



THE GARDEN CLUB *of* AMERICA

Flower Show & Judging Guide

updated July 2017

Preface

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

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

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

*FS&JG
Updated July 2017*

CONTACT US ABOUT THIS BOOK:

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INTRODUCTION



Welcome to the 2017 edition of the Flower Show & Judging Guide, sometimes referred to as the Yellow Book. The Flower Show & Judging Guide is updated once a year, in July, whereupon a notice is posted on the GCA website. This document was created in Adobe InDesign and saved as a PDF with hyperlinks. Should you decide to print the FS&JG you will need to reprint yearly. The GCA does not offer printed editions of the FS&JG.

If you have difficulty using or interpreting the FS&JG please consult your club flower show chairman and your Flower Show Committee zone representative. If it is an emergency, contact flowershow@gcamerica.org

DOWNLOADING & STORING FS&JG:

Procedures for downloading and storing the FS&JG vary based on the device you are using. See below the directions for some of the most common devices. Always check to make sure you're working with the most recent edition.

Mac or PC - Download the FS&JG PDF (for viewing offline) and save it to your desktop for easy access rather than downloading each time you need it

iPad - To load and keep the FS&JG on your iPad (for viewing offline), you must first be logged onto the GCA website using the iPad. Then, click the link to download the most recent FS&JG edition directly to your device. Once downloaded, tap your screen in the upper right-hand corner. Text will appear prompting you to open the document in iBooks. The iBooks version of this resource allows you to "swipe" through pages and use the search tools. All built-in hyperlinks will function as well and iBooks will notify you if the link navigates you away from the program.

Kindle -The Kindle interface for FS&JG is handsome and allows you to "swipe" through pages. While there is no search tool and the links do not function, an application purchased for a nominal price will enable the Kindle Fire to work with links. The app is called EZ PDF Reader Pro. It can be purchased and downloaded from the Amazon Kindle App Store. It also has other great features that allow you to annotate your FS&JG if desired.

HYPERLINKS IN FS&JG:

Use the color-coded, underlined text also known as hyperlinks to connect to relevant information when necessary. Green links jump within the guide while blue links are external and connect to the GCA website or an email address. The bottom of each page has a link back to the Table of Contents. The URLs to external non-GCA websites are spelled out signifying that they are hosted by a third party. Some links go directly to the needed resource

but most simply direct you to the appropriate GCA page where the information can be found, be it in a news item or a resource in the sidebar. As time passes and websites undergo maintenance some links will lose functionality. When this happens you can likely still find what you need by accessing the appropriate page of the GCA website, the Flower Show Committee landing page in particular.

Before clicking on a link, consider how it will affect the flow of the task at hand because there is no way to mark your place and if you're accessing external websites using the blue links, when you use the back arrow to return to the guide you will be deposited back to the cover page. As a rule of thumb, always note the page number you are on before clicking a link so that you can navigate your way back when you're ready.

SEARCHING FS&JG:

Quickly locate what you're looking for using a keyword or term. Once FS&JG is open the procedures for accessing the search feature vary based on the device you are using and can be located with a quick Google search. See below the directions for some of the most common devices:

iPad - Open FS&JG and gently tap the upper right corner of the screen. A search box will appear.

Mac - Open FS&JG and simultaneously press the 'command' and 'f' keys on your keyboard. A search box will appear.

PC - Open FS&JG and simultaneously press the 'control' and 'f' keys on your keyboard. A search box will appear.

Adobe Reader - Open FS&JG and go to the Adobe Reader toolbar on the top of the screen, select 'Edit,' and then select either 'Find' or 'Advanced Search' from the drop down menu. A search box will appear.

When the search box appears, type the keyword(s) or numbers you are looking for. Once submitted, results will detail the number of times the term appears in the text and highlight each location of where the term is found. Then, scroll through the results to find the desired context.

Dependent on the volume of results found, check the spelling of the term, use only the root of the term, increase or reduce the number of terms or try looking for different terms or synonyms. Searching becomes easier with practice.

FLOWER SHOW COMMITTEE LANDING PAGE:

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

CHAPTER I:



Overview of Types of Flower Shows

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

GCA MAJOR FLOWER SHOW AT A GLANCE

I. GCA Major Flower Show must:

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

MAJOR FLOWER SHOW

Specifications

Required Divisions

Schedule

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

Optional
Divisions

II. GCA Major Flower Show Optional Divisions

A. Botanical arts

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

B. Education exhibits

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

III. GCA Medals and Awards

- A. Award Request Form must be submitted at least 10-12 months in advance of a major flower show
- B. Additional non-GCA awards may be presented by sponsoring club(s) or other organizations

IV. GCA Major Flower Show Organization

A. Planning

1. Should commence at least 18 months in advance of a proposed show
2. Consult with zone flower show rep about possible dates, keeping in mind that Quarterly Business Meetings and already scheduled zone meetings have priority

**Required
Committee
Chairmen**

**Optional
Committees**

Procedure

over the scheduling of flower shows.

Final decision will be made at the discretion of the FS Chairman

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

V. Procedure

- A. Contact zone Flower Show Committee representative and request approval of show date
 1. Zone flower show representative will contact GCA staff administrator for approval of selected date

2. The GCA administrator will post on the [GCA calendar](#)
- B. Select site and theme
- C. Select chairmen of show and committee chairmen
- D. Select committee members
- E. Write schedule using [GCA Major Flower Show template](#) and incorporate theme throughout schedule
- F. Work with the zone flower show representative to refine details of schedule
- G. Submit schedule electronically in Word to be reviewed and approved by [GCA Flower Show Committee chairman](#)
- H. Apply for [GCA Special Awards](#)
- I. Contact [zone judging representative\(s\)](#) for a list of approved judges, prospective judges and candidates in the judging program; the final list will be made in consultation with the show judging chairman and zone judging representative
- J. Contact GCA Judging Committee chairman for list of judges for Special Awards panels
 1. Special Awards and Best in Show panels for GCA Major Flower Shows are judges chosen by the [GCA Judging Committee Chairman](#)
 2. The judging panel for conservation should be comprised of 3 approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit
- K. Follow suggested timetable for GCA Major Flower Shows

VI. Suggested Timetable

- A. 12 -18 months
 1. Select chairman and/or co-chairmen and division chairmen
 2. Check date with local calendar, then secure date with zone flower show representative who will post the date with [GCA administrator](#)
 3. Establish [show parameters](#)

**Suggested
Timetable
12-18 months**

MAJOR FLOWER SHOW

**Suggested
Timetable
10-12 months**

4. Choose theme
5. Choose location and hours
6. Appoint other chairmen
7. Check with the [GCA administrator](#) about insurance
8. Set budget
- B. 10-12 months
 1. Select committee members
 2. Write schedule in consultation with division chairmen and staging chairman
 - a. Use [GCA Major Flower Show schedule template](#)
 - b. Plan conservation exhibit
 - c. Consider including education exhibits and botanical arts
 - d. Incorporate theme throughout all divisions
 - e. Select [class consultants](#)
 3. Plan [staging](#)
 - a. Layout and supplies
 - b. Construct new staging, if necessary
 - c. Confirm measurements of all staging
 4. Plan printing
 - a. Schedules
 - b. [Entry cards](#)
 - c. [Signage](#)
 - d. Invitations
 - e. Abbreviated schedules to distribute at the show
 5. Send the GCA Flower Show Committee chairman
 - a. Electronic draft of the schedule in Word for review
 - b. Application for Special Awards
- C. 5-9 months
 1. Send a final copy of the schedule electronically, incorporating all recommended changes, to the [GCA Flower Show Committee chairman](#)
 2. Print and distribute approved schedules
 3. Send PDF of schedule to [GCA administrator](#) for posting on the GCA calendar
 4. Contact [zone judging representative\(s\)](#) from other zones for list of judges

**Suggested
Timetable
5-9 months**

**Suggested
Timetable
1-3 months**

5. Contact [GCA Judging Committee chairman](#) for list of judges (preferably from zones outside show zone) for Special Awards panels
 6. Invite judges
 7. Send information packet to confirmed judges
 8. Hold informal workshops for:
 - a. Specific classes
 - b. New exhibitors
 - c. [Clerks](#)
 - d. [Passers](#)
- D. 1-3 months
1. Mail to confirmed judges
 - a. Panel and class assignments
 - b. Schedule
 - c. Hospitality and hotel information
 2. Print signage
 3. Paint staging, if necessary
 4. Assemble supplies for passers, judges and clerks
 - a. Name tags
 - b. Clipboards and pens
 - c. Other supplies including printed copies of schedules
 5. Confirm receipt of medals and awards certificates (*mailed 1 month in advance*)
 - a. Print Judges Commendation, Award of Appreciation, and Best In Show cards
 - b. Make copies of certificates
 - i. In the event that 1 copy is mislabeled
 - ii. Keep original to be printed or hand lettered for recipient
 6. Print [entry cards](#)
 - a. May be used as posted
 - b. May be personalized for show provided information on the GCA template is included
- E. Final week
1. Set up show
 2. Provide hospitality for exhibitors and show workers
 3. Provide hospitality (coffee, lunch, dinner) for judges

**Suggested
Timetable
Final Week**

MAJOR FLOWER SHOW

Suggested Timetable Post-show

- F. Post show
1. Write thank you notes to
 - a. Judges
 - b. Exhibitors
 - c. Committee members
 2. Return all photography and botanical arts entries (if applicable) to exhibitors
 - a. Include entry card and any ribbon and/or awards received
 - b. Include list of winners in the class and/or division
 3. Complete [GCA Award Record Sheet](#) online for GCA administrator which requires the following information: a digital photograph of the winning entry, winner's name(s) and club(s), class, judges' citation, plant material (for hort awards), and if applicable, the title and/or statement of intent (for photo awards).
 - a. To compile the above information it is suggested to copy or photograph each winner's entry cards, key cards (for hort) and award cards
 - b. Return any GCA Special Awards not given to [GCA headquarters](#)
 4. Contact local newspapers with names of show winners
 5. Committee chairmen write reports to be assembled as a record for the next show
 6. Show chairman holds wrap up meeting to review show evaluation and committee reports
 7. Arrange storage of show files and staging inventory

GCA FLOWER SHOW

Specifications

GCA FLOWER SHOW AT A GLANCE

I. GCA Flower Show must

- A. Be sponsored by GCA club(s)
- B. Follow specifications as set forth in this guide
- C. Be open to the public
 1. In a readily accessible location
 2. Free admission is encouraged
 3. With handicap access
- D. Have at least 51% of all entries in each

- division from GCA club members
- E. Be judged
1. From a list of judges provided by zone judging representative
 2. With judging selections according to chart located on the judging page of the GCA website
- F. Include the following divisions
1. Division I, [floral design](#)
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries
 - d. Judged by 2 or more [judging panels](#)
 2. Division II, [horticulture](#)
 - a. Minimum of 5 classes
 - b. No fewer than 50 entries
 - c. Judged by two or more judging panels
 3. Division V, [conservation and education exhibits](#)
 - a. Conservation required
 - i. Presented by club, non-members, local organization or civic group
 - ii. An ongoing relationship between the club and organization enables each to promote its mission
 - iii. Judged by 1 or more judging panels if the Marion Thompson Fuller Brown and/or Ann Lyon Crammond awards are listed in the schedule
- G. Schedule must be
1. Submitted electronically in Word to the [GCA Flower Show Committee chairman](#) for approval
 2. Posted on the [GCA calendar](#) when complete
- H. The zone flower show representative (or designee) must conduct a judges' evaluation at the conclusion of show's judging
1. Summarize the evaluation and provide a written report to
 - a. Show chairman
 - b. [GCA Flower Show Committee chairman](#)
 - c. [GCA administrator](#)

- d. Club president
2. All participating judges must attend the evaluation

II. Optional Divisions

- A. [Photography](#)
 1. To award GCA Special Awards
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries
 2. Judged by 1 or more [judging panels](#)
- B. [Botanical arts](#)
 1. To award GCA Special Awards
 - a. Minimum of 2 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 12 entries
 - d. Classes may be:
 - i. Botanical jewelry
 - ii. Botanical embellishment
 - iii. Botanical couture
 - iv. Pressed plants
 - v. Artistic crafts, needlework
 - iv. Other
 - e. Judged by 1 or more judging panels
- C. Education exhibits
 1. Presented by club, non-members, local organization or civic group
 2. An ongoing relationship between the club and organization enables each to promote its mission
 3. One or more exhibits
 - a. Horticulture
 - b. Garden History & Design
 - c. Other
 4. Judged by 1 or more judging panels if the [Marion Thompson Fuller Brown](#) and/or [Ann Lyon Crammond awards](#) are listed in the schedule

III. GCA Medals and Awards

- A. [Application for GCA Special Awards](#) must be submitted to GCA Flower Show Committee chairman at least 6 months in advance of the show

- B. Additional non-GCA awards may be presented by sponsoring club(s) or other organizations

IV. GCA Flower Show Organization

A. Planning

1. Should commence at least 1 year in advance of a proposed show
2. Consult with zone flower show rep about possible dates, keeping in mind that Quarterly Business Meetings and already scheduled zone meetings have priority over the scheduling of flower shows. Final decision will be made at the discretion of the FS Chairman
3. The committee may rely upon the zone flower show, horticulture, conservation, and photography representatives for assistance in planning the show and writing the schedule

B. The committees listed below represent areas of responsibility of a chairman

1. Depending upon the size and complexity of a show, some committees may be combined, and co-chairmen may be appointed for any position
2. Communication among the committees is essential since decisions made by one committee impact the role of another

C. Required committees needing a chairman or co-chairmen

1. Show chairman or co-chairmen
2. Division chairmen: floral design, horticulture, conservation
3. Schedule
4. Staging and signage/graphics
5. Judges, clerks and passers
6. Registration
7. Awards
8. Show Photographer

D. Optional committees

1. Class consultants
2. Division chairmen: photography, additional education exhibits, and botanical arts
3. Printing
4. Publicity

**Required
Committees**

**Optional
Committees**

Procedure

5. Hospitality and housing
6. Preview party
7. Tickets
8. Treasurer

V. Procedure

- A. Contact zone Flower Show Committee representative and request approval of show date
 1. Zone flower show representative will contact GCA flower show staff administrator for approval of the selected date
 2. The GCA administrator will post the date on the GCA calendar
- B. Select site and theme
- C. Select chairmen of show and committee chairmen
- D. Select committee members
- E. Write schedule using [GCA flower show template](#) and incorporating theme throughout the schedule
- F. Work with the zone flower show representative to refine schedule
- G. Submit schedule electronically in Word to be reviewed and approved by GCA flower show committee chairman
- H. Apply for GCA Special Awards
- I. Contact zone judging representative for a list of approved judges, prospective judges, and candidates in the judging program; the final list is made in consultation with show judging chairman and zone judging representative
- J. Follow suggested timetable for GCA Flower Show

VI. Zone Meeting Flower Show

- A. May follow all rules and guidelines for GCA Flower Show and be eligible for special awards and a \$1000 subsidy
 1. A zone meeting flower show that does not include all the requirements of a GCA Flower Show will not qualify for the \$1000 subsidy

2. If the subsidy is approved, it will be disbursed by GCA approximately 1 month prior to the show
3. Notify the zone flower show rep at least two years in advance to have show dates approved and posted on GCA and FSC calendars
- B. All schedules, even those that do not qualify for GCA Flower Show Special Awards, must be submitted for review and approval by the GCA Flower Show Committee chairman
 1. Floral design, photography, and botanical art classes must have a minimum 4 entries per class
- C. Judged by approved judges selected from a list provided by the zone judging representative
 1. It is recommended to use judges from outside the host zone
 2. If judged by judges from within the zone, those judges must not enter the division of the show that they are judging
 3. Exception: a Judges' Challenge Class that should be staged in a room away from the classes being judged
 4. If challenge class can not be separated from other floral design classes it is best to use judges on panels who are not exhibiting
- D. Should include classes planned for exhibitors traveling to the show, e.g.
 1. Challenge classes
 2. A judged plant exchange

VII. GCA Annual Meeting Flower Show

- A. May follow all rules and guidelines for GCA Flower Shows to be eligible for Special Awards and a \$5000 subsidy
 1. An Annual Meeting Flower Show that does not include all the requirements of a GCA Flower Show will not qualify for the \$5000 subsidy
 2. If the subsidy is approved, the subsidy

will be disbursed approximately 1 month prior to the show

- B. All schedules, even those that do not qualify for GCA Flower Show awards, must be submitted for review and approval by the GCA Flower Show Committee chairman
 - 1. Floral design, photography, and botanical art classes must have a minimum of 4 entries per class
- C. GCA Judging Committee chairman provides a list of judges to the flower show judging chair
- D. Should include classes planned for exhibitors traveling to the show, e.g. challenge classes

VIII. Suggested timetable

- A. 6-12 months
 - 1. Select chairman or co-chairman and division chairmen
 - 2. Check date with local calendar, then secure date with zone flower show representative who will post the date with GCA administrator
 - 3. Establish [show parameters](#)
 - 4. Choose theme
 - 5. Choose location and hours
 - 6. Appoint other chairmen
 - 7. Check with the [GCA administrator](#) about insurance
 - 8. Set budget
- B. 5-8 months
 - 1. Select committee members
 - 2. Write schedule in consultation with division chairmen and staging chairman
 - a. Use [GCA Flower Show schedule template](#)
 - b. Plan conservation exhibit
 - c. Consider including additional education exhibits, photography and botanical arts
 - d. Incorporate theme throughout all divisions
 - e. Select class consultants

3. Plan staging
 - a. Layout and supplies
 - b. Construct new staging, if necessary
 - c. Confirm measurements of all staging
 4. Plan printing
 - a. Schedules
 - b. [Entry cards](#)
 - c. Signage
 - d. Invitations
 - e. Abbreviated schedules for the public
 5. Send the [GCA Flower Show Committee chairman](#)
 - a. Electronic draft of schedule in Word for review
 - b. [Application for Special Awards](#)
- C. 4-7 months
1. Send a final copy of the schedule electronically, incorporating all recommended changes, to the [GCA Flower Show Committee chairman](#)
 2. Print and distribute approved schedules
 3. Send PDF of schedule to [GCA administrator](#) for posting on the GCA calendar
 4. For a GCA Flower Show, contact zone judging representative for a list of judges for a GCA Flower Show
 5. For a GCA Annual Meeting Flower Show, contact [GCA Judging Committee chairman](#) for a list of judges
 6. Invite judges
 7. Hold informal workshops for:
 - a. Specific classes
 - b. New exhibitors
 - c. Clerks
 - d. Passers
- D. 1-3 months
1. For a zone or annual meeting only, submit subsidy form to Flower Show Committee chairman for approval at least 3 months in advance
 2. Mail to confirmed judges
 - a. Panel and class assignments
 - b. Schedule
 - c. Hospitality information
 3. Print signage

**Suggested
Timetable
4-7 months**

**Suggested
Timetable
1-3 months**

**Suggested
Timetable
Final Week**

**Suggested
Timetable
Post-show**

4. Paint staging if necessary
 5. Assemble supplies for passers, judges and clerks
 - a. Include nametags
 - b. Clipboards and pens
 - c. Other supplies including printed copy of schedule
 6. Print [entry cards](#)
 - a. May be used as posted
 - b. May be personalized for show provided information on the GCA template is included
- E. Final week
1. Set up show
 2. Confirm receipt of medals and awards certificates
 - a. Print Judges' Commendation, Award of Appreciation, and Best In Show cards
 - b. Make copies of certificates
 - i. In the event that 1 copy is damaged or mislabeled
 - ii. Keep original to be printed or hand lettered for recipient
 3. Provide hospitality for exhibitors and show workers
 4. Provide hospitality (coffee, lunch, dinner) for judges
- F. Post show
1. Write thank you notes to
 - a. Judges
 - b. Exhibitors
 - c. Committee members
 2. Return all photography and botanical arts entries (if applicable) to exhibitors
 - a. Include entry card and any ribbon and/or awards received
 - b. Include list of winners in the class and/or division
 3. Complete [GCA Award Record Sheet](#) online for GCA administrator which requires the following information: a digital photograph of the winning entry, winner's name(s) and club(s), class, judges' citation, plant material (for hort awards), and if applicable, the title and/or

statement of intent (for photo awards).

- a. To compile the above information it is suggested to copy or photograph each winner's entry cards, key cards (for hort) and award cards
 - b. Return any GCA Special Awards not given to [GCA headquarters](#)
4. Contact local newspapers with names of show winners
 5. Committee chairmen write reports to be assembled as a record for the next show
 6. Show chairman holds wrap up meeting to review show evaluation and committee reports
 7. Arrange storage of show files and staging inventory

CLUB FLOWER SHOW AT A GLANCE

I. Club Flower Show should:

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

II. Guidelines

- A. If a club show includes floral design and horticulture divisions as well as a conservation exhibit, it is recommended to

Awards

apply for GCA Flower Show status and receive approval to give the [GCA special awards](#)

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

III. Awards

- A. No GCA Special Awards are available for club shows
- B. Best in Show is available for floral design, horticulture, photography and botanical arts
 - 1. May be printed from the [GCA website](#)
- C. Novice awards may be given
 - 1. Recipients of first place ribbons or novice awards in a club show are still novices in GCA and GCA Major Flower Shows until such time as a first place ribbon or a GCA novice award has been won in an approved GCA or GCA Major Flower Show in the specific division
- D. The club flower show chairman is encouraged to offer other awards, that may be recognized

- by a special ribbon or printed card
- E. All awards should be listed in the schedule

IV. Procedures

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

**Suggested
Timetable
3-12 months**

**Suggested
Timetable
2-6 months**

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

V. Suggested timetable

- A. 3 – 12 Months
 - 1. Select flower show chairman
 - 2. Choose a location and theme for the show
 - 3. Check [GCA calendar](#) to be sure there are not conflicts on selected date
 - a. A club show should not be scheduled
 - i. During any GCA blackout dates
 - ii. When a GCA or GCA Major Flower Show is being held in the zone
 - 4. Write schedule and review with zone flower show representative
 - 5. Plan staging
 - 6. Distribute show schedule to club members
- B. 2 – 6 Months
 - 1. Contact zone judging representative at least 8-12 weeks in advance of show to obtain list of

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

**Timetable
1-2 months**

**Timetable
Final Week**

**Timetable
Post-show**

PROCEDURE TO BECOME A SANCTIONED NON-GCA MAJOR FLOWER SHOW OR NON-GCA FLOWER SHOW

Procedure

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

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

I. Contact the GCA flower show chairman

- A. At least 6 months in advance request evaluation to become a Non-GCA Major Flower Show or Non-GCA Flower Show

II. Provide the following documentation

- A. Copies of past schedules
B. Details of the sponsoring organization
C. The flower show particulars: location, timing, days open, visitors expected
D. Documentation of the stability of the show
1. History of past shows
2. Plans for future shows

III. Agree to 3 evaluations over 3 shows

- A. Evaluating team: GCA flower show committee chairman, Judging Committee chairman, horticulture committee chairman, conservation committee chairman, photography committee chairman or their designees
B. Evaluation will be written by the GCA flower show committee chairman and sent to the show chairman and copied to the GCA executive board
C. After three evaluations, the GCA flower show committee chairman in consultation with the GCA executive board will make a decision as to the status of the Non-GCA Major Flower Show with regard to its privilege to award GCA medals and awards for Non-GCA Major Shows

CHAPTER II



Flower Show Organization

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

GCA MAJOR FLOWER SHOW AND GCA FLOWER SHOW ORGANIZATION

I. The following publications contain information to be used in conjunction with the *Flower Show & Judging Guide*

- A. The GCA flower show schedule template
- B. [By Design, Flower Arranging Study Group](#) (subscription only)
- C. [The Real Dirt](#) special flower show edition, horticulture committee
- D. [focus](#), photography committee
- E. [ConWatch](#), conservation committee
- F. [Archived reports by Conservation/NAL](#)

II. Select a date, procedure

- A. Check the [GCA calendar](#), keeping in mind that Quarterly Business Meetings and already scheduled zone meetings have priority over the scheduling of flower shows. Final decision will be made at the discretion of the FS Chairman
- B. Check local community calendars and other local events
- C. Contact the zone flower show representative who will work with GCA administrator to post date on the GCA calendar

III. Venue considerations

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

MAJOR
FLOWER SHOW

GCA
FLOWER SHOW

References

Date

Venue

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

IV. Finances, insurance and security

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

V. Responsibilities of flower show chairman or co-chairmen

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

7. Public	Flower Show Chairman (cont)	
8. Ask a dignitary to be an honorary chairman, if desired		
G. Arrange for needed labor		
1. Committee chairmen should have sufficient personnel to		
a. Greet and help unload entries		
b. Move and place horticulture exhibits		
c. Help with staging		
d. Answer questions at the show		
e. Run errands		
f. Clean up		
H. Coordinate with staging chairman on any new staging necessary or painting of existing staging		
I. Discuss details of preview party if applicable		
J. Ensure all printed materials and graphics are coordinated		
K. Interface with each committee chairman to maintain communication between all areas of the show		
L. Be prepared to assist or offer guidance as needed		
M. Hold wrap up meeting, collect reports and be certain photo record is filed with club archives		
VI. Responsibilities of Committee Chairmen		Committee Chairman Responsibilities
<i>All Flower Show Committee positions may be served by individuals or co-chairmen. Committee chairmen are listed alphabetically below.</i>		
A. Awards chairman		Awards Chairman
1. Order and organize awards		
a. Award stickers or ribbons must be secured in sufficient quantity, coordinating the needs of all divisions and Special Awards		
b. Multiple stickers or ribbons should be available for joint entries		
c. Have 3 honorable mention stickers or ribbons available for every class in the floral design, photography, and botanical arts divisions, and more for each class in horticulture		
2. GCA medals and Special Awards are		

- sent to the show chairman or designee by the GCA administrator approximately 1 month before the show
- a. Make copies of the special awards to set out with the exhibit
 - b. Original should be printed or filled out by a calligrapher after judging and given to the exhibitor
 - c. Medals should be inscribed for the exhibitor by the host club
 - d. Club will need to purchase additional medals or certificates for dual exhibitors
3. Judges' Commendations, Award of Appreciation, and Best in Show certificates may be printed from the GCA website
 4. Organize an awards table, conveniently located for all divisions, with all GCA and club awards, stickers, ribbons and pens to be used for comments and citations
 5. Confirm all awards are placed in accordance with judges decisions
 - a. Only judging panels assigned to the show may authorize the awarding of ribbons or other GCA Special Awards
 6. In conjunction with show photographer, ensure all exhibits receiving GCA Special Awards and Best in Show are photographed as well as individual photos of all exhibits if possible. Copy or photograph each winner's entry cards, key cards (for hort) and award cards to compile information to complete Awards Record Sheet after judging.
 7. Complete GCA Award Record Sheet online for GCA administrator which requires the following information: a digital photograph of the winning entry, winner's name(s) and club(s), class, judges' citation, plant material (for hort awards), and if applicable, the title and/or statement of intent (for photo awards).
 - a. To compile the above information it is suggested to copy or photograph each

winner's entry cards, key cards (for hort) and award cards awarded

- b. Return any GCA Special Awards not given to [GCA headquarters](#)
- c. Send all division chairmen a master list of awards results. (Required for Major shows)

B. Class consultants

- 1. Are vital links between exhibitors and the division chairmen for 1 or more classes in floral design, horticulture, photography and botanical arts
- 2. Should be experienced exhibitors who can understand the implications of the questions asked and be thoroughly familiar with the intent of the class, staging and rules of the show
 - a. Are helpful for exhibitors who travel to the show
 - i. Zone Meeting Flower Shows
 - ii. Annual Meeting Flower Shows
 - iii. Major Flower Shows
 - iv. GCA Flower Shows
- 3. Answer exhibitors' questions after conferring, if necessary, with the appropriate chairman or the passing committee
- 4. Communicate in writing to all exhibitors in a class any changes made in rules or guidelines well in advance of the show and apprise the passing committee and judges of any changes
 - a. Email should be blind copies or sent individually to conceal names of exhibitors
- 5. May not enter or exhibit in a class where they are serving as a consultant
- 6. Should have contact information listed in the schedule
- 7. Responsible for inquiring about any changes in exhibitors' novice status between the registration and judging of an entry in a show

C. Clerks Chairman

**Class
Consultants**

**Clerks
Chairman**

**Division
Chairman**

- Floral Design
- Horticulture
- Photography
- Botanical Arts

**MAJOR
FLOWER SHOW**

1. Assign (*or the show judges chairman may*) 2 clerks to each judging panel in a GCA Major Flower Show or GCA Flower Show
 - a. Clerks may be candidates in the judging program or
 - b. Club members interested in the discipline
 2. Conduct a workshop on clerks' duties for participating clerks not in the judging program
 3. Distribute copies of clerk's duties to each clerk
 4. Assemble supplies for clerks
 5. Brief the clerks on the morning of the show
- D. Division I-IV chairmen: floral design, horticulture, photography and (optional) botanical arts
1. In conjunction with the show chairman, oversee all aspects of assigned division of the show
 2. Arrange for needed labor
 - a. Assistants for exhibitors at GCA Major Flower Shows
 - i. Available in floral design and horticulture divisions to aid exhibitors
 - ii. Familiar with flower shows and the entry/passing procedure
 - iii. Responsible for inquiring about any changes in exhibitors' novice status between the registration and judging of an entry in a show
 - iv. Sensitive to exhibitors' feelings and needs
 - v. Familiar with the floor plan of the show, the location of electrical outlets, sources of water, rest rooms and parking facilities
 - vi. Help unload and transport exhibits to the staging area and/or exhibitors' tables; park cars for exhibitors
 - vii. Provide any equipment the exhibitor may have forgotten,

such as towels, tape, scissors,
clippers, stapler, staking
materials, etc.

viii. Help remove and load exhibits
at close of flower show

3. Assist in writing the schedule
4. Assure classes are filled, contact
following for assistance
 - a. Presidents and flower show chairmen
of other clubs
 - b. Zone flower show representative
 - c. Other zone flower show
representatives
 - d. Friends in other clubs
5. May not enter their division in
photography and botanical arts if
receiving passing or staging exhibits
6. Appoint class consultants
7. Work with passing committee to
select passers
8. Coordinate with printing committee to
provide [entry cards](#)
9. With staging committee provide work
tables for exhibitors
10. Greet exhibitors and be available to
answer questions and solve problems
the day of the show
11. Fill out entry card for exhibits received
by mail
12. Compile necessary data from class
consultants, passers, etc., to present at
judge's briefing
13. Be available off show floor during
judging
14. Review comments with the judges or
chairman of judges before they are
transcribed, if requested by judging
chairman at briefing
15. Photography Division Chairmen should
submit names and supporting information
for winners of GCA special photography
awards to the Managing Editor of focus
magazine.
16. In Major shows the Floral Design,
Photography and Botanical Arts
chairmen, after receiving master list



**Division
Chairman**

- **Conservation**
- **Education Exhibits**

**Hospitality
Chairman**

of awards (from Awards Chairman) and division photographs (from Show Photographer), notify all entrants of division results accompanied by photographs. In other divisions notify exhibitors if they are from out-of-town.

