaluation Form
 - i. Include a stamped envelope addressed to the zone judging representative
 - ii. Do not fill in the return address
 - iii. Do fill in the first half of the J3
 - c. Make introductions to the panel and the judging chairman for the show
 - 2. Actively work on flower shows
 - 3. Successfully exhibit in all types of flower shows
 - a. A prospective judge should have a record of exhibiting individually
 - b. Exhibiting with a partner is acceptable at times
 - 4. Continue the education process in chosen discipline by attending
 - a. Courses, workshops, seminars, and lectures
 - i. Floral design schools
 - ii. Arboretum and botanical gardens
 - iii. Photography courses
 - iv. Museums
 - b. Flower shows
 - 5. Attend approved GCA judging workshop in each applicable judging discipline
 - a. One day workshop with 5 hours of training in each applicable discipline is mandatory each year, or

- b. Two-day workshop with 10 hours of training in each applicable discipline is mandatory every 2 years
 - 6. Prospective judges must be active members of their clubs
 - 7. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
 - 8. Complete **J4: Annual Activity Record Supplement** when requested by zone judging representative
 - 9. Complete and return **J6: Annual Activity Record** to the zone judging representative by June 30, but is best to update it throughout the year
 - 10. When requested, write and submit a partial GCA flower show schedule
 - a. Include 3 classes in the prospective judge's discipline
 - b. Use the GCA show template
 - c. Include a description of the research needed to judge these classes
 - 11. Prospective judge must serve a minimum of three years
 - 12. Prospective judge requirements must be completed within 8 years
 - a. When circumstances interfere with timely completion, the prospective should discuss options with the zone judging representative e.g. Leave of Absence
- B. Process for advancement
- 1. The completed file will be sent to the judging committee AVC by the zone judging representative, for presentation to the judge selection committee
 - 2. A completed file contains
 - a. **J4: Annual Activity Record Supplement**
 - b. Three required letters of recommendation from active GCA approved judges with whom the prospective has judged in the previous 4 years
 - i. Obtained by the zone judging representative

VIII. Responsibilities of the Approved Judge When Serving on Judging Panels

Responsibilities of Approved Judge

- A. J3: Evaluation forms
 - 1. Complete any evaluation forms thoughtfully
 - c. Submit/mail promptly
 - 2. Failure to do so inhibits the progress of the candidate or prospective judge
- B. Letters of recommendation for qualified prospectives or candidates
 - 1. Judge twice when possible with a prospective judge before writing a letter
 - a. When asked by zone judging representative or
 - b. Unsolicited letter of praise for a prospective or candidate
 - 2. Information to be included about prospective or candidate
 - a. Known how long?
 - b. How many times judged together? When and where?
 - c. Comments on personal qualities
 - d. Outstanding qualifications
 - e. Details about flower show exhibits by the candidate or prospective judge, if known
- C. Flower Show Evaluation
 - 1. It is an obligation for an approved judge to remain for the evaluation following judging at GCA Major Flower Shows, GCA Flower Shows
 - 2. Judges may be asked to remain for an evaluation at a GCA Club Flower Show

IX. Judging Forms

X. Change of Status

CHAPTER VII: FORMS AND TEMPLATES



All templates, forms, entry cards, certificates, and entry sheets are outlined in this chapter, grouped by use. Most of these are linked to the [GCA website](#) for download.

I. Schedule Templates

- A. GCA Major Flower Show
- B. GCA Flower Show
- C. GCA Zone Flower Show

II. Forms needed by GCA Show Committees

- A. **GCA awards application forms**
 - 1. GCA Flower Show, GCA Annual Meeting Show and GCA Zone Meeting Flower Show
 - 2. GCA Major Flower Show
 - 3. Non-GCA Major Flower Show
 - 4. Non-GCA Flower Show
- B. **GCA Subsidy Request Forms**
 - 1. Zone Meeting Flower Show
 - 2. Annual Meeting Flower Show
- C. **Floral design entry card**
- D. **Horticulture entry card**
- E. **Photography entry card**
- F. **Botanical arts entry card**
- G. **Conservation exhibit entry card**
- H. **Education exhibit entry card**
- I. **Sample flower show entry book sheet**
- J. **Judges Commendation card**
- K. **Award of Appreciation**
- L. **Best in Show certificates**

III. GCA Club & Zone Awards

Not awarded at flower shows but awarded by the flower show and judging committees

- A. Club Floral Design Achievement Award
- B. Club Photography Award
- C. Zone Floral Design Achievement Award
- D. Barbara Spaulding Cramer Flower Arrangement Education Award
- E. Zone Photography Award
- F. Zone Judging Award

IV. Flower Show Evaluation Forms and Suggested Guide

- A. Flower show evaluation guidelines
- B. Flower Show Evaluation Form

V. Forms Used in the Judging Program

- A. Judging Forms & Questionnaires

VI. APPENDICES

- A. GCA zones and clubs
- B. Botanical simplified
 1. All proper botanical labels include at least two names
genus – species – variety or cultivar
example: *Cornus florida* var. *rubra* or *Cornus florida* ‘Cherokee Chief’
 2. genus – always capitalized and always in italics (or underlined)
 3. species –always in lower case and in italics (or underlined)
 4. variety – if known, write var. after the species and enter the name in lower case italics (or underlined)
 5. (or) cultivar – capitalized and enclosed in single quotation marks
 6. Give complete name if possible
 - a. If nothing but the genus is known: write the genus followed by sp.
example: *Cornus* sp.
 - b. If the cultivar is unknown: give the

**Botanical
Nomenclature**

- genus and species followed by cv.
example: *Cornus florida* cv.
- c. If the species (specific epithet) is unknown: write genus and cultivar.
example: *Cornus* ‘Cherokee Chief’
7. For all Garden Club of America shows, follow the botanical name with the common one:
example: *Cornus florida* var. *rubra* – pink dogwood
Cornus florida ‘Cherokee Chief’ – pink dogwood

* ‘Variety’ applies to plant material descended from wild or natural stock. ‘Cultivar’ applies to plant material descended from stock hybridized or otherwise manipulated by man.

- C. **Youth classes** can be found on the GCA website, Flower Show Committee page, FS&JG subtab, on the sidebar under What You Need To Know
- D. Additional resources
1. Floral design
 - a. Blogs
 - b. Book list
 - c. Color wheel
 - d. Definitions
 - e. Design Forms
 - f. Design groups
 - g. History
 - h. Ikebana
 - i. Magazines
 - j. Products and supplies
 - k. Flowers by Mail
 - l. **Period arrangements**
 - m. Websites for specific floral designers
 - n. Wedding and personal flowers

 2. **Horticultural Resources** can be found on the GCA website, Horticulture Committee page, on the sidebar under Lists, Forms & Samples
 - a. Arboreta, public, and botanical gardens
 - i. In the United States
 - ii. Selected list for outside the United States
 - b. Blogs
 - c. Horticulture book list

- d. Botanical nomenclature and terms
 - e. Hardiness zones
 - f. Horticulture and botanical
 - g. Magazines
 - h. Horticulture and plant societies
 - i. Mail order nurseries
 - j. Organic/Sustainable
 - k. Plant Databases, Lists and Directories
 - l. Plant taxonomy
 - m. Additional terms
3. **Photography Resources** can be found on the GCA website, Flower Show Committee page, Photography subtab, on the sidebar under Lists, Forms & Samples
- a. Blogs
 - b. Book list
 - c. Camera parts: terms and function
 - d. Camera & photo copier reviews
 - e. Glossaries of photography terms and tips
 - f. Online developing
 - g. Publications
 - h. Supplies
 - i. Additional photography glossary terms
4. **Botanical Arts Resources** can be found on the GCA website, Flower Show Committee, FS&JG subtab, on the sidebar under Appendices
- a. Needle arts books
 - b. Some materials useful for botanical jewelry and embellishment
 - c. Supplies for botanical jewelry
5. **Conservation and education exhibits Resources** can be found on the GCA website, Conservation Committee page, on the sidebar under Lists, Forms & Samples
- a. Conservation websites
 - b. Conservation blogs
 - c. Endangered plants lists
 - d. **Garden history & design**

- e. Garden history & design blogs
- 6. General flower show books can be found on the GCA website, Flower Show Committee page, FS&JG subtab, on the sidebar under What You Need To Know
- E. Comment writing vocabulary and tips
 - 1. Comment writing: seven rules to guide you
 - a. In floral design, the design takes precedence over interpretation
In horticulture, correct culture is the most important consideration.
 - b. Always evaluate from a positive view
 - i. What is right
 - ii. What needs improvement
 - c. In design disciplines, first look through the lens of the elements of design (see below)
 - d. Then look through the lens of the principles of design (see below)
 - e. Make the crafting of comments a group activity: include prospective judge(s) on the panel
 - f. Have the clerk read the comment back to you
 - i. Make sure it says what you intend to say
 - ii. Be sure it is kind and encouraging, not harsh
 - g. After the comments are posted, double check to be sure they were accurately transcribed
 - 2. Elements of Design
 - Color
 - Form
 - Line
 - Pattern
 - Space
 - Texture
 - 3. Principles of Design
 - Balance

