

**TABLE OF CONTENTS:**

PREPARATION FOR EXHIBITING.....2  
 GENERAL RULES.....2  
 SPECIMEN AND DECORATIVE CLASSES REGULATIONS .....3  
 DECORATIVE CLASSES DEFINITIONS .....4  
 HORTICULTURAL EXHIBITS.....4  
 GLOSSARY OF FLORAL DESIGN STYLES.....5  
 CONDITIONING.....6  
     BULBS AND BRANCHES.....6  
     FLOWER AND FOLIAGE.....7  
 BASIC SHAPES FOR DESIGNS.....8  
 DEFINITIONS.....9  
 PHOTOGRAPHIC EXAMPLES.....11

**CRITERIA FOR JUDGING DESIGNS**

ELEMENT	WEIGHT (%)
Design (Balance, Rhythm, Scale, Proportion, Dominance, Contrast)	35
Conformance to schedule	25
Creativity	20
Distinction and Condition	<u>20</u>
	100%

**POINTS AWARD SYSTEM**

	First Prize	Second Prize	Third Prize
Group 1	3	2	1
Group 2	5	3	2
Group 3	7	5	3
Note:	One extra point is given for "Best Design" award		

**TROPHIES AWARDED**

**DESIGN**

W. L. MacLean Memorial Trophy: High aggregate points for decorative classes in all competitions during the current year.

Competitions are divided into several sections. For our club we use the Specimens class (Group 1), the Collections class (group2), the Decorative class (Group 3) and the Horticultural exhibits. Please make sure you are following the guidelines for the particular class you are considering entering.

## PREPARATION FOR EXHIBITING

- ✓ Entries are to be submitted in plain glass containers, e.g. mason or jam jars.
- ✓ Participate by entering as many classes as possible.
- ✓ Familiarize yourself with the Schedule and take it with you to the venue.
- ✓ Check that your entries meet the requirements for size, colour and number.
- ✓ In classes where more than one specimen is required, uniformity of form, colour and size counts in the overall evaluation.
- ✓ Supply variety names of specimens wherever possible.
- ✓ An Important quality is "condition".
- ✓ Specimens should be wiped clean - - not scrubbed and never waxed.
- ✓ Please consult the General Rules and Regulations applicable to the different groups and respect the times designated for placing exhibits.

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## GENERAL RULES FOR COMPETITIONS

1. Entries will only be accepted from paid-up members.
2. All exhibitors must present a COMPLETED ENTRY FORM to the tabulator showing their name, and the exhibit class number and variety. Please indicate if you are of Novice status.
3. Any deviation from the exact specifications in the competition schedule will disqualify an exhibit or eliminate it from judging.
4. Classes may be divided into sub-classes at the discretion of the Show Convenor and/or Judges.
5. Judges may withhold awards if an exhibit is considered lacking in merit. Other aspects being equal, a "named" specimen wins over an unnamed one. In all cases, the judge's decision is final.
6. Exhibits must not be handled by anyone other than the exhibitor or the competition Committee.
7. Cedar twigs may be used at Show Convener's/Judge's discretion
8. The Show Convenor and assistants will not be responsible for loss or damage to any exhibitor's property.
9. Exhibits, award cards and/or ribbons are to remain in place until the close of the show.
10. Any queries not covered by this booklet will be addressed by the Show Convenor and/or Judges.

## SPECIMEN CLASSES REGULATIONS

1. All specimens must have been grown by the exhibitor for at least six (6) weeks.
  2. Exhibitors may enter more than one specimen in the classes noted in each competition schedule, providing they are of different varieties.
  3. Where two or more members jointly operate a garden, entries must be of different varieties for each class entered.
  4. Containers will NOT be supplied for any specimens. Entrants are to supply their own plain glass containers for display, e.g. jam jars, bottles.
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## DECORATIVE CLASSES REGULATIONS

All designs must be the work of the exhibitor.

Fresh plant material need not be grown by the exhibitor but may not be purchased from a commercial source except for the Group 3 class where purchased material is specifically allowed.

Natural materials may be gathered outdoors or purchased.

Rooted material may be purchased.

Spring and/or Autumn competitions: exhibitors may purchase materials.

Unless otherwise specified, the style/form/pattern of design is left up to the exhibitor.

**Front viewing applies to all Group 3 classes**, unless otherwise specified.

Miniature and Small designs may be seated on a raised platform covered with a black cloth.

Other designs may occupy table space up to 24" in width. No height restriction other than the proportion to the container size.

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## DECORATIVE CLASS DEFINITIONS

**ARRANGEMENT:** An arrangement does not contain any additions, i.e. with no accessories, (e.g. ribbons), dried or artificial materials of any kind.

