

“New Beginnings”

NGC Instructors' Symposium

January 26, 27, 2017

Sheraton Atlanta Airport Hotel
1900 Sullivan Road, Atlanta, GA


CHAPTER 1


- I. Official title is "**NGC FLOWER SHOW**" instead of Standard Flower Show. (Page 1); due to the inclusion of additional types of non-Standard Flower Shows. NGC Flower Shows include **Standard Flower Show, Small-Standard Flower Show, Horticulture Specialty Flower Show** and **Design Specialty Flower Show**. *new name of JS*
- II. Composition of a Flower Show – 5 Divisions (II.A, page 1)
- A. Horticulture
 - B. Design
 - C. Education (split)
 - D. Youth/Sponsored Groups (split)
 - E. **Botanical Arts (NEW)** *new 5th Division*
- III. Division, Section, Class, Exhibit, Entry discussed (II,B-E, page 2)
- IV. Six Basic Requirement of a **Standard Flower Show** and **Small-Standard Flower Show**:
- A. Artificial plant material can be used in staging. (III.B.3, page 3)
 - B. Schedule "mechanically printable", allowing for electronic dissemination. (III.C., page 3) *not mean reproduced*
 - C. Subdividing done not to award more ribbons but to separate large classes into small subclasses with a commonality. Usually three or more, but there should be a justification behind subdividing that is botanically logical. (III.D.2.b., Page 3)
 - D. Addition of "fine arts professional." Fine arts professional can include artists, art instructors, museum curators, etc. (III.E.2.c., Page 4)
 - E. Photography judges are more exclusive. See Botanical Arts – Photography chapter. (III.E.2.c, Page 4)
 - F. Design, Education, Youth/Sponsored Groups, and Botanical Arts must be judged by an NGC-approved panel to be considered a Standard Flower Show or Small-Standard Flower Show. (Note, Page 5)
 - G. Purposes of NGC Standard System of Awarding listed (III.F.1.a-d, Page 5)
 - H. Each exhibit is judged individually, and then the exhibits are ranked by points. (III.F.2.a, Page 5)
 - I. Ribbons or seals should be used uniformly throughout all divisions. (III.F.2.c, Page 5)
 - J. **ANY** exhibit scoring a 90+ must be so noted, signed and dated.
 - K. All entry cards must be initialed by an accredited or student judge.
 - L. All entries must be the work of one individual with the exception of Horticulture Club Competition Displays, Design Club Competition Functional Tables, Floor

Designs, and Vignettes; and Design Companion classes; Education Exhibits, Botanical Arts Horticulture Division Gardens.

M. All exhibits must be judged by the same scale of points if eligible for an NGC Top Exhibitor Award.

V. NGC SPECIALTY SHOWS (IV. Page 6-7)

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- A. Horticulture Specialty Show. Includes
- i. At least ten (10) horticulture classes and minimum of forty (40) entries
 - ii. MUST include at least two (2) education, youth/sponsored groups, or gardens.
 - iii. Botanical Arts Horticulture and Photography can be included.
 - iv. All Horticulture Section and Division Awards available

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- B. Design Specialty Show
- i. At least ten (10) design classes with at least four (4) entries in each
 - ii. At least two (2) education or youth/sponsored groups exhibits
 - iii. Botanical Arts Design, Artistic Crafts and Photography allowed.
 - iv. All Design Section and Division Awards available.

VI. Flower Show Categories (V., Page 8-9)

Limited to General, Petite, Holiday, Patriotic, Plant Society, Major; all flower shows are "placed" somewhere, whether home, church, public building, etc.

VII. Additional Information

- A. Reasons for having an NGC Flower Show: allows exhibiting and judging credit, and provides sponsoring organization opportunity to apply for NGC Flower Show Achievement Awards.
- B. Flower Show flexibility allowed, but exhibiting credits, judging credits, and ability to apply for an NGC Flower Show Achievement Award may be affected.

Chapter 2

FLOWER SHOW ORGANIZATION: COMMITTEES

Page 11 II. H. If an **Accredited Judge**, may serve as a judge of a flower show in an emergency.

Page 12 III. B. **Schedule Chairman**: Recruits **schedule committee members**.

D. Works closely with **Staging/Property Committee Chairmen**.

IV. A. **Staging/Properties Chairman**: Recruits **staging committee members**.

Page 13 V. B. **Entries Chairman**: Recruits **entries committee members**.

D. May appoint specific Division **Entry Chairmen**, as needed.

E. **Horticulture Entry Chairman**: works with **Classification** and **Placement Chairmen**....

F.3. **Design Entry Chairman**: Gives **Design Placement Chairman** or exhibitors **entry cards and plant material cards**.

G.3. **Education Entry Chairman**: Gives **Placement Chairman** or exhibitors entry cards.

G.4. Directs exhibitors to **Placement Chairman**

Page 14 H. **Youth Entry Chairman**: Gives **Youth Placement Chairman** or exhibitors entry cards.

I.3. **Botanical Arts Entry Chairman**: Gives **Placement Chairman** or exhibitors entry cards and design and artistic crafts plant material cards.

VI. **Classification Chairman**, May appoint specific Division **Classification Chairmen**

C.1. **Horticulture Classification Chairman**: Reviews ...entry cards for **proper botanical or currently acceptable scientific designation**.

C. 5. **Initials entry cards** to signify approval.

C. 6. (After **Horticulture Entries Chairman** records or verifies entry) directs exhibitor to **Horticulture Placement Committee**.

Page 15 VI. D. 1. **Classification Chairman, Design**: Reviews all **design plant material cards for proper common or botanical names of plant materials used in designs**.

VII. **Placement Chairman, Design**

IX. **Judges Chairman** Confers with General Chairman, Schedule and Hospitality Chairman

Page 16 IX. I. **Judges Chairman Double checks with Entries Chairman that judges have NOT entered classes they are assigned to judge**.

J. Reminds judges of the need to **sign and date all Blue ribbon, 90+ and Top Exhibitor Award ribbons, and to initial all other entry cards**.