Contrast
Dominance
Proportion
Rhythm
Scale

4. Goals of Design
 - Beauty
 - Expression
 - Harmony
 - Order
 - Simplicity
5. Positive general and design vocabulary
6. Constructive design and general comments
7. Horticulture positive comments
8. Horticulture constructive comments
9. Photography elements of composition
10. Photography principles of composition
11. Positive photography comments
12. Constructive photography comments

F. **Toolbox suggestions** can be found on the GCA website, Flower Show Committee page, FS&JG subtab, on the sidebar under What You Need To Know

1. Floral design
2. Horticulture
3. Photography
4. Botanical arts

G. **Comparing GCA and NGC shows** can be found on the GCA website, Flower Show Committee page, FS&JG subtab, on the sidebar under What You Need To Know

H. Glossary

The glossary is intended as a guide through the terminology likely to be encountered by those sponsoring, exhibiting in, or judging a show. It is not intended as a complete listing of all design, photographic,

*horticultural, and educational terms.
Additional terms that may be useful will
be found on the GCA website.*

Symbol Key:

Floral Design [FD]
Horticulture [H]
Photography [P]
Botanical Arts [BA]
Conservation [C]
Garden History & Design [GHD]
Judging [J]
General Flower Show [G]

AAG: [GHD] Archives of American Gardens; the part of The Smithsonian Institution's collection of approximately 60,000 photographic images and records that document historic and contemporary gardens throughout the United States, many contributed by the GCA GHD Committee.

Abstract design: [FD] a design style in which plant material and other components are used for their intrinsic qualities of line, form, color, and texture; are characterized by boldness, an emphasis on space, and interest distributed through the design; may be interpretive (a subjective response to a title or theme) or non-objective (without a theme).

Accessory: [FD] anything other than plant material, base, mechanics, background, or container used anywhere in a design; must be subordinate to the plant material. Accessories are permitted unless the schedule prohibits.

Acid soil : [H] have a pH below 7.0.

Achromatic colors: [G] neutral colors having no saturation or hue, such as neutral grays, white or black.

Airbrush: [P] a technique to alter, improve or remove components from an image.

Air-layering: [H] a propagation technique where a terminal stem growth is coaxed to develop roots while still attached to, and growing on, the mother plant. This technique is useful in some slow to root plants.

Alkaline soil: [H] soil with a pH above 7.0.

Ambient light: [P] the light existing in a scene prior to the photographer introducing an additional light source.

Analogous colors: [FD] colors adjacent to each other on the color wheel.

Anchoring: [FD] securing a stem into floral foam by using wooden picks or wire.

Annual: [H] a plant that normally completes its life cycle in one growing season. In some flower shows, classes for annuals may include those non-hardy perennial plants blooming the first year from seed which are treated as annuals because of a short summer growing season, such as petunias and snapdragons. Non-hardy summer flowering bulbs such as dahlias or tuberous begonias may also be included. Such classes might correctly be titled, "Grown as Annuals," and include summer flowering bulbs or tubers.

Anther: [H] part of stamen that produces pollen.

Aperture: [P] the relative size of the lens opening that is measured in increments called f-stops.

Armature: [FD] framework or grid work constructed for mechanical and/or decorative purpose.

Arrangement: [FD] plant material and other components organized according to the principles and elements of design to create a unified whole; synonymous with floral design.

Artistic crafts: [BA] botanical arts division exhibits that, while related to horticulture or floral design involve a particular kind of skilled craftsmanship as well as excellence in design, e.g. jewelry and needlework.

Asexual propagation: [H] see Propagation.

Asian manner: [FD] adaptations for flower shows of traditional and/or modern Asian design styles.

Assemblage: [FD] an abstract, three-dimensional design of plant material and other components. May be staged on a table, pedestal or in a niche, hung on a wall or in front of other art.

Asymmetrical balance: [FD] approximately equal visual weight on both sides of an axis, composed of elements (including space) differing in placement, amount, kind, etc.

Backlight: [P] when the source of light comes from behind the subject.

Background: [FD] surface or surfaces behind, under, and around a design. [P] visual material behind the subject.

Balance: [FD] [P] a design principle of visual (and physical) equilibrium; visual weight is distributed on either side of an imaginary axis. The balance can be distributed either equally (symmetrical balance) or unevenly (asymmetrical balance).

Banding: [FD] see Technique

Base: [FD] any object used under the container or plant material in a composition and not considered an accessory; may include more than one related part, such as two discs or three triangles.

Basing: [FD] see Technique.

Beneficial insects: [C] welcome insects that act as pollinators and predators of harmful garden pests; the use of organic practices such as flowering species that will provide nectar and pollen to attract the pests on which beneficial insects feed and provides a refuge for lacewings and others.

Bicolor: [G] two different colors in the same flower.

Biedermeier: [FD] a tightly constructed round design traditionally consisting of formal rings of flowers; more contemporary versions use strong groupings and may include non-plant material.

Biennial plant: [H] a plant that completes its lifespan in two years. Some herbaceous flowers and vegetables are biennial. Most biennial plants produce foliage the first year and bloom the second year.

Binding: [FD] see Technique.

Binding point: [FD] central point from which all stems radiate.

Biodegradable plastics: [C] plastic products such as shopping bags that break down when exposed to sunlight, water or dampness, bacteria, enzymes, etc., and will degrade slowly when placed in a compacted, anaerobic landfill or marine environment, or may fragment, but not decompose. Some plastics may be compostable in commercial compost facilities.

Biodiversity: [H] [C] in living things in a particular area or region, the variety of species, and genetic diversity of life within ecosystems. It is a contraction of the words “biological diversity”.

Biological species concept (BSC): [C] group of interbreeding or potentially interbreeding organisms that can produce viable offspring.

Bloom: [H] A flower or blossom, also a waxy coating found on fruit and foliage e.g. Rhododendron foliage and blueberries

Bokeh: [P] the blur, or the aesthetic quality of the blur, in out-of-focus areas of an image, e.g. the attractive quality of a blurred background in a portrait.

Bolting: [H] a burst of stem growth leading to premature flowering and production of seed usually caused by hot temperatures and warming soil.

Bonsai: [H] The horticultural practice of growing and training woody plants as artificially or naturally dwarfed specimens. Specimens not following the classical

principles established by the Japanese may be classified as “grown in the bonsai manner”.

Botanical arts: [BA] division IV of a flower show; exhibits related to floral design or horticulture, involving a particular kind of skilled craftsmanship using all dried plant material as well as excellence in design.

Botanical couture: [FD, BA] items of clothing and/or other accessories designed from fresh (floral design division) and/or all dried plant material (botanical arts division) which may be artificially treated. Schedule states requirements: 1. floral design supplemental classes, complete coverage of the object is not required 2. botanical arts division, no mechanics or structural base material may be visible.

Botanical embellishment: [BA] an artistic craft designed and created from all dried plant material that may be artificially treated, enhancing a man-made object. Complete coverage of the object is not required.

Botanical jewelry: [BA] designed and created from all dried plant material that may be artificially treated to resemble wearable jewelry in size and function. No mechanics or structural base material may be visible.

Bracketing: [P] several shots taken in sequence with slightly different exposures to increase the chances of capturing the correct exposure.

Braiding: [FD] see Technique.

Brightness: [P] the degree to which the subject appears to be reflecting or emitting light.

Brownfield: [C] an abandoned site, often commercial or industrial, which has had previous development that may have produced contamination.

Bud: [H] for the purpose of exhibition, an unopened or partly opened bloom.

Bulb: [H] 1. a modified underground stem, which is typically very short, flattened, and surmounted by a group of usually fleshy, non-green, scale-like leaves. Bulbs are sometimes covered by a thin, membranous layer, e.g., onions and tulips, or fibrous and reticulated, tunic e.g., Allium or the scales may be naked, e.g., Lilium. 2. in horticultural classification, corms, tubers or thickened rhizomes may be considered bulbs, which they resemble and have similar cultural requirements. Also see tuberous root.

Burning: [P] an image made darker in post-production.

Cachepot: [H] a decorative container, often used as a receptacle for a standard pot and is permitted unless the schedule prohibits.

Cactus: [H] all cacti are succulents, but not all succulents are cacti. Cacti (members of Cactaceae) have fleshy stems with spines, typically large, bisexual flowers and are native to the New World.

Calyx: [H] the outermost parts of a flower blossom.

Carbon footprint: [C] the total set of greenhouse gas (GHG) emissions caused by an organization, event, product or person, (UK Carbon Trust) taking into account all related sources, sinks and storage.

