HANDBOOK
for
FLOWER SHOWS

Revised 2017 - 2nd Edition
Revised July 2020-2025, September 2026

NATIONAL GARDEN CLUBS, INC.

DEDICATION

To Linda Nelson Bentson, NGC 2013-2015 President, and Sandra H. Robinson, NGC 2015-2017 President, for their enthusiastic encouragement, guidance and support for this project.

To all the past, present and future Garden Club members, exhibitors, judges and instructors who support the NGC Flower Shows, Flower Show Schools and Flower Show Symposiums.

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NOTICE

All major *Handbook for Flower Show* changes must be approved by the current NGC Flower Show Schools Committee and NGC Executive Committee.

Such changes, posted on the NGC website (www.gardenclub.org), are considered binding and go into effect July 1 annually.

Minor corrections and/or clarifications to the *Handbook for Flower Shows* need only Flower Show Schools Committee approval and go into effect immediately upon their publication.

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NGC PRESIDENT'S MESSAGE

"I perhaps owe having become a painter to flowers." —Claude Monet

One of the basic urges of mankind is the desire to create. Creative flower arranging is an art form in which the artist's vision is expressed through the use of plant materials. Using the elements and prin-ciples of design, the artist strives to achieve the following attributes – beauty, harmony, distinction, and expression. Flower shows provide a unique opportunity for floral designers, horticulturalists, judges, and the viewing public to become an integral part of the creative process.

This handbook was created through dedication and hard work. Our thanks go to the committee members for their thoughtful and careful evaluation of the material found within.

Compiling the comprehensive materials required for all aspects of flower shows began under the 2013-2015 administration of Linda Nelson Bentson, and continued through the 2015-2017 admin-istration of Sandra H. Robinson. The NGC organization appreciates their long hours of deliberation, discussion, and attention to detail.

Judges use the *Handbook for Flower Shows* as a guideline to thoughtfully and impartially evaluate flower show exhibits. Education is at the core of the all NGC projects, and the 2017 edition of the NGC *Handbook for Flower Shows* fulfills this mission by providing the tools necessary to successfully plan, execute, and judge a flower show.

We invite you to use it to shape the creative process as you exhibit in upcoming flower shows. As always, we extend our sincere gratitude to the members of the *Handbook for Flower Shows* Revision Committee for generously sharing their time and expertise.

Sandra H. Robinson
NGC President, 2015-2017

NATIONAL GARDEN CLUBS, INC. *HANDBOOK FOR FLOWER SHOWS* – PDF FORMAT September 2017

Revised July 2020-2025; September 2026

Welcome to the interactive PDF version of the *Handbook for Flower Shows,* 2017 Edition, for use on computers and mobile devices. This format has the following features:

1. The Handbook will automatically open with the interactive Table of Contents in the left margin.
2. A linked Table of Contents brings viewers to specific pages within the manual.
3. Additional links, which are displayed in blue text, have been included within this manual that will navigate to the referenced information in another part of the manual or to the mentioned website.
4. Additional links, which are outlined in a blue box, have been included within the text that will navigate to the referenced information in another part of the book.
5. Any word within the entire *Handbook* can be searched by clicking on the magnifying glass on the top tool bar, and typing the word or phrase into the box that will appear.

Any changes/corrections that have been made since the 2025 Revisions of *Handbook for Flower Shows* will be noted in RED.

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CHAPTER 1

NGC FLOWER SHOW

NGC FLOWER SHOW is the official title of any flower show and schedule conforming to all NGC policies, standards, practices and requirements established by the National Garden Clubs, Inc. (NGC) and described in this *Handbook for Flower Shows*. This title encompasses the Standard Flower Show, Small-Standard Flower Show, Horticulture Specialty Flower Show and Design Specialty Flower Show.

I. Purposes of an NGC Flower Show

A. To educate club members and the viewing public

B. To stimulate interest in horticulture and floral design

C. To provide an outlet for creative expression

D. To communicate NGC goals and objectives

II. Composition of an NGC Flower Show

A. There are five divisions possible within an NGC Flower Show. These are discussed in subsequent chapters in this Handbook.

1. Horticulture
2. Design
3. Education
4. Youth and Sponsored Groups
5. Botanical Arts – A division in any NGC Flower Show with the potential for addition-al types of horticulture, design and other art-like exhibits (such as Photography) not included in the regular Horticulture and Design Divisions, allowing additional opportunities for exhibiting and creativity

B. Divisions are composed of sections.

C. Sections are composed of classes with similar characteristics/requirements.

D. Classes are composed of exhibits that conform to the same specifications.

E. An exhibit is an entry that has been accepted into the show.

Type	Description	Details
Division	Composed of sections	• Horticulture • Design • Education • Youth/Sponsored Groups • Botanical Arts
Section	Group of classes with **similar** characteristics/requirements	Minimum of 3 classes required within a section to award an NGC Section Top Exhibitor Award (exceptions: Education–2 exhibits minimum; Club Competition – 1 class minimum)
Class	Group of exhibits conforming to the same specifications	No minimum number of entries required in Horticulture classes. **Minimum** of 4 entries required in each Design class, Artistic Crafts and Botanical Designs.
Exhibit	Individual entry classified and placed within a class in an NGC Flower Show	

III. Six Basic Requirements of All NGC Standard and Small-Standard Flower Shows

A. **Must be planned and staged by NGC member club(s), districts, councils and states, including:**

1. International Affiliate member club(s)
2. Member club(s) cosponsoring a show with a plant society, fair association, municipal organization, museum, etc.

B. **Fresh plant material must be emphasized and encouraged throughout the flower show.**

1. Horticulture Division **must** consist of ***all fresh plant material,*** grown by the exhibitor.

2. The Design, Education and Youth Divisions should encourage the use of fresh plant material; however dried and/or treated dried material is allowed.
3. Artificial plant material should never be used in an exhibit, but a minimal amount is allowed in staging furnished by the show committee.

C. **Show schedule must be written and mechanically printable and include specific wording and all essential details.**

1. After completion and acceptance by club members, the schedule becomes the **Law of the Show.**
    a. Exhibitors and judges are bound by its requirements.
    b. All requirements in a schedule must conform to all NGC policies, standards, practices and requirements in the ***Handbook for Flower Shows*****,** which is the ultimate authority.
2. The schedule must be made available to club members, the public and judges.
    a. Electronic copies are acceptable as long as printed copies can be made available to those without computer access.
    b. A current electronic version of the Flower Show Schedule must be made available to exhibitors.
    c. The schedule made available to the public may be an abbreviated version.

D. **Both the Horticulture and Design Divisions must be included.**

1. The number of classes in the Horticulture Division must equal or exceed the number of classes in the Design Division.
2. **The Horticulture Division**
    a. Small-Standard Flower Show and Standard Flower Show require:
        i. A minimum of five (5) classes listed in the schedule.
        ii. A minimum of twenty (20) exhibits in the overall division.
        iii. No minimum number of exhibits is required in each class.
    b. **Subdividing** is separating a large class of diverse exhibits into small subclasses of closely related groups.
        i. Classes may be subdivided into subclasses for ease of judging, but subclasses may not substitute for classes when counting the minimum number of classes required for all NGC Flower Shows.
        ii. There must be three (3) or more exhibits, botanically identical (variety, cultivar, series or trademarked name), or similar in form, color, size or description to justify forming a subclass with the exception of petite horticulture specimen(s) that are never in competition with standard-sized specimens but are subdivided into their own class or subclass. (Additional reference HB Page 61)

iii. Subdivided classes must be reflected on entry tags.

iv. Only the Horticulture Classification Chairman or General Chairman may subdivide a class.

3. **The Design Division** requires the following:

a. **Small-Standard Flower Show.** A minimum of three (3) classes

i. Each of the three (3) classes must consist of a minimum of four (4) exhibits, totaling at least twelve (12) exhibits in all.

ii. Additional classes may be included, each having any number of exhibits, bringing total to no more than nineteen (19) exhibits.

b. **Standard Flower Show:** A minimum of five (5) classes

i. Each of the five (5) classes must consist of a minimum of four (4) exhibits, totaling at least twenty (20) exhibits in all.

ii. Additional classes may be included, but each class must have a minimum of four (4) exhibits.

NOTE: The Youth Standard Flower Show and Youth Small-Standard Flower Show require the same number of horticulture and design exhibits as adult shows.

E. **Judging of NGC Flower Shows**

1. Must be judged by one or more panel(s) of NGC-approved judges.
2. Each panel must consist of three (3) judges in one of the following configurations:

a. Three (3) NGC Accredited Judges

b. Two (2) NGC Accredited Judges and one (1) NGC Student Judge

c. Two (2) NGC Accredited Judges and one (1) Plant Society Judge; or two (2) NGC Accredited Judges and one (1) recognized horticulture or fine arts professional. EXCEPTION: Photography Judging Panels *(see Chapter 10 Botanical Arts P. 96 C.1.)*

3. **In an emergency,** occurring the day judging is to take place, if a sufficient number of NGC judges is not available, one of the following alternatives is acceptable:

a. One (1) NGC Accredited Judge, one (1) NGC Student Judge, and one (1) Plant Society Judge, who is an expert in a specialized field of horticulture, or recognized judge belonging to another similar national or international gardening organization.

b. One (1) NGC Accredited Judge and two (2) NGC Student Judges.

c. Flower Show General Chairman, if an Accredited Judge, may serve on a judging panel only if all other emergency judging options have been exhausted.

NOTE: Design, Education, Youth/Sponsored Groups and Botanical Arts Divisions in a Plant Society Show must be judged by an NGC–approved panel, as described above, if it is to be considered a Standard Flower Show.

F. The **NGC Standard System of Awarding** must be followed.

1. **Purposes of the NGC Standard System of Awarding**

   a. Encourages uniform standard of judging

   b. Ensures fair and objective evaluation of all competitive exhibits

   c. Ensures no criteria are overlooked

   d. Compares relative importance of qualities

2. **The NGC Standard System of Awarding**

   a. Scales of Points are based on **perfection** (100 points).

      i. Each exhibit is evaluated individually.

      ii. Exhibits are ranked by the points they receive.

   b. Scales of Points for all divisions are stated in Chapter 14.

   c. Ribbons or seals may be offered in the Flower Show but should be uniformly used throughout all divisions.

   d. Award **must** be withheld if the exhibit does not meet the point value for the ribbon.

      i. Only one first place (blue) ribbon may be awarded per class or subclass; must score 90 points or more.

      ii. Only one second-place (red) ribbon per class; must score 85 points or more.

      iii. Only one third place (yellow) ribbon per class; must score 80 points or more.

      iv. One or more honorable mention (white) ribbons, as merited; must score 75 points or more.

Placing	Ribbon	Point Value	Quantity
First	Blue	**90+**	1
Second	Red	85+	1
Third	Yellow	80+	1
Honorable Mention	White	75+	1 or more

3. Entry Tags
    a. Entry tags are available from NGC Headquarters, but other formats may be used.
    b. The entry tags of **all** blue ribbon-winning exhibits **must** be signed and dated by an NGC Accredited Judge on the judging panel.
    c. **All** non-blue ribbon exhibits scoring **90+** points must be so designated on the entry tag, and signed and dated by an NGC Accredited Judge on the judging panel.
    d. **All** other entry tags **must** be marked with a check, hole punch or other mark to note the exhibit was judged.
4. All exhibits eligible for ribbons and NGC Top Exhibitor Awards **must** be the work of one individual, with the following **exceptions:**
    a. Horticulture Division: Club Competition classes for Displays.
    b. Design Division: Club Competition classes for Functional Tables for four or more, Floor Designs, Vignettes and Companion classes
    c. Education Division: All Education exhibits
    d. Botanical Arts Division: Gardens
5. All exhibits within a section must be judged by the same Scales of Points.

NOTE: NGC acknowledges that some fairs and other organizations provide ribbons whose colors differ from those offered by NGC. To offer and award NGC Top Exhibitor Awards and to apply for an NGC Flower Show Achievement Award, Top Exhibitor Awards must say NGC and point values and all other requirements must conform to the NGC Standard System of Awarding. The Flower Show and Schedule must conform to all NGC policies, standards, practices and requirements as listed in the Handbook for Flower Shows. Flower Shows held over multiped days count as a single flower show unless each show has its own separate published schedule..

IV. NGC Specialty Flower Shows

A. All requirements for a Standard Flower Show/Small-Standard Flower Show must be met, with the exception of the two required divisions. *(Horticulture and Design; see III. D page 3-4)*

B. **Horticulture Specialty Flower Show**

1. Must contain a minimum of ten (10) horticulture classes.
2. A minimum of forty (40) exhibits is required.
3. May offer all NGC Top Exhibitor Horticulture Awards.
4. At least two (2) exhibits in any combination of Education, Garden and/or Youth must be included. Educational exhibits must relate to Horticulture.

5. Botanical Arts Division: Botanical Arts Horticulture and/or Photography exhibits are permitted.
6. Eligible for the Horticulture Specialty Flower Show Achievement Award.
7. No design exhibits are permitted.

C. **Design Specialty Flower Show**

1. Must contain a minimum of ten (10) design classes with a minimum of four (4) exhibits in each.
2. All NGC Top Exhibitor Design Awards may be offered.
3. At least two (2) exhibits in any combination of Education and/or Youth must be included. Educational exhibits must relate to Design.
4. Botanical Arts Division: Artistic Crafts, Botanical Designs and/or Photography Exhibits are permitted.
5. Eligible for the Design Specialty Flower Show Achievement Award.
6. No horticulture exhibits are permitted.

CI. **Flower Show Type Summary**

Type of Flower Shows	Minimum Number of Horticulture Classes	Minimum Number of Horticulture Exhibits in Entire Division	Minimum Number of Design Classes (minimum of 4 different exhibitors in each class)	Number of Design Exhibits
Small Standard Flower Show	5	20	3	12–19
Standard Flower Show	5	20	5	20+
Youth Small Standard Flower Show	5	20	3	12–19
Youth Standard Flower Show	5	20	5	20+

Specialty Shows	Minimum Number of Horticulture Classes	Minimum Number of Horticulture Exhibits in Entire Division	Minimum Number of Design Classes (minimum of 4 different exhibitors in each class)	Number of Design Exhibits
Horticulture Specialty Flower Show	10	40	NONE	NONE
Design Specialty Flower Show	NONE	NONE	10	40+

V. Categories of NGC Flower Shows

A. General Show

1. Held in any suitable private or public locations.
2. Advanced viewing of potential exhibiting locations may be arranged for all exhibitors, with date and time stated in schedule.
3. Exhibit space in the Design Division must be reserved in advance. Advanced registration may be required in all other divisions due to space limitations.
4. Design Entries Chairman must inform exhibitors if any items or accessories typically present will be removed from the exhibiting area on the day of the show.
5. **Exhibits in a class not staged in the same room must be point scored.**

B. Petite Show

1. Design Division must consist of all Petite Designs.
2. Horticulture Division specimens must consist of dwarf, miniature or naturally small specimens.
3. Education, Youth and Botanical Arts Division may be included, but should relate to Petite exhibits.
4. Miniature-sized award ribbons, stickers, NGC Top Exhibitor Awards and other NGC Exhibitor Awards are available online at (www.gardenclub.org).
5. The Petite and Elfin Top Exhibitor Awards are **NOT** available in Petite Flower Shows; instead, all other Horticulture and Design Section Top Exhibitor Awards may be offered.

C. Holiday/s and/or Patriotic Shows

1. Holiday themes must be evident in titles, staging and designs where applicable.
2. The nation's flag must be staged prominently in a patriotic show.

D. Show Cosponsored with a Plant Society

1. Plant Society may be an affiliate NGC member and may cosponsor a show. If the Plant Society is not an affiliate NGC member, at least one sponsoring group **must** be an NGC member in order for the show to be considered a Standard Flower Show.
2. Plant Society may organize and use the society's judges in the Horticulture Division, placing only society's ribbons/awards.

3. Judging panels in the Design and other divisions must consist of at least two (2) NGC Accredited Judges on each panel, except in an emergency.
4. NGC Top Exhibitor Awards may be offered and awarded only in divisions in which approved NGC judging panels have determined winners and NGC Top Exhibitor Award requirements have been met.

E. **Major Flower Show**

1. A state or national flower show or one sponsored jointly with a botanical garden, plant society, other national or international gardening organization and/or civic organizations.
2. For cosponsored shows, portions of each division may conform to NGC Standard Flower Show requirements, but plant societies and other gardening organizations may also determine overall rules for exhibiting that do not conform to NGC policies.
3. Only those portions conforming to NGC Standard Flower Show requirements are eligible for NGC Top Exhibitor Awards.
4. Two special NGC awards for exhibits, one in Horticulture and one in Design, may be offered in these shows. Request for these two awards (SR-7) must be made in advance of the show by the Show Sponsor to NGC Headquarters.

VI. Additional Information

A. All Standard, Small-Standard and Specialty Flower Shows allow NGC Student Judges and NGC Accredited Judges the opportunity to obtain exhibiting and judging credit.

B. Flower Show sponsors are eligible to apply for NGC Flower Show Achievement Awards if additional requirements are met (refer to Chapter 5 for additional information).

C. Clubs are free to sponsor a flower show to encourage club participation and education, not always following the requirements of a Standard, Small-Standard or Specialty Flower Show. For example, a club may decide to hold a flower show composed of all artistic crafts or bo-tanical designs, inviting only two judges. **However, exhibiting and judging credits are not available to NGC Student Judges and NGC Accredited Judges for these shows, nor are NGC Flower Show Achievement Awards available.**

D. Clubs are not limited to the exhibits listed in the five divisions in this *Handbook for Flower Shows*. Plant Sales, Commercial Exhibits, Invitational Exhibits and others can be included, but they will not count toward Flower Show Achievement Award requirements.

NOTES

CHAPTER 2

FLOWER SHOW ORGANIZATION: COMMITTEES

Flower Shows are planned and carried out by the sponsoring club's Flower Show Committee.

I. Club President/Sponsoring Group

A. Gets official approval to sponsor show from club/district/organization

B. Appoints General Chairman/Co-Chairmen

C. Works with General Chairman/Co-Chairmen in preparing and finalizing show budget

D. Communicates regularly with General Chairman/Co-Chairmen

II. General Chairman/Co-Chairmen

A. Sets date/s, scope and site of show with Club President

B. Maintains communications with President; reports on show's progress

C. Appoints all committee chairmen who may serve in more than one capacity, depending on the size of the club and scope of the show

D. Calls all general committee meetings to coordinate show

E. Attends sub-committee meetings as needed

F. Obtains necessary forms for any potential NGC Flower Show Achievement Award at www.gardenclub.org.

G. Is present throughout day of the show to handle problems

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

I. Requests final committee reports after the show's completion and compiles committee reports into final show report

J. If applying for an NGC Flower Show Achievement Award, appoints Chairman to compile the book of evidence, and must notify the state-designated chair for selection of the Evaluating Panel. The Show Chair does NOT select the evaluation panel.

III. Schedule Chairman

A. Works with President and General Chairman to determine theme of proposed show

B. Recruits schedule committee members

C. Writes Flower Show Schedule in accordance with Chapter 3, WRITING A FLOWER SHOW SCHEDULE

D. Works closely with Staging/Property Committee Chairmen

E. Distributes schedule at least three (3) months prior to the flower show

F. Schedule considerations

1. Space available
2. Show budget
3. Available properties
4. Seasonal horticulture plant material
5. Ability of prospective exhibitors
6. Proper terminology
7. NGC approved and prohibited policies

IV. Staging/Properties Chairman

A. Recruits Staging committee members

B. Works closely with Schedule Chairman to review show site, discuss available properties, budget and storage space

C. Arranges for staging equipment for exhibits unless schedule requires exhibitors to furnish staging *(see Chapter 4, STAGING)*

D. Creates staging appropriate to show's theme

E. Creates signage for all divisions, sections and classes as well as overall show theme

F. Sets up all staging in advance of scheduled entry time. This may include exhibit staging props as well as tables for exhibitors to use to prepare exhibits, and tables for additional committees such as Entries, Classification, Awards and others.

G. Supervises dismantling of show

V. Entries Chairman

A. Orders entry tags from NGC (www.gardenclub.org), or may use custom-designed tags

B. Recruits committee members

C. Maintains a list of all exhibitors and exhibits entered. The list is shared with the Clerks Chairman who keeps a record of individual ribbons/stickers received and top awards placed.

D. May appoint specific Division Entry Chairmen, as needed

E. **Horticulture Entry Chairman**

1. (Prior to Show)
    a. Makes entry tags available to exhibitors prior to show date and on day of show
    b. Maintains list of exhibitors and specimens entered
    c. Works with Horticulture Classification and Placement Chairmen on advanced entries such as collections, displays, hanging specimens, evergreens or other hor-ticulture exhibits needing special staging
2. (Day of Show)
    a. Accepts and records entries
    b. Directs exhibitors with Classification-approved specimens to “Placement Table”
    c. Provides Clerks Chairman with entry information

F. **Design Entry Chairman**

1. Secures names of exhibitors for pre-registered design classes
2. Prepares entry tags for design exhibitors in advance
3. Gives Design Placement Chairman or exhibitors entry tags and plant material cards
4. Directs exhibitors to Design Placement Chairman
5. If entries are not secured in advance, records names of exhibitors and provides exhibitors with entry tags

G. **Education Entry Chairman**

1. Secures names of exhibitors for pre-registered classes
2. Prepares entry tags for education exhibitors in advance
3. Gives Placement Chairman or exhibitors entry tags
4. Directs exhibitors to Placement Chairman
5. If entries are not secured in advance, records names of exhibitors and provides exhibitors with entry tags

H. **Youth Entry Chairman**

1. Secures names of exhibitors for pre-registered Youth classes
2. Prepares entry tags for youth exhibitors in advance
3. Gives Youth Placement Chairman or exhibitors entry tags
4. Directs exhibitors to Youth Placement Chairman
5. If entries are not secured in advance, records names of exhibitors and provides exhibitors with entry tags

I. **Botanical Arts Entry Chairman**

1. Secures names of exhibitors for pre-registered classes
2. Prepares entry tags for exhibitors in advance
3. Gives Placement Chairman or exhibitors entry tags, and design and artistic crafts plant material cards.
4. Directs exhibitors to Placement Chairman
5. If entries are not secured in advance, records names of exhibitors and provides exhibitors with entry tags

VI. Classification Chairman

A. Ensures all exhibits conform to NGC policies and schedule requirements

B. May appoint specific Division Chairmen

C. **Classification Chairman, Horticulture**

1. Reviews all horticulture entry tags for proper botanical or currently acceptable scientific designation
2. Disqualifies if exhibit is not show worthy
3. Disqualifies if exhibit is infested with insects or infected with diseases
4. Assists exhibitors with plant identification though the final responsiblity for naming lies with the exhibitor.
5. Initials entry tags to signify approval
6. Directs exhibitor to Horticulture Placement Committee
7. Subdivides classes as needed

D. **Classification Chairman, Design**

1. Reviews all design plant material cards for proper common or botanical names of plant materials used in designs
2. When design is completed, Classification Chairman checks for adherence to NGC policies and schedule requirements.
3. Initials entry tags to signify approval

NOTE: Final Design Conformance determination is the responsibility of the judges

VII. Placement Chairman, Horticulture

A. Checks that entry tags are completely filled out and accurate

B. Takes specimens from Placement Table and positions them in the show according to the schedule

NOTE: Collections and Displays are ALWAYS placed by the exhibitor.

VIII. Placement Chairman, Design

A. Checks that entry tags are completely filled out and accurate

B. Directs exhibitors to appropriate class location

NOTE: Design exhibits are ALWAYS placed by the exhibitor.

IX. Judges Chairman

A. Confers with General Chairman and Schedule Chairman to determine number of judging panels needed, remembering the show should be judged within two and one half hours

B. Invites predetermined number of judges at least six (6) weeks prior to show

C. Determines hospitality and financial arrangements, if needed, with judges. Financial arrangements must be in writing

D. Establishes judging panels and assigns classes to specific panels. (Each panel should judge classes in horticulture and design.)

E. Sends printed schedules to judges with other judges listed, as well as classes assigned, at least four (4) weeks prior to the show

F. Works with Hospitality Chairman to provide hospitality for judges

G. Contacts judges a few days before the show, reminding them of the scheduled meeting time

H. Judges Chairman, in conjunction with General Chairman, advises judges of schedule revisions/corrections, weather and/or other extenuating circumstances on judging day.

I. Double checks with Entries Chairman that judges have NOT entered classes they are assigned to judge

J. Reminds Accredited Judges of the need to sign and date all entry tags of blue ribbon, **90+** and Top Exhibitor Awards, and reminds all judges to mark all other entry tags with a hole punch or other mark to denote the exhibit has been judged.

K. Writes "thank you" notes to judges after the show

X. Clerks Chairman

A. Working together with the Judges Chairman, secures clerks and assigns them to each judg-ing panel

B. Familiarizes clerks with locations of assigned classes **prior** to judging

C. Obtains supplies for the Clerking Panels: pencils, erasers, clip boards, ribbons/seals, Top Exhibitor Awards, hole punch, hand stapler and record sheets

D. Clerks Chairman compiles list of all winners in the entries list, relaying list to Awards Chairman if Sweepstakes Award/s offered

E. Advises clerks of duties, etiquette/ethics

F. **Clerks' duties**

1. Directs judges to assigned classes and notifies judges of subdivided classes
2. Informs judges of number of exhibits and potential awards to be offered and/or considered
3. Assists the judges for a closer inspection by gently lifting the horticulture specimen's container, but not handling the plant material with the exception of conditioned evergreens exhibited without containers

NOTE: Clerks never handle Horticulture specimens in a display.

4. Attaches ribbons/seals, making sure only one blue (1st), one red (2nd) and one yellow (3rd) ribbon has been awarded in each class or subclass
5. Confirms all blue ribbon winners and exhibits marked **90+** have been signed and dated by a judge. Confirms all other entry tags have been marked to indicate exhibit was judged.
6. Opens all non-blue ribbon winner entry tags. Blue ribbon entry tags remain closed until all Top Exhibitor Awards have been placed
7. Confirms section and division Top Exhibitor Awards have been signed and dated by a judge
8. Records winners and compiles list for Clerks Chairman

G. **Clerks' etiquette/ethics**

1. Clerks should not be assigned to a class or section they have entered.
2. Should step back discreetly so as not to hear judges' discussion
3. Should not distract or ask inappropriate questions of the judges
4. Should not enter into discussions with judges concerning comments and/or decisions of judges
5. Does not volunteer information concerning exhibits/exhibitors
6. If asked to write judges' comments, writes precisely what judges dictate
7. Should not break mutual trust by repeating judges' comments

XI. Consultants Chairman

A. Are appointed for each division in the Flower Show; may be appointed for each section in Design and for Collections/Displays in Horticulture

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

C. Works closely with General Chairman and Schedule Chairman to:

1. Answer potential exhibitors' questions, explain schedule requirements and NGC policies
2. Encourage novices
3. Advise exhibitors of all schedule changes prior to the show
4. Help fill classes as needed
5. Help find substitute entries in emergencies

XII. Awards Chairman

A. Obtains ribbons/seals and other awards from NGC website store (www.gardenclub.org) as required by the schedule at least four (4) weeks in advance. May use custom-designed award ribbons.

B. Delivers awards to Clerks Chairman prior to the show

C. Assists in the preparation of a Book of Evidence for an NGC Flower Show Achievement Award. Information can be found at www.garden.club.org. Works with other chair to gather necessary data and photographs

D. Tabulates results for Sweepstakes Award/s, if offered

XIII. Publicity Chairman

A. Arranges for media coverage (print, TV, radio, Internet) before, during and after the show

B. Arranges for the show to be photographed. If Book of Evidence for an NGC Flower Show Achievement Award is being compiled, arranges that all Top Exhibitor Award winners and overall show staging are photographed.

C. Provides compiler/s of the Book of Evidence all necessary photos, news releases and all other publicity needed for documentation

XIV. Hospitality Chairman

A. Arranges for judges' refreshments

B. Arranges for hostesses/hosts during the show to greet guests

C. Hostesses/hosts may be asked to:

1. Distribute abbreviated program
2. Attend guest register
3. Check on condition of exhibits
4. Water exhibits as needed
5. Keep show area neat
6. Ask visitors to refrain from touching exhibits

XV. Other Chairmen

Assigned by General Chairman as needed

CHAPTER 3

WRITING A FLOWER SHOW SCHEDULE

The Flower Show Schedule provides guidelines for the exhibitors, judges and viewing public. Schedules should be comprehensive but concise, complete and clear. **The Flower Show Schedule is the Law of the show.** Should issues arise, **the *Handbook for Flower Shows* is the final authority.**

I. Schedule Basics

A. Once a club has voted to sponsor an NGC Flower Show, the Schedule Committee writes the schedule.

1. Schedules should be as specific as possible, if the exact requirements are to be met for the exhibitors and their entries.
    a. This includes entry requirements as well as staging specifications.
    b. When no specifications are given by the schedule, participants are free to make choices based on NGC policies and guidelines listed in the *Handbook for Flower Shows*.
2. **At least three (3) months prior to the show,** the schedule is made available to all show chairmen, club members, non-member participants and judges. If the schedule is posted online or sent by email, a few printed copies must be available for reference at the show and for application of awards after the show.
3. There can be five (5) divisions in an NGC Flower Show. These are described further in the *Handbook for Flower Shows*. Order is determined by staging with required divisions listed as Divisions I and II.
    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 Flower Show, all divisions are permitted EXCEPT for Design. In a Design Specialty Flower Show, all divisions are permitted EXCEPT for Horticulture.

4. The overall show theme must be developed with appropriate and relative titles for each division and all sections of each division in the Flower Show. Titles are needed for all design classes (Design, Youth and Botanical Arts). This provides unity and continuity throughout the flower show. In a Home Placement Show, titles should be in keeping with the architectural style and "feel" of the home.

B. Schedule Format

1. The schedule consists of six (6) basic parts, and they appear in the following sequence:
    a. Cover/Title Page
    b. Table of Contents with page numbers
    c. Committee Chairmen
    d. General Rules
    e. Awards
    f. Divisions
2. A consistent format is used throughout the schedule.
    a. Divisions are solely Roman Numerals: I, II, III, etc., and must include a title related to the overall show theme.
    b. Sections within a division begin in alphabetical order with Section A, Section B, Section C, etc., and must include a title related to the overall show theme. Sections are uppercase letters only.
    c. Classes in the first section of a division can begin with Class 1 and continue in numerical order through the remainder of all sections within that division; alternatively, classes can be numbered starting with 1 for each section. The same format should be followed throughout the entire schedule. (EXCEPTION: Educational exhibits are listed as Exhibit 1, Exhibit 2, etc.). Classes are solely numerical.
    d. Subclasses are listed as 1a, 1b, 1c, etc., 2a, 2b, 2c, etc.
3. Any font type and page size for the schedule is acceptable. Consideration should be given to readability and convenience to club members and the public.