X. **Clerks Chairman**

Page 17. G. **Clerks' etiquette/ethics**

1. Clerks should **not be assigned** to a class or section which **they have entered**.

XI. **Consultants Chairman**

B. **Consultants** are encouraged **not to enter classes** for which she/he is **serving as consultant**.

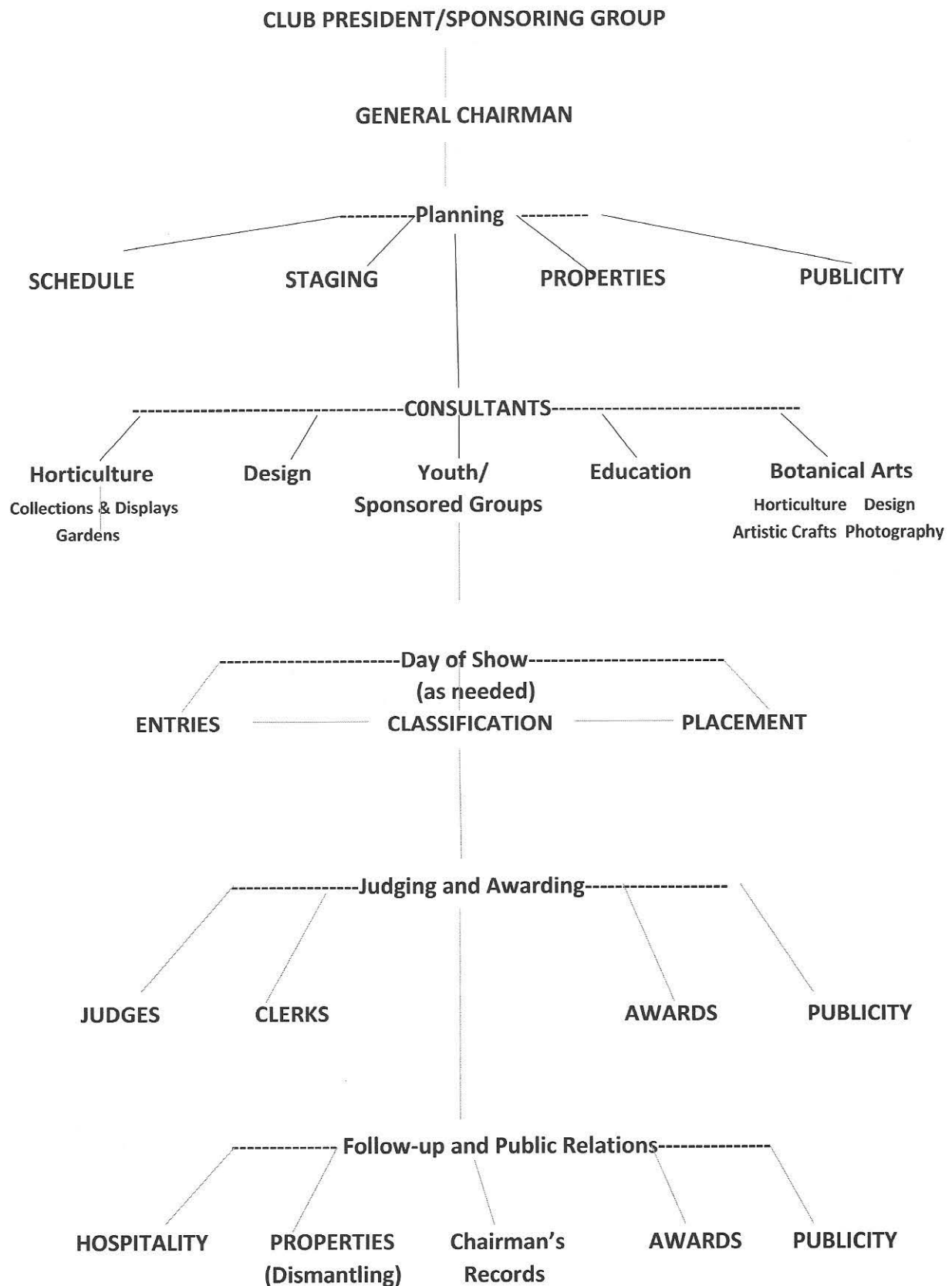
XII. **Awards Chairman**

Page 18 XIII. **Publicity Chairman**

XIV. **Hospitality Chairman**

XV. Other Chairmen Assigned by General Chairman as needed.

EVOLUTION OF FLOWER SHOW COMMITTEES



CHAPTER 3

Changes of note to the Flower Show Schedule

I. Schedule Basics:

A. Schedule Committee writes the schedule

3. There can now be five (5) Divisions in an NGC Flower Show... (pg. 19,I.A.3.a-e)

- a. Horticulture Division (required)
- b. Design Division (required)
- c. Education Division (optional)
- d. Youth and Sponsored Group Division (optional)
- e. Botanical Arts Division (optional)

NOTE: In a Horticulture Specialty Show, all divisions are permitted EXCEPT for Design; in a Design Specialty Show, all divisions EXCEPT Horticulture are permitted. (pg. 20 note)

B. Schedule Format

1. Five basic parts in the **following sequence** (pg. 20, B.1.a-e)

- a. Cover/title page
- b. Committee Chairmen
- c. General Rules (those applying to entire show)
- d. Awards
- e. Divisions

2. Table of Contents w/page numbers for Chairmen, Rules, Awards and each Division is **required.** (pg. 20, B.2)

3. Consistent formatting is used throughout the schedule (pg. 20, B.3, a-

d)

- a. Divisions are Roman Numerals (I, II, III, etc.) *
- b. Sections within divisions begin with Section A and go in alpha order*
- c. Classes in the first section of a division can begin with Class 1 and continue in order through the remainder of all sections within the division OR Classes can be numbered starting with 1 for each section.*
EXCEPTION: Educational exhibits are listed as Exhibit I, Exhibit 2, etc.
- d. Subclasses are listed as 1a, 1b, 1c, 2a. 2b. 2c, etc.

***ALL MUST HAVE TITLES RELATED TO THE OVERALL SHOW THEME.**

- 4. Any font and page size is acceptable for schedule. (pg. 20, B.4)
- 5. Sample Schedule Format (pg. 21)
- 6. Alternate Schedule format (pg. 22)

II. Cover

A. basic information

5. The phrase an **NGC Flower Show** must be listed under the title. (pg. 23, II. 5)

III. Committee Chairmen

A. List general Chairman and all committee chairmen.....

1. Contact information for the major chairmen and consultants should be listed (phone, email) (pg. 23, III, A. 1)

IV. General Rules- those that apply to the entire show

A. Include the following:

2. complete procedure for making entries

- a. **STATE:** Entry cards are available from the Entries Chairman (information) or from the General Chairman (information) on (date). (pg. 24, IV. A. 2.a)
- b. registration may be on line (pg. 24, IV A. 2. b)
- d. Computerization of all divisions: **STATE:** all entries with the required entry tag information must be sent to the appropriate Entries Chairman by (date) in order to be computerized. OR: Exhibitors are required to bring a list of all entries with required entry tag on the day of the show. (pg. 14, IV .A. 2. d)

6. **STATE EACH of the Following:** (pg. 24, IV, A.6.a-f)

- 7. List the state's policy concerning the use of native plants, invasive and noxious plant and those on its conservation list. (pg. 25, IV, 7)

V. Awards

A. Basic Awarding: STATE:

- 1. The NGC Standard System of Awarding is used in all divisions (pg. 25, V.A.1.a-d)

D. Example: the Award of Horticultural Excellence is offered to the highest scoring blue ribbon winner and correctly named exhibit in the entire Horticulture Division. It is a rosette of green, orange and blue ribbons. **OR STATE:** the Award of Horticultural Excellence is offered in Division I (see chapter 5, AWARDS) (pg. 25, V., D.1-5)

3. Division III-Education

- a. Division Award: Educational TEA; One (1) Youth TEA per age group per division

4. Division IV-Youth and Sponsored groups

- a. Section Award: Youth Design TEA, Youth Educational TEA, Youth Horticulture TEA.

5. Division V- Botanical Arts

- a. Section Award: Botanical Arts Artistic Crafts Award, Botanical Arts Design Award, Botanical Arts Horticulture Award, Botanical Arts Photography Excellence Award.

F. Region, state and Local Awards (pg. 25, V., F. 1-2)

- 1. All award requirements (required score, number of entries, etc.) must be listed in schedule.
- 2. Requirements may or may not follow NGC guidelines. Regions, state and local awards do NOT count toward FSAA.

VI. Division- Horticulture

- A. Horticulture Rules- to be STATED (pg. 27, VI, A. 1. a-i)
- B. Horticulture Sections and Classes (pg. 28, VI, A. 2. a-c)

VII. Division- Design

- A. Design Rules (pg. 28, VII, A. 1. a-g)
- B. Design sections and Classes (pg. 29, VII, B. 1-4)

VIII. Division –Education

- A. Education Rules (STATE Rule 7) (pg. 29, VIII, A. 1-7)
- B. Education Exhibits (pg. 30, VIII, B. 1-4)

IX. Division- Youth and Sponsored Groups

- A. General Rules (STATE Rule 3 and 4) (pg. 30, IX, A. 1-4)
- B. Sections and Classes (pg. 30, IX, B. 1-2)

X. Division- Botanical Arts

- A. General Rules- STATE (pg. 31, X., A., a-g)
- B. Botanical Arts Sections and Classes (pg. 31, X. B. 1-2)

CASCADE DESIGN

A design with emphasis on a downward rhythmic movement.

1. The downward lines may be curved, straight, zigzag, interrupted, or may be a combination.
 2. The design is supported by a container or other devise.
 3. A minimum of components may extend upward.
-

The design may creative or traditional.

The design may have one or more lines that contribute to the downward rhythmic movement.

The emphasis is on downward line/lines greater than ⁹⁰~~45~~ degrees.

The line/lines may consist of plant material or man-made components that are greater in proportion in the over-all design.

Downward movement may be achieved by inverting plant material, upside-down placement, by plant material that has a cascade trailing effect, by placement of like components from larger to smaller, or concentrated areas to less concentrated areas.

inverted crescent
eye starts high → moves down
greater density high Lower mass density
O O_o

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CHAPTER 4

STAGING

- I. Expanded definition of Staging. (Page 33)
- II. Horticulture Division (page 33)
 - A. Schedule states who is providing staging.
 - B. Cut specimens (page 33-34)
 - i. use of unobtrusive marbles, pebbles, etc. for **weight but NOT wedging**
 - ii. Approved wedging must be listed in the schedule
 - C. Container-grown specimens (page 34)
 - i. Schedule must give maximum dimension
 - ii. Hanging specimens should be hung or staged to hang freely
 - iii. Vertical gardens must be staged vertically for judging
 - D. Collections – exhibitors can provide staging but staging is not integral to the collection, only enhancing the specimens (page 35)
 - E. Epiphytes – schedule may dictate staging for appearance and judging (page 35)
- III. Design Division
 - A. All staging may be incorporated
 - B. Staging committee must provide uniform staging per the schedule
 - C. **STAGING PANELS** – 2 dimension or 3 dimensional surface. (Replacement term for Background Panels)
 - D. **Frames** are used as either “Frame of Reference” or incorporated into a design.
 - E. Schedule must state overall Frame of Reference for pedestals, open columns, boxes, cubes, etc. Exhibitor free to extend beyond top of above staging provided the Frame of Reference is not exceeded, nor design encroaches on another.
- IV. Education Division
 - A. Not all educational exhibits need to be staged in close proximity
 - B. Schedule states who provides staging
- V. Youth Division – all staging provided by the Show Committee

4' between Hort
Tables

VI. Botanical Arts Division

A. Horticulture

- i. Room needed for arboreal specimens greater than 30"
- ii. Gardens need not be staged together, but if not, they must be point scored.