17. Write thank you notes to all exhibitors

E. Division V chairman: conservation and education exhibits

One or more exhibits may be staged

1. **Conservation (*required*)**
 - a. Oversee all aspects of exhibit creation
 - b. Arrange for needed labor
 - c. Work with staging to secure appropriate space and equipment
 - d. Work with signage to coordinate graphics
 - e. If exhibit includes plants, work with club's horticulture committee on nomenclature and plant health
2. **Horticulture (*optional*)**
3. **Garden History & Design (*optional*)**
4. **Other**

F. Hospitality

1. Duties vary depending on the size and duration of the show
 - a. Provide coffee, tea, etc., during show setup times for the exhibitors and committee
 - b. For the judges and passers and out-of-town clerks
 - i. Arrange for coffee, tea, etc. and/or luncheon, depending upon when judging takes place
 - ii. If necessary, arrange for dinner, accommodations, parking passes, and transportation to and from the show for any invited guest, judge or passer
 - iii. Welcome, answer questions, and provide for all aspects of their well-being
2. **Hosts at the show**
 - a. Should have sufficient information to be able to answer questions relating to plant material and to the intent of the various classes

- b. If the show is staged in 1 or more houses as part of a home show or house tour, the hospitality committee should provide a host for each room
- G. Judges chairman
 1. For GCA Major Flower Show
 - a. Contact GCA Judging Committee chairman at least 6 months in advance for a list of approved judges, prospective judges, and candidate clerks and collaborate on selection
 - b. Select panel for juried judging
 - c. Send a copy of approved schedule
 2. For GCA Flower Show
 - a. Contact zone judging representative(s) for a list of approved judges, prospective judges, and candidate clerks and collaborate on selection
 - b. Select panel for juried judging (optional)
 - c. Send a copy of approved schedule
 3. Selection of out-of-town judges is encouraged for all shows to provide unbiased opinions
 4. Judges from the same area should not all serve on the same panel, if possible
 5. For GCA Annual Meeting Flower Shows
 - a. Contact GCA Judging Committee chairman at least 9 months in advance for a list of approved judges, prospective judges and candidate clerks and collaborate on selection
 - b. Select panel for juried judging
 6. Invite judges
 - a. Individually by letter, telephone or email (*no group emails*)
 - b. For GCA Major Flower Show, the GCA Judging Committee chairman will continue to supply names as needed
 - c. For GCA Flower Show, the zone judging representative(s) will continue to supply names as needed
 - d. Remind judges that staying for the evaluation is mandatory

**Judges
Chairman**

GCA
FLOWER SHOW

**ANNUAL
MEETING**
FLOWER SHOW

**Judges
Chairman
(cont)**

MAJOR
FLOWER SHOW

GCA
FLOWER SHOW



7. Contact zone judging representative with final list of judges and collaborate on
 - a. Judging panels
 - b. Class assignments
 - c. Special award panels
8. Contact GCA Judging Committee chairman for list of judges for Special Awards panels for GCA Major Flower Show to invite
9. At a GCA Major Flower Show, invite GCA Flower Show Committee chairman and GCA Judging Committee chairman to be present or judge
10. In a GCA Flower Show, invite zone flower show and judging representatives to be present or judge
11. Confirm judging assignments and send the following in a timely manner
 - a. Schedule
 - b. Panel and class assignments
 - c. Directions to the show
 - d. Names and addresses of other judges for carpooling
 - e. Hostess's names, addresses and telephone numbers, if applicable
 - f. Timetable for judging and show evaluation, and any social events
12. A list of local judges from other organizations should be on hand in the event of emergencies
13. Provide appropriate hospitality to approved judges, prospective judges, candidate clerks and out of town passers
 - a. Make plans for lodging and entertainment
 - b. Offer refreshments
14. Provide location for the flower show evaluation to be held immediately after judging by the GCA flower show committee chairman for GCA Major Flower Shows, the zone flower show representative for GCA Flower Shows
15. Attend judges briefing to announce changes and procedures
16. Without a clerks chairman, the judges

chairman will perform the same tasks for the clerks

17. Brief clerks in advance regarding novice entries and special award designations
 - a. Following initial round of judging
 - i. Ensure all entries eligible for Special Awards are indicated on the entry card
 - ii. In conjunction or prior to placement of awards and/or ribbons and comment writing
18. A letter of appreciation should be written to the judges, prospective judges, and candidate clerks immediately following the show

H. Passing chairmen - 1 per division

1. Ensure sufficient numbers of passers are on hand
2. Should be experienced exhibitors, GCA approved, prospective or emeritus judges, candidates in the judging program or plant society experts
3. Should be easily identified by apron, armband or name tag
4. Have registration entry book and/or entry sheets for each class available
5. Invite passers 4 months in advance of the show and make certain any out-of-town passers are included in hospitality for the judges
6. Plan the passing area for horticulture to ensure a logical and efficient traffic flow
 - a. Signs should be placed above each table indicating its function
 - b. Grooming tables should be close to the passing tables and include
 - i. Entry cards and pens
 - ii. Bottles, wedging, and water
 - iii. Chalk
7. Provide following materials for passers
 - a. Schedules
 - b. Tape measure
 - c. Red and black waterproof pens or pencils
 - d. Apron with pockets

**Judges
Chairman
(cont)**

**Passing
Chairman**

- e. White correction pen
 - f. Chalk
 - g. Colored markers
 - h. Emergency supply box: Q-tips®, clippers, scissors, soft brushes, tweezers, soil-less mix, mister, rags, small fork, Xacto® knife, trowel, top dressing
- 8. Provide reference books for plant material identification such as *The AHS A-Z Encyclopedia of Garden Plants* and a computer with internet service for referencing botanical nomenclature
 - 9. Provide lists of threatened, endangered, and locally <http://plants.usda.gov/java/noxiousDriver>
 - 10. Allow a grace period, an hour if possible, between the close of entries and the beginning of judging to permit subdividing and restaging of horticulture classes if needed, to clean up the area around floral designs, and to deal with any last minute crisis
 - 11. A letter of appreciation should be written to the passers immediately following the show

- I. Show Photographer
 - 1. General Procedures
 - a. Purpose of documenting a flower show is:
 - i. To have a visual record
 - ii. To have photographs for Award Record Form and sending results to exhibitors
 - b. Choose a show photographer who takes good quality photographs
 - i. An amateur works for most shows
 - ii. For publicity a professional may be engaged. That person should have knowledge of floral design and horticulture photography
 - 2. What to Photograph
 - a. Show set-up
 - b. Creation or placement of entries
 - c. Before judging

- i. Overall views of show and divisions
 - d. After judging
 - i. Overall view of each class including signage
 - ii. In Division I, III & IV photograph all individual entries as well as the entry card, award and ribbon.
 - iii. In Division II & V photograph individual entries that win ribbons or awards as well as the entry card, award and ribbon.
- 3. How to Photograph
 - a. Photograph entries in order
 - b. Do not use flash (creates disturbing shadows)
 - i. Can increase ISO
 - ii. Can use a larger aperture (smaller f-stop)
 - iii. Can use automatic setting if above does not give good results
 - c. Use dark (black velvet is best) background or light cloth or poster board for entries not against a wall
 - d. Avoid lighting or windows in the photograph
 - e. Avoid background busyness
 - f. Photograph at display level
 - g. Get as close as possible while still getting the entire entry
- 4. After the Show
 - a. Provide awards chairman with individual photos of each award winner
 - b. Provide division chairman with
 - i. Class photo(s)
 - ii. Photos of award winning entries
 - c. Provide show chairman with all show photos either on a flash drive or through Dropbox, Google, WeTransfer, etc.
 - d. Send digital images of winning entries to

**Printing &
Signage
Chairman**

- i. *By Design*
- ii. *focus*
- iii. *The Real Dirt*
- iv. *ConWatch*

J. Printing/Signage

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

**Publicity
Chairman**

K. Publicity

- 1. A press release should be written in advance for
 - a. Newspapers
 - b. Radio announcements
 - c. Television coverage
- 2. Press packets include
 - a. Schedules
 - b. Photographs of club members preparing for the show
 - c. Club's membership in the Garden Club of America
 - d. Any other descriptive material
 - e. Contact information
- 3. Posters visible in the community
- 4. List in *By Design* and *GCA Bulletin* 'upcoming shows'

5. After the show send the press
 - a. Names of prizewinners
 - b. Accompanying story
 - c. Photographs
- L. Registration chairmen: 1 registration chairman for each division
 1. Receive and coordinate registration forms
 - a. Acknowledge advance registrations
 2. Notify the division chairmen as registrations are received
 - a. Determine when classes are fully subscribed
 - b. Ensure classes are filled by notifying division chairman of openings
 3. Keep names of exhibitors confidential
 4. Each division's registration chairman maintains an [entry book](#)
 - a. Loose-leaf notebook or
 - b. Computer log
 5. [Entry book \(or entry log on computers\)](#) organized as follows
 - a. By division, each class should have a separate sheet of 5 columns including
 - i. Entry number
 - ii. Exhibitor name
 - iii. Exhibitor club
 - iv. Novice status or Special Awards information
 - v. Record of any ribbon or award won at the show
 - b. Assign an entry number to an exhibit when registered or passed and record this number in the entry book
 6. Determine that no exhibitor has more than the permitted number of entries in a class
 7. Provide [entry cards](#) to exhibitors
 - a. In advance of the show, entrants may print entry cards from club website, receive via email, or if entry cards are to be typed and cannot be completed before judging, temporary entry cards, including plant material lists, should be visible during judging
 - b. Entry cards may be provided at the time of entry

Registration Chairman

**Registration
Chairman
(cont)**

8. Arrange with the staging committee for a conveniently located help table
9. Ensure all Special Awards have been recorded in the entry book after judging
10. The data in the entry book is used
 - a. In totaling points for sweepstakes awards for
 - i. Corliss Knapp Engle Sweepstakes Award at Zone Flower Shows
 - ii. Club sweepstakes
 - iii. Annie Burr Jennings Sweepstakes Award at GCA Major Shows
 - b. As a record of all exhibitors, entries and awards received
 - c. The clerks should have the entry sheets for their classes to record information

**Registration
Chairman
• Floral Design**

- M. Additional responsibilities of registration chairman-Floral design division
 1. With class consultant, send exhibitors any information available regarding staging
 - a. Paint color chips
 - b. Exact measurements of staging
 - b. Lighting specifications
 - d. Background color information
 2. Be on hand to welcome exhibitors when they arrive and direct them to class locations
 - a. Spaces are chosen on a first come, first served basis or
 - b. A note should be attached to the staging with the name and entry number of the exhibitor assigned to that location
 3. Make provisions for returning containers to out-of-town exhibitors, etc.
 - a. Exhibitors must provide shipping information and arrange for payment of shipping charges in advance

**Registration
Chairman
• Horticulture**

- N. Additional responsibilities of registration chairman-Horticulture division
 1. Secure as many advance registrations as possible

2. Suggest that classes be subdivided as soon as a large number of entries is evident
3. Water entries if needed
- O. Additional responsibilities of registration chairman-Photography division
 1. Upon receiving mailed entries, check
 - a. Return postage is enclosed
 - b. Correct dimension, color of matting, plant material is listed if required
 2. If necessary and time permits, contact exhibitor to correct any problems
 3. With photography division chairman, pass and hang the entries
 4. Check to see that all entry cards are correctly numbered and placed, and that novice status is marked, if appropriate
 5. Keep all packaging for returns to exhibitors as received and in conjunction with photography division chairman, return all photography entries
 - a. Include entry card with comments, any ribbon or special award won by the exhibitor
 - b. A list of results, including all ribbons and awards given in the class and/or division
- P. Juried Judging Procedures for registration chairman-Photography division
 1. Schedule
 - a. Consider a separate novice class
 - b. Consider early entry for host club or class limited to host club
 2. Limit entries to 3 x final entries - ex. 6 finalists = 18 entries with a maximum of 20 entries
 3. Have a release on entry form giving permission to:
 - a. Project image during show if desired
 - b. Use images in show reporting
 - c. Submit images of award winners to *focus* magazine, a publication

**Registration
Chairman**
• **Photography**

of the Photography Committee or
the *GCA Bulletin*

4. Indicate that photos should be submitted as Jpegs, be 1MB - 5MB, and in sRGB colorspace on your monitor.
5. Deadline for entries should be at least 8 weeks before show to allow time for printing
6. Prints should be due at least 4 weeks before show to allow for reprinting if necessary
7. Contact Zone Judging Representative to obtain judges for the jury. Each panel will consist of 2 approved judges and 2 prospective judges (preferably in their second or third year). A panel can jury up to 60 entries. They will judge from home. The Division Chairman chooses one of the approved judges on each panel to act as the coordinating judge.
8. Contact jury judges and prospective judges
 - a. Give dates for judging (allow at least a week and do not change dates). Make sure all jurors are available the week of the juried judging and provide:
 - b. Date photo will be available
 - c. Date master score sheet with comments is due
 - d. Outline procedure
 - i. Photos will be available online and coordinating judge will send link.
 - ii. Coordinating judge will provide Juried Judging Individual Worksheets
 - e. Coordinating judge will tally scores on the Juried Judging Final Tally and Comment Sheet
 - f. Each prospective will comment on half of the classes and on only those entries which are not finalists. Coordinating judge will notify the prospective on which classes and entries on which they will comment.

- g. Coordinating judge gathers and edits the comments for all non-finalists that are provided by each prospective. She puts them on the Master Judging Final Comments Sheets and forwards this to the Photography Division Chairman
- 9. Ready images
 - a. Pass images
 - i. Correct size as indicated in schedule
 - ii. Meets class specifications
 - b. Number images with class number/entry number = 1.1, 1.2 etc.
 - c. If a photographer drops out renumber images so that there are not skipped entry numbers
 - d. Pass jpeg images making sure that image conforms to size and to class requirements
(See Section VIII. Passing D.f)
- 10. Put images in Dropbox, Google Drive or other online location; alternatively images can be sent on a jump drive or website such as WeTransfer. Put each class in a separate folder.
 - a. After Juried Judging
 - i. Notify those whose entries have been selected for final show, giving date that print is to be received, stipulating that print may not be further altered and is to match digital image
 - ii. Notify those who are not finalists and send them their comments.
 - iii. Photographs that are not accepted in a juried show may be entered in another show.
 - iv. Conduct passing at least 4 weeks prior to the date of judging to allow time for corrections to be made by the exhibitor.
 - b. Date master score sheet with comments is due

**Outline
Procedure**

**Botanical Arts
Division**

**Schedule
Chairman**

11. Outline procedure
 - a. Photos will be available online and coordinating judge will send link.
 - b. Coordinating judge will provide Juried Judging Individual Worksheets
 - c. Coordinating judge will tally scores on the Juried Judging Final Tally and Comment Sheet
 12. Botanical arts division
 - a. Upon receiving mailed entries, check return postage is enclosed and all entries have arrived in show condition
 - b. Dimensions are correct
 - c. Sample card is included
 - d. Directions for displaying are included
 - e. If necessary and time permits, contact exhibitor to correct any problems
 - f. With botanical arts division chairman, pass and stage the entries
 - g. Check to see that all entry cards are correctly numbered and placed, and novice status is marked if appropriate
 13. Keep all packaging for returns to exhibitors as received and in conjunction with botanical arts division chairman, return all entries
 - a. Include entry card with comments, sample card, any ribbon or special award won by the exhibitor
 - b. Email list of all division results along with photographs of classes to all Division III entrants. Link to Photography Results sample
- Q. Schedule chairman works in conjunction with show, division and staging chairmen
1. Study schedules from other shows for ideas
 - a. Zone flower show, horticulture, conservation, and photography

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

photography division in a GCA Flower Show

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

10. Submit an electronic copy of the schedule in Word to the GCA flower show committee chairman for approval and complete the [Award Request Form](#) on the GCA website
 - a. 10 -12 months in advance of a GCA Major Flower Show
 - b. 5-8 months in advance of a GCA Flower Show
 11. Send a final corrected copy to the GCA Flower Show Committee chairman and GCA administrator as a PDF
 - a. 9 months in advance of a GCA Major Flower Show
 - b. 4 -7 months in advance of a GCA Flower Show
- R. Staging chairman
1. The staging chairmen, in conjunction with the show and division chairmen, have the task of setting the overall scene for the flower show
 - a. Participate in writing the schedule
 - b. Work out a floor plan for the entire show
 - c. Consult with show chairman to determine resources and budget
 - d. Select committee members
 - e. Locate existing staging, confirm measurements, and/or design new staging
 - f. Establish color scheme for the show
 - g. Plan for adequate lighting
 - h. Provide class signs and other helpful directional graphics if there is not a separate signage committee
 - i. Arrange for any additional decorations that would help to present an attractive, unified flower show
 - j. Provide tables and chairs for passers and exhibitors during set-up time, typists and/or calligrapher, and awards table during the show
 - k. Provide water and trash receptacles
 - l. Set up and dismantle the show

**Schedule
Chairman
(cont)**

**Staging
Chairman**

Treasurer

- m. Catalogue and arrange for storage of reusable staging

S. Treasurer

1. Sets budget for show in conjunction with committee chairmen
2. Reimburse committee members for pre-approved expenses including all award costs for duplicate medals or certificates, ribbons and/or stickers
3. In conjunction with show chairman, apply for the [GCA subsidy](#) for approved zone or annual meeting GCA flower shows
 - a. Formal request includes treasurer's name and address
 - b. Payee information (club(s) name)
 - c. Submit request 3 months before show
4. Manage expenses of preview party or other events associated with the show, if applicable
5. Prepare final accounting of expenses and receipts

Tickets

T. Tickets

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

Entry Cards

VII. Entry Cards

- A. Are educational signposts and should be neat,

legible, accurate and printed on heavy paper or card stock with waterproof ink

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

- f. Highlighters may be used to indicate entries that are eligible for Special Awards with specific requirements (concealed until special panels' judging)
- g. Space, in horticulture, for information regarding growing conditions (*lights, greenhouse, windowsill, etc.*) propagation and length of ownership
- h. Space, in photography, for a brief statement or title

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

VIII. Passing

- A. Passers: remember all entries conforming to schedule rules, restrictions and guidelines that are passed must be judged
 - 1. Verify an exhibit is entered in the correct class and the entry card includes an entry number
 - 2. Make certain each exhibit in a competitive class adheres to the general rules, guidelines and class requirements for each division as outlined in the schedule
 - a. In a manner that is thoughtful, precise, patient, tactful and encouraging to the exhibitor
 - b. With knowledge of the schedule,

- class intention and attention to all details including all size restrictions
3. Be alert for diseased and/or infested plant material in all divisions of the flower show and remove any exhibits showing signs of infestation from the venue
4. Confirm the entry card and, if applicable, key card information is correct and legible
 - a. Listed plant material must correspond to the exhibit and be identified using the proper nomenclature and spelling
 - b. Confirm novice status by asking an individual exhibitor
 - i. At a GCA Flower Show *“have you won a first place ribbon or a GCA Special Award in this division of a GCA Flower Show, GCA Major Flower Show or a Sanctioned Non-GCA Major Flower Show?”* and indicate on entry card if eligible
 - ii. At a GCA Major Flower Show *“have you won a first place ribbon or a GCA Special Award in this division of a GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show?”* and indicate on entry card if eligible
 - c. Confirm ownership requirement and propagation information
 - d. Highlight Special Awards entry, if eligible
 - e. Confirm no locally invasive plant material is used (<http://www.plants.usda.gov/java/noxiousDriver>)
 - f. Confirm any entry with rare, threatened or endangered plant material has card explaining how legally obtained and grown
5. If entry cards are to be typed, check the preliminary entry card and give to a committee member to take to typist, making sure always to leave a card with the entry
6. Make certain that all entrants are aware of time constraints
 - a. Inform exhibitors at the last half hour

- and the last fifteen minutes before closing of entries
7. When the entry is passed, mark the exhibitor's card with the letter "P" in red in the upper right corner
 - a. In some shows the passer may be required to initial the card
 8. Passing committee should convey any amendments and concerns with the schedule or an entry to the chairman of the appropriate division or to the chairman of judges who will pass them along at the judges briefing
 - a. Passing committee chairmen should remain throughout judging to answer questions
- B. Passing in floral design classes
1. Exhibitor
 - a. Complete the entry card
 - b. Inform the passers when ready to be passed
 - c. Remain on show floor until passed
 - d. After passing, leave floor and do not touch exhibit again before judging
 2. Entries
 - a. Must be judged if passed
 3. Passers
 - a. Understand show rules and class requirements
 - b. If entries are to be completed at the show, ascertain that this rule has been followed
 - i. Required at GCA Major Flower Show
 - c. Passers are responsible for rules, judges are responsible for interpretation
 - d. Anything not prescribed in the schedule is permitted
 - e. Determine whether an entry has fulfilled the rules and class requirements
 - f. Check entry card for
 - i. Correct class and entry number
 - ii. Correct botanical and common names of all plant material
 - iii. At a GCA Flower Show, confirm

- novice status by asking an individual exhibitor *“have you won a first place ribbon or a GCA Special Award in this division of a GCA Flower Show, GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show?”* and indicate on entry card if eligible
- iv. At a GCA Major Flower Show, confirm novice status by asking an individual exhibitor *“have you won a first place ribbon or a GCA Special Award in this division of a GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show?”* and indicate on entry card if eligible
 - g. Check height, width and depth restrictions specified in the schedule and class description
 - h. Check plant material requirements
 - i. If all fresh is required, there may not be any dried material
 - ii. If all dried is required, there may not be any fresh material
 - iii. If all foliage is required, there may not be any flowers but bracts are permitted; bare branches may be permitted if stated in schedule
 - i. Plant material not in show condition may be pointed out to the exhibitor who should remove or replace the material; the passer must pass the design if replacement material is not available
 - j. Color requirement such as monochrome may include
 - i. Small amounts of green foliage
 - ii. Small bits of attached non-conforming floral parts e.g. the yellow center of a purple aster
 - iii. Container and any base or stands of a different color unless stated otherwise in the schedule
 - k. If container is used, check for leakage

- l. Specific objects if stated in the schedule must be included
- m. Accessories
 - i. If prohibited, must not be included
 - ii. Bases, stands and mats are not considered accessories
- n. Statement of intent
 - i. If permitted, ensure it is within guidelines
 - ii. If prohibited, check there are none
- o. In museum shows, confirm artwork is not touched or endangered
- p. Communicate any concerns with an entry to the exhibitor(s) and to the chairman of the floral design division
- q. If design does not conform to schedule and follow all of the GCA rules and guidelines
 - i. The exhibitor may try and rectify the problem within the allotted time
 - ii. If time does not permit or it is not possible to conform, the exhibit must remain in place and is designated '*For Exhibit Only*'
 - iii. A brief, constructively worded statement explaining why it could not be judged should be included by the show committee
 - iv. Floral design division chairman or judges chairman will communicate any passing information and/or issues to the judges
4. Passers may not
 - a. Pass a class they have entered
 - b. Make a judgement on the design qualities of an exhibit or whether the exhibitor has properly interpreted the class
 - c. Touch any exhibit
5. Passing panel should include
 - a. At least 2 passers for every 3 classes
 - i. More than 6 entries in each class or a class of large mass

arrangements may require extra passers

- b. 2 passers working together on each exhibit may observe a problem the other has missed

C. Passing in horticulture classes

1. Exhibitor

- a. Complete the entry card with correct botanical nomenclature
- b. Water and groom the entry before going to passing table
- c. Mist at a distance from other exhibitors' plants
- d. Put a chalk mark on the back of the container to indicate how the entry should be staged
- e. Inform the passers that the exhibit is ready to be passed
 - i. May act on the passers suggestions
- f. Remain on the show floor until entry is passed
- g. Do not touch entries after passing
- h. Leave the show floor after entry is passed

2. All entries must be judged if passed

3. Passers

- a. Divide entry book into sections with each section assigned to a passer
- b. Record all passed entries in the entry book or on the entry log if using a computer
 - i. If using a computer, a printer is needed to provide the clerks and awards chairman with copies
- c. Entry card is marked with the entry number and recorded in the entry book
- d. Verify that the exhibit is entered in the correct class and the entry conforms to the schedule requirements; criteria to be considered
 - i. Container size
 - ii. Measurements of the container must be within any limits specified in the schedule

**Passing
Horticulture**

- iii. Containers are measured at the diameter or diagonal inside the rim at the soil line
- iv. Glass or plastic globe terrariums are measured at their widest diameter
- v. Strawberry jars are measured according to height
- vi. Height, length, or width of the exhibit, as specified in the schedule, must conform to the class requirements
- vii. Length of cut branch as specified in the schedule as either tip (top of the branch) to lip (of the container) or total length of a branch, including the part under water
- viii. Classification of plants grown primarily for effective foliage or bloom
- ix. Length of ownership as required by class
- x. Blooming plants must be in flower
- xi. Foliage plants may have a few blooms
- xii. Correct number of different species or cultivars in collections
- xiii. Accurately identified and labeled
- xiv. Limit on the number of entries that an exhibitor may make in a class or subdivision, provided each is a different species or cultivar
- e. Verify no plant material is included as prohibited in the GCA rules (endangered, threatened, or locally invasive)
- f. Details including dates and method of propagation, if applicable
- g. Length of ownership
- h. Growing conditions and exposure
 - i. Outdoors
 - ii. Windowsill
 - iii. Greenhouse
 - iv. Artificial light

- i. Any other class-specific requirements
- j. Special award eligibility
- k. Check grooming of the entry
 - i. Exhibitor may return to the exhibitors' table for further grooming
- l. Free of pests or disease
- m. No evidence of dirt or spray residue on the foliage
- n. No added leaf shine
- o. No dead or damaged flowers or foliage, stubs, or twigs
 - i. Fresh stubs can be minimized by rubbing a bit of soil over the cut
- p. Clean container
- q. Soil surface or top dressing should not exceed the level of the rim
 - i. Any material that floats when watered should not be used
 - ii. Moss may be used as a top dressing, it is not counted as a second plant
- r. Check that an entry is presented to its best advantage with chalk X on the back of the container
- s. Other considerations
 - i. Staking should be as unobtrusive as possible
 - ii. Forced bulbs, except minor bulbs and amaryllis, must be staked to prevent flopping
 - iii. Cachepots are permitted unless prohibited in the schedule
 - iv. Double potting is permitted if not evident
- t. Mark the exhibitor's card with the letter "P" in red in the upper right corner of entry card
 - i. If the exhibit cannot be passed, it must be designated '*For Exhibit Only*'
 - ii. A brief, constructively worded comment should be added to explain why it could not be judged by the show committee

- u. Once passed an exhibit with its entry card will be taken to its class in the show
 - i. The exhibit must be carefully handled
 - ii. Attention should be paid to placing it in the correct class and in seeing that it is shown to its best advantage
 - iii. If an error in identification has been made or the exhibit has been incorrectly placed, the exhibit may be moved to the correct class upon consultation with the chairman of passing and/or the horticulture division and provided that the new class has not yet been judged

- 4. Passers may not
 - a. Rule on the quality of an entry, only on its condition
 - b. Touch the entry
 - c. Pass a class they have entered
- 5. Passing panels should be
 - a. At least 2 passers for every 3 classes depending on number of entries and time allotted to passing
 - b. More than 6 entries in each class may require extra passers
 - c. Thoroughly knowledgeable about plant material, nomenclature and familiar with the schedule

D. Passing photography

- 1. Exhibitor
 - a. Complete the entry form in the schedule
 - i. May add a brief statement or title
 - ii. Identify plant material, if applicable
 - b. Attach entry form to the back of the entry and indicate top of the photo
- 2. Date of Passing
 - a. Passing should be conducted at least 4 weeks prior to the date of judging to allow time for corrections to be made by the exhibitor.