5. Sample Schedule Format

Division I: Horticulture (with title)		
Section A (with title)	Section B (with title)	Section C (with title)
Class 1	Class 6	Class 9
Class 2	Class 7	Class 10
Class 3	Class 8	Class 11
Class 4		Class 12
Class 5		
Division II: Design (with title)		
Section A (with title)	Section B (with title)	
Class 1 (with title)	Class 4 (with title)	
Class 2 (with title)	Class 5 (with title)	
Class 3 (with title)	Class 6 (with title)	
Division III: Education (with title)		
Section A (with title)		
Class 1		
Exhibit 1		
Exhibit 2		
Division IV: Youth/Sponsored Groups (with title)		
Section A (with title)	Section B (with title)	
Class 1	Class 4	
Class 2	Class 5	
Class 3	Class 6	
Division V: Botanical Arts (with title)		
Section A (with title)	Section B (with title)	
Class 1	Class 4	
Class 2	Class 5	
Class 3	Class 6	

6. Alternate Schedule Format

Division I: Horticulture (with title)		
Section A (with title)	Section B (with title)	Section C (with title)
Class 1	Class 1	Class 1
Class 2	Class 2	Class 2
Class 3	Class 3	Class 3
Class 4		Class 4
Class 5		
Division II: Design (with title)		
Section A (with title)	Section B (with title)	
Class 1 (with title)	Class 1 (with title)	
Class 2 (with title)	Class 2 (with title)	
Class 3 (with title)	Class 3 (with title)	
Division III: Education (with title)		
Section A (with title)		
Class 1		
Exhibit 1		
Exhibit 2		
Division IV: Youth/Sponsored Groups (with title)		
Section A (with title)	Section B (with title)	
Class 1	Class 1	
Class 2	Class 2	
Class 3	Class 3	
Division V: Botanical Arts (with title)		
Section A (with title)	Section B (with title)	
Class 1	Class 1	
Class 2	Class 2	
Class 3	Class 3	

II. Cover

A. Basic information about the Flower Show appears on the cover and/or title page.

1. Name of the club/s presenting the show
2. Location of the show with the complete address and phone number if available
3. Appropriate overall show theme
4. Date/s with times of opening and closing. (If the show is scheduled for several days in one location, the divisions may be staged on consecutive days and/or weekends.)
5. The phrase **AN NGC FLOWER SHOW** must be listed under title. Additionally, the specific type (Standard Flower Show, Small-Standard Flower Show, Horticulture Specialty Flower Show, Design Specialty Flower Show) or the category (General, Petite, Holiday, Patriotic, Show Cosponsored with a Plant Society, Major) must be listed un-der the title or otherwise stated.
6. Admission information (Free and open to the public, or admission fees)
7. Affiliations (Member of National Garden Clubs, Inc., _____ Region, State Garden Club, _____ District and local affiliations)

B. The use of color and illustrations relating to the overall show theme enhance the cover's appeal and creates excitement for the show

III. Committee Chairman

A. List the General Chairman and all Committee Chairmen as determined by the size of the flower show. Chairmanships and committees can be combined as long as all aspects of the show are covered. One person may serve in more than one capacity.

1. Contact information for major chairmen and consultants should be listed. Contact information may be a telephone number, an email address, or some other form deemed appropriate by the Chairman.
2. Standard chairmanships / committees
    a. General Chairman
    b. Schedule
    c. Staging
    d. Entries
    e. Classification
    f. Placement
    g. Consultants

h. Judges

i. Clerks

j. Awards

k. Publicity

l. Hospitality

B. Entries, Classification, Placement and Consultant Committees may be subdivided by Horticulture, Design, Education, Youth and Sponsored Groups, and Botanical Arts if included in the Flower Show.

IV. **General Rules**

The General Rules state information applying to the entire Flower Show.

State the following**: This Flower Show conforms to the standards established by the National Garden Clubs, Inc. (NGC). The *Handbook for Flower Shows* (HB), as updated with revisions posted on the NGC website, is the authority for all issues not covered by the schedule which is the "Law of the Show." An updated copy of the *Handbook for Flower Shows* may be downloaded from the NGC website at www.gardenclub.org.**

A. The General Rules include the following:

1. Who may enter the show
2. The complete procedure for making entries
   a. If there is advance registration, state: **Entry tags are available from the Entries Chairman (name, contact information), or from the General Chairman (name, contact information) on (date).**
   b. Registration may be online.
   c. If the procedure for making entries varies between divisions, then the procedure is stated in the specific Division Rules. If pre-registration is required, give specific Divisions, dates and contact information.
   d. If all of the entries in all of the divisions are computerized, 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 the required entry tag information on the day of the show.**
3. Date, time and place for accepting exhibits. (Information about unloading and loading limitations may be included).
4. Date, time and place for removing exhibits.
5. Time of judging.
6. **State** EACH of the following:
   a. **The Classification Chairmen for each division check exhibits for conformity to the schedule prior to judging. Final determination for conformance is the judges' responsibility.**

b. **The General Chairman and the Classification Chairmen for each division are available during judging for possible consultations. They, along with the judges and clerks, are the only personnel allowed on the floor during judging.**

c. **The decisions of the judges are final. Awards may be withheld if not merited.**

d. **There must be an emphasis on FRESH plant material. No artificial plant material is permitted in any exhibit in any division.**

e. **Each exhibitor is limited to one entry per class, except in the Horticulture Division and the Botanical Arts Horticulture Section. Exhibitor may make more than one entry per class if each is a different species, variety, cultivar, type or color.**

f. **The (name of sponsoring group) will strive to assure the safety of all items after arrival and placement, but is not responsible for any loss or damage to exhibits.**

7. List the state's policy concerning the use of native plants, invasive and noxious plants and those on its conservation list.

V. Awards

A. Basic Awarding: State:

1. **The NGC Standard System of Awarding is used in all divisions.**
   a. **Only one (1) first-place (blue) ribbon per class or subclass; must score 90 points or more**
   b. **Only one (1) second-place (red) ribbon per class or subclass; must score 85 points or more**
   c. **Only one (1) third-place (yellow) ribbon per class or subclass; must score 80 points or more**
   d. **One (1) or more Honorable Mention (white) ribbons as merited; must score 75 points or more**

B. Additional NGC Top Exhibitor Awards may be offered in each division. One (1) or more Section Awards may be offered, but only one Section Award per section.

C. Correctly list each NGC Top Exhibitor Awards offered in the show

1. **State:** name and number of Division and Section Awards offered and HB page reference
2. Identify Sections/Classes eligible for each award offered
3. **State:** must be highest scoring 95+ blue ribbon winner. (Exception Youth requires 90+)
4. Include minimum number of exhibits required per Section/Class
5. Include rosette color

D. NGC Top Exhibitor Awards by Division

1. Division I – Horticulture
   a. Division Award: Award of Horticultural Excellence
   b. Section Awards: Arboreal Award, Award of Merit, Collector's Showcase Award, Elfin Award, Grower's Choice Award, Club Competition Award

2. Division II – Design
   a. Division Award: Award of Design Excellence or Holiday Excellence Award
   b. Section Awards: Award of Distinction, Designer's Choice Award, Petite Award, Table Artistry Award, Tricolor Award, Club Competition Award

3. Division III – Education
   a. Division Award: Educational Top Exhibitor Award; one (1) Youth Top Exhibitor Award per age group per division

4. Division IV – Youth and Sponsored Groups
   a. Section Award: Youth Design Top Exhibitor Award, Youth Educational Top Exhibitor Award, Youth Horticulture Top Exhibitor Award

5. Division V – Botanical Arts
   a. Section Award: Botanical Arts Artistic Crafts Award, Botanical Arts Design Award, Botanical Arts Horticulture Award, Botanical Arts Photography Award

DI. Correctly list any Non-Top Exhibitor Awards and any local /specialized awards if offered in the show
1. List all requirements for the award/s to include minimum number of exhibits and classes required
2. Identify sections/classes eligible for each award offered.

DII. NGC Non-Top Exhibitor Awards may be offered.
1. Division Awards: Best-in-Show (Design, Horticulture)
2. Other Awards: Award of Appreciation, Sweepstakes Award, Special Awards

DIII. Region, state and local awards
1. All award requirements (score required, number of entries, etc.) must be listed in the schedule.
2. Requirements may or may not follow NGC guidelines. Region, state and local awards do NOT count toward Flower Show Achievement Awards.

VI. Division — Horticulture

The schedule for the Horticulture Division consists of two (2) parts with two (2) headings: **Horticulture Rules** and **Horticulture Sections and Classes.**

A. Horticulture Rules

1. Horticulture Required Rules. The following are **stated**:

   a. **"The NGC Exhibit Policies are printed in the *Handbook for Flower Shows,* Chapter 6, Exhibiting in the Horticulture Division."** The policies could be individually listed as numbered rules.

   b. **"The rules for a single species cut or container-grown specimen are listed in the *Handbook for Flower Shows* or its supplement *Horticulture Exhibiting and Judging."*** The rules could be individually listed for the specific plant.

   c. **"In order to receive an NGC Top Exhibitor Award, the exhibitor must identify her/his entry by its binomial name or currently acceptable scientific designation." (Consult *Handbook for Flower Shows,* Exhibiting in the Horticulture Division, Chapter 6.)**

   d. **"Entry tags are to be filled out in advance if possible." (Specify if tags are to be typed, written in waterproof ink, labels, or pencil.) "Refer to the *Handbook for Flower Shows,* Chapter 6 for a correctly filled out entry tag."**

   e. **"Cut specimens should not have foliage below the water line, except for *Gladiolus*."**

   f. **"If a plant is considered a flowering plant, it should be exhibited as a flowering specimen. Foliage plants may flower, but should be exhibited as foliage plant if they are grown for their leaves."**

   g. **"Specimens with a class designation in the schedule may not be entered in the 'Any Other Worthy' class."**

   h. **"The Horticulture Classification Committee Chairman and/or General Show Chairman are free to subdivide classes by color, form, size, cultivar, variety or other distinguishing characteristics."**

   i. **"The Scales of Points for Horticulture are located in Chapter 14 of the *Handbook for Flower Shows."*** The Scales of Points may also be listed in the schedule.

2. Additional Rules.

   a. The schedule must state if the sponsoring organization or exhibitor is to furnish clean containers for cut specimens. If furnished by the exhibitor, the schedule may list specifics for uniform appearance.

b. The schedule must state if the sponsoring organization or exhibitor is to furnish wedging. If furnished by the exhibitor, the schedule must list the types of wedging materials acceptable.

c. Add the appropriate requirements for all horticultural classes included in the show or state the *Handbook for Flower Shows* or *Horticulture Exhibiting and Judging* reference. Where it states "The schedule may require…" state the required information here (Horticulture Rules) or in the appropriate section or class. Examples: Tulipa (Tulip) – exhibited with two (2) attached leaves; Rosa (Rose) – spray with at least three (3) open blooms.

B. **Horticulture Sections and Classes**

1. Each section must contain at least three (3) specific classes. The "Any other XXX named specimens" does NOT count as one of the three (3) classes. (XXX refers to plants asked for in the specific section, not just any other plant)
2. List the sections and classes included in the flower show. Annual, biennial, perennial flowers and/or foliage are ideally separated into individual sections, as are arboreal specimens, but may be combined for smaller shows. Sections are easily created by following requirements for specific Horticulture Section Top Exhibitor Awards.
3. State the required number of specimens per exhibit, stem length, sets of leaves, size restrictions, staging, etc., as appropriate for each horticulture type.
4. Classes in each section are listed alphabetically by genus or binomial name. "Any other worthy XXX named specimens" is usually the last class listed in the section, after the previous three (3) or more listed classes.
5. Each section must have a title related to the Horticulture Division theme.
6. A specimen should only be able to be entered in a single class within a section.

VII. Division — Design

The schedule for the Design Division consists of two (2) parts with two (2) headings: **Design Rules** and **Design Sections and Classes.**

A. Design Rules

1. Design Required Rules. The following are stated:

a. **"The NGC Exhibit Policies are printed in the *Handbook for Flower Shows,* Chapter 7, Exhibiting in the Design Division, NGC Policies and Guidelines."**

b. **"Advance registration with the Design Entries Chairman/Consultant is required by (date)."**

c. **"Plant material and non-plant material permitted and not permitted in the Design Division are printed in the *Handbook for Flower Shows,* Chapter 7."**

d. **"All plant material used in the design must be identified on a card, provided by the exhibitor and included with the entry tag."** (Schedule states the acceptable card size)

e. **"The exhibitor is required to conform to the stated description and limitations of the Design Type if named in the class."**

f. **"Rules for Design Types, Advanced Design Types, Table Designs and Table Appointments are printed in the *Handbook for Flower Shows.* Chapter 7."**

g. **"The Scale of Points for Design is listed in the *Handbook for Flower Shows,* Chapter 14."** The Scale of Points may be listed.

h. **"Designer is on his/her honor that the design being entered has not been previously entered or judged in an NGC Flower Show."**

2. The schedule may simply state "A design…," "A design in the manner of…," "An American Traditional Design…," "A creative design…" or a specific Design Type or Advanced Design Type.

B. Design Sections and Classes

1. List the sections and classes included in the show. All classes eligible for a specific Design Section Top Exhibitor Award must be listed together in the schedule but the classes may be staged apart.

2. For each section or class, state the Frame of Reference (height, width, and depth) allowed. For shows staged in a home, the furnishings and their placement are described. The schedule also states an advance viewing date of the show site for the exhibitors.

3. State a precise description of the staging (type, color, size of background and/or staging panel) provided by the committee for each section/class.

4. List all staging to be provided by exhibitor within his/her Frame of Reference including staging panel and/or underlay if require or permitted.

5. Sections and classes must have titles related to the overall show theme.

VIII. Division — Education

The schedule for the Education Division consists of two (2) parts with two (2) headings: **Education Rules** and **Education Exhibits.**

A. Education Rules

1. State: "**Education Exhibits may be the work of more than one individual or organization unless a Student Judge or an Accredited Judge is seeking exhibiting credit for preparing an education exhibit."**

2. Names of exhibitors may appear in the schedule ONLY if the exhibits are not being judged.

3. If an Educational Top Exhibitor Award is being offered, state: "**An exhibit must occupy a minimum of eighteen (18) square feet surface area. (For a Petite NGC Flower Show, state six [6] square feet of surface area instead.)"**

4. If desired, the schedule may state: "**Some plant material is required."** Otherwise, it is not mandatory, but encouraged. Depending on the subject matter of the exhibit, plant material may not be suitable or available and the schedule should not ask for it.

5. The schedule states staging information.
6. The schedule states: "Advance registration with the Education Entries Chairman is required by (date)."
7. State: "**The Scale of Points for Education Exhibits is listed in the *Handbook for Flower Shows,* Chapter 14.**" Alternatively, the Scale of Points may be listed.
8. State: "The Educational Exhibit being entered has not been previously judged in an NGC Flower Show."

B. Education Exhibits

1. The schedule lists each exhibit individually as Exhibit 1, Exhibit 2, etc. 2.

The schedule must list exhibit titles and a brief description of each exhibit provided by the exhibitor. (See P. 85 II.A.)

3. Division and section titles should relate to the overall show theme.
4. In large shows, related exhibits may be listed in sections with at least three (3) exhibits per section.

IX. Division — Youth and/or Sponsored Groups

The schedule for the Youth and Sponsored Group Division consists of two (2) parts with two (2) headings: **Youth & Sponsored Groups Rules** and **Youth & Sponsored Groups Sections and Classes**.

A. General Rules

1. Youth and Sponsored Groups do NOT compete against each other. Separate sections need to be created for each group.
2. Youth age categories must be stated in the schedule.
3. State: "**The NGC Exhibit Policies are printed in the *Handbook for Flower Shows,* Chapter 9, exhibiting in the Youth and Sponsored Groups Division, NGC Policies and Guidelines.**" Alternatively, all policies could be listed in the Youth/Sponsored Groups Rules of the schedule.
4. State: "**Youth exhibits are evaluated using the Horticulture, Design, Education and Botanical Arts Scales of Points.**"

B. Sections and classes

1. If Youth and Sponsored Groups are both included, subsections (listed in the schedule as A1, A2, B1, B2, etc.) for Horticulture, Design, Education and Botanical Arts are created.
2. Sections and subsections may be divided into Horticulture, Design, Education and Botanical Arts for each age category of the Youth. Sections may be divided into Horticulture, Design, Education and Botanical Arts for Sponsored Groups.

X. Division — Botanical Arts

The schedule for the Botanical Arts Division consists of two (2) parts with two (2) headings: **Botanical Arts Rules** and **Botanical Arts Sections and Classes**.

A. Botanical Arts Rules

1. General Rules. State:

   a. **"All Botanical Arts Horticulture, Design, and Artistic Crafts exhibits must contain some plant material."**

   b. **"No artificial plant material is permitted in any exhibit."**

   c. **"The Scale of Points for judging Botanical Arts Horticulture, Design, Artistic Crafts and Photography are listed in Chapter 14 of the *Handbook for Flower Shows."***

   d. **"The rules for Botanical Arts Horticulture are printed in the *Handbook for Flower Shows,* Chapter 10."** (if Botanical Arts Horticulture is included in the Flower Show)

   e. **"The General Guidelines for all Designs apply as printed in Chapter 7 of the Handbook for Flower Shows, including a card provided by the exhibitor and listing plant material used in the design apply."** (if Botanical Arts Designs are included in the Flower Show)

   f. **"The rules for Botanical Artistic Crafts are printed in the *Handbook for Flower Shows,* Chapter 10."** (if Botanical Arts Artistic Crafts are included in the Flower Show)

   g. **"The rules for Photography are printed in the *Handbook for Flower Shows,* Chapter 10."** (if Photography is included in the Flower Show)

B. Botanical Arts sections and classes

1. List the sections (Botanical Arts Horticulture, Botanical Arts Design, Artistic Crafts and Photography) individually and classes.
2. Sections must have a title related to the overall show theme. All classes must have titles related to the overall show theme except for those in Botanical Arts – Horticulture sections.
3. Describe all staging provided by committee or exhibitor.
4. List the award name that applies to the section.

NOTES

CHAPTER 4

STAGING

In a Standard Flower Show, **staging** is the act and process of creatively and properly displaying exhibits using equipment or properties. The staging committee works closely with the schedule committee and properties committee to define allocated spaces and position staging equipment required by the schedule for each division, section and class.

Ideal staging allows ease in judging and viewing all exhibits, without the entries being crowded. Allow sufficient space for woody ornamentals, hanging specimens, petite horticulture and petite designs. Traffic patterns should be efficient with aisles at least four (4) feet wide for easy access. Adequate lighting for viewing each exhibit is crucial. All components of staging must conform to lo-cal regulations. The schedule should be specific enough to provide staging information for every class within the different divisions including Frame of Reference. Creative and/or unique staging adds interest to flower show and is strongly encouraged.

I. Horticulture Division

A. The schedule must state who is to provide the staging—the exhibitor or the Flower Show Committee. If the exhibitor is providing staging, the schedule must be specific on types allowed. If the Show Committee provides staging, it should be as uniform as possible for all exhibitors within the class.

B. All horticulture exhibits are staged as cut or container-grown specimens.

C. **Cut Specimens**

1. Exhibited in clean, transparent (clear) container. Containers do not have to be color-less, but cut stem/s should be viewed easily through any colored container. Containers should be free from lettering, labels or distracting colors and patterns.
2. Containers include, but are not limited to, vases, bottles and weighted test tubes; cups or small bowls for cut flowering woody ornamentals (*Camellia, Hibiscus, Gardenia).*
3. Containers should be in pleasing proportion to the specimens. Specimens shouldn't look dwarfed by the container, nor should they appear unstable or overpowering the container.

4. Top-heavy specimens require containers that are large, have a broad base and are heavy enough to prevent tipping over. Unobtrusive glass marbles, pebbles, etc., may be used for ballast but not as wedging.
5. Broadleaf and needled evergreen arboreal specimens, if properly conditioned, may be exhibited without water, either in a container, lying on a table uncrowded or displayed in an innovative way on trellises, walls, doors, etc.
6. Wedging material is allowed to improve the specimen's pose for all cut exhibits while remaining inconspicuous. Approved wedging type must be listed in the schedule.
7. Water should be clean and free of debris. Water levels do not have to be uniform in bottles.

D. **Fruits, Vegetables, Nuts**

Fruits, vegetables and nuts may be staged on rattan, plastic, paper plates or circles of colored felt, burlap and place mats.

E. **Container-Grown Specimens**

1. The schedule should state maximum container dimensions (diameter, height) if space is limited.
2. Containers should be clean and unobtrusive. Green, black and terracotta colored containers are recommended over white or pastel colors. Decorated containers should not dominate the specimen.
3. Staking is permitted, but should be unobtrusive and not extend above the top of the plant.
4. If hanging container-grown specimens are included, staging should be provided to hang the specimens, or the staging committee should ideally provide elevation (e.g. pots, columns, pedestals, stools etc) so trailing exhibits hang freely.
5. Vertical gardens must be staged vertically for judging.

F. **Petite Horticulture**

1. Petite horticulture containers include broad-based salt/pepper shakers, miniature bottles, pill containers, perfume bottles.
2. Containers have the same requirements as those for standard-sized specimens, and should be appropriately sized to specimens.

G. **Collections and Displays**

1. Since exhibitors must pre-register for collections and displays, providing ample space for the exhibit is crucial, though the exhibitor is not required to use all the Frame of Reference depending on the type of exhibit. (Petite vs. standard-sized specimens)

2. Exhibitors are required to place all specimens within a collection or display.
3. Collections
    a. Exhibitors are free to provide staging, such as blocks, upturned containers, place mats, fabric, etc., to present the specimens to their best advantage.
    b. Staging only enhances the specimens and is not an integral part of the collection.
4. Displays
    a. Exhibitors provide any and all types of creative staging within Frame of Reference
    b. Containers need not be clear nor colorless.

NOTE: While some non-hanging specimens, including epiphytes such as Bromeliads, orchids and some ferns, are often grown without containers, for ease of staging and judging within a Flower Show, the Flower Show Committee may require them to be exhibited on an inconspicuous plate, dish, mat, etc.

II. Design Division

A. Designer is free to incorporate staging properties unless the schedule prohibits it. The staging panel then is used only as a Frame of Reference.

B. Any staging provided by the exhibitor must comply with the size requirements and restrictions stated in the schedule.

C. If Staging Committee is responsible for providing exhibitor's staging, props must be uniform and conform to the dimensions, type and color stated in the schedule. These may include tables, staging panels, underlays, frames, niches, pedestals, open columns, boxes, cubes, etc.

D. The schedule must state the background color and type for all designs. **Backgrounds** may be contrived or an architectural features such as walls, drapery, columns, windows or landscapes present behind the exhibit and is not used to describe what is now the staging panel.

E. Schedule may require exhibitors to provide their own staging properties, but **must** provide required dimensions and any restrictions such as style, color and/or other attributes.

F. Petite Designs are positioned for easy viewing, usually 4 to 5 feet above the floor.

G. Staging may include:

1. **Tables**
    a. May or may not have skirting to floor, with the schedule stating who provides skirting.
    b. Schedule states if exhibitor provides additional cloth and length of drape.
    c. Tables may be **freestanding** (viewed equally from all sides) or placed against a background.

2. **Staging Panel/s -** two-dimensional or three-dimensional upright surface placed behind or around a design in order to enhance it. May be a **Frame of Reference** or incorporated into the design depending on Schedule requirements.
    a. Design components may exceed the depth of a 3-D staging panel, provided total depth is not exceeded as specified in the schedule.
    b. The design's height must be in proportion to the Staging Panel.

Note: A **Panel Design** *is not to be interpreted as a staging device or confused with the above descriptions. The panel/s in a Panel Design are an essential and integral component of the design.*

3. **Underlay -** any material placed under the design usually with dimensions equal to the width and depth of the Frame of Reference.
    a. Need not be the same color or texture as staging panel (if used), but same color/ texture may provide greater rhythm and uniformity to the overall design than do contrasting colors/texture.
    b. Measurements of underlay shall not to exceed schedule dimensions of width and depth unless schedule allows, e.g., extending below the pedestal surface or overhung fabric to simulate a table cloth for Exhibition Table Designs. If allowed, schedule should state the amount of overhang for class uniformity.
4. **Frame -** the Flower Show Schedule determines if a frame is to be used as a frame of reference or incorporated into the design. Only the frame's depth may be exceeded when used as a frame of reference.
5. **Pedestal, Open Column, Box, Cube, etc.**
    a. A vertical structure for elevating a design. Must be sturdy with all components stable.
    b. Plant material and other components may extend beyond and downward from the top surface as long as the exhibit does not exceed the **Frame of Reference** or encroach on another exhibitor's space.
    c. The schedule must state overall **Frame of Reference** and whether the pedestal, open column, box, cube, etc., is **freestanding** (viewed from all sides) or staged against a background.
6. The staging committee may provide additional horizontal staging panels for some Design Types, or the schedule may allow the exhibitor the freedom to provide staging panels within printed guidelines.
7. **Hanging Design Support -** allows designs to be staged at eye level or slightly above.

III. Education Division

A. Education Exhibits are not required to be staged side by side in the showroom, but may be scattered throughout the exhibit area.

B. The schedule must state who provides staging, but typically the Flower Show Committee provides staging for uniformity. If the Educational Top Exhibitor Award is offered, the schedule must also state the dimensions of the space permitted, providing a minimum of eighteen (18) square feet horizontal and/or vertical surface area for Standard Flower Show exhibits and six (6) square feet for Petite and Youth Flower Shows.

IV. Youth and Sponsored Groups Division

A. Staging for Youth and Sponsored Groups exhibits is provided by the Flower Show Committee, and type is listed in the Flower Show Schedule.

B. The schedule must state if additional Design staging is allowed.

V. Botanical Arts Division

A. Botanical Horticulture

1. Botanical Horticulture staging follows the same guidelines as stated above in the Horticulture Division, making sure adequate space is provided for cut specimens, landscapes (gardens and miniature gardens) and manipulated plants.
2. Actual or improvised gardens not staged in close proximity to each other must be point scored.

B. Botanical Design

1. **Botanical Designs**
   a. All staging options follow the same guidelines as stated in the Design Division.
   b. **Easels** or other sturdy vertical staging can be used to display bonded designs.
2. **Freedom of Style** – only the actual dimensions of the staging space may be given. All other staging is at the discretion of the exhibitor.

C. Artistic Crafts

1. Artistic Crafts should be staged to match the utilitarian function of the exhibit and allow for ease of judging and viewing.
2. Necklace stands, mannequins, hat stands, easels, etc., can be used with color and type listed in the schedule.

D. Photography

Photographs should be displayed on neutral colored walls, panels or stands.

NOTES

CHAPTER 5

AWARDS

I. Standard System of Awarding

A. Class Awards

Place	Color	Minimum Score	Number Per Class
First	Blue	90	1
Second	Red	85	1
Third	Yellow	80	1
Honorable Mention	White	75	1 or more

B. Section Awards

1. Only one (1) Section Top Exhibitor Award is available per section.
2. Each designated section must consist of three (3) or more classes.
3. **Unlimited** number of section Top Exhibitor Awards are available to exhibits in the Horticulture, Design and Botanical Arts Divisions in all types of NGC Flower Shows provided all section requirements are met. (Exception: club competition)
4. Sections eligible must be listed in the Flower Show Schedule with a description of the award or the page/s in the *Handbook for Flower Shows* describing it.
5. All exhibits within a section must be judged using the same Scale of Points.
6. Section Award winners are determined by all judges who have judged any part of that section.
7. Eligible exhibits must score 95+, be a first-place blue ribbon winner and meet all criteria associated with the Section Award.
8. Top Exhibitor Awards offered **must** be withheld if no exhibit is worthy and/or has failed to meet specific requirements of the Section Award.

9. Exact scores must not be indicated in any way prior to placing the Section Top Exhibitor Awards.
10. Shows evaluated with the intent to apply for an NGC Flower Show Achievement Award must offer at least one (1) Top Exhibitor Award in both the Horticulture and Design Divisions. Exception: Two (2) Top Exhibitor Awards are required in a Horticulture or Design Specialty Show.
11. Top Exhibitor Awards are not available to Invitational or Commercial Exhibits.

C. **Division Awards**

1. To offer a Division Top Exhibitor Award, that division must include at least two (2) or more sections except for Education Division.
2. Exhibits eligible for a Division Top Exhibitor Award:
   a. All Section Top Exhibitor Award winners
   b. All first-place blue ribbon winners **not** in sections designated for a Section Top Exhibitor Award, but which meet award requirements.

II. Horticulture Division Top Exhibitor Awards

A. General Requirements

1. All plant material must be cut or container-grown.
2. Plant material must have been grown by the individual exhibitor for the required length of time.
3. Exhibit must be correctly named according to its binomial name or currently accepted scientific designation.
4. Horticulture Top Exhibitor Awards are available only in the Horticulture Division.
5. No minimum number of exhibits is required per class.

B. Division Award – **Award of Horticultural Excellence**

1. Only one (1) award may be offered to the highest scoring 95+ blue-ribbon exhibit entered by an individual in the entire Horticulture Division.
2. Rosette of green, blue and orange ribbons.

C. Section Awards

1. **Arboreal Award**
   a. For cut or container-grown trees and/or shrubs
   b. Cut specimens may not compete in the same section as container-grown specimens.

c. Vines are not eligible.

d. Cut specimens must be no more than 30" in length, include an apical tip, central leader and several nodes.

e. Rosette of green ribbons

2. **Award of Merit**

a. For all cut non-woody specimens including vines

b. Rosette of orange ribbons

3. **Collector's Showcase Award**

a. For collections and displays *(see Club Competition/Horticulture for additional options)*

b. Section must consist of three (3) or more classes of all collections or all displays.

c. Each specimen within the exhibit must score 95 points or more; scores for the specimens in the exhibit are not averaged.

d. Rosette of brown and green ribbons

4. **Elfin Award**

a. For petite horticulture specimens in a non-Petite NGC Flower Show

b. Classes in an eligible section must consist of all cut specimens, all container grown specimens, or all arboreal specimens.

c. Plants designated as dwarf or miniature never compete with standard-sized material but are always exhibited in a separate section, class or subclass.

d. Small rosette of chartreuse and purple ribbons

5. **Grower's Choice Award**

a. For all container-grown plants (single, multiple, self-multiple and combination plantings) except Arboreals

b. Combination plantings never compete with single, multiple or self-multiple container-grown specimens in the same section.

c. Includes foliage, flowering, fruit or vegetable specimens

d. Rosette of dark green ribbons

III. Design Division Top Exhibitor Awards

A. General Requirements

1. A minimum of four (4) exhibits per class
2. When a section combines class/es of Petite designs with class/es of full-sized designs, no Section Top Exhibitor Award shall be given.
3. The exhibit must be the work of one (1) individual.
4. Design Top Exhibitor Awards are available only to exhibits in the Design Division.

B. Division Awards – only one (1) may be offered in any NGC Flower Show

1. **Award of Design Excellence**
   a. One (1) award may be offered to the highest scoring 95+ blue ribbon exhibit in the entire Design Division entered by an individual.
   b. Rosette of gold ribbons
2. **Holiday Excellence Award**
   a. One (1) award may be offered to the highest scoring 95+ blue ribbon exhibit n the entire Design Division of a Holiday(s) and/or Patriotic Flower Show entered by an individual.
   b. Rosette of red ribbons

C. Section Awards

1. **Award of Distinction**
   a. All plant material used in the exhibit must be dried and/or treated, but not fresh.
   b. Rosette of brown ribbons
2. **Designer's Choice Award**
   a. Plant material used in the exhibit may be dried, treated dried and/or fresh.
   b. Schedule may specify the Frame of Reference, design style, and/or specific design type by name
   c. Exhibitor has freedom to choose other components within NGC policies
   d. If the show is held in conjunction with a plant society, the society may require its particular plant material to be featured.
   e. Rosette of purple ribbons

3. **Petite Award**
    a. May be offered to most outstanding petite design in a show of otherwise full-sized designs
    b. May not be offered in a Petite NGC Flower Show
    c. Small rosette of blue and white ribbons
4. **Table Artistry Award**
    a. Schedule may not specify type of plant material (EXCEPTION: Plant Society Shows).
    b. Schedule may require specific staging, but must not state how it is to be used.
    c. Award available for Functional and Exhibition Tables
    d. Rosette of burgundy ribbons
5. **Tricolor Award**
    a. All plant material must be fresh.
    b. Non-plant material may be included.
    c. Rosette of red, blue and yellow ribbons

IV. Club Competition Award

A. Three awards may be offered, one in each of the following divisions
    1. Horticulture: Displays only
    2. Design: Floor Designs, Functional Tables for four (4) or more, or Vignettes
    3. Botanical Arts: Gardens
B. More than one (1) exhibitor from each club must participate.
C. Entry tag states name of club/organization with president's name.
D. A section must consist of a minimum of four (4) exhibits in one (1) class designated in the schedule.
E. Rosette of light blue ribbons

V. Educational Top Exhibitor Award - Division Award

A. One (1) award may be offered per show.
B. A minimum of two (2) educational exhibits designated as eligible must be present.