B. Design

- i. Easels may be used to support bonded designs
- ii. FREEDOM OF DESIGN – only dimensions of space given. All other staging is up to exhibitor.

C. Artistic Crafts

- i. Staging should match function of the exhibit and allow for ease of viewing and judging.
- ii. Jewelry and ornamental accessories should be displayed similar to how they would be worn.

D. Photography – displayed vertically in either Landscape or Portrait mode

CHAPTER 5

AWARDS

*all stickers
or all ribbons
or all same size ribbon*

- I. Section Awards (I.B.3, Page 39-40)
 - A. **UNLIMITED** section awards available IF requirements are met. Exception: Club Competition
 - B. Must be listed in the Flower Show Schedule
- II. Horticulture Awards (II., Page 40-41)
 - A. Arboreal Award can be for cut or **container-grown** specimens
 - B. Award of Merit is for cut specimens and vines. No other restrictions.
 - C. **Collector's** Showcase for collections and displays.
 - D. **Elfin Award** in a non-Petite NGC Flower Show; section must be all cut, all container-grown, or all arboreal.
 - E. **Grower's Choice** does not allow combination plantings to compete with single/multiple/self-multiple specimens. Can include container-grown fruits and vegetables.
- III. Design Awards (III, Page 40-41)
 - A. **Designer's Choice** – schedule may specify staging, design style or type by name; designer has the freedom to choose other components of the design.
 - B. Petite Award – in a non-Petite NGC Flower Show.
- IV. Club Competition Award

For all exhibits, more than one (1) exhibitor must participate. This is a change for Club Competition Horticulture Displays.
- V. Youth Awards (VI., Page 44)
 - A. **Youth Top Exhibitor Award** – offers the inclusion of Botanical Arts Division for each age group (maximizing number potentially offered to 12)
 - B. **Botanical Arts Youth Top Exhibitor Award** can be offered ONLY if Horticulture and/or Design is offered.
- VI. Botanical Arts Division (VII., Page 44-45) – considered TEA
 - A. **Botanical Arts Artistic Crafts Award** – navy blue ribbons
 - B. **Botanical Arts Design Award (new)** – yellow and orange ribbons
 - C. **Botanical Arts Horticulture Award (new)** – light brown ribbons
 - D. **Botanical Arts Garden Award** – light green ribbons
 - E. **Botanical Arts Photography Award (new)** – black and white ribbon



VII.

NGC Achievement Awards

- A. UNLIMITED state entries per award. We are recognizing the best in the nation or IAs, not the best in each state.
- B. Changes in what counts besides the horticulture and design division, allowing for flexibility to count other Botanical Arts exhibits.

Student Outline – Chapter 6 – Horticulture

I. General information – growing information has been reduced from the 2007 Handbook. The “Horticulture Favorites” chapter has been deleted. Most of that information is included in *Horticulture Exhibiting and Judging*, which is a supplement to the Handbook for Flower Shows.

II. New changes

A. Life Cycle

1. Many tropical broadleaf evergreens are grown as container-grown houseplants in colder climates. In warmer climates, they would be exhibited as Broadleaf Arboreals (Page 50, NOTE)
2. Some annals/perennials grown in the north are grown as perennials in southern climates (Page 50, NOTE)

B. Classification (III, Page 53)

1. Specific epithet – a subgroup of a genus. When combined with a genus, the result is the Binomial Name of the Species (III. C.)
2. Specific epithet – not capitalized but underlined (Page 54, Table)

C. Exhibiting in the Horticulture Division (Page 55)

1. All exhibits must be FRESH. Dried and preserved specimens may be entered in the Botanical Arts – Horticulture Division. (I. A.)
2. All plant material must have been in the possession of the exhibitor the appropriate number of days listed in the chart. (I. E.)
 - a. Combination plantings – 6 weeks
 - b. Annuals - 90 days
 - c. Bulbs – 90 days
 - d. Houseplants – 90 days
 - e. Perennials - 90 days
 - f. Vegetables and fruits – 90 days
 - g. Arboreals – 6 months
 - h. Troughs – 6 months

D. Writing the Entry Tag (Page 57)

E. Horticulture Types (Page 58)

1. While most plants flower and produce foliage, the flowers and foliage may not be equally ornamental or the main ornamental characteristic of the plant. Many plants have highly ornamental or attractive foliage, but if it's considered a flowering plant, it should be exhibited as a flowering specimen. Cyclamen, forsythia, orchids, Peony, rose, *Saintpaulia* (African violet), *Syringa*, and many others are exhibited for their flowers, not their foliage.
2. Foliage plants may flower but specimens such as Rex begonia, caladium, ferns, *Hedera* (ivy), palms, *Sansevieria*, and others are grown and shown for their leaves.
3. Container-Grown (Page 58)

- a. Definition: A single species grown in a container.
- b. May be Arboreal, Flowering, Foliage, or Fruit-Vegetable specimens. (I. A.)
- c. Epiphyte plants, such as some bromeliads may be grown without containers; they are, however, treated as container-grown specimen. The schedule may require specific staging to display the specimens. (I. D.)
- d. A specimen's roots may be "contained" within a living moss ball (Kokedama) or flat board with covering over the specimen's roots (bromeliads, orchids, etc.) (I.F.)

F. Combination Plantings (Page 59, III. C.)

- 1. Naturalistic accessories permitted in all combination plantings but must be in scale with plantings and container, and theme appropriate to the plants. (III. A.)
- 2. Hanging Gardens (III. C.)
 - a. A group of indoor/outdoor plants in a single container or multiple containers with the appearance of a single container, suspended or growing vertically such as living wreaths, vertical gardens, Kokedama, mailbox and railing drapes, hanging baskets.

G. Collections (Page 60, IV.)

- 1. Specimens such as evergreens and some epiphytes not requiring containers must appear as individual specimens. Some sort of individual container, plate, mat, etc., may be required by the schedule. (IV. B.)
- 2. Specimens must be related, such as all one plant family (Rosaceae, Pinaceae), one genus (*Hosta*), similar characteristics (bromeliads, ferns, orchids, shade foliage, flowering annuals, vegetables, petite, etc.). The exhibitor must provide a card stating the plant relationships. (IV. C.)


H. Displays (Page 60, V.)

- 1. Specimens such as evergreens and some epiphytes not requiring containers must appear as individual specimens (Page 60 V. B.)
- 2. Specimens should be related, such as one plant family (Rosaceae, Pinaceae), one genus (*Hosta*, *Paeonia*), similar characteristics (bromeliads, ferns, etc.) (Page 60 V. B.)

I. Petite Horticulture (Page 61, VI.)

- 1. Arboreal specimens must be no longer than 18 » from cut end to apical tip, and contain several nodes. The schedule may restrict the length even further.

CHAPTER 7 - DESIGN

- I. The Elements and Principles of Design information has been reduced from the 2007 Handbook.
- II. Selection, cutting and conditioning of plant material has been deleted.
-  III. **American Traditional Designs** have replaced NGC Traditional Design Style.
- IV. **Abstract Designs** no longer include "creative".
- V. **Petite Designs** is the term used for all designs ranging from 3" to 12". The schedule determines the height, width and depth.
- VI. Design Types have been divided into two sections. The second section is devoted to Advanced Designs.

VII. **New Designs:**

a. Cascade Design: A design with an emphasis on a downward rhythmic movement. p.73

- 1. The downward lines may be curved, straight, zigzag, interrupted, or may be a combination.
- 2. The design is supported by a container or other device.
- 3. A minimum of components may extend upward.

b. Featured Plant Material Design: A design with an emphasis on one plant species. p. 74

- 1. Any part/s of the plant may be used.
- 2. Other components are subordinate and may be used to enhance the featured plant material.
- 3. The focus is on the chosen species.
- 4. The schedule may specify the Design Style and/or plant material to be used.

Advanced Designs

c. Challenge Design: p. 78

A design where the Flower Show Committee provides identical components to exhibitors. Schedule states what Exhibitor provides. Not all materials must be used. Completed designs cannot be eligible for Designer's Choice Award.

d. Grouped Mass Design: A Mass Design of only plant material with radial placement. p. 78

1. Like material is grouped and placed next to other different grouped like material.
2. Additional material may be included, but the proportion of groupings must dominate the design.
3. Plant material emanates from one (1) point of emergence.

e. Low-Profile Design: A three-dimensional design incorporating three (3) or more design techniques. p. 78

1. Completed design must be at least four (4) times long and/or wide as it is high.
2. Design to be viewed and judged from above.