**COMPOSITION:** An entry that includes accessories.

**DESIGN:** Accessories are optional.

## HORTICULTURAL EXHIBITS (Refer to the Decorative regulations)

Example



### POT-ET-FLEUR

A design of growing plants, plus cut flowers (in tubes of water or oasis) all assembled in one container.

**Method 1:** Plants are not potted, but planted in soil mix, over a layer of drainage material, together in one large container.

**Method 2:** Plants are left in their pots, attractively arranged and tightly packed with a moisture-retaining material.

Moss, decorative wood and rocks may be included. No cut foliage is permitted; however, cut flowering branches or fruiting branches may be used.

The container should be neutral: shiny glazes and strong colours will make it too dominant. Container depth should be adequate to accommodate the largest root ball. Choose plants that are compatible in their cultural requirements. Vary the textures, colour and form (i.e., tall, trailing, bushy and fern-like).

# GLOSSARY OF FLOWER DESIGN STYLES

## TRADITIONAL *Designs based on geometric forms*

- Mass** Many flowers radiating from a central point to form an oval, round, or triangular silhouette.
- Line** A well-defined line, restrained use of flowers.
- Line-Mass** A well-defined line - - limited use of flowers to strengthen the line.
- Hogarth** A line or line-mass which includes an "S" curve.
- Crescent:** A line or line mass which includes a semi-circle.

## CONTEMPORARY Designs of current styles as opposed to traditional types

- Abstract:** Plant materials are used in unusual and/or unnatural ways. Natural forms may be altered by clipping, bending, stripping, tying, etc.
- Creative** Characterized by bold forms, sharp contrasts and restrained use of materials which are often grouped
- Free Style** Not conforming to any recognizable pattern.
- Interpretive** Theme, idea, occasion, mood, etc. is portrayed by the selection and organization of the design elements and materials used.
- Kinetic** Designs in which movement, or implied movement, is dominant.  
**Mobile:** of suspended linked shapes, each of which can move.  
**Stabile:** fixed at the base where movement is only implied.  
**Stamobile:** fixed at the base but with moving parts.
- Landscape** A realistic style illustrating nature as it grows.
- Oriental** Arranging materials such as living branches, leaves, grasses and blossoms to create an asymmetrical design where the use of empty space is an essential feature of the composition. Any plant material may be used and withered leaves, seed pods and buds are valued as highly as flowers in full bloom. Water is often featured.
- Parallel** Vertical groupings in, or appearing to be in, a single container with open spaces between the groupings.
- Satellite** A smaller design connected to a larger one by use of the same materials and having a connecting line in a rhythmic pattern.
- Synergistic** Three or more designs of similar materials and colours, placed in sufficient proximity to form one design.
- Underwater** A design in a clear container with parts placed underwater to create interest. The entire design may not be under water.
- Vertical** A line arrangement not much wider than vase diameter.
- Water** Usually a design in a shallow container(s) with one-half to two-thirds of the container surface showing water.

# CONDITIONING

- ✓ Conditioning allows cut material to absorb maximum water before arranging or exhibiting.
- ✓ Cut materials in early morning or evening using sharp pruning shears.
- ✓ Make a slanted cut for a greater absorption surface.
- ✓ Remove lower leaves and stand in a deep container of tepid water containing a preservative (1 teaspoon sugar and 1 teaspoon bleach per gallon). Warm water enters stems more readily.
- ✓ Place in a cool, dark area overnight or for a minimum of 4 hours.

## BULBS

**Tulips** Cut doubles  $\frac{3}{4}$  open; singles  $\frac{1}{4}$  -  $\frac{1}{2}$  open. Cut below first leaf, leaving remainder to sustain bulb. Plunge into deep water and surround with cylinder of newspapers. Choose large, clean blooms of uniform size, with straight stems, unmarked foliage, and blooms open enough so that petals do not turn in at the top. Ideal exhibit has vertical petals. Exhibit in a container with stems inside, leaves outside.

**Narcissus** Cut when buds are mature and showing colour. Remove white stem ends. Shown with their foliage. Temperature sensitive: warm water speeds opening; cool water retards. Sap is injurious to other blooms so condition separately, then they may be combined with others in arrangements. Ideal specimens have straight stems, unmarked foliage and uniform blooms held at about a 45° angle to the stem, except for nodding varieties (e.g., cyclamineus, triandrus).

**Hyacinth** Shown 1/2 to 2/3 open. Remove secondary growth early. May be staked for straightness while growing, not showing. Beware of one-sided growth.

## BRANCHES

**Evergreens** Wash in soapy water, slit ends, and stand in shallow water overnight with charcoal for freshness.

**Flowering Branches** **EXHIBITING:** Choose a branch (max. 30" long) that is well developed in three dimensions with equal distribution of fresh blooms. Foliage may be present but must not dominate. Preparation: Peel back bark 2" and slit or mash cut end. Condition overnight. Ideal stage:  $\frac{1}{4}$  -  $\frac{1}{2}$  length in fully open blooms.