C. The exhibit may be the work of an individual or organization.

D. Rosette of brown and white ribbons

VI. Youth Top Exhibitor Award

A. One (1) award per each of the three (3) age groups; three (3) awards may be offered in each division, one (1) per age group, a total of 12 awards.

B. Winning exhibit must score 90+ on the appropriate Scale of Points.

C. No minimum number of exhibits required.

D. **Botanical Arts Youth Top Exhibitor Award can only be offered if Horticulture and/or Design Youth Top Exhibitor Award is also offered.**

E. Rosette of red/white/blue ribbons

VII. Botanical Arts Top Exhibitor Awards – Section Awards

A. **Botanical Arts Artistic Crafts Award**

1. Winning exhibit must contain some plant material.
2. The exhibit must be the work of one (1) individual.
3. Each section must consist of at least three (3) classes with at least four (4) exhibits in each class.
4. Rosette of navy blue ribbons

B. **Botanical Arts Design Award**

1. Each section must consist of at least three (3) classes with at least four (4) exhibits in each class.
2. The exhibit must be the work of one (1) individual.
3. Rosette of yellow and orange ribbons

C. **Botanical Arts Horticulture Award**

1. Each section must consist of at least three (3) classes; at least twelve (12) exhibits are required in all classes combined.
2. The exhibit must be the work of one (1) individual.
3. Rosette of light brown ribbons

D. **Botanical Arts Garden Award**

1. One (1) award may be offered per show.
2. A minimum of two (2) gardens designated as eligible must be present.
3. Gardens may be actual or temporarily staged in show room.
4. The garden may be the work of one (1) or more individuals, or an organization.
5. Rosette of light green ribbons

E. **Botanical Arts Photography Award**

1. Each section must consist of at least three (3) classes with at least four (4) exhibits in each class.
2. The exhibit must be the work of one individual.
3. Photographs must relate to NGC goals and objectives.
4. Rosette of black and white ribbons

VIII. Recognition Awards

A. Not considered NGC Top Exhibitor Awards and do not count toward an NGC Flower Show Achievement Award

B. **Award of Appreciation**

1. No restrictions on the number offered
2. Determined by the Show Committee
3. For non-judged exhibits only
4. Rosette of orchid ribbons

C. **Best-in-Show Award**

1. Two (2) awards may be offered: one (1) each in the Horticulture and Design Divisions when NO Top Exhibitor Awards are offered in those divisions of a Standard Flower Show or Small Standard Flower Show.
2. Awarded to the highest scoring **90+** blue-ribbon exhibit in each of the divisions
3. Determined by judges
4. Rosette of blue ribbons

D. **Sweepstakes Award**

1. Four (4) awards may be offered: Horticulture Division, Design Division, Botanical Arts Division and Overall Flower Show.
2. Schedule must indicate the award/s offered and state manner in which winners are determined.
3. Calculation determined by the Awards Committee.
4. Rosette of green/white ribbons

E. **Additional awards may be offered by the show sponsor**

1. No restrictions on the number offered
2. Show Committee determines recipients
3. Rosette of yellow ribbons

IX. Award Summary

NGC Top Exhibitor Award	Type	Number Offered	Color of Ribbons	Awarded to:
Award of Horticultur-al Excellence	Division	1	Green/Blue/Orange	Highest-scoring botanically named exhibit in the entire Horticulture Division
Award of Design Excellence	Division	1	Gold	Highest-scoring exhibit in the entire Design Division
Holiday Excellence Award	Division	1	Red	Highest-scoring exhibit in Design Division of a Holiday/s and/or Patriotic Flower Show **NOTE: Only one (1) Design Division Top Exhibitor may be awarded.**
Arboreal Award	Section	Unlimited	Green	Cut or container-grown branches of trees and/or shrubs
Award of Merit	Section	Unlimited	Orange	Cut non-woody specimens and vines
Collector's Showcase Award	Section	Unlimited	Brown/Green	Collections and/or displays
Elfin Award	Section	Unlimited	Chartreuse/Purple	Petite horticulture in a non-Petite Show
Grower's Choice Award	Section	Unlimited	Dark Green	Container-grown specimen/s (excluding Arboreal)
				including Combination Plantings

NGC Top Exhibitor Award	Type	Number Offered	Color of Ribbons	Awarded to:
Award of Distinction	Section	Unlimited	Brown	All dried and/or treated plant material
Designer's Choice Award	Section	Unlimited	Purple	Designer's choice of plant material
Petite Award	Section	Unlimited	Blue/White	Petite Designs in a non-Petite Flower Show
Table Artistry Award	Section	Unlimited	Burgundy	Designer's choice of plant material in table classes
Tricolor Award	Section	Unlimited	Red/Blue/Yellow	All fresh plant material

NGC Top Exhibitor Award	Type	Number Offered	Color of Ribbons	Awarded to:
Club Competition Award	Section	3: 1 in Horticulture 1 in Design 1 in Botanical Arts	Light Blue	One (1) for each section in Horticulture (displays), Design (Floor, Functional Table for four (4) or more, and/or Vignette), and Gardens
Educational Award	Division	1	Brown/White	Highest-scoring educational exhibit; must have two (2) or more eligible exhibits
Youth Top Exhibitor Award	Section	12	Red/White/Blue	One (1) per age group in Horticulture, Design, Educational and/or Botanical Arts
Botanical Arts Artistic Crafts Award	Section	Unlimited	Navy Blue	Highest-scoring exhibit
Botanical Arts Design Award	Section	Unlimited	Yellow/Orange	Highest-scoring exhibit
Botanical Arts Horticulture Award	Section	Unlimited	Light Brown	Highest-scoring exhibit excluding Gardens
Botanical Arts Garden Award	Section	1	Light Green	Highest-scoring permanent and/or temporary garden; must have at least two (2) or more eligible gardens
Botanical Arts Photography Award	Section	Unlimited	Black/White	Highest-scoring exhibit

Note: Combination Plantings are entered into the Horticulture Division and are eligible for the Grower's Choice Award. Gardens and "fairy gardens" are placed in the Botanical Arts Division in the Horticulture Section and offered the Botanical Arts Garden Award. Both are judged by the Combination Plantings Scale of Points, p 129.

NGC Recognition Awards	Type	Number Offered	Color of Ribbons	Awarded to:
Award of Appreciation		Unlimited	Orchid	Non-judged exhibits determined by Show Committee
Best-in-Show	Division	2	Blue	Highest-scoring exhibit in Horticulture and/or Design when no NGC Top Exhibitor Awards offered; determined by judges
Sweepstakes Award		4	Green/White	One (1) in each of the Horticulture, Design, and/or Botanical Arts Division, plus one (1) for overall show; determined by Show Committee
Regional, State and Local Awards		Unlimited		*Descriptions of non NGC Top Exhibitor and non-NGC Recognition Awards must be listed in the Flower Show Schedule
*Awards must conform to NGC Policies				
*May be offered in addition to, or in place, of NGC Awards				

X. NGC Flower Show Achievement Awards

A. An NGC Flower Show Achievement Award is the recognition given to an NGC member organization for its sponsorship of a superior flower show. NGC Flower Show Achievement Awards are posted on the NGC website (www.gardenclub.org) in odd-numbered years with changes noted in even-numbered years. NGC member or affiliate clubs wishing to apply for these awards must contact their State Awards Chairman or designated representative, such as State Flower Show Awards Chairman, State Evaluations Chairman, State NGC Awards Chairman or IA Awards Chairman for forms and procedure.

B. Award year is January 1 through December 31.

C. Information on NGC Flower Show Achievement Awards and application requirements can be found on the NGC Website.

CHAPTER 6

HORTICULTURE

Horticulture is the art and science of cultivating plants. From its beginning, NGC has emphasized Horticulture and its educational value to the public through Standard Flower Shows. NGC provides garden club members the opportunity to learn how to properly exhibit and judge Horticulture through the Flower Show Schools program.

The focus of this chapter is on exhibiting and judging Horticulture specimens. For information on growing plants, NGC offers a series of Gardening Study Schools. Many land-grant universities, community colleges, and botanical gardens offer gardening-related classes as well.

For in-depth information on specific plants, refer to the NGC *Horticulture Exhibiting and Judging* book as well as the many local, national and international plant societies.

The primary horticulture nomenclature resource for Flower Show Schools and Symposium of National Garden Clubs, Inc. is *www.plantsoftheworldonline.org*. This is the current, most relevant, easiest to use and complete on-line search engine for plant nomenclature.

I. Life Cycle

Definition: Plants can be classified horticulturally by the length of time taken to complete their life cycle — seed to plant to flower to seed to death.

A. **Annual** – completes its life cycle in one growing season/year.

1. Warm-season (summer annuals) – germinate in the spring, grow during the summer and die in the fall, usually with a killing frost. Examples include *Helianthus* (sunflower), *Petunia*, *Tagetes* (marigold), and *Zinnia*.
2. Cool-season (winter annuals) – prefer cool temperatures, many tolerating frost. Exam-ples include *Antirrhinum* (snapdragon), *Allium sativum* (garlic), *Brassica* (ornamental cabbage/kale) *Calendula, Matthiola* (stock) and *Viola* (pansy).

B. **Biennial** – completes its life cycle in two (2) years, producing rosettes of leaves during the first year and flowers during the second year.

1. Examples include *Digitalis* (foxglove), *Lunaria* (money plant) *Petroselinum* (parsley).

2. Some biennials may be treated as annuals in some areas, sold as container-grown specimens already in their second year of growth and ready to bloom.

C. **Perennial** – lives more than two (2) years. Most will flower and produce seeds yearly.

1. **Herbaceous Perennial** – dies to the ground yearly and regrows from a root system or underground vegetative structure such as a bulb, corm, rhizome, tuber or tuberous root. Examples of herbaceous perennials include *Chrysanthemum*, *Hemerocallis*, *Hosta* and *Paeonia* (peony).

2. **Woody Perennial** – has above-ground woody tissue that remains alive throughout the year. Includes trees, shrubs and many vines. In NGC Flower Shows, we refer to these plants as ARBOREAL.

a. **Deciduous** – shed all their leaves yearly.

b. **Evergreen** – retain their leaves for several years.

i. **Broadleaf** – broad, flat leaves that are usually waxy; examples include *Aucuba*, *Buxus* (boxwood), *Codiaeum* (croton), *Ilex* (holly) and *Rhododendron*.

NOTE: Many tropical broadleaf evergreens are grown as container-grown houseplants in colder cli-mates.

ii. **Needled** – narrow, often resinous leaves called "needles." Examples include many of the conifers such as *Abies* (fir), *Picea* (spruce), *Pinus* (pine) and *Taxus* (yew).

NOTE: Some annuals/tender perennials grown in the north are grown as perennials in southern cli-mates. They may be listed in the schedule and exhibited as either Annuals or Perennials, but not both.

II. Anatomy

A. **Root** – the underground portion of a plant used to anchor the plant in place, and absorb water and nutrients for plant growth.

B. **Stem** – the leaf and flower-bearing part of the plant. Woody stems are often separated into twigs, branches and trunks.

1. **Node** – point where a leaf attaches to the stem. A bud is present at the node that can develop into a flower, shoot or another leaf.

2. **Internode** – the distance between nodes. *(see Chapter 11, JUDGING PROCEDURES, 'What Judges Look For - Horticulture' for further information on the importance of internodes.)*

3. **Areole** – cushion-like nodes on cacti where spines, branches and/or flowers emerge.

4. **Cane** – stem with a soft center tissue called PITH, separating them from woody plants. Examples include most *Rubus* (brambles) and *Rosa* (Roses).

5. **Crown** – compressed stem tissue, usually at ground level or below, where leaves devel-op. Examples include *Fragaria* (strawberry), *Hosta* and ferns.

C. **Leaf** – the part of the plant arising from stems or twigs, used to photosynthesize sugars for growth.

1. Leaves are composed of BLADES and PETIOLES.
    a. **Blade** – the broad part of the leaf manufacturing the sugars.
    b. **Petiole** – the stem of the leaf. Not all leaves have petioles.
2. Types of modified leaves include:
    a. **Bract**
        i. A usually brightly colored leaf beneath an often petal-less flower, giving the impression of a petal. Examples include *Bougainvillea*, Bromeliads, *Cornus* (dogwood) and *Euphorbia* (poinsettia).
        ii. **Spathe** – a large bract enclosing the inflorescence. May be dry as in *Iris* and *Narcissus* (daffodil), or colorful and flower-like as in most Aroids including *Anthurium* and *Zantedeschia* (calla lily).
    b. **Spine** – a sharp outgrowth as part of a leaf or replacing a leaf; examples include many cacti, *Euphorbia milii* (crown-of-thorns) and *Ilex* (holly).

D. **Flower** – the reproductive part of the plant, composed of many parts.

1. **Sepal** – leaf-like structure protecting the flower bud; collectively called the **calyx**.
2. **Petal** – conspicuously colored parts; collectively called the **corolla**.

NOTE: **Tepals** *are the combined sepals and petals of many plants when they appear identical in color and form; examples include: Hemerocallis (*daylily*), Lilium (*lily*) and Tulipa (*tulip*).*

3. **Pistil** – the female part of the flower composed of stigma, style and ovary (where seeds are produced).
4. **Stamen** – the male part of the flower, composed of the filament and the pollen-bear-ing anthers.
5. **Pedicel** – short stalk holding each individual flower connecting it to the peduncle.
6. **Peduncle** – the primary stem holding the flower/s. A leafless peduncle is called a **Scape**, such as *Agapanthus*, *Allium*, *Hemerocallis* (daylily), *Hippeastrum* (Amaryllis) or *Narcissus* (daffodil).

7. **Flower Forms**
    a. **Solitary** – One (1) blossom on a stem. Examples include *Crocus*, *Papaver* (poppy), *Rosa* (hybrid tea rose) and most *Tulipa* (tulip)
    b. **Spike/Raceme** – compound inflorescence with florets attached directly to the stem. Spikes have no pedicel; examples include *Gladiolus* and *Liatris*. Racemes have a pedicel; examples include *Antirrhinum* (snapdragon) *Aquilegia* (columbine) and *Delphinium*.
    c. **Spray** – a group of florets on a branched peduncle.
        i. **Capitulum** – head-like inflorescence made up of many individual ray and disk florets. Examples include *Echinacea* (coneflower), *Helianthus* (sunflow-er) and *Zinnia*.
        ii. **Corymb** – inflorescence whose florets form a flat, circular top, but whose pedicels arise randomly from different locations on the peduncle. Outer florets open before the inner florets. Examples include *Achillea* (yarrow), *Malus* (apple, crabapple) and *Prunus* (almond, cherry, peach, plum).
        iii. **Cyme** – inflorescence similar to Corymb except the inner florets open first. Examples include *Bougainvillea*, *Cornus* (dogwood), *Solanum* (tomato) and *Viburnum*.
        iv. **Panicle** – inflorescence where all flowers are attached loosely to a highly branched stem, usually wider at the base than at the tip. Examples include *Hydrangea paniculata*, (panicle hydrangea), *H. quercifolia* (oakleaf hydrangea) and *Phlox paniculata*.
        v. **Umbel** – inflorescence in which all florets are attached by pedicel to the same point. Examples include *Allium*, *Anethum* (dill) and other members of the carrot family (*Apiaceae*) and *Pelargonium* (geranium).

E. **Fruit** – the fertilized and ripened ovary of a flower.

F. **Other Vegetative Structures**

1. **Bulb** – underground compressed stem tissue (basal plate) surrounded by scale-like leaves. Examples include *Allium*, *Lilium* (lily), *Narcissus* (daffodil) and *Tulipa* (tulip). *Hippeastrum* (Amaryllis) and other conatiner-grown bulbs may not be planted below ground.
2. **Corm** – Swollen disk-like underground compressed stem with no leaf tissue. Examples include *Crocus*, *Freesia* and *Gladiolus*.
3. **Rhizome** – underground horizontal stem tissue. Examples include *Canna*, *Iris* and *Zantedeschia* (calla lily).
4. **Stolon** – typically above-ground horizontal stems, sometimes called “runners.” Examples include *Fragaria* (Strawberry) or *Ranunculus repens* (Creeping buttercup).

5. **Tuber** – swollen underground stem tissue with buds (eyes). Examples include *Begonia*, *Caladium* and *Cyclamen*.
6. **Tuberous Root** – Swollen root tissue without buds. Examples include *Dahlia* and *Ipomoea* (sweet potato).

III. Classification

Definition: A botanical system of dividing plants into hierarchical groups. **Botanical nomenclature** *is the scientific naming of plants, creating a unique, universal name for an individual plant. Only one (1) plant may be so designated with the genus and specific epithet, and that name is recognized throughout the world*

A. **Family** – a grouping of plants sharing certain genetic and morphological (structural) characteristics; plant family names end in "-aceae," though for some historic families "-ae" is acceptable. The family name is capitalized but not italicized. (Pinaceae, Rosaceae, Aspar-agaceae)

B. **Genus** (plural Genera) – subgroup of family of closely related plants.

1. A genus is ALWAYS capitalized and italicized if printed, underlined if handwritten.
2. An "X" before the genus indicates it is a hybrid of two genera; e.g., *X Heucherella*.

C. **Specific epithet** – a subgroup of a genus. When combined with a genus, the result is the **Binomial Name** of the **Species**.

1. Specific epithets are never capitalized but italicized when printed or underlined if handwritten, and follow the genus.
2. An "x" between the genus and specific epithet indicates the plant is a hybrid of two species; e.g., *Petunia* x *hybrida*.

NOTE: Due to plant breeding, and interspecific hybrids, many plants may not have a specific epithet, but will have cultivar names.

D. **Variety** – a distinct group of plants occurring naturally within a species that have unique characteristics distinct from other plants in the species. The variety name is never capitalized, but always italicized if printed and underlined if handwritten. The variety name follows the specific epithet.

E. **Cultivar** – a hybrid or sport of a species which will not come true when seeds are planted. Cultivar names are capitalized, never italicized or underlined, and should be enclosed in single quotes, or the cultivar name preceded by "cv."

F. **Series** – cultivars identical to each other except for color.

G. **Patented Name** – Patented names are usually different from cultivar names and are used for marketing. They may or may not be trademarked. They are capitalized but not italicized, underlined or surrounded by single quotes.

NOTE: Patented names are acceptable substitutes in a Standard Flower Show for the actual cultivar name.

H. **Common Names** – common names may be included on an entry tag within parentheses but do not substitute for the plant's botanical designation, due to the regional nature of common names.

Type	Capitalized	Italicized	Other
Family	Yes	No (but it is acceptable if it is)	Ends in –aceae, though some widely used historic family names such as Compositae (Asteraceae) and Graminae (Poaceae) are acceptable.
Genus	Yes	Yes	Underlined when handwritten; can be used alone.
Specific Epithet	No	Yes	Underlined when handwritten; never used by itself.
Variety	No	Yes	May include a "v." or a "var." before the name.
Cultivar	Yes	No	Usually in single quotes such as 'Autumn Sunset' or preceded by "cv." such as *Acer rubrum* cv. Autumn Sunset.
Series	Yes	No	Neither italicized nor placed in single quotes.
Patented Name	Yes	No	Usually with a ® for a registered plant. Trademark name or a **TM** for just a trademarked name.

NOTE: Exhibitors, in order to receive an NGC Top Exhibitor Award, must identify their entry by its binomial name or its currently accepted scientific identification.

Exhibiting in the Horticulture Division

I. NGC Horticulture Exhibit Policies

A. All exhibits must be FRESH. Dried and preserved specimens may be entered in the Botanical Arts – Horticulture Section.

B. All exhibits must have been grown by the exhibitor.

C. Plant material must be in its natural state and may not be altered by application (treatment) of oil, commercial "shine" products, etc., that change the natural appearance. No wiring of specimens is permitted.

D. Only foliage and/or flowers naturally grown and still attached to the specimen are permitted in the Flower Show. Unattached foliage is never included with a cut bloom specimen.

E. All plant material must have been in the possession of the exhibitor the appropriate number of days listed in the chart below.

Type of Plant Material	Length of Possession
Combination Plantings except troughs	6 weeks growing together
Annuals	90 days EXCEPTION: no minimum for early maturing seeds and/or transplants
Bulbs	90 days EXCEPTION: no minimum for forced bulbs/corms/tubers/rhizomes such as *Hippeastrum* (amaryllis), paperwhite *Narcissus*, hyacinths, etc.
Houseplants	90 days
Perennials (Herbaceous)	90 days
Vegetables and Fruits	90 days EXCEPTION: no minimum for early maturing crops such as lettuce, radishes, watercress, etc.
Arboreals (Woody Ornamentals)	6 months
Troughs	6 months growing together

II. Preparing the Exhibit

A. Cutting and Conditioning

1. Cut the stem several inches longer than required by the schedule. Length is measured from the apical tip (growing point) of the specimen to the cut end. The final cut for length can be made at the Flower Show.
2. Condition most cut specimens by placing them in lukewarm water immediately after cutting. Place in a cool, dark location. NOTE: Some specimens may require hotter or

colder water; check the *Horticulture Exhibiting and Judging* book for additional infor-mation on individual plants.

3. Specimens with milky sap (*Euphorbia*) may need heat treatment, such as boiling water or a candle flame, to seal the cut.
4. Specimens that ooze sap such as *Hippeastrum* (amaryllis), *Narcissus* (daffodil) and *Zantedeschia* (calla lily) may require a change of water after conditioning for several hours.
5. Some foliage may require complete submersion for several hours or overnight in luke-warm water to maintain turgidity.
6. Generally, cut flowers ½ to ¾ open, though it may vary depending on species.

B. **Grooming and Specimen Staging** – the process of improving the overall appearance of the entry by the exhibitor.

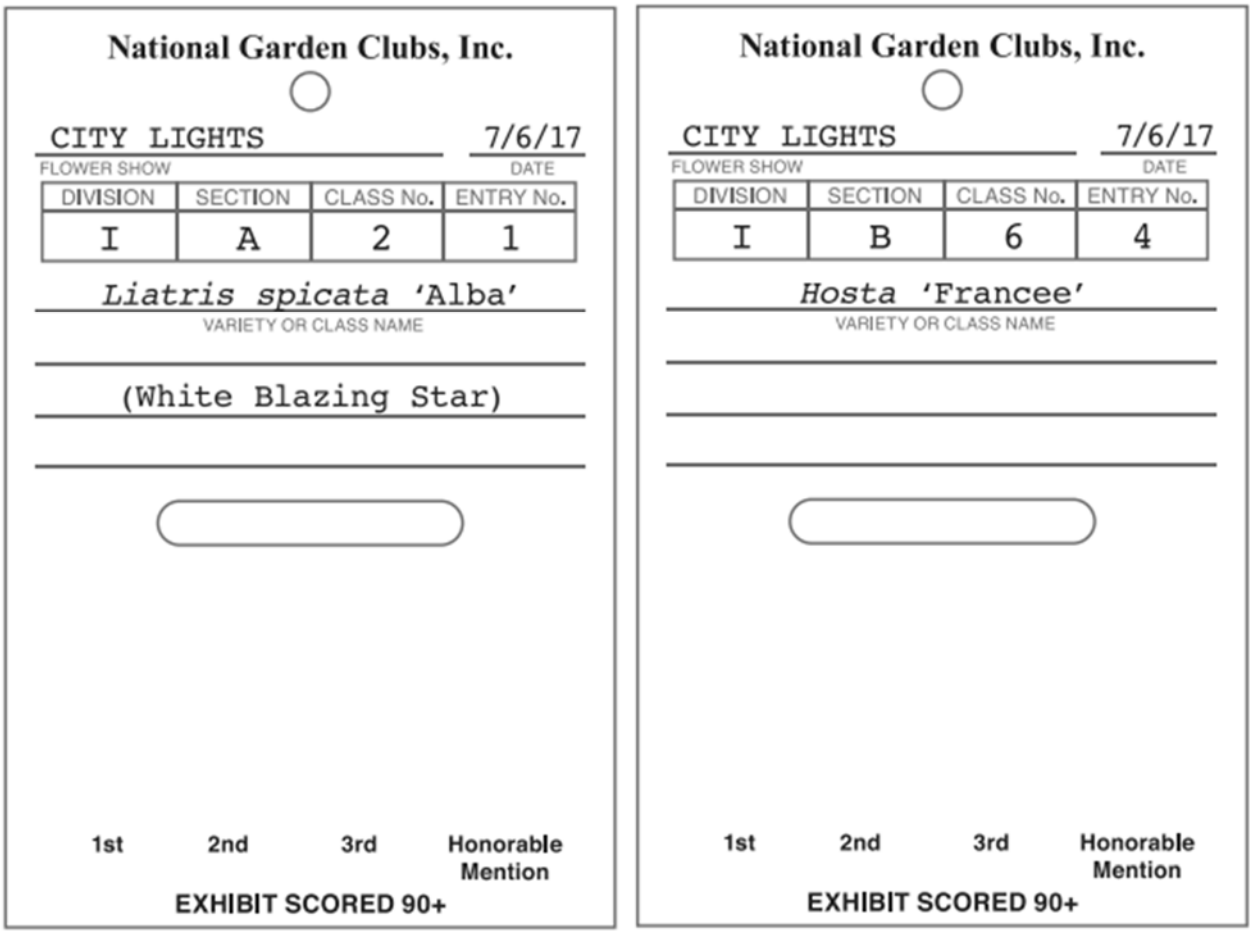
1. Specimens should be clean with all debris, dirt and damage removed by the exhibitor. Trimming foliage and flowers to remove damage is permissible, though overall form may be affected. Exhibitors must decide whether all aspects of grooming may or may not affect the specimen positively.
2. Containers furnished by the exhibitor should be clean.
3. Wedging is permitted unless disallowed by the schedule. Wedging improves the pose of the specimen, but should be unobtrusive and not distract from the exhibit. The schedule may dictate the type of wedging allowed for the show's overall appearance. Attached leaves do not constitute a wedging material.
4. Larger specimens requiring heavier containers may be weighted with unobtrusive glass marbles, pebbles, etc. as stated in Chapter 4 p.34 A.4. for consistency, adding weight to the container to prevent tipping. The stem cut end should still be visible, however.
5. Container-grown specimens should be centered in containers except for sympodial orchids and succulents with pups or self-multiples.
6. Unobtrusive soil surface coverings such as coarse sand, poultry grit, pea gravel, etc., can be used in container-grown specimens and combination plantings.
7. Cut specimens should not have foliage below the water line, except for *Gladiolus*.

C. **Transporting**

1. Carry most cut specimens individually in water-filled containers wedged to prevent spilling. Specimens could be transported without water, but must be re-hydrated with warm water at the Flower Show.
2. Flower heads can be protected with rolls of paper, or a paper plate cut to the center to support the head.

D. **Writing the Entry Tag**

1. The entry tag is used to properly identify the exhibit and is one of the best methods to educate the public.
2. Exhibitors should provide as much of the botanical binomial or current scientific designation as possible. Common names, enclosed in parentheses, can be included below the scientific designation.



Horticulture Types

Specimens are exhibited for their specific landscape and decorative qualities. The Flower Show Schedule dictates how specimens are assigned to sections and classes within the Horticulture Division. Depending on the size of the show, annual, biennial and perennial flowers and/or foliage may be combined into a single section or separated into individual sections.

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, *Paeonia* (peony), *Rosa* (rose), *Streptocarpus* (African violets), *Syringa* (lilac) and many others are exhibited for their flowers, not their foliage.

Foliage plants may flower, but specimens such as Rex begonia, *Caladium*, ferns, *Hedera* (ivy), palms, *Draceana* (sansevieria) and others are grown and shown for their leaves.

I. Container-Grown

Definition: A single species grown in a container.

A. May be exhibited as Arboreal, Flowering, Foliage or Fruit/Vegetable specimens.

B. Single-blossom specimens should be three-fourths to fully open. Plants with multiple bloom stems need at least one-fourth to one-half flowers open. Plants should not be totally in the bud stage nor have all their flowers fully open.

C. Foliage specimens may have flowers present, but flowers must be insignificant.

D. Epiphytic plants, such as some bromeliads (*Tillandsia*) and many tropical orchids and ferns (*Platycerium*), may be grown without containers; they are, however, treated as contain-er-grown specimens. The schedule may require specific staging to display the specimens.

E. Specimens may be double-potted unless prohibited by the schedule. Inner containers should not be visible.

F. 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.

G. The schedule may restrict the container's dimensions and/or plant size.

H. More than one (1) plant of the species may be exhibited in the container as a single specimen.

1. **Self-multiple** – multiple shoots arising from the root system.
2. **Multiple plantings** – more than one (1) plant of the same cultivar and color are com-bined in the container to improve the overall appearance of the planting.

II. Cut

Definition: A single species, removed from the parent plant.

A. May be exhibited as Arboreal, Flowering, Foliage or Fruit/Vegetable/Nut specimen.

B. Arboreal specimens must be no more than 30" in length from cut end to apical tip, and include several nodes and the central leader to be eligible for the Arboreal Award.

C. The schedule may restrict the maximum height of the specimen.

D. Fruits/Vegetables/Nuts

1. Should be at right stage of maturity for best taste and quality; table-ready for consumption.
2. Schedule states presence or absence of stems, staging and number required.
3. Schedule states number quantity based on size; otherwise:
   a. Large (cabbage, cantaloupe, pumpkin) – 1
   b. Medium (apple, beets, cucumbers, peaches, tomatoes) – 3 to 5
   c. Small (blueberries, cherry tomatoes, green beans, strawberries, peas) – 12

E. Herbs are judged as foliage or flowering plants, cut or container-grown.

III. Combination Plantings

A. A grouping of three (3) or more botanically different plants with similar cultural requirements such as light, water and humidity. Schedule should state maximum dimensions of the container. Natural accessories permitted in all combination plantings but must be in scale with plantings and container, and theme appropriate to the plants.

B. **Dish Gardens** – miniature landscape in an open low-volume shallow container.

C. **Hanging Gardens** – 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.

D. **Planters** – a grouping of plants in an indoor or outdoor container.

E. **Terrariums** – a miniature landscape in a container with high transparent sides. The top may be closed or open. Desertariums are terrariums with cacti and other succulents.

F. **Troughs** – a miniature naturalistic landscape planting in a container designed to withstand year-round conditions.

1. Soil volume is greater than for dish gardens.
2. Container may dominate.

IV. **Collections**

Definition: An exhibit of specimens judged for their cultural perfection.

A. A minimum of five (5) different specimens (cut and/or container-grown) exhibited in individual containers, or the appearance of being individually exhibited.

B. 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.

C. Specimens must be related, such as all one (1) 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.

D. Advance registration may be required to ensure space is available.

E. The Collection constitutes a single entry and only one entry tag is used.

F. Placement of specimens within the exhibit is the responsibility of the exhibitor.

G. Staging containers for cut specimens must be transparent containers. Staging containers must be compatible and furnished by the exhibitor. Staging accessories such as mats, risers, etc., are permitted but must not detract from the specimen; **plant material must dominate.**

H. Each specimen must be correctly and clearly labeled with the current scientific designation, and in a manner to easily identify the specimen's location in the collection. This may be done with a single chart or individual placards.