Cascade: [FD] a design constructed of layered, loosely trailing plant material which appears to flow; waterfall [H] a plant trained to grow downward over the edge of its container, emulating a waterfall; a bonsai style or a method of training chrysanthemums.

Catch lights: [P] gleams or patches of light caught in a subject's eyes.

Caudiciform: [H] succulents that survive periodic drought by means of a swollen, perennial, watery storage organ from which arise slender, sometimes seasonal, photosynthesizing organs. Caudex refers to the swollen stem/root.

Challenge class: [FD] a floral design class 1. at-the-show all components, mechanics, containers, plant material, and accessories are supplied by the flower show committee. The schedule will specify how many of the items must be used. These items should be as identical as possible for each exhibitor. (Exhibitor brings clippers only.) 2. component challenge class: [FD] prior to the show, exhibitors are given identical objects, some or all of which must be incorporated into the design. The schedule dictates how many items must be used and to what extent these components may be altered. The arranger creates the design, adds plant material and may add mechanics, etc., including a container. [H] the challenge of growing one specific variety or cultivar of plant, bulb, corm, root, tuber, cutting, seed, etc., to be exhibited at a flower show. The schedule states where and when the above will be distributed or may be purchased. Or the challenge class may be a plant grown by a certain propagation technique, a specific plant or tree, ground cover, etc.

Chlorophyll: [H] the green pigment that is necessary for photosynthesis.

Chlorosis: [H] result of disease or infestation, poor growing conditions, or lack of nutrients, poor drainage, compacted soil, damage to roots or lack of nutrients, including iron deficiency; leaves may become yellow.

Chroma: [G] the purity of a color (hue).

Circles of confusion: [P] indistinct blobs; areas that are out of focus.

Clarity: [P] clearness of appearance affecting the image's mid-tone colors.

Clerk: [J] a person who accompanies a judging panel to record comments and place ribbons, and who has a general familiarity with the layout and personnel at a flower show.

Climate change: [C] Climate change refers to any significant change in measures of climate (such as temperature, precipitation, or wind) lasting for an extended period (decades or longer). Climate change might result

from natural factors and processes or from human activities. (<http://www.epa.gov/climatechange>) (<http://www.nws.noaa.gov/om/brochures/climate/Climatechange.pdf>)

Clone: [H] the descendants of a single plant produced asexually by cuttings, division of rootstock, grafting, runners, cloning etc. and are genetically identical to the parent plant.

Cloning: [P] the act of copying an image from one area to another by painting it in place with a clone tool in Photoshop.

Close-up: [P] a photo taken close to the subject so that an image is magnified or approaches one-half life-size in the camera.

Clustering: [FD] see Technique.

Collage: [FD] a composition made by attaching various fresh and/or dried plant materials and, optionally, other objects to a flat surface in low relief.

Collaring: [FD] see Technique.

Collection: [H] an exhibit containing three or more specimens of container-grown plants, cut flowers, etc.; judged primarily for cultural perfection and variety; pleasing arrangement is desirable; must be accompanied by a key card or diagram to identify the plant material. (See Display.)

Color: [FD] a design element; a phenomenon of light that enables one to differentiate objects. All colors have three characteristics: hue (specific color name), value (lightness and darkness), and chroma (intensity). [P] the way the eye perceives reflected light rays; the characteristics are: hue, the name; value, the lightness or darkness influenced by the amount of black and white; and intensity, the strength or weakness of the color.

Color wheel: [FD] a circle with hues arranged in the same order as they appear in the solar spectrum. A color chart or wheel is a color circle expanded to include tints, shades and tones. [link to color wheel](#)

Complementary colors: [FD] two colors which lie opposite or approximately opposite on the color wheel.

Component: [FD] that which is used in a design, e.g. plant material, container, mechanics, background, base, accessory.

Composite: [FD] a handmade creation in which different petals or buds are wired together on a single stem to create the illusion of a giant flower.

[H] a composite flower is made up of many florets, both disc florets and ray florets, e.g. Asteraceae (syn. Compositae), Sunflower

Composition: [FD] synonymous with arrangement or design. [P] the arrangement of the elements that comprise the image.

Compound leaf: [H] a leaf made up of two or more leaflets.

Condition: [FD] [H] the physical state of plant material.

Conditioning: [FD] advance preparation of cut plant material to maximize its vase life.

Conformance: [FD] the assessment of whether the exhibit follows the rules of the show and class requirements as set forth in the schedule. For passing purposes, conformance does not include correctness of style or interpretation. Judges evaluate conformance.

Conifer: [H] woody trees and shrubs that produce cones. Common conifers include pines, firs, spruce, juniper, redwood and hemlocks.

Conservation easement: [C] a legal, voluntary deed restriction placed by the landowner on his or her property to protect valuable resources, including soils, water quality, wildlife habitat, historic sites and scenic views.

Conservation exhibit: [C] an exhibit at a flower show designed to illustrate any aspect of conservation and to educate the viewers about conservation issues. link to some conservation exhibit themes on fsc page (from YB)

Construction: [FD] a contemporary design style with strongly geometric or architectural characteristics, often employing natural or man-made material joined to create a structure.

Container: [FD] any receptacle for holding plant material and other design components. (In classes requiring all fresh plant material, the container may be of dried plant material.)

Container garden: [H] a planting of at least three species or cultivars in a container. The plant material must be culturally compatible, in scale, and arranged in a pleasing manner to suggest a garden. (See also Trough.)

Contemporary design: [FD] floral design not following traditional styles, using imagination and creativity to devise new approaches to the selection and organization of plant material and other components according to the principles and elements of design.

Content: [P] the subject or topic captured in the photograph.

Contrast: [FD] a design principle; use of dissimilar elements. [P] the amount of difference among tones in an image.

Corm: [H] a bulb-like, swollen under-ground stem stored with reserve food, and bearing buds or growing shoots on its surface, e.g., crocus, gladiolus, cyclamen, colchicum.

Cotyledon: [H] energy storage components of a seed that feed the plant before the emergence of its first true leaves.

Creative techniques: [P] the use of manipulation or alteration in any stage of the photographic process to achieve an effect; differing from the realistic or recognizable subject.

Creativity: [FD] artistic inventiveness; ingenuity in the selection and/or organization of plant material and/or other components (See Originality.)
[P] imagination, innovation, originality in some aspect, either technically or artistically.

Cropping: [P] trimming an image to improve the composition and/or enhance the impact of the photograph.

Cross-pollination: [H] the transfer of pollen from the male reproductive organ (an anther or a male cone) of one plant to the female reproductive organ (a stigma or a female cone) of another plant.

CSA: [C] Community Supported Agriculture, a system in which consumers purchase and receive food by pick-up or delivery directly from the farmers who grow it, often grown by organic or biodynamic methods or an alternative certification e.g. Certified Naturally Grown.

Culm: [H] a stem of a grass or sedge.

Cultivar: [H] a horticultural variety that has been selected and maintained in cultivation for particular horticultural attributes; usually propagated vegetatively to maintain its distinct characteristics. This term is derived from “cultivated variety.” The correct abbreviation is “cv.,” and the cultivar name is capitalized and placed in single quotes, as in *Clematis* cv. ‘Betty Corning’ or *Fagus sylvatica* ‘Pendula’. (See Variety.)

Cultural perfection: [H] the quality or state of being perfect; a plant specimen at its peak.

Culture: [H] the conditions (i.e. soil, sun exposure, moisture) in which a plant thrives.

Cutting: [H] a part of a plant used to reproduce its exact characteristics by vegetative propagation.

Deadheading: [H] the removal of old blossoms to encourage continued blooming or to improve the appearance of the plant.

Deciduous: [H] plants that shed all their leaves annually, usually in the fall.

Decorative arrangement: [FD] an arrangement typically created for individual pleasure as at home, rather than for competition.

Della Robbia: [FD] a style of flower arrangement that mixes flowers with decorative fruit and vegetables usually in wreaths and garlands inspired by Renaissance ceramics of Luca and Andrea della Robbia.

Depth of field: [P] the distance range of acceptable focus determined by aperture setting, focal length and subject distance.

Desiccation: [H] dehydration or loss of water. [BA] a technique used to prepare plant material for use in botanical jewelry and pressed plant creations, commonly utilizing silica gel, a flower press, or heat.

Design: [FD] synonymous with arrangement.

Design forms: [FD] basic geometric forms are cube, sphere, pyramid and cone from which all geometric design forms emanate. link to definitions in appendices

Diagonal rule of composition: [P] states that a photograph looks more dynamic if the objects in the image follow or fall below a diagonal line in the photograph which may be actual or implied.

Dioecious: [H] having distinct male and female organs on different plants within the same species.

Diorama: [FD] a floral design division supplemental class; a scene in miniature, partially or completely three, and often with a painted background. Analogous to 'vignette'.

Direct complement: [FD] hues directly opposite on the color wheel.