- b. Date for passing should be included in the Flower Show Schedule - Timetable for Exhibitors.
3. Passers
- a. Understand show rules and class requirements
 - b. Passers are responsible for rule and judges are responsible for interpretation
 - c. Anything not prescribed in the schedule is permitted
 - d. Determine whether an entry has fulfilled the rules and class requirements
 - i. Check size restrictions as specified in the schedule
 - ii. Check for proper mounting and/or matting, including color
 - iii. Check for color or monochrome as specified in the schedule
 - e. Check statement of intent
 - i. If permitted, ensure it is within guidelines
 - ii. If prohibited, check there is none
 - f. Check for condition of photograph for any physical damage
Photographs must be in excellent condition with no visible damage
 - g. Confirm novice status, it may be necessary to ask individual exhibitor by asking:
 - i. At a GCA Flower Show *“have you won a first place ribbon or a GCA Special Award in this division of a GCA Flower Show, GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show?”*
 - ii. At a GCA Major Flower Show *“have you won a first place ribbon or a GCA Special Award in this division at a GCA Major Flower Show or a Sanctioned Non-GCA Major Flower Show?”*
 - h. Check entry card for
 - i. Correct class and entry number
 - ii. Correct botanical and common name, if plant material is required

Judging
• General
Info

Judging
• Horticulture

Passing
Photography
(cont)

- iii. If eligible indicate novice status
 - i. Once passed, mark entry card with a red “P” in upper right corner
 - j. Notify Division Chairman if there are any issues
- 4. Passers may not
 - a. Pass a class they have entered
 - b. Pass a class where they have served as a class consultant
 - c. Make a judgment on the design qualities of an exhibit or whether the exhibit has properly interpreted the class
- 5. Passing Panels should include
 - a. At least 2 passers for every 3 classes depending on number of entries and time allotted to passing
 - b. Passers do not have to be in the judging program, if possible one should be
- 6. Juried Shows – entries must be passed
- 7. Consult with members in the photography judging program if any questions arise regarding class conformance or other subjective concerns.
- E. Passing botanical arts
 - 1. Exhibitor
 - a. Complete entry card
 - b. Complete sample card
 - c. If hand-delivered and passed at show, exhibitor must leave floor after passing and not touch exhibit again before judging
 - d. Complete ‘Statement of Intent’, if required
 - 2. Entries
 - a. May be passed early before the show allowing for corrections, if necessary
 - b. Passing date, time, and location should be listed in schedule
 - c. Must be judged if passed
 - d. If design does not conform to schedule and GCA rules or needs repair from transit and within the allotted time, the exhibitor may attempt to rectify the problem and re-submit exhibit for passing

- ii. Class consultant or division chairman may attempt small repairs on mail-in exhibits with consultation from exhibitor and re-submit exhibit for passing
 - iii. If it is not possible to conform, the exhibit remains in place and is designated “*For Exhibit Only*”
 - iv. Brief constructively worded statement explaining why exhibit could not be judged should be included by the show committee
3. Passers
- a. Botanical arts class consultants or division chairman may pass the botanical arts classes
 - b. Class consultants may not enter the class they are consulting or passing
 - c. Understand show rules, class requirements and rules specific to the botanical arts class
 - d. Passers are responsible for rules, judges are responsible for interpretation
 - e. Determine whether an exhibit has fulfilled the rules and class requirements
 - f. Check entry card for
 - i. Correct class and entry number
 - ii. Correct botanical and common names of all plant material
 - iii. At a GCA Flower Show, confirm novice status by asking an individual exhibitor “*have you won a first place ribbon or a GCA Special Award in this division of a GCA Flower Show, GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show?*” and indicate on entry card if eligible
 - iv. At a GCA Major Flower Show, confirm novice status by asking an individual exhibitor “*have you won a first place ribbon or a GCA Special Award in this division of a GCA Major*

**Passing
Botanical
Arts**

**Passing
Conservation
& Education
Exhibits**

*Flower Show or Sanctioned
Non-GCA Major Flower Show?"*
and indicate on entry card
if eligible

- g. Check sample card
 - i. All plant material or threads are represented on sample card
 - ii. Confirm botanical and common names
 - iii. Confirm sample card format
- h. Check dimension restriction of each exhibit as specified in the schedule and class
 - i. Check construction methods
 - i. No visible mechanics, glue, string, wire, etc.
 - ii. No resin, figural carving from processed materials (e.g. milled wood, plastic), artificial gems, shells or other prohibited materials visible
 - iii. Only dried plant material
 - j. Check statement of intent
 - i. If permitted, ensure it is within guidelines
 - ii. If prohibited, check there are none
- 4. Passers may not
 - a. Pass a class they have entered
 - b. Make a judgment on the design qualities of an exhibit or whether the exhibit has properly interpreted the class
- 5. Passing panels should be
 - a. At least 2 passers for every 3 classes depending on number of entries and time allotted to passing
- F. Conservation and education exhibits are not passed, however
 - 1. If plant material is used, it must be
 - a. Properly identified with common and botanical names
 - b. Free of disease and insects
 - 2. Statement of intent must be included

IX. Judging

A. General information

1. All judges must adhere to GCA rules and guidelines
2. Judges are selected for
 - a. Specialized knowledge
 - b. Experience
 - c. Ability in a particular field
 - i. Zone judging representative has a record of judges' specialties
3. In horticulture, it is desirable to have 1 judge familiar with local growing conditions on the panel
 - a. If there are specialized classes with a large number of entries anticipated, an appropriate plant society specialist should be included on the panel
 - b. In addition to horticulture judges the panels may include, when appropriate
 - i. Landscape architects
 - ii. Landscape designers
 - iii. Nurserymen
4. In photography, if the entries are to be juried
 - a. see [Juried Judging Procedures](#)
 - b. Coordinating judge should have experience in juried judging
 - c. May use judges who are not able to attend show
 - d. Prospective judges should preferably be in their third year
5. The botanical arts division (jewelry, embellishments, couture, gardens, needlework, etc.) requires judging panel members have expertise in the particular area to be judged
6. Conservation and education exhibits panels should be comprised of 2 approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit.
7. Judges may not judge classes or participate on special award panels considering classes they have entered

**Judging
Horticulture**

**Judging
Botanical
Arts**

**Judging
Conservation
& Education
Exhibits**

**Regular
Judging
Panels**

**Timing for
Judging**

**Regular
Judging
Panels**

8. Flower show evaluation
 - a. Judges must remain at the show until the evaluation has been completed
 - b. Prospective judges may attend as auditors
 - c. Members of sponsoring club may not attend
 - d. A private space must be provided to the judges for the evaluation
 9. Timing for judging
 - a. Allow a few minutes in advance of the judging for the judges to preview the overall show
 - b. Consider the number of classes each panel will judge to complete judging within a reasonable time
 - c. Allow 1 hour per class of 6 entries for floral design judging
 - d. Contingent on number of entries in each class, each panel should have no more than
 - i. 2 to 3 floral design classes
 - ii. 5 to 8 horticulture classes
 - iii. 3 to 4 photography classes
- B. Regular judging panels
1. A GCA Major Flower Show panel consists of 3 approved judges and 1 prospective judge
 2. A GCA Flower Show panel consists of 2 approved judges and 1 prospective judge
 - a. Should there be a class requiring special knowledge the fourth member of the panel for a GCA Major Flower Show, the third member of the panel for a GCA Flower Show may be an approved judge from another organization, plant society, other horticultural specialist, or photography professional
 3. Minimum of 2 panels each for the horticulture and floral design divisions, 1 panel each for the photography (36 entries in GCA Major Flower Show, 18 entries in GCA Flower Show) and botanical arts (18 entries in GCA Major Flower Show, 12 entries in GCA Flower

- Show) divisions (if applicable) are required for presentation of GCA Special Awards
- C. Juried judging panels
1. A juried judging panel consists of 2 approved judges and 2 prospective judges
 2. 1 panel per 60 juried entries
 3. Judges are selected from list of judges who decline to judge the actual show or others as needed
 4. The Division Chairman chooses one of the approved judges on each panel to act as the coordinating judge (technical skills needed for recording)
- D. Judging panels for Zone Meeting Flower Shows and Annual Meeting Flower Shows
1. Zone Meeting Flower Shows are judged by approved judges selected from a list provided by the zone judging representative in consultation with the flower show judging chairman
 - a. It is recommended to use judges from outside the host zone
 - b. If judged by judges from within the zone, those judges must not enter the division of the show that they are judging
 - c. Exception: a judges' challenge class should be staged in a room away from the classes being judged
 - d. If challenge class can not be separated from other floral design classes it is best to use judges who are not exhibiting
 2. Annual Meeting Flower Show judges are selected by the GCA judging chairman in consultation with the flower show judges chairman
- E. Award panels for GCA Major Flower Shows and GCA Flower Shows
1. Minimum of 3 GCA approved judges is required to judge exhibits for
 - a. GCA Special Awards
 - b. Judges' Commendations
 - c. Best in Show

**Judging
Panels:
Zone &
Annual
Meeting**

**Award
Panels**

MAJOR
FLOWER SHOW

**Special
Awards
&
Best In Show
Panels**

GCA
FLOWER SHOW

**Special Award
&
Best In Show
Panels**

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

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

**Coordinating
Judge**

- F. At the show
1. Judges should be provided with
 - a. Schedule
 - b. Scale of points sheet (optional)
 - c. Pencil/pen
 - d. Clipboard or folder with paper
 2. Panel members should have name tags including the designation '*Judge*' or '*Prospective Judge*' and the discipline
 3. Provide a list of all the judges and a list of names and addresses of all show chairmen, hostesses, etc. for participating judges

X. Judges briefing

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

available for exhibits that do not qualify for GCA Special Awards or ribbons

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

XI. Awards

Awards

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

XII. Flower Show Evaluation

Judges at the Flower Show

- A. Judges at GCA Major Flower Shows and GCA Flower Shows are required to remain until the flower show evaluation has been completed
 - 1. Judges should not accept assignment if unable to stay until evaluation is complete

2. Prospective judges may attend as auditors
 3. Members of sponsoring club may not attend
- B. For GCA Major Flower Shows and Annual Meeting Flower Shows, the GCA flower show committee chairman will conduct the evaluation
1. The written evaluation will be sent to the chairman of the show with copies to
 - a. Zone flower show representative
 - b. GCA administrator
 - c. Club president
- C. For GCA Flower Shows, the zone flower show representative will conduct the evaluation
1. The written evaluation will be sent to the chairman of the show with copies to
 - a. GCA Flower Show Committee chairman
 - b. GCA administrator
 - c. Club president

XIII. Clerks

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

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

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

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

XIV. Supplies for help tables

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

Horticulture Clerks (cont)

Supplies For Exhibitors

Supplies For Passers

Supplies For Judges

**Supplies
For
Clerks**

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

CLUB FLOWER SHOW ORGANIZATION

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

**Selecting
Date & Venue**

I. Selecting a date, check the following

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

**Finances.
Insurance,
Security**

II. Finances, insurance and security

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

III. Committees

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

IV. Flower Show Chairman

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

V. Schedule

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

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

Staging

VI. Staging [see Chapter 3](#)

Awards

VII. Awards

- A. Club Flower Shows do not qualify for approved GCA Flower Show Special Awards
- B. Best in Show may be awarded in Divisions I-IV
- C. Clubs may offer their own Special Awards, for example
 - 1. Equivalent to the GCA Special Awards, differently named
 - 2. Individual sweepstakes
 - 3. Floral design: Best Use of Color, Most Original, Most Unusual Plant Material, etc
 - 4. Horticulture: Best Cut Specimen or Best Branch Collection, etc
 - 5. Photography: Creative Technique
- D. Judges Commendations are given when merited
- E. Judging requirements for individual club awards are at the discretion of the club
- F. Special award panels (if any) are assigned by the show's judges chairman
- G. Award stickers may be purchased from GCA administrator, special ribbons may be ordered from www.hodgesbadge.com or www.4allpromos.com or www.ribbonsgalore.com or other sources

VIII. Entry Cards

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

IX. Flower Show Evaluation

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

X. Judges

- A. One panel of 2 approved judges and 1 prospective judge per division of no more

**Show
Evaluation**

Judges

**Equipment for
Judges**

**Judges
Briefing**

Clerks

than 2 classes

1. A club show with 1 or 2 classes in floral design (8 or fewer entries) and 3 or fewer classes in horticulture (estimated 20 or fewer entries), may have 1 panel of 3 judges judge both floral design and horticulture provided at least 2 of the members are approved judges in both disciplines
2. If more than 1 panel per division is needed, the club is encouraged to change to a GCA Flower Show format
3. Request names of judges from zone judging representative 8-12 weeks prior to show

XI. Equipment for judges

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

XII. Judges briefing

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

XIII. Clerks

- A. Clerks duties should be printed and be given to each clerk

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

XIV. Floral design, photography or botanical arts clerk duties

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

**Duties
For
Floral Design,
Photography,
& Botanical
Arts
Clerks**

XV. Horticulture clerk duties

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

XVII. Hospitality

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

houses as part of a home show or house tour, the hospitality committee should provide a host for each room

XVIII. Photography

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

CLUB
FLOWER SHOW
**Hosts at
the show
(cont)**

**Photographing
The Show**

CHAPTER III



Schedules, Staging and Signage

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

A properly formatted schedule

The Schedule

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

When writing a schedule:

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

I. Complete Schedule Includes

Schedule

Title Page

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

Timetable for Exhibitors

- B. Timetable for exhibitors
 1. Registration, ownership and delivery deadlines
 2. Day, date and time of exhibitors’ pre-show meeting (if any) to clarify any aspect of show
 3. Day, date and time when exhibits are to be entered, passed, judged and removed
- C. List of committee chairmen with contact information

D. List of the GCA rules required in flower shows:

**The Schedule
(cont)**

1. Read and follow GCA flower show rules, general information and division guidelines as stated in the latest edition of *FS&JG*
2. All plant material must be correctly identified with the botanical and common names using the accepted references
 - a. *AHS A-Z Encyclopedia of Garden Plants*
 - b. The Plant List www.theplantlist.org
 - c. International Plant Names Index: <http://www.ipni.org/>
 - d. Plant Systematics www.plantsystematics.org
 - e. RHS plant finder <http://apps.rhs.org.uk/rhsplantfinder>
3. The Garden Club of America expects all exhibitors to be aware of the need to promote conservation of endangered and threatened plants
 - a. Plants collected in the wild listed by a state's Natural Heritage Program may not be exhibited in any flower show sponsored by a GCA club
 - b. Cultivated plant material listed by a state's Natural Heritage Program may be exhibited if accompanied by a typed card stating that it has not been collected from the wild and giving information concerning its culture and propagation
 - c. Additional plant information may be included if the plant material was collected out of state
 - d. List of locally endangered plant material available at <http://plants.usda.gov/threat.html>
4. Plant material showing evidence of insect infestation or disease must be removed immediately from the exhibition area
 - a. Rule will be enforced at any time during the show, whenever the problem is identified

The Schedule
(cont)

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

and horticulture classes as determined by the schedule

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

The Schedule
(cont)

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

GCA

**Novice
Exhibitor**

MAJOR

**Novice
Exhibitor**

- entries if not itemized in class description
- F. Required divisions for GCA Major Flower Shows
1. Division I, floral design
 - a. Minimum of 6 classes
 - b. Minimum 4 entries per class
 - c. No fewer than 36 entries in total
 2. Division II, horticulture
 - a. No fewer than 100 entries
 - b. Minimum of 60 exhibitors
 3. Division III, photography
 - a. Minimum of 6 classes
 - b. Minimum 4 entries per class
 - c. No fewer than 36 entries in total
 - d. Must be a juried show
 4. Division V, conservation and education exhibits
 - a. Conservation exhibit
- G. Optional divisions for GCA Major Flower Shows
1. Division IV, botanical arts
 - a. To qualify for GCA Special Awards, the division must have
 - i. Minimum of 3 classes
 - ii. No fewer than 18 entries in total
 - iii. Minimum of 4 entries per class
 - b. Classes may include
 - i. Botanical jewelry
 - ii. Botanical embellishment
 - iii. Botanical couture
 - iv. Pressed plants
 - iv. Needlework
 2. Division V, additional conservation and education exhibits
 - a. Horticulture
 - b. Garden History & Design
 - c. Other
- H. Required divisions for GCA Flower Shows
1. Division I, floral design
 - a. Minimum of 3 classes
 - b. Minimum of 4 entries per class
 - c. No fewer than 18 entries in total
 2. Division II, horticulture
 - a. Minimum of 5 classes
 - b. No fewer than 50 entries
 3. Division IV, conservation

MAJOR
FLOWER SHOW
**Required
Divisions**

**Optional
Divisions**

GCA
FLOWER SHOW
**Required
Divisions**

**Optional
Divisions**

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

DIVISION I: Floral Design (*required*)

**Required
Division:
Floral
Design**

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

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

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

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

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

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

DIVISION II: Horticulture

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

**Required
Division:
Horticulture**

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

Horticulture Guidelines

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

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

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

- b. Staged on ceramic or paper plates provided by the committee or exhibitor
- 7. Requirements for container grown plants
 - a. Limitation, if any, on the number of plants of the same species or cultivar or otherwise, per container.
 - b. More than 1 plant of the same species or cultivar per container may be requested
 - c. Use of the term 'specimen' limits the entry to 1 individual plant per container
 - d. Moss or soil covering of plant material is allowed; neither is considered another species when judged
 - e. Description of plant material
 - i. Grown for foliage
 - ii. Grown for flowers, must be in bloom
 - iii. Grown for fruit, must have fruit attached
 - f. Limitations, if any, on the size of container
 - g. Minimum number of species/cultivars or genera required for container grown collections
 - i. Trough
 - ii. Miniature landscapes, mixed plantings in a single container
 - iii. Terrariums (grown under glass)
- 8. Requirements for trained plants should be detailed in schedule
 - a. Grown by exhibitor
 - b. Grown and created by exhibitor
 - c. Staking is permitted
- 9. All classes must be judged on horticultural merit
 - a. Scale of points to be judged should be included
 - b. If also judged for artistic merit, horticultural attributes must be given more weight than design in the scale of points, e.g. 75% horticulture, 25% artistic

- c. Percentages must be included, totaling 100
- E. Horticulture classes may include
 - 1. Cut specimens
 - 2. Novice classes
 - 3. Previous winners (entry card must note not eligible for Special Awards previously won)
 - 4. Classes with specific historic or growth properties
 - a. Specific cultural properties
 - b. Propagation requirements
 - c. Country of origin
 - d. Medicinal or culinary uses
 - e. Ethnobotanical uses
 - f. Other
 - 5. Challenge classes
 - a. Begin with identical material, such as
 - i. Plants
 - ii. Cuttings
 - iii. Rooted cuttings
 - iv. Seeds or spores
 - b. Large challenge classes should be subdivided according to growing conditions
 - i. Greenhouse
 - ii. Windowsill
 - iii. Artificial lights
 - iv. Outdoors, garden
 - 6. Floral bounty collections from exhibitor's garden
 - 7. Small or miniature gardens including
 - a. Terrace plantings
 - b. Pools
 - c. Statuary
 - d. Other
 - 8. Container gardens
 - a. Trough
 - b. Window boxes
 - c. Terrace planters
 - 9. Miniature or dwarf plants
 - 10. Native plants
 - 11. Par
 - a. Par class is open to an exhibit of outstanding horticultural merit that does not qualify for entry elsewhere in the horticulture division

- (required wording)*
- b. Entries may be any of the following, provided other classes are not included in the schedule for entry of these examples:
 - i. Container-grown plants
 - ii. Bulbs
 - iii. Terrariums, troughs, etc.
 - iv. “Parent and child” plants as a single entry
 - v. Bonsai
 - vi. Orchids, if owned for 1 year
 - c. Cut specimens are discouraged
 - d. Hanging plants are usually excluded due to consideration of display space
 - e. All entries must be owned by exhibitor for six months or more
12. Botanical families
 - a. Rooted
 - b. Cut
 13. Propagated
 - a. Mother and child
 - b. Grandmother, mother and child
 14. Grown using sustainable practices
 - a. Must include key card explaining how plant was grown sustainably
 - b. May use
 - i. Disease-resistant plants
 - ii. Indigenous plants
 - iii. Plants used in environmental remediation
 - iv. Plants that do not require extra water or fertilizer
 - c. May be in a separate class or placed throughout the show
 - i. Signage should highlight sustainable practices
 - ii. And sustainably grown entries
 15. Plants that attract pollinators
www.pollinator.org/guides.htm
 16. Low water use plants
<http://wateruseitwisely.com/100-ways-to-conserve/plant-list/>
 17. Pot-et-fleurs
 - a. Must have plant material grown together
 - b. Must be owned and grown by

- exhibitor for specified time period
18. Collections may be based on
 - a. Habitat
 - b. Origin
 - c. Leaf color
 - d. Flower color
 - e. Botanical family
 - f. Fragrance
 - g. Leaf form or texture
 19. Long-term ownership
 - a. 5 years or more
 - b. 10 years or more
 20. Other
- F. Supplemental horticulture classes
1. Count, at the discretion of the schedule readers in the required minimum number of entries (with the exception of youth classes) for qualification of GCA Major Flower Show or GCA Flower Show status
 2. Are not eligible for GCA Special Awards and marked on the entry card
 3. May win Best in Show
 4. Grown by exhibitor with no ownership requirement
 - a. Window boxes
 - b. Planters
 - c. Garden design
 - i. Emphasis on landscape design
 - ii. Size of area and hardscape specified
 - iii. May require exhibitors meeting to discuss questions
 5. Pot-et-fleurs
 - a. Horticulture as primary focus
 - b. Have no ownership requirement
 6. Youth classes
 7. Include scales of points to be judged
- G. Organization and terminology
1. Numbering horticulture classes must be consecutive
 2. Classes listed by order of staging
 3. Par and supplemental classes are listed last
 4. Preferred terminology
 - a. 'Hardy Herbaceous Perennials' for a perennial class of plants hardy to the growing zone of host club

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

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

- pollinators
- e. Low maintenance, with lower water and nutrient needs

- I. Zone and Annual Meeting Flower Shows
 1. Classes should be suitable for exhibitors traveling to the show, such as
 - a. Miniature and dwarf plants
 - b. Small, potted plants propagated by exhibitors
 - c. Challenge class for plants grown from seed distributed by mail
 2. Include plants grown for zone plant exchange in 1 or more classes in a zone flower show
 - a. Propagation class
 - b. Specific plant group

**Photography

Required in
GCAMajor
Flower Shows**

DIVISION III: Photography

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

**Suggested in
GCA Flower
Shows**

- A. Before writing the schedule, consideration should be given to
 1. Suitability of location for public exhibition
 2. Number of entries required to give GCA Special Awards
 - a. Minimum 36 entries (minimum 4 per class) in a GCA Major Show
 - b. Minimum 18 entries (minimum 4 per class) in a GCA Show
 3. Class titles should reflect the theme
 - a. Monochrome, color and creative techniques in separate classes
 4. Staging
 - a. Optimal viewing height 50" to 60" from the floor
 - b. Ideal space to view is from 4 feet away
 - c. Cost of proposed staging to
 - i. Construct
 - ii. Rent or borrow
 - d. Photos must hang securely
 5. Capability of exhibitors
 - a. Novice
 - b. Experienced
 6. Variety in classes

7. Specific requirements or restrictions desired
 8. Juried procedures and guidelines,
(required for GCA Major Shows, Sanctioned Non-GCA Major Shows and Annual Meeting GCA Shows) see Chapter V. Section III.
Juried Judging Panels
- B. Guidelines for photography must include
1. Read and follow the GCA rules, general information and timetable for exhibitors
 2. Registration forms must be sent to the registration chairman stating preference of classes
 - a. Registration forms must be sent to the registration chairman
 - i. The registration forms are accepted in the order received
 - ii. Exhibitor will be notified of acceptance
 - b. Registration deadlines may be staggered, to allow registration in the following order
 - i. Club
 - ii. Zone
 - iii. All GCA club members, professional as well as amateur
 3. An exhibitor may make only 1 entry in a class
 - a. May enter no more than (specify) class(es) if schedule permits
 - b. Total entries per exhibitor for the show are limited to (specify) photographs
 - c. Must notify the registration chairman and class consultant if withdrawal from the class is necessary
 - i. Must find a substitute
 - ii. Unless informed that there is a waiting list
 - d. Division chairman and the class consultant must notify exhibitor immediately of any changes
 4. A printed photograph previously entered in any GCA, GCA Major and Sanctioned Non-GCA Major Flower Show may not be entered again even with slight alterations

**Photography
Guidelines**

**Photography
Guidelines
(cont)**

- and reprinting. A photograph may be entered in only one show at a time.
5. Each photograph must be the work of the exhibitor under whose name it is registered. In manipulated photographs, any added imagery must be the work of the exhibitor. Commercial overlays and textures are allowed.
 - a. Matting, mounting and printing may be done professionally
 - b. Editing at any stage must be the work of the exhibitor, including
 - i. Enhancement for color or clarity
 - ii. Removal of part of the image
 - iii. Combining images
 - iv. Distorting the original subject
 - c. All photographs must be 2-dimensional and printed on paper unless otherwise specified. All post-production must be done before the photograph is printed.
 6. Entries are limited to subjects consistent with GCA interests
 - a. Horticulture
 - b. Floral design
 - c. Gardens and landscapes
 - d. Conservation and the environment
 - e. Natural world
 - f. Historic preservation
 - g. Plant material is strongly encouraged
 - h. Camera settings used are strongly encouraged
 7. To support the best intentions of photographers, only age- and otherwise appropriate images of a child(ren) should be submitted to, passed and exhibited in Photography Divisions of GCA/GCA Major flower shows and published in the online magazine, focus.

In the event an image comes to the GCA's attention that the GCA determines does not meet this "appropriate" standard, the image shall no longer be shown or displayed.