- VIII. **Exhibition Tables:** Only one type. Plant material must be used as needed for overall design.
- IX. **All** plant material used in a design **must** be listed on a card (Botanical and/or common name acceptable). When design techniques are required they must be listed on a card. p. 80
- X. Painting, flocking, glittering or dyeing of fresh plant material is not permitted. **All other physical embellishments of fresh plant material are permitted.** p. 80
- XI. Floral design techniques are listed on p. 81-83.

Low Profile Design

Fay Brassie

Low Profile Design-A three-dimensional design incorporating three (3) or more design techniques.

- a. Completed design must be **at least** four (4) times as long and/or wide as it is high.
- b. Design to be viewed and judged from above.

(Advanced Design Types)

★ **Conformance.** The requirements for this design should be addressed under Conformance in the Type portion of the Design Scale of Points (7 pts.). To break the definition down consider the following:

1. A three-dimensional design, an object that has length, width and depth.
2. The design incorporates three or more design techniques. These are found on pages 81-83 of *2017 Handbook*. Some of these include Binding, Bundling, Layering, Spiraling, Shadowing, and Weaving. Techniques are not limited to this publication. Identify the techniques by naming them on the **required** plant material card. Notice that there might be similar or different names for the same technique also some judges might not be familiar with a particular technique. Note: This design type is not limited to one container. Using certain Design Techniques might allow several containers to be connected into one.
3. Completed design must be **at least** four (4) times as long and/or wide as it is high. That would mean if the design is 16" wide that the max height would be 4", if 21" wide max height-5 ¼". Check for accurate measure when judged-a ruler. The judges decide whether the design conforms.
4. Viewed and Judged from above indicates placement as being staged lower than table height. Coffee table, boxes, on a chair seat, a wagon, drink crate, an ice chest are some creative possibilities.

Consider what's on the floor or table that is seen in the background

Conformance considerations in the other requirements (7 pts) might be statements of staging, measurements, whether the design may exceed the dimensions or not, whether a background panel and/or underlay is permitted, and if a floor mat larger than the staging item might be used.

Design. There are some Elements and Principles that are more critical than others, since these designs are low and can appear visually flat when judges from above. To create visual depth, consider advancing/receding colors, contrast of colors and values and contrast of textures to give a push-pull effect. Depth can be created by leaving gaps in the design and with the placement of Design Techniques that allow balance is helpful in creating visual balance through Bending/Thrusting sticks diagonally. Establishing rhythm must be deliberate in this confined space. This can be done through color blocking, strong lines, repetition of color, shapes, forms, etc. Dominance is important here or with the use of many Design Techniques confusion can happen and the design will become messy.

Selection-This design requires a low container/mat/tray. Plant material must be workable for the Design Technique chosen.

Organization-The Design Techniques used should be appropriate for the design and arranged so as not to create confusion.

Note: this design is in **Advanced Design Types** of the *20017 Handbook*, page 78.

EDUCATON DIVISION

Education is now its own Division and at least one exhibit is required for an NGC Flower Show Achievement Award for Standard Flower Shows, Small Standard Flower Shows, and Specialty Flower Shows.

All other requirements remain the same.

YOUTH/SPONSORED GROUPS

Youth and Sponsored Groups are their own Division.

The Youth Division can be subdivided into Horticulture, Design, Education, or Botanical Arts (new) sections. However, if there is a section of Botanical Arts, there must be a section of Horticulture and/or Design.

An NGC Youth Flower Show can be a Horticulture Specialty Flower Show or Design Specialty Flower Show, as well as a Standard Flower Show or Small Standard Flower Show.

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Chapter 10– Botanical Arts Division Botanical Horticulture

Does not
count for
reg'd. judging
Credits

I. General information – a division that allows for additional types of horticulture

- A. All exhibits must be correctly named
- B. No artificial plant material allowed
- C. All sections eligible for Botanical Arts Horticulture Award (New)

~~A~~ D. Not eligible for exhibiting credits

II. New opportunities for exhibitors (and judges)

A. Arboreal – all judged by the new Horticulture Scale of Points

- 1. Fall color – majority of leaves must be attached; trees and shrubs.
- 2. Winter interest – deciduous trees and shrubs with winter color, form, or textural interest.
- 3. Large branches – those that don't fit the limit of 30" in the Horticulture Division; Schedule should indicate maximum size

B. Dried and Preserved Specimens – allows for exhibiting plant material that is not fresh, as required in the Horticulture Division

- 1. No additional embellishments (e.g. dye, glitter, spray paint) but Petal-Proof® and similar materials permitted to prevent shattering
- 2. Schedule determines classes (foliage, flowers, seedheads, gourds, cones etc.)

III. Landscapes

A. Gardens – same as in 2007 Handbook. Now judged by Combination Plantings Scale of Points

B. Container-grown Miniature Gardens

- 1. Miniature landscapes (including Fairy Gardens) with ALL types of accessories permitted. This differs from Combination Plantings in the Horticulture Division where *only naturalistic accessories* are permitted.
- 2. Schedule determines size, description, and space.
- 3. Labeling is important. Single chart or individual placards.
- 4. Judged by the Combination Plantings Scale of Points

IV. Manipulated Plants – espalier and topiaries are moved to this Division. This is also where grafted cacti and plants whose growth has been altered (Lucky Bamboo, *Ficus* with braided stems etc.) belong here.

CHAPTER 10 - BOTANICAL ARTS DIVISION - DESIGN P.93-94

- I. General Guidelines: Same as Design Division including a card list all plant material used in the design
- II. Design Types:
 - A. Bonded Designs
 1. Collage: An abstract design created on a background panel/s with a dominance of components attached in a non-realistic arrangement. They **do not** have to be two (2) dimensional.
 2. Plaque: A design arranged in a naturalistic manner.
 - B. Hanging Designs: Traditional or Creative
 1. On a vertical flat surface including **wreaths, swags, garlands**
 2. Suspended or moving freely, including **mobiles**
 - C. Pot-et-fleur: Traditional or Creative
 1. Design with an emphasis on a combination of two (2) or more flowering and/or foliage plants with roots growing in soil or other medium.
 2. Fresh cut flowers must be included.
 - D. Topiary
 1. A contrived tree form having a visible trunk/s created by the exhibitor and embellished with plant material.
 2. Non-plant material may be used to embellish the topiary.
 - E. Exploration - Freedom of Style (not eligible for exhibiting credit).
 1. Some plant material **must** be used but there is no restriction on what can be done to the plant material. (Note: this is the only class permitting treatment of fresh plant material such as painting, flocking or dyeing.)
 2. Schedule must state space allowed.
 3. Schedule may not add any other restrictions.
 4. **Not eligible for exhibiting credit.**

Botanical Arts Division – Artistic Crafts

III. Artistic Crafts- Judged by the Artistic Crafts Scale of Points pg. 131-Eligible for Botanical Arts Artistic Craft Award pg. 44

A. Rules

1. Must contain fresh and/or dried plant material (dried material may be treated)
2. No artificial, endangered or locally invasive plant material may be used
3. Schedule determines type of craft, staging and numbers of entries.
4. Card listing plant material must be included with entries

B. Types of Artistic Crafts

1. Jewelry and ornamental accessories

- a. Must be ready to wear
- b. Non plant material may be used for construction but, must not be visible unless schedule allows
- c. Clipping, cutting, or assembling plant material is allowed, but carving material into figural forms is not allowed.

2. Wearable apparel- includes corsages, boutonnieres, hats, gloves, dresses, etc.

3. Decorations- include packages, kissing balls, candle holders, dried flower pictures, bookmarks, invitations, napkin rings, nose gays, bird houses etc.

4. Trees featuring decorations

- a. Trees may be real or artificial
- b. Schedule determines type of tree and who furnishes it
- c. Tree is evaluated by quality and placement of decorations

5. Other artistic crafts as schedule indicates

Artistic Crafts are objects with a function they serve a purpose and can be labeled as certain objects such as baskets, necklace, package, or hat etc.

Artistic design applies to an object that has no value beyond its beauty or aesthetic value they are created just for the enjoyment of the senses

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Exploration – Freedom of Style

- a. Freedom to explore the world of creativity with plant material and design.
- b. Some plant material must be used but there is no restriction on what can be done to the plant material. (Note: this is the only class permitting treatment of fresh plant material such as painting, flocking or dyeing.)
- c. Schedule must state allotted space.
- d. Schedule must not add any other restrictions.
- e. Not eligible for exhibiting credits.