Disability Policy: [G] The Garden Club of America Disability Policy: While most flower show schedules permit joint entries, it is up to the show committee to determine whether this is desired. In any class where joint entries are not permitted, exhibitors with a disability (temporary or permanent) should be allowed the physical assistance of one person who is not another designer or experienced in the division being entered. Such an entry needs to be approved by the show chairman.

Disbudding: [H] the selective removal of flower buds as the plants grow to improve the size and quality of remaining blooms.

Display: [H] an exhibit in the horticulture division of plants, flowers, fruits and/or vegetables artistically arranged, accessories permitted unless schedule prohibits; judged for decorative effect, cultural perfection, and labeling; should be accompanied by a key card or diagram to identify the plant material. A scale of points should be stated in the schedule. (See Collection.)

Distinction: [G] marked superiority in all respects; an element in judging.

Division: [G] A flower show is organized around the show disciplines which forms divisions. These include floral design, horticulture, photography, botanical arts and conservation and education exhibits. [H] a propagation technique that increases the number of plants by splitting a parent plant into sections each containing roots and top growth, which are planted and grow into a plant identical to the parent.

Dodging: [P] lightening an area of a photograph.

Dominance: [FD] a design principle; marked prominence of one or more element(s) over others in a design. [P] the focal point or area.

Double potting: [H] one pot inside another generally disguised with top dressing permitted unless the schedule prohibits. Used when a plant can't be disturbed from its growing pot, or plants with very sensitive watering requirements, but a clean pot is needed for display.

Dried plant material: [FD] [BA] plant material with all moisture removed.

Ecosystem: [H] [C] a system composed of the community of plants, animals, water, soil, microorganisms and other life, interrelated in a certain locale by a particular set of environmental conditions and processes.

Elements of composition: [P] line, shape/form, value, texture, color, pattern, size and light.

Elements of design: [FD] color, form, light, line, pattern, size, space and texture.

Endangered and threatened plants: [C] [H] native species whose status in the wild is listed in a conservation priority ranking system. Two terms are widely used: 1. endangered: a native species in danger of becoming extinct throughout all, or in a significant portion, of its range due to one or more causes, including loss or modification of habitat, pollution, disease, competition, or over-collecting. 2. threatened: a native plant which without special protection is likely to become an endangered species in the foreseeable future.

Endemic: [C] plant native to a specific area.

Entry card: [G] a card containing all information pertinent to entering any division of a flower show: exhibitor's name, garden club, zone, class and entry numbers, novice status, class titles. In FD the botanical and common names for all plant material must be included. In H the class subdivision, name of plant, length of ownership, horticulture award eligibility must be noted. Entry cards may be downloaded from the GCA website and then customized.

Epiphyte: [H] a plant that grows on another plant for support without being parasitic since it obtains its nutrients from the air and rain.

Epithet: [H] in 2-word binomial botanical nomenclature, the genus appears first, followed by the specific epithet which identifies descriptive characteristics, place of origin, people associated with the plant, etc.

Espalier: [H] a plant trained on a form in two dimensions, often viewed only from the front.

Etiolation: [H] the abnormal elongation and blanching of plants grown in weak light.

European mass: [FD] a style of design where similar flowers, fruits or foliage are grouped in color blocks.

Evergreen: [H] a plant that retains green foliage all year, even during its dormant period.

Exhibit: [G] an entry in a competitive or non-competitive class.

Exhibition table: [FD] see Table classes.

Exotics: [FD] [H] [C] plant material from tropical climates; non-native plant species.

Exposure: [P] the amount of light reaching light-sensitive material such as film or a digital image sensor.

Expression: [P] communication of emotion using the elements and principles of composition.

Family: [H] a group of genera which have in common certain technical characteristics, usually based on flower and fruit e.g., Ericaceae, Rosaceae, etc.

Flare: [P] light that reflects or scatters inside the camera or lens, resulting in either loss of contrast, undesirable pinpoints or streaks of light.

Floral design: [FD] plant material and other components organized according to the principles and elements of design to create a unified whole.

Floral foam: [FD] man-made medium used to support stems.

Floriferous: [H] bearing flowers, especially flowering abundantly.

Flower arrangement: [FD] see Arrangement or Floral design.

Foam boards/foamcore: [H] [P] [C] used for mounting exhibit materials, is lightweight, rigid, can be easily cut, and is strong enough to stand up to laminating, screen printing or die-cutting. [P] backing for photographs and a lightweight material for display exhibits. [C] contains polystyrene which is not accepted by recycling centers and ends up in a landfill. The choice for archival photographs is acid-free museum board (made of cotton) or museum mat or rag mat (made of paper/wood pulp).

Focal area or focal point: [FD] a dominant area or point of interest to which the eye is drawn. [P] the center of interest of an image.

Focal length: [P] a measurement of the length and magnification properties of a lens expressed in millimeters. Long focal lengths result in greater magnification (telephoto lens), and short focal lengths result in less magnification (wide-angle lens).

Focus: [P] that point or position at which an object must be situated in order that

the image produced by the lens be clear and well defined.

Foliage: [H] [FD] leaves of a plant including ferns, grasses, leaf buds and leaf-like bracts.

Foreground: [P] the area of the image in the forefront.

Form: [FD] a design element; the outside contour of three-dimensional material; applies to contour of individual parts or components, as well as to the contour of the whole design.

Formal plant: [H] a trained plant.

Formal linear: [FD] a design that features the use of bold, forceful lines and distinctive materials.

Framing: [P] setting up a photographic shot using elements on the edges of the image to enclose and enhance the photograph.

Free form: [FD] a fluid unrestricted contemporary design style, free from geometric outlines; restraint is used in the amount of plant material; man-made materials are used sparingly; balance is asymmetrical.

Free standing: [FD] a design to be viewed from all sides.

Froned: [H] the leaf of ferns, cycads, and some palms.

Fruit: [H] the ripened ovary of a plant which is seed-bearing; fruit may or may not be edible.

Functional table: [FD] see Table classes

Garland : [FD] [BA] elaborately woven rope or strand of plant material, typically used to adorn mantels and doorways.

Genus, genera (pl.): [H] one or more species of plants closely related to each other and sufficiently distinct from other plant species so as to warrant giving them a generic (group) name (e.g. the genus *Lilium*).

Genetically modified plants: [C] plants in which genetic material (DNA) has been altered by transferring genes from one organism to another, often from totally unrelated species (also called genetic engineering). For more information, go to index of articles on this subject on the Committee page of the GCA website under Conservation (provide link). Plant material from genetically modified organisms is not allowed in sustainable practice classes in flower shows.

Genetic diversity: [C] in populations of plants and other organisms, the range of heritable traits (genes) that enable organisms to reproduce and survive.

Geophyte: [H] a perennial plant that propagates by underground corms, tubers or bulbs.

Gilding: [BA] the decorative technique of applying gold, metal leaf or powders to a surface.

Global warming: [C] the continuing rise in the average temperature in the earth's atmosphere. It is believed that it happens when greenhouse gases (carbon dioxide, water vapor, nitrous oxide, and methane) trap heat and light from the sun in the earth's atmosphere, which increases the temperature.

Gold leaf: [BA] gold that has been hammered into extremely thin sheets for the purpose of gilding.

Graft: [H] to unite a stem or bud of one plant to stem or root of another plant.

Grain: [P] a texture in film, known as noise in digital imaging.

Green belt: [C] an area of open land retained round a city or town designed to limit development and promote open space.

Green Building Council: [C] USGBC, a non-profit organization dedicated to sustainable building and garden design and construction. The USGBC created the LEED building rating system.

Greenhouse gasses: [C] Carbon dioxide, nitrous oxide, methane, water vapor and also synthetic, man-made gases (e.g. those used for aerosols). 350 parts per million (350 ppm) is considered the safe upper limit for CO₂ in the atmosphere by scientists and climate experts.

<http://www.ncdc.noaa.gov/oa/climate/gases.html>

Grooming: [H] procedures to ensure that a specimen presents the best possible appearance.

Growing zones vs GCA zones: [H] growing zones are the 11 areas in the United States that have been divided by criteria based on average temperatures. GCA 's 12 zones are zones that are divided by geographic location. Each GCA zone includes its clubs, one zone director, one zone chairman and one vice chairman and one zone representative on each GCA committee.

Habit: [H] the characteristic appearance of a plant.

Habitat: [C] a natural home or environment where an organism or ecological community normally lives or occurs.

Half hardy: [H] a plant that is reliably hardy only to about 32 degrees F.; 'temperennials'.

Hanging design: [FD] a design hung on a solid structure or suspended as from a frame or hook. Schedule must include staging information. Should be viewed at approximately 60 – 72 “ high.

Hardening off: [FD] conditioning a cut stem in water before arranging to extend its vase life. [H] the process of plant adjustment to colder temperatures or

outdoor conditions.