Any such determination would occur only after consultation between the Photography Committee Chairman, GCA

- president, and possibly the Executive Board.
- 8. Completed entry form is affixed to the back of the photograph
 - a. At time of entry
 - b. Division or registration chairman must transfer information to entry card if one is not provided by exhibitor
- 9. If a photograph is to be returned, exhibitor must include
 - a. Self-addressed return label
 - b. Envelope and packing materials
 - c. \$12 to cover postage and handling made payable to the division chairman or show
- 10. All photographs will be passed by the show photography committee to verify that class specifications have been met
 - a. Exhibitor will be notified if photograph was not passed
 - b. A replacement may be sent if time permits
 - c. Delivery deadline should be one month before show
- C. Other information that may be included in guidelines
 - 1. Identification of plant material on the entry form is encouraged but not required
 - 2. Title or brief explanation may be included
 - 3. Staging information to be included
 - a. Background
 - b. Viewing height
 - c. Orientation of photograph
 - 4. Photographs must be mounted and are either flush mounted or over-mounted
 - a. Size is determined by
 - i. Overall total dimension or a maximum perimeter e.g. 50"
 - ii. A fixed size e.g. 11" x 14"
 - b. Overall dimension allows flexibility in finished size
 - c. Finished size includes mat
 - d. Flush mount does not have an over mat
 - e. Mat color and photograph finish are exhibitor's choice unless specified differently in the schedule
 - f. Photographs must be printed on paper

- g. Framing and glass are not permitted
- 5. Only the show photography committee may reclassify an entry with permission of the exhibitor
- 6. Photography committee and the judges may work together to subdivide a class
- 7. Recommended scale of points for the classes to be judged
- D. Individual class descriptions
 - 1. Monochrome
 - 2. Color
 - 3. Creative techniques
 - i. May require a 4" x 6" of the original image or a composite if more than one original image to be hung next to the entry after the judging has occurred.
- E. Optional photography classes
 - 1. Close-up of plant or flower
 - 2. Landscape, seascapes, gardens, urban scenes, farms
 - 3. Endangered species
 - 4. Historical building
 - 5. Moods, emotions, nature
 - 6. Travel, national parks
 - 7. Special techniques and lenses
 - 8. Smartphone/tablet photos
 - 9. Novice
 - 10. Mixed Media
- F. Par classes are not allowed
- G. If juried show is preferred, include
 - 1. Date of digital entry deadline
 - 2. Date of digital submission deadline
 - 3. Date of selection notification
 - 4. Date of printed and matted photo submission
 - 5. Limit number of juried entries to no more than 20 (less for smaller classes)
 - 6. Date photo submission will be passed
- H. Zone and Annual Meeting flower shows
 - 1. Mail-in classes encourage participation
 - 2. Additional subjects pertinent to the zone may be considered, such as
 - a. Wildflowers
 - b. Rivers
 - c. Bridges

- d. Public areas and gardens
- e. Other

DIVISION IV: Botanical Arts

- A. Before writing the schedule consideration should be given to
 - 1. Suitability of location for public exhibition
 - 2. Numbers of entries required to be eligible to give [GCA Special Awards](#)
 - 3. Types of botanical arts that may be included
 - a. Botanical jewelry
 - i. All dried plant material
 - ii. Plant material may be treated
 - b. Botanical embellishment
 - i. All dried plant material
 - ii. Plant material may be treated
 - iii. Complete coverage of base is not required unless specified in the schedule
 - c. Botanical couture
 - i. All dried plant material
 - ii. Plant material may be treated
 - iii. Embellishment of existing forms
 - d. Needlework
 - i. Complete coverage of canvas required for needlepoint
 - ii. Crewel and embroidery do not require complete coverage of canvas
 - e. Pressed plants
 - i. Flat
 - ii. Three-dimensional
 - 4. Class titles should carry out theme
 - 5. Staging
 - a. Enclosed staging is preferred (e.g. under plexiglass) to protect objects
 - b. All classes should be displayed at the same level when possible approximately 50" from the floor
 - c. Cover appropriate surfaces with neutral (cream, tan, black) fabric (e.g. ultrasuede)
 - d. Cost to

Botanical Arts Guidelines (cont)

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

**Botanical
Arts
Guidelines
(cont)**

- i. Construct
 - ii. Rent or borrow
 - e. Obtain correct measurements
 6. Bases supplied by Flower Show Committee to exhibitor or created by exhibitor
 - a. Shoe, hat, buckle, mirror, box, frame, etc.
 - b. Consider stability for staging
 - c. Non-restrictive item with many design paths
 - d. Natural forms - gourds, branches
 - e. A form (e.g. a bag, a mirror, a comb etc.) created by exhibitor
 - f. Rules must state if base is to be completely covered
 7. Capability of exhibitors
 - a. Novice
 - b. Experienced
 8. Variety in classes
 9. Specific requirements or restrictions desired
- B. Guidelines for botanical arts division must include
1. Read and follow the GCA rules, general information and the timetable for exhibitors
 2. Registration forms must be sent to the registration chairman
 - a. Accepted in the order received
 - b. Exhibitor will be notified of acceptance
 3. An exhibitor may have only 1 entry per class and may enter more than 1 class
 - a. Must create entry, as registered
 - b. No more than two exhibitors may execute a design and both participants must be listed on the entry card
 - c. Only listed participants may be on show floor at time of installation
 - d. Must notify the registration chairman and class consultant if withdrawal from the class is necessary
 - i. Must find a substitute
 - ii. Unless informed that there is

- a waiting list
- e. All handiwork must be the work of the exhibitor
- 4. A sample card, 4" x 6" white and unlined, must accompany each entry
 - a. For entries using plant material, affix untreated sample of each plant material correctly identified with
 - i. Botanical names
 - ii. Common names
 - b. Unidentified collected twigs may be defined as 'twigs'
 - c. For entries using fibers, a sample of each thread must be affixed
- 5. All plant material must be dried
 - a. Flowers, foliage, seeds, pods, nuts (in or out of shells), vegetables, twigs, vines, reeds, etc. may be used
 - b. Only plant material, mechanics and their surface treatments (e.g. paints, nail polishes, varnishes, waxes, etc.) are permitted
 - c. Artificial, endangered, and locally invasive plant material may not be used
 - d. Mechanics must be completely covered by plant material
- 6. Natural plant material may be modified
 - a. Disassembled
 - b. Combined
 - c. Cut apart
 - d. Figural forms must be assembled or judiciously carved from plant material
 - e. Incised or shaped to enhance artistic effect
 - f. Painted, lacquered and/or treated with polyurethane or like products
- 7. If entry has won first place, or the special award, in a GCA, GCA Major Flower Show, or Sanctioned Non-GCA Major Flower Show, it may not be entered in competition again
 - a. An exhibit previously entered that did not place first may be entered again if the piece is significantly altered
- 8. Pressed plant creations may not copy published art and/or pressed plant art

**Botanical
Arts
Guidelines
(cont)**

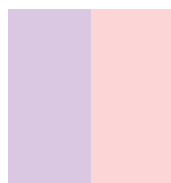
9. Entries may be delivered by post or by hand and include
 - a. Name and address of division chairman
 - b. Due date
 - c. Exhibitor must include return postage, label and packaging
10. All entries will be passed by the botanical arts committee to verify class specifications have been met
 - a. Exhibitor will be notified if entry was not passed
 - b. If time permits, entry may be corrected
 - c. Mail-in entries should include a repair kit
 - d. Class consultant or division chairman may attempt repairs on mail-in exhibits with permission from exhibitor and re-submit exhibit for passing
- C. Other information that may be included in guidelines
 1. Committee may install exhibits
 - a. Exhibitor should include special instructions for display
 - b. If installation required by exhibitor, state time, materials, and methods permitted
 - c. Useful materials for installation
 - i. Fine, straight pins
 - ii. Wire clippers
 - iii. Velcro dots
 - iv. Fine invisible thread
 2. Not permitted in botanical jewelry
 - a. Use of processed or manufactured materials
 - i. Couscous, pasta or any processed food product
 - ii. Milled wood or toothpicks
 - b. Thick coatings of resins or epoxy
 3. Construction mechanics (must be completely concealed by permitted plant materials) of non-plant material may be
 - a. Cardboard
 - b. Metal

- c. Twine
- d. String
- e. Cording
- f. Other
- 4. Pressed plants entries
 - a. Must be 2-D, matted and framed under glass, Lucite® or plastic
 - b. May not use
 - i. Matting as a design component
 - ii. Overlays, underlays, glossy papers or drawn backgrounds
 - iii. Fabrics, rice papers, lace, photographic images, drawings
 - iv. Lamination or coating of plant material, unless specifically stated in the schedule rules
 - v. Artificial coloring or plant material including paint
 - vi. Painted or drawn backgrounds
 - vii. Three dimensional plant material unless specifically stated in the schedule
 - viii. Signed works of art
 - c. Three dimensional pressed plant entries
 - i. Must have plant material securely attached
 - ii. May only be used when permitted by schedule
 - iii. Must be protected by polyurethane or similar coating
- 5. Needlework entries
 - a. Need not contain plant material
 - b. Should relate to show theme or interpretation of specified object
 - c. Must include directions for display
- 6. May require an entry fee for embellishment base
- 7. Contact information for division chairman and class consultant should be included
- 8. Recommended scale of points for the classes to be judged
- D. Individual class descriptions; no class should include more than 6 entries
 - 1. A sample card must accompany each exhibit

**Botanical
Arts
Guidelines
(cont)**

- a. On 4" x 6" unlined white card
 - b. Affix sample of each material used
 - c. Plant material must be labeled (if applicable)
2. Botanical jewelry
 - a. Designed and created from all dried plant material
 - b. Must be or appear to be wearable
 - i. No mechanics or structural base material may show
 - ii. Mechanics must be completely covered by accepted plant materials
 - iii. Should be accurately scaled and include realistic details like clasps and fasteners
3. Botanical embellishment
 - a. Using all dried plant material
 - b. May enhance a supplied natural or man made object
 - c. Complete coverage of supplied object is not required unless specified
4. Botanical Couture
 - a. A fashion item (dress, hat, shoes, purse, etc) created from dried plant material
 - b. Base may be supplied by flower show committee
 - c. May require base to be created by exhibitor
5. Needlework
 - a. Stipulated form of needlework designed and stitched by exhibitor
 - b. Presented as per instructions from committee, e.g. framed, backed, stuffed, etc.
 - c. Complete coverage of canvas, if stipulated
 - d. Frame for display may be supplied by the committee
 - e. Entry fee may be charged for materials and/or finishing
 - f. Canvas finishing may be executed by committee and should be the same on each entry
 - g. Specific thread requirements, if any, will be stated in schedule by committee

- h. Beading may or may not be allowed
 - i. Committee may install exhibits following special instructions for display from exhibitor
- 6. Pressed plants
 - a. Are an artistic “painting” or design created from pressed flowers and plants
 - b. May not copy published pressed plant art
- E. Zone and Annual Meeting Shows
 - 1. Botanical arts classes allow for entries to be mailed to the show
 - 2. Classes can be designed to take little space



DIVISION V:

Conservation and Education Exhibits

- A. Includes
 - 1. A required conservation exhibit in all GCA Major Flower Shows and a required conservation exhibit in all GCA Flower Shows
 - 2. Education exhibits are encouraged but optional
 - a. Horticulture
 - b. Garden History & Design
 - c. Other
- B. Before writing the schedule consideration should be given to
 - 1. Suitability of location for public exhibition
 - 2. Statements of intent that will illustrate show theme
 - 3. Available staging
 - 4. Cost of proposed staging to
 - a. Construct
 - b. Rent or borrow
 - 5. Having as low a carbon footprint as possible
 - 6. If the exhibit will be created by
 - a. Club members
 - b. Conservation organization
 - c. Local scouts, clubs, schools
 - d. Local government or business
 - e. In partnership

Conservation & Education Exhibits Guidelines



- i. An ongoing relationship between the club and an outside organization enables each to promote its mission
 7. If the exhibit will be judged
 - a. Approval is needed to list Marion Thompson Fuller Brown and Ann Lyon Crammond awards or Certificate of Excellence in Conservation
 - b. Conservation and education exhibits may be presented for educational display only
 8. Zone conservation representative is available for consultation on the conservation exhibit
 9. For education exhibits, the following are available for consultation
 - a. Zone horticulture representative
 - b. Zone GHD representative
- C. Guidelines for conservation and education exhibits (*are not included in the schedule*)
 1. Required conservation exhibits are an important part of the conservation mission of GCA
 - a. Other education exhibits will increase awareness of specific committees' missions and communicate important messages
 - i. May be jointly organized among committees
 - ii. May include horticulture and garden history in the conservation exhibit if the topics presented relate to conservation
 - iii. May not be used again in a GCA or GCA Major Flower Show unless significantly altered if applying for Brown, Crammond, and/or Certificate of Excellence in Conservation
 2. The purpose of a conservation exhibit is to educate garden club members and the public on conservation issues and
 - a. Increase knowledge and awareness of the environment
 - b. Promote respect for natural resources

- c. Promote responsibility for environmental stewardship
3. The purpose of a GHD exhibit is to educate club members and the public about landscape design, historic preservation, notable gardens and environments
4. The most important aspect of the exhibit is a clear statement of intent, also included in the schedule
 - a. Judged primarily on the success of fulfilling the stated purpose
 - b. Statement should be 50 words or less
 - c. Included plants must be identified by botanical and common names
5. Exhibits may include membership solicitation if it is a minor aspect of the presentation materials
6. Live or preserved plant material may be used in a conservation exhibit
 - a. Should support expressed intent of exhibit
 - b. Should be used to illustrate concepts
 - c. Invasive material may be exhibited for educational purposes only and must be clearly identified as such
 - i. Seeds, fruit and flowers of invasive plants must be bagged or under glass to prevent dispersal
 - ii. Any and all invasive plant material must be responsibly removed after the show
7. Exhibits using plant material
 - a. Must include botanical and common names
 - b. Should be labeled with key card or diagram
 - c. May use a photo key card if labeling would detract from visual presentation or plants are too numerous
 - d. Must be examined by the show committee for freedom from disease and insect infestation
8. Video displays are allowed
 - a. Arrangement for equipment must be made in advance

- b. Screen should be conveniently placed and large enough for easy viewing
- 9. Exhibits should make an impact with a clear message
 - a. Limited text presented in a large, easy-to-read font
 - b. Text in active (not passive) voice is preferred
 - c. Strong, large images
 - d. Easy to grasp concepts
 - e. Incorporate tangible objects where feasible, such as
 - i. Live plants, produce, seeds, seed cones, etc.
 - ii. Examples of products or materials
 - iii. Before and after images
 - iv. Drawings of future work
 - v. Publications
- 10. Written material should be
 - a. Clear and concise
 - b. Accurate
 - c. Printed on recycled paper on both sides
 - d. Available on club's website, if applicable
 - e. Good "go to" references
- 11. Handouts
 - a. Should be made to minimize waste
 - b. Only handouts considered essential should be distributed
- D. [Suggested topics for conservation and education exhibits](#) can be found on the GCA Website

II. Staging

- A. Floor Plan
 - 1. Staging chairman and division chairmen, draw up overall floor plan
 - 2. Each division and each class are placed in available space
- B. Space
 - 1. Adequate and appropriate space for all exhibits including entry cards, intent cards and awards
 - 2. Viewed and judged from close-up to a distance of 4 feet
 - 3. All divisions incorporated into overall

- layout
 4. Photography hung evenly at approximately 60" from floor with space to be viewed and judged
 5. Conservation exhibit should be prominently placed
 6. Additional education exhibits treated as an integral part of the show
 7. During set-up, space for exhibitor's work areas in all divisions
 8. Multiple entry and passing tables for horticulture, work tables for floral design
- C. Traffic Flow
1. Logical movement through show
 - a. Consider wheelchair accessibility
 - b. Allow aisle widths to permit viewing and passage
 - c. Place horticulture away from cold drafts
 - d. Place exhibits with fresh flowers out of direct sunlight
 2. Show may be set up by
 - a. Divisions and classes staged in same order as the schedule, or
 - b. Divisions and classes integrated
 3. Fire and police departments consulted regarding safety requirements
- D. Planning
1. Show should have overall cohesiveness achieved with color, light, uniform graphics, and signage
- E. Color
1. Background of staging should enhance exhibits, such as
 - a. Same material as table covers
 - b. Finely woven bamboo
 - c. Matting
 - d. Corrugated paper
 - e. Other
- F. Light
1. Overall show lighting
 - a. All entries and exhibits must be evenly and adequately lit
 - b. Classes should not be staged with a light source behind them
 - i. If placed in front of a window or other light source, a background

- should be placed between the light source and entries
 - ii. Where this is not possible, additional lighting facing the exhibit should be provided
 - c. Spotlights on directional signage helpful
 - d. Consider temperature of lighting on exhibits
 - i. Compact fluorescents are cooler
 - ii. LED lights are coolest
 - 2. Additional lighting in floral design
 - a. Lighting options in niches may be
 - i. From above, from sides or from below
 - ii. From source not visible
 - iv. Flexible so exhibitors can individually enhance their designs
 - b. Cool as possible for health of plant material
 - c. Lighting during set-up should be sufficient for creating designs
 - 3. Additional lighting in horticulture
 - a. Include bright lighting in exhibitor preparation area to allow
 - i. Plants to be groomed
 - ii. Passers to do a proper job
 - iii. Each exhibit to be shown to its advantage
- G. Constructed staging
- 1. Accurate dimensions must be in class description in the schedule
 - a. Additional information on staging must be given to exhibitors in a timely manner
 - 2. Niches in floral design division
 - a. Sizes often used
 - i. Miniatures: 8"h x 8"w x 8"d
 - ii. Small: 12"h x 12"w x 12"d or 8"h x 10"w x 10"d
 - iii. Medium: 24"h x 20"w x 16"d
 - iv. Large: 34"h x 26"w x 18"d
 - b. Other sizes
 - i. Make mock-up to be sure neither too shallow nor too deep
 - ii. Horizontal, L-shaped, etc.
 - c. Materials

- i. Wood, cardboard, wine crates
 - d. Include a diagram in schedule
 - e. Allow exhibitors to provide backgrounds and state rules for attachment
 - f. Adequate lighting
 - 3. Pedestals
 - a. May be various shapes and sizes
 - i. Made inexpensively from sono-tubes (from construction supply store) with square or round top added
 - ii. Made from pressed wood, plywood, plexiglass etc. for heavier staging
- H. Other staging
- 1. Tables neatly draped in fabric or other covering
 - a. Neutral color, or
 - b. Color complementary to class or show
 - c. Should be free of wrinkles
 - 2. Platforms placed on ground as bases
 - 3. Architectural components
 - a. Mantles
 - b. Doors
 - c. Windowsills
 - d. Lamp posts
 - 4. Natural objects
 - a. Tree stumps
 - b. Bales of hay
 - 5. Utilitarian objects
 - a. Wheelbarrows
 - b. Ladders
 - c. End tables
 - d. Other
 - 6. Identical materials used to separate classes in each division with extra for subdividing
 - a. Ribbon, yarn or rope
 - b. Bamboo, stakes or painted wood
 - 7. Ideas to consider for staging
 - a. Cubes, barrels, frames
 - b. Turntable, hanging forms
 - c. Two by fours filled with bark chips
 - d. Large boxes painted black
 - e. Logs or tree stumps of

- different heights
- f. Lath house structure
- G. Overall look of the show
 1. Is the responsibility of the staging committee
 2. May use decorative objects to welcome visitors
 - a. Urns
 - b. Planted pots
 - c. Props related to show theme used subtly and effectively
- H. Stability and safety
 1. Staging should be solid to withstand jostling
 2. Stanchions with ropes may be used to protect exhibits
- I. Exhibitor and staff needs are the responsibility of staging committee, including
 1. Work, entry and passing tables and chairs
 2. Water source
 3. Trash containers and disposal area
 4. Flower buckets for out of town arrangers
 5. Drop cloths if necessary
 6. Emergency work supplies and aids (Mat cutter, wires, glue)
- J. [Entry cards](#)
 1. Placed uniformly for each class and attached to front of pedestals or niches or on stands
 2. Have classes numbered consistently from left to right
 - a. Each class has own number
 - b. Entries are numbered in each class beginning with 1
 3. Easily seen by judges and public
 4. Should not interfere with the exhibits
- K. Dismantling and removal of exhibits
 1. Not earlier than 15 minutes after the show closes to the public
 2. No exceptions
 3. To protect exhibits, entrants should be present before removal time; when this is not possible
 - a. Consider assigning a person to check out plants being removed
- L. Storage of staging components

1. Stored for future use
 2. Borrowed items returned to owners in good condition
- M. Staging Chairman's report
1. Items used
 2. Location of items
 3. Source of borrowed items
 4. Notes on condition

**Staging
(cont)**

DIVISION I: Floral Design Staging

**Floral
Design
Staging**

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

DIVISION II: Horticulture Staging

**Horticulture
Staging**

- A. Viewing levels
1. Create visual variety in height
 - a. Shelves
 - b. Blocks
 - c. Upturned pots
 - d. Coat racks for hanging baskets
 - e. Ladders
 - f. Pedestals
 2. Only largest plants on the floor
 3. Larger, taller exhibits behind shorter, smaller entries
- B. Containers for cut specimens
1. State in the schedule who is to provide container
 - a. Provided by committee, or
 - b. Supplied by exhibitor
 2. Uniform, transparent containers suggested, such as

- a. Test tubes with bases
 - b. Glass bottles
 - c. Vases
 3. Appropriate in size and proportion to plant material with various sizes available
- C. Wedging material for cut specimens should be
 1. Provided at exhibitor's table
 2. Inconspicuous
 3. Only at neck of bottle
 4. Evergreens (e.g. box or yew clippings, cut short), or
 5. Clear biodegradable plastic wrap, or www.letsogreen.biz
 6. Natural sponges (can be stained with coffee or tea), or
 7. Clear marbles
- D. Re-staging and subdividing
 1. Provide sufficient space for each entry to be seen to advantage
 2. Staging chairman, horticulture chairman, and passing chairman may subdivide and re-stage large classes by
 - a. Container size
 - b. Plant groups
 - c. Flower or foliage color
 - d. Other
 3. Should be done in advance of judging
 4. Judges may request further subdivision
 5. Schedules written with broad class titles, e.g., annuals, foliage plants require subdivision to
 - a. Facilitate giving more awards
 - b. Make more manageable groups for judging
 - c. There should be at least three entries in each created subdivision

DIVISION III: Photography Staging

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

1. Velcro
2. Museum putty
3. Hooks

DIVISION IV: Botanical Arts Staging

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

DIVISION V: Conservation and Education Exhibits Staging

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

Botanical Arts Staging

Conservation and Education Exhibits Staging

- until after judging
- F. May use power point or other video presentations, or a demonstrator

III. Signage

- A. General information
1. Signs describing goals of GCA and/or of host club are
 - a. Informative
 - b. Support 501(c)3 status (non-profit charitable group)
 2. Graphics are the combination of images and writing used on all printed material and should
 - a. Relate to show theme
 - b. Be consistent throughout
 - c. Have a logo reflecting show theme
 3. All printed material with same typeface and colors
 - a. Schedule
 - i. Full schedule, also available online
 - ii. Abbreviated schedule for use at show
 - b. Invitations
 - c. Stationery
 - d. Class signs
 - e. Name tags
 4. Signage necessary for
 - a. Entrance to show
 - b. Identify divisions and classes
 - c. Directional and informational signs to show divisions and special exhibits to best advantage
 - d. Road signs
 - e. Communicate other information for public
 - f. Consider extra signage for passing and staging to establish flow
 - g. Directional signage for judges
 5. Signs should be
 - a. Uniform
 - b. Large enough to be read from a distance
 - c. Placed so can be seen in crowds
 - d. Waterproof, if outside

6. Signage required for each section and class should include
 - a. Class title
 - b. Number
 - c. Optional
 - i. Brief description from schedule
 - ii. Style definition
 - iii. Scales of points
 - iv. Judging criteria
 - v. Challenge class components
 - vi. “Please Do Not Touch” signs, as needed
 - vii. Sustainable practices, if applicable
 - d. Be prepared to make additional signs for subdivisions
7. Signage for photography exhibits must include
 - a. Class title
 - b. Number
 - c. Description from schedule and whether or not it is color, monochrome, etc.
Rationale: including the description from the schedule would help the public to better understand what parameters were given for the class
8. Signage for education exhibits must
 - a. Include a statement of intent
 - b. Be appropriately placed to not obstruct exhibit
 - c. Include botanical and common names of all plant material used,
 - i. Key cards
 - ii. Diagrams
 - iii. Photo cards
 - d. Explanatory text should
 - i. Use large font
 - ii. Be succinct
 - e. Should use environmentally-friendly materials

CHAPTER IV



Medals and Awards

Medals and Awards

I. Flower Show Medals and Awards

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

Procedure

- B. Procedure
 - 1. Locate description of criteria for each award and publish in schedule
 - 2. Complete Award Request Form on [GCA website](#) and send GCA Flower Show Committee chairman draft of schedule
 - 3. If show meets criteria, GCA flower show committee chairman notifies submitter of approval to present awards if merited
 - 4. Medals and certificates sent from GCA administrator 1 month ahead
 - 5. Lettering and/or engraving is the responsibility of the show committee
 - 6. Certificates and medals not awarded must be returned to GCA
 - 7. Photograph all GCA award-winning entries
 - 8. After show, fill out GCA award forms, include digital photos of each GCA award

winning entry and email to GCA administrator

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

MAJOR
FLOWER SHOW

GCA
FLOWER SHOW

II. Summary of Awards

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

MAJOR
FLOWER SHOW
**GCA Major
Flower Show
Awards
Requiring
Approval**

MAJOR
FLOWER SHOW

**NOT
Requiring
Approval**

GCA
FLOWER SHOW

**Requiring
Approval**

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

ZONE
FLOWER SHOW

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

GCA
FLOWER SHOW

CLUB
FLOWER SHOW

**Other Flower
Show Awards**

III. GCA Major Flower Show Awards

- A. GCA Major Flower Show awards require application for approval
- B. Upon receipt of permission to offer the award, a list of approved GCA judges must be obtained from the GCA Judging Committee chairman
 1. Special Awards panels for GCA Major Flower Shows are provided by GCA Judging Committee chairman

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FLOWER SHOW

**GCA Major
Flower Show
Awards**

**Sandra
Baylor
Novice
Floral Design
Award**

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

1. SANDRA BAYLOR NOVICE FLORAL DESIGN AWARD

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

Award criteria:

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

Judges:

Three approved GCA floral design judges provided by the GCA Judging Committee chairman

MAJOR
FLOWER SHOW

**Fenwick
Medal**

2. FENWICK MEDAL

History: The Fenwick Medal is named in honor of Lady Fenwick who created the first ornamental garden in the thirteen original colonies at Saybrook, CT. Designed in 1934 by Harriet Frishmuth, the medal was presented by Mrs. John H. Gibbons, Garden Clubs of Hartford (CT) and Palm Beach (FL). In 1964, it was endowed by Mrs. William E. Waters in honor of Mrs. Jesse Draper, both members of the Peachtree Garden Club (GA).

Award criteria:

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

Judges:

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

3. CAROL COFFEY SWIFT
MEDAL OF EXCELLENCE

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

**Carol Coffey
Swift
Medal of
Excellence**

**Margaret
Clover
Symonds
Medal**

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

Award criteria:

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

Judges:

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

**4. MARGARET CLOVER SYMONDS
MEDAL**

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

Award criteria:

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

Judges:

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

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

1. **CERTIFICATE OF EXCELLENCE
IN HORTICULTURE**

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

Judges:

Three approved GCA horticulture judges provided by the GCA judging committee chairman

2. **ELIZABETH PLATT CORNING
MEDAL**

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

Award criteria:

- a. GCA club member(s), GCA club(s) only at GCA Major Flower Shows
- b. Placed first, second or third
- c. Presented to an entry with distinction and originality, notable for its cultural difficulty, and exceptional standard of horticultural excellence
- d. Extra consideration is given to an entry propagated by the exhibitor; full propagation details must be

**Certificate of
Excellence
in
Horticulture**

**Elizabeth
Platt
Corning
Medal**

**GCA
Novice Award
in
Horticulture**

listed on a card accompanying the entry

- e. Must have been grown by the exhibitor for at least 6 months
- f. Awarded for a single plant, collection of plants, container-garden, or cut specimen(s)
- g. May not be awarded more than once to the same exhibit

Judges:

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

**3. GCA NOVICE AWARD
IN HORTICULTURE**

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

Award criteria:

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

Judges:

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

4. LOUISE AGEE WRINKLE
HORTICULTURE PROPAGATION
AWARD

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

Award criteria:

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

Judges:

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

- F. Photography division must have a minimum of 36 entries in 6 judged classes to

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**Louise Agee
Wrinkle
Horticulture
Propagation
Award**

MAJOR
FLOWER SHOW

**Certificate
of Excellence
in
Photography**

**GCA Novice
Award
in
Photography**

**Photography
Creativity
Award**

qualify for the following awards

1. **CERTIFICATE OF EXCELLENCE
IN PHOTOGRAPHY**
 - a. Individual club members, individual non-members at GCA Major Flower Shows
 - b. Placed first, second or third
 - c. For an exhibit of great distinction

Judges:

Three approved GCA photography judges provided by the GCA Judging Committee chairman

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

Award criteria:

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

Judges:

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

3. **PHOTOGRAPHY CREATIVITY
AWARD**
History: In 2011, the flower show committee created this award to honor

*exhibitors and encourage participation
in the photography division of a GCA
Major Flower Show*

Award criteria:

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

Judges:

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

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

1. GCA BOTANICAL ARTS
CREATIVITY AWARD

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

Award criteria:

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

Judges:

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

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FLOWER SHOW

**GCA
Novice
Award in
Botanical
Arts**

**Certificate
of Excellence
in
Conservation**

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

Award criteria:

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

Judges:

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

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

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

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA

approved judge knowledgeable about the subjects covered by the exhibit provided by the GCA judging committee chairman

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

Award criteria:

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

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit provided by the GCA judging committee chairman

- I. **GCA Major Flower Show Sweepstakes Award**
1. **ANNIE BURR JENNINGS AWARD**
History: The Annie Burr Jennings Sweepstakes Award was presented by the Fairfield (CT) Garden Club in honor of its member, Annie Burr Jennings. A medal was designed by Bruce Moore

MAJOR
FLOWER SHOW

**Ann Lyon
Crammond
Award**

**Annie Burr
Jennings
Sweepstakes
Award**

and first awarded in 1941. In 1993, the medal was replaced by a certificate.