I. Individual specimen scores in the Collection are NOT averaged; the lowest scoring specimen in the Collection will determine the highest ribbon possible for the exhibit.

V. **Displays**

Definition: A collection of specimens exhibited with a strong overall artistic effect.

A. A minimum of five (5) different specimens (cut and/or container-grown) exhibited in individual containers, or the appearance of being individually exhibited.

B. Specimens such as evergreens and some epiphytes not requiring containers must appear as individual specimens.

C. The Display as a whole is a single entry, and only one entry tag is used.

D. Specimens should be related, such as all one plant family (Rosaceae, Pinaceae), one genus (*Hosta*, *Paeonia*), similar characteristics (bromeliads, ferns, orchids), etc.

E. Advanced registration is required.

F. Cut specimen containers need not be clear nor identical.

G. Frame of Reference (height, width, depth) must be provided in the schedule.

H. While artistic effect is of equal importance to cultural perfection, **featured plant specimens must dominate.**

I. Placement of the display is the responsibility of the exhibitor.

J. Staging materials including shelves, frames, blocks, background panels, man-made sculptures, underlays, other fresh and/or dried plant material, etc., are permitted but are used only to enhance plant materials.

K. Each specimen must be correctly and clearly identified with the current scientific designation, and in a manner to easily identify the specimen's location in the display.

L. Individual specimen scores in the Display are NOT averaged; the lowest scoring specimen in the Display will determine the highest ribbon possible for the exhibit.

VI. Petite Horticulture

Definition: Naturally small growth, or those designated as dwarf or miniature varieties or cultivars by nurseries and plant societies.

A. Specimens may be container-grown, cut, and/or combination plantings depending on section and/or class descriptions.

B. Petite specimens are never in competition in the same class with standard-sized specimens, but must be subdivided into their own class or subclass. They are still eligible to compete with standard-sized specimens for Section Awards.

C. 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.

D. Containers for petite specimens should be in proportion to the specimen.

E. Cultivar or variety names must be included on the entry tag

VII. Club Competition

A. Consisting of Displays only.

B. A minimum of seven (7) specimens grown by two (2) or more club members.

C. All other requirements of a horticulture Display must be met.

VIII. Specific *Horticulture Exhibiting and Judging* Types

Information for showing and judging specific plant types as well as conditioning and grooming specimens can be found in the *Horticulture Exhibiting and Judging* book, available through NGC Member Services. Additionally, many plant societies provide exhibiting and judging guidelines on their websites.

NOTES

CHAPTER 7

DESIGN

Knowledge of the Elements and Principles of design is essential in creating any successful art form. A "design" is a plan bringing order to an art form by using the elements and principles of design to create beauty, harmony, distinction and expression. (All references to art forms will be to floral art, floral design or floral arranging.)

The Elements and Principles of design can vary from one art form or organization to another. Those listed below are the ones National Garden Clubs, Inc. has historically embraced and uses for floral design and judging exhibits.

I. Attributes of Design

A. **Beauty** – An intangible quality evoking aesthetic pleasure

B. **Distinction** – Marked superiority in all aspects of Conformance, Design, Selection, Organization, Expression, and Condition and Craftsmanship

C. **Expression** – An idea, emotion, or mood communicated to the viewer

D. **Harmony** – A pleasing, orderly arrangement of components according to the Design Principles

II. Elements of Design

The Elements of Design are the basic, tangible and/or visual qualities of all art and include:

A. **Color** – The result of light striking an object and being reflected to the eye. Colors appear differently depending on the quality of light. Where there is no light, there is no color.

1. **Pigment System** – NGC uses the Pigment system of color.

a. The color wheel is a spectrum of six colors joined together in a distinct band. These colors are red, orange, yellow, green, blue and violet.

b. **Primary Colors –** red, blue and yellow; equidistant on the color wheel.

c. **Secondary Colors –** purple, green and orange; each created by combining equal amounts of any two Primary Colors.

d. **Intermediate Colors** are between the primary and secondary colors. An infinite number of colors can be created.

e. **Achromatic/Neutral Colors –** black, white and gray.

2. **Physical Properties**

a. **Hue –** the family name of one color distinguishing it from another. Hue and Color are interchangeable.

b. **Chroma –** the degree of purity of a color.

i. **Value –** the lightness or darkness of a color.

ii. **Tint –** the hue with white added

iii. **Tone –** the hue with gray added

iv. **Shade –** the hue with black added

3. **Use of color** (hue) can evoke emotional and interpretive responses.

a. Pure bright color is often perceived as exciting while more pastel colors are soothing.

b. Personal experiences influence interpretations.

4. **Advancing and Receding Colors**

a. **Advancing colors** are warm and stimulating.

i. On the color wheel, they are yellow-green through orange to red-violet. Warm colors attract and hold the eye. White is also advancing.

ii. Of all the colors in natural light, yellows advance the most, then oranges, then reds.

b. **Receding colors** are cool and retreating.

i. On the color wheel, they are green through blue to violet. Black and gray are also receding.

ii. They do not attract the eye or hold attention.

5. **Color Harmonies** – combinations of color grouped orderly and pleasing to the eye.

a. **Monochromatic –** one (1) color (hue) and all its related tints, tones and shades, excluding pure achromatic colors.

b. **Analogous –** two (2) or more colors adjacent on the color wheel using only one (1) primary color.

c. **Direct complementary –** colors opposite each other on the color wheel.

d. **Split complementary –** one (1) color combined with the hues on either side of its direct complement.

e. **Triad –** three (3) colors, equidistant on the color wheel.

f. **Polychromatic –** a variety of colors; multicolored.

B. **Form** – the three-dimensional aspect of an object. All floral designs are combinations of various forms.

1. Form and space are closely related.
2. Forms are the strongest visual symbols in a design.
3. Forms are either closed (solids, compact or massed) or open (spreading with space within).

C. **Light** – the illumination necessary for vision.

1. Effect

a. Light can modify forms, affect colors and textures, create shadows or convey moods.

b. Light affects the perceived depth of a design which stimulates eye movement.

2. Types

a. **Natural** or sunlight; sunlight shows true colors.

b. **Artificial** or manufactured light offers varied qualities.

i. Fluorescent, halogen and LED lights vary considerably in size and color.

ii. Incandescent lights are a source of warm, yellow color.

iii. Other specialty effect lights include strobe, black, colored and underwater, etc. Each offers a different quality to floral design.

iv. Lighting effects are influenced by candlepower, number of lights, type of lights, distance from the light source, light intensity and angle of projection.

D. **Line** – a one-dimensional visual path through a design, giving rhythm and direction.

1. **Actual lines** can be made of linear material such as branches, leaves and flowers, etc.

2. **Lines of continuance or implied lines** are invisible lines made by the eye moving to various design features such as colors, forms and/or textures. This is a perceived path that is recognized even when nothing tangible marks the line.

E. **Pattern** – a natural or man-made composition created by lines, forms and the spaces between them.

1. Hues, values and chroma create color patterns.
2. The natural composition of plant material creates a predesigned pattern. Manipulated, embellished and/or altered plant material create new patterns.

F. **Size** – the perceived or visual dimensions of a component rather than actual dimensions. Visual size can vary due to one of more of the following:

1. Distance from viewer.
2. Size of other components seen at the same time.
3. Color qualities of other components.
4. Textural qualities of other components.

G. **Space** - the open areas in and around a design or object. There are three types of space used in floral design:

1. **Total Space –** the three-dimensional Frame of Reference comprised of height, width and depth in which the design is placed. The designer has no control of this space; it is designated by the Flower Show Schedule and may not be redefined.
2. **Space within the plant material** or other components – control is limited by the selection and/or abstraction by the designer.
3. **Space within the design –** the designer has control of these spaces by placement of plant material and other components, enhancing or creating movement and depth within the design.

H. **Texture** – the surface quality.

All design components have textural qualities that add interest to a floral design by calling attention to an area or relieving monotony.

III. Principles of Design

The Principles of Design are the basic standards used to judge all visual art. Their correct application is necessary for well-executed design. They include:

A. **Balance** – **actual balance** means an object remains upright.

1. In floral design, *visual balance* is needed so objects appear balanced from top to bottom, side to side or front to back.

2. Types of balance:
    a. **Symmetrical Balance**
        i. The center of the design uses an imaginary vertical line as the central axis.
        ii. Both sides of a central axis are comprised of like material placed in a mirror image of each other. (Results may not always be truly identical due to the nature of plant material.)
        iii. Most Traditional Designs are organized using symmetrical balance.
    b. **Asymmetrical Balance**
        i. The visual weight is comprised of different materials on either side of the axis providing a sense of equilibrium
        ii. The axis may or may not appear to be in the center of the design.

3. **Dynamic Balance** – implied balance and counterbalance (Creative Designs)
    a. The organization and placement of components to create tension, rhythm and interest throughout a Creative Design.
    b. **Plastic organization** *(molding and shaping the design within a volume of space to create a three-dimensional effect)* and **penetration of space** *(the strong thrusting of plant materials and/or other physical components, from front to back, adding rhythm and balance)* are necessary for Dynamic Balance.

B. **Contrast** – the placement of unlike characteristics of a single element together to emphasize their differences. Strong contrasts can be softened by using subtle changes between the two extremes. Examples include:
    1. Color – Dark/Light
    2. Form – Round/Elongated
    3. Light – Strong/Subtle
    4. Line – Thick/Thin; Curved/Straight/Angular
    5. Pattern – Bold/Subtle
    6. Size – Large/Small
    7. Space – Open/Closed
    8. Texture – Smooth/Rough

C. **Dominance** – the emphasis or impact of one component over another, implying subordination.

1. It is the most influential part of the design, and helps to produce unity.
2. Effects
    a. Equal attractions tend to compete for attention and result in a lack of unity.
    b. The largest amount of components in a design does not always have the greatest effect.
    c. Color and texture used can be dominant in lesser amounts.
    d. Dominance in Traditional Designs is referred to as the **focal point**, an area to which your eye is drawn.
    e. The dominant feature in other designs is sometimes known as the **center of interest**.
    f. Dominance, like contrast, is strongly linked to the other Principles of Design and cannot be separated from them.

D. **Proportion** – the relationship between amount/s and quantity/ies of one area to another or to the whole. It does not refer to individual sizes.

1. The ratio between all the components as they relate to each other in the design
2. The ratio between the design and the Total Space (Frame of Reference)

E. **Rhythm** – the dominant visual movement throughout a design. Rhythm is created by:

1. Repetition of form, color or texture in a linear direction.
2. **Gradation** – a sequence in which adjoining parts are similar or harmonious. It implies a gradual change in size, weight, texture or color. Traditional Designs rely on gradation for pleasing rhythm.
3. Actual or implied lines leading the eye around a design through areas of interest by a push-pull tension. Creative designs often use this method.

F. **Scale** – the size relationship of one object in a design to another.

1. Scale differs from proportion in that scale deals with individual parts to each other on a one-to-one basis, while **proportion** is a pleasing ratio between overall areas and amounts.
2. Components are “out of scale” when the variations of sizes are too great. Scale, however, may be deliberately disparate to create impact, such as the grouping of very small materials used alongside much larger ones.

IV. Design Styles

Oriental, European and Early American designs are the ancestors of modern Traditional and Creative design types. There are many reference books available to research the specific char-acteristics of Oriental and European designs.

Note – Authentic Oriental, Traditional European and Early American designs are not often judged as such since authentic containers and plant materials of the period are often unavailable. The schedule, however, may ask for a design "in the manner of" or "an adaptation of" a specific Oriental, Traditional European or Early American design and judged accordingly. Authentic Oriental, Traditional European and Early American designs are permitted in the Education Division of a Standard Flower Show and may be eligible for the Educational Top Exhibitor Award.

A. European Traditional

1. **Classical Greek (600 B.C. to 325 A.D.)** – Wreaths and swags, made of laurel, ivy or boxwood; simple and symmetrical; entwined around apples, grapes and figs. Little evidence showing flowers in vases in artworks of the period.
2. **Italian Renaissance (14th and 15th Century)** – Warm intense colors of richness, grandeur. Dried flowers and tropical fruits combined with flowers as in Della Robbia wreaths. Container of bronze, marble and Venetian glass.
3. **Dutch and Flemish (17th and 18th Century)** – Oval in form, massed fruit and flowers festooning over the rim of the container. Many varied accessories, such as snails, sea shells, insects, bird nests and eggs, butterflies and taxidermal animals. Colors rich as in the paintings of the Old Masters. Bowls, baskets, ewer-shaped bronze, alabaster, pewter, Majolica and silver. Fabrics of velvet, tapestry, brocade, damask and gold cloth.
4. **French (mid 17th through early 19th Century)** – The French styles were the least weighty of European mass designs. They emphasized formal balance, greater height than width and soft colors. Spike flowers were shown with roses and other sweetly scented flowers, combined with trailing tendrils. Sevres, Dresden, Meissen, Venetian glass and Tole complemented fabrics of taffeta, satin and figured silk. Styles were inspired by the ruling monarch of each period.
5. **English**
   Designs were symmetrical, usually triangular, elegantly formal and informal. Plant material was often of only one (1) type and one (1) color with variations. Waterford, Chinese Lowestoft, Sheffield silver, Wedgwood and Staffordshire compotes, jardinières, ginger jars and vases were popular.
   a. **Early Georgian (1714–1760)** – Chinese and Italian Baroque influence; rich, warm colors. Heavy urns of metal or marble. Tulips, lilacs and blossoming branches.

b. **Late Georgian (1760–1820)** – Influenced by French Rococo period. More delicate plant materials and colors.

c. **Victorian (1830–1901)** – These were the most compact of all European mass arrangements, circular in form with greater width than height. Colors were bold and rich, or all white. Nosegays were popular, with special folding stands to hold them. Belleek, Haviland, blown and pressed hobnail and cranberry glass, and Tiffany Favrile was shown with velvet, plush, horsehair and brocade. Accessories placed with flower arrangements included figurines, Currier and Ives prints, prayer books, music boxes and photo albums.

B. **American**

1. **Colonial American (1607–1720)** – Simplistic, informal mixed bouquets of wildflowers, Lunaria, cattails and rosehips. Frugal arrangements in utilitarian baskets, stoneware, wooden bowls, Delft and salt glaze. Homespun fabrics and crewel embroidery.
2. **Colonial Williamsburg (1720–1780)** – Floral prints show flowers light at top, more solid at rim, in fan shape. French Rococo influence. Fresh flowers, wheat or barley added; fruit and flowers also placed on the table. Profusions of fresh flowers nearly concealing containers of porcelain, silver and marble.
3. **Federal (1780–1830)** – Mass designs, in formal balance and greater height than width. Fruits, flowers and foliage in epergnes, placed to show the individual beauty of each flower. Sandwich glass, Paul Revere or Sheffield silver, Wedgwood and lusterware. Backgrounds were scenic wallpaper or fabric, paneling, painted gray or moss green.
4. **Industrial Revolution/Gilded Age (1830–1901)** – Lavish use of flowers in ornate containers in the early years following European Victorian. Simplified to a few flowers with fine foliage, such as ornamental asparagus in a cut glass vase or Tiffany Favrile. Often an all-white arrangement.
5. **Art Deco (1905–1939)** – Bold, angular, symmetrical geometric form, metallic, streamlined with high-contrast colors.

V. American Traditional Design

Popular in American flower shows in the mid 20th century, prior to the introduction and development of Creative design.

A. **Characteristics of American Traditional Design Styles**

1. Each design is based on a single "set pattern" of geometric form (sphere, cylinder or pyramid).
2. Plant material is used in a naturalistic manner, radiating from one point. Little or no abstraction.
3. Plant material, forms and colors are integrated rather than grouped.

4. Space within the design is of little importance.
5. Depth is achieved by:
    a. Overlapping of forms
    b. Placing some forms in profile
    c. Completing the back of the design
    d. Using transitional materials and gradation of colors and sizes
6. Creativity is achieved through beauty, unity, harmony and selection of plant material.

B. American Traditional Design Types

1. **American Traditional Line** – adapted from Japanese design
    a. Conforms to the characteristics of American Tradition styles
    b. Great restraint in the quantity of plant material used
    c. Linear pattern is dominant
    d. Line material establishes the pattern which can be vertical, horizontal, crescent, S-curve or zigzag
    e. Center of interest or focal area may be included, but it must not diminish the impact of the line
2. **American Traditional Line – Mass**
    a. Conforms to American Traditional characteristics
    b. Linear pattern established, as in American Traditional Line design; however, additional plant material enhances and strengthens the line
    c. Massed plant material emphasizes the center of interest but never obscures the linear pattern
3. **American Traditional Mass** – adapted from European designs
    a. Conforms to American Traditional characteristics
    b. Large quantities of plant material with a closed silhouette
    c. Plant material is integrated and not grouped

VI. Creative Design

Creative Floral Design is an acknowledged art form introduced in the late 1950s to American Flower Shows. These designs are not bound by traditional patterns or styles. They are designs with a relationship between form and space.

A. **Characteristics of Creative Designs**

1. Conform to the Principles of Design.
2. Are eclectic in approach, borrowing from different styles and/or periods to create new concepts and forms.
3. Shows restraint in the amount of plant material and/or number of components used. (Exception – Assemblage, Creative Mass and Tapestry Designs)
4. May have more than one (1) point of emergence and focal area, but clarity of design is important. (Exception: Grouped Mass)
5. Uses components in a non-realistic manner and may contain abstraction, with plant material not necessarily in water.
6. Positions components according to **plastic organization,** molding and shaping the design within a volume of space to create a three-dimensional effect. Create rhythm and balance using forms and spaces to achieve depth.
7. **Juxtaposes** components by placing them side by side, front to back, and above and below to achieve depth and a third-dimensional unity to increase the appearance of depth.
8. Uses **penetration of space** — the strong thrusting of plant materials and/or other physical components, from front to back — to add rhythm and balance.
9. Employs contrasting, advancing and/or receding colors, smooth and/or rough textures, transparent and/or reflective qualities.
10. Uses plant materials, non-traditional container/s with multiple openings and unconventional, man-made objects not normally associated with floral design or art.
11. Allows any part of the design to be dominant, including the container.

B. **Abstract Design**

All Abstract Designs are creative, but not all Creative Designs are abstract.
Abstract Designs share the same characteristics with all other Creative Designs, but go a step farther. All components need not be abstracted. These designs, however, have a **dominance of abstraction.** Plant material and other optional components are selected, treated and/or organized in a non-naturalistic or non-representational manner.

1. **Characteristics of Abstract Design**

   a. Components are selected for their elemental qualities of line, form, color and/or texture. Typically, they are bold in form, size and/or color.
   b. Space is essential to create new patterns. Plastic organization and penetration of space are essential.

c. Rhythm and balance are achieved through **Dynamic Balance** – a technique for organizing a creative design, relying on balance and counterbalance between components, rather than traditional balance.

d. Interest is equated throughout the design.

VII. Design Size

A. **Petite Design**

A design ranging from 3" to 12". Schedule to determine height, width and depth as well as any additional staging provided. Additional staging provided by exhibitor is considered as part of the height requirement. *Note: The following are **not suitable** for Petite Designs: Functional Tables, Floor Designs, and Vignettes.*

B. **Standard Design**

A design larger than 12".

VIII. Design Types

Design types are described to stimulate and inspire the designer's creativity, never to restrict them. If a design type is named in the schedule, the exhibitor is required to conform to the stated descriptions and limitations. **Such design should exemplify the characteristics sufficiently that the Design Type is readily apparent.** This does not mean a design may feature only one Design Type; it may include any others as long as the Design Type specified in the schedule is satisfied.

All Design Types may be included in a Flower Show Schedule.

The Flower Show Schedule may simply state "A Design…," "In the Manner of…," "An American Traditional Design," "A Creative Design" or a specific Design Type.

A. **Angular Design** – A Creative Design emphasizing strong angles that may be acute, obtuse, reflex, right angles or combination of angles.

B. **Cascade Design** – A design with an 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 device.
3. A minimum of components may extend upward.

C. **Construction Design** – a Creative Design with strong architectural characteristics using geometric form or forms combined into a single three-dimensional unit.

1. Construction is limited to one (1) or two (2) types of materials, which may be fresh or dried plant material and/or man-made material.
2. If construction is composed of man-made form/s, plant material must be used to complete the design.

D. **Creative Line Design** – a Creative Design where line is dominant with a minimum of plant material and other optional components.

1. The line may be straight, curved or a combination.
2. There may be one (1) or more points of emergence and focal areas.

E. **Creative Line-Mass Design** – a Creative Design similar to Creative Line Design except additional plant material and/or other optional components are included to add strength and depth to the design.

F. **Creative Mass Design** – a Creative Design emphasizing a greater proportion of plant material and components other than space.

1. The silhouette of the design is visually closed and rhythm contained within.
2. Open spaces may be incorporated within the closed silhouette.

G. **Featured Plant Material Design** – a design with an emphasis on one plant species.

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, but Designer's Choice Award may NOT be offered.

H. **Framed Spatial Design** – a Creative Design organized as a single unit suspended in a frame or frame-like structure.

1. No actual movement is permitted, but motion is implied.
2. Height and width of the design are defined by the frame, but design may exceed the depth of frame.

I. **Illuminary Design** – a Creative Design incorporating light/s for special effect and as an integral part of the design.

J. **Multi-Rhythmic Design** – a Creative Design with emphasis on two (2) or more rhythms in the design with one (1) rhythm dominating.

1. Lines create two (2) or more separate and distinct rhythms, each creating a different pattern and movement unlike the other.
2. Lines may go in any direction, be continuous, interrupted and/or crossed.

K. **Panel Design** – a Creative Design using a structural panel/s as an integral part of the design.

1. The panel/s may be self-supporting or rely on a container/s or devices for support.
2. Panel components may be of any material, shape or form, solid or transparent, or any combination.

L. **Parallel Design** – a Creative design consisting of three (3) or more groupings of plant material and optional components with a strong parallel placement in a single container and/or base.

1. Multiple containers/bases may be used if combined to appear as one unit
2. Parallel direction may be vertical, horizontal or diagonal within the Frame of Reference.
3. The overall effect must appear parallel. Groupings need not be equidistant from each other.
4. A connective/s may be used at the base of the design.

M. **Reflective Design** – a Creative Design containing reflective materials giving back images of light to the viewer.

1. The reflective materials are an integral part of the overall design.
2. Staging in front or on a mirror is not acceptable.

N. **Spatial Thrust Design** – a Creative Design consisting of two (2) parallel placements of similar components.

1. Emphasis is on the two (2) thrusting lines and the space between them.
2. Plant material and/or other optional components may be added to only the outer edges of the thrusting lines.
3. Thrust may be vertical, horizontal or diagonal.
4. If emergence of the thrusting lines occurs on different planes, vacant space is not required until both lines appear on the same plane.

O. **Still Life Design** – a traditional or creative non-abstract grouping of functional and realistic objects and plant material with a theme.

1. Objects are more dominant and more important to the theme than plant material.
2. Plant material may or may not represent a floral design.

P. **Table Designs**

1. **Functional Table** – for any number of persons, determined by the schedule.
   a. Table planned and set for actual service of food.
   b. Convenience and sense of order must prevail.
   c. A **decorative unit** *(completed floral design with/without candles and other accessories)* must be included. A container-grown plant alone is not a design.
      i. Schedule may specify number or make-up of Table Appointments, or allow the designer freedom to choose.
      ii. Coordination of all components must be balanced within the Frame of Reference.
   d. Types
      i. **Buffet Table** – service for four (4) or more, with components conveniently and logically placed for ease of self-service. At least one (1) serving piece required.
      ii. **Alfresco** – dining outdoors with any degree of formality
      iii. **Informal** – casual dining
      iv. **Semi-formal** – a more formal and sophisticated dining
      v. **Table/Tray for One –** the Decorative Unit should be in scale to the one (1) place setting. The tray requires an appropriate-sized Decorative Unit with the stability of the Decorative Unit given importance
2. **Exhibition Table** – not meant to be functional. Created artistically to suggest the service of food with no requirements as to the type or number of table appointments. Plant material must be used as needed for the overall design.
3. **Table Appointments**
   a. Dishes – china, porcelain, stoneware, paper, glass, plastic, metal, wood, etc.
   b. Beverage service – glass, china, paper, aluminum, etc. Coordinated with other appointments.
   c. Flatware – plastic, wood, inexpensive metal, etc. Expensive flatware is not permitted in an NGC Flower Show.

d. Coverings – tablecloth (neatly pressed with one center fold for large tables, no folds for round tables), place mats, runners, underlays. Schedule may specify overhang for unity within the class.

e. Napkins – required for all Functional Tables. May be cloth or paper depending on table formality. One (1) or more napkins may be used together; placed where best suited for the table design. Napkins are never placed on dishes in Tray classes.

f. Decorative Unit with or without candles and/or other accessories. When diners are seated for functional tables, Decorative Unit should not interfere with viewing or conversation across the table.

g. Candles – allowed, unless prohibited by fire regulations. Wicks need not be charred and are never lit for safety reasons. "Flame" should be above or below eye level. Battery-powered candles are permitted.

Q. **Transparency Design** – a Creative Design with see-through elements (translucent, diaphanous, grid-like materials, etc.) integral to the design and permitting some components to be viewed through others.

R. **Tubular Design** – a Creative Design having dominant cylindrical forms throughout, composed of any material. Plant material and other optional components complete the design.

S. **Vignette Design** – a functional section of a room, terrace, patio or similar area. A floral design must be included, but the Vignette may also include container-grown plant/s and or other plant material.

IX. Advanced Design Types

These Design Types are recommended for advanced designers, Design Study Groups and Judg-es Councils. They should also be considered for a Multiple Club, District or State Flower Show.

A. **Abstract Design** – a Creative Design whose dominant components are chosen for their non-naturalistic characteristics and organized in a non-realistic manner.

B. **Armature Design** – a Creative Design featuring an Armature form (grid-like structure).

1. The Armature Form is created by the exhibitor; plant material and other optional components are supported by the Armature.
2. The Armature Form may be made from plant and/or man-made material. It is greater in proportion than the other components combined.
3. The Armature is self-supporting or may rely on a container/s or other devices.
4. Water tubes or other means of water supply for fresh plant material may be used.

C. **Assemblage Design** – a three-dimensional abstract design, consisting of "found" unrelated objects and plant material.

1. "Found" objects are non-art objects, not made or manufactured for decorative purposes.

2. "Found" objects may be painted, but should remain recognized and not contrived.
3. Though objects are considered non-art and previously unrelated, the design creatively relates them through their compatible elemental qualities of line, form, color, texture, etc.
4. Three (3) or more "found" objects must be greater in proportion than the other components.
5. An Assemblage may be self-supporting, staged on a background panel with components attached or a combination.

D. **Challenge Design** – a design where the Flower Show Committee provides identical components to Exhibitors. Schedule states what Exhibitor provides. Not all provided materials must be used. Completed design cannot be eligible for Designer's Choice Award.
NOTE: This design is best used as stand-alone class of designs due to the many restrictions placed on it.

E. **Duo Design** – a Creative Design organized in one (1) container or containers joined to appear as one (1).

1. Organized as two (2) designs, back-to-back, and entered in two (2) separate design classes with the schedule specifying both class titles.
2. Each side appears as a distinctly different design.
3. Staging must allow for easy viewing of both sides of the design.

F. **Floor Design** – a large design staged on the floor.

1. The schedule must state the Frame of Reference.
2. It is not a design staged on a pedestal or base, even if the pedestal or base is incorporated into the design.

G. **Grouped Mass Design** – a Creative mass design of only plant material with radial placement.

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

H. **Low-Profile Design** – a three-dimensional design incorporating three (3) or more design techniques.

1. Completed design must be at least four (4) times long and/or wide as it is high. Height of the completed design must not exceed 1/4 the length or 1/4 the width of the completed design, whichever is more. (Length or width refers to horizontal measurement.)
2. Design to be viewed and judged from above.
3. No minimum or maximum limit is put on length or width except for schedule Frame of Reference limitations.

I. **Mono-Botanic Design** – a design using multiple parts of the plant/s of one family or genus.

1. Plants may be stems, bloom/s, roots, fruit, foliage, etc.
2. Schedule may determine the botanical requirements, such as family or genus, or indi-cate designer's freedom of choice.

J. **Tapestry Design** – a creative solid-mass design with a geometric closed silhouette/s.

1. Volume of plant material dominates with other components optional.
2. May have some transparent/translucent/diaphanous components.
3. Imaginative design techniques and applications must be used such as pillowing, pavè, color blocking, weaving, etc.
4. Inner space is achieved by juxtaposing colors, textures and forms.

K. **Underwater Design** – a Creative Design having some or all plant material and other optional component/s submerged in water. Plant material and other components under water must contribute to the overall design and are selected for their lasting quality.

X. Exhibiting in the Design Division

A. NGC Policies and Guidelines

1. Some plant material must be used in every exhibit. This includes fresh and/or dried plant material.
2. Exhibitor may enter multiple classes within the Design Division, but only one (1) exhibit per class.
3. The exhibit entered into competition must be the work of only one (1) exhibitor and that exhibitor's name must appear on the entry tags with the following exceptions –
   a. Club Competition section
   b. **Companion Design class/es** – a design class in which two (2) individuals work together to create a single design. Such classes are designated in the schedule in a separate section of the Design Division in excess of the minimal class and exhibit requirements, and are included primarily to encourage novice designers from within the club. Exhibits are eligible for ribbons, but not Top Exhibitor Awards.
4. If the designer is unable to fulfill the assignment, it is the designer's responsibility to provide a substitute.
5. If the designer is unavailable to transport and/or set up her/his completed design, a substitute person may enter the exhibit for the designer. The designer may still receive exhibiting credit if needed. This is permitted only for completed designs.

6. A single flower is not a design. Container-grown plants are fresh plant material and are permitted in the Design Division where appropriate, but they are **never** considered floral designs.
7. Landscapes, scenes or anything representing an actual item of clothing, person, animal, etc., are not considered acceptable in the Design Division. (NOTE – Refer to the Botanical Arts Division for exhibiting these items.)
8. Religious symbols used in a design must be displayed in a respectful manner.
9. In an effort to educate the public, plant material used in the design must be listed on a card. (Botanical and/or common name acceptable.)
10. When design techniques are required, they must be listed on a card.

B. **Plant Material in the Design Division** – Need not be grown by the exhibitor unless stated in the Flower Show Schedule.

1. **Permitted**

   a. Products manufactured from plant material whose natural state (leaves, branch, tree trunk, root, etc.) has been so altered as to be given a new identity and a specific name, such as rope, basket, mat, etc.

   b. **Decorative wood** – An all-inclusive term for most dried wood that includes weathered wood and/or polished or otherwise treated wood. Not permitted in Tricolor classes.

   c. Altering the exterior appearance of dried plant material.

   d. Using absorbing solutions such as glycerin, bleach, anti-freeze, etc., on fresh plant material to change the natural dried state.

   e. **Contrived plant material** *(a new form constructed of fresh and/or dried plant material appearing as an obvious "fantasy" flower, foliage and/or stem).*

   f. Dried man-made constructed components retaining their recognizable character as plant material (and not used as a container), such as grape vine forms, etc., are considered dried plant material.

   g. Living plants with roots attached, such as moss, Bromeliaceae family members or container-grown specimens.

   h. Plants on state conservation/native plant list, grown by the exhibitor or obtained in a legal manner and so identified.

   i. Fresh fruits, vegetables, and non-perishable food products. All cut fruits and vegetables must be sealed with an unobtrusive substance.