Hardiness: [H] the ability of a plant to withstand cold or warm temperatures.

Hardiness zone: [H] the average minimum and maximum annual temperatures determine the Hardiness Growing Zone of a given area. Plants are also classified by the zones in which they will grow with ratings from Zones 1- 11. The GCA adheres to the USDA Plant Hardiness Map. [link](#)

Harmony: [FD] the pleasing organization of all components of a design.

Heirloom plant: [H] plants that have been grown for 50 years or more; heritage plant.

Herb: [H] one of a group of savory or aromatic plants used for medicine, food, flavor or scent.

Herbaceous: [H] without woody tissues in its stems; may be annual or perennial, hardy or non-hardy, deciduous or evergreen.

Herbicide: [H] [C] a chemical that kills or retards plant growth. Herbicides may kill the entire plant; or they may kill only the above ground plant parts, leaving the roots alive. Organic herbicides include vinegar, etc.

Highlights: [P] values of an image near the light end of the spectrum.

Histogram: [P] a graphical representation of the shot usually displayed on a monitor that shows a graphical distribution of light and dark areas.

Horizontal design: [FD] a composition in which the components are arranged on an axis parallel to the horizon.

Horticultural Oil [H] [C] oil used to smother eggs and developing insects on trees and ornamentals; often this is a highly refined, petroleum-based product sprayed as a dormant oil on woody plants and an ultra-fine or summer oil to kill soft-bodied insects in the growing season; non-petroleum based soaps and oils offer organic alternatives.

Horticulture: [H] the art, science and hobby of gardening. Professional practitioners are horticulturists.

Host: [H] any plant material that will support a parasite.

Hot spots: [P] unwanted overexposed pixels that affect the quality of the image adversely; or bright spots due to uneven lighting or reflected flash.

Hue: [FD] [P] an identifying color name, such as red, yellow, green, green-blue, violet-red.

Hybrid: [H] the offspring resulting from crossbreeding between two plants which are different species or cultivars, or between distinct forms of the same

species; can occur naturally in the wild or more often by human manipulation; may not come true to type from seed and should be propagated vegetatively to maintain its distinct characteristics. In nomenclature, X indicates a hybrid. The placement and size of the x in the name will help determine if it is an intergeneric hybrid (X Gasteraloe, capital X) or an interspecies hybrid (Pelargonium x 'Roseanne', lower case x).

Hydroponics: [H] the science of growing plants in nutrient-rich solutions of water instead of in soil.

Ikebana: [FD] Ike means “life,” while bana means “flowers.” Ikebana may be literally translated as “living flowers”. Ikebana may mean “to bring life to the flowers” as when an arrangement is made. The three main lines are heaven, man, earth (shin, soe, tai). [Link to all related terms](#)

Indigenous: [C] endemic or naturally occurring in a place; native.

Inflorescence: [H] the characteristic arrangement of buds and flowers on the stem or branch.

Informal plant: [H] a plant grown in its natural form and not trained.

Internode: [H] the section of stem between two nodes.

Intergeneric hybrid: [H] (synonym: bi-generic hybrid) an unusual type of hybrid where two different genera are crossed to create a new plant with characteristics of both parents. It is unusual because the genetics of most genera do not permit successful interbreeding. Most offspring are sterile. e.g. Gasteria species cross with Aloes to create x Gasteraloes.

Interpretive design: [FD] a design in which components are selected and organized to portray a theme, idea, occasion, mood, or atmosphere; not a design style.

Invitational class: [G] open to exhibitors by invitation only.

IPM: [H] [C] Integrated Pest management is an effective and ecologically sensitive approach to pest management relying on a combination of practices for prevention and control of problems, tolerating a few individual pests or light insect damage in return for a healthy environment.

Italian layered design [FD] a contemporary version of a horizontal design in which plant material is stacked horizontally with additional placements of vertical and/or diagonal components. No focal point.

Jpeg or JPG: [P] commonly used method of compression for digital photography (image) for ease in sharing images. The degree of compression can be adjusted, allowing a selectable trade-off between storage size and image quality. JPEG typically achieves 10:1 compression with little perceptible loss in image quality.

Japanese manner: [FD] adaptation for flower show classes of classical and/or modern Japanese design styles.

Judges' commendation: [J] a special citation given to any class, flower show division, special exhibit, clerks, etc. recognizing outstanding accomplishment within the given area by the judges.

Judging panel: [J] a group of judges who work as a team in their discipline to judge flower show exhibits. 1. a GCA Major Flower Show panel consists of 3 approved judges and one prospective on a regular panel and three fully approved on special awards panel. 2. a GCA Flower Show panel consists of two approved judged and one prospective judge on a regular panel and three approved judges on special awards panel.

Juried photography show: [P] entrants submit a digital image (jpg) for pre-judging by a panel composed of three judges; entrants are notified of photo selection and selected exhibitors submit a printed image per guidelines of show schedule.

Kenzan: [FD] the Japanese term for an English needlepoint holder or a "frog." The literal translation is "sword mountain." This tool generally has many sharp points so that the flowers are held firmly in a design.

Key card: [H] a numbered list of botanical and common names accompanying an exhibit such as a collection, display, terrarium, or trough which contains several genera, species, etc. Corresponding numbers are placed with each individual plant. A schematic diagram may be used instead. Each key card should be encased in plastic or treated with a waterproofing spray.

Kinetic: [FD] expressing motion, actual or implied.

Lab color: [P] unlike the RGB and CMYK color models, lab color is designed to approximate human vision.

Landrace plant: [C] historically cultivated plant which is variable in appearance, genetically diverse and adapted to local and regional environmental conditions and cultural practices. Often given traditional local names by farmers, each landrace has a reputation for certain features (e.g. adaptation to particular soil types or climate) or distinct identity. Link: GCA website under agriculture, Seed Preservation, Dec. 08.

Landscape: [P] a view of the scenery, of any kind from wilderness vistas to urban cityscapes, land or sea. Primary subject is the scenery and it must dominate although may contain secondary elements such as people, animals or objects. City elements predominate in cityscapes, sea predominates in seasapes.

Land trust: [C] a non-profit organization that protects land directly, usually by helping landowners establish a conservation easement, accepting donations of property and easements, or buying land.

Lateral bud: [H] a bud forming along the side of a stem or branch rather than at the end.

Layering: [FD] see Technique. [H] a method of propagation using stems or roots still attached to the mother plant.

Leaching: [H] removal of salts and soluble minerals from soil by flushing with water.

Leading lines: [P] lines that carry the viewer into the picture.

Leaf Manipulation: [FD] altering foliage by using one of the following techniques: folding, twisting, cutting, pleating, braiding or wiring.

LEED: [C] Leadership in Energy and Environmental Design. Created by the Green Building Council (USGBC), developed guidelines for certification for exemplary performance in six areas: gardens, water savings, energy efficiency, materials selection, and indoor environmental quality.

Leggy: [H] abnormally long internodes, with sparse foliage. Legginess of a plant is usually caused by lack of light or too much nitrogen fertilizer can.

Light: [P] natural or artificial.

Light meter: [P] an electromagnetic mechanical device that senses light intensity and translates into camera aperture and shutter exposure settings.

Line: [FD] a design element; a continuous visual path through the design. [P] one-dimensional visual path and structural framework of an image.

Line design: [FD] 1. modern line design: uses a minimum of plant material with emphasis on contrast in form and texture. There may be more than one point of emergence for plant material. 2. traditional line design: the element of line predominates emphasized by a restrained use of plant material; silhouette is open; voids exceed solids.

Line-mass design: [FD] 1. modern line-mass design: are bold and dramatic designs which may have more than one point of emergence of plant material. Components may emphasize contrast of texture, color, and line. Main directional line may be horizontal, vertical, or diagonal. 2. traditional line-mass design: blending mass and line designs with an open silhouette; voids equal to solids; usually asymmetrical with a rhythmic flow.

Light: [FD] a design element; includes natural and artificial light within the exhibition hall, in a class's staging, or within a design.

Locavore: [C] a person, who only eats food that is locally produced.

Luminosity: [P] [FD] intrinsic brightness and the quality of emitting light; adding white to hues increases luminosity.

Macro: [P] an image in which the subject is life-size or larger.

Macroclimate: [C] the general climate of a large area or region.

Macro lens: [P] a macro lens is classically one lens capable of reproduction ratios greater than 1:1, although it now refers to any lens with a large reproduction ratio, despite rarely exceeding 1:1. A lens designed to produce a high degree of sharpness when focused up close; the subject is life-size.

Manipulation: [P] the artistic alteration of an image either in camera at the time of capture, or in post- production methods to produce a non-representational effect.

Manipulated plant material: [FD] plant material which has been bent, cut, folded, skeletonized, artificially colored or otherwise altered from its natural condition.

Masking: [P] the techniques and materials used to control the development of a work of art by protecting a desired area from change; either intentionally or unintentionally.