Award criteria:

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

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

** for each award listed in the schedule*
- c. The number of points for each club should be totaled by the show's judging chairman from the entry sheets for each division; the entry sheets are obtained from the show registration or division chairman

J. Other GCA awards for GCA Major Flower Shows

1. Do not require application for approval
2. Certificates may be printed from the [GCA website](#)
3. Best in Show
 - a. Awarded in
 - i. Floral design division (may not be awarded to entries in challenge classes)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the division
 - c. Judging panel may be assigned by GCA Judging Committee chairman or
 - d. All approved judges who have not entered in the division may participate by consensus or vote
 - i. Each judge ranks 3 top selections
 - ii. First = 3 points, second = 2 points, third = 1 point
 - iii. Entry receiving most points is awarded Best in Show
4. Judges Commendations
 - a. To an entry, class, division, special

- exhibit or other aspect of the show
 - b. For exceptional merit
 - c. Issuing a Judges' Commendation for the entire show is discouraged
 - 5. Award of Appreciation
 - a. Available for exhibits that do not qualify for GCA Special Awards or ribbons
 - b. May also be used for non-judged classes
 - c. May include a special ribbon or comment card provided by the show thanking the exhibitor or group for participation
- K. Other awards may be presented by sponsoring club or outside organizations
 - 1. Should have criteria listed in schedule after GCA Special Awards
 - 2. Should have award cards and/or ribbons provided by the show
 - 3. May be equivalent awards for non-GCA exhibitors when the show's registration is open to the public, identically described (but differently named) as their restricted GCA special award counterparts
 - 4. Individual sweepstakes awarded to an individual who wins the most first place ribbons in either single and/or multiple division(s)
 - a. Individual division award, or
 - b. Overall show award
 - i. Tie broken by tallying second place awards won by each exhibitor
 - 5. Club sweepstakes
 - a. Where several clubs participate, awarded to club receiving largest number of points
 - b. Specific sweepstakes award point methods are listed under [Annie Burr Jennings Award](#) and [Corliss Knapp Engle Horticultural Sweepstakes Award](#)
- L. Award ribbons and stickers
 - 1. Award stickers may be purchased from

MAJOR FLOWER SHOW

Award of Appreciation

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

Individual Sweepstakes

Club Sweepstakes

- GCA administrator by club
2. Ribbons obtained by the club, e.g.
www.hodgesbadge.com
or www.4allpromos.com or
www.ribbonsgalore.com or other sources
 3. Only 1 first (blue), 1 second (red)
and 1 third place (yellow) in each class
 4. A ribbon should only be given if merited
 5. One honorable mention (white) or
multiple honorable mentions may be
awarded
 - a. Par horticulture class may award
multiples of each award but no
honorable mention

IV. GCA FLOWER SHOW AWARDS

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

1. SANDRA BAYLOR NOVICE FLORAL DESIGN AWARD

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

- a. An individual GCA club member who

has never won a first place ribbon or a GCA Special Award in the floral design division of a GCA Flower Show, a GCA Major Flower Show, or a Sanctioned Non-GCA Major Flower Show

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

Judges:

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

2. DOROTHY VIETOR MUNGER AWARD

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

Award criteria:

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

**Dorothy
Vietor
Munger
Award**

**Harriet
Dewaele
Puckett
Creativity
Award**

Judges:

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

**3. HARRIET DEWAELE PUCKETT
CREATIVITY AWARD**

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

Award criteria:

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

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

Judges:

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

- E. Horticulture division must have a minimum of 50 entries from 30 exhibitors**

and no fewer than 5 judged classes to qualify for the following awards:

1. CATHERINE BEATTIE MEDAL

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

Award criteria:

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

Judges:

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

2. GCA NOVICE AWARD
IN HORTICULTURE

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

Award criteria:

- a. An individual GCA club member who has never won a first place ribbon or a GCA Special Award in the horticulture division of a GCA Flower Show, a GCA Major Flower Show, or a Sanctioned Non-GCA Major

**Rosie Jones
Horticulture
Award**

Flower Show

- b. Placed first, second or third
- c. Offered to honor the accomplishment of a novice exhibitor
- d. Eligibility should be indicated on the entry card

Judges:

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

3. ROSIE JONES

HORTICULTURE AWARD

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

Award criteria:

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

Judges:

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

4. **CLARISSA WILLEMSSEN
HORTICULTURE PROPAGATION
AWARD**

History: Established to encourage plant propagation by the Garden Club of Morristown in honor of Mrs. Alan M. Willemsen and, a past president of the Garden Club of America and the Garden Club of Morristown (NJ), a horticulture judge and an outstanding horticulturist.

Award criteria:

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

Judges:

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

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

1. **GCA NOVICE AWARD
IN PHOTOGRAPHY**

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

Award criteria:

- a. An individual GCA club member who has never won a first place ribbon or a

GCA
FLOWER SHOW

**Clarissa
Willemsen
Horticulture
Propagation
Award**

**GCA Novice
Award in
Photography**

**Photography
Creativity
Award**

GCA Special Award in the photography division of a GCA Flower Show, a GCA Major Flower Show, or a Sanctioned Non-GCA Major Flower Show

- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on the entry card

Judges:

Depending on the number of Photography judges present, two or three approved GCA photography judges provided by the zone judging representative

2. PHOTOGRAPHY CREATIVITY AWARD

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

Award Criteria:

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

Judges:

Depending on the number of Photography judges present, two or three approved GCA photography judges provided by the zone judging representative

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

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

Award Criteria:

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

Judges:

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

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

Award criteria:

- a. An individual GCA club member who has never won a first place ribbon or a GCA Special Award in the botanical arts division of a GCA Flower Show, a GCA Major Flower Show, or a Sanctioned Non-GCA Major Flower Show
- b. Placed first, second or third
- c. For an outstanding exhibit
- d. Eligibility should be indicated on the entry card

Judges:

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

- H. Conservation and education exhibits division awards

GCA
FLOWER SHOW
GCA
Botanical
Arts
Creativity
Award

GCA Novice
Award in
Botanical
Arts

**Marion
Thompson
Fuller Brown
Conservation
Award**

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

Award criteria:

- a. GCA club members, GCA clubs, non-members or other organizations in a GCA Flower Show
- b. In recognition of an exhibit of exceptional educational and visual merit that increases knowledge and awareness of the environment
- c. Exhibit should emphasize environmental concerns and may demonstrate conservation practices
- d. Plant material may or may not be used and, when appropriate, must be clearly identified
- e. Protected plant material may be included if such materials are identified as protected and not collected in the wild

Judges:

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

2. ANN LYON CRAMMOND AWARD

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

Award criteria:

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

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit and provided by the Zone Judging representative

I. Zone Flower Show Sweepstakes Award

1. CORLISS KNAPP ENGLE HORTICULTURE SWEEPSTAKES AWARD

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

GCA
FLOWER SHOW

**Ann Lyon
Crammond
Award**

ZONE
FLOWER SHOW

**Corliss Knapp
Engle
Horticulture
Sweepstakes
Award**

Award criteria:

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

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

**for each award listed in the schedule*

J. Other GCA Awards for GCA Flower Shows

1. Do not require application for approval
2. Certificates may printed from the [GCA website](#)
3. Best in Show
 - a. Awarded in
 - i. Floral design division (may not be awarded to an entry in a challenge class)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the divisions
 - c. Judging panel may be assigned by zone judging representative or
 - d. All approved judges who have not entered in the division may participate by consensus or vote
 - i. Each judge ranks 3 top selections
 - ii. First = 3 points, second = 2 points, third = 1 point
 - iii. Entry receiving most points is awarded Best in Show
4. Judges' Commendations
 - a. To an entry, class, division, special exhibit or other aspect of the show
 - b. For exceptional merit
 - c. Issuing a Judges' Commendation is discouraged as an award for the entire show
5. Award of Appreciation
 - a. Available for exhibits that do not merit GCA Special Awards

Judges
Commendations

Award
of
Appreciation

- or ribbons
 - b. May also be used for non-judged classes
 - c. A special ribbon or award card provided by the show thanking the exhibitor or group for participation
- K. Club awards in a GCA Flower Show
- 1. Should have criteria listed in schedule after GCA Special Awards
 - 2. Should have award cards and or ribbons provided by show awards chairman
 - 3. Equivalent awards may given to non-GCA exhibitors when the show's registration is open to the public; identically described (but differently named) as their restricted GCA counterparts
 - 4. Individual sweepstakes awarded to an individual who wins the most blue ribbons in either single and/or multiple division(s)
 - a. Overall show award
 - i. Tie broken by tallying second place awards won by each exhibitor
 - 5. Club sweepstakes
 - a. Where several clubs participate, awarded to club receiving largest number of points
 - b. Sweepstakes award point methods found under the [Annie Burr Jennings Award](#) and [Corliss Knapp Engle Horticulture Sweepstakes Award](#)
- L. Award ribbons and stickers
- 1. Award stickers may be purchased from [GCA administrator](#) by show
 - 2. Ribbons obtained by the club, e.g. www.hodgesbadge.com or www.4allpromos.com or www.ribbonsgalore.com or other sources
 - 3. Only 1 first (blue), 1 second (red) and 1 third place (yellow) in each class

4. One honorable mention (white) or multiple honorable mentions may be awarded
 - a. Par horticulture class may award multiples of each award but no honorable mention

V. CLUB FLOWER SHOW AWARDS

- A. Do not require schedule approval from GCA
- B. Should have criteria listed in the schedule
- C. Special ribbons or award cards may be created by club
- D. List of approved GCA judges is obtained from the zone judging representative

Best in Show

1. Best in Show
 - a. Awarded in
 - i. Floral design division (may not be awarded to an entry in a challenge class)
 - ii. Horticulture division
 - iii. Photography division
 - iv. Botanical arts division
 - b. Selected from the first place winners of the division
 - c. Judged by all of the approved judges in the division

Club Awards

2. Club Awards
 - a. May be modeled on equivalent GCA Special Awards
 - b. Judged by approved GCA judges unless otherwise specified in schedule
 - c. Floral design division awards
 - i. May include a novice award, best use of color, most original interpretation, most unusual plant material
 - d. Horticulture division awards
 - i. May include section awards such as: best cut specimen or best cut branch, best collection
 - ii. May include a novice award, propagation award

Floral Design Awards

Horticulture Awards

e. Photography division awards	Photography Awards
i. May include an award for creativity and novice	
f. Botanical arts division award	Botanical Arts Awards
i. May include creativity and novice awards	
g. Conservation and education exhibit division awards	Conservation & Education Exhibit Awards
i. Conservation award	
ii. Education award	Individual Sweepstakes
h. Individual sweepstakes	
Awarded to an individual who wins the most first place ribbons in either single and/or multiple division(s)	Awards & Ribbons
i. Individual division award, or	
ii. Overall show award	Judges Commendations
iii. Tie broken by tallying second place awards won by each exhibitor	
3. Award stickers and ribbons	Judges Commendations
a. Award stickers are available from GCA administrator	
b. Ribbons obtained by the club	Judges Commendations
c. Only 1 first (blue), 1 second (red) and 1 third place (yellow) in each class	
d. One honorable mention (traditionally white) or multiple honorable mentions may be awarded	Judges Commendations
i. Par horticulture class may award multiples of each award but no honorable mention	
4. Judges' Commendations	Judges Commendations
a. To an entry, class, division, special exhibit or other aspect of the show	
b. For exceptional merit	Judges Commendations
c. Issuing a Judges' Commendation is discouraged as an award for the entire show	
5. Award of Appreciation	Judges Commendations
a. Available for exhibits that do not qualify for GCA Special Awards or ribbons	

- b. May also be used for non-judged classes
- c. A special ribbon or award card thanking the exhibitor or group for participation
- d. Club provides this ribbon or card

VI. SANCTIONED NON-GCA MAJOR FLOWER SHOW AWARDS

Application for Approval

- A. May be awarded at flower shows of stature that are not sponsored by GCA, given to
 - 1. GCA club members
 - 2. GCA clubs
 - 3. Non-GCA members
 - 4. Other organizations
- B. Application for approval, including a draft of the schedule, made in writing to [GCA flower show committee chairman](#) at least 6 months prior to show
 - 1. Application for Certificate of Excellence should state specifically requested awards and whether any related classes in the schedule are to be included in the judging
- C. Upon receipt of permission to offer the awards, a list of approved GCA judges must be obtained from the GCA judging chairman
- D. Awards sent from GCA 1 month prior to show
- E. Presented only if there is an exhibit worthy of the award

Certificate of Excellence in Floral Design

- 1. **CERTIFICATE OF EXCELLENCE IN FLORAL DESIGN**
 - a. Awarded for an exhibit of great distinction
 - b. Exhibit must have placed first, second or third
 - c. Challenge classes not eligible

Judges:

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

2. **CERTIFICATE OF EXCELLENCE
IN HORTICULTURE**
- a. Awarded to an exhibit of great distinction
 - b. Exhibit must have placed first, second or third
 - c. Exhibit may receive award only once

**Certificate
of Excellence
in
Horticulture**

Judges:

Three approved GCA horticulture judges
provided by the GCA judging chairman

3. **CERTIFICATE OF EXCELLENCE
IN PHOTOGRAPHY**
- a. Awarded to an exhibit of great distinction by an individual club member or individual non-member
 - b. Exhibit must have placed first, second or third
 - c. Exhibit may receive award only once

**Certificate
of Excellence
in
Photography**

Judges:

Three approved GCA photography
judges
provided by the GCA judging
chairman

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

**Certificate
of Excellence
in
Conservation**

Judges:

Three approved GCA horticulture
judges or 2 approved GCA horticulture
judges and another GCA approved
judge knowledgeable about the subjects
covered by the exhibit provided by the
Zone Judging representative

5. **EDUCATION –**

**Education:
The Bulkley
Medal**

THE BULKLEY MEDAL

Award criteria:

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

Award procedure:

- a. Requests are made to flowershow@gcamerica.org at least 6 months in advance of the show
- b. FSC administrator notifies FSC and JC chairman of the request
- c. After consultation with the JC chairman, the EB liaison invites the panel from a list of approved judges

Judges:

Three GCA horticulture judges selected for their experience and thorough understanding of the objectives of the GCA, provided by the GCA judging chairman in consultation with executive liaison

**Award of
Distinction
in Floral
Design**

VII. SANCTIONED NON-GCA FLOWER SHOW AWARDS

A. THE GCA AWARD OF DISTINCTION IN FLORAL DESIGN

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

Judges:

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

**B. THE GCA AWARD OF DISTINCTION
IN HORTICULTURE**

**Award of
Distinction
in
Horticulture**

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

Judges:

Three approved GCA horticulture judges
provided by the GCA judging chairman

**C. THE GCA AWARD OF DISTINCTION
IN PHOTOGRAPHY**

**Award of
Distinction
in
Photography**

1. For a photograph of high creative and technical merit
2. Individual GCA club member, individual non-member
3. Placed first, second or third in a judged class in its division
4. Exhibit may receive award only once

Judges:

Three approved GCA photography judges
provided by the GCA judging chairman

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

**Award of
Distinction
in
Conservation**

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

Judges:

Three approved GCA horticulture judges or two approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit and provided by the GCA Judging Committee Chairman

**Award of
Distinction
in
Education**

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

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

Judges:

Three approved GCA horticulture judges or 2 approved GCA horticulture judges and another GCA approved judge knowledgeable about the subjects covered by the exhibit and provided by the GCA Judging Committee Chairman

**VIII. GCA CLUB & ZONE AWARDS &
NATIONAL MEDALS**

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

- GCA club members
 - b. Commendations are available to non-members
 - c. National medals, see individual award criteria
 - 5. Recipients eligible only once for each award
- B. Floral design awards
 - 1. Club Floral Design Achievement Award
 - a. GCA club members
 - i. If more than 1 person receives the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. Presented for excellence in floral design within the recipient's own club
 - c. May be awarded once a year in each club
 - 2. Zone Floral Design Achievement Award
 - a. GCA club member(s)
 - i. If more than 1 person receives the award, they must have exhibited consistently together
 - ii. The award, if approved, will be presented jointly and both names will appear on the certificates
 - b. Presented for outstanding achievement in floral design in flower shows beyond the activities of the recipient's own club
 - c. Presented annually in each zone; two awards in zones meeting biennially
 - 3. Barbara Spaulding Cramer Zone Floral Design Education Award
History: The Barbara Spaulding Cramer Zone Floral Design Education Award is named for a member of the Providence (PA) Garden Club, who was an exceptional and inspiring arranger, teacher and judge.

ZONE

Floral Design Awards

Floral Design Achievement Award

Barbara Spaulding Cramer Zone Floral Design Education Award

ZONE

ANNUAL MEETING

Bonnylin Woods Martin Medal

Katherine Thomas Cary Medal

Awards Criteria:

- a. GCA club member(s)
 - i. If a proposal is submitted for 2 people, it is expected that they exhibit together and educate as a team
 - ii. The award, if approved, will be presented jointly and both names will appear on the certificates
 - b. Presented in recognition of outstanding achievement in floral design and floral design education to a member whose activities in floral design and education extend throughout and beyond the zone
 - c. Presented annually in each zone; 2 awards in zones meeting biennially
4. Bonnylin Woods Martin Medal
History: The Bonnylin Woods Martin Medal was designed by S. Paul West and endowed by Audrey Taylor Gonzales in honor of Mrs. Martin, Memphis (TN) Garden Club, a distinguished flower arranger, judge and former chairman of the flower show committee. The Martin Medal was first awarded in 1998.

Award Criteria:

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

*Canaan (CT) Garden Club in
memory of their member
Mrs. William H. Cary.*

Award criteria:

- a. GCA club member
- b. Presented in recognition of outstanding achievement in the field of floral design education
- c. May be presented annually at the GCA annual meeting

C. Club and Zone Photography Awards

1. Approved by Photography Committee chairman
2. Presented only when fully merited at club or zone meeting
3. All procedures and proposal forms are on the [GCA website](#)
4. Proposal sent to zone awards representative, to be later approved by Photography Committee chairman
5. Club proposals submitted at least two months prior to presentation; zone award proposal submitted at least three months prior to presentation
6. Only GCA club members eligible
7. Recipients eligible only once
8. Club Photography Award
 - a. GCA club member(s)
 - i. If more than 1 person receives the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For excellence in photography at the club level
 - c. May be presented once a year in each club
9. Zone Photography Award
 - a. For outstanding achievement in photography beyond the activities of the recipient's own club
 - b. GCA club member(s)
 - i. If more than 1 person received the award, they

ANNUAL
MEETING

**Club &
Zone
Photography
Awards**

**CLUB
Club
Photography
Award**

**ZONE
Zone
Photography
Award**

- must have worked on a significant project together
- ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
- c. May be presented annually in each zone ; 2 awards in zones meeting biennially

D. Zone Judging Award

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

1. Approved by GCA Judging Committee chairman
 2. Presented only when merited at a zone meeting; 2 awards may be presented in those zones that meet biennially
 3. All procedures and proposal forms are on the [GCA website](#)
 4. Proposal sent to zone awards representative to be later approved by Judging Committee chairman
 5. Zone award proposals submitted at least 3 months prior to presentation
 6. Recipient eligible only once
- Award criteria:
- a. Presented only when merited at a zone meeting
 - b. Only GCA approved and emeritus judges are eligible.
 - c. Recognizes special achievement in the field of judging to a GCA judge who gives equal attention and consideration to every entry and person, is a teacher and mentor, exhibits consistently, and demonstrates a commitment to the goals and standards of the GCA judging program

E. Horticulture Awards

1. Approved by Horticulture Committee chairman
2. Presented only when merited at club, zone or GCA annual meeting
3. All procedures and proposal forms are on the [GCA website](#)
4. Proposal sent to zone awards representative, to be later approved by Horticulture Committee chairman
 - a. Club award proposals submitted at least 2 months prior to presentation, zone award proposals submitted at least 3 months prior to presentation
 - b. National awards: [Letter of intent](#) due by February 1st of the year prior to presentation
5. Eligibility:
 - a. Club and zone awards: GCA club member(s) only; commendations available to non-members
 - b. National medals: See individual award criteria on the GCA website
6. Recipient(s) eligible only once for each award
7. Club Horticulture Award
 - a. GCA club members
 - i. If more than 1 person received the award, they must have worked together on a significant project
 - ii. The award, if approved, will be presented jointly to all recipients and all names will appear on the certificates
 - b. For outstanding service in horticulture within the recipient's club or community
 - c. May be presented once a year in each club
8. Zone Horticulture Award
 - a. GCA club members
 - i. If more than 1 person received the award, they must have worked on a significant project together

ZONE

Horticulture Award

Horticulture Awards

ZONE

Zone Horticulture Award

ANNUAL MEETING

Medal of Honor

- ii. The award, if approved, will presented jointly to all recipients and all names will appear on the certificates
- b. For outstanding horticultural achievement beyond the activities of recipient's own club
- c. Presented annually in each zone, 2 awards in zones meeting biennially

9. Medal of Honor

- a. Awarded to GCA members and non-members
- b. Presented for outstanding service to horticulture
- c. May be presented at the GCA annual meeting

Jane Righter Rose Medal

10. Jane Righter Rose Medal

- a. Awarded to GCA members, non-members, a community, or an organization
- b. Presented for outstanding achievement in rose culture through the propagation of new roses, civic achievement in community rose gardens of educational value, exhibitions by amateur gardeners or unusual rose collections of special merit
- c. May be presented at the GCA annual meeting

Florens DeBevoise Medal

11. Florens DeBevoise Medal

- a. GCA club members are not eligible for this award
- b. Awarded for horticultural achievement in the fields of hybridizing, collecting or nurturing, with preference to plant material suitable for rock gardens
- c. May be presented at the GCA annual meeting

Distinguished Service Medal

12. Distinguished Service Medal

- a. Preference given to GCA club members

- b. Non-members are eligible
 - c. Awarded for distinguished service in the field of horticulture
 - d. May be presented at the GCA annual meeting
13. Natalie Peters Webster Medal
- a. Awarded to GCA club members and GCA member clubs
 - b. Presented for finding unusual plant material, encouraging its creative use, and assuring its availability
 - c. May be presented at the GCA annual meeting

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Natalie Peters Webster Medal

CHAPTER V:



Judging Garden Club of America Flower Shows

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

Responsibilities of a Judge

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

II. General Judging Information

A. Before judging

Before Judging

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

serve as scribe during the evaluation

vii. Remind each approved judge to fill out an evaluation form and turn in before leaving the flower show evaluation

c. Introduce judges and clerks

i. Candidates and prospective judges will identify themselves and present completed [J3-A Evaluation Forms](#) to approved judges before judging begins

ii. Clerks will lead judges to their classes

Judging Process

B. Judging process

1. Survey the entire show to determine

a. Quality and quantity of exhibits

b. The appropriate balance between the size of club and quality of the show

2. Duties and responsibilities of each judging panel

a. Each judge should study all entries in the class

i. Determine whether each exhibitor's objectives have been realized

ii. Determine if class requirements have been fulfilled

b. The panel as a whole should evaluate each entry

i. Clerks should listen to judges' deliberations and make notes on judges' comments

ii. If, after discussion, agreement cannot be reached, point-scoring may be helpful

c. Scales of points should be included in the schedule otherwise as described in this chapter

d. Use point scoring to compare exhibits

e. Judges must never touch an exhibit

i. Nor use pencils to point out features

ii. May ask clerk to pick up a horticulture exhibit if it requires

Point Scoring & Using Scale of Points

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

**Judging
Process
(cont)**

experienced approved judges on the panel)

- i. Introduces the panel
- ii. Acts as a timekeeper
- iii. Invites clerks to ask questions for clarification of comments
- iv. Ascertains if the clerks have entries in classes that the panel will be judging
- v. Invites prospective judges to participate in discussions
- vi. Reviews any changes or unusual class requirements, reminds the team to be aware of possible commendations for an entry or class, and the importance of confidentiality
- vii. Acts as a discussion moderator to ensure all judges' comments are given equal weight recognizing that the opinion of the coordinating judge has no more weight than that of any other approved judge on the panel
- viii. Confirms accurate wording of comments written on entry cards and placement of ribbons
- ix. Initials comments, if required
- k. Confidentiality
 - i. All deliberations are confidential
- l. Judges' Commendations
 - i. Are awarded for classes or other areas of distinction
 - ii. Are filled out by the judging panel in conjunction with the awards chairman
- m. Judges should thank the clerks before leaving the show floor

**Point
Scoring**

- C. Point scoring
 1. Valuable tool for all flower shows
 - a. Often used by plant societies, garden clubs and horticultural organizations
 - b. Used when exhibits appear equal in quality

- i. A tie or difficult decision
 - ii. Are helpful when a judge is not familiar with class requirements
 - 2. Scales of points communicate how the class is evaluated to the
 - a. Exhibitor
 - b. Public
 - c. Judge
 - 3. Each category in a scale
 - a. Carries number of points that indicate its relative degree of importance
 - b. Allows for systematic evaluation of entry
 - c. Provides structure and organization to judge the entry ensuring nothing is overlooked
 - 4. Final score is reached by:
 - a. Subtracting deducted points from 100
 - b. Averaging panel members scores
- D. Ribbon/sticker awards

**Ribbon
and/or
Sticker
Awards**

For ribbons, <http://www.hodgesbadge.com/> or <http://www.4allpromos.com/> or <http://www.ribbonsgalore.com/> or others

 - 1. Judges may award (only) 1 first, 1 second, 1 third in each class
 - a. First (blue), 90 points or above to 100
 - b. Second (red), 85 points or above to 100
 - c. Third (yellow), 80 points or above to 100
 - d. Honorable mention (white), 75 points or to 100
 - 2. More than 1 honorable mention may be given at the discretion of the judges
 - a. Exception: par classes
 - i. The only situation when multiple firsts, seconds, thirds may be given
 - b. No honorable mention in par class
 - 3. Withholding awards

**Withholding
Awards**

 - a. Should the best exhibit in a class not be worthy of a first, a second or even a third may be given
 - b. If a first has been awarded, but none

	<ul style="list-style-type: none"> of the remaining exhibits merit a second, a third may be given c. The option to withhold an award should be exercised sparingly after careful consideration 4. Awards depend entirely on merit, regardless of the number of entries 5. Judges decisions are final
Comments	<ul style="list-style-type: none"> E. <u>Comments</u> <ul style="list-style-type: none"> 1. Purpose <ul style="list-style-type: none"> a. To educate the exhibitor in a positive manner b. To educate the public <ul style="list-style-type: none"> i. Judges must consider how their comments will be interpreted ii. Construct comments succinctly to present the most information 2. Accuracy <ul style="list-style-type: none"> a. Coordinating judge confirms wording <ul style="list-style-type: none"> i. Checks final comments written on entry card ii. Initials final awards if required b. Division or judging chairman may review comments before printed and posted 3. Clerks <ul style="list-style-type: none"> a. May write judges' comments <ul style="list-style-type: none"> i. Directly on the entry card, or ii. Have comments typed on the card or separate card depending on show procedures b. Must not post ribbons and/or awards until all comments in the class are finalized c. Must post finalized awards without revealing exhibitors names to facilitate the work of the special awards panels d. Must reveal special award eligibility section on entry cards <ul style="list-style-type: none"> i. After initial round of judging, and ii. Award placement has been made iii. Comments have been finalized but may not have been entered on the card, depending on timing iv. Clerks may return to the floor
Accuracy in Judging	
Clerks	

after Special Awards panels have finished judging to complete comment writing

III. Juried Judging Panels

A Coordinating Judge

1. Duties before scoring
 - a. Photography Division Chairman will contact coordinating judge with link to photos that have been submitted to the show.
 - b. Update [Juried Judging Individual Worksheet](#) with class and entry numbers
 - c. Distribute to panel:
 - i. Juried judging individual worksheet
 - ii. Link to photos supplied by Photography Division Chairman
 - iii. Deadline for scores to be returned to Coordinating judge
2. Duties after scoring
 - a. Master score sheet
 - i. Update Juried Judging Final Tally and Comment Sheet with:
 - a. Name of show, Coordinating Judge, Email
 - b. Entry numbers
 - c. Column for each judge
 - d. Totals column (this is a formula - use fill down to populate formula for all entries) which adds up all of the judges' scores (verify that the formula is working)
 - b. Enter judge's name and scores in the appropriate column
 - c. When all judge's scores are on the sheet the X (X= #finalists) entries with the highest scores are the finalists. In the event of a tie [for the final place(s)] have judges and prospective judges re-judge those entries. If still a tie, discuss with jurors and possibly consider point scoring.

- d. Put an F in the finalists column for those which are finalists
 - e. Make a copy of the Juried Judging Final Tally and Comment Sheet to send to the Photography Division Chairman with the class and entry numbers for all finalists. This can be done by sorting the spreadsheet on the comment column and deleting all but those with the “F”. Remove columns with judging names, numbers and totals column before sending to Photography Division Chairman. Let Division Chairman know that there is no ranking of the finalist results - #1 is not better than #5.
3. Distribute Juried Judging Final Tally and Comment Sheet to the prospective judges (and judges – if there are too many comments needed for just the prospective judges to write) who are to do the comments.
 - a. Assign them each half of the classes
 - b. Instruct that only those entries without an F are to be commented on (finalists’ entries are not commented on) - or delete the finalists from master score sheet to eliminate confusion.
 - c. Comments are to consist of a positive comment and an instructive comment.
 - d. Comments are to be full sentences and can be as long as required.
 4. Juried Judging Final Tally and Comment Sheet
 - a. Enter all comments on the Juried Judging Final Tally and Comment Sheet
 - b. Share with other judge and prospective judges
 - c. Judges are to fill out Part 2 for prospective judges based on overall cooperation, comments and how scores aligned with others

B Judges Instructions

1. Each panel will consist of 2 approved judges and 2 prospective judges. One

- of the approved judges on each panel will act as the coordinating judge.
2. Use calibrated monitor
 3. Set monitor brightness down to about 1/3 to better reflect printed version
 4. Go to link for photos provided by the coordinating judge
 5. Look at all entries to get a feel for the class
 6. Use the Excel Juried Judging Individual Worksheet provided by coordinating judge
 7. Judge by assigning number 1-10, with 10 being the best. Usually 5 is the lowest. Use whole numbers only.
 8. Judge according to GCA Scale of Points for Photography – amended here from the normal 100% to align with 1-10 scoring:
 - i. 1-10 Scale of Points

a. Creativity	2.5
b. Composition	2.5
c. Technical Skill	2
d. Conformance/ Interpretation	2
e. Distinction	1
f. Total	10
 - ii. For creative techniques classes

a. Creativity	3
b. Composition	2
c. Technical Skill	2
d. Conformance/ Interpretation	2
e. Distinction	1
f. Total	10
 9. Submit your completed Individual Worksheet to coordinating judge for tabulation by the assigned deadline.
 10. Coordinating judge will tabulate and send completed Juried Judging Final Tally and Comment Sheet to all prospective judges. They will provide comments only on the non-finalists they have been assigned to by the coordinating judge on which to enter comments
 11. Comments are made on non-finalist photographs for the classes assigned by the coordinating judge.