2. **Not Permitted**

   a. Painting, flocking, glittering or dyeing of fresh plant material in any manner. (All other physical embellishments of fresh plant material are permitted.)

b. Artificial flowers, foliage, fruits and vegetables. (**Artificial** is defined as "imitation" or a "copy," handcrafted or manufactured to represent and/or appear as real plant material.)

c. Silk, plastic or other imitation plant material.

d. Manufactured items simulating plant material. (Examples – singing/speaking flowers, motorized flowers and metallic flowers and foliage, fountains featuring metal cattails and/or waterlilies.)

e. Invasive plants provided a plant list of prohibited plants is published in the Flower Show Schedule.

C. Non-Plant Material in the Design Division

1. **Permitted** – unless prohibited by the schedule

   a. **Accessories** *(a subordinate object)* and **featured objects** *(an object that is dominant in a design)*

   b. Dinnerware, inspired in design by the form of a plant (flower, fruit, leaf, vegetable, etc.) created not to replace the actual plant material, but to serve as an interesting piece of dinnerware. (Cabbage-shaped tureen, apple-shaped luncheon plate, floral-motif napkin ring.) A traditional container with three-dimensional motif is essentially a container.

   c. Objects adding interest when permitted by federal, state and/or local regulations, such as feathers, antlers, coral, horns, starfish, sponges, sea fans, shells, nests, or manufactured or crafted simulations of birds, animals, etc

   d. Special lighting not requiring electrical source

   e. All staging properties, such as panels including staging panels, frames, pedestals, columns, boxes, cubes, underlays, etc.

2. **Not Permitted**

   a. American and other national flags

   b. Living members of the animal kingdom and/or taxidermal representations

XI. Floral Design Techniques

These techniques can be used in any design exhibit unless prohibited by the schedule

1. Abstracting – changing the natural appearance of plant material by pruning, painting, cutting, weaving, plaiting, shaping or other manipulation
2. Banding/Wrapping – enriching plant or man-made materials in concise and consecutive rings with decorative appointments such as gold wire, raffia or yarn is known as banding. This technique is ornamental rather than mechanical.

3. Binding/Bundling – wrapping similar materials together into one (1) bound unit
4. Braiding – strands of foliage, fiber, ribbon, etc., are interwoven to create a decorative accent or accessory in a floral composition. Various maneuvers such as folding and pleating may be incorporated in making a braid.
5. Clustering – a collection of like materials placed closely together in the design so that individual components lose their separate identities
6. Collaring – surrounding a flower bouquet or container's rim with natural or man-made leaves or other materials to create a finished appearance
7. Connective – a design component used to unify parts of the design into a single whole. It may be actual or visually implied; it provides rhythm in a design.
8. Grouping – a collection (three or more) of like materials placed closely together in the design, but individual components retain their separate identity
9. Fiberworks – the use of fibrous material, natural or synthetic. Some plant material must be incorporated into the design or added to enhance the fiberwork.
10. Layering – covering a surface with foliage or other materials horizontally placed, by overlapping the individual units leaving little or no space in between them
11. Leafwork – the process of creating a decorative surface by applying foliage which overlaps to give texture and visual interest to the outside of an object. Lower relief than Pavé.
12. Palisades, closed – a fencing of plant material along the edge of a low design, sometimes called a floral cake. Palisades, open – fencing to support greenery or cover mechanics.
13. Pavé – the technique in which plant stems and optional non-plant materials are cut in the near-identical short length and inserted in a base in a parallel manner, creating a compact mosaic affect.
14. Pillowing/tufting – a tightly organized radial placement of grouped materials in the design, creating pillow or cushion-like mounds of color and texture. The hydrangea is an example of a natural pillow.
15. Reflexing – folding back flower petals to create a larger, more open effect
16. Rolling – manipulating flat, wide-leafed foliage into a 3-D shape
17. Sequencing/transitioning/gradation – placing materials in the order of gradual progressive change, e.g., lighter to darker colors, smaller to larger flowers; a Traditional Design technique.
18. Sewing – fastening materials together by piercing them with needle and thread or wire

19. Shadowing – giving a composition a three-dimensional appearance by the close place-ment of one (1) individual material directly behind another — either higher or lower. This results in the appearance of shadow or echo of the original.
20. Sheltering – placing one (1) or more materials over or around another, lightly enclosing the materials within, to create an impression of protection
21. Shredding or Splicing – drawing material over the needles of a kenzan, with pressure and pull to pierce and separate
22. Skewering or Piercing – connecting two (2) or more components together with a sharp object, used as a mechanic or decoration
23. Spiraling – a clear line movement circling around a central point in a flat curve that is constantly increasing or decreasing in size
24. Stacking – placing pieces of the same material in similar sizes on top of or against one another, without space between each component, in an orderly (usually vertical) fashion *(see Layering and Terracing)*
25. Stringing – can be done in many ways and materials, to create a necklace effect
26. Terracing – placing like materials in stair-step fashion creating spaced horizontal levels. This is a way to create depth within the concept of basing
27. Tufting – the placement of tufts or radial clusters of short elongated materials tied together at a binding point into a design, often at the base, to create interest and variation in the surface area (Tapestry Design)
28. Twisting – attaching two (2) like strong leaves together at their tops, and twisting them into a new form, and then attaching at the bottom
29. Tying –
    a. A practical way of securing or fastening materials together with raffia, cord, yarn, rope, scraps, etc. (Binding and Bundling);
    b. Knotting of plant material to change form
30. Veiling – layering light materials such as bear grass, springeri, plumosa, metallic threads, angel hair, etc., over more solid forms to create a light, almost transparent screen *(see Layering and Sheltering)*
31. Weaving – interlacing materials to create a new dimensional texture or pattern
32. Winding – encircling a stiff linear material with a pliable material (yarn, sisal, soft wire, etc.) either tightly or very loosely
33. Wiring – inserting a wire up into a hollow or soft stem to allow bending and shaping
34. Zoning – confining like materials to specific areas within the composition. This is a larger-scale treatment than either clustering or grouping.

NOTES

CHAPTER 8

EDUCATION DIVISION

I. Purpose

To inform members and the public about goals and objectives of NGC

A. To coordinate the interests and activities of the State Garden Clubs, together with similar organizations in the United States and in foreign countries.

B. To aid in the protection and conservation of natural resources.

C. To promote civic educational services and beautification, and to encourage the improvement of roadsides and parks.

D. To encourage the establishment and maintenance of botanical gardens, arboreta and garden education centers for the advancement of sciences and for the enjoyment and education of the public.

E. To advance the study of gardening, landscape design, environmental issues, floral design and horticulture, and assist deserving students in these fields of endeavor through college scholarships.

F. To cooperate with other organizations to further interest in horticulture, conservation, environmental protection and civic beautification.

II. Requirements and Considerations

A. Schedule must list exhibit titles and briefly describe each subject. Schedule lists each exhibit as "Exhibit 1," "Exhibit 2," etc., all within the same class and section. *(see Chapter 3, WRITING A FLOWER SHOW SCHEDULE, VIII. Division – Education)*

B. If a large number of Educational Exhibits are in competition, exhibits may be grouped by similar subject matter into separate classes, though each class must have a minimum of three (3) exhibits.

C. Each class is judged separately according to the NGC Standard System of Awarding.

D. Exhibits in competition are judged by the Educational Exhibits Scale of Points.

E. Educational Exhibits may be the work of more than one (1) individual or organization. However, if a Student Judge or Accredited Judge is seeking exhibiting credit, the work must be done solely by the individual and entered accordingly.

F. Names of individuals preparing the exhibit may appear in the schedule if the exhibit is not being judged.

G. If exhibits are not in competition, Awards of Appreciation may be given to the exhibits.

H. Youth and Sponsored Group Educational Exhibits never compete with adult Educational Exhibits.

I. Plant material is not required, although NGC encourages the use of plant material where appropriate.

J. No artificial plant material is permitted in an Educational Exhibit.

K. There are no size requirements except for exhibits eligible for the NGC Educational Top Exhibitor Award:

1. Standard Flower Show, Small-Standard Flower Show or Specialty Show: minimum of eighteen (18) square feet horizontal and/or vertical surface area.
2. Petite Standard Flower Show, Petite Small-Standard Flower Show or Specialty Show: minimum of six (6) square feet horizontal and/or vertical surface area.

III. Judging Considerations

A. Educational value is the most important category.

B. Exhibits should convey educational facts quickly and persuasively in an interesting manner. Posted printed material should be large enough to read from a distance of three (3) feet.

C. Exhibits should be unique, dramatic, colorful, easy-to-read and include feature/s that attract and hold viewer attention.

D. Handout materials add to educational value but are not required.

E. Each part of the exhibit should contribute to distinctive overall effect.

IV. Division Award

Educational Top Exhibitor Award *(see Chapter 5, AWARDS)*

CHAPTER 9

YOUTH AND SPONSORED GROUPS

This division is for young people through age 18 (YOUTH), and for groups of adults and/or children who have been organized and possibly housed in facilities for treatment, disabilities, aging and the like, in nursing homes, senior citizen centers, health care centers, group homes and retirement facilities (SPONSORED GROUPS).

Exhibits in this division may count toward an NGC Flower Show Achievement Award, but only if judged.

I. Youth

A. Suggested age categories

1. Juniors – preschool through age seven (7), or elementary grades.
2. Intermediates – age eight (8) through twelve (12), or middle school grades.
3. High School – age thirteen (13) through eighteen (18), or junior/senior high school grades.
4. Categories may be adjusted as local circumstances dictate.

B. Youth participation in an adult flower show

1. Youth exhibits are identified in the schedule as the Youth Division.
2. Youth Division may be subdivided into Horticulture, Design, Education and Botanical Arts sections.
3. Each Horticulture, Design, Education and Botanical Arts section is judged with the adult Scale of Points.
4. Educational exhibits within an age group compete with each other in a single class.

5. An NGC Youth Top Exhibitor Award may be offered and awarded in each of the sections for each age category, but must be stated in the schedule. There are no required number of classes or exhibits within the Youth Division of an adult flower show to place an NGC Youth Top Exhibitor Award.
6. If a section of Botanical Arts is offered in the Youth Division, there must also be at least one section of Horticulture or Design.

C. Youth Standard Flower Show/Youth Small Standard Flower Show/Youth Specialty Show, sponsored by an NGC Youth garden club or other youth group, or cosponsored with an NGC adult garden club

1. Must meet all the same basic requirements as an adult Standard Flower Show, Small Standard Flower or Specialty Show, including the number of classes and exhibits.
2. Judging is based on the adult Scales of Points.
3. Youth are eligible for Youth Top Exhibitor Awards only, and no other Top Exhibitor Awards may be offered.
4. Awards of Appreciation and Sweepstakes Awards may be offered if listed in the Flower Show Schedule.

CI. Rules for Youth Exhibits

1. All NGC policies and rules apply.
2. All Design exhibits must be created solely by the exhibitor.
3. All Horticulture exhibits must be grown by the exhibitor, though plants could be part of a family garden or yard.
4. Container-grown plants must have been in the possession of the youth exhibitor for a minimum of sixty (60) days.
5. Combination plantings must have been grown together for at least three (3) weeks.
6. Youth Educational Exhibits require a minimum of six (6) horizontal and/or vertical square feet, and may be created by more than one (1) youth.

CII. Judging

1. The standard Scales of Points are used to judge each Youth exhibit.
2. Youth exhibits are judged by the NGC Standard System of Awarding.
3. A minimum score of ninety (90) is required to place an NGC Youth Top Exhibitor Award.
4. Judges must consider ages and abilities of exhibitors when evaluating the exhibits.

5. Refer to the NGC website for information and rules for NGC Youth Top Exhibitor Awards. (www.gardenclub.org)

II. Sponsored Groups

A. Groups are considered "sponsored" if member/s of an NGC member garden club provides one or more of the following:
   1. Leadership assistance
   2. Programs/workshops on NGC activities and/or objectives
   3. Financial assistance

B. Section/classes/exhibits for Sponsored Groups must be stated in the Flower Show Schedule.

C. Sponsored Groups exhibits may be divided into Horticulture, Design, Education and Botanical Arts sections.

D. Exhibits are judged by the NGC Standard System of Awarding using the standard Scales of Points.

E. No NGC Top Exhibitor Awards may be offered, but sponsoring organization awards may be given. Awards of Appreciation may be given to non-judged exhibits.

F. Judged exhibits must be the sole work of one (1) individual, though Educational exhibits may be the work of more than one (1) person.

G. Judges must consider ages and abilities of exhibitors when evaluating the exhibits.

NOTES

CHAPTER 10

BOTANICAL ARTS

Botanical Arts is a division in a Standard Flower Show or Specialty Show that allows for additional types of Horticulture, Design and other art-like exhibits (such as Photography); which are not included in the regular Horticulture and Design Divisions. The Botanical Arts Division provides additional opportunities for exhibiting and creativity.

I. Botanical Horticulture

Ownership Clarification

1. Arboreal - 6 months
2. Dried & preserved specimens - Schedule may state length of ownership
3. Landscapes
   Permanent - 6 months, but annuals may be replaced as needed
   Temporary - no length of time requirement
   Container-grown Miniature Gardens (fairy garden or dioramas) - 6 weeks Manip
4. ulated plants - 6 months, schedule will state if manipulation must be done by exhibitor

A. General Information

1. All Exhibits must be correctly named by the binomial or currently accepted scientific designation.
2. No artificial plant material is permitted.
3. All sections are eligible for the Botanical Arts Horticulture Award.

B. Horticulture Types

1. **Arboreal**

   a. Fall Color – Trees and shrubs with recognized natural fall color interest; the majority of leaves should be firmly attached.

   b. Winter Interest – Deciduous trees and shrubs with recognized natural winter color, form or textural interest.

   c. Naturally large branches – Specimens which do not show the beauty of mature form within the 30” limit allowed for normal specimens. Schedule may set maximum limits on length such as 36”, 42”, 48”, etc., provided there is space for staging.

   d. Judged by the Horticulture Scale of Points.

2. **Dried and Preserved Specimens**

    a. Exhibit must be correctly named by its binomial or currently accepted scientific designation.

    b. No additional embellishments (dyes, glitter, spray paint or manipulation such as cutting or twisting) permitted. Materials such as Petal-Proof®, Super Surface Sealer® or hairspray are permitted to prevent shattering of fragile seed heads, etc.

    c. Schedule determines quantity and classes (foliage, flowers, seedpods/seed heads, gourds, cones, glycerinized or skeletonized plant material, pressed plant material, etc.).

    d. Judged by the Horticulture Scale of Points.

3. **Landscapes**

    a. **Gardens**

        i. May be permanent (home or public garden) or temporary (as part of the flower show).

        ii. May be club or individual member's project/s of home or public garden/s.

        iii. Size and description of Frame of Reference must be stated in schedule.

        iv. Garden must include living plants with any or all of the following: structures, sculpture/s, rocks, furniture, other accessories, water feature/s, etc.

        v. Each garden must have all plants labeled with botanical or current scientific designation.

        vi. Judged by the Combination Plantings Scale of Points.

Note: Gardens are eligible for Club Competition Award when four (4) or more different clubs are in competition.

    b. **Container-Grown Miniature Gardens**

        i. A miniature landscape/scene, such as a **Fairy Garden**, **diorama**, etc. All types of accessories permitted.

        ii. Emphasis is not necessarily on plant material, but some live plant material/s must be included.

        iii. Size and description of Frame of Reference must be stated in the schedule.

        iv. Each specimen must be correctly and clearly labeled with the current scientific designation and in a manner to easily identify the specimen's location in the gardens. This may be done with a single chart or individual placards.

        v. Judged by the Combination Plantings Scale of Points.

4. **Manipulated Plants**
    a. **Espalier, topiary, grafted cacti**, and those whose natural growth has been altered such as Lucky Bamboo (*Dracaena sanderiana*).
    b. Judged by the Horticulture Scale of Points.

Note: Although a horticultural accomplishment, authentic **bonsai** *is never judged in an NGC Standard Flower Show. It may be included in the Education Division.*

II. Botanical Design

A. General Guidelines

1. General guidelines for the Design Division apply including a card listing all plant material used in the design.
2. All exhibits must contain some plant material.
3. No artificial plant material permitted in any exhibit.
4. Judged by the Design Scale of Points.
5. Eligible for Botanical Arts Design Award.

B. Design types

1. **Bonded Designs**
    a. **Collage**
        i. An **abstract** design created on a background panel/s with a dominance of components attached in a non-realistic arrangement.
        ii. Components include plant material and other found objects.
        iii. Staged in upright position on walls, easels or other vertical structures.
    b. **Plaque**
        i. A design organized in a **natural** manner composed of plant material and other optional components attached to a background panel/s serving as the frame of reference.
        ii. Staged in upright position on walls, easels or other vertical structures.
2. **Hanging Designs**
    a. Traditional or creative.
        i. On a vertical flat surface including **wreaths, swags, garlands**, etc.
        ii. Suspended and freely moving, including **mobiles**.

b. Schedule defines space and other requirements.

3. **Pot-et-fleur**

   a. 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.

   b. Fresh cut flower/s must be included.

   c. Other fresh and/or dried plant material and/or components may be added for embellishment; examples include fruits, vegetables, nuts, leaves and branches. Branches, with or without foliage, and/or decorative wood may be used for a dominant line in keeping with class requirements.

   d. Not a landscape or combination planting.

4. **Topiary**

   a. A contrived tree form having a visible trunk/s created by the exhibitor and embellished with cut plant material.

   b. Non-plant material may be used to embellish the topiary.

5. **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.

III. Artistic Crafts

A. Rules

1. Exhibit must contain some fresh and/or dried plant material. Only dried material may be treated.
2. No artificial, endangered or locally invasive plant material may be used.
3. Schedule may determine type of craft, staging and number of entries.
4. A card listing plant material must be included with all artistic craft entries.
5. Judged by the Artistic Crafts Scale of Points.

B. Types

1. Jewelry and ornamental accessories
    a. Items must be ready-to-wear with fasteners, clasps, etc., as needed.
    b. Non-plant material may be used for construction, but must not show unless allowed by the schedule.
    c. Forms may be assembled from plant material. Clipping, cutting or shaping of material is allowed.
2. Wearable apparel, except jewelry; examples include corsages, boutonnieres, hats, gloves, dresses, etc.
3. Decorations – decorated packages, kissing balls, decorated candle holders, dried flower pictures, bookmarks, invitations, napkin rings, nosegays, ornaments, bird houses, etc.
4. Trees featuring decorations
    a. Tree may be real or artificial depending on local regulations.
    b. Tree is evaluated on quality of the decorations and overall placement.
    c. Schedule states type and who furnishes tree.
5. Other artistic crafts as schedule dictates

C. Eligible for Botanical Arts Artistic Crafts Award if all requirements are met.

NOTE: **Artistic crafts** *are objects with a function. They may be artistically pleasing, but were not created solely for their artistic value. They serve a purpose and can be labeled as a certain object such as basket, necklace, package or hat.*

Artistic design applies to an object with no value beyond its beauty or aesthetic value. Art evokes feelings, the result of communicating a concept or emotion. Artistic designs are created just for the enjoyment of the senses.

IV. Photography

A. Intended to stimulate garden/gardening interest, photographic abilities and NGC goals and objectives.

B. Schedule determines type of photography, exhibit, staging and number of entries per class.

1. All exhibits must relate to horticulture, gardening, design, or other NGC goals, objectives and/or initiatives (landscape, conservation, civic projects, preservation, ecology, environment, etc.).

2. Schedule determines the image size, and may provide class types such as single image (monochrome, black and white, and/or color), series of four (4) related images telling a story, collection of six (6) images, plant specific, etc.
3. Image must be matted; no frames allowed.
4. Professional printing and matting is permitted.
5. Images should be displayed vertically at eye level if possible, for judging and viewing, and on a neutral colored wall, display panel or stands.
6. Exhibitors are encouraged to label photographed plant material, preferably with current scientific designation.
7. Photo may be enhanced by the exhibitor with cropping, filters, adjustments and/or darkroom techniques. Images with extreme manipulation may be displayed in a specific class/es.

C. Judging

1. Judging panel of three (3) may consist of one (1) NGC Accredited Judge and two (2) recognized photography experts such as qualified photography judges, photography instructors, photography professionals or museum curators; or three (3) recognized photography experts.
2. Exhibits are judged by the Photography Scale of Points.

CI. Eligible for Botanical Arts Photography Award.

CII. Not eligible for exhibiting credit.

CHAPTER 11

JUDGING PROCEDURES

Judging is the thoughtful assessment of the work of others by qualified individuals. NGC Accredited Judges must exemplify the finest qualities of National Garden Clubs Inc.

All NGC Accredited Judges and Student Judges must be knowledgeable of the policies and rules of the *Handbook for Flower Shows*, be aware of all official changes to policy and rules, and abide by them. An Accredited NGC Judge or Student Judge is fair and unbiased, gracious and helpful to those they serve. Judging is an honored responsibility and not a right. Judges serve with integrity and dignity at all times.

I. Judging Etiquette, Ethics and Policies

A. NGC Accredited and Student Judges serve by invitation only and do not solicit judging assignments.

B. Judges reply promptly to judging invitations. If cancellation is necessary, the Flower Show Judges Chairman is immediately notified to select a replacement. The judge may offer a replacement, but the decision is the sponsoring organization's.

C. Judges do not charge for judging any Standard Flower Show, Small Standard Flower Show or Specialty Show, but may accept refreshments, meals and a token gift.

1. If agreed upon earlier, mileage may be accepted. Sharing transportation is encouraged.

2. When lodging, extensive travel or extra meals are required, reimbursements must be agreed upon in writing by judge and Judge's Chairman prior to the event.

D. Judges must be prepared to judge assigned classes by studying the schedule, the *Handbook for Flower Shows* and its supplements, and additional resources.

E. Judges **never** judge sections in which they have exhibits.

F. Ideally, judges should not exhibit in a show they are judging to avoid any appearance of conflict of interest.

G. The *Handbook for Flower Shows* is the ultimate authority for all NGC Flower Shows. Accredited Judges must own and carry an updated *Handbook for Flower Shows*, while judging. All approved changes and corrections are posted on the NGC website (www.gardenclub.org).

H. When a judge identifies something in the flower show schedule not in keeping with NGC policies or the *Handbook for Flower Shows*, the Judges Chairman or the General Show Chairman must be notified of the error as soon as possible.

I. An Accredited Judge serving on the sponsoring organization's Flower Show committee may not serve on the evaluating panel for an NGC Flower Show Achievement Award.

J. An Accredited Judge is obligated to be mentally and physically prepared to judge.

K. Judges must avoid being overly critical of exhibits and committee efforts; recognizing attributes is more important than pointing out minor faults.

L. **Personal preferences must never influence judging.**

M. All judging decisions are based entirely on the appearance of the exhibit at the time of judging.

N. Judges never refuse to judge any competitive exhibit in an NGC Flower Show. Judges never eliminate an exhibit from judging. If a problem with an exhibit is identified, the General Chairman or Classification Chairman is notified and she/he determines if the exhibit is to be judged or not.

O. Written comments are encouraged in all divisions.

P. Written comments are to encourage and must be constructive, diplomatic and related to the Elements and Principles of Design. They must be written by the judges or dictated to a clerk. A positive statement should accompany constructive criticism. All comments must reflect the majorty opinion of the judges.

Q. When judging, a majority opinion must always prevail. A judge with a minority opinion must accept the majority ruling.

1. No single judge must ever control the final decisions. All judges, including Student Judges, have equal influence on the final decisions.
2. If a panel of judges is unable to reach a decision, all judges must point score all the exhibits involved. The judging panel must continue the discussion until a decision is made. No other judging panel/s or person is brought in to make the decision
3. When all judging of class/section/division is completed, that class/section/division is not to be be re-judged

Exception: When a gross infraction of NGC policy is noticed after a decision is made, but before the show is open to the public, the General Chairman or Classification Chairman is advised. The General Chairman or Classification Chairman may disqualify the exhibit. If the Chairman does not disqualify the exhibit, the original panel may re-judge.

4. When Flower Show exhibits are not staged in one area, judges are required to point score each exhibit.
5. All members of a judging panel/s assigned to judge classes within a section offering a sectional award must be included in the judging of that award, e.g. Award of Merit, Tricolor Award.
6. All members of a judging panel/s assigned to judge classes within a division must be included in the judging for that award. Examples include the Award of Horticultural Excellence, Award of Design Excellence and Holiday Excellence Award.

R. Judging is confidential and a judge does not share the actual judging discussions with others at any time.

S. Judges must refrain from commenting on another panel's judging since they were not privy to the judging discussions.

NOTE: The following sections deal with 'What Judges Look For.' HOWEVER, this is only an incomplete summary of the many qualities based on schools, symposiums and experiences judges use to evaluate an exhibit. Other aspects of equal importance are not listed, but may be considered.

What Judges Look For — Horticulture

I. Prejudging Considerations

A. Walk through the entire Flower Show to establish the quality of the Horticulture Division and Botanical Arts Division – Horticulture.

B. Quickly appraise the show and caliber of exhibits. If exhibits are incorrectly placed, notify the Chairman for correct placement.

C. All exhibits are judged against perfection and not each other.

D. The container is not judged as part of the specimen if supplied by the show committee.

E. A member of the judging panel may gently handle **fruit/vegetable/nut** exhibits only to determine weight/quality/edibility and possible hidden damage, except for specimens in a Display.

F. Clerks are allowed to pick up the container of exhibits at the judges' direction for closer inspection.

G. Each exhibit in a class is point scored individually and not compared to other exhibits. The exhibits' points are then ranked, and placings determined.

II. Judging Single Specimens/Collections

Cut, container-grown or epiphytic (Flowering, Foliage, Arboreal, Fruit/Vegetable Nuts) A.

Conformance (5 pts) – adherence to the class requirements for 1) plant type and 2) how it is exhibited including the specific number of specimens.

Judges are the final arbiters for conformance.

What Judges Look For:

1. Are class requirements met?
2. Does the exhibit qualify for the section award offered?

NOTE: As with Design Conformance for Design Style, Design Type and Color Harmony, if require-ments are not met, **ALL POINTS MUST BE DEDUCTED.**

B. **Plant Identification** (5 pts) – identified by the binomial name or currently accepted scientific designation.

What Judges Look For:

1. Is the genus, specific epithet (species), variety, cultivar, if applicable present; is the current scientific designation present?
2. Is the plant's name legible?
3. Is proper formatting (underlining/italicizing) followed?

C. **Peak of Perfection** – show worthiness of the specimen/s.

Emphasis on each of the following judging criteria should be placed on the main attribute of the exhibit. For example, if the exhibit is a flowering specimen or fruit/vegetable/nut, the majority of the points should be concentrated on the flower quality or fruit/vegetable/nut quality. For foliage plants, including non-flowering and non-fruiting arboreal specimens, the leaves are of prime consideration.

NOTE: These qualities are not independent of each other, and one or more faults in one criteria may influence another criteria.

1. **Form** (20 pts) – overall 3-D shape of the specimen/s as well as individual parts
    a. For cut specimen exhibits, the FORM includes leaves, stems and/or flowers/fruit/ berries/cones, if applicable
    b. For container-grown exhibits, the FORM includes everything listed above plus the overall shape of the plant
    c. For fruits/vegetables/nuts, the FORM is only the actual shape of the part of the fruit/vegetable/nut exhibited
    d. A few flat specimens, usually leaves, may not exhibit a noticeable third-dimension but more of an acceptable two-dimensional shape

    <u>What Judges Look For:</u>

    i. Do the flowers, fruit/berries/cones/vegetables/nuts, stem and leaves, if applicable, have their ideal shape?
    ii. Is the Pose (how the flower sits on the stem) appropriate for the type?
    iii. Is radial and bilateral symmetry, if appropriate, present? Or is the specimen lopsided, asymmetrical or unbalanced?
    iv. Are the placement of flowers, fruits/berries/cones, and leaves on arboreal stems, if applicable, characteristic?
2. **Color** (20 pts) – visual perception of the hues, shades, tints, and tones of all parts of the specimen

    <u>What Judges Look For:</u>

    a. Do the plant parts have an even, pure, distinct color?
    b. Is there consistent variegations, spotting, blotching, etc., if applicable?
    c. Are colors recognized as ideal for the specimen?

3. **Maturity/Size** (20 pts) – the ideal stage of development for the specific plant exhibited; not all plants/plant parts are exhibited at the same growth stage

   What Judges Look For:

   a. Are flowering specimens in the ideal bloom stage, not the bud stage?
   b. Do foliage specimens have fully expanded leaves?
   c. Is there evidence of new growth for container-grown specimens?
   d. For Arboreal specimens, are there at least three (3) nodes and apical bud present? Does the specimen exhibit two (2) or more years of growth?
   e. Are fruit/vegetable/nut specimens table-ready/edible?

4. **Condition/Blemishes** (15 pts) – the physical appearance of the specimen at time of judging

   What Judges Look For:

   a. Is the specimen well-conditioned, hydrated?
   b. Is the specimen free from mechanical injury (tears, rips, cuts, holes, splits, etc.)?
   c. Are there any insects or disease damage present?
   d. Is the specimen free from weather-related injury (sunburning, hail, frost, etc.)?

D. **Grooming/Staging**

1. **Grooming** (10 pts) – actions taken by the exhibitor to improve the appearance of the specimen/s

   What Judges Look For:

   a. Are all parts of the specimen clean, free from water spots, etc.?
   b. Are any dead or damaged plant parts present that could have been removed?
   c. Is the specimen free from debris, insects, spent flowers and seedpods?
   d. Have dead/diseased plant parts judiciously been pruned without destroying the specimen's natural form?
   e. Has shaping and trimming maintained or improved the specimen's form?
   f. Is foliage below the water line of the container?
   g. Is the specimen free from the use of surface treatments such as leaf shine, dyes, waxes or polishes?
   h. Is the stem length proportional to the flower, if applicable?

2. **Staging, cut/container-grown/epiphytes** (5 pts) – presentation of the specimen/s

   What Judges Look For:

   a. Are cut specimens properly positioned, usually by unobtrusive wedging?

   b. Is the clean water in vase/container, free of debris?

   c. Are containers clean and unobtrusive?

   d. Is the container proportional to the specimen size?

   e. Are container-grown specimens centered?

   f. Is the soil surface clean and unobtrusive?

3. **Staging, Collections** (5 pts) – presentation of the entire collection of specimens as a whole, and not to each individual specimen, however the staging of individual specimens may have an impact on the whole

   What Judges Look For in Collections:

   a. Are containers compatible?

   b. Are containers clean?

   c. Do containers and staging accessories (mats, risers, etc.) add to the overall collection's appearance while NOT detracting from the plant material?

III. Judging Combination Plantings

Dish gardens, gardens, hanging gardens, planters, terrariums, troughs (refer to above criteria for 'What Judges Look For' if not listed below)

A. **Conformance** (5 pts)

B. **Plant Identification** (5 pts)

C. **Labeling** (5 pts) – each plant labeled appropriately

   What Judges Look For:

   1. Can you easily match the plant identification to each individual plant in the combination planting?

   2. Is each plant labeled correctly?

D. **Peak of Perfection of each individual plant** – show worthiness of the specimen/s; plants well-grown and healthy

1. **Form** (10 pts)
2. **Color** (10 pts)
3. **Condition/Blemishes** (10pts)
4. **Maturity/Size** (5 pts)

E. **Overall Effect** (30 pts) – includes placements of plants, use of accessories (if applicable), plant selection and container/unit.

What Judges Look For:

1. Are plants and accessories placed in the combination planting according to the Principles of Design?
2. Is there a diversity of color combinations, forms, sizes, textures and accessories (if applicable), yet harmonious?
3. Are dish gardens, terrariums and troughs landscapes?
4. Are accessories in scale and appropriate?
5. Are specimens compatible with similar cultural requirements?