Mass design: [FD] 1. modern mass design: groupings of limited varieties of plant material with emphasis on bold design, blocks of color, contrasting forms and textures. 2. traditional mass design: a profusion of flowers of various forms and sizes arranged in an oval, triangular, or fan-shaped design; a closed silhouette having more solids than voids.

Mass/line design: [FD] see Line mass design.

Mat: [P] a way to enhance a photograph by surrounding it with a paper product frame.

Matte: [P] type of photo finish, duller and without the shiny glare of glossy.

Matting: [P] a flat piece of paper-based material included within a picture frame, which serves as additional decoration and protection for an image. Putting mats in a frame is called matting, a term which can also be used interchangeably with mat.

Mechanics: [FD] aids to control and thereby ensure the stability of an design (pin holder, oasis, clay, wire, tape, etc.). Mechanics should not be exposed except as an integral part of the design.

Merger: [P] point at which two objects blend together.

Microclimate: [H] the climatic environment immediately surrounding a plant; very localized climate conditions. [C] sustainable gardening effectively uses a garden's microclimate, considering topography, sun/wind exposure, soil type, vegetation and water, for productive land and energy-efficient homes.

Mid-tones: [P] values of an image near the center of the scale (middle gray).

Millefleur: [FD] "1,000 flowers"; a design characteristic which features many types of blossoms of similar sizes that are placed randomly in a circular form.

Miniature arrangement: [FD] a diminutive arrangement which with all of its components is not more than five inches in height, width, and depth.

Miniature garden: [H] a scene of cut and/or rooted plant material, often with accessories, built to a specific scale.

Mizugiri: [FD] [H] cutting the base of a stem under water so that air will not enter the stem to block water uptake.

Mobile: [FD] a suspended design consisting of individual parts which can be moved by air currents.

Mode: [P] either a camera setting or a setting on Photoshop, e.g., black and white.

Modern: [FD] pertaining to current trends in the arts and design.

Mono-botanic: [FD] a design of any style in which three or more parts of a plant of one family or genus are used. Part may be stem(s), bloom(s), foliage, roots, fruit, etc. (Schedule to determine whether family, genus, species, cultivar or variety is the defining factor.)

Monochromatic: [FD] a design incorporating plant material of just one color, including the shade and tints of the hue. A small amount of green foliage is allowed with the chosen single color; small bit of attached non-conforming floral parts are permitted e.g. the yellow center of a purple aster. Unless stated in the schedule, the container, bases and/or stands do not need to be the same color. [P] a technique that utilizes the shades and hues of just one color. (e.g. a photo using all reds, or all yellows, or all blues, etc, or a black and white, or sepia photo). Variation in lightness and saturation of the color are incorporated. <http://weburbanist.com/2008/11/30/monotone-monochrome-photography/>

Multi-stemmed plant: [H] plant having more than one stem; term used in connection with woody plants, usually shrubs.

Mother plant: [H] the original specimen from which a new plant is propagated vegetatively (not by seed). In showing, a class called Mother and Child assumes that the smaller plant(s) came from a cutting of the older plant.

Native plant: [H] [C] a woody or herbaceous plant indigenous to the region in which it is growing.

Naturalized species: [C] a non-indigenous species introduced from an outside area that reproduces, spreads and establishes itself in a place where it did not originally grow.

Niche: [FD] a space enclosed on three sides used for staging a floral design.

Noise: [P] non-image-forming pixels that detract from the image; grain in film.

Nomenclature: [H] the scientific system, based on Latin, used to name plants

and animals accurately. For GCA flower shows, occasionally the family (a subdivision of the order) is requested, but it is always necessary to state the genus (a subdivision of the family) and the species (a subdivision of the genus) and sometimes the cultivar or selection (subdivisions of the species). (link to section on nomenclature)

Non-woody plant: [H] a plant lacking woody (lignified) tissues in stems and branches; herbaceous.

Novice: [G] 1. In GCA Flower Shows, a novice is an exhibitor who has not won a first place ribbon or a GCA novice award (even when the ribbon won was a 2nd or 3rd place award) in the division entered at a GCA or GCA Major Flower Show. 2. In GCA Major Flower Shows, a novice is an exhibitor who has not won a first place ribbon or a GCA novice award (even if the ribbon was a 2nd or 3rd place award) in the division entered at a GCA Major Flower Show.

Oasis: [FD] special foam blocks used in flower arrangements to hold plant material in place. Oasis retains water like a sponge and, once moistened, is placed in a container, hydrating flowers for extended time periods.

Open space: [C] undeveloped land or common areas that are reserved for parks, walking paths, or other natural uses.

Optical zoom: [P] digital camera feature which changes the focal length from telephoto to wide angle.

Organic: [C] [H] the system of growing plants without the use of herbicides, chemical pesticides or fertilizers in order to create a healthy, self-sustaining environment in natural balance, rich in biodiversity (link to chapter 3 on sustainable). For farmers, the use of the word “organic” denotes certification and strict compliance with Federal regulations, as well as state regulations, and a 3-year minimum of organic growing. However, to encourage GCA members to adopt organic/sustainable methods, the time restriction in flower shows may be much less.

Organic Gardening: [C] [H] the practice of gardening without the use of herbicides, pesticides or harmful household chemicals. This includes the practice of creating a healthy chemical-free growing environment.

Output formats: [P] Jpeg, RAW, RAW + Jpeg.

Overexposure: [P] term for too much light allowed into the lens, resulting in a loss of detail in the light areas.

Overlay/over drape: [FD] fabric or other material used over the staging (table, pedestal, etc.); not considered a base; permissible unless the schedule prohibits.

Ozone Layer: [C] a layer in the earth’s stratosphere containing a high concentration of ozone, which absorbs most of the ultraviolet radiation from the sun; also called ozonosphere.

Pair: [H] two of the same species or cultivars identically trained and shown in matching containers.

Parallel design: [FD] a design in which plant material (and other components if not prohibited) are placed in strongly parallel groupings with open space between; may be vertical, horizontal or diagonal. Additional components may be placed at any angle at the base as connectives. Multiple containers may be used, but design must appear as a single unit.

Par class: [H] all entries are judged against perfection rather than against each other. Cut specimens are discouraged. Entries are assumed to be mature, top quality specimens of their type.

Passing: [G] all entries in floral design, horticulture, photography and botanical arts in a flower show must be seen and approved for conformance to GCA show rules and class requirements by a panel of knowledgeable people (passers) experienced in that division. A set of passing criteria is used, depending on the division and schedule. Passing for horticulture often occurs at a passing table, prior to the entry being placed in to position. Floral design and botanical arts are passed in situ. Once an exhibit is passed and put into position, it may not be touched.

Pattern: [FD] a design element; an overall design or silhouette formed by solids and voids, usually involving repetition.

Pavé: [FD] see Techniques.

Peat: [H] [C] often used as a soil conditioner/compost and ingredient in potting soils and planting mixes. Since it is a non-renewable resource from peat bogs, gardeners committed to sustainable practices should avoid its use.

Pedestal: [FD] a plinth, stand, or column, freestanding or attached, used as staging.

Perennial: [H] a plant that lives for more than two years; in flower shows, generally includes herbaceous plants hardy to the area in which they are being exhibited.

Period arrangement: [FD] a design with characteristics typical of an historic period; plant material need not be authentic but must interpret the classes dictated by schedule. www.gardenstudyclub.org/wp-content/uploads/2011/02/GCV-Handbook-2011.pdf

Pesticide-free: [H] [C] See Sustainable practices.

Petal: [H] a modified leaf, often colorful, that surrounds the reproductive organs of a flower. Together, the petals are called the corolla.

Petiole: [H] leaf stalk.

Photosynthesis: [H] the process by which plants use the sun's light to produce food (carbohydrates).

Pesticide-free: [H] see Sustainable practices.

Picture mounting/Mount boards/Backing boards: [P] mounting is the technique used to secure a photograph to a mount or display board.

Pillowing: [FD] see Technique.

Pistil: [H] the 'female' part of the flower, containing the ovary.

Pixel: [P] picture elements, individual dots that comprise an image.

Pixilation: [P] image distorted due to enlargement by the number of pixels available.

Placement show: [FD] a flower show staged in a private house, museum, gallery, or institution where designs are designed to complement locations or specific objects.

Plaiting: [FD] see Technique.

Point scoring: [J] the evaluation of exhibits by using a scale of points.

Polychromatic colors: [FD] [P] many different colors assembled together.

Pollution: [C] the presence in or contamination of a habitat, ecosystem or environment (soil, water or atmosphere) with a natural or artificial substance or thing that has harmful or poisonous effects.

Position Paper: [C] seven papers written by the GCA Conservation and National Affairs and Legislation Committees, based upon independent, academic, peer-reviewed scientific research, approved by the GCA Executive Committee and available on the GCA website. Together these papers are used to educate GCA members and to promote the formulation of responsible public policy on: Clean Air, Clean Water, Climate Change, National Parks, Native Plants, Public Lands and Transportation.