Dictionary definition of EXPLORATION: the action of traveling in or through unfamiliar area in order to learn about it.

This new design type called EXPLORATION gives the artist complete freedom to explore: to explore the world of creativity with plant material and design. Creativity depends on a number of things: experience, including knowledge and technical skills; an ability to think in new ways; an ability to make connections. All of these aspects of creativity are utilized or brought to the fore in this design. Recognize that you are an artist. You are creating art. Art flourishes when there is complete freedom to experiment. The enemy of art is convention, the fixed rules of “how to”, or set rules of “must do”. When one is afraid to step out boldly, when caution sets in, you get repetition. Repetition is the death of art. In this design called EXPLORATION you have freedom: freedom from rules, freedom from “can’t do this”, freedom from “must do that”, freedom to just explore and create without any constraints. This is what the design called EXPLORATION allows us to do, encourage us to do. It allows us the freedom to explore the depths of our creativity with plant material and design.

Let us see how high we can fly before the sun melts our wings – E. Wilson

With all that said above, there is one MUST in EXPLORATION: some plant material MUST be used in the design, after all, that is our medium. There are no restrictions on what can be done to the plant material. Nothing, nada. For this class, and only this class, you can treat fresh plant material. You can alter the appearance of fresh and/ or dried plant material. While treating of fresh plant material is forbidden in a typical NGC Flower Show (HBp. 154 D Treated Plant Material, and HBp. 189 I) it is allowed in EXPLORATION. The designer is allowed to: use dyed fresh plant material, to paint fresh PM, to glue things on fresh PM, put washi tape on fresh PM, to wrap fresh PM with wool, yarn, tape of any type. You have to use some plant material [that is our medium] but there are no restrictions on what can be done to the plant material or how it is to be used.

Let your imagination soar!

CONFORMANCE: 14 points, 7/7

Conformance to Type: Exploration – freedom of style, must include some plant material. Is there plant material in the design? If so, then it conforms to type = 7 points.

Conformance to balance of requirements as stated in the schedule= 7 points. Is it within allotted space as stated in the schedule? If so, it gets full 7 pts. Since this design demands freedom from all restrictions, it would be appropriate for the schedule writer to just give the designer an allotted space, NO height restrictions.

DESIGN: 48 points: 8 points per principle.

Balance: 8 points. You are looking for a balance of the elements. These are new, unfamiliar designs. The elements are probably used in a novel way. There should be a unity to the design. The design should not be just a display of disparate, unrelated parts.

Dominance: 8 points. There may be a lot going on in the designs in Exploration but there should be an overriding theme. There will be dominant elements and subordinate elements, but again, there should be an overall oneness to the design.

Contrast: 8 points. Contrast brings life to a design. How are the contrasts handled in the design? Are their sharp, clear contrasts that advance the design or is there a sameness about the elements. Contrasts will give a spark to a design.

Rhythm: 8 points. Eye movement is critical to a design. Does your eye flow through a design? Or is your eye locked in a design by a section that is too powerful?

Proportion: 8 points. Are the amounts in proportion within the design? Is the design in proportion to the space allotted in the schedule? Proportion is related to balance, to dominance and to rhythm.

Scale: 8 points. Scale is size relationship of one component to another. Scale is tightly controlled in Traditional design. Scale is less controlled in Creative Design. In Abstract Design there may be wide variations in scale to make a point. In Exploration these are new designs, designs that push the envelope, scale may be on a wide spectrum. If something looks ridiculously out of scale then it would destroy unity. Unity is the bedrock of good design.

SELECTION of MATERIALS: 8 points. Did the designer choose highly creative components? Are the components selected advancing a new, exciting approach?

ORGANIZATION of MATERIALS: 8 points. Are the materials chosen used in an exciting, new way? Are the components organized in a highly creative manner?

EXPRESSION: 8 points. It is going to be incumbent upon the schedule writer to come up with titles that are very open for this class. The titles need to give the designer the full leeway to explore creativity.

DISTINCTION: 14 points. Look closely at the mechanics in this design. Are the novel mechanics handled in a clear, deft manner? Is the design handled with assurance?

CHAPTER 11 – Judging Procedures

- I. Judging is a responsibility, not a right. (Page 97)
- II. Judges NEVER judge sections in which they have exhibits. (I.E, Page 97)
- III. Ideally, judges shouldn't exhibit in a show they are judging. (I.F., Page 97) This might be problematic, but conflict-of-interest perceptions by club members and the public must be considered.
- IV. WHAT JUDGES LOOK FOR replaces the Judging Division and the Favorable/Unfavorable terms (which will be focused on in the schools); this should aid the exhibitor is preparing their exhibit for Flower Show competition.

WHAT JUDGES LOOK FOR – HORTICULTURE (Pages 100-105)

- I. ONE scale of points for all single specimens – flower, foliage, arboreal, fruit/vegetable/nuts. Same scale of points also affects Collections.
 - A. This has an immediate impact on NGC Section Top Exhibition Awards
 - B. This impacts schedule writing, but logic should still dictate!
- II. Revised Scales of Points for Single Specimens/Collections, Combination Plantings, and Displays.
 - A. CONFORMANCE (5 pts). Treated like Design Conformance style/type/etc. – it's an all or nothing.
 - B. PLANT IDENTIFICATION (5 pts.) No change.
 - C. PEAK OF PERFECTION (75 pts) replaces Cultural Perfection. We are looking for a prime specimen.
 - i. FORM (20 pts.) Includes all aspects of the plant (flower, stem, leaves, fruit, etc.), but the emphasis should be on what is being exhibited.
Example: the form of a rose is more important than the foliage)
 - ii. COLOR (20 pts.) Includes all aspects of the plant.
 - iii. MATURITY/SIZE (20 pts.)
 - iv. CONDITION/BLEMISHES (15 pts.). This includes the specimen/s "substance" as well as damage associated previously with "health/blemishes"
 - D. GROOMING/STAGING (15 pts.) Allows the exhibitor to stage Collections with more freedom (IV.G, Page 60) as long as plants dominate; no other changes.
- III. Revised Scale of Points for Judging Combination Plantings
 - A. If the criteria was previously stated, and is similar, there is no repeat.
 - B. PEAK OF PERFECTION (35 pts) – Different point value from above. Equates OVERALL EFFECT and CREATIVE/DISTINCTIVE with PEAK OF PERFECTION

- C. OVERALL EFFECT (30 pts.) – Is there some design (landscape when appropriate) to the combination planting? This section combines the previous individual criteria into one category, but brings the criteria in-line with Display's Overall Effect.
- D. CREATIVE/DISTINCTIVE (5 pts.) – Is the combination planting unique and original
- IV. Revised Scale of Points for Judging Displays
 - A. PEAK OF PERFECTION (40 pts.) Different Point Value, but equates OVERALL EFFECT and CREATIVE/DISTINCTIVE with PEAK OF PERFECTION
 - B. DESIGN PRINCIPLES (30 pts.) Each principle worth 5 points.
 - C. CREATIVE/DISTINCTIVE (5 pts)

NOTE: DISTINCTION has disappeared from the Point Score Sheet.

WHAT JUDGES LOOK FOR - DESIGN

- I. Prejudging Considerations
 - A. Walk through show to determine quality of Design Division and Botanical Arts Division- Design.
 - B. All exhibits are judged center-front and three (3) feet from exhibit.
 - a. Functional tables may be judged seated but this is not required.
 - b. Alfresco Type Tables placed on the floor should be judged standing or seated.
 - c. Low-Rise Designs are judged looking down on the design
 - d. Free-standing designs are judged at least three (3) feet from all sides. Schedule must state if design is free-standing.
 - e. Petite designs are judged at a viewing height suitable for seeing design details.

WHAT JUDGES LOOK FOR –DESIGN P. 106-109

- I. **Revised Scale of Points for Judging Designs**
- II. CONFORMANCE: (14 pts.) – remains the same.
 - A. DESIGN TYPE (7pts.) Does the design style, type or Color Harmony exhibited conform to the Handbook description? If yes 7 points; NO points if NO.
 - B. OTHER REQUIREMENTS (7 pts.) Divide the 7 points between the other requirements in the class description. Is the design staged as required? Is a card listing plant material present? Does the design qualify for the Section Award?