- a. A positive and a constructive comment are to be made
 - b. There is no space restriction
 - c. Use complete sentences
 - d. The coordinating judge reviews and approves comments– changing as needed.
12. Return Juried Judging Final Tally and Comment Sheet to coordinating judge as soon as completed but no later than the deadline.
13. Prospective judges fill in a Part 1 and submit a Part 2 to the panel judges to be evaluated on the comments, cooperation and timeliness.

**Judging
GCA
Special Awards**

IV. Special Awards Panels

- A. GCA Special Awards panels
 - 1. Convene after
 - a. Initial round of judging
 - b. All ribbons have been placed
 - c. All entries eligible for novice awards have been identified
 - d. All horticulture entries eligible for Special Awards have been identified
 - 2. May invite prospective judges to accompany the panel as auditor(s) or clerk(s) provided they do not have entries under consideration
 - 3. Only approved judges may vote for Special Awards
 - a. At a GCA Major Flower Show, only approved judges selected for the Special Awards panel by the GCA Judging Chairman may vote for entries to receive Special Awards
 - b. Special Awards Judging Panels must write citations for each award given
 - 4. Special Awards are given only when merited
 - a. If no outstanding exhibits meet the criteria of the Special Awards, the awards are withheld

- b. Awards may be withheld even though they are listed in the schedule; exhibits must reflect the distinction the award holds
 - 5. Fill out copies of award certificates given and complete necessary paperwork
- B. Best in Show
 - 1. One winner each in Divisions I - IV is selected from first place ribbon winners in eligible classes
 - 2. Selected by a panel of approved judges
 - a. In consensus, or
 - b. By written ballot
 - i. Top three selections are chosen
 - ii. Each judge awards 3 points to first choice, 2 points to second choice and 1 point to third choice
 - iii. Points are totaled to determine Best in Show

**Best
in Show**

V. Flower Show Evaluation

- A. Required for GCA Major Flower Shows and GCA Flower shows, optional for club flower shows
- B. Mandatory for all approved judges; prospective judges are encouraged to attend
- C. Time and place announced at judges briefing by zone flower show representative
- D. The GCA Flower Show Committee chairman or her designee conducts the evaluation at GCA Major Flower Shows; the zone flower show representative conducts the evaluation at GCA Flower Shows
 - 1. If unavailable to conduct evaluation, a designee must be appointed by the Flower Show Committee chairman or zone representative and be willing to write the report
 - 2. The report will relay firsthand the judges' comments and evaluation of the show
 - 3. Prospective judges may attend as auditors
 - 4. Members of the sponsoring club may not be present
 - 5. Clerks may not attend

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

**Optional
for Club
Shows**

- E. Determine if any additional commendations or Awards of Appreciation should be given
 1. Staging
 2. Signage
 3. Schedule or theme
 4. Individual classes
 5. Hospitality, etc.
 6. Judges are discouraged from commending the entire show
- F. Letter of evaluation
 1. Addressed to show chairman with copies to
 - a. GCA Flower Show Committee chairman or zone flower show representative
 - b. GCA administrator
 - c. Club president
 2. Summary of judges' comments and evaluation
 3. Comments should be positive and constructive

**Judging
Floral
Design**

VI. Judging Floral Design
See judging process above

- A. Study all designs in the class
 1. Optimal viewing point is 3 feet in front of a design
 2. Consider the number of sides to be viewed specified in the schedule
- B. Begin to evaluate each design using the principles and elements of design
 1. Clerks begin to take notes as judges begin to formulate [comments](#)
 2. Comments should be completed before awards are assigned as in the process of writing comments, close decisions may be changed
- C. Consider:
 1. Conformance
 - a. Requirements of the class
 - b. Restrictions in the schedule
 2. Creativity
 3. Interpretation
 - a. Class title
 - b. Show theme

4. Distinction
 - a. Assess the condition of the plant material
 - i. Damaged, wilted or tainted plant material detracts
 - ii. Pristine plant material adds to the quality of the exhibit
 - b. Skill
- D. Use scale of points if necessary or required

VII. Principles and Elements of Design

Principles & Elements Of Design

- A. Are required study for all floral design judges
- B. Guide artists in creating design
- C. Guide judges in analyzing all artistic forms created by exhibitor
- D. Principles of design
 1. Balance
 - a. Visual stability
 - b. Actual stability
 - c. Symmetrical
 - d. Asymmetrical
 2. Contrast
 - a. Differences between unlike elements
 - b. Should create interest but not confuse
 3. Dominance
 - a. The visual importance of one element over another
 4. Proportion
 - a. Relationship of areas or amounts to the whole
 - i. Plant material vs. size of container
 - ii. Too much or not enough
 - b. Relationship of the design to the space provided
 5. Rhythm
 - a. Dominant visual path in the design
 - b. In traditional designs it is achieved by repetition and gradation
 6. Scale
 - a. Size relationship of the individual components to one another
 - i. A large flower in a small container may be out of scale
 - ii. Refers to 'too big' or 'too little'

Balance

Contrast

Dominance

Proportion

Rhythm

Scale

Color	E. Elements of design
	<ol style="list-style-type: none"> 1. Color <ol style="list-style-type: none"> a. A phenomenon of light that enables objects to be differentiated b. All colors have three characteristics: <ol style="list-style-type: none"> i. Hue - color name ii. Value - tints and tones; lightness or darkness iii. Chroma - intensity
Form	<ol style="list-style-type: none"> 2. Form <ol style="list-style-type: none"> a. Three-dimensional sculptural quality of plant material and other components <ol style="list-style-type: none"> i. Of the whole arrangement ii. Of the individual components iii. Open or closed iv. Linear or solid, etc.
Light	<ol style="list-style-type: none"> 3. Light <ol style="list-style-type: none"> a. Natural b. Artificial c. Influences all other elements d. Is the source of all color
Line	<ol style="list-style-type: none"> 4. Line <ol style="list-style-type: none"> a. One dimensional quality of plant material or other components b. Visual path through the design
Pattern	<ol style="list-style-type: none"> 5. Pattern <ol style="list-style-type: none"> a. The effect created by the repetition of lines, forms, elements, colors, or spaces
Size	<ol style="list-style-type: none"> 6. Size <ol style="list-style-type: none"> a. Apparent or actual dimension b. Affected by light, color and texture e.g. glossy appears larger than dull, white appears larger than black, bright light makes things appear larger than dim light
Space	<ol style="list-style-type: none"> 7. Space <ol style="list-style-type: none"> a. The open area in and around a design b. The area specified by the schedule c. The area created within the design
Texture	<ol style="list-style-type: none"> 8. Texture <ol style="list-style-type: none"> a. Surface quality <ol style="list-style-type: none"> i. Rough or smooth ii. Shiny or dull iii. Smooth or glossy, etc.

VIII. [Comments](#)

- A. Consist of
 - 1. Two complete sentences
 - a. Emphasizing the principles and elements of design
 - i. First sentence is complimentary, emphasizing strength of design
 - ii. Second sentence is constructive, tactfully educational
 - b. Should not remake an exhibitor's design
 - c. Exhibits receiving first awards do not require a second comment
 - i. The first sentence explains why the design was successful using the principles and elements of design
 - ii. A constructive comment may be added if deemed appropriate
 - d. One or two word comments are not acceptable
 - e. Incorporate references to the elements and principles of design and
 - i. Interpretation
 - ii. Conformance
 - iii. Distinction
- B. Comments are discussed and composed prior to award placement
 - 1. Judges must consider how their comments will be received by the
 - a. Exhibitor
 - b. Public

**Comments
should
consist of:**

IX. Descriptions and Scales of Points, Floral Design

- A. Period floral designs
 - 1. Historical eras, pertinent dates and the characteristics of floral designs from specific periods (Egyptian through English) may be found in *The Fine Art of Flower Arranging*, a Garden Club of America publication or at the following https://en.wikipedia.org/wiki/History_of_flower_arrangement
 - a. Egyptian (2900-28 BC)

Scale of Points:
Period
Flower
Arrangements
Period
Flower
Arrangements

- b. Classical - Greek and Roman (600 BC-325 AD)
- c. Byzantine (325-600 AD)
- d. Renaissance (1400-1600)
- e. Dutch/Flemish (1600-1700)
- f. French
 - i. Baroque (1643-1715)
 - ii. Rococo (1715-1774)
 - iii. Louis XVI (1774-1793)
 - iv. Directoire (1795-1799)
 - v. Empire (1799-1815)
- g. Colonial
 - i. Early American (1607-1720)
- h. Federal (1780-1830)
- i. English
 - i. Georgian (early 1714-1769, late 1760-1820)
 - ii. Victorian (1830-1890)
 - iii. Edwardian (1890-1914)
- j. Art Deco (1920-1939)

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

B. Traditional Floral Design

Traditional Floral Design

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

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

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

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

C. Abstract

- | | |
|--|----------------------------|
| <ol style="list-style-type: none"> 1. Inspired by the abstract art movement in the 1920s 2. Distills a concept to its essence, releasing the design from nature and reality to become pure art 3. May contain or outline space that is sometimes referred to as 'negative space' 4. Plant material is no longer seen for its natural qualities, but as <ol style="list-style-type: none"> a. Color | Abstract
Design |
|--|----------------------------|

- b. Line
- c. Texture
- d. Form
- 5. May use other components such as plastics, metals, etc. as well as plant material
- 6. Will incorporate some of the following criteria:
 - a. Emphasis on space
 - i. Visibly contained, or
 - ii. Implied
 - b. Boldness
 - i. High impact
 - c. Dynamic tension
 - d. No one center of interest but rather interest created through the whole design
 - e. More than 1 point of emergence for plant material; unconventional placements
 - f. Restraint in the amount of plant material used; often no transitional plant material
 - g. Non-naturalistic use of plant material
- 7. Scale of Points:

Scale of Points:

Abstract

Design	35
Creativity	20
Abstract quality	20
Distinction	15
Conformance	<u>10</u>
Total	100

**Contemporary
Floral
Design**

- D. Contemporary Floral Design
 - 1. Inspired by contemporary artists
 - a. Encourages floral designers to explore alternate styles beyond traditional
 - 2. Is continually evolving, offering opportunity for creativity and innovative expression
 - 3. May incorporate some of the following qualities
 - a. No one center of interest
 - b. Unconventional placements
 - c. Restraint in the amount of plant material used
 - d. Non-naturalistic treatment of

- plant material
 - e. Use of man-made materials
 - 4. Some styles currently explored by arrangers include
 - a. Collage
 - b. Construction
 - c. Free form
 - d. Horizontal
 - e. Mobile
 - f. Modern mass, modern line or modern mass-line
 - g. Parallel
 - h. Pave
 - i. Reflective
 - j. Stretch
 - k. Synergistic
 - l. Transparency
 - m. Two-sided
 - n. Underwater
 - o. Vegetative
 - 5. Scale of points:

Design	35
Interpretation	20
Creativity	20
Distinction	15
Conformance	<u>10</u>
Total	100

Scale of Points:
Contemporary
Floral
Design

- E. Designs that may be either traditional or contemporary
 - 1. Biedermeier
 - 2. Cascade
 - 3. Horizontal
 - 4. Hanging
 - 5. Shadow box

Designs that
may be either
Traditional
or
Contemporary

- F. Miniature
 - 1. Size: 5" or less in height, width, and depth including all components
 - 2. Should be exhibited and judged at approximately 52" from the floor
 - 3. Scale and proportion are the most important design principles
 - 4. Dried and/or fresh plant material, as the schedule specifies
 - 5. Design is complete in and of itself

Miniature

Scale of Points:
Miniature

	without relation to size of staging
6.	Is a design, not a scene
7.	Scale of points:
	Design 30
	Scale/proportion 25
	Creativity 15
	Conformance 10
	Interpretation 10
	Distinction <u>10</u>
	Total 100

Still Life

- G. Still life
1. A design that combines two or more objects with plant material to interpret a class title
 2. May include completed floral design or plant material may appear throughout the design
 3. Objects should dominate and must convey the feeling of being true to normal size and function
 4. Is not arranged to create a scene
 5. Components are chosen for their design qualities and artistic relationships to complement a theme or create an effect or impression
 6. Scale of points:

Scale of Points:
Still Life

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

Functional Table

- H. Table Classes
1. Functional Table
 - a. Arranged for dining, including dishes, glassware, linens, and floral design(s) with or without other components (*Flatware may be included as specified in the schedule*)
 - b. The schedule should specify what function the table should serve
 - i. Breakfast or other tray

- (components must be stable)
- ii. Buffet table-for 5 or more
 - iii. Tea table
 - iv. Dinner, etc.
 - c. The schedule should indicate the number to be served
 - d. The overall space allotted to the arranger should be included in the schedule as well as anything not permitted
2. Scale of points:
- | | | |
|-----------------------------|-----------|--|
| Floral design | 25 | |
| Overall design | 20 | |
| Conformance | 15 | |
| Color & textural harmony | 15 | |
| Interpretation & creativity | 15 | |
| Distinction | <u>10</u> | |
| Total | 100 | |
- Scale of Points:
Functional
Table**
3. Exhibition Table
- a. A display using the components of dining in an artistic presentation as a coordinated design
 - b. Practical service of food must not be implied
 - c. May be staged on a table, pedestal, or in a niche
 - d. Include a completed floral design or some form of plant material integrated in the total design
- Exhibition
Table**
4. Scale of points:
- | | | |
|---------------------------------|-----------|--|
| Overall design | 20 | |
| Incorporation of plant material | 20 | |
| Creativity | 15 | |
| Interpretation | 15 | |
| Color & textural harmony | 10 | |
| Conformance | 10 | |
| Distinction | <u>10</u> | |
| Total | 100 | |
- Scale of Points:
Exhibition
Table**
- I. Supplemental Classes in Floral Design
1. Pot-et-fleurs
 - a. Combination of fresh, cut flowers and growing plants assembled in a container
 - b. Judged according to the elements and principles of design
- Supplemental:
Pot-et-fleurs**

Scale of Points: Pot-et-fleurs (cont)	c.	No ownership requirement	
	d.	Scale of points:	
		Design	50
		Harmony of plant material	30
		Condition	15
		Labeling	<u>5</u>
		Total	100
Scale of Points: Vignette	2.	Vignette	
	a.	A functional segment of an indoor or outdoor living space	
	b.	Containing:	
		i. Furniture	
		ii. Accessories	
		iii. Floral design, or	
		iv. Container-grown plants	
	c.	True to size	
	d.	Scale of points:	
		Design	35
		Interpretation	20
		Creativity	15
		Conformance	10
		Distinction	10
		Relationship of parts	10
		Total	100

Judging Horticulture

X. Judging Horticulture

- Judging Horticulture: Evaluate**

A. Assess overall quality of entries in the division

B. All passed entries must be judged

1. Exception: any entry with diseased or infested plant material will be removed as soon as the problem is discovered

2. Use the scale of points to deduct for any issues

C. Evaluate each entry

1. According to expertise derived from exhibiting, judging and continued education

2. Research unfamiliar areas of horticultural knowledge

3. Study scale of points appropriate to the class

4. As it appears at the time of judging

a. Not on speculation as to how it

- would look in the future
5. There should be no evidence of pests or disease; in sustainable classes minor foliar damage is acceptable
 6. Plant names should be correct and legible
 - a. Include botanical and common names
 - b. Key cards or diagrams should be legible and accurate
- D. Criteria for container plants
1. A plant should be well grown and vigorous
 - a. Good, full, symmetrical shape
 - b. Compact, not leggy
 - c. Unless trained, the form should be typical for the species or cultivar
 2. Foliage should be healthy in color and texture
 3. If class specifies, plant should be in flower
 - a. With sufficient bloom
 - b. Fresh and of good substance
 4. Damaged leaves and spent flowers should be removed
 - a. The leaf may be inconspicuously trimmed if removing a leaf would destroy symmetry
 - b. Deductions of points for damaged foliage should be in proportion to total
 - c. A small blemish should not take a plant out of competition
 - i. If it can be determined blemish occurred in transit, no points should be deducted
 5. Leaves and/or flowers should be free of
 - a. Dust or soil
 - b. Chemical spray
 - c. Pollen
 - i. Spent pollen removed from flower parts
 - ii. Anthers may be removed from lilies
 - d. Leaf shine or any product that alters the natural character of the foliage
 6. Pots should be clean and in proportion

**Judging
Horticulture:
Criteria
for
Container
Plants**

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

- to the exhibit
- 7. Top dressing, if used
 - a. Should be neatly applied
 - b. Moss is allowed and not considered a separate species
- 8. Staking should be unobtrusive
- 9. Pruning should be precise and as close to the stem or trunk as possible
- 10. A specimen should be shown at its peak of bloom or growth with sufficient maturity to be appealing on the show bench
- 11. Distinction that sets an entry apart from the others may be
 - a. Originality in presentation
 - b. Aesthetic appeal
 - c. Good design
- 12. Rarity and difficulty of cultivation should be considered with discretion

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

- E. Criteria for vegetables and fruit are
 - 1. Color: vibrant not faded
 - 2. Condition: cleanliness and lack of blemishes, freshness
 - 3. Form
 - 4. Firmness and skin texture
 - 5. Maturity and size
 - 6. Uniformity: when more than one specimen must be exhibited
 - 7. At peak of ripeness

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

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

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

- G. Criteria for displays, terrariums, trough gardens, container gardens, and hanging containers, consider
 - 1. Staging and design
 - 2. Proportion

3. Suitability and compatibility of plant material
4. Key cards or diagram as labeling

XI. Par Classes

Judging Horticulture: Par Classes

- A. Each entry in par is judged individually
 1. Against perfection of standard for the specific specimen or cultivar
 2. Multiple blue, red and yellow ribbons may be given
 3. There are no honorable mentions in par classes
- B. Can be anything that grows
 1. Container grown plants in
 - a. Terrariums
 - b. Troughs
 - c. Other
 2. Pairs, parent and child
 3. Bulbs
 4. Vegetables and fruits
 5. Orchids
 6. Plants owned for 5 years or 10 years
- C. Must be of horticultural merit that cannot be entered in another class in the show
- D. Cut specimens are discouraged as these should be included in other classes in the schedule
- E. All entries must be owned by exhibitor for 6 months or more as specified in the schedule

XII. Comments

Judging: Comments

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

2. Public

XIII. Horticulture Scales of Points

Judging:

Horticulture Scales of Points

- A. Check websites of specific plant societies
1. For current scales of points
 2. Specific judging criteria
 3. For example:
 - a. American Rose Society (ARS)
divisions for rose classes:
www.rose.org
 - b. American Daffodil Society
<http://daffodilusa.org>
 - c. American Dahlia Society
www.dahlia.org
 - d. American Iris Society
www.irises.org
 - e. American Begonia Society
www.begonias.org
 - f. American Orchid Society
www.aos.org

Scale of Points:

Cuttings from the garden

- B. Scales of points may be adapted for material grown using sustainable practices
- C. Local difficulty of cultivation should receive consideration, especially if there are plants in close competition
- D. Scales of points for Horticulture

1. Arrangement of cuttings from the garden

Cultural perfection	50
Diversity of collection	30
Design	10
Key card	<u>10</u>
Total	100

Scale of Points:

Begonias, cane- like, shrub-like, rhizomatous, thick-stemmed, semi-tuberous

2. Begonias - cane-like, shrub-like, rhizomatous, thick-stemmed, semi-tuberous

http://www.begonias.org	
Cultural perfection	40
Foliage	30
Quantity of flowers*	10
Quality of flowers	10
Grooming	<u>10</u>
Total	100

* Give all points if it is not the season

for the plant to be in flower

3.	Begonias - Rex Cultorum		Scale of Points:
	http://www.begonias.org		Begonias,
	Cultural perfection	50	rex cultorum
	Foliage	40	
	Distinction	<u>10</u>	
	Total	100	
4.	Branches, evergreen		Scale of Points:
	Condition	40	Branches,
	Form of branch	40	evergreen
	Grooming	10	
	Distinction	<u>10</u>	
	Total	100	
5.	Branches, flowering or berried		Scale of Points:
	Amount of flowers or fruit	25	Branches,
	Quality of flowers or fruit	25	flowering or
	Condition	20	berried
	Grooming	15	
	Form of branch	10	
	Distinction	<u>5</u>	
	Total	100	
6.	Branches, collection		Scale of Points:
	Cultural perfection	50	Branches,
	Variety	35	collection
	Distinction	<u>15</u>	
	Total	100	
7.	Bulbs		Scale of Points:
	Exhibit as a whole	40	Bulbs
	Bloom	40	
	Stem	10	
	Foliage attached to stem	<u>10</u>	
	Total	100	
8.	Cacti and succulents		Scale of Points:
	Condition	60	Cacti &
	Degree of maturity	20	Succulents
	Presentation/grooming	15	
	Nomenclature	<u>5</u>	
	Total	100	
9.	Camellias		
	Form	25	

Scale of Points:	Color	25
Camellias	Size	25
	Condition	<u>25</u>
	Total	100

10. Cut flowers -aster, zinnia, etc.

Scale of Points:	Flower:	
Cut Flowers,	Form	15
aster, zinnias	Substance	15
	Color	10
	Size	15
	Foliage and stem	25
	Balance and proportion	10
	Conditioning and grooming	<u>10</u>
	Total	100

11. Cut flowers - spike, stalk, or multiple-flowered stem

Scale of Points:	Flower:	
spike, stalks,	Spacing	15
or multiple-	Number	15
flowered stems	Substance	15
collection	Color	10
	Size	10
	Stem length and strength	15
	Foliage	10
	Condition and grooming	<u>10</u>
	Total	100

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

12. Cut flowers, collection

Scale of Points:	Cultural perfection	50
Cut Flowers,	Variety	35
collection	Distinction	10
	Suitable labeling	<u>5</u>
	Total	100

13. Conifers, dwarf

Scale of Points:	Clonal merit:	
Conifers, dwarf	Degree of dwarfness	30
(cont)	Rarity	20
	Age	20
	General appearance and	

condition of plant	<u>30</u>	Scale of Points: Conifers, dwarf (cont)
Total	100	
14. Daffodils		
www.daffodilusa.org		
Condition	20	Scale of Points: Daffodils
Form	20	
Substance and texture	15	
Color	15	
Pose	10	
Stem	10	
Size	<u>10</u>	
Total	100	
15. Dahlias		
www.dahlia.org		
Color	20	Scale of Points: Dahlias
Form	20	
Substance	15	
Stem	10	
Foliage	10	
Distinction	<u>25</u>	
Total	100	
16. Espaliers		
Cultural Perfection	50	Scale of Points: Espaliers
Design and distinction	25	
Grooming	15	
Maturity	<u>10</u>	
Total	100	
17. Ferns		
www.amerfernsoc.org		
Cutural perfection	50	
Foliage	25	
Difficulty of cultivation	15	
Distinction	<u>10</u>	
Total	100	
18. Flowering of fruiting plants		
Cultural perfection	40	Scale of Points: Ferns
Quality of fruit or flower	25	
Grooming	15	
Form and size of plant	10	
Color	5	
Foliage	<u>5</u>	

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

Form	15	Scale of Points: Grasses
Grooming	15	
Color	15	
Labeling	<u>10</u>	
Total	100	
25. Hanging containers		
Cultural perfection	40	Scale of Points: Hanging Containers
Flowers or foliage	20	
Form and symmetry	20	
Grooming	10	
Color	<u>10</u>	
Total	100	
26. Herbs		
www.herbsociety.org		
Condition	50	Scale of Points: Herbs
Presentation	15	
Difficulty of culture	15	
Grooming	10	
Distinction	<u>10</u>	
Total	100	
27. Iris		
Cultural perfection	75	Scale of Points: Iris
(flower 5-60)		
(stalk 15-40)		
Conditioning & grooming	<u>25</u>	
Total	100	
28. Orchids at general horticultural shows*		
http://www.aos.org		
Form of flower	25	Scale of Points: Orchids
Color of flower	25	
Size and condition of plant	25	
Other (flower size and texture appearance)	<u>25</u>	
Total	100	
*Based on American Orchid Society standards		
29. Parent/Child		
Cultural perfection	50	Scale of Points: Parent/ Child
Difficulty of propagation	20	
Maturity	20	
Distinction	10	

Scale of Points:	Total	100
Parent/	30. Rock garden plants -flowering	
Child	Cultural perfection	50
(cont)	Difficulty and/or rarity	35
	Quality of flowers	10
	Grooming	<u>5</u>
	Total	100

Scale of Points:	31. Rock garden plants -	
Rock Garden	flowering miniatures	
Plants,	Overall Effect (scale, balance,	
flowering	design, selection and compatibility	
	of plants)	50
	Difficulty and/or rarity	25
	Bloom	20
	Grooming	<u>5</u>
	Total	100

Scale of	32. Rock garden plants-	
Points:	non flowering miniature	
Rock Garden	Overall effect (scale, balance,	
Plants,	design, selection and compatibility	
flowering	of plants)	60
miniatures	Difficulty and/or rarity	35
	Grooming	<u>5</u>
	Total	100

Scale of	33. Roses	
Points:	www.rose.org	
Roses	Form	25
	Color	20
	Stem and foliage	20
	Substance	15
	Balance and proportion	10
	Size	<u>10</u>
	Total	100

Scale of Points:	34. Strawberry jars	
Strawberry	Cultural perfection	40
Jars	Distinction	30
	Grooming	15
	Color effect	10
	Suitable key card	<u>5</u>
	Total	100

Scale of Points:	35. Terrariums, troughs	
Terrariums,	Quality and condition	30
Troughs	Suitability of material	30
	Design and arrangement	

of plants	20	Scale of Points: Terrariums, Troughs (cont)
Grooming	15	
Suitable key card	<u>5</u>	
Total	100	
36. Container gardens		Scale of Points: Container Gardens
Cultural perfection	40	
Scale, balance and design	35	
Suitability and compatibility of plant material	15	
Suitable key card	<u>10</u>	
Total	100	
37. Trained plants		Scale of Points: Trained Plants
Cultural perfection	50	
Design and distinction	25	
Grooming	15	
Maturity	<u>10</u>	
Total	100	
38. Vegetables and fruit, small and medium		Scale of Points: Vegetables & Fruit, small and medium
Quality: best eating stage, good color	30	
Condition: free from disease, blemishes	25	
Size: average or slightly above	15	
Typical of variety	15	
Uniformity	<u>15</u>	
Total	100	
39. Vegetables and fruit, large		Scale of Points: Vegetables & Fruit, large
Quality: best eating stage, good color	35	
Condition: free from disease, blemishes	30	
Size: average or slightly above	15	
Typical of variety	<u>20</u>	
Total	100	
40. Vegetables and fruit, collection		Scale of Points: Vegetables & Fruit, collection
Condition	30	
Variety in kinds shown	30	
Staging and arrangement	30	
Suitable key card	<u>10</u>	
Total	100	
41. Windowsill collection		
Cultural perfection	50	

Scale of Points:	Compatibility of plant material	30
Vegetables &	Staging and arrangement	15
Fruit,	Suitable labeling	5
collection	Total	100
(cont)		

Supplemental Horticulture Classes

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

Design	20	Scale of Points: Miniature Gardens
Suitability of plant material	20	
Originality	10	
Craftsmanship and distinction	10	
Quality and suitability of accessories	10	
Suitable key card	<u>5</u>	
Total	100	
47. Miniature rooms		
Presentation	35	Scale of Points: Miniature Rooms
Plant material	35	
Craftsmanship	<u>30</u>	
Total	100	

XIV. Judging Photography Classes *(See general judging process above)*

- | | | |
|--|--|--|
| <p>A. Study all entries in the division</p> <ol style="list-style-type: none"> 1. Optimal viewing point is 4' in front of a image <ol style="list-style-type: none"> a. Based on class criteria in the schedule | | |
| <p>B. Begin to evaluate each image using the principles and elements of composition</p> <ol style="list-style-type: none"> 1. Clerks begin notes on comments 2. Award assignment is after all comments are finalized | | <p>Judging Photography: Principles of Composition</p> |
| <p>C. Principles of composition</p> <p>The image's organizing ideas</p> | | |
| <ol style="list-style-type: none"> 1. Balance <ol style="list-style-type: none"> a. The image should have a sense of balance using one of these forms <ol style="list-style-type: none"> i. Visual stability ii. Radial, coming from a central point iii. Symmetrical iv. Asymmetrical | | <p>Balance</p> |
| <ol style="list-style-type: none"> 2. Contrast <ol style="list-style-type: none"> a. Visible differences in the image's components | | <p>Contrast</p> |
| <ol style="list-style-type: none"> 3. Dominance <ol style="list-style-type: none"> a. One component is more important than subordinate components | | <p>Dominance</p> |
| <ol style="list-style-type: none"> 4. Proportion <ol style="list-style-type: none"> a. Comparative relationship in area | | <p>Proportion</p> |
| <ol style="list-style-type: none"> 5. Rhythm <ol style="list-style-type: none"> a. Visual movement through the image 6. Scale | | |

	a.	The relative size of components
	D.	Elements of composition
Color	1.	Color
	a.	Visual perception of spectrum of light
	b.	Hue - color name
	c.	Value - amount of light and dark
	d.	Chroma - intensity, saturation
Form	2.	Form
	a.	Closed shapes created within the photograph
	3.	Light/Value
	a.	Light source
	b.	Impact of light on the subject
Line	4.	Line
	a.	Carries eye through design
	b.	Real or implied
	c.	Leading lines, diagonal or radial images
Pattern	5.	Pattern
	a.	Created by repetition of an element
	6.	Space
	a.	Successful utilization of photographic plane
Texture	7.	Texture
	a.	Tactile element
	E.	Accepted theory of photography
	1.	Rule of thirds
	2.	Horizon line position
	3.	Focal point, if applicable
	4.	Dynamic tension
Creativity	F.	Consider also
	1.	Creativity
	a.	Unusual or extraordinary in some aspect of scale of points
	b.	Artistic inventiveness and ingenuity
	c.	Technical aspects in capturing the image and producing the print
	d.	Dynamic, imaginative, creates a mood
Skill	2.	Technical skill
	a.	Image quality relative to the light, exposure, optics, and camera stability
	i.	Camera and post-production
	ii.	Appropriate exposure
	iii.	Depth of field