F. **Creative/Distinctive** (5 pts) – a unique and original combination planting

What Judges Look For:

1. Is there a unique/original/imaginative combination and arrangement of plants?
2. Is the combination planting well-executed?

G. **Grooming/Staging**

1. **Grooming** (10 pts)
2. **Staging** (5 pts)

IV. **Judging Displays**

Refer to above criteria for 'What Judges Look For' if not listed below

A. **Conformance** (5 pts)

B. **Plant Identification** (5 pts)

C. **Labeling** (5 pts)

D. **Grooming** (5 pts)

E. **Peak of Perfection** (40 pts)

1. Form (10 pts)
2. Color (10 pts)
3. Maturity/Size (10 pts)
4. Condition/Blemishes (10 pts)

F. **Overall Decorative Effect** (40 pts)

1. **Design Principles** (30 pts)

   What Judges Look For:

   a. Is the display organized according to the Principles of Design (Balance, Contrast, Dominance, Proportion, Rhythm, Scale)?
   b. Does the Display have an overall design feel instead of a well-staged collection?
   c. Is there an overall unity and harmony to the Display?

2. **Creative/Distinctive** (10 pts) – A unique and original Display

   What Judges Look For:

   a. Is there a unique/original/imaginative combination and design arrangement of plants?
   b. Is the Display well-executed?

What Judges Look For — Design

I. Prejudging Considerations

A. Walk through the entire Flower Show to establish the quality of the Design Division and Botanical Arts Division – Design

B. Quickly appraise the show and caliber of exhibits

C. All design exhibits including Floor Designs, Exhibition and Functional Tables, and those staged on pedestals are judged directly center-front at least three (3) feet from the exhibit. Functional Tables may be judged from a seated position, but this is not required. Alfresco Type Tables placed on the floor should be judged standing or seated. Low-Profile Designs are judged looking down on the design.

D. Duo Designs are judged only from the front of each side of the design.

E. Free-standing designs are judged at least three (3) feet from all sides. Schedule MUST state if the design is Free-Standing.

F. Petite designs are judged in center-front at a viewing height suitable for seeing design details.

II. Judging Designs

A. Conformance (14 points)

1. Design Type (7 pts) – if a Design Style (Traditional, Creative Abstract), Design Type or Advanced Design Type (Creative Mass, Parallel, Tapestry, Underwater, etc.) or Color Harmony (Monochromatic, Complimentary, etc.) is required by the Schedule, all sev-en (7) points are awarded to the exhibit if it fulfills the requirement. If the design type requirements are not fulfilled, **ALL SEVEN (7) POINTS MUST BE DEDUCTED.**

2. Judges do not base their decisions on whether the design type requested adheres to the Principles of Design, but strictly if the design conforms to the descriptions in the *Handbook for Flower Shows*.

   What Judges Look For:

   a. Does the Design Style, Design Type or Color Harmony exhibited conform to the Handbook description?

   b. If so, all points are awarded.

   c. If not, all points are deducted.

3. All other schedule requirements (7 pts) – remaining points are **divided equally** among the requirements stated in the class description and schedule including staging, frame of reference and other requirements.

What Judges Look For:

a. Is the design staged as required in the schedule description and Design Rules in the Frame of Reference?

b. Is a card listing plant material present?

c. Does the design qualify for the Section Award offered?

*NOTE: If a Design Style, Type or Color Harmony is not required, then all 14 points are **divided equally** among the Schedule requirements.*

*NOTE: If schedule states only the frame of reference within the class description, designer is free to use any appropriate staging equipment within her/his area. However, if schedule states "**May** use or incorporate a staging panel, niche, frame, pedestal or open column, etc.", exhibit must never be penalized under Conformance for not using or incorporating the staging. Only when the schedule **requires** specific staging be used or incorporated and designer fails to do so, is the exhibit penalized under Conformance.*

B. Design (48 pts)

1. Balance (8 pts) – visual balance, symmetrical or asymmetrical, top to bottom, side to side, front to back

   What Judges Look For:

   a. Does the design appear to be stable or does it appear to be leaning or falling over?

   b. Is the design balanced left to right, top to bottom and front to back?

   c. Does a color, texture, line and/or pattern create a visual imbalance?

2. Contrast (8 pts) – achieved by placing opposites or unlike characteristics of a single Element together in order to emphasize their differences. All components of the design are included.

   What Judges Look For:

   a. Are there equal or unequal amounts of contrasting textures? Contrasting colors? Contrasting sizes? Contrasting patterns?

   b. Is there too much contrast resulting in a busy confusing design?

   c. Is there not enough contrast? Is everything too similar?

3. Dominance (8 pts) – emphasis of one component with all others being subordinate What Judges Look For:

   a. What catches your eye first? Is it the most obvious or strongest part of the design?

   b. Is the dominant quality strong, though not necessarily in amount or size?

   c. Is there enough subordinate material. Do several components fight for attention?

4. Proportion (8 pts) – relationship between amount/s and quantity/ies of one area to another or to the whole

   What Judges Look For:

   a. Are the proportions of individual components and elements related to each other?
   b. Does the design fill the Frame of Reference without exceeding or appearing too small for the area?
   c. Do the proportions of the design relate to the staging?

5. Rhythm (8 pts) – visual pattern of movement throughout a design

   What Judges Look For:

   a. Is there a dominant visual path through the design?
   b. Is the rhythm static with components too equally spaced?
   c. Is the rhythm held within the design, or is the eye led out of the design by an awkwardly placed component?
   d. Are there too many rhythms competing for eye movement?
   e. Is there an illusion of movement in the design?

6. Scale (8 pts) – size relationship of one component to another

   What Judges Look For:

   a. Do the individual components and their sizes relate to each other?
   b. Is there a visual comparison to each of the other components?

C. Selection of Components (8 pts) – ability to select components that contribute to the design and the total creative effect

   What Judges Look For:

   1. Do the components contribute or hinder the effectiveness of the design?
   2. Does the combination of components show originality?
   3. Are the components conducive to the design style, type or color harmony, if appropriate?
   4. Do the components contribute to the unified artistic effect?

D. Organization of Components (8 pts) – the ability to plan and construct an appropriate design

What Judges Look For:

1. Is the design well organized?
2. Is the design uncluttered, or are too many components present?
3. Is there a thoughtful plan to the design?
4. Is the design creative, unique, imaginative and/or captivating?

DI. Expression (8 pts) – given title is communicated to the viewer.

What Judges Look For:

1. Has the given class title been interpreted effectively by the exhibitor?
2. If the class is "untitled," does the design create an emotion within the viewer?

DII. Distinction (14 pts) – marked superiority in technique and craftsmanship

What Judges Look For:

1. Are all components, including plant material, in superior condition and of high quality?
2. Are mechanics neat and clean?
3. Does the design stand out as exceptional?
4. Is all craftsmanship of high quality?

Note: We do not deduct for Design faults under Distinction

What Judges Look For — Educational Exhibits

I. Educational Value (60 pts)

A. Interest to viewers (25 pts)

What Judges Look For:

1. Is the exhibit something that the viewing public would be interested in?
2. Is the educational exhibit something that the viewers might learn from to help them with a project or decide to start one?

B. Clear, concise presentation (15 pts)

What Judges Look For:

1. Is the exhibit easy to read & understand, or is there an overkill of information too numerous for the viewer to read while standing there?
2. Does the display have signage clearly printed with print large enough for the viewer to see without having to get right up on the display to read?
3. Can the main points of the exhibit be understood in two (2) minutes or less?
4. Is the exhibit organized in a logical manner to flow from one section/area to another?

C. Adequate educational signs, tags (10 pts)

What Judges Look For:

1. Is there sufficient signage to convey the subject?
2. Is the viewer confused and not sure what the exhibit is about or trying to convey to the public?
3. Are handouts, if available, easy-to-follow and appropriate to the display

D. Conforms to NGC objectives (10 pts)

What Judges Look For:

1. Does the exhibit provide educational information about one or more of NGC's, state or sponsoring organization's objectives?
2. Does the Educational Exhibit fit the overall theme of the Flower Show?

II. Staging (20 pts)

A. Craftsmanship, technique (10 pts)

What Judges Look For:

1. Is the presentation crisp, neat and clean looking?
2. Is there a professional look to the exhibit?
3. Are images sharp and in-focus?
4. Are mechanics such as gluing, taping, etc., unobtrusive?

B. Distinction (10 pts)

What Judges Look For:

1. Is the exhibit unique, dramatic and colorful?
2. Does the exhibit hold the viewer's attention?
3. Is fresh plant material incorporated? (Artificial plant material is not allowed.)
4. Does the display lack clutter?

III. Creativity and Expression (20 pts)

What Judges Look For:

A. Is there something to grab the viewer's attention, such as a catchy title, motion, special lighting, pleasing sound, etc.?

B. Is there unexpected colors, innovative and/or unique staging?

C. Does the exhibit have the "WOW" factor?

D. What did the exhibitor use that made the exhibit stand out above all of the others?

What Judges Look For — Artistic Crafts

I. Conformance (14 pts)

Conformance to schedule requirements

What Judges Look For:

A. Does the artistic craft follow the requirements of the class?

B. Are restrictions in the schedule, if appropriate, met?

II. Design (48 pts)

Applying Design Principles to the Design Elements

What Judges Look For:

A. Is the jewelry or clothing in scale to be usable?

B. Are dimensions for the craft practical?

C. Does color enhance the design?

D. Are all shapes harmonious?

E. Is there a visual path through the craft's design?

F. Are patterns created by the use of plant material?

G. Are all components in proportion to each other?

H. Is the finished product visually balanced?

III. Craftsmanship and Technique (24 pts - 12 pts for each) What Judges Look For:

A. Are finishes professional and as flawless as possible?

B. Are there any distracting mechanics?

C. Is there a neatness to the components and mechanics?

D. Does the craft exhibit manual dexterity and skill in execution?

IV. Distinction (14 pts)

What Judges Look For:

A. Is the finished product unique and original?

B. Are components in superior condition?

CHAPTER 12

JUDGES

I. There are Five (5) Levels of Judges

A. Student Judge

B. Accredited Judge

C. Accredited Life Judge

D. Accredited Master Judge

E. Emeritus Master Judge

II. Requirements of Judges

A. Be an active NGC garden club member. "**Active Member**" is defined as a dues paying member who regularly participates in the club's activities.

B. Own and study the current updated NGC *Handbook for Flower Shows* and approved supplements, and changes published on the NGC website. (www.gardenclub.org)

C. It is advantageous for all levels of judges, including Student Judges, to belong to their local judges' council.

D. These requirements do not apply to Emeritus Master Judge.

III. Becoming a Student Judge

A. Successful completion of three (3) Flower Show School courses.

1. NGC recommends that a course series be taken in sequential order, but this is not required.

2. If a student plans to attend an out-of-state/country course for credit, the student must advise her/his state/country Flower Show School Chairman six (6) weeks prior to the course date.

B. Pass all Written Flower Show Procedure, Horticulture and Design exams and Written Point Score exams with a minimum score of 70 for all exams in any three (3) courses.

1. When a student fails a subject (Flower Show Procedure, Horticulture, Design), that entire subject must be repeated, but only the failed examination/s of that subject need be retaken and passed.

   a. The failed subject can be repeated with any instructor, but at the same course level.

   b. Horticulture plant types studied in the repeated course do not have to be the same as those covered in the failed course.

   c. Both point score classes must be retaken in that subject (Design, Horticulture), even if only one of the point scoring classes is failed.

2. Credit for that numbered course cannot be given until ALL subjects are passed.

C. Possess the current *Handbook for Flower Shows* with all updates.

D. After the successful completion of three (3) Flower Show School courses, the student is referred to as a "Student Judge."

*NOTE: After successful completion of any two (2) courses, the student is eligible to count exhibiting credits of First-Place **BLUE RIBBON** winners or **90+** recognitions earned in Horticulture and Design divisions of a Small Standard, Standard or Specialty Flower Show toward becoming an Accredited Judge.*

IV. Becoming an Accredited Judge

Students should obtain Flower Show Accredited Judge Application (Form 3) (www.gardenclub.org) and record judging and exhibiting credits earned. The Flower Show General Chairman's signature is required.

A. Classroom Requirements

1. Attend all four (4) Flower Show School courses.

2. Pass all written subject matter (Flower Show Procedure, Horticulture, Design) and written point score exams with a minimum score of 70.

B. **Judging Requirements**

1. The Student Judge must judge **five** (5) NGC Flower Shows.
   a. A Small Standard and Standard Flower Show to include at least one (1) class in Horticulture, one (1) class in Design and four (4) classes in any of the five (5) divisions, with the exception of BA Photography.
   b. A Horticulture Specialty Flower Show requires at least one (1) class in Horticulture and five (5) classes in any of the four (4) divisions (Horticulture, Education, Youth/Sponsored, or Botanical Arts with the exception of BA Photography. A Design Specialty Flower Show requires three (3) classes of Design or two (2) classes of Design and one (1) class in any of the divisions (Design, Education, Youth/ Sponsored, or Botanical Arts) with the exception of BA Photography.

2. At least two (2) members of the judging panel must be an NGC Accredited Judge.

C. **Exhibiting Credits Requirements**

Required Exhibiting Credits
2 Blue ribbons/**90**+ Horticulture
2 Blue ribbons/**90**+ Design
1 Blue ribbon/**90**+ in one of the following: Horticulture, Design, Educational **Or:** • General Chairman of a Small Standard, Standard or Speciality Flower Show • Eligible to earn one (1) Alternate Exhibiting Credit: Providing a Design or Horticulture exhibit at a Flower Show School or Symposium for the Practice Point Scoring.

1. Only two (2) exhibiting credits in different areas (Horticulture, Design, Education and Chairmanship) may be counted in each Flower Show.
2. Entry tags must be signed and dated by an NGC Accredited Judge who is on the judging panel for that class.
3. All exhibits must be the sole work of the student.

D. **Schedule Writing**

1. Following successful completion of all four (4) FSS courses, a Flower Show Schedule must be written. Each student will receive her/his own NGC issued directive for the schedule's requirements from the State Flower Show Schools Chairman once the course is accredited.
2. The schedule must be the original, sole work of the student.
3. The student has six (6) months to complete the schedule and submit to the appropriate NGC Schedule Chairman for that region. Failure to return the schedule within the 6-month period will result in the student forfeiting student judging status.
4. Schedules must receive a minimum score of 70 to pass.
5. The student has only three (3) attempts to pass the written schedule assignment.
6. Any request for extensions must be approved by the Schedule Committee Chairman.

E. Time Constraints

1. **All requirements to become an Accredited Judge must be completed within a seven (7) year time frame.**
2. One (1) six-month extension may be granted for extenuating circumstances by the State Credentials Chairman. IA extensions are granted by the NGC IA Credentials Chairman.

Student Judge to Accredited Judge Requirements
1. Attend Flower Show School Course I through IV, and pass all written subject and point scoring examinations.
2. Earn five (5) Blue Ribbon or **90+** credits, or acceptable alternative credit.
3. Judge five (5) NGC Flower Shows
4. Pass the Schedule Writing assignment.
5. Complete Flower Show Accredited Judge Application (Form 3) and submit to State Flower Show Schools Chairman

Upon completion of exhibiting and judging requirements, and passing all the coursework and schedule writing assignment, the Student Judge is now an "Accredited Judge." A certificate will be issued indicating the precise date of completion.

V. Becoming an Accredited Life Judge

A. **Judging Requirements for each Refresher**

1. A **refresher** is a symposium, or Flower Show School Course III or IV where applicable, taken for credit. **Audit** is the term for attending a symposium where Accredited

Judges (usually an Accredited Master Judge) are required to attend the classes, but not required to take the written point score exams. **Credit** is similar to "audit," except written point score exams are required and graded.

2. Judge three (3) NGC Flower Shows.
   a. A Small Standard and Standard Flower Shows required to include at least one (1) class in Horticulture, one (1) class in Design and four (4) classes in any of the five (5) divisions. A Horticulture Specialty Flower Show requires at least one (1) class in Horticulture and five (5) classes in any of the four (4) divisions (Horticulture, Education, Youth/ Sponsored, or Botanical Arts). A Design Specialty Show requires three (3) classes of Design or two (2) classes of Design and one (1) class in any of the divisions (Design, Education, Youth/Sponsored, or Botanical Arts).
   b. Exception: Photography is not eligible for a judging credit.
3. Only one (1) alternate judging credit is permitted. It may be earned by:
   a. Serving on a Flower Show School or Symposium Master Judging 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 Symposium Chairman.
   c. Serving as the chairman of two (2) Flower Show School Courses.
   d. Serving on an Evaluation Panel for an NGC Flower Show.
4. Only one (1) excess judging credit (excess judging credit earned in the year prior to refreshing but not needed to meet requirements) may be applied toward the next refresher.

B. **Exhibiting Requirements for each Refresher**

1. Earn at least two (2) exhibiting credits for each year or part of a year between each refresher, including at least one (1) ribbon in Horticulture and one (1) ribbon in Design in an NGC Flower Show.
2. Earn additional exhibiting credits in any of the four (4) Divisions: Horticulture, Design, Education and Botanical Arts, with the exception of Photography.
3. Only one (1) credit in Horticulture and one (1) credit in Design may be counted for each show. (No credit given for Companion or Club Competition exhibits.)
4. Additional exhibiting credits include:

Additional Exhibiting Credit
1. Any Horticulture, Design, Educational or Botanical Arts exhibit in an NGC Flower Show.
2. Providing a judged or critiqued Horticulture or Design exhibit for practice or written point scoring in an NGC Flower Show School or Symposium.
3. 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.

One (1) Alternate Exhibiting Credit
1. Serving as Chairman of Small Standard, Standard or Specialty Flower Show.
2. Giving a Horticulture or Design program to a garden club, judges council or garden-related organization as an NGC Accredited Judge.

C. Judging and exhibiting credits may be earned in the same show.

D. Three (3) refreshers must be taken and passed with a minimum of 70 in both Horticulture and Design point scoring exams. If any point scoring exam is failed, only the failed subject must be repeated within the three (3) year time constraint. Horticulture plant types and Design subjects studied in the repeated symposium do not have to be the same as those covered in the failed symposium.

E. Refreshers may be taken every four (4) months if all requirements to refresh are met.

F. Time Constraints

1. A refresher must be taken by December 31 of the third year from the certificate date to remain in good standing. A new certificate will be issued following completion of each refresher, dated to when the refresher is first taken.

2. Judges must submit Refresher Credit for Accredited Judges Application form to State Credentials Chairman one (1) month prior to attending a refresher. If a judge requests to attend a symposium out-of-state, the request to her/his State Credentials Chairman must be made six (6) weeks in advance.

NOTE: The three-year time frame requirement continues throughout the career of all levels of Accredited Judges, beginning with the year of becoming an Accredited Judge.

NOTE: Accredited and Life Judges may earn one (1) Judging Credit when taking an NGC Symposium for credit. The Judge must take and pass the point scoring exam to receive this judging credit.

NOTE: All Judges (Student, Accredited, Life, and Master) Eligible to earn an Alternate Exhibiting Credit as Chairman of a flower show and one (1) other exhibiting credit in an NGC Flower Show. Only 2 exhibiting credits may be earned per show.

1. Earn three (3) judging credits by serving on a judging panel for a Small Standard, Standard and Specialty Flower Show. One (1) alternate credit may be earned by any one (1) of the following: serv-ing Flower Show School or Symposium Master panel, serving as Flower Show Symposium chair, or serving as Flower Show Schools chairman for two (2) courses prior to **each** refresher taken.
2. Earn two (2) exhibiting credits, including at least one (1) ribbon in Design and one (1) in Horti-culture in a Small Standard, Standard or Specialty Flower Show prior to **each** refresher taken.
3. Take and pass **all** written point scoring exams at the Symposium or Flower Show School with a minimum score of 70 and signed by Instructor.
4. Attend **three (3) refreshers** at least four (4) months apart but no more than three (3) years apart from each other. Refreshers can be three (3) Flower Show Symposiums, or two (2) Flower Show symposiums and either Flower Show School Course III or IV.

VI. Becoming an Accredited Master Judge

A. Two (2) refreshers must be taken and passed, along with the necessary requirements before moving from Accredited Life Judge to Accredited Master Judge. However, the refreshers may be taken as soon as four (4) months after becoming an Accredited Life Judge and allowing at least four (4) months between refreshers.

B. Judging Requirements per Refresher (Also see below)

Judge one (1) NGC Flower Show.

1. A Small Standard and Standard Flower Show required to include at least one (1) class in Horticulture and one (1) class in Design and four (4) classes in any of the five (5) Divisions.
2. A Horticulture Specialty Flower Show requires at least one (1) class in Horticulture and five (5) classes in any of the four (4) divisions (Horticulture, Education, Youth/Sponsored, or Botanical Arts). A Design Specialty Show requires three (3) classes of Design or two (2) classes of Design and one (1) class in any of the divisions (Design, Education, Youth/Sponsored Groups, or Botanical Arts).
3. Exception: Photography is not eligible for judging credit.

1. Judge one (1) Small Standard, Standard or Specialty Flower Show, or serve on an evaluation panel of an NGC Flower Show, or serve on a Flower Show School or Symposium Master panel (The passing grade Point Scoring Form must be signed by the Instructor), or serve as a Flower Show Symposium chairman, or as Flower Show School chairman for two (2) courses prior to each refresher taken.
2. Earn at least two (2) exhibiting credits, including at least one (1) ribbon in Design or Botanical Arts Design, or Artistic Crafts and one in Horticulture or Botanical Arts Horticulture in a Small Standard, Standard or Specialty Flower Show for **each** year or part of a year between refreshers. An Alternate Exhibiting Credit may be earned for a judged/critiqued Horticulture or Design exhibit for practice or written point scoring exam in an NGC Flower Show School or Symposium.
3. Take and pass all written point scoring exams at the Symposium with a minimum score of 70.
4. Attend **two (2) refreshers** at least **four** (4) months apart but no more than three (3) years apart from each other.

Maintaining Accredited Master Judge Certification
1. Must earn one (1) ribbon in either Horticulture or Botanical Arts Horticulture and one (1) ribbon in Design or Botanical Arts Design, including Artistic Crafts and Exploration, in a Small Standard, Standard or Specialty Flower Show for each symposium attended for credit. One alternate exhibiting credit may be earned by providing a judged/ critiqued Horticulture or Design exhibit for a practice or written point scoring exam in an NGC Flower Show School or Symposium.
2. Attend and audit a flower show symposium at least once every three (3) years before good standing expires.
3. Judge one (1) Small Standard, Standard or Specialty Flower Show, or serve on a Flower Show School or Symposium Master Panel. The passing grade completed Point Scoring Form must be signed by the Instructor. Alternate judging credit, serving on an evaluation panel of an NGC Flower Show.

Emeritus Master Judge Requirements
1. Only the Master Accredited Judge in good standing may contact NGC Headquarters, Attention: Flower Show Schools Secretary, and request Emeritus Status. NGC Headquarters will issue Emeritus Master Certificate cards directly to the Master Judge and will notify the State Credentials Chairman.
2. An Emeritus Master Judge is no longer eligible to judge or evaluate a Small Standard, Standard or Specialty Flower Show.
3. An Emeritus Master Judge is not required to attend symposiums nor obtain exhibiting credits to remain in good standing.

NOTE: Additional information on lapsed certificates, reinstatements and extenuating circumstances can be found on the NGC Website.

VII. Extensions – Accredited Judge, Life Judge, Master Judge

A. If a judge is unable to attend a refresher or meet all requirements prior to the expiration of the Judge's Good Standing deadline, the judge may request an extension through the State's Credentials Chairman a minimum of one (1) month before the Good Standing year is to expire. (IA's request extensions of the NGC IA Credentials Chairman.)

B. The State Credentials Chairman is authorized to give a first extension from January 1 to June 30 upon the judge's written or email request. With an extension, the judge is required to exhibit one (1) additional time in both Horticulture and Design.

C. The State Credentials Chairman keeps the record of Extensions granted and notifies the judge in question by email.

D. If needed, the judge may request a second extension from July 1 to December 31. The same procedure must be followed. With a second extension, the judge is required to exhibit only once in Horticulture and once in Design for the entire calendar year of the extension.

E. Only two (2) extensions are given unless the judge attends symposiums but fails part/s of the Point Scoring Examination. For such judges, one additional six (6) month extension is given. The judge must exhibit as required for one (1) year.

F. If a judge fails to refresh in a symposium or course as explained above, the judge is considered no longer in good standing, and is considered "lapsed."

VIII. Lapsed Certificates and Reinstatement – Accredited Judge, Life Judge, Master Judge

A. A judge who has lapsed less than four (4) years from their Good Standing date.

1. Judge requests and completes Renewal for Lapsed Certificate Application Form for reinstatement to State or IA Judges Credential Chairman.
2. Attends Courses III and IV or two (2) symposiums or any combination
    a. Four (4) months must pass between courses or symposiums, but less than three (3) years from the year after the last attended course or symposium.
    b. All lectures and practice point scoring sessions must be attended.
    c. Only point scoring examinations must be taken and passed.
3. Earn two (2) ribbons for Horticulture and two (2) ribbons for Design from an NGC Flower Show with no more than one (1) Horticulture and Design ribbon from the same show; and earn either an additional ribbon from a third NGC Flower Show or provide a point-scored exhibit at a Flower Show School, Symposium or Judges Council meeting.
4. Judge five (5) NGC Flowers Shows with two (2) NGC Flower Show Judges in Good Standing; the lapsed judge may not serve on a Flower Show Evaluation Panel.
5. When requirements are met, the judge regains Good Standing back at the lapsed level.

B. Accredited Judge who has lapsed more than four (4) years loses all judging status and must begin the Flower Show Schools series again.

IX. Extenuating Circumstances – Accredited Judge, Life Judge, Master Judge

Should sudden illness or emergency prevent a judge from attending all sessions and required hours of an acceptable course or symposium, the State Flower Show School (FSS) or Symposium Chairman can give partial credit for that portion attended, but the judge must fulfill remaining attendance and Point Scoring Examination requirements before receiving credit for the course or symposium.

NOTES

CHAPTER 13

SCHOOL CURRICULUM

NGC Flower Show Schools provide an educational opportunity for participants to increase their knowledge of NGC Flower Show procedures, and gain skills in exhibiting and judging the various divisions with emphasis on the Horticulture and Design Divisions.

The NGC Website (Flower Show Schools) contains current guidelines and forms (PDF files) for organizing Flower Show Schools, including Horticulture Plant Groups to be studied.

A 100-point closed-book exam will be given in each subject area (Flower Show Procedure, Horticulture and Design) within one (1) week of the school for each Course.

I. Course I

Flower Show Procedures

Classroom Training *(2 hrs.)*

A. Introduction to the Handbook for Flower Shows

B. Flower Show composition including Flower Show hierarchy including overview of divisions, sections, classes and subclasses.

C. *Definition and purposes of all Standard Flower Shows and Specialty Shows*

D. *Explanation of basic requirements of Standard Flower Shows and Specialty Shows*

3. *Types and Categories of Standard Flower Shows*

4. *Standard System of Awarding*

C. Explanation of NGC non-Top Exhibitor Awards

1. *Best in Show*

2. *Sweepstakes Awards*

3. *Award of Appreciation*

D. Overview of the Flower Show Schedule

Horticulture

Classroom Training *(5 hrs. total)*

A. Plant nomenclature

B. Writing/Filling out Entry Tags

C. General Requirements for NGC Horticulture Top Exhibitor Awards

1. *Section Awards*

2. *Division Award: Award of Horticultural Excellence*

D. Explanation of Judging Qualities found on the Horticulture Point Scoring Form: Conformance, Plant Identification, Maturity, Color, Form, Condition/Blemishes, Grooming and Staging

E. Review of Horticulture Commenting Vocabulary

F. Judging Procedures

G. Discussion of growing and showing two (2) Horticulture Types with emphasis on exhibiting and judging. Local Flower Show Schools Committee to provide adequate number of specimens in consultation with Instructor for the two (2) types studied.

H. Practice point scoring: (1½–2 hours.) Local Flower Show Schools Committee to provide three (3) exhibits for both of the two (2) types studied, per the instructor's specification.

Written Point Score Exam:
(1 hr.; graded but not recorded) Local Flower Show Schools Committee to provide three (3) exhibits for one (1) class of either of two (2) different plant types studied per instructor's specification.

Design

Classroom Training *(5 hrs. total)*

A. Brief history of floral design including European and American designs in-cluding Mid-20th Century Tradition-al Design

B. Emphasis on the Elements and Principles of Design

C. General Requirements for NGC Design Top Exhibitor Awards

1. *Section Award: Tricolor Award; Award of Distinction*

2. *Division Awards: Award of Design Excellence; Holiday Excellence Award*

D. Explanation of Judging qualities found on the Design Point Scoring Form

E. Design Commenting Vocabulary

F. Judging Procedures

G. Instructor's minimum of four (4) designs illustrate Principles of Design and include: Traditional Line, Traditional Line-Mass and two (2) Traditional Mass (illustrating symmetrical and asymmetrical balance

H. Practice point scoring: 1½–2 hours. Committee will provide three (3) exhibits for each of the two (2) classes, per instructor's specifica-tion.

Written Point Score Exam:
(1 hr.; graded but not recorded) Local Flower Show Schools Committee to provide three (3) designs for one (1) class, per instructor's specification.

II. Course II

Flower Show Procedures

Classroom Training *(2 hrs.)*

A. Review of Standard Flower Show and Specialty Flower Show requirements
B. Review Standard System of Awarding
C. Duties of Flower Show Chairman and Flower Show Committees
D. Writing a Flower Show Schedule, with emphasis on format and general rules
E. Explanation of Botanical Art Photography section and requirements for Botanical Arts Photography Award. (Committee to work with instructor on obtaining examples of Botanical Arts Photography.)

Horticulture

Classroom Training *(5 hrs. total)*

A. Staging Horticulture Innovatively
B. Discussion of Petite Horticulture
C. General Requirements for NGC Horticulture Top Exhibitor Awards; Section Awards, including Elfin Award
D. Review Judging Qualities found on the Horticulture Point Scoring Form
E. Review of Horticulture Commenting Vocabulary
F. Review Judging Procedures
G. Discussion of growing and showing two (2) Horticulture Types with emphasis on exhibiting and judging. Local Flower Show Schools Committee to provide adequate number of specimens in consultation with Instructor for the two (2) types studied.
H. Practice point scoring: (2 hrs.) Local Flower Show Schools Committee to provide three (3) exhibits for the each of the two (2) classes of the two (2) different plant types studied, per instructor's specification.

Written Point Score Exam:
(2 hrs.) Local Flower Show Schools Committee to provide three (3) exhibits for each of the two (2) classes of two (2) different plant types studied, per instructor's specification.

Design

Classroom Training *(5 hrs. total)*

A. Table Designs: Functional, Exhibition Tables
B. Role of Balance, Color and Texture in Table Designs
C. Creative Staging Table Designs
D. Discuss Petite Designs. General requirements for the Petite Award.
E. General Requirements for NGC Design section Top Exhibitor Awards TABLE ARTISTRY AWARD
F. Review of Judging qualities found on the Design Point Scoring Form
G. Review of Design Commenting Vocabulary
H. Review of Judging Procedures
I. Instructor's minimum of six (6) designs should illustrate: Functional Table, Exhibition Table with completed floral design, Exhibition Table with additional material only, Table/ Tray for one, and Petite Designs of different sizes.
J. Practice point scoring: (2 hrs.) Committee provides three (3) Functional Table exhibits and three (3) Exhibition Table exhibits per Instructor's specifications.

Written Point Score Exam:
(2 hrs.) Local Flower Show Schools Committee to provide three (3) exhibits for one (1) each of a Functional and Exhibi-tion Table, per instructor's specifications.