- III. DESIGN: (48 points) – remains the same
- A. BALANCE (8 points)
Does the design appear to be stable or leaning? Is the design balanced left to right, top to bottom and front to back? Does the color, texture, line and/or pattern create a visual imbalance?
 - B. CONTRAST (8 points)
Are there equal or unequal amounts of contrasting textures? Is there too much contrast resulting in a busy design? Is everything too similar?
 - C. DOMINANCE (8 points)
What catches your eye first? Is it the most obvious or strongest part of the design? Is there enough subordinate material? Do several components fight for attention?
 - D. PROPORTION (8points)
Does the design fill the allotted space? Do the proportions of the design relate to the staging? Are the proportions of individual components and elements related to each other?
 - E. RHYTHM (8 points)
Is there a visual path through the design? Are there too many rhythms competing for eye movement? Is the rhythm held within the design, or is the eye led out of the design by an awkwardly placed component?
 - F. SCALE (8 points)
Do the individual components and their sizes relate to each other? Is there a visual comparison to each of the other components?
- IV. **SELECTION OF COMPONENTS (8 POINTS) Ability to select components that contribute to the design and the total creative effect.**
Do the components contribute to the effectiveness of the design? Does the combination of the components show originality? Did the Exhibitor make the correct choice of components to produce an effective design?
- V. **ORGANIZATION OF COMPONENTS (8 POINTS) The ability to plan and construct an appropriate design.**
Is the design well organized? Is it uncluttered or are there too many components? Is the design creative, unique?
- VI. **EXPRESSION 8(POINTS)**
Has the title been effectively interpreted by the exhibitor? If the class is “untitled” does the design create an emotion within the viewer?
- VII. **DISTINCTION (14 POINTS) Marked superiority in technique and craftsmanship.**
Are all components, including plant material, in superior condition and of high quality? Are mechanics neat and clean? Is all craftsmanship of high quality?
This is a change, we no longer deduct for design faults under Distinction.

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CHAPTER 12: JUDGES

- I. All Level names remain the same
- II. Student Judges (changes)
 - ~~A.~~ Must attend Course I before taking any additional courses, which may be taken in any order.
 - ~~B.~~ May attend as many as **3 Flower Show School courses** in one year. *~ 4 mo. apart*
 - ~~C.~~ Passing grade for all subjects is **75**.
 - D. Must judge five (5) NGC Flower Shows (Standard, Small Standard or Specialty) with a minimum of three (3) classes in Design and three (3) classes in Horticulture in a Standard or Small-Standard Flower Show or six (6) classes in Horticulture or Design classes in a Specialty Flower Show. *9/OR*
- III. Refreshers for all Accredited Judges
 - A. Must judge five (5) NGC Flower Shows (Standard, Small Standard or Specialty) with a minimum of three (3) classes in Design and three (3) classes in Horticulture in a Standard or Small-Standard Flower Show or six (6) classes in Horticulture or Design classes in a Specialty Flower Show.
 - B. One alternate Judging Credit is permitted.
 - a. Serving on a Flower Show School or Symposium Master panel in either Horticulture or Design. The passing grade completed point scoring form, must be signed by the Instructor.
 - b. Serving as a Flower Show School Symposium Chairman.
 - c. Serving as the chairman of two (2) Flower Show School Courses.
 - d. Only one (1) excess judging credit (earned in the year prior to refreshing) may be applied toward the next refresher.
 - C. Exhibiting Requirements for each Refresher.
 - a. One (1) in ribbon in Horticulture and one (1) ribbon in Design, **must** be earned in a Small-Standard, Standard or Specialty Flower Show.
 - b. Obtain three (3) additional exhibiting credits with at least one (1) in Horticulture and one (1) in Design.
 - D. Additional Exhibiting Credits
 - a. Any Horticulture, Design or Botanical Arts exhibits in an NGC Flower Show
 - b. Providing a judged/critiqued Horticulture or Design exhibit for practice or written point scoring in an NGC Flower Show School or Symposium
 - c. Providing a Horticulture or Design exhibit for a Judges Council, Arrangers Guild or Study Group. Exhibit **MUST** be judged and point scored by Accredited Judge/s.
 - E. One Alternate Exhibiting Credit
 - a. Entering an Educational Exhibit in a Small Standard, Standard or Specialty Flower Show. Exhibit need not be judged.
 - b. Serving as a Chairman of a Small Standard, Standard or Specialty Flower Show. No additional exhibiting or judging credit allowed for that show.
 - c. Giving a Horticulture or Design program to a garden club, judges council or garden related organization as an NGC Judge.
Note: Exhibits displayed but not judged and point scored by an Accredited Judge **do not** qualify for credit.

IV. Accredited Judge to Life Judge

Attend **three (3) refreshers** at least **one year** apart. Refreshers can be either 3 Symposiums or 2 Symposiums and one Flower Show Scholl Course III or IV. All written point scoring exams passed with a grade of 75 or better.

V. Life Judge to Accredited Master Judge

- A. Judge one (1) NGC Flower Show or serve on a Flower Show School or Symposium Master Panel, Flower Show Symposium Chair, or Flower Show Schools Chairman for two (2) courses prior to each refresher taken.
- B. Earn at least two (2) exhibiting credits, **including at least one (1) ribbon in Design and one (1) ribbon in Horticulture** in an NGC Flower Show for **each year between each** refresher taken.
- C. Take and pass all written point scoring exams at the Symposium with a minimum score of 75.
- D. Attend **two (2) refreshers** at least **four (4) months** apart but no more than 3 years apart.

VI. Maintaining Accredited Master Judge Certificate

- A. Must earn one (1) ribbon in Horticulture and one (1) ribbon in Design in an NGC Flower Show for each Symposium attended for credit.
- B. Attend and audit a Flower Show Symposium at least once every three (3) years before good standing expires.
- C. Judge one (1) NGC Flower Show, or serve on a Flower Show or Symposium Master panel. The passing grade completed Point scoring Form must be signed by the Instructor.

VII. Extensions: Remain unchanged

VIII. Lapsed Certificates and Reinstatement.

- A. Judges who are lapsed less than Four (4) years from their Good Standing date can follow the procedure on p. 121.
- B. Accredited Judge who has lapsed more than four (4) years loses all judging status and must begin Flower Show School series again.

CHAPTER 13

School Curriculum

- I. **ALL** students must start with Course I to lay the groundwork with terminology and judging basics.
- II. **HORTICULTURE** concentrate on two different plant groups per course. Combination plantings, collections and displays are now symposium topics
- III. **DESIGNS** are to be created to illustrate teaching points.

- IV. **Course I**
 - A. FSP
 - i. Inclusion of Flower Show (FS) hierarchy (Division, Section, Class, Exhibit)
 - ii. Overview of FS Schedule; each course will discuss Schedule Writing to help students write the required schedule
 - B. Horticulture
 - i. Discussion of filling out entry cards
 - ii. Explanation of Judging Criteria and Commenting Vocabulary used on Point Score sheets, including favorable/unfavorable terms
 - iii. Exhibiting and judging two (2) plant groups
 - C. Design
 - i. Explanation of Judging Criteria and Commenting Vocabulary used on Point Score sheets, including favorable/unfavorable terms
 - ii. Instructor to concentrate on Traditional Line, Line-Mass and Mass
 - iii. Minimum of four (4) designs
 - iv. No Still Life discussion

- V. **Course II**
 - A. FSP
 - i. Writing a Flower Show Schedule (format and general rules)
 - ii. Evaluation an NGC Flower Show; Flower Show Evaluation forms (3)
 - B. Horticulture
 - i. Staging Horticulture Innovatively
 - ii. Petite Horticulture
 - iii. Exhibiting and judging two (2) plant groups
 - C. Design
 - i. Functional and Exhibition Tables
 - ii. Creative Table Staging
 - iii. Petite Designs
 - iv. Minimum of six (6) designs

VI. Course III

A. FSP

- i. Continuation of flower show schedule writing
- ii. Becoming a judge
- iii. Education and Youth/Sponsored Groups discussion

B. Horticulture

- i. Creating a horticulture schedule; sections and classes
- ii. Club Competition Award – displays and gardens
- iii. Exhibiting and judging two (2) plant groups

C. Design

- i. Creating a design schedule; sections and classes
- ii. Creative Staging Options
- iii. Creative Designs
- iv. Minimum of six (6) designs illustrating different creative designs from Chapter 7

VII. Course IV

A. FSP

- i. Flower Show Achievement Awards
- ii. Schedule Writing assignment
- iii. Botanical Arts - Photography

B. Horticulture

- i. Botanical Arts – Horticulture
- ii. Exhibiting and judging two (2) plant groups

C. Design

- i. Plastic organization, Penetration of Space, Dynamic Balance
- ii. Botanical Arts – Design including Artistic Crafts
- iii. Minimum of six (6) designs illustrating different creative designs from Chapter 7

ARMATURE FORM DESIGN

I. WHAT IS IT?

- A. A creative design
- B. Main feature: an armature form which is a skeleton/ grid like structure
- C. Armature form is greater in proportion and area than all combined other components
- D. It becomes the support system for all design components

II. CONSTRUCTION

- A. Key factors:
 - 1. construction consists of crossed lines (skeleton and/or grid like)
 - 2. components are attached to or supported by armature form only
 - 3. armature structure itself may be self-supportive or supported by another device such as a container, stand, etc.
- B. Construction materials:
 - 1. plant material only
 - 2. manufactured components (purchased)
 - 3. combination of plant material and manufactured items
 - 4. combination of manufactured items
 - 5. one manufactured component which has been formed and shaped by exhibitor (chicken wire, hardware cloth, etc.)