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

Distinction

Conformance

Comments

XV. Scale of Points for juried judging Creative Techniques Classes

5-10 points

Creativity	3.0
Composition	2.0
Technical Skill	2.5
Conformance/Interpretation	1.0
Distinction	<u>1.5</u>
Total	10

**Scale of Points:
Photography**

Scale of points for juried judging in all other photography classes

5-10 points

Creativity	2.5
Composition	2.0
Technical Skill	2.0
Conformance/Interpretation	2.0

Distinction	<u>1.0</u>
Total	10

**Judging
Botanical Arts**

XVI. Judging Botanical Arts
(See judging process above)

**Botanical
Arts:
Principles of
Design**

Balance

Contrast

Dominance

Proportion

Rhythm

Scale

- A. Study all designs in the class
 1. Optimal viewing point may need to be very close in jewelry or pressed plants
 - a. All appropriate sides must be considered
 - b. Based on criteria in the schedule
 - c. Judges must exercise great caution when judging from a close vantage point
- B. Begin the evaluation of each design using selected principles and elements of design
 1. Clerks begin notes on comments
 2. Award assignment is made after all comments are finalized
- C. Principles of design
 1. Balance
 - a. Visual stability
 - b. Radial (central focal point)
 - c. Symmetrical
 - d. Asymmetrical
 2. Contrast
 - a. Differences between unlike elements
 - b. Creates interest but does not confuse
 3. Dominance
 - a. The importance of one element over another
 4. Proportion
 - a. All parts of the design should relate to each other to create a harmonious whole
 - b. If needlework, the size of stitches should be proportional to the design elements
 5. Rhythm
 - a. Visual movement through the design
 - b. Uninterrupted
 6. Scale
 - a. All components appropriately sized relative to each other
 - b. Scale to be wearable, if couture or jewelry
- D. Elements of design

1. Color	Color
a. Visual sensation	
b. Hue - color name	
c. Value - tints and shades; lightness or darkness	
d. Chroma - intensity	
e. The use of color should enhance the exhibit	
f. In pressed plants, vibrant colors are desirable	
2. Form	Form
a. All shapes harmonious	
b. Forms of the individual components should complement the overall shape of the object	
c. In jewelry and couture, forms are functional	
3. Line	Line
a. Visual path through the design	
4. Pattern and texture	Pattern & Texture
a. Designs formed by dried plant material utilizing	
i. Solids and spaces	
ii. Colors	
iii. Juxtaposition of materials	
iv. Rough and smooth surfaces	
b. Patterns and textures created to add to the design	
c. The natural materials chosen and treated should evoke the materials they imitate	
d. In jewelry, needlework and couture, texture is employed to add visual interest	
6. Size	Size
a. Dimensions should be practical and realistic	
7. Space	Space
a. Intrinsic to the components of design	
b. Created within the object	
E. Consider	Craftsmanship
1. Craftsmanship	
a. Components should work together as a whole	
b. Construction/ assembly should be neatly done	
c. Visible glue or other mechanics	

must not show

- d. Finishes should be flawless or as pristine as possible
- e. Dried pressed materials should be flat
- f. Needle arts
 - i. Even stitches
 - ii. Graded beading
 - iii. Unusual finishes or materials
- g. Botanical jewelry
 - i. Operable clasp
 - ii. Bezel setting for stones

Conformance

2. Conformance

- a. Following the requirements of the class, and
- b. The restrictions in the schedule

**Creativity
Skill**

3. Creativity

4. Skill

- a. Contain unusual or detailed work
- b. Jewelry or couture should look 'real' or wearable

Interpretation

5. Interpretation

- a. Class title
- b. Show theme

Distinction

6. Distinction

- a. Incorporate all design elements with refinement and quality

Scale of Points: XVI.

**Botanical
Arts**

Botanical Arts Scale of Points

(includes all Botanical Arts classes)

Design	35
Craftsmanship	30
Creativity	15
Interpretation of theme	10
Distinction	<u>10</u>
Total	100

XVII. Judging Conservation & Education Exhibits

- A. Different styles and approaches are found in conservation and education exhibits; consider the following points, based on the guidelines
 - 1. The statement of intent should include a direct and succinct description of the purpose of the exhibit

2. Exhibit should convey message with clarity and impact with text, photographs, plants, and other tangible objects
3. Signage must include a statement of intent
 - a. 50 words or less
 - b. Easy to read from a distance
 - c. Mounted securely
- B. The exhibit should have educational value to garden club members and the public
 1. Provide new ideas, fresh insights and/or important, compelling information on relevant subjects and may include ways to effect positive change
 2. Attract the audience's attention and spark their interest right away by using
 - a. Noteworthy visual images (e.g. excellent photos)
 - b. Clear, readable text condensed to essential points
 - c. Photographs as an integral part of the message and not as "attractive filler"
 - d. Short sentences with active verbs and clear, direct, easy-to-understand language
 - e. Short paragraphs not jammed with information
 - f. Organized text with beginning (introducing subject), middle (explaining details) and conclusion (summation; where we go from here; what positive actions people can take; future plans; future directions of research, etc.).
 - g. Photographs, text and any tangible objects need to be part of a unifying, interrelated message
 - h. Theme title(s) and section sub-titles should be in boldface
 - i. "To-do" lists or lists of facts should be bulleted
 - j. Direct the viewer's attention through the exhibit by the design layout
 - i. Arrangement of text and photographs
 - ii. Placement of colors, background

- on which text appears
 - iii. Limited number of different type sizes and/or fonts
 - iv. Interesting to read and peruse
 - 3. For further information
 - a. Instructions to go to club website or websites links to be as “green” as possible
 - b. Handouts, if absolutely essential, should be on double-sided recycled paper or bookmarks: paper handouts are discouraged
- C. The exhibit may relate to the show theme
- D. The information must be accurate
- E. If plant material is used it must be
 - 1. Properly identified with botanical and common names
 - 2. Free of disease and insects/pests
- F. An exhibit that does not meet the criteria for a GCA award may be given an Award of Appreciation or special ribbon acknowledging appreciation of presentation
- G. Conservation exhibit is required in GCA Major Flower Show and GCA Flower Show
 - 1. The exhibit should educate members and the public on conservation issues, increase knowledge and awareness of the environment
 - 2. Promote respect for natural resources and responsibility for environmental stewardship
 - 3. Use eco-friendly materials in staging as much as possible
 - 4. Include “green” methods of distributing information
 - a. Posted on club website(s) or online
 - b. Handouts, if used, should be printed double-sided on recycled paper
 - c. Effective audio-visuals
 - 5. The exhibit should inspire the viewer with take home ideas for conservation action and thought
- H. Horticulture exhibit
 - 1. The exhibit should increase the appreciation of
 - a. Plants

- b. Gardens
- 2. Give new knowledge to apply in gardens
- 3. Include well grown examples of plants with botanical and common names
- I. Garden History & Design exhibit
 - 1. The exhibit should feature:
 - a. Landscape design and/or designer
 - b. Historic preservation
 - c. Notable gardens, or
 - d. Garden features
 - 2. Increase appreciation of gardens or landscape design

XVIII. Conservation and Education Exhibits
Scale of Points - suggested

Educational Value	60
Staging	20
Creativity & Distinction	<u>20</u>
Total	100

CHAPTER VI:



The GCA Judge

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

Judging Disciplines

I. The GCA Judging Program

- A. Disciplines
 - 1. Floral design judge
 - 2. Horticulture judge
 - 3. Photography judge
- B. Progression
 - 1. Candidate
 - 2. Prospective judge
 - 3. Approved judge
 - 4. Emeritus judge

Judging Progression

II. Qualities of an Approved GCA judge

- A. Experience
 - 1. As a judge
 - 2. As an exhibitor
- B. Patience
 - 1. To give all exhibits due and unprejudiced consideration
- C. Humility
 - 1. To respect the work of all exhibitors from novice to an exhibitor whose talent may be greater than that of the judge
- D. Courage
 - 1. To express a divergent opinion
- E. Wisdom
 - 1. To listen
 - 2. To understand other opinions
- F. Skill
 - 1. To write clear and constructively worded comments
- G. Tact, sensitivity and courtesy
 - 1. To work well with others
 - a. Members of the panel
 - b. Clerks
 - c. Flower Show Committee

- H. Integrity
 - 1. To deal fairly with exhibitors
 - 2. To not accept class assignments without the requisite qualifications
 - 3. To not be swayed by personal preference

III. Practical Requirements Expected of a GCA Judging Program Member

Practical Requirements

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

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

- A. Current and complete [J5: Annual Activity Record](#)
- B. Submit J5 electronically to the zone judging representative by June 30
- C. Exhibit regularly in
 - 1. GCA shows
 - 2. State fairs
 - 3. Judged shows sponsored by museums, plant societies, botanical gardens, or other recognized horticultural organizations
- D. Keep *GCA FS&JG* current
 - 1. Be familiar with its contents and resources
 - 2. Be familiar with annual July updates,
- E. Attend approved GCA judging workshop in each applicable judging discipline
 - 1. One day workshop with 5 hours of judging training in each applicable discipline is mandatory each year, or
 - 2. Two-day workshop with 10 hours of judging training in each applicable discipline is mandatory every 2 years
 - 3. Dual or triple judges must comply with these rules
 - a. Judges, prospectives, and candidates may attend an approved GCA judges workshop in another zone
 - b. If unable to attend an approved GCA judging workshop, a judge may substitute a National Garden Club symposium for the GCA judging workshop requirement if prior approval is given by the zone judging representative
 - i. Substitution for credit may be made only once every 3 years
 - ii. Must be put in writing to the zone judging representative along with the National Garden Club workshop registration form
 - 4. At least 1 demonstration, lecture, seminar, or workshop per year relating to the individual discipline in addition to an approved GCA judging workshop

- F. Regularly chair or participate on flower show committees to
 - 1. Retain a sense of perspective
 - 2. Share judging expertise
 - 3. Provide access to current trends
- G. All members of the judging program must maintain membership in their primary GCA club
- H. Subscribe
 - 1. And/or read
 - a. *By Design* (floral design), by subscription only
 - b. *The Real Dirt* (horticulture), online publication
 - c. *focus* (photography), online publication
 - d. *Conservation Watch*, online publication
 - e. The online *FS&JG*, latest edition
- I. Failure to fulfill any of the above requirements may result in
 - 1. The judge being considered inactive with termination of judging assignments
 - 2. Continued negligence will result in the judge's file being sent to the judge selection committee for review and possibly a change to inactive, resigned, or emeritus (if qualified) status
 - a. Judge must have approved status for 5 years before requesting emeritus status
 - 3. Candidates and prospective judges failure in any of the above could result in review by the judge selection committee
- J. When a judge moves to a new zone but does not join a club in the new zone
 - 1. J5 must be submitted electronically to the judging rep in the former area
 - 2. May attend a judging workshop in new zone
 - 3. May request club president and judging rep contact judging rep in new zone regarding move
 - 4. May receive judging assignments in new zone, if available

Subscriptions

5. Should receive all general communications to judges from the judging rep in her primary club's zone
6. To remain active, the judge must fulfill the requirements outlined above

**To Become
Judging
Candidate**

**V. Requirements and Procedure to
Become a Candidate**

- A. GCA club member must
 1. Be knowledgeable in their discipline, tactful and cooperative
 2. Work on and exhibit successfully in flower shows
 3. Exhibit at all possible opportunities within club and outside
 4. Be seriously interested in becoming a GCA approved judge of floral design, horticulture or photography
 5. Be aware of the commitment of time required for exhibiting and judging flower shows
 6. Study in the field of discipline
 7. Maintain membership in their primary GCA club
 8. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
 9. Candidates are strongly discouraged from going through the Judging Program in multiple disciplines. Final decision of this dual candidacy rests with the Judge Selection Committee.
- B. Proposal procedure
 1. A complete file should be sent to the Judging Committee area vice chairman (AVC) by the zone judging representative for consideration by the judge selection committee
 2. A completed file contains
 - a. [J1: Judging Program Application](#) completed by candidate
 - b. [J2: Judging Program Proposal Form](#) completed by club president

**Candidate
Proposal
Procedure**

- c. [J2: Judging Program Proposal Form](#)
completed by proposer (a GCA
approved judge in any discipline)
- d. [J2: Judging Program Proposal Form](#)
completed by seconder (a GCA
approved judge in any discipline)
 - i. Must be from another club
 - ii. May not be by a member of the
Judging Committee
 - iii. May not be a family member

C. Advisor

- 1. The proposing judge should act as
mentor to the candidate
- 2. An advisor may be appointed by the
zone judging representative to oversee
the candidate's progress
- 3. The advisor/mentor should remain in
contact as the candidate/prospective
moves through the judging program

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

**Requirements
for
Progression
from
Candidate
to
Prospective**

A. Requirements

- 1. Clerk in a minimum of 3 shows and have
a minimum of 6 Evaluation Forms (J3)
from at least 4 different judges
 - a. Before clerking at a show,
 - i. Fill in and submit the first half
of the J3-A Evaluation Form for
each approved judge on the panel
 - ii. The J3-A is automatically sent
electronically to the approved
judge
 - b. At the show:
 - i. Introduce yourself to the judges
on the panel
 - ii. Present a hard copy of your
completed J3-A Evaluation
Form to each approved judge
on the panel
- 2. Actively work on flower shows
- 3. Successfully exhibit in all types of
flower shows
 - a. While exhibiting with a partner is
acceptable, a candidate should
exhibit individually as well

4. Continue the education process in chosen discipline by attending
 - a. Courses, workshops, seminars, and lectures
 - i. Floral design schools
 - ii. Arboreta and botanical gardens
 - iii. Photography courses
 - iv. Museums
 - b. Flower shows
 5. Attend approved GCA judging workshop in each applicable judging discipline
 - a. One day workshop with 5 hours of judging training in each applicable discipline is mandatory each year, or
 - b. Two-day workshop with 10 hours of judging training in each applicable discipline is mandatory every 2 years
 6. Maintain active membership status in their primary club
 7. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
 8. Complete [J5: Annual Activity Record](#) by June 30, each year to Zone Judging Rep
 - a. Keep a record of all activities throughout the year
 - b. Use this record to complete and submit the J5
 9. Candidate requirements must be completed within 4 years or if issues arise that prevent completion within the time requirement, the candidate should consult with the zone judging representative for available options
- B. Process for advancement
1. The completed file will be sent to the Judging Committee AVC by the zone judging representative for presentation to the judge selection committee
 2. A completed file contains
 - a. A copy of the original J1: Judging Program Application
 - b. A copy of the original J2: Judging Program Proposal Form

- c. A copy of the original seconding form (J2)
 - d. A copy of the J2: Judging Program Proposal Form from the candidate's club president
 - e. Six J3: Evaluation Forms from at least 3 clerking assignments from 4 different judges after becoming a candidate in the judging program
 - f. Complete and current J5: Annual Activity Record for each year the candidate has been in the judging program
- C. Advancement approval
- 1. If approved, the candidate will be notified of advancement by the zone judging representative

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

**Requirements
for
Progression
from
Prospective
to
Approved**

- A. Requirements
- 1. Practice judge in a minimum of 6 GCA and /or GCA-sanctioned shows with GCA approved judges from other clubs
 - a. Before the show:
 - i. Fill in and submit the first half of the J3-A Evaluation Form for each approved judge on the panel
 - ii. The J3-A is automatically sent electronically to the approved judge
 - b. At the show:
 - ii. Introduce yourself to the judges on the panel
 - ii. Present a copy of your completed J3-A Evaluation Form to each approved judge
 - 2. Actively work on flower shows
 - 3. Successfully exhibit in all types of flower shows
 - a. A prospective judge should have a record of exhibiting individually
 - b. Exhibiting with a partner is acceptable at times

4. Continue the education process in chosen discipline by attending
 - a. Courses, workshops, seminars, and lectures
 - i. Floral design schools
 - ii. Arboretum and botanical gardens
 - iii. Photography courses
 - iv. Museums
 - b. Flower shows
5. Attend approved GCA judging workshop in each applicable judging discipline
 - a. One day workshop with 5 hours of judging training in each applicable discipline is mandatory each year, or
 - b. Two-day workshop with 10 hours of judging training in each applicable discipline is mandatory every 2 years
6. Maintain membership in their primary GCA club
7. Keep *GCA FS&JG* current
 - a. Be familiar with its contents and resources
 - b. Be familiar with annual updates
8. Complete and submit [J5: Annual Activity Record](#) each year to the zone judging representative by June 30
 - a. Keep a record of all activities throughout the year
 - b. Use this record to complete and submit the J5
9. When requested, write and submit a partial GCA flower show schedule
 - a. Include 3 classes in the prospective judge's discipline
 - b. Use the GCA show template
 - c. Include a description of the research needed to judge these classes
10. Prospective judge must serve a minimum of three years
11. Prospective judge requirements must be completed within 8 years
 - a. When circumstances interfere with timely completion, the prospective should discuss options with the zone judging representative e.g. Leave of Absence

- B. Process for advancement
1. The completed file will be sent to the Judging Committee AVC by the zone judging representative, for presentation to the judge selection committee
 2. A completed file contains
 - a. A copy of the original J1: Judging Program Application
 - b. A copy of the original J2: Judging Program Proposal Form
 - c. A copy of the original seconding form (J2)
 - d. A copy of the J2: Judging Program Proposal Form from the candidate's club president
 - e. Three required letters of recommendation from active GCA approved judges with whom the prospective has judged in the previous 4 years
 - i. Obtained by the zone judging representative
 - ii. Letters may not be written by judges who have written previously for the prospective judge, by member of the prospective's family, club members or by members of the GCA Judging Committee
 - iii. Emeritus judges may write in support, but may not count as one of the three required letters
 - iv. One letter may be from a qualified member of a plant society, arboretum or botanical garden for horticulture prospective judges
 - v. One letter may be from a qualified expert in the photography field for a photography prospective judge
 - f. A minimum of 10 J3: Evaluation Forms from at least 6 shows
 - i. A minimum of eight forms must be from GCA approved

- judges from outside the prospective judge's club
 - ii. Two may be from either approved judges in another organization, or approved judges in the prospective judge's club
 - g. A complete and current J5: Annual Activity Report for each year the prospective has been in the judging program, a minimum of 3 years
- C. Advancement approval
 - 1. Upon approval by the judge selection committee, the prospective judge will
 - a. Be notified of advancement by the zone judging representative
 - b. Receive a GCA approved judge identification card
 - i. Signed by the GCA president
 - ii. Sent by the Judging Committee chairman
 - c. Be sent a form for a GCA judges pin

**Responsibilities
of Approved
Judge**

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

- A. J3: Evaluation Forms
 - 1. Complete any evaluation forms, including the comment box, thoughtfully and submit promptly
 - 2. After receipt of a J3-B Evaluation Form submission confirmation
 - i. Save to your hard drive
 - ii. Electronically forward the J3-B submission confirmation to the evaluatee's zone judging representative
 - 3. Failure to do so inhibits the progress of the candidate or prospective judge
- B. Letters of recommendation for qualified prospectives or candidates
 - 1. Judge twice when possible with a prospective judge before writing a letter
 - a. When asked by zone judging representative or

- b. Unsolicited letter of praise for a prospective or candidate
 - 2. Information to be included about prospective or candidate
 - a. Known how long?
 - b. How many times judged together? When and where?
 - c. Comments on personal qualities
 - d. Outstanding qualifications
 - e. Details about flower show exhibits by the candidate or prospective judge, if known
- C. Flower Show Evaluation
 - 1. It is an obligation for an approved judge to remain for the evaluation following judging at GCA Major Flower Shows, GCA Flower Shows
 - 2. Judges may be asked to remain for an evaluation at a GCA Club Flower Show

IX. Judging Forms

X. Change of Status

A. Emeritus

- 1. To request change of status from Approved Judge to Emeritus
 - a. Must be in good standing for a minimum of 5 years
 - b. Submit letter of request to zone judging representative, including effective date change
- 2. Judging Committee Chairman will confirm request by letter
- 3. To return to active status from emeritus, applicant must submit letter of request to zone judging representative
- 4. Dual or triple discipline judge may become emeritus in a single discipline

B. Leave of Absence

- 1. May be requested by any member of the judging program in good standing
 - a. Submit letter of request with explanatory details to zone judging rep
 - b. Judge Selection Committee will review the request

- c. Notification will be sent by zone judging rep to applicant
 - d. Maximum of two years for leave
 - 2. While on leave of absence
 - a. Must submit J5 annually
 - b. May attend judging workshops
 - 3. To return to active status, applicant must submit letter of request at end of leave
- C. Resignation
 - 1. If a member of the judging program elects to resign
 - a. Discuss plans with zone judging rep
 - b. Submit letter of resignation to zone judging rep
 - c. Judge Selection Committee will act on request at spring or fall meeting
 - d. Notification will be sent in writing

XI. Approved Judge Serving on Judging Committee While A Candidate or Prospective in a Second or Third Discipline

- A. May accept judging assignments, when offered, from other zones
- B. Will not assign themselves judging opportunities as a candidate or prospective
- C. Should apprise fellow reps of status as candidate or prospective
- D. Evaluation forms (J3) must be sent electronically to AVC to hold for the two year term
- E. May not be considered for advancement during the term as judging rep
- F. May request a progress report (J6 or 7) from the AVC

CHAPTER VII:



Forms and Templates

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

I. [Schedule Templates](#)

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

II. Forms needed by GCA Show Committees

- A. [GCA Special Awards application forms](#)
 - 1. GCA Flower Show, GCA Annual Meeting Show and GCA Zone Meeting Flower Show
 - 2. GCA Major Flower Show
 - 3. Non-GCA Major Flower Show
 - 4. Non-GCA Flower Show
- B. [GCA Subsidy Request Forms](#)
 - 1. Zone Meeting Flower Show
 - 2. Annual Meeting Flower Show
- C. [Floral design entry card](#)
- D. [Horticulture entry card](#)
- E. [Photography entry card](#)
- F. [Botanical arts entry card](#)
- G. [Conservation exhibit entry card](#)
- H. [Education exhibit entry card](#)
- I. [Judges Commendation card](#)
- J. [Award of Appreciation](#)
- K. [Best in Show certificates](#)

III. GCA Club & Zone Awards

Not awarded at flower shows but awarded by the Flower Show and Judging Committees

- A. Club Floral Design Achievement Award
- B. Zone Floral Design Achievement Award
- C. Barbara Spaulding Cramer Floral Design Education Award
- D. Zone Judging Award

IV. Flower Show Evaluation Forms and Suggested Guide

[A. Flower show evaluation guidelines](#)

[B. Flower Show Evaluation Form](#)

V. Forms Used in the Judging Program

[A. Judging Forms & Questionnaires](#)

VI. APPENDICES

Botanical Nomenclature

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

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

- C. [Youth classes](#) can be found on the GCA website, Flower Show Committee page, FS&JG subtab, on the sidebar menu
- D. Additional resources
 - 1. Floral design
 - a. Blogs
 - b. Book list
 - c. Color wheel
 - d. Definitions
 - e. Design Forms
 - f. Design groups
 - g. History
 - h. Ikebana
 - i. Magazines
 - j. Products and supplies
 - k. Flowers by Mail
 - l. Period arrangements (https://en.wikipedia.org/wiki/History_of_flower_arrangement)
 - m. Websites for specific floral designers
 - n. Wedding and personal flowers
 - 2. [Horticultural Resources](#) can be found on the GCA website, Horticulture Committee page in the sidebar menu
 - a. Arboreta, public, and botanical gardens
 - i. In the United States
 - ii. Selected list for outside the United States
 - b. Blogs
 - c. Horticulture book list
 - d. Botanical nomenclature and terms
 - e. Hardiness zones
 - f. Horticulture and botanical
 - g. Magazines
 - h. Horticulture and plant societies
 - i. Mail order nurseries
 - j. Organic/Sustainable
 - k. Plant Databases, Lists and Directories
 - l. Plant taxonomy
 - m. Additional terms

3. [Photography Resources](#) can be found on the GCA website
 - a. Blogs
 - b. Book list
 - c. Camera parts: terms and function
 - d. Camera & photo copier reviews
 - e. Glossaries of photography terms and tips
 - f. Online developing
 - g. Publications
 - h. Supplies
 - i. Additional photography glossary terms
 4. [Botanical Arts Resources](#) can be found on the GCA website
 - a. Needle arts books
 - b. Some materials useful for botanical jewelry and embellishment
 - c. Supplies for botanical jewelry
 5. [Conservation and education exhibits Resources](#) can be found on the GCA website
 - a. Conservation websites
 - b. Conservation blogs
 - c. Endangered plants lists
 - d. [Garden History & Design](#)
 - e. [Garden History & Design blogs](#)
 6. General flower show books can be found on the GCA website
- E. Comment writing vocabulary and tips
1. Comment Writing Guide
 - a. Always evaluate from a positive view:
 - i. What is right
 - ii. What needs improvement
 - b. Make the crafting of comments a group activity – include prospective judge on the panel
 - c. Have the clerk read the comment back to the panel
 - i. Make sure it clearly and succinctly says what the panel intends to say
 - ii. Be sure it is kind and encouraging, not harsh
 - d. After the comments are posted, double check to be sure they were accurately transcribed

- i. Be sure the spelling is correct
- 2. Division I: Floral Design
 - a. Floral Design Comment Writing
 - i. The design takes precedence over interpretation
 - ii. First, look through the lens of the elements of design (see below)
 - iii. Then, look through the lens of the principles of design (see below)
 - b. Elements of Design
 - Color Space
 - Form Texture
 - Line Light
 - Pattern Size
 - c. Principles of Design
 - Balance Proportions
 - Contrast Rhythm
 - Dominance Scale
 - d. Goals of Design
 - Beauty Order
 - Expression Simplicity
 - Harmony
- 3. [Positive General and Design Vocabulary](#)
- 4. [Constructive Design and General Comments](#)
- 5. Division II: Horticulture
 - a. [Positive Horticulture Comments](#)
 - b. [Constructive Horticulture Comments](#)
- 6. Division III: Photography
 - a. Elements of Composition
 - Color Pattern/Repetition
 - Form Space
 - Light/Value Texture
 - Line
 - b. Principles of Composition
 - Balance Proportion
 - Contrast Rhythm
 - Dominance Scale
 - c. Goals of Photography
 - Composition
 - Creativity
 - Communication
 - Technical skill
 - Use of light

- d. [Positive Photography Comments](#)
- e. [Constructive Photography Comments](#)
- F. [Toolbox suggestions](#) can be found on the GCA website, [Flower Show Committee](#) page
- G. [Comparing GCA and NGC shows](#) can be found on the GCA website, Flower Show Committee page, FS&JG page in the Appendices
- H. Glossary
The glossary is intended as a guide through the terminology likely to be encountered by those sponsoring, exhibiting in, or judging a show. It is not intended as a complete listing of all design, photographic, horticultural, and educational terms. Additional terms that may be useful will be found on the GCA website.

Symbol Key:

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

GLOSSARY:

AAG: [GHD] Archives of American Gardens; the part of The Smithsonian Institution's collection of approximately 60,000

photographic images and records that document historic and contemporary gardens throughout the United States, many contributed by the GCA GHD Committee.

Abstract: [P] a photo, which focuses on shape, form, color, pattern and texture. It seeks to show the subjects essence, not the reality.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Asexual propagation: [H] see Propagation.

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

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

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

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

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

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

Banding: [FD] see Technique

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

Basing: [FD] see Technique.

Bench Show: [G] an informal show used for practice staged at a club meeting and may be as informal as entries shared for interest or more formal with classes announced in advance and posted on the club website. Generally, classes are not passed; there may be several blue ribbons and a club member(s) may informally judge or local GCA judge(s) and/or judges from another organization or experts in the discipline may be asked to judge. A Bench Show is used to encourage exhibitors in all disciplines in the process of preparing an entry. There

are no minimum class requirements, number of entries, or number of classes. Clubs may stage a Bench Show at each meeting, record points and designate a Sweepstakes winner at the end of the meeting year.

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

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

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

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

Binding: [FD] see Technique.

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

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

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

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

Black and white: [P] An image executed in black and white. See Monochrome. Schedules may specify either monochrome or black and white.

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

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

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

Bonsai: [H] The horticultural practice of growing and training woody plants as artificially or naturally dwarfed specimens. Specimens not following the classical principles established by the Japanese may be classified as “grown in the bonsai manner”.

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

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

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

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

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

Braiding: [FD] see Technique.