## Flowering Branches

**FORCING:** The closer to the natural blooming time, the faster the process: e.g., from mid-March, Forsythia, Pussy Willow and Quince take 1-2 weeks; Crab Apple and Lilac take 4-5 weeks.

Choose branches with a preponderance of round buds for bloom: the pointed buds will be leaves.

Slant cut and peel off bark 2-3". Slit or mash cut end. Beginning with hot water, submerge the branch in the bathtub overnight (weighted down) to break dormancy. Then store upright in a pail of water in a cool shaded area until buds begin opening, then bring into light. After the bath, humidity may be retained by total enclosure in a plastic cleaner's bag.

### **PRUNING:**

*SPRING & EARLY SUMMER FLOWERING TYPES* bloom on growth made the previous season and buds are set in the fall. Prune these right after spring flowering. Naturally, this group is better for early forcing

*SUMMER & FALL FLOWERING TYPES* flower on new growth so should be pruned in early spring. Remove 1/4 to 1/3 of the wood that has previously bloomed, as well as any weak growth in the interior where there is a lack of light penetration.

## FLOWERS

Growing on stems that are

**Soft** Water up to the neck overnight

**Hard** (Chrysanthemums, Roses, etc.) Start with hot water. Slit stem up 1-2" from stem end. Keep in deep water, allow to cool.

**Woody** Refer to the section about BRANCHES.

**Hollow** (Lupins, Delphiniums, etc.) Using syringe or funnel, fill stems with water and plug with absorbent cotton.

**Sappy** (Poppies, Euphorbias, Dahlias) Sear cut ends with flame. Nodes where leaves have been removed will absorb water.

**Noded** (Carnations) Cut between nodes as they do not absorb water.

**KEEPING BUDS:** *To prevent buds from opening: lay down in refrigerator wrapped in damp towel.*

**AIR BUBBLES:** *Re-cut under water to remove air bubbles, or prick the stem with a needle. (e.g. Iris)*

## FOLIAGE

**Young Spring Foliage** Submerge completely, but only for 2 hours, then stand in water

**Single Leaves** Submerge in tepid water. Time periods will vary. Velvety, hairy leaves should not be submerged.

# BASIC SHAPES FOR DESIGNS

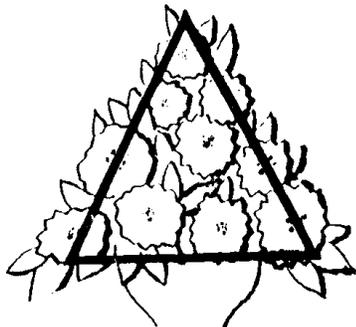
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A floral design will be more successful if begun with a plan in mind rather than none at all.

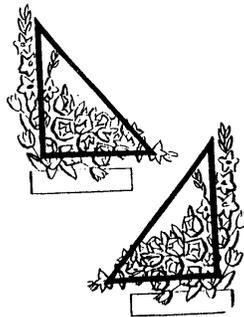
Several factors influence a decision about which shape to choose:

- ✓ The kind of flowers and foliage being used.
- ✓ The placement of the arrangement - whether on the floor (tall), in the center of the dining room table (low and symmetrical), and so on.
- ✓ The size and shape of the container. A tall vase requires height in the arrangement; a shallow bowl can display a low flower arrangement to good effect.

**Triangular**



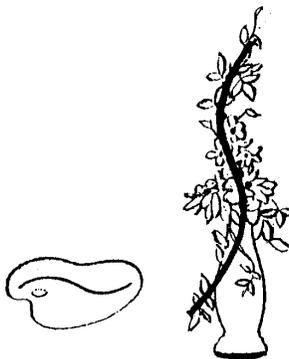
**Triangle face right or left**



**Circular**



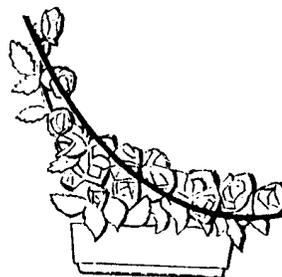
**Hogarth curve.**



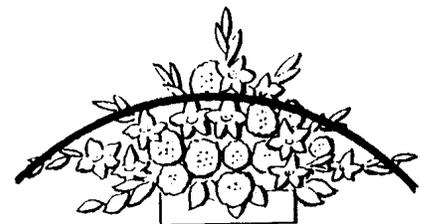
**Vertical**



**Crescent**



**Convex Curve**



# DEFINITIONS

<b>Accessory:</b>	An inorganic object used in a subordinate manner to enhance a design. Accessories may be stones, rocks, glass, candles, figurines, feathers, pottery, metal, sea fans, seashells, etc.
<b>Basket:</b>	A container usually made of plaited, slatted or woven natural plant