III. Course III

Flower Show Procedures

Classroom Training *(2 hrs.)*

A. Explanation of Education Division and judging educational exhibits. (Local Flower Show Schools commit-tee to provide one (1) example of an Educational Exhibit.)

B. Explanation of Youth/Sponsored Groups Division

C. Requirements to become an Accredited Flower Show Judge

D. Judging etiquette/ethics HB p 97-99

E. Review writing a Flower Show Schedule, with emphasis on format and general rules

Horticulture

Classroom Training *(5 hrs. total)*

A. Creating a Horticulture Schedule: sections and classes

B. Review of general requirements for NGC Horticulture Top Exhibitor Awards

C. Review Judging Procedures HB p 100-105

D. Review judging qualities found on the Combination Plantings Point Score Form and review commenting vocabulary

E. Discussion of growing and showing one Plant type and Combination Plantings with emphasis on exhibiting and judging. Flower Show Schools Committee to provide adequate number of specimens and 3 or more different types of Combination Plantings (dish gardens, planers, terrariums, hanging gardens, troughs) in consultation with the instructor. It is recommended that the plant topic be part of the Combination Plantings but not required.

F. Practice point scoring: (2 hrs) Local Flower Show School Chairman to provide
   i. Three exhibits of studied plant type
   ii. Three Combination Plantings, per instructor's specification

Written Point Score Exam: (2 hrs.)
Local Flower Show School Committee to provide: Three (3) exhibits of studied plant type and three (3) Combination Plantings, per instructor's specification.

Design

Classroom Training *(5 hrs. total)*

A. Creating a Design Schedule: sections and classes

B. Creative Staging Options

C. Creative Design General Characteristics

D. Elements and Principles as they relate to Creative Design

E. Dynamic balance, plastic organization, juxtaposition and abstraction

F. General Requirements for NGC Design Section Top Exhibitor Awards
   1. *Designer's Choice*
   2. *Club Competition*

G. Review of Judging Procedures HB p 106-109

H. Review of Judging Qualities found on the Design Point Scoring Form

I. Review of Design Commenting Vocabulary

J. Instructor's minimum of six (6) designs should illustrate different Creative Design types chosen from the list of design types in Chapter 7 of the Handbook for Flower Shows

K. Practice point scoring: (2 hrs.) Committee will provide three (3) exhibits for two (2) classes, per instructor's specification.

Written Point Score Exam: (2 hrs.)
Local Flower Show School Committee to provide three (3) exhibits for two (2) classes, per instructor's specifications.

IV. Course IV

Flower Show Procedures

Classroom Training *(2 hrs.)*

A. Review of judging etiquette/ethics HB p 97-99

B. Flower Show Achievement Awards
   1. *Flower Show Achievement category overview*
   2. *Division requirements beyond those for a Standard Flower Show or Specialty Show*
   3. *Applying for an NGC Flower Show Achievement Award*

C. Flower Show Schedule writing assignment
   1. *Schedule requirements*
   2. *Flower Show Schedule Scale of Points*
   3. *Procedure for writing a schedule as post-fourth course assignment*

D. Evaluating an NGC Flower Show, Flower Show Evaluation Form, and Criteria.

Horticulture

Classroom Training *(5 hrs. total)*

A. Introduction to Collections and Displays

B. Review Horticulture Schedule Writing: sections and classes

C. Discussion of Botanical Arts Horticulture section

D. Discussion of Club Competition-Displays and Gardens

E. Review General Requirements for all NGC Horticulture/Botanical Arts Horticulture Top Exhibitor Awards

F. Review Judging qualities found on the Collections Point Score Form

G. Discussion of growing and showing one Plant Type and Collections with emphasis on exhibiting and judging and include an introduction to Displays. Local Flower Show School Committee to provide adequate number of specimens and three or more different Collections (flowering, foliage, succulents, arboreal, etc.) in consultation with the instructor. It is required that the Plant Type studied be part of one Collection.

H. Practice point scoring: (2 hrs.)
   Local Flower Show Committee to provide:
   i. One class of plant type studied
   ii. One Collection of plant type studied
   iii. One Collection of a different plant type

Written Point Score Exam: (2 hrs.)
Local Flower Show School Chairman to provide:
One (1) class of three (3) exhibits of the plant type studied and
one (1) class of a Collection

Design

Classroom Training *(5 hrs. total)*

A. Review Design Schedule Writing: sections and classes

B. Elements and Principles of Design as they relate to Abstract Design

C. Review characteristics of Creative Design

D. Review Plastic Organization, Penetration of Space and Dynamic Balance

E. Discussion of Botanical Arts Division, including Botanical Arts Designs sections; discussion of requirements for NGC Top Exhibitor Awards
   1. *Botanical Arts Design Award*
   2. *Botanical Arts Artistic Crafts Award*

F. General Requirements for all NGC Design Top Exhibitor Awards

G. Review of Division and Section Awards

H. Review of Judging Procedures HB p 106-109

I. Review of Judging qualities found on the Design Point Scoring Form and review of Design Commenting Vocabulary

J. Instructor's minimum of six (6) designs should illustrate Plastic Organization, Penetration of Space and Dynamic Balance using designs in Chapter 7, including one (1) showing a dominance of abstraction

K. Practice point scoring:
(2 hrs.) Committee will provide three (3) exhibits for each of two (2) classes, per instructor's specification.

Written Point Score Exam:
(2 hrs.) Local Flower Show Schools Committee to provide three (3) design exhibits for two (2) classes, per instructor's specifications.

NOTES

CHAPTER 14

SCALES OF POINTS

Scales of Points Horticulture, Clarification for **CRITERIA, CONFORMANCE**: Adherence to Schedule requirements for plant type and how it is exhibited (cut or container-grown). Other items are judged under other Criteria such as blooming (Form/Maturity), number of leaves (Form/Maturity), stem length (Size/Grooming), container (Staging), etc.

I. All Cut or Container-Grown Horticulture Specimens and Collections

(Arboreal, Flowering, Foliage, Fruit/Vegetable/Nuts)

Criteria	Value (points)
Conformance	5
Plant Identification	5
Peak of Perfection	
Form	20
Color	20
Maturity/Size	20
Condition/Blemishes	15
Grooming/Staging	
Grooming	10
Staging	5
TOTAL	**100**

II. Combination Plantings and Gardens

Criteria	Value (points)
Conformance	5
Plant Identification	5
Labeling	5
Peak of Perfection	
Form	10
Color	10
Condition	10
Show-worthy Size	5
Overall Effect	30
Creative/Distinctive	5
Grooming	10
Staging	5
TOTAL	**100**

III. Displays

Criteria	Value (points)
Conformance	5
Plant Identification	5
Labeling	5
Grooming	5
Peak of Perfection	
Form	10
Color	10
Maturity/Size	10
Condition/Blemishes	10
Design Principles	30
Creative/Distinctive	10
TOTAL	**100**

IV. All Designs

Criteria	Value (points)
Conformance	
To Type	7
To Schedule Requirements	7
Design Principles	48
Selection of Components	8
Organization of Components	8
Expression	8
Distinction	14
TOTAL	**100**

V. Educational Exhibits

Criteria	Value (points)
Educational Value	
Interest to Viewer	25
Clear, concise presentation	15
Adequate signage	10
Conforms to NGC Objectives	10
Staging	
Craftsmanship/Technique	10
Distinction	10
Creativity and Expression	20
TOTAL	**100**

VI. Artistic Crafts

Criteria	Value (points)
Conformance	14
Design	48
Craftsmanship/Technique (12 points for each)	24
Distinction	14
TOTAL	**100**

VII. Photography

Criteria	Value (points)
Conformance	5
Interpretation of Class Title	10
Composition	25
Artistry/Creativity	25
Technical Achievement	25
Distinction/Impact (Wow! Factor)	10
TOTAL	**100**

VIII. Standard or Small-Standard Flower Show Evaluation

Criteria	Value (points)
Schedule	
Meets requirements of Standard or Small-Standard Flower Show	3
All necessary information included	3
Terminology correct, clear, concise and complete	3
Theme workable and carried through all divisions, sections and classes	6
Staging of All Divisions	
Coordinated for overall beauty in color/s, motif, uniform signage	8
Theme staging distinctive and carried throughout the entire show. (Creative and innovative staging should be noted.)	7
Practicality in traffic pattern and lighting	5
Horticulture Division	
Cultural perfection of exhibits	10
All offered awards placed	3
Number appropriate to size of sponsoring organization	5
Properly named and placed	7
Design Division	
Overall quality of designs	10
All offered awards placed	3
ID of plant material	2
All design classes filled with number appropriate to size of sponsoring organization	5
Creative interpretation of schedule and class titles	5
Education, Youth/Sponsored Groups, Botanical Arts Division	
All Education exhibits informative and attractively presented	5
NGC aims, objectives and/or projects expressed through Education exhibits	3
Quality of Youth/Sponsored Groups and/or Botanical Arts exhibits	4
All offered awards placed	3
TOTAL	**100**

IX. Horticulture Specialty Flower Show Evaluation

Criteria	Value (points)
Schedule	
Meets requirements of Horticulture Specialty Flower Show	3
All necessary information included	3
Terminology correct, clear, concise and complete	3
Theme workable and carried through all divisions, sections and classes	6
Staging of All Divisions	
Coordinated for overall beauty in color/s, motif, uniform signage	8
Theme staging distinctive and carried throughout the entire show. (Creative and innovative staging should be noted.)	7
Practicality in traffic pattern and lighting	5
Horticulture Division	
Cultural perfection of exhibits	20
All offered awards placed	3
Diversity of horticulture classes	10
Number appropriate to size of sponsoring organization	5
Properly named and placed	12
Education, Youth/Sponsored Groups, Botanical Arts Division	
All Education exhibits informative and attractively presented	5
NGC aims, objectives and/or projects expressed through Education exhibits	3
Quality of Youth/Sponsored Groups and/or Botanical Arts exhibits	4
All offered awards placed	3
TOTAL	**100**

X. Design Specialty Flower Show Evaluation

Criteria	Value (points)
Schedule	
Meets requirements of Design Specialty Flower Show	3
All necessary information included	3
Terminology correct, clear, concise and complete	3
Theme workable and carried through all divisions, sections and classes	6
Staging of All Divisions	
Coordinated for overall beauty in color/s, motif, uniform signage	8
Theme staging distinctive and carried throughout the entire show. (Creative and innovative staging should be noted.)	7
Practicality in traffic pattern and lighting	5
Design Division	
Overall quality of designs	20
All offered awards placed	3
Diversity of Design styles and types	10
ID of Plant Material	4
All design classes filled with number appropriate to size of sponsoring organization	3
Creative interpretation of schedule and class titles	10
Education, Youth/Sponsored Groups, Botanical Arts Division	
All Education exhibits informative and attractively presented	5
NGC aims, objectives and/or projects expressed through Education exhibits	3
Quality of Youth/Sponsored Groups and/or Botanical Arts exhibits	4
All offered awards placed	3
TOTAL	**100**

XI. Scales of Points for Evaluating Standard Flower Show Schedules

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Criteria	Value (Points)
I. **REQUIRED FORMAT** (in this order) (HB P 20)	8
A. Cover and/or title page.	
B. Table of Contents; all pages must be numbered.	
C. Committee Chairmen with contact information (names, phone numbers/email addresses).	
D. General Rules (those that apply to the entire show).	
E. NGC Standard System of Awarding (stated in full per HB p5)	
F. NGC Top Exhibitor Awards, Recognition Awards, local or special awards offered	
G. Divisions-Order is determined by staging with required Divisions taking priority. Division I and II are always Horticulture or Design.	
H. All Divisions written in two parts: Rules (specific to Division) and Sections and Classes.	
I. Other Sections that do not apply to an NGC Flower Show Achievement Award	
a. Invitational, Commercial, Plant Exchange/Sales	
II. **TITLE PAGE OR FRONT COVER**	6
A. **State:** Title of the flower show (appropriate) **Stated below title:** (an NGC Standard Flower Show, an NGC Small-Standard Flower Show, an NGC Petite-Standard Flower Show or an NGC Petite-Small-Standard Flower Show, an NGC Horticulture Specialty Flower Show, or an NGC Design Specialty Flower Show.) (HB P20 Chapter 3)	
B. **State:** Name of club/s, group or organization presenting show.	
C. **State:** Location of the show with complete address (phone number if available)	
D. **State:** Dates (month, day, year) with times of show opening and closing.	
E. **State:** Admission information: Open and free to public, or admission price, or by invitation). State if handicap accessible.	
F. **State:** Affiliations (member of NGC, regional name, state, district number, local affiliation).	
III. **GENERAL RULES** (Those that apply to the entire show)	10
A. **State**: This Flower Show conforms to the standards established by National Garden Clubs, Inc. (NGC). The *Handbook for Flower Shows* (HB) as updated with revisions posted on the NGC website, is the authority for all issues not covered by the schedule, which is the "Law of the Show." An updated copy of the *Handbook for Flower Shows* may be downloaded from the NGC website at *www.gardenclub.org* .	
B. Complete Procedure for making entries.	
1. Who may enter the Flower Show?	
2. Date, time, and place for accepting exhibits.	
3. Date, time, and place for removing exhibits.	
4. Time judging will begin.	

Criteria	Value (Points)
5. Complete Procedure for making entries.	
a) State when, where, how, and from whom entry cards are available.	
b) State tags are to be filled out in advance (typed, waterproof ink, labels, pencils).	
c) If **pre-registration** is required, give specific Divisions, dates and contact information.	
d) Registration may be online. State requirements.	
e) **If all entries are computerized, state:** Entry tag information must be sent to appropriate chairman by (date) **OR** Exhibitors are required to bring list of entries with the required entry card information on day of the show.	
C. **REQUIRED RULES STATE AS WRITTEN IN BOLD TYPE**: (HB P 24-25)	
1. "The Classification Chairmen for each division check exhibits for conformity to the schedule prior to judging. Final determination for conformance is the judges' responsibility."	
2. "The General Chairman and the Classification Chairmen for each Division are available during judging for possible consultations. They, along with the judges and clerks, are the only personnel allowed on the floor during judging."	
3. "The decisions of the judges are final. Awards may be withheld if not merited."	
4. "There must be an emphasis on FRESH plant material. No artificial plant material is permitted in any exhibit in any Division."	
5. "Each exhibitor is limited to one entry per class, except in the Horticulture Division and the Botanical Arts Horticulture section if each is a different species, variety, cultivar, type, or color."	
6. "The (fill in name of sponsoring group) will strive to assure the safety of all items after arrival and placement but, is not responsible for any loss or damage to exhibits."	
D. List the state's policy concerning the use of the state's native plants, invasive and noxious plants, and those on the state's conservation list. Website address is sufficient.	
IV. AWARDS	12
A. **STATE: THE NGC Standard System of Awarding is used in all Divisions**: (HB P 25)	
1. Only one (1) first place (blue) ribbon per class or subclass; must score 90 points or more.	
2. Only one second place (red) ribbon per class or subclass; must score 85 points or more.	
3. Only one third place (yellow) ribbon per class or subclass; must score 80 points or more.	
4. One (1) or more honorable mention (white) ribbons as merited; must score 75 points or more.	
B. Correctly list each NGC Top Exhibitor awards offered in the show	
1. State: name and number of Division/Section Awards offered and HB page reference.	

Criteria	Value (Points)
2. Identify Sections/Classes eligible for each award offered.	
3. **State:** must be highest scoring 95+ blue ribbon winner. (Exception Youth requires 90+)	
4. Include minimum number exhibits required per Section/Class.	
5. Include rosette color	
C. Correctly list any Non-Top Exhibitor Awards and any local/specialized awards if offered in the show.	
1. List all requirements for the award/s to include minimum number of exhibits and classes required.	
2. Identify sections/classes eligible for each award offered.	
V. REQUIRED HORTICULTURE RULES (State as written in bold below) HB P 27	10
A. **"The NGC exhibit policies are printed in the *Handbook for Flower Shows*, Chapter 6, Exhibiting in the Horticulture Division."** (If needed, the policies could be individually listed as numbered rules.)	
B. **"The rules for a single species cut or container-grown specimens are listed in the *Handbook for Flower Shows* or its supplement, *Horticulture Exhibiting and Judging*."** (Exhibiting requirements could be individually listed for the specific plant.)	
C. **"In order to receive an NGC Top Exhibitor Award, the exhibitor must identify his/her entry by its binomial name or currently accepted scientific designation."** (consult *Handbook for Flower Shows*, Exhibiting in the Horticulture Division, Chapter 6).	
D. **"Entry tags are to be filled out in advance if possible."** Specify if cards are to be typed, written using waterproof ink, labels, or pencil. Refer to Chapter 6 for a correctly filled out entry tag.	
E. **"Cut specimens should not have foliage below the water line, except for *gladiolus*."**	
F. **"If a plant is considered a flowering plant, it should be exhibited as a flowering specimen. Foliage plants may flower but should be exhibited as foliage plants if they are grown for their leaves."**	
G. **"Specimens with a class designation in the schedule may not be entered in the 'Any Other Worthy' class.**	
H. **"The Horticulture Classification Committee Chairman and/or General Show Chairman are free to subdivide classes by color, form, size, cultivar, variety or other distinguishing characteristics."**	
I. **"The Scales of Points for Horticulture are located in Chapter 14 of the *Handbook for Flower Shows*."** The scales of points may also be listed in the schedule.	
J. All plant material must be fresh and have been grown by the exhibitor.	
K. If exhibitor is to furnish containers, state: clear, preferably colorless, glass bottles. State size and weight restrictions on containers.	
L. All entries to be labeled by currently accepted binomial name, genus/specific epithet, cultivar, variety	

Criteria	Value (Points)
M. Include specific type of wedging allowed and if anchoring is allowed.	
N. State whether double potting is allowed.	
VI. HORTICULTURE SECTIONS AND CLASSES HB P 28	10
A. Systematic formatting of Sections and Classes/sub-classes.	
1. Division and all Sections/sub-sections are titled reflecting the theme or title of the Flower Show.	
2. Sections and Classes eligible for a Top Exhibitor Award should be identified with specific plant type requirements. (Cut specimens, container grown. Arboreal, etc.)	
3. Each Section contains at least three (3) specific Classes. 'Any Other Worthy Specimen' is last class listed but is not considered a specific class.	
4. State required number of specimens per exhibit, stem length, sets of leaves, size restriction, staging, etc. as appropriate for each horticulture class/type.	
5. Classes are listed alphabetically by genus or binomial name in *italics* when typed, underlined when written.	
VII. REQUIRED DESIGN DIVISION RULES (state as written in bold below) HB p 28-29	10
A. **"The NGC exhibit policies are printed in the *Handbook for Flower Shows* , Chapter 7, Exhibiting in the Design Division, NGC Policies and Guidelines."** (If needed, policies could be listed as numbered rules)	
B. **"Advance registration with the Design Entries Chairman/Consultant is required by (fill in date)"**	
C. **"Plant material and non-plant material permitted and not permitted in the Design Division are printed in the *Handbook for Flower Shows* , Chapter 7."**	
D. **"All plant material used in the design must be identified on a card provided by exhibitor and included with the entry tag."** (schedule states the acceptable card size)	
E. **"The exhibitor is required to conform to the stated descriptions and limitations of the design type if named in the class."**	
F. **"Rules for Design Types, Advanced Design Types, Table Designs, and Table Appointments are printed in the *Handbook for Flower Shows*, Chapter 7."**	
G. **"The Scales of Points for Design are located in Chapter 14 of the *Handbook for Flower Shows* ."** The Scales of Points may also be listed in the schedule.	
H. **"Designer is on his/her honor that the design being entered has not been previously entered or judged in an NGC Flower Show."**	
I. **"The designer has the freedom to choose traditional or creative style with any design listed unless restricted by the schedule."**	
J. Designs must be the work of one individual. (exception; Club Competitions or Companion Exhibits)	
K. Plant material need not have been grown by the exhibitor (unless required by schedule)	

Criteria	Value (Points)
L. Fresh plant material may not ever be treated in any manner. Dried plant material may be treated unless restricted by the schedule.	
M. If Designer is unable to fulfill the assignment, it is the Designer's responsibility to find a replacement.	
VIII. DESIGN SECTIONS AND CLASSES	10
A. Systematic formatting of sections and classes. Division, all Sections, and all Classes titled reflecting the theme or title of the Flower Show.	
B. Sections with classes eligible for Top Exhibitor Award with specific requirements	
C. For each section or class, state the **allotted space** (Frame of Reference) for the design. Use specific dimensions including height, width, depth. (For shows staged in a home, the furnishings and their placement are described with an advance viewing date of the show site for exhibitors.)	
D. Precise description of all **staging** provided by committee for each Section/Class.	
1. Table, pedestal, risers, etc.	
2. Type, color and texture of draping, wall, or other background.	
3. State if, when and where exhibitor may obtain specific staging.	
E. List all staging to be provided by exhibitor within his/her allotted space including staging panel and/or underlay if required or permitted.	
IX. EDUCATION RULES AND EXHIBITS (HB p 29-30 and 85-86)	5
A. State: "Educational exhibits may be the work of more than one individual or organization unless a Student Judge, or an Accredited Judge is seeking exhibiting credit for preparing an educational exhibit."	
B. If an Educational Top Exhibitor Award is being offered, **State**: "An exhibit must occupy a minimum of eighteen (18) square feet of surface area. (For a Petite NGC flower show, state six (6) square feet of surface area).	
C. State: "Scale of points for Educational Exhibits is listed in the *Handbook for Flower Shows* , Chapter 14" **(Alternatively, the Scale of Points may be listed.)**	
D. **State:** Exhibits are competitive if competing for awards or non-competitive if not judged.	
E. Specify frame of reference and all staging provided by committee.	
F. Listing the exhibits in the schedule:	
1. The Schedule must list exhibit titles and a brief description of each exhibit provided by the exhibitor. HB p 30) Exhibits must be pre-registered to be included in the schedule. Names of exhibitors may appear in the schedule only if exhibits are not judged.	
2. Schedule lists each exhibit individually as Exhibit 1, Exhibit 2, etc.	
X. YOUTH EXHIBITS/SPONSORED GROUPS RULES AND CLASSES HB p 30	5
A. **State**: Youth Age categories.	
B. Sections/Classes require titles and may be limited by age groups	

Criteria	Value (Points)
C. Classes appropriate to age group abilities. Staging supplied by committee.	
D. Youth and Sponsored Groups are judged by the NGC Standard System of Awarding	
E. Youth and Sponsored Groups do not compete against each other. Separate Sections need to be created for each group.	
F. **State: "Youth exhibits are evaluated using the Horticulture, Design, Education and Botanical Arts Scales of Points."**	
G. **State: "The NGC exhibit policies are printed in the *Handbook for Flower Shows*, Chapter 9, exhibiting in the Youth and Sponsored Groups Division."**	
XI. BOTANICAL ARTS RULES AND SECTIONS/CLASSES (HB P 31)	8
A. State: All Botanical Arts Exhibits except Photography must contain some plant material." No artificial plant material is permitted in any exhibit."	
B. State: "The Scale of Points for Botanical Arts are listed in Chapter 14 of the *Handbook for Flower Shows*."	
C. State: "The rules for Botanical Arts are listed in Chapter 10 of the *Handbook for Flower Shows*.	
D. State: "The general guidelines for all Designs as printed in Chapter 7 of the *Handbook for Flower Shows*, including a card provided by the exhibitor listing plant material used in the design apply to Botanical Arts Design."	
E. List the Botanical Arts Sections individually with specific rules as they apply to each Section.	
F. If a Top Exhibitor Award is offered, list the award, appropriate number of classes and minimum exhibits required.	
G. All Sections must have titles related to overall show theme. All classes must have titles related to overall show theme except for Botanical Arts Horticulture sections.	
H. Describe all staging provided by committee and/or exhibitor.	
XII. PRESENTATION	6
A. Consistent format used throughout schedule, (HB P 20)	
B. Schedule uses easy to read font style and font size. Consideration given to readability.	
C. Creative titles and staging appropriate to Divisions/Sections/Classes carry theme throughout schedule and is of interest to the public.	
D. Schedule is clear, specific, accurate, comprehensive according to *Handbook for Flower Shows*.	
E. Correct terminology used throughout.	
TOTAL	**100**

CHAPTER 15

GLOSSARY

ABSTRACT DESIGN Design in which there is a dominance of components chosen for their non-naturalistic character and/or components organized in a non-realistic, non-naturalistic manner.

ABSTRACT IMAGE An image whose emphasis is on color, form, pattern, shape and texture showing the essence of the image, but not reality.

ACCESSORY ITEM A subordinate object used in a design, e.g., figurine, rock. May be plant material.

ACCREDITED JUDGE Status and title of an individual when all four FSS courses and schedule writing have been passed, and required exhibiting and judging completed.

ACCREDITED LIFE JUDGE Status and title of an Accredited Judge having passed three refreshers, i.e., three symposiums or two symposiums and one FSS III or FSS IV and other requirements. This elevates a judge to Level 3 "Accredited Life Judge."

ACCREDITED MASTER JUDGE Status and title of an Accredited Life Judge having passed two additional refreshers, i.e., symposiums only and other requirements. This elevates a judge to Level 4 "Accredited Master Judge."

ACHROMATIC COLOR White, gray, black. Synonymous with neutral color.

ACTIVE MEMBER One who pays dues to and actively participates in work of an NGC member club or International Affiliate club on any or all of the following levels: local, district, state, regional, national or international.

ADVANCING COLOR Warm and stimulating. Yellow, red and orange colors appear to advance and hold the eye. White is also advancing.

AERIAL ROOT A root originating and borne above the ground or water.

AMATEUR One who pursues any art for enjoyment rather than for financial gain. Employment in plant nursery or floral shop does not necessarily indicate a professional status, nor does it restrict a garden club member from participating competitively in any NGC Flower Shows.

AMERICAN TRADITIONAL DESIGN The National Garden Clubs' first original design style, based on a combination of influences from Traditional European and Oriental Design styles.

ANALOGOUS COLOR HARMONY Two or more colors adjacent on the color wheel using only one primary color.

ANNUAL A plant that completes its life cycle in one growing season and then dies.

ANTHER Pollen-bearing part of stamen.

APICAL The tip or growing end of a stem or shoot.

ARBOREAL BRANCH Pertaining to trees and shrubs. In the NGC Flower Show, a cut branch must include several nodes to conform. May include branches with foliage, flowers, fruits or cones.

AREOLE Cushion-like node on surface of a cactus from which spines, branches and/or flowers arise.

ARTIFICIAL Imitation flower, foliage, branch, fruit or vegetable made or manufactured to simulate a natural appearance.

ASYMMETRICAL BALANCE The visual weight of different materials on either side of the axis providing a sense of equilibrium. The axis may or may not appear to be in the center of the design.

ATTRIBUTES OF DESIGN Beauty, distinction, expression and harmony.

AUDIT A SYMPOSIUM Attending a symposium in its entirety, but not taking the Point Scoring Examinations. Only Accredited Master Judges are eligible to receive credit for having audited symposiums.

AXIL The angle formed between the leaf and the stem.

BACKGROUND The area behind any staging (including pedestals, staging panels, tables, frames, cubes, etc.).

BALANCE Visual stability. Balance may be either symmetrical or asymmetrical. **(Principle of Design)**

BASE A stand or foundation placed beneath a container and considered part of the container, or used instead of a container, often with a cup pin holder, to elevate the design, unify design and/or improve proportions and balance.

BEAUTY Intangible quality evoking aesthetic pleasure.

BICOLOR Presence of two (2) distinct colors in a flower.

BIENNIAL Plant which normally requires two (2) growing seasons to complete its life cycle, with vegetative growth first season, flowering and fruiting the second, and then dying.

BINOMIAL CLASSIFICATION The scientific (botanical) plant name consisting of two Latin terms, first name being the genus, second the specific epithet. Together, the genus and specific epithet make up the species.

BLEND Flower color having an infusion or overlay of another hue over a basic color.

BLOOM 1. An individual flower. 2. The glaucous coating (grayish green or bluish green due to a fine, whitish powdery covering) on a surface, as on some fruits, stems or foliage.

BOTANICAL ARTS A division in any NGC Flower Show or Specialty Show with the potential for additional types of horticulture, design and other art-like exhibits (such as photography) not included in the regular Horticulture and Design Divisions, allowing additional opportunities for exhibiting and creativity.

BRACT Modified leaf found either underneath the petal/s or on the stalk of an inflorescence. May be large and brightly colored, e.g., *Euphorbia* (Poinsettia), *Cornus florida* (flowering dogwood).

BROADLEAF EVERGREEN Tree or shrub which bears broad, flat leaves rather than needle-like foliage, retaining foliage for more than one growing season.

BUD Undeveloped point of growth which may become a shoot, leaf or flower.

BULB An underground storage structure in which nutrients and moisture are stored, consisting of a short stem, fleshy leaves and an embryonic flower, e.g., *Narcissus* (daffodil), *Lilium* (lily).

BULBOUS Having the character of a bulb. A cover term that includes plants with underground storage structures, i.e., true bulbs, corms, tubers and rhizomes.

CACTUS Family of plants that have areoles from which spines, branches and/or flowers arise. The areole dis-tinguishes a cactus from other succulents.

CALYX Collective name for the sepals of a flower.

CAPITULUM A head-like inflorescence made up of many individual ray and/or disc florets mainly for members of, but not restricted to, the *Asteraceae* family, e.g., *Chrysanthemum*, *Helianthus* (sunflowers), *Zin-nia*.

CARPEL Female part of the flower, consisting of stigma, style and ovary; sometimes called the pistil.

CHROMA The degree of purity of a color.

CLASS Group of exhibits in an NGC Flower Show conforming to the same specifications.

CLASSIFICATION 1. A botanical system of dividing plants into hierarchical groups. 2. The systematic grouping into categories based on shared characteristics, traits or requirements of a class, section or division of an NGC Flower Show.

COLLECTION An exhibit consisting of at least five (5) different specimens, each in a separate container. Judged for cultural perfection of plant material.

COLOR HARMONY Combinations of color grouped together in an orderly manner and pleasing to the eye.

COLOR WHEEL Color Circle expanded to include color values by adding varying amounts of black or white.

COLOR "Hue" The result of light striking an object and being reflected to the eye. Colors appear different depending on the quality of the light. **(Element of Design)**

COLUMN The elongated central structure of an orchid bloom formed by the union of carpel and stamens, e.g., *Hibiscus*, orchids.

COMBINATION PLANTING A grouping of three (3) or more botanically different plants with similar cultural requirements.

COMPANION DESIGN CLASS A Design class in which two (2) individuals work together to create a single design. Such classes are designated in the schedule in a separate section of the Design Division in excess of the minimal class and exhibit requirements, and are included primarily to encourage novice designers from within the club. They are eligible for ribbons, but not Top Exhibitor Awards.

COMPLEMENTARY COLOR HARMONY Combination of colors lying directly opposite each other on the Color Wheel.

COMPLETE FLOWER A flower containing petals and sepals in addition to male and female reproductive parts.

COMPOSITE A plant with an inflorescence made up of ray and disk florets; e.g., *Dahlia*, daisy.

CONDITION The appearance of plant material and other components as they relate to perfection at the time of judging.

CONDITIONING Process of ensuring utmost freshness of plant material by enabling it to take up more water than it loses.

CONFORMANCE Adherence to schedule requirements.

CONIFER Usually evergreen tree or shrub that has needle- or scale-like foliage and is cone-bearing, may be deciduous, e.g., *Larix* (Larch), *Taxodium* (bald cypress).

CONNECTIVE A design component used to unify parts of a design into a single whole, may be actual, i.e., vine, rope, decorative wood, or visually implied, i.e., repetition of colors, textures and/or forms.