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

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

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

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

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

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

Cactus: [H] all cacti are succulents, but not all succulents are cacti. Cacti bear areoles, a unique pad-like structure on the stems that bear spines or flowers. Cacti (members of Cactaceae) have fleshy stems with spines, typically large, bisexual flowers and are native to the New World.

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

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

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

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

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

Cauline: [H] of, having or growing on a stem

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

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

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

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

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

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

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

Climate change: [C] Climate change refers to any significant change in

measures of climate (such as temperature, precipitation, or wind) lasting for an extended period (decades or longer). Climate change might result from natural factors and processes or from human activities. (<http://www.epa.gov/climatechange>) (<http://www.nws.noaa.gov/om/brochures/climate/Climatechange.pdf>)

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

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

Close-up: [P] a photo taken close to the subject or with a long focal-length lens to permit a close and detailed view of the object. The object fills most of the frame.

Clustering: [FD] see Technique.

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

Collaring: [FD] see Technique.

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

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

Color Splash: (P) (Spot Color, Selective Color) definition. The selective use of color(s) in an otherwise gray scale image. It is not a monochrome.

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

Compatability: [H] of plants refers to plants with similar cultural requirements – sun, shade, water, etc

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

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

mechanics, background, base, accessory.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Creative techniques: [P] The use of manipulation or alteration in any stage of the photographic process to achieve an effect significantly different from the original photograph. All representational images in a manipulated or creative technique photo must be the work of the photographer. Non-representational enhancements such as the addition of purchased textures are allowed. Creative techniques may be entered in any class.

Creativity: [FD] [BA] artistic inventiveness; ingenuity in the selection and/or organization of plant material and/or other components (See Originality.)

[P] imagination, innovation, originality in some aspect, either technically or artistically.

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

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

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

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

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

Cultural Landscapes : [P] Cultural landscapes are works of art, narratives of culture, and expressions of regional identity. They are geographic areas that represent the combined works of nature and man. In photography they may be images that depict cultural situations or practices. Cultural landscapes often include people and animals but not necessarily.

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

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

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

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

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

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

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

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

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

Design: [FD] synonymous with arrangement.

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

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

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

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

Diptych or Two-panel: [P] a picture that has two panels placed next to each other

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Entry card: [G] a card containing all information pertinent to entering any division of a flower show: exhibitor's name, garden club, zone, class and entry numbers, novice status, class titles. In FD the botanical and common names for

all plant material must be included. In H the class subdivision, name of plant, length of ownership, horticulture award eligibility must be noted. Entry cards may be downloaded from the GCA website and then customized.

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

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

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

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

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

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

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

Exhibition table: [FD] see Table classes.

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

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

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

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

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

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

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

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

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

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

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

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

Focus: [P] that point or position at which an object must be situated in order that the image produced by the lens be clear and well defined.

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

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

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

Formal plant: [H] a trained plant.

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

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

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

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

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

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

Functional table: [FD] see Table classes

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

GCA Special Awards: [G] are given at approved flower shows. In a GCA Flower Show, the GCA Special Awards are the Baylor, Munger, Puckett, Beattie, Willemssen, Jones, GCA Novice in Horticulture/Photography/Botanical Arts, GCA Creativity in Photography/Botanical Arts, Brown, and Crammond. In a GCA Major Flower Show, GCA Special Awards are the Baylor, Fenwick, Swift, Symonds, Wrinkle, Corning, Certificate of Excellence in Horticulture/Photography/Conservation, GCA Novice in Horticulture/Photography/Botanical Arts, GCA Creativity in Photography/Botanical Arts, and Crammond. In a Sanctioned Non-GCA Major Show, the GCA Special Awards are the Certificates of Excellence in Floral Design/Horticulture/Photography/Conservation.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Growing conditions: [H] refers to soil type, soil pH, outside sun/shade, inside-windowsill/full sun/low light, greenhouse, etc.

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

Growing zones vs GCA zones: [H] refers to the steps one uses either in growing or propagating a plant; including the date purchased or planted seed or cutting, the soil medium used, use of a rooting hormone and bottom heat, growth rate and when it was potted up. Also, extra light used, the amount and type of fertilizer used, water frequency, turning the plant to promote more even growth – how much and how often, etc.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hybrid: [H] the offspring resulting from crossbreeding between two plants which are different species or cultivars, or between distinct forms of the same species; can occur naturally in the wild or more often by human manipulation; may not come true to type from seed and should be propagated vegetatively to maintain its distinct characteristics. In nomenclature, X indicates a hybrid. The placement and size of the x in the name will help determine if it is an intergeneric hybrid (X Gasteraloe, capital X) or an interspecies hybrid (Pelargonium x 'Roseanne', lower case x).

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

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

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

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

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

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

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

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

Intimate Landscape: [P] Landscapes that exclude the horizon and are pared down to small scenes.

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

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

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

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

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

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

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

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

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

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

Kingdom Fungi: [FS] [P] [BA] Although not plant material, may be used in flower shows if properly labeled on entry and key cards. The typical fungus consists of mycellium that produces spores that make up the visible part of a fungus. Their ability to break down dead organic material continues the cycle of nutrients through the ecosystem. Examples include mushrooms, lichens, truffles, and toadstools.

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

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

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

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

Landscape orientation: [P] refers to the horizontal orientation of the image or page.

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

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

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

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

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

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

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

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

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

Light: [P] natural or artificial.

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

Line: [FD] a design element; a continuous visual path through the design. [P] one-dimensional visual path and structural framework of an image; carries the eye through the image and can be real or implied. There can be leading, diagonal and/or radial lines.

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

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

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

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

Macro: [P] an image in which the subject is greater than life-size. The original object must be no larger than 1" x 1.5".

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

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

Manipulation: [P] See Creative Techniques.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mixed Media: [P] is the alteration of a photograph after printing. Mixed media is to be a separate class and is not able to be juried.

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

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

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

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

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

Monochrome: [P] a photograph executed in black and white or in shades (adding black) and tints (adding white) of only a single color (hue) such as sepia, across the whole image. Monochrome images can be shot in Black & White film. Digital images can be done in the camera or converted to gray scale using computer software. Schedules may specify either monochrome or black and white.

Monochromatic: [FD] a design incorporating plant material of just one color, including the shade and tints of the hue. A small amount of green foliage is allowed with the chosen single color; small bit of attached non-conforming floral parts are permitted e.g. the yellow center of a purple aster. Unless stated in the schedule, the container, bases and/or stands do not need to be the same color. **Multi-stemmed plant:** [H] plant having more than one stem; term used in connection with woody plants, usually shrubs.

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

Movement: [P] an image that captures motion or implies passage from one place to another

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

Nature: [P] Landscapes, animals, plants, etc.

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

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

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

Nomenclature: [H] the scientific system, based on Latin, used to name plants and animals accurately. For GCA flower shows, occasionally the family (a subdivision of the order) is requested, but it is always necessary to state the genus (a subdivision of the family) and the species (a subdivision of the genus) and sometimes the cultivar or selection (subdivisions of the species). (link to section on nomenclature)

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

Novice: [G] A novice is an individual exhibitor who has not won a first place ribbon or a GCA Special Award in the division entered at a GCA Flower Show, GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show. An exhibitor winning a first place ribbon in a GCA Flower Show is still considered a novice in a GCA Major Flower Show or in a Sanctioned Non-GCA Major Flower Show or in another division of any flower show. In addition, an exhibitor who has won a first place ribbon or Special Award in a GCA Major Flower Show or Sanctioned Non-GCA Major Flower Show is no longer a novice in any level of GCA Flower Shows in the division won. Only individual novice exhibitors are eligible to receive the GCA Novice Awards or the Sandra Baylor Novice Floral Design Award. A novice exhibitor will be identified on the entry card, following the initial judging.

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

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

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

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

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

Originality: [FD] [P] [BA] the aspect of creative or invented work as being new or novel.

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

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

Overlay: [P] In digital photography an overlay is another translucent layer added to an image in an editing program. Overlays can be photographed, scanned or made in Photoshop, Lightroom or other software.

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

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

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

Panorama: [P] a wide or ultra wide-angle image, often, but not restricted to, a landscape.

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

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

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

Pattern: [FD] a design element; an overall design or silhouette formed by solids and voids, usually involving repetition; [P] the repetition of elements such as shapes, tones, forms, or lines.

Pavé: [FD] see Techniques.

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

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

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

Period arrangement: [FD] a design with characteristics typical of an historic period; plant material need not be authentic but must interpret the classes dictated by schedule. https://en.wikipedia.org/wiki/History_of_flower_arrangement

Pesticide-free: [H] [C] See Sustainable practices.

Petal: [H] a modified leaf, often colorful, that surrounds the reproductive organs of a flower. Together, the petals are called the corolla.

Petiole: [H] leaf stalk.

Photosynthesis: [H] the process by which plants use the sun's light to produce food (carbohydrates).

Pesticide-free: [H] see Sustainable practices.

Picture mounting/Mount boards/Backing boards: [P] mounting is the technique used to secure a photograph to a mount or display board.

Pillowing: [FD] see Technique.

Pistil: [H] the 'female' part of the flower, containing the ovary.

Pixel: [P] picture elements, individual dots that comprise an image.

Pixilation: [P] image distorted due to enlargement by the number of pixels available.

Placement show: [FD] a flower show staged in a private house, museum, gallery, or institution where designs are designed to complement locations or specific objects.

Plaiting: [FD] see Technique.

Point scoring: [J] the evaluation of exhibits by using a scale of points.

Polychromatic colors: [FD] [P] many different colors assembled together.

Pollution: [C] the presence in or contamination of a habitat, ecosystem or environment (soil, water or atmosphere) with a natural or artificial substance or thing that has harmful or poisonous effects.

Portrait: [P] a formal photograph of a person or group of people or a plant or group of plants that captures the likeness in the fullest sense.

Portrait orientation: [P] refers to the vertical orientation of the image or page

Position Paper: [C] eight papers written by the GCA Conservation and National Affairs and Legislation Committees, based upon independent, academic, peer-reviewed scientific research, approved by the GCA Executive Board and available on the GCA website. Together these papers are used to educate GCA members and to promote the formulation of responsible public policy on: Clean Air, Clean Water, Climate Change, National Parks, Native Plants, Public Lands Sustainable Agriculture, Seed Diversity and Food Security and Transportation.

Pot-et-fleurs: [FD] [H] a combination of growing plants (in or out of pots) and fresh cut flowers and/or foliage (in water or conditioned so as to last for the duration of the show) assembled in a container. The criteria for a pot-et-fleur class determine its place in a schedule:

1.[FD] Design predominant: floral design supplemental division 2.[H] In the horticulture division plant materials must be owned and grown together in container by the exhibitor. 3. [H] class as above but without ownership requirement: horticulture division supplemental classes.

Pressed plants: [BA] an artistic design created from pressed flowers and plants. Entries must be 2-D unless specified in the schedule. Flat entries must be matted and framed under glass, Lucite®, or plastic. If class requires 3-D entries, polyurethane or similar coating must protect the exhibit.

Principles of composition: [P] balance, contrast, dominance (emphasis), proportion, rhythm and scale.

Principles of design: [FD] fundamental precepts based on natural forces; they are the same for floral design, balance, contrast, dominance, proportion, rhythm, and scale, as for the other visual arts.

Printing inks: [P] pigment-based and dye-based inks are customarily used in the process of printing photographs. Pigment-based inks do not dissolve completely in water, and tend to be more fade resistant. Dye- based inks dissolve in water, are standard in inkjet printers, and tend to fade more quickly than pigment dyes.

Propagation: [H] 1. the natural reproduction of plants by spores or seeds. 2. the reproduction of plants vegetatively (asexually) by cutting, division, budding, layering, grafting, or tissue culture.

Proportion: [FD] a design principle; the relationships of amount of components of a design to each other, to the design as a whole, and to the space provided.

Prune: [H] altering the shape and growth pattern of a plant by cutting stems and shoots.

Quality of light: [P] the quality and amount of light is the basis for all good photography. Soft, diffused, ethereal light comes from more than one source or is filtered. Hard or harsh light comes from a single source.

Radiate, radial: [FD] [H] stems coming from a central point.

Range: [P] the span of light and dark within an image.

Recycling: [C] converting or returning waste into reusable material.

Reflective design: [FD] a contemporary design style in which reflecting elements are included; it is not a design placed in front of a mirror.

Reflective design: [FD] a contemporary design style in which reflecting elements are included; it is not a design placed in front of a mirror.

Repetition: [P] see Pattern.

Resizing images: [P] reducing or enlarging the image size in a graphics program.

Resolution: [P] the degree of detail available in a photographic image.

Rhizome: [H] a thick, horizontal stem (under or above the ground) which forms roots, stores food, and sends up leaves and flowering stalks.

Rhythm: [FD] a design principle; the dominant visual path through a design usually achieved by repetition, gradation, and line direction.

Rolling: [FD] see Techniques.

Root: [H] the part of the plant, usually subterranean, which generally originates from its lowest part and which furnishes nourishment, moisture and physical support.

Root bound: [H] roots stifled or inhibited from normal growth, by the confines of a container.

Rooted cutting: [H] a new plant, grown from a piece of a 'mother plant', possessing roots. It will have identical qualities to the 'mother plant'.

Rule of thirds: [P] the compositional guideline which suggests that images with dominant points of interest look best at points one-third from the top, sides and bottom. The rule states that an image should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections.

Runners: [H] above ground, trailing stems that form roots at their nodes when they make contact with moist soil.

Sanctioned Non-GCA Major Flower Show: [G] are prominent flower shows presented by horticultural societies, preservation societies, or other organizations that have asked permission to give GCA Special Awards to participants. Awards given at these shows, if merited, are Certificate of Excellence in Floral Design/ Horticulture/Photography/Conservation and The Bulkley Medal. The current list of shows includes: Philadelphia Flower Show, New England Flower Show, and Newport Flower Show.

Saturation: [P] the purity of a color; the truest version of a specific color.

Scale: [FD] [BA] a design principle; the relationship of the size of the individual parts of a design (components) to each other.
[H] scale refers the size relationship between pot and plant contained within or the size relationship between plants in a garden.

Scanner Art, Scanography: [P] the process of capturing digitized images of objects for the purpose of creating printable images using a “photo” scanner.

Scene: [FD] depicting a setting or tableau.

Sea fans, sea fern, coral, and shells: [FD] animal, not plant material. The use of such items is customarily prohibited in the general rules of a flower show schedule.

Seed: [H] the fertilized, matured ovule of a flowering plant containing an embryo or rudimentary plant; one of the propagative parts of a flowering plant.

Seedling: [H] 1. a plant produced from seed. 2. a young plant raised from seed 3. with fruit trees, a plant of any age raised from seed as opposed to one propagated vegetatively. 4. in connection with daffodils and other bulbous plants, a new cultivar raised from seed and not yet named.

Seed Pod: [H] a dry fruit containing a mature or maturing seed.

Sessile: [H] without a stalk.

Shadow box/Silhouette: [FD] an enclosed niche with a translucent front covering in which a floral design is placed; a light within the box creates a shadow of the design on the front covering.

Shadows: [P] darker areas in a photograph.

Shade: [FD] a characteristic of color; a dark value achieved by adding black to the hue.

Sheltering: [FD] see Techniques.

Shutter speed: [P] the speed of the camera mechanism that opens and closes to allow light into the camera.

Shrub: [H] a low woody plant which lives for more than two years, often many-stemmed, and of smaller structure than a tree; produces shoots from its base and has no single trunk. The distinction between a shrub and a tree is often blurred by environmental variations or by the nature of the plant.

Size: [FD] a design element; the physical or implied mass of plant material or other components.

Smartphone Image: [P] (also camera phone) a photograph taken with a smartphone, which may or may not be processed using phone apps.

Soft focus: [P] diffused light quality.

Soilless mix: [H] the growing media used for growing containerized plants. It does not contain ‘field soil’ or earth, but is made from a variety of organic (e.g. peat, compost, coir) and inorganic (e.g perlite, pumice, sand) materials formulated for different growing needs.

Space: [FD] a design element; includes the area in which the design is placed, the voids created within the design, and the intervals intrinsic to the individual components of the design; [P] refers to a feeling of depth or three dimensions. It can also refer to the photographer’s use of the area around the picture plane. There is positive space, which is the space occupied by the primary object and negative space, which is the space around the primary object.

Species: [H] a subdivision of a genus having certain distinctive and permanent characteristics in common; designated by the second part of the botanical name and generally not capitalized, e.g., *Viola odorata*, *Viola pedata*.

Specimen: [H] a single plant, bloom, fruit, spike, spray, stalk, or vegetable.

Spike: [H] a lengthened inflorescence bearing stemless flowers, e.g., *Gladiolus* (see Raceme).

Split complement: [FD] a color scheme of three colors: a color and the two colors that flank its’ complementary color on the color wheel (but not including the complementary color).

Spray: [H] a branched, many-flowered inflorescence usually on a single main stem, e.g., polyantha and floribunda roses.

Sprout: [H] recently germinated seed or new growth of a leaf or stem.

Stabile design: [FD] a stationary design with implied motion.

Stamobile [FD] a rhythmic stabile design with a mobile attached, related and judged as one unit.

Stacking: [FD] see Technique.

Staging: [G] the stands, lighting, tables, signage, and other equipment needed to display and organize the entries in a show.

Stamen: [H] male organ of a flower containing pollen. The stamens of lilies are typically removed for flower arrangements to avoid staining of the petals, but not for display in horticulture classes.

Stand: [FD] see Base.

Standard: [H] a form of topiary. The plant is grown on a single stem with the growth concentrated at the top. Staking should be inconspicuous.

Statement of intent: [G] a brief written paragraph (no more than 25 words) offering explication of the exhibitor’s creation.

Stem: [H] the main leaf and flower-bearing axis of a plant. In flower show parlance it may include the stem's branches, leaves, and flowers.

Stewardship: [C] any activity involving the maintenance of conservation values of a protected property, including promotion of sustainability, monitoring, invasive species removal, violations reporting and legal defense.

Still Life: [P] a photograph of an arrangement of elements depicting mostly inanimate subject matter, typically natural (food, flowers, dead animals, plants, rocks or shells) or man-made (drinking glasses, vases, jewelry, etc.).

Stretch: [FD] a design composed of two units of unequal size, joined by a prominent stretch component. Length and strength of stretch component (which may extend in any direction) must be appropriate to other components and to its prominent role. Smaller unit must appear to have been forcibly pulled away from the larger. Dynamic tension is important.

Stitching: [P] photographing a series of images with overlapping fields to form a panorama.

Stuffed form: [H] a shape made of wire, etc., stuffed with sphagnum moss or other medium(s) into which are planted multiple small plants.

Style: [FD] a distinctive way of handling forms or other elements; an artist's own technique; a reflection of an historical period.

Substance: [H] thickness of tissue structure of a plant part; usually refers to foliage and flowers.

Succulent: [H] a plant with very fleshy tissue in the leaves and/or stems adapted to storing water. (All cacti are succulents, but not all succulents are cacti.) Many succulents grow in arid microclimates or regions e.g. Sedum 'Autumn Joy' is a succulent well adapted to temperate areas.

Sustainable/ Sustainable Practices: Sustainable/ Sustainable Practices: [H] [C] gardening practices which encourage healthy, enduring ecosystems rather than using toxic chemical sprays or pesticides creating a dynamic, natural balance between pests and beneficial predators, low maintenance, disease-resistant plants which thrive in local environments. Biodiversity is encouraged as well as composting, mulching and vermiculture. Local products and renewable resources are recommended. Organic growers rely on many Integrated Pest Management (IPM) practices which are sustainable. For the purpose of a flower show, "sustainable practices" will be used for entries grown according to organic methods and sustainable gardening practices, with no toxic chemical pesticides or chemical fertilizers.

Sweepstakes: [G] are points by an individual or club depending on the criteria set forth in the flower show schedule or club program. Points are totaled based on the placement of ribbons or special awards received in the show by an individual or club. May be tallied from all entries throughout each division or a specific division. Club programs may include Bench Shows at each meeting tallying the individual exhibitors' points earned throughout the year.

Symmetrical balance: [FD] approximate reverse repetition of components on each side of an axis.

Symmetrical Triangle Design: [FD] a evenly balanced, three-sided floral composition having the form of a triangle.

Synergistic: [FD] a contemporary design style including 3 or more containers; each unit is either a partial or complete arrangement which, when combined with the others, makes a unified whole.

Table classes: [FD] 1. Functional: a table exhibit arranged for dining, including dishes, glassware, linens, and floral design(s) with or without other components. 2. Exhibition: a display using the components of dining in an artistic presentation as a coordinated design. The practical service of food should not be implied.

Tack sharp: [P] a term meaning maximum sharpness of detail.

Taxon (pl.Taxa): [H] a named group of organisms defined by a set of common characteristics; can be a species, genus, family, etc.

Techniques: [FD] a way of carrying out a particular task, especially the execution or performance of an artistic work such as, but not limited to:

Banding: a decorative encircling of materials

Basing: placing materials as a foundation of a design to create textural detail, decoratively cover floral form and other mechanics, and give visual weight to taller stems

Binding: the process of physically tying materials together into units or bunches; the primary purpose is functional, to hold stems together or in place, but can also be decorative. Materials used can be man-made or natural.

Clustering: positioning the same material so close together that the identity of the individual is lost and the cluster functions as a single unit of color and texture

Collaring: creating a frill or finish at the base or underside of a flower holder, bridal bouquet or arrangement using greens or other decorative material

Framing: outlining a composition on one or more sides with material which clearly defines the total designed space, controlling eye movement and focusing attention on the composition

Hedging: inspired by topiary designs, materials are trimmed into a form

Layering: overlapping grouping of same or different materials to create texture; space between materials may be varied, resulting in anything from a scale-like appearance to a three-dimensional texture study

Pavé: a technique in which plant material is placed closely together to form a pattern, often creating a cobblestone effect that may be flat or contoured. Derived from jewelers' term, "en pavé setting"

Pillowing: plant material clustered in mounded groupings to appear as one large flower

Rolling: manipulating flat foliage to form three dimensional rolls; may be secured with glue, staples, or by tying; may be used as decorative forms in themselves or as a way to hide mechanics such as tubes

Sheltering: the placement of additional material over or around other component(s); enclosed space becomes a protected focal area

Stacking: the orderly placement of like materials, either individually or in bunches, side by side or on top of each other with no space in between

Terracing: materials are over-lapped to create a stair-step effect; front to back placement

Veiling: the layering of light materials, such as *Asparagus plumosus*, metallic threads, angel hair, etc. over more solid forms; softening and slightly obscuring the material beneath, creating a sheer overlay effect.

Weaving/braiding/plaiting: interlacing materials to create a surface texture line and/or form.

Tender: [H] a plant in need of winter protection if grown beyond its natural cold tolerance area.

Tendril: [H] the leading growth on a vining plant; a modified leaf or short stem that coils or climbs from auxiliary buds, e.g. sweat pea.

Terminal buds: [H] a bud at the end of a stem or branch.

Terracing: [FD] see Technique.

Terrarium: [H] a covered, transparent container which holds soil and one or more plants growing in humid conditions. If the terrarium contains several plants, they must be culturally compatible and in scale.

Texture: [FD] a design element; an object's tactile quality which conveys effect of smooth, rough, shiny, dull, etc; [P] the depiction or illusion of texture, which is the tactile quality of a substance, through color, line or shape used to enhance detail, drama or information.

Thrifty: [H] appearing to be healthy and well grown.

TIFF: [P] a large file format (tagged large file format) used by graphic artists and the publishing industry for the storing and transporting of digital images. The additional storage required for these files makes them unsuitable for general use.

Tint: [FD] a characteristic of color; a light value achieved by adding white to a hue.

Top Dressing: [H] the material on the surface of a potted plant in exhibition. It should reflect the plant's native growing conditions: e.g. stone chips for cactus or succulents, humus for begonias or tropical plants.

Tone: [FD] a characteristic of color; a hue which is not at full intensity, achieved by adding grey or the hue's complementary color to a hue.

Toolbox: [FD] [H] [P] portable container used to carry basic (flower arrangement, grooming or pruning) equipment. In photography, "toolbox" refers to the computer applications used in digital photographs.

Topiary: [FD] a design which resembles a formal or informally trimmed or trained plant, shape or animal, with or without accessories. [H] the art of trimming or training a plant into ornamental shapes in three dimensions. The plant can be single stemmed (see Standard), or multi-stemmed; it can be trained on a stuffed form (see Stuffed form); it can be one plant or several plants trained together to the desired shape.

Traditional arrangement: [FD] a design based on classical approaches to the use and placement of plant material and other components, usually radiating from a central point.

Trained plant(s): [H] a plant which has been grown in other than its natural form such as bonsai, cascade, standard, espalier, or topiary; one plant or several grown together, depending on the type of training used.

Transparency design: [FD] a contemporary design style in which part of the design is seen through a component such as branches, mesh, glass etc., which is an integral part of the design; strongly three-dimensional.

Treated plant material: [FD] dyed, painted, shellacked, varnished, flocked, or otherwise artificially altered plant material.

Triadic color scheme: [FD] three hues equidistant on the color wheel.

Triptych or Tri-panel: [P] a picture that has three panels placed next to each other.

Trough: [H] 1.a container made of natural stone or made to simulate natural stone. 2.container garden, miniature landscape, or artistically arranged, culturally compatible plants.

Truss: [H] a cluster of flowers or fruits growing from one main stem, e.g., rhododendron, tomato.

Tuber: [H] a swollen underground stem, usually rounded, with buds or “eyes” from which new plants or tubers are produced, e.g., potato.

Tuberous root: [H] a fleshy storage root having no buds but having a portion of old stem attached at the neck, which bears the necessary buds, e.g., dahlia, tuberous begonia.

Turgid: [H] plant material which has a sufficient amount of water to stand strong. Opposite of wilted.

Tussy mussy: [FD] a posy carried in a small, metallic, hand-held vase popular during the Victorian era. Currently, the term is often used in reference to the holder itself.

Two-sided design: [FD] a design organized in one or more containers that are joined to appear as one. Opposing sides (back and front, never left and right) present a composition thematically linked. A concentration of components between the two contrasting design segments prevents one side from showing through to the other in their focal areas. The center may be composed of plant

material, accessory, etc. of whatever will provide a visual concealment between the focal areas of the two designs, however, not a background panel. Both sides may share the dominant line and enclosed space. Staged to be viewed from all sides and judged as one unit from the front and the back.

Underexposure: [P] term for image that is too dark and has lost detail in the shadow areas due to lack of proper light exposure.

Underwater design: [FD] a contemporary design style where all or part of the design must be under visible water.

Uniformity: [H] the state of being alike in size, form and color.

Unity: [FD] the combining of parts resulting in a harmonious effect.

Value: [FD] the lightness of a color (tint), a mixture of pure hue and white; or the darkness of a color (shade), a mixture of pure hue and black.

Variegation: [H] differently colored zones and/or patterns on the foliage and/or stems of plants.

Variety: [H] a naturally occurring subordinate group or class of a species.

Variants of species and hybrids selected by man in cultivation are termed “cultivars.”

Vegetables: [H] parts of a herbaceous plant used as food, such as fruits, seeds, roots, tubers, bulbs, stems, leaves, or flower parts.

Vegetative design: [FD] a design presenting grouped plant material, placed as it grows naturally (geographically, seasonally and proportionally). Materials may overlap and inter mingle as they do in nature.

Vegetative propagation: [H] propagation by cuttings, division, grafting, etc., rather than by seed.

Veiling: [FD] see Technique.

Vibrance: [P] saturation and/ or brightness of a color.

Vignette: [FD] a functional segment of an indoor or outdoor living space containing furniture, accessories, and a floral design; container plants are permitted. [P] a reduction of an image’s brightness or saturation at the periphery compared to the image center; may result in a rectangular image having circular or oval quality.

Water Table: [C] level within the ground below which the pores of soil or rock are saturated with water.

Weaving: [FD] see Technique.

Weed:[H][C] often defined as “a plant that is growing where it is not wanted” while sometimes just a minor nuisance, aggressive weeds can spread easily, invade agricultural and ranching landscapes, threaten biodiversity and dominate native habitats. Weediness is the quality of a plant to be aggressive.

Wedging: [H] unobtrusive material used to support cut specimens in bottles such as small pieces of boxwood, yew, or twigs, plastic wrap, bubble wrap, natural sponges.

White balance: [P] balancing the color temperature of the image so the whites in the image do not have a color cast from the various light sources: tungsten, cloudy, shade, fluorescent, full sun, etc.

Wildflower: [H] flowering herbaceous/ bulbous plant native to the region in which it is growing. May grow independently of human action and not rely upon cultivation by gardeners to survive.

Wildlife: [P] a photograph of animals, free and unrestrained in a natural or adopted habitat.

Woody plant: [H] a plant whose stem forms a hard and fibrous material as it matures.

X: [H] its use indicates a hybrid or cross between different species or genera in botanical nomenclature. An interspecific hybrid, a cross between species within a genus, is written with a lowercase x between the genus and specific epithet, e.g. *Pelargonium x hortorum* ‘Mrs. Parker’. An intergeneric hybrid, a cross of two different genera, is currently written with an upper case X before the genus, e.g. X *Gasteraloe*, the intergeneric hybrid of *Gasteria* and *Aloe*.