Pot-et-fleurs: [FD] [H] a combination of growing plants (in or out of pots) and fresh cut flowers and/or foliage (in water or conditioned so as to last for the duration of the show) assembled in a container. The criteria for a pot-et-fleur class determine its place in a schedule:

1. [FD] Design predominant: floral design supplemental division 2. [H] Plant material required to be horticulturally compatible as well as owned and grown by the exhibitor in the horticulture division.
3. [H] class as above but without ownership requirement: horticulture division supplemental classes.

Principles of composition: [P] balance, proportion, scale, dominance (emphasis), rhythm, and contrast.

Principles of design: [FD] fundamental precepts based on natural forces; they are the same for floral design, balance, contrast, dominance, proportion, rhythm, and scale, as for the other visual arts.

Printing inks: [P] pigment-based and dye-based inks are customarily used in the process of printing photographs. Pigment-based inks do not dissolve completely in water, and tend to be more fade resistant. Dye-based inks dissolve in water, are standard in inkjet printers, and tend to fade more quickly than pigment dyes.

Propagation: [H] 1. the natural reproduction of plants by spores or seeds. 2. the reproduction of plants vegetatively (asexually) by cutting, division, budding, layering, grafting, or tissue culture.

Proportion: [FD] a design principle; the relationships of amount of components of a design to each other, to the design as a whole, and to the space provided.

Prune: [H] altering the shape and growth pattern of a plant by cutting stems and shoots.

Quality of light: [P] the quality and amount of light is the basis for all good photography. Soft, diffused, ethereal light comes from more than one source or is filtered. Hard or harsh light comes from a single source.

Radiate, radial: [FD] [H] stems coming from a central point.

Range: [P] the span of light and dark within an image.

Recycling: [C] converting or returning waste into reusable material.

Reflective design: [FD] a contemporary design style in which reflecting elements are included; it is not a design placed in front of a mirror.

Representational: [P] realistic, recognizable image.

Resizing images: [P] reducing or enlarging the image size in a graphics program.

Resolution: [P] the degree of detail available in a photographic image.

Rhizome: [H] a thick, horizontal stem (under or above the ground) which forms roots, stores food, and sends up leaves and flowering stalks.

Rhythm: [FD] a design principle; the dominant visual path through a design usually achieved by repetition, gradation, and line direction.

Rolling: [FD] see Techniques.

Root: [H] the part of the plant, usually subterranean, which generally originates from its lowest part and which furnishes nourishment, moisture and physical support.

Root bound: [H] roots stifled or inhibited from normal growth, by the confines of a container.

Rooted cutting: [H] a new plant, grown from a piece of a 'mother plant', possessing roots. It will have identical qualities to the 'mother plant'.

Rule of thirds: [P] the compositional guideline which suggests that images with dominant points of interest look best at points one-third from the top, sides and bottom. The rule states that an image should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections.

Runners: [H] above ground, trailing stems that form roots at their nodes when they make contact with moist soil.

Saturation: [P] the purity of a color; the truest version of a specific color.

Scale: [FD] [BA] a design principle; the relationship of the size of the individual parts of a design (components) to each other.

[H] scale refers the size relationship between pot and plant contained within or the size relationship between plants in a garden.

Scene: [FD] depicting a setting or tableau.

Sea fans, sea fern, coral, and shells: [FD] animal, not plant material. The use of such items is customarily prohibited in the general rules of a flower show schedule.

Seed: [H] the fertilized, matured ovule of a flowering plant containing an embryo or rudimentary plant; one of the propagative parts of a flowering plant.

Seedling: [H] 1.a plant produced from seed. 2. a young plant raised from seed 3. with fruit trees, a plant of any age raised from seed as opposed to one propagated vegetatively. 4. in connection with daffodils and other bulbous plants, a new cultivar raised from seed and not yet named.

Seed Pod: [H] a dry fruit containing a mature or maturing seed.

Sessile: [H] without a stalk.

Shadow box/Silhouette: [FD] an enclosed niche with a translucent front covering in which a floral design is placed; a light within the box creates a shadow of the design on the front covering.

Shadows: [P] darker areas in a photograph.

Shade: [FD] a characteristic of color; a dark value achieved by adding black to the hue.

Sheltering: [FD] see Techniques.

Shutter speed: [P] the speed of the camera mechanism that opens and closes to allow light into the camera.

Shrub: [H] a low woody plant which lives for more than two years, often many-stemmed, and of smaller structure than a tree; produces shoots from its base and has no single trunk. The distinction between a shrub and a tree is often blurred by environmental variations or by the nature of the plant.

Size: [FD] a design element; the physical or implied mass of plant material or other components.

Soft focus: [P] diffused light quality.

Soiless mix: [H] the growing media used for growing containerized plants. It does not contain 'field soil' or earth, but is made from a variety of organic (e.g. peat, compost, coir) and inorganic (e.g. perlite, pumice, sand) materials formulated for different growing needs.

Space: [FD] a design element; includes the area in which the design is placed, the voids created within the design, and the intervals intrinsic to the individual components of the design.

Species: [H] a subdivision of a genus having certain distinctive and permanent characteristics in common; designated by the second part of the botanical name and generally not capitalized, e.g., *Viola odorata*, *Viola pedata*.

Specimen: [H] a single plant, bloom, fruit, spike, spray, stalk, or vegetable.

Spike: [H] a lengthened inflorescence bearing stemless flowers, e.g., *Gladiolus* (see *Raceme*).

Split complement: [FD] a color scheme of three colors: a color and the two colors that flank its' complementary color on the color wheel (but not including the complementary color).

Spray: [H] a branched, many-flowered inflorescence usually on a single main stem, e.g., *polyantha* and *floribunda* roses.

Sprout: [H] recently germinated seed or new growth of a leaf or stem.

Stabile design: [FD] a stationary design with implied motion.

Stamobile [FD] a rhythmic stabile design with a mobile attached, related and judged as one unit.

Stacking: [FD] see *Technique*.

Staging: [G] the stands, lighting, tables, signage, and other equipment needed to display and organize the entries in a show.

Stamen: [H] male organ of a flower containing pollen. The stamens of lilies are

typically removed for flower arrangements to avoid staining of the petals, but not for display in horticulture classes.

Stand: [FD] see Base.

Standard: [H] a form of topiary. The plant is grown on a single stem with the growth concentrated at the top. Staking should be inconspicuous.

Statement of intent: [G] a brief written paragraph (no more than 25 words) offering explication of the exhibitor's creation.

Stem: [H] the main leaf and flower-bearing axis of a plant. In flower show parlance it may include the stem's branches, leaves, and flowers.

Stewardship: [C] any activity involving the maintenance of conservation values of a protected property, including promotion of sustainability, monitoring, invasive species removal, violations reporting and legal defense.

Still life: [FD] a design which combines two or more objects with plant material to interpret a class title. Objects should dominate and must convey the feeling of being true to normal size and function but may not be arranged to create a scene.

Stretch: [FD] a design composed of two units of unequal size, joined by a prominent stretch component. Length and strength of stretch component (which may extend in any direction) must be appropriate to other components and to its prominent role. Smaller unit must appear to have been forcibly pulled away from the larger. Dynamic tension is important.

Stitching: [P] photographing a series of images with overlapping fields to form a panorama.

Stuffed form: [H] a shape made of wire, etc., stuffed with sphagnum moss or other medium(s) into which are planted multiple small plants.

Style: [FD] a distinctive way of handling forms or other elements; an artist's own technique; a reflection of an historical period.

Substance: [H] thickness of tissue structure of a plant part; usually refers to foliage and flowers.

Succulent: [H] a plant with very fleshy leaves and/or stems adapted to storing water. (All cacti are succulents, but not all succulents are cacti.) Many succulents grow in arid microclimates or regions e.g. Sedum 'Autumn Joy' is a succulent well adapted to temperate areas.

Sustainable/ Sustainable Practices: Sustainable/ Sustainable Practices: [H]
[C] gardening practices which encourage healthy, enduring ecosystems rather than using toxic chemical sprays or pesticides creating a dynamic, natural balance between pests and beneficial predators, low maintenance, disease-resistant plants which thrive in local environments. Biodiversity is encouraged as well

as composting, mulching and vermiculture. Local products and renewable resources are recommended. Organic growers rely on many Integrated Pest Management (IPM) practices which are sustainable. For the purpose of a flower show, “sustainable practices” will be used for entries grown according to organic methods and sustainable gardening practices, with no toxic chemical pesticides or chemical fertilizers.

Symmetrical balance: [FD] approximate reverse repetition of components on each side of an axis.

Symmetrical Triangle Design: [FD] a evenly balanced, three-sided floral composition having the form of a triangle.