CONSERVATION LIST A list of plants, native to an area, requiring protection to prevent extinction. All NGC Flower Shows must abide by the policies legally adopted by local and state agencies.

CONSERVATION Practice of preserving and protecting natural resources.

CONTAINER A receptacle for plant material and other design components. Containers for European Period Designs are referred to as "vases."

CONTAINER-GROWN Plant grown in a container over a period of time, singly or in combination.

CONTRAST The placement of unlike characteristics to emphasize their differences: straight line vs. curved line, cool color vs. warm color,

CONTRIVED FORM A new form constructed of fresh and/or dried plant materials appearing as an obvious "fantasy" floral form, foliage or stem.

CONTRIVED STAGING Unique staging used to enhance a design. Synonymous with the terms "innovative or creative staging."

COOL COLORS Colors in their pure state that are opposite of warm; they do not attract or hold attention and tend to retreat, e.g. blue, green and violet.

CORM Enlarged disk-shaped underground stem in which food and water is stored, e.g., *Crocus, Gladiolus*

COROLLA The collective name for flower petals.

CORONA Cup-like, trumpet-like or disk-like outgrowth arising from inner portion of the perianth, as in a *Narcissus* (daffodil).

CORYMB Inflorescence whose florets form a flat, circular top and whose pedicels arise randomly from the peduncle; outer florets open first.

CREATIVITY Originality in selection and organization of chosen components.

CROWN 1. Corona of a flower. 2. Upper part of a tree, including branches and foliage. 3. Basal portion of a plant stem near ground, i.e., where the shoot meets the root.

CULINARY Pertaining to cookery: the preparation of edible food.

CULTIVAR A hybrid or sport of a species which will not come true when seeds are planted. First letter of name to be capitalized, with full name enclosed in single quotes; or "cv" may precede the name and no quotes.

CUP PIN HOLDER A mechanic for holding water and a needlepoint.

CYME An inflorescence with a flat or convex top whose outermost florets open last.

DECIDUOUS Trees/shrubs that shed all their leaves for part of the year.

DECORATIVE UNIT Term used when referring to a completed floral design with or without candles, accessories, etc., in a Table class. All Functional Tables must include a decorative unit/s in the NGC Flower Show.

DECORATIVE WOOD All-inclusive term for most dried wood including weathered wood. Not permitted in Tricolor classes.

DEPTH OF BLOOM The ratio of depth to diameter of an inflorescence. A judging criterion for double blooms such as *Chrysanthemum*, *Dahlia*, *Rosa* (rose), *Tagetes* (marigold) and *Zinnia*

DEPTH OF FIELD The range of distance in an image that appears to be in focus and considered to be sharp and distinguishable.

DEPTH The third-dimension. Distance within a design from foreground, through middle- and rear-ground to background. Actual or visual depth is essential to good design.

DESIGN The organization of the Elements of Design (color, form, light, line, pattern, size, space and texture) according to the Principles of Design (balance, contrast, dominance, proportion, rhythm and scale) into a composition having beauty, distinction, expression and harmony. A design may consist of a single unit or units, with or without other components, artistically combined.

DESIGN COMPONENTS Physical (tangible) materials comprising a design: plant material (essential to all designs entered in the NGC Flower Show) and mechanics. All others are optional or as required in the sched-ule: container (with or without base), special staging, non-plant materials, accessories and featured objects.

DESIGN STYLE NGC typically refers to American Traditional, Creative and Abstract as design styles for an NGC Flower Show, though period designs may be included.

DESIGN TECHNIQUE Specialized procedures and methods for manipulating and placing plant materials and/or decorative items in a design, e.g., grouping, weaving, binding or pavé.

DESIGN TYPE Name given to a specific design in which distinct characteristics are required and signifi-cant enough to be identifiable as that specific type.

DESIGNER'S TOOLS Clippers, wire, scissors, floral tape, glue gun, floral clay, etc., used when creating designs.

DIOECIOUS Bearing male (staminate) and female (carpellate) flowers on separate plants, e.g., most *Ginkgo*, *Ilex* (holly) and *Myrica* (bayberry).

DISBUDDING Removal of surplus buds along stem or in an axil to promote growth of terminal bud.

DISH GARDEN Miniature landscape in an open, low volume, shallow container.

DISK FLORETS Closely arranged individual tubular florets, often surrounded by ray florets, found in members of the *Asteraceae* family.

DISPARATE OBJECTS Differing, unlike, dissimilar. Refers to items that appear together having had no previous relationship in their use to each other. Required in an Assemblage, as are "found objects." Disparate objects may be "found objects," but the terms are not synonymous.

DISPLAY An exhibit of at least five (5) different specimens artistically staged by the exhibitor. Judged equal-ly for cultural perfection and decorative effect.

DIVISION The major categories of an NGC Flower Show. They are Horticulture, Design, Education, Youth/ Sponsored Groups and Botanical Arts. They are identified in a schedule with capitalized Roman numerals.

DOMINANCE The emphasis or impact of one component over another implying subordination. (Principle of Design)

DOUBLE POTTING Placing a pot having a drainage hole inside another with a more attractive appear-ance; outer container usually lacks a drainage hole. Inner pot must be concealed.

DRIED PLANT MATERIAL Plant material from which moisture has been removed, either naturally or by mechanical means. Dried plant material may not be entered in the Horticulture Division, but may be used in the Design, Education, Youth/Sponsored Groups, non-horticulture exhibits and Botanical Arts Divisions in appropriate classes/exhibits.

DWARF A plant which has a height that is shorter than normal. *(see MINIATURE)*

DYNAMIC BALANCE A technique for organizing a Creative Design, relying on balance and counterbal-ance between components.

ECLECTIC Creative concept of borrowing from different styles, geographic areas and/or periods, and com-bining these features into a new identity.

ECOLOGY Science dealing with relationship of living organisms to their environment.

ELEMENTS OF DESIGN. The physical (tangible) characteristics or qualities of all components chosen for a design. They are color, form, light, line, pattern, size, space and texture, and are referred to as the "working ingredients."

EMERITUS MASTER JUDGE The status and title for a Master Flower Show Judge who is no longer active or required to remain in Good Standing. Status may be requested from NGC Headquarters. Emeritus-Master Judges may NOT judge or evaluate NGC Flower Shows.

ENHANCE Component/s added to augment or increase the effectiveness of the dominant feature/s.

ENTRY Term given to a horticulture specimen, design or other exhibit prior to its classification, recording and placement in the NGC Flower Show, after which it is to be referred to as an "exhibit."

EPIPHYTE A plant that grows attached to another for support only, drawing its nourishment from air, rain and accumulated debris, not a parasite. Examples include Orchids and Bromeliads (*Tillandsia*).

ETIOLATION Elongation of a shoot or stem due to insufficient light, resulting in a weakened plant some-times without normal green coloring.

EUROPEAN TRADITIONAL DESIGN Period designs of massed plant material and occasionally other items from nature. Such designs influenced the first American Traditional Design Style.

EVERGREEN A tree or shrub holdings its foliage for more than one growing season.

EXHIBIT After an "entry" has been classified and placed in the flower show, it is referred to as an exhibit.

EXHIBITION TABLE A mode of table classes in an NGC Flower Show. An artistic arrangement of deco-rative unit or plant material and dining components staged with no consideration for functionality.

EXPOSURE 1. The amount of light striking the camera's sensor. 2. The combination of shutter speed and aperture opening.

EXPRESSION An idea, emotion or mood communicated to the viewer.

F1 HYBRID First-generation plant resulting from crossing two (2) purebred parents.

FALL One of the three (3) sepals extending outward and/or downward, such as in an Iris. *(see STANDARD)* **FAMILY** Group of closely related genera. Family names end in **-aceae. FEATURED OBJECT** An object which is dominant in a design.

FEATURED To be dominant. Any component in a Creative Design may be featured, unless schedule or award being offered disallows.

FILAMENT Part of stamen supporting the anther.

FILE FORMAT The standard means of storing photographic image in a file, usually as JPG, BMP, TIFF, RAW, etc.

FLORAL DESIGN The result achieved when arranging plant material based on the Elements and Principles of Design.

FLORAL FOAM Mechanic used to support plant material. Commercial brands include Oasis, for living plant material, and Sahara, for dried.

FLORET The individual flower in an inflorescence.

FLORIFEROUSNESS Abundance of flowers on entire plant. When judging, it is the number of flowers open at the peak of maturity. Buds do not count as flowers, but their presence adds to the overall effect and implies future potential.

FLOWER ARRANGING Art of organizing the Elements of Design found in plant material and (optional) other components according to the Principles of Design in order to obtain beauty, distinction, expression and harmony. Synonymous with floral designing and floral arranging.

FLOWER SHOW SCHOOL SERIES A sequential scheduling of four (4) courses in Flower Show Proce-dure, Horticulture and Design, so that interested garden club members may become NGC Accredited Flower Show Judges.

FLOWER Plant organ composed of one (1) or more carpels and/or stamens.

FOLIAGE PLANT Plant that is grown or exhibited for the beauty of its foliage. Flowers may be present, but are inconspicuous or of minor importance.

FOLIAGE Leaves or needles of a plant.

FORCING Bringing a plant into bloom at a time other than its natural blooming season.

FORM The three-dimensional aspect of an object, e.g. height, width and depth. **(Element of Design)**

FOUND OBJECT A man-made, non-art object, having potential or previous use other than for artistic appeal, yet used in an artistic manner in a design for its elemental qualities. Required in an Assemblage. See also “disparate objects.”

FRAME OF REFERENCE Total three-dimensional space allotted to each exhibit. Schedule should include dimensions for all Designs, Collections and Displays and all other exhibits.

FRAME A structure used in staging of flower shows. Frames need not be geometric, but must provide open space within. May be used in all divisions.

FREE-STANDING DESIGN A design to be viewed from all sides.

FRESH PLANT MATERIAL Living plants or any parts thereof. Horticulture Division must consist of all fresh plant material. Design and other divisions should emphasize fresh plant material.

FROND Leaf of a fern or palm.

FRUIT Ripened ovary with associated parts.

FUNCTIONAL TABLE A mode of table classes in the NGC Flower Show, planned and set for actual service of food.

GENUS (pl. genera) Subgroup of Family of closely related plants. A genus is ALWAYS capitalized and italicized if printed, underlined if hand-written.

GLAUCOUS A natural powdery white coating on leaves or fruits.

GOOD STANDING A judge who is an active member of an NGC Garden Club, earns the required exhibit-ing and judging credits, and refreshes at required intervals at approved Flower Show Schools or Symposiums.

GRADATION An orderly change in size, form, color and/or texture, used primarily in Traditional Design Styles to create movement.

GROOMING Cleaning by removing soil, spray residue, insect remains or damage, dead florets, dead leaves, etc. Soil surface and pot of container-grown plants must be clean.

GROWING MEDIUM The material in which plants are grown such as soil, soil-less mixes, water, bark, moss, etc.

HARDENING Synonymous with "conditioning."

HARDY PLANT One tolerant of cold winter temperatures; not tender.

HARMONY An Attribute of Design. Pleasing orderly arrangement of components according to Design Principles.

HEAD Inflorescence typically made up of a center of tightly packed disk florets and an outer ring of ray florets.

HERB A group of plants whose leaves, flowers, seeds, roots and/or bark can be used for medicine, flavor, fragrance and/or dyes.

HERBACEOUS PERENNIAL A plant with soft, succulent tissue (non-woody) usually dying to the ground during the winter in colder climates.

HERBACEOUS Non-woody plant tissue.

HORTICULTURE The science and art of cultivating plants.

HUE Synonymous with "color." Family name of a color.

HYBRID A plant grown from seed obtained from a cross between plants of the same or closely related species; a hybrid differs from each of its parents in one or more genes.

INCOMPLETE FLOWER Lacks one (1) or more of the following: stamens, carpel/s, petal/s, sepal/s

INCORPORATED/INCORPORATING To become combined, merge or made whole forming one body

INCURVE Term applied to a flower whose petals curve inward to create a ball-like form.

INFLORESCENCE Multiple flowers on a common stem with each flower having its own pedicel.

INNOVATIVE STAGING The use of unusual and creative properties in order to enhance exhibits. Properties include: frames, backgrounds, elevations, underlays, lighting, pedestals, cubes, boxes, etc.

INTEGRAL Indispensable part of a whole

INTEGRITY Unimpaired, without prejudice, being fair and knowledgeable.

INTERMEDIATE COLOR Any color variation appearing between a primary color and a secondary color on the color wheel. Infinite possibilities.

INTERNODE Part of stem between two (2) nodes.

INVITATIONAL CLASS/ES Special class or classes in which exhibitors are invited to participate. Classes may be in the Horticulture, Design, Education or Botanical Arts Divisions, competitive or non-competitive.

ISO The camera setting related to light sensitivity. The higher the ISO number, the more sensitive the camera's sensor is to light.

JPG A compressed image format, often used for photographs.

JUDGE 1. Title given to an individual who is qualified to evaluate another's work (n). 2. The act of evaluating (v).
JUDGMENT Decision reached by a panel of judges; always based on knowledge, fairness, integrity and the NGC Standard System of Awarding.

JUXTAPOSE To place components in a design side by side, front to back, or above and below to achieve depth and three-dimensional unity.
KINETIC Motion, actual or implied.

LABELLUM (A.K.A. LIP) A distinctively shaped petal, e.g., pouch, fringed, spurred, unique to orchids.

LANDSCAPE ORIENTATION Horizontal orientation of an image, with width longer than height.
LANDSCAPE A collection of plants grouped according to the Principles of Design with a visible pathway throughout the exhibit.
LATERAL BUD A bud along the stem, in contrast to the terminal bud at the tip of the stem.

LIGHT May refer to illumination necessary for vision, type of illumination or lighting provided by exhibitor for special effect. **(Element of Design)**

LINE One dimensional, visual path and structural framework of a design. **(Element of Design)**

LINEAR FORM A form in which length is the dominant dimension.

LOW RELIEF A restriction on third dimension (depth).

MANUFACTURED PRODUCT FROM PLANT MATERIAL Any product identified by a name other than its source is no longer considered "dried plant material", e.g., bowls, baskets, milled lumber, structures made from milled lumber, paper, cardboard, mat board, rope, linen fabric and cotton fabric. Such products, unless disallowed in the schedule, are permitted in section/s eligible for the Tricolor Award.

MECHANIC Device used to hold and control direction of plant material and non-plant material. Examples include wedging for horticulture specimens and needlepoint holders, floral foam and twigs for designs.

MEMBER CLUB Garden club or International Affiliate organization belonging to NGC.

MINIATURE A plant part (flower, leaves, fruit, stem) smaller than normal. *(see DWARF)*

MONOCHROMATIC COLOR HARMONY Color selection of a single hue and combined with its vari-ations in tints, tones and shades.

MONOECIOUS Plant having both staminate (male) and carpellate (female) flowers; e.g., cucumber, begonia.

MONSTROUS Term to describe a plant deviating grotesquely from the natural or normal form or type, such as *Pachyforms*.

MOPHEAD Large, globular inflorescence of sterile florets characteristic of a certain group of hydrangeas.

MOTORIZED Movement caused by a motor.

MULTIPLE PLANTING A grouping of plants of the same cultivar and color, combined by a grower in a single container in order to improve the overall appearance of the planting.

NAMED A plant identified with the correct botanical name (e.g., binomial, cultivar) or currently acceptable scientific designation

NATURAL Existing or caused by nature, not made or caused by mankind

NEEDLEPOINT HOLDER A device used to hold and control components in design with needles penetrating stems of plant material. Sometimes referred to as a pin holder, pin frog or a kenzan.

NEUTRAL COLOR Absence of hue or intensity (chroma): white, gray, black. Synonymous with achromatic color.

NICHE Staging panel consisting of background and side panels. A niche may also have a top panel or be a recessed area in a wall.

NODE The place on a stem where a leaf is attached, or where buds of new shoots or flowers may develop.

NOISE The grainy look found in a digital image caused by image artifacts, such as flecks of colors or distortions in darker or shadow areas, usually during compression or when shooting in low light or when a high ISO is used.

NOMENCLATURE The naming of plants creating a unique and universal designation for an individual plant.

NOVICE May be interpreted as one who enters competitively for the first time, one who has never won a blue ribbon in an NGC Flower Show, or some other designation as determined by the schedule.

NOXIOUS PLANTS Undesirable plants as legally determined by a state agency. Such plants may be exhibited only in the Education Division and destroyed at the close of the show.

NUT A fruit with a hard outer shell surrounding an edible kernel.

OFFSET/OFFSHOOT Young plant arising naturally on a short lateral stem from a parent plant.

OPEN COLUMN A pillar with open sides used in staging. Exhibitor may incorporate the column unless disallowed in the schedule.

ORIENTAL DESIGN Design Style from the Orient in which line design is emphasized. Such designs influenced American Traditional Line and Line-Mass Design. The Japanese word for flower arranging is “Ikebana.” True oriental designs are never judged in any NGC Flower Show.

OVARY Enlarged base of carpel containing ovules and which ripens into a fruit.

OVEREXPOSURE An image that has received too much light causing a loss of detail in the highlighted areas

PALMATE Multiple leaflets radiating from a common point, e.g., *Aesculus* (Buckeye), *Helleborus.* *(see PINNATE)*

PANEL A tangible form creating a predominantly two-dimensional surface. Panel may be irregular in shape, have minimal third dimension, and be opaque, translucent, transparent, diaphanous or meshed, depending on its use.

PANICLE Inflorescence with florets loosely spaced on a highly branched stem, e.g., Garden *Phlox*, *Panicum* (switch grass).

PANORAMA A wide or ultra-wide angle image, usually a landscape.

PATTERN A natural or man-made composition created by lines, forms and the spaces between them. **(Element of Design)**

PEAK OF PERFECTION Show worthiness of a Specimen.

PEDESTAL A vertical structure used as a base for flower show staging. Exhibitor may incorporate the pedestal unless disallowed in the schedule.

PEDICEL Supporting stalk that attaches an individual floret to the flower stem (peduncle).

PEDUNCLE Part of the stem to which one or more florets are attached.

PENETRATION OF SPACE The strong thrusting of plant materials and/or other physical components from front to back, adding balance and rhythm.

PERENNIAL Plant living for more than two (2) years, typically producing flowers and seeds each year after reaching maturity.

PERFECT FLOWER A flower with both male and female reproductive parts.

PERIANTH Sepals and petals collectively, e.g., daffodil.

PERIOD For flower show purposes, a defined interval of time during which specific European and Early American Traditional Designs flourished.

PETAL One of the flower parts of the corolla, just inside the sepals, often colorful and showy.

PETALOID A modified plant structure resembling a petal.

PETIOLE The stem of the leaf.

pH VALUE Symbol used to indicate soil acidity or alkalinity; range is from 0 to 14, with 7 being neutral, below 7 being acidic, and above 7 being alkaline.

PHOTOPERIODISM Plant growth and development in response to length of day.

PHOTOTROPISM Growing toward light source.

PIGMENT SYSTEM Color System adopted for study and application by NGC as the system most relevant to colors found in nature.

PINCHING BACK Removing terminal growth to cause lateral branching, thereby producing a bushy plant.

PINNA/PINNAE Leaflet of a fern frond.

PINNATE Multiple leaflets arranged along a central axis, e.g., ferns, *Gledistia* (Honeylocust). *(see PALMATE)*

PISTIL See CARPEL.

PLANTER 1. Container in which plant/s are grown. 2. A term used to describe a combination planting designed for artistic effect, not a landscape.

PLASTIC ORGANIZATION Molding and shaping the design within a volume of space to create a three-dimensional effect.

POINT SCORING Evaluating an exhibit using a specific Scale of Points based on perfection.

POLLEN Dust-like grains produced in the anther containing the sperm cells necessary for fertilization.

PORTRAIT ORIENTATION Vertical orientation of an image, with height longer than width.

PRIMARY COLORS Red, Blue, Yellow. Fundamental colors of the Pigment System which cannot be created from combination of any other colors, yet can be combined to create many other colors.

PRINCIPLES OF DESIGN Basic art standards by which the Elements of Design must be organized. They are balance, contrast, dominance, proportion, rhythm and scale. Synonymous with Design Principles.

PROFESSIONAL An individual who pursues a career in a select field, usually for significant financial gain.

PROPORTION The relationship between amounts and quantities of one area or component to another or to the whole. **(Principle of Design)**

PRUNING Controlled trimming of a plant to restrict shape and size or to promote new growth or formation of flowers.

PSEUDOBULB A thickened portion of a stem resembling a bulb, common among epiphytic orchids.

PURE COLOR Single hue having no white, gray or black.

RACEME An elongated flower cluster where individual florets are attached to short stems (pedicels), which are in turn attached to the stem. Similar to a spike, e.g., *Antirrhinum* (snapdragon), *Aquilegia* (Columbine) or *Delphiniuim*.

RAW A digital image containing the most information possible from the camera's sensors, with little or no processing by the camera's software. Sometime referred to as a "digital negative."

RAY FLORET One of several small flowers with flat or strap-like petals often forming a ring around the disk flowers of a composite head; may be tubular, closed, or hooked, e.g., *Chrysanthemum*, *Helianthus* (sun-flower) or *Zinnia*.

RECEDING COLOR The hues of green, blue and violet which appear visually farther away than red, orange and yellow if all are in their pure state. Synonymous with "cool colors" and "retreating colors."

RECURVED Curved backward or downward toward stem.

RED-EYE An image in which the person's pupils are red instead of black due to the camera's flash registering the red of the retina's blood vessels.

REFRESHER This term refers to either an NGC Symposium or NGC Flower Show School Course III or IV (limited to Accredited Judges, Level 2 only) attended in order for an Accredited Judge to remain in or regain Good Standing.

RESOLUTION The number of pixels per inch of an image. The higher the resolution, the more detail/ sharpness of the image is possible.

RHIZOME A fleshy thickened stem that grows horizontally, producing shoots along its length and apex; e.g., *Canna* or *Iris*.

RHYTHM The visual movement/s through the design. **(Principle of Design)**

RIB Vertical ridge of a cactus.

ROOT Part of plant, usually underground, that absorbs water and minerals for plant use, stores manufactured nutrients and anchors plant.

RUNNER Slender trailing above-ground stem that roots at its nodes; e.g., *Fragaria* (strawberry); it is sometimes referred to as STOLON.

SATURATION The degree of color intensity in an image, usually strong, rich, vivid, deep and/or intense without being pale, weak or washed out.

SCALE OF POINTS Criteria or qualities for which numeric values are given based on the importance of each quality, and totaling 100 points. Ensures no criteria is overlooked, places proper emphasis on the most important qualities, ensures objective and fair judging and assists the exhibitors in producing high-quality exhibits.

SCALE The size relationships of components to each other in a design. **(Principle of Design) SCAPE**

Leafless flower stalk arising from the ground, e.g., *Narcissus* (daffodil), *Hemerocallis* (daylily).

SCHEDULE A printed document listing divisions, sections and classes within the Flower Show. Rules and requirements for entering in each division are stated, along with the NGC Standard System of Awarding. It is considered the "Law of the Show."

SECONDARY COLOR A color created when equal amounts of any two Primary Colors in the Pigment System are combined; red and yellow create orange, yellow and blue create green, blue and red create violet.

SECTION Group of classes in an NGC Flower Show having common characteristics or requirements.

SEED A ripened ovule consisting of a hard coat, an embryo and usually food material.

SELF-MULTIPLE A mature container-grown plant which has multiplied on its own.

SEPAL Leaf or petal-like structure, usually encloses/protects a flower bud.

SERIES A group of cultivars identical to each other except for color.

SET Name given to a group of small, like specimens, combined to constitute the equivalent of one specimen in a collection or display, or one standard exhibit, e.g., nuts, strawberries.

SHADE Color in the Pigment System created when varying amounts of black are added to a pure color. Opposite of "tint" when white is added.

SHAPE Contours of two-dimensional matter, e.g., height and width.

SHEATH A thin, tubular structure partially or wholly surrounding another structure.

SILHOUETTE Outline of a design or component against a background.

SIZE The perceived or visual dimensions of a component rather than actual dimensions. **(Element of Design)**

SPACE The open areas in and around a design or object. **(Element of Design)**

SPADIX Spike of male and female flowers closely set on a central column, usually enclosed by a spathe, e.g., *Zantedeschia* (calla lily).

SPATHE 1. Leaf-like appendage surrounding a spadix, e.g., *Anthurium*, *Zantedeschia* (calla lily). 2. The papery structure enclosing the flowers of a *Narcissus* or *Iris*.

SPECIFIC EPITHET A subgroup of a genus. The second term in a binomial name. Printed or written in lower case letters and italicized or underlined.

SPECIMEN Individual plant/s or plant part entered in a flower show, e.g., cut bloom, container-grown plant and cut decorative foliage.

SPIKE Elongated flower cluster in which florets are directly attached to the peduncle, e.g., *Gladiolus*.

SPONSORED GROUP Group of adults and/or children organized and possibly housed in facilities for treatment, disabilities, aging and the like, for which a garden club assumes certain responsibilities.

SPORT Visual change in form, color or growth habit of a plant due to mutation.

SPRAY Group of florets on a branched peduncle. It may be in form of a corymb, umbel, cyme or panicle.

STAGING PANEL A two-dimensional or three-dimensional upright surface placed behind a design in order to enhance a design. May be the Frame of Reference or incorporated into the design depending on Schedule requirements.

STAGING The means by which an exhibit is supported and/or enhanced.

STAMEN Male part of flower, consisting of filament and pollen-bearing anthers.

STANDARD SYSTEM OF AWARDING Procedure by which all competitive exhibits in an NGC Flower Show are judged. It is based on the premise of only one (1) first (blue ribbon) 90 or above, one (1) second (red ribbon) 85 or above, and one (1) third place winner (yellow ribbon) 80 or above, with unlimited honorable mention recognition (white ribbon) 75 or above being awarded within each class or subclass. All must meet the minimum scores for ribbons earned.

STANDARD One of the three tall, erect petals of an iris bloom.

STEM The leaf and flower bearing support structure of a plant.

STIGMA The sticky top of the style upon which pollen is deposited.

STILL LIFE An image of an arrangement of mostly inanimate natural objects (such as food, flowers, dead animals, plant, rocks, shells, etc.) and/or man-made objects (such as plates, vases, jewelry, etc.).

STIPULES Glands, scales, hairs, spines or leaf-like appendages at the base of a leaf.

STOLON A modified horizontal stem, usually above ground, which may root at nodes and apex, eventually producing new plantlets, e.g., strawberry.

STUDENT JUDGE This status and title are given to a student who has successfully completed three courses in the NGC FSS Series, becoming eligible to serve on judging panels and earn judging credits, in addition to exhibiting credits in NGC Flower Shows.

STYLE A manner of design, usually representing a historic period, e.g., European, Oriental, and American Traditional and Creative/ Free Style.

STYLE The part of the carpel that connects the stigma to the ovary.

SUBSTANCE Hydration of plant tissues.

SUCCULENT A plant with fleshy parts (stems, leaves, roots) adapted to store moisture in times of drought.

SYMMETRICAL BALANCE Synonymous with "formal balance." Approximate equal visual weight on both sides of an imaginary vertical axis in which like components and overall side patterns create near mir-ror-images.

SYMPODIAL Growth pattern in which the stem (rhizome) extends outward along the surface of the growing medium in a horizontal position, e.g., *Cattleya* orchid. The contrasting pattern is monopodial, in which the stem grows upward, e.g., *Phalaenopsis* orchid.

TAXIDERMIC ANIMAL A prepared, stuffed and mounted skin of a dead animal in life-like state, not permitted in the Design Division of an NGC Flower Show.

TENDER PLANT One which may be damaged or killed by cold if grown where temperatures drop below its critical level; not hardy.

TEPALS The sepals and petals of monocot flowers when they are nearly identical in form and color.

TERMINAL The bud or shoot at the apex or tip of a stem.

TERRARIUM A miniature landscape in a transparent container.

TEXTURE The surface quality of a component. **(Element of Design)**

THREE-DIMENSIONAL Having height, width and depth, with all dimensions considered vital to good design, actual or implied.

TONE Color in the Pigment System created when varying amounts of gray are added to a pure color, reducing the pure color's intensity.

TOPIARY 1. Horticulture: the art and practice of clipping shrubs and trees into recognizable ornamental shapes. 2. Botanical Arts: the art of crafting a stylized tree from plant and non-plant material.

TRADITIONAL DESIGN Style of floral design.

TRANSLUCENT Material allowing objects to be seen indistinctly on the other side.

TRANSPARENT Material allowing objects to be seen distinctly on the other side. Synonymous with "clear."

TREATED PLANT MATERIAL Plant material whose exterior appearance has been artificially altered by a substance such as dye, paint, glycerin, etc. Only dried plant material may be treated, with the exception of glycerinizing and the like, or skeletonizing which requires fresh plant material. BA Exploration permits the treatment of fresh plant material.

TRIAD COLOR HARMONY Combination of three colors equidistant from each other on the Color Wheel, including the varying values and intensities.

TRICOLOR A flower with three distinct colors.

TROUGH A miniature naturalistic landscape planting in a container designed to withstand year-round conditions.

TRUSS General term for a compact cluster of flowers at top of a stem, e.g., Rhododendron.

TUBER A swollen or thickened underground stem or root in which nutrients and moisture are stored, e.g., Solanum (Irish potato) (stem tuber), Dahlia and Begonia (root tuber).

UMBEL An inflorescence in which the pedicels arise from the same point, e.g., Pelargonium.

UNDEREXPOSURE An image that has received too little light resulting in dark, featureless areas with a loss of detail

UNDERLAY Fabric, board, etc., placed under an exhibit to enhance staging.

UNIFORMITY Similarity in form, size, color, stage of maturity and other characteristics.

UNIT Term used in the description of a design type when a container is not mandatory, but all components emerge from a single mechanic, or more than one placed so as to appear as one.

UNITY The harmony of all elements in a work of art contributing to a single aesthetic effect.

UNLIMITED HEIGHT Schedule phrasing used primarily for designs staged on pedestals, floor designs and placement show classes where no staging panel is typically used and allowing exhibitor freedom of height. However, if schedule should require that exhibitor provide a staging panel of her/his choosing, designer must consider pleasing proportion of staging panel to design.

VALUE Lightness or darkness of a color influenced by adding white or black to a pure color.

VARIEGATION Two or more colors on leaf's surface and/or stems. *(see BICOLOR, TRICOLOR)*

VARIETY A distinct group of plants occurring naturally within a species that have distinct characteristics from other plants in the species. A variety name is always in lower case, italicized or underlined, and may be preceded with the abbreviation "var."

VINE Herbaceous or woody plants that trails or climbs by twining, or by attaching aerial rootlets or tendrils to a support.

VISUAL WEIGHT The apparent, rather than actual weight, of a component or overall design as determined by its size, form, color, texture, comparable relationships and placement.

WARM COLOR The hues of red, orange and yellow, which in their pure state appear closer. Synonymous with "advancing color" and opposite of "cool color."

WEATHERED WOOD A type of decorative wood affected in form, color and/or texture by exposure to environmental conditions such as wind, rain, heat or cold.

WEDGING Inserting a small piece of material, e.g., a sprig of evergreen, a bit of wood or a piece of plastic wrap, in the neck of an exhibit bottle to hold a cut specimen in its proper pose.

WHITE BALANCE The process of removing unrealistic color casts, so that objects which appear white are rendered white in the image, taking into account the "color temperature" of a light source, which refers to the relative warmth or coolness of white light.

WOODY PERENNIAL A plant with above-ground woody tissue that remains alive throughout the year.

YOUTH Any organization of children and young adults through age 18.

CHAPTER 16

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