III. ARMATURE AS THE SUPPORT SYSTEM

- A. **ALL** components to be supported by armature form
 - 1. water sources (water tubes, floral foam, cups w/ kensan) to be attached or supported by armature form.
 - 2. A container or other device supporting the armature **MAY NOT** also support **OTHER** components via needlepoint, water tubes, floral foam, wire, glue, Velcro, etc.

IV. JUDGING CONSIDERATIONS

A. Conformance to Design Type (7pts.)

1. is it skeletal/grid like?
2. is it greater in proportion and area than all other combined components?
3. does the armature support all other components?

B. Scale (8pts)

1. is each component in scale to the armature form?

C. Selection of Components (8pts.)

1. due to the size, area, and in some cases the dominance of the armature form, all other components must be carefully chosen for their elemental qualities

D. Organization of Components (8 pts.)

1. Each component should be creatively, imaginatively and carefully placed to achieve a harmonious design.

Bromeliads

I. General Information – Bromeliads are a member of the BROMELIACEAE family, a family of monocots with over 3,000 species and 52 genera. They are found naturally in Central and South America and in parts of the deep south of the United States and the tropical parts of Mexico. The ecology of bromeliads is very unusual. Many species have leaves in a rosette shape that creates a cup where the water and nutrients are stored and absorbed. Still others are epiphytes that grow in trees and absorb their nutrients and moisture through their tentacle like leaves.

II. Most common types of bromeliads seen in flower shows.

A. *Aechmea* – The largest genus of bromeliads. These are often grown as a house plant. The most common member of this genus is the *Aechmea fasciata* quite often seen in gardens inside malls. The *Aechmeas* range from small to very large and are usually identified by their colorful inflorescences that last a long time. They can survive longer under arid conditions but do like lots of bright light. Many species have stripped leaves and some have a purple colored underside.

1. Judging Considerations: *Aechmea*'s can be shown for their foliage or for their inflorescence.

2. What to look for in peak of perfection.

a. Radial Symmetry - As these age, bottom leaves dry up and turn brown. For best showing these are removed but this can disrupt the symmetry.

b. Brown tips and brown spots - Water inconsistencies can create brown tips. Brown spots on the leaves can indicate too much sun. Judicious grooming should eliminate the brown tips.

B. *Ananas* – Only a few bromeliads belong to this species but probably the best know bromeliad is a member and that is the *Ananas comosus* (pineapple). Most varieties of the *Ananas* have spiny leaves and need lots of light. These are very rarely seen in flower shows as a plant. The pineapple may be shown as fruit.

C. *Billbergia* – The *Billbergia* is recognized because of its tall tubular rosette shape. The inflorescence grows from the center of the rosette. They range from medium sized to very tall tubular plants. They do have remarkable bright and a colorful bloom, however, their blossoms are short lived. These can be grown in small areas as they are tall and thin in shape. Their leaves tend to be very stiff and often with dots or stripping that makes them very attractive.

1. Judging Considerations: *Billbergia*'s can also be shown blooming or as foliage plants.

2. What to look for in peak of perfection.

a. Radial Symmetry - Look for voids from removal of old leaves.

b. Not as susceptible to brown spots but may appear.

D. *Cryptanthus* – A fairly small species of bromeliads. These are grown for their size and beautiful leaf coloring including stripes and lines and pruinose. The colorful rosettes are made up of many leaves with delicate serration and generally with wavy margins. They generally grow across the ground and flourish in humid, shady places. The blooms are insignificant but the pups grow from the center of the rosette and keep piling on top of the mother plant. These plants are often referred to as star plants because of their shapes. A few often seen *Cryptanthus* are 'Ruby Star', 'Pink Star' and the *zontas*. These plants will need to be protected during cold weather below 36 degrees.

1. Judging Considerations: Only shown as foliage plants.

2. What to look for in peak of perfection.

a. Radial symmetry and bilateral symmetry. Because most of these pups come from the center of the plant and grow one on top of the other, symmetry is very easy to see. The pups are quite easily taken off and can establish themselves in the soil.

b. Look for dried tips and brown spots

E. *Dyckia* – Over 100 species with a rosette shape and decorative spines. Some species shown in succulent collections. Likes lots of sun. Most have very spiny leaves making them a little difficult to handle. Some have leaves that are quite thin resembling a *Tillandsia*

1. Judging Considerations: Blooms are very insignificant. *Dyckia* are shown as a foliage plant.

2. What to look for in peak of perfection.

a. Radial symmetry both in each individual plant as well as a container filled with pups. These quite often radiate from the mother plant filling up a container quickly.

b. Brown tips are prevalent because they are full sun plants that can dry out easily.

F. *Guzmania* – A species best known for its beautiful spike inflorescences and soft leaves. The hybridizers have gone wild creating new hybrids. Gardeners love these because they don't have the spiny edges on their leaves. The inflorescence is so showy it can become the hit of a flower show.

1. Judging Considerations: Shown for their blooms as the leaves are solid green with no pattern.

2. What to look for in peak of perfection.

a. The symmetry of the flower spike and the plant over all. The bottom leaves will dry up and should be removed.

b. The flower spike needs to look crisp and brightly colored without brown tips or spots.

G. *Neoregelia* – Probably the most often seen bromeliad in flower shows and collections. This bromeliad is grown for its magnificent foliage and not for the insignificant bloom that forms in the cup of the rosette. However, the best color appears when the plants are in bloom as the plants seem to flush out in more vibrant colors at that time. Light is also an important aspect in what color your plant will be. For instance the 'Fireball' when exposed to great light is a brilliant maroon red but if very little light will be a dull green. These plants range from the small to the quite large rosette. These rosettes are usually very round in shape. They reproduce by sending out shoots where pups will form. If the pups are left with the mother plant, they will mature faster and look healthier. The mother plant will begin to die off after it has bloomed but if left with the pups will serve as a great feeder to the new plants. Of course to show these, the mother plant will need to be removed. If not done soon enough, a void may form in the exhibit. These plants maybe shown as a single plant or multiple with several pups. Some species have red leaf tips that resemble painted fingernails.

1. Judging Considerations: Shown only as foliage plants.

2. What to look for in peak of perfection.

a. Symmetry both radial and bilateral in the single plant and multiple plants that have grown in a single container.

b. Brown spots from exposure to the sun and brown tips from inconsistent watering or aging.

I. *Tillandsia* – This species of Bromeliads are mostly epiphytes. Best known is probably *Tillandsia usneoides* (Spanish Moss) or *Tillandsia recurvate* (Ball Moss) that grow in the trees in Florida, Louisiana and other parts of the southern United States. *Tillandsias* require lots of moving air and lots of light. If you wish to grow and show *Tillandsias* it is recommended that they are attached to a twig, piece of bark, or a piece of wood. Many of these bromeliads are silvery gray in color with a powdery like look on their tentacle like leaves. The inflorescence grows out of the heart of the *Tillandsias* in showy pinks, purples and reds. Wonderful in displays and mounted exhibits.

1. Judging Considerations: May be shown as foliage plants or blooming plants. Because they are often grown for their unusual foliage shapes they make great displays and or collections.

a. Symmetry is always important but when grown on wood or logs it will be a little more difficult to have total symmetry.

b. The most obvious fault with *Tillandsias* would be the decline of the mother plant as it loses turgidity and begins to turn brown.

J. *Vriesea* – These bromeliads have very showy bracts many of them look like painted feathers and the actual blooms are found on the tip of the feather like projections. When blooms are spent the bract remains for quite some time. The leaves on the *Vrieseas* are not as stiff and serrated as some of the bromeliads thus they are easier to handle. The plants do best in shade and can be epiphytic or terrestrial and love rain. The shape of the *Vriesea* is very much like a nest. Some have beautifully colored leaves in pink, maroon, white and green stripes. These *Vrieseas* would probably be shown for their colorful showy leaves.

K. Other bromeliads usually not seen in a flower show but are worth mentioning are *Addendium*, *Nidularium*, *Orthophytum*, *Quesnelia*, *Petcaernia*, *Portea*, and *Streptocalyx*.