Synergistic: [FD] a contemporary design style including 3 or more containers; each unit is either a partial or complete arrangement which, when combined with the others, makes a unified whole.

Table classes: [FD] 1. Functional: a table exhibit arranged for dining, including dishes, glassware, linens, and floral design(s) with or without other components. 2. Exhibition: a display using the components of dining in an artistic presentation as a coordinated design. The practical service of food should not be implied.

Tack sharp: [P] a term meaning maximum sharpness of detail.

Taxon (pl.Taxa): [H] a named group of organisms defined by a set of common characteristics; can be a species, genus, family, etc.

Techniques: [FD] a way of carrying out a particular task, especially the execution or performance of an artistic work such as, but not limited to:

Bandaging: a decorative encircling of materials

Basing: placing materials as a foundation of a design to create textural detail, decoratively cover floral form and other mechanics, and give visual weight to taller stems

Binding: the process of physically tying materials together into units or bunches; the primary purpose is functional, to hold stems together or in place, but can also be decorative. Materials used can be man-made or natural.

Clustering: positioning the same material so close together that the identity of the individual is lost and the cluster functions as a single unit of color and texture

Collaring: creating a frill or finish at the base or underside of a flower holder, bridal bouquet or arrangement using greens or other decorative material

Framing: outlining a composition on one or more sides with material which clearly defines the total designed space, controlling eye movement and focusing attention on the composition

Hedging: inspired by topiary designs, materials are trimmed into a form

Layering: overlapping grouping of same or different materials to create texture; space between materials may be varied, resulting in anything from a scale-like appearance to a three-dimensional texture study

Pavé: a technique in which plant material is placed closely together to form a pattern, often creating a cobblestone effect that may be flat or contoured. Derived

from jewelers' term, "en pavé setting"

Pillowing: plant material clustered in mounded groupings to appear as one large flower

Rolling: manipulating flat foliage to form three dimensional rolls; may be secured with glue, staples, or by tying; may be used as decorative forms in themselves or as a way to hide mechanics such as tubes

Sheltering: the placement of additional material over or around other component(s); enclosed space becomes a protected focal area

Stacking: the orderly placement of like materials, either individually or in bunches, side by side or on top of each other with no space in between

Terracing: materials are over-lapped to create a stair-step effect; front to back placement

Veiling: the layering of light materials, such as *Asparagus plumosus*, metallic threads, angel hair, etc. over more solid forms; softening and slightly obscuring the material beneath, creating a sheer overlay effect.

Weaving/braiding/plaiting: interlacing materials to create a surface texture line and/or form.

Tender: [H] a plant in need of winter protection if grown beyond its natural cold tolerance area.

Tendril: [H] the leading growth on a vining plant; a modified leaf or short stem that coils or climbs from auxiliary buds, e.g. sweat pea

Terminal buds: [H] a bud at the end of a stem or branch.

Terracing: [FD] see Technique.

Terrarium: [H] a covered, transparent container which holds soil and one or more plants growing in humid conditions. If the terrarium contains several plants, they must be culturally compatible and in scale.

Texture: [FD] a design element; an object's tactile quality which conveys an effect of smooth, rough, shiny, dull, etc.

Thrifty: [H] appearing to be healthy and well grown.

TIFF: [P] a large file format (tagged large file format) used by graphic artists and the publishing industry for the storing and transporting of digital images. The additional storage required for these files makes them unsuitable for general use.

Tint: [FD] a characteristic of color; a light value achieved by adding white to a hue.

Top Dressing: [H] the material on the surface of a potted plant in exhibition. It should reflect the plant's native growing conditions: e.g. stone chips for cactus or succulents, humus for begonias or tropical plants.

Tone: [FD] a characteristic of color; a hue which is not at full intensity, achieved by adding grey or the hue's complementary color to a hue.

Toolbox: [FD] [H] [P] portable container used to carry basic (flower arrangement, grooming or pruning) equipment. In photography, “toolbox “refers to the computer applications used in manipulation of digital photographs.

Topiary: [FD] a design which resembles a formal or informally trimmed or trained plant, shape or animal, with or without accessories. [H] the art of trimming or training a plant into ornamental shapes in three dimensions. The plant can be single stemmed (see Standard), or multi-stemmed; it can be trained on a stuffed form (see Stuffed form); it can be one plant or several plants trained together to the desired shape.

Traditional arrangement: [FD] a design based on classical approaches to the use and placement of plant material and other components, usually radiating from a central point.

Trained plant(s): [H] a plant which has been grown in other than its natural form such as bonsai, cascade, standard, espalier, or topiary; one plant or several grown together, depending on the type of training used.

Transparency design: [FD] a contemporary design style in which part of the design is seen through a component such as branches, mesh, glass etc., which is an integral part of the design; strongly three-dimensional.

Treated plant material: [FD] dyed, painted, shellacked, varnished, flocked, or otherwise artificially altered plant material.

Triadic color scheme: [FD] three hues equidistant on the color wheel.

Trough: [H] 1.a container made of natural stone or made to simulate natural stone. 2.container garden, miniature landscape, or artistically arranged, culturally compatible plants.

Truss: [H] a cluster of flowers or fruits growing from one main stem, e.g., rhododendron, tomato.

Tuber: [H] a swollen underground stem, usually rounded, with buds or “eyes” from which new plants or tubers are produced, e.g., potato.

Tuberous root: [H] a fleshy storage root having no buds but having a portion of old stem attached at the neck, which bears the necessary buds, e.g., dahlia, tuberous begonia.

Turgid: [H] plant material which has a sufficient amount of water to stand strong. Opposite of wilted.

Tussy mussy: [FD] a posy carried in a small, metallic, hand-held vase popular during the Victorian era. Currently, the term is often used in reference to the holder itself.

Two-sided design: [FD] a design organized in one or more containers which

are joined to appear as one. Opposing sides (back and front, never left and right) present a composition thematically linked. A concentration of components between the two design segments prevents one side from showing through to the other in their focal areas. The center may be composed of plant material, accessory, etc. of whatever will provide a visual concealment between the focal areas of the two designs, however, not a background panel. Both sides may share the dominant line and enclosed space. Staged to be viewed from all sides and judged as one unit from the front and the back.

Underexposure: [P] term for image that is too dark and has lost detail in the shadow areas due to lack of proper light exposure.

Underwater design: [FD] a contemporary design style where all or part of the design must be under visible water.

Uniformity: [H] the state of being alike in size, form and color.

Unity: [FD] the combining of parts resulting in a harmonious effect.

Value: [FD] the lightness of a color (tint), a mixture of pure hue and white; or the darkness of a color (shade), a mixture of pure hue and black.

Variiegation: [H] differently colored zones and/or patterns on the foliage and/or stems of plants.

Variety: [H] a naturally occurring subordinate group or class of a species. Variants of species and hybrids selected by man in cultivation are termed "cultivars."

Vegetables: [H] parts of a herbaceous plant used as food, such as fruits, seeds, roots, tubers, bulbs, stems, leaves, or flower parts.

Vegetative design: [FD] a design presenting grouped plant material, placed as it grows naturally (geographically, seasonally and proportionally). Materials may overlap and inter mingle as they do in nature.

Vegetative propagation: [H] propagation by cuttings, division, grafting, etc., rather than by seed.

Veiling: [FD] see Technique.

Vibrance: [P] saturation and/ or brightness of a color.

Vignette: [FD] a functional segment of an indoor or outdoor living space containing furniture, accessories, and a floral design; container plants are permitted. [P] a reduction of an image's brightness or saturation at the periphery compared to the image center; may result in a rectangular image having circular or oval quality.

Water Table: [C] level within the ground below which the pores of soil or rock are saturated with water.

Weaving: [FD] see Technique.

Weed:[H][C] often defined as “a plant that is growing where it is not wanted” while sometimes just a minor nuisance, aggressive weeds can spread easily, invade agricultural and ranching landscapes, threaten biodiversity and dominate native habitats. Weediness is the quality of a plant to be aggressive. See: www.centerforplantconservation.org/invasives/invasives.asp

Wedging: [H] unobtrusive material used to support cut specimens in bottles such as small pieces of boxwood, yew, or twigs, plastic wrap, bubble wrap, natural sponges.

White balance: [P] balancing the color temperature of the image so the whites in the image do not have a color cast from the various light sources: tungsten, cloudy, shade, fluorescent, full sun, etc.

Wildflower: [H] flowering herbaceous/ bulbous plant native to the region in which it is growing. May grow independently of human action and not rely upon cultivation by gardeners to survive.

Woody plant: [H] a plant whose stem forms a hard and fibrous material as it matures.

X: [H] its use indicates a hybrid or cross of two plants in botanical nomenclature. The placement of the x in the name will help determine if it is an interspecific hybrid (X *Gasteraloe*) or an interspecies hybrid (*Pelargonium* x ‘Roseanne’).