Featured Plant Material Design

A design with an emphasis on one plant species

- Any part/s of the plant may be used
- Other components may be used to enhance the featured plant material.
- The focus is on the chosen species
- The schedule may specify the Design Style and /or plant material to be used.

1. Introduction.
 - a. Need for the plant material to become more important again in Flower Show work.
 - b. Featured, in this case, means something that is emphasized, the focus, the main attraction, prominently displayed.
 - c. The design calls for a featured species, not genus or family.
 - d. Other components including other plant material (Plant Material) may incorporated in the design but may not detract from the featured Plant Material.
 - e. This design is about Plant Material but also about using the Elements and Principles of Design to accomplish the desired effect of featuring the species.
2. The key question is how to make selected Plant Material prominent. Any of these methods may be used alone or together. Discover your own ways.
 - a. By position. Centered in a frame, focal area in a traditional design
 - b. By Amount (proportion to total design)
 - i. By using only one Plant Material species and no other components
 - ii. By repetition which provides emphasis
 - iii. By using more of species than anything else
 - c. By Color.
 - i. Use of advancing colors, managing tints, tones, shades may be useful.

- ii. If species has receding colors then small amounts of contrasting advancing colors will enhance.
 - d. By choosing unique, special, rare or hard to grow Plant Material
 - e. By contrasting with inorganic material.
- 3. Planning a Featured Plant Material Design
 - a. Choose a species (if you are permitted) that provides the elements necessary for good design.
 - i. A species that provides line, color, form, texture, etc., and rhythm, contrast and dominance of these elements and that is in proportion to space and type of design.
 - ii. Can use other components to express some of the principles, but choose carefully so they do not steal the limelight.
 - b. For Creative or even Abstract designs, explore the plant parts to see if they will work: roots, stem, branch, bark, bulbs, and flowers. If it is not for Tricolor, maybe dried parts work.
 - c. Container that is compatible with Plant Material and chosen style
- 4. How to judge this Design?
 - a. Conformance
 - i. Is one species of Plant Material prominent?
 - ii. Do judges agree on what is prominent?
 - b. Selection
 - i. Did this species produce the desired effect (if designer had the choice)?
 - ii. Did the elemental qualities enhance the selection?
 - c. Organization
 - i. Does placement of species enhance or not?
- 5. Considerations
 - a. Compare to Mono-Botanical Design which is Creative, not necessarily species and PM has greater volume and area, not so this design.
 - b. If schedule writer proscribes a certain species, make sure it is widely available.
 - c. Avoid the term dominant. In the Principles we look for dominance of elemental qualities, not dominance of an object. It becomes confusing to apply it to the plant species.

Sample Classes

Class I "The Star" A Featured Plant Material Design.

Class II "Spotlight" A Creative Featured Plant Material Design which incorporates an inorganic component.

GROUPED MASS DESIGN

A mass design of **only plant material** with radial placement.

a. Like ^{3 or more} **material is grouped** and placed next to other different grouped like material.

b. Additional plant material may be included, but the proportion of groupings dominate the design.

c. Plant material emanates from one (1) point of emergence.

PM may be abstracted

The mass may be symmetrical or asymmetrical, and consists of a greater proportion of mass than space, with a closed silhouette.

The groupings consist of three or more like material which may be abstracted, or may have some abstraction within the grouping.

Individual material may be included, but integration is avoided, as the groupings dominate the design.

Depth is achieved by overlapping of contrasting groupings.

The design appears to have radial placement and appears to emanate from one point.

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Credentials

Job Summary

- To facilitate and encourage all accredited judges to stay current, advance and participate.
- To keep accurate records of your states' judges roster - status, good standing, expiry dates and extensions *
- To report numbers and levels at least annually to State and NGC (FSS Committee)
- To communicate need for symposia and refresher to members of Judges' Councils
- To assist registrar at State sponsored Symposia

Criteria and Timeframes

- No change to "by December 31, of the third year" timeframe
- Refreshers may be taken annually
- Five (5) Refreshers to Master Judge Level remain
- Three (3), one year apart at Accredited Level; Two (2) four months apart at Life
- Judging and Exhibiting Criteria remain the same except for Master Judges
- Ribbons and Judging have been added at the Master level
- Extensions approved and authorized by State Credentials Chair
- Credentials Chair manages renewal process for lapsed judge

Forms

- Forms 13, 15, 17 and 18 most commonly used
- Review and approve forms 13 & 15 four to six weeks prior to refresher, inform judge & registrar of your approval
- Complete/mail form 18 when in state judge is attending out of state symposium with SASE
- After grades are received, a) complete and remit form 17 to NGC Symposium Chair when in state judges advances; b) complete and return to sender lower portion of form 18 when out of state judge attends in state refresher
- Provide a Good Standing Form to Master Judges attending Symposium (or Form 15)

Other Considerations

- ***Strongly recommended that Credential Records should be kept electronically with an offsite or other back-up such as flash drive, cloud, or data base**

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WRITING THE SCHEDULE
EVALUATING NGC FLOWER SHOW SCHEDULE

The following criteria come from the newly revised **Scale of Points for Evaluating NGC Flower Show Schedules**, your new HB Chapter 14, pg. 135. (This is the same basic formatting from Chapter 3, HB pgs 19-31. only in an at-a-glance format). This scale of points is useful not only to those of us who are teaching FSP #4 and schedule writing ,but to those who are grading student schedules, evaluating a Flower Show for the FSAA and those who write schedules for their local shows.

CRITERIA

1. **Required format (15 points)** (HB pg. 135 1. A-G.6.c.)
2. **Title page or Front Cover (6 points)**
 - E. **STATED:** Open and free to the public, open and admission price or by Invitation.
 - F. **STATED:** Member of NGC, regional Name, State, District Number, Name of local affiliation.
3. **General Rules (those rules that apply to the entire show) (10 points)**
 - A. **STATED:** This Flower Show conforms to the standards established by National Garden Clubs, Inc, (NGC). The *Handbook for Flower Shows (HB)* 2017 edition, with revisions printed in *The National Gardener Magazine (TNG)*, is the authority for all issues not covered by the Schedule, which is the Law of the Show.
 - F. **STATED:** Chairmen to be present during judging
 - G.**STATED:** The obligation of the Classification Chairman-check for conformity to the schedule
 - H. **STATED:** Time judging will begin. Decision of the judges is final. Awards may be withheld if not merited.
 - I. **STATED:** State's policy concerning use of State's Native Plants, noxious plants and those on the State's Conservation list (may include website address).
4. **Awards (10 points)**
 - B. Correctly offer and list all Local/Specialized Awards being offered
 1. List all requirements to include minimum number of exhibits and class/es required
 2. Identify sections/classes eligible for each award offered.
5. **Horticulture Rules (10 points)**
 - A: **STATED:** All plant material must be fresh and have been grown by the Exhibitor
 - B: **STATED:** Rules regarding period of ownership prior to show.
 - C: Specify size and weight restrictions for containers and container-grown plants.
 - D. **STATED:** All entries are to be labeled by genus, specific epithet and/or variety or patented/trademarked names, common names may also be given
 - E. Specify who is to furnish containers/wedging for cut specimens
 - F. **STATED:** Classification Committee has the authority to subdivide classes as necessary.
6. **Horticulture Sections and Classes (10 points)**
 - B.1. Be aware that "any other worthy specimen" is listed LAST, not in alpha order, and that this class cannot be Class 3.....for when 3 classes must be listed per section of horticulture.
7. **Design Rules (8 points)**
 - A-D are to be STATED
 - E. Specifies things permitted without schedule approval or refer to HB pgs.
 - F. **STATED:** Designer is on his/her honor that the design being entered has not been previously entered or previously judged in an NGC Flower Show.

8. Design Sections and Classes (10 points)

E: STATE: The designer has the freedom to choose Traditional, or Creative style with any Design listed unless restricted by the schedule (there should be a balance of required design types with freedom of choice).

9. Educational Exhibits (5 points)

- A. Rules
- B. Titles with brief descriptions
- C. Competitive or non-competitive
- D. Staging provided by committee
- E. Scales of points or HB pages referenced

10. Youth Exhibits/Sponsored Groups (5 points)

- A. Rules for this division or HB pgs referred to
- B. Types of exhibits required
- C. Age groups, if applicable
- D. Staging provided by committee
- E. Scales of points for Design, Horticulture, or Educ. Exhibits as required or HB pages

11. Botanical Arts (6 points)

- A. Rules for this division
- B. Types of Exhibits required
 - 1. Artistic Crafts
 - 2. Photography
 - 3. Staging provided by committee

12. Other (do not count toward the FSAA) (5 points)

- A. Specific division rules that apply only to this division
- B. Sections and classes
 - 1. Commercial
 - 2. Invitational
 - 3. Plant Exchange/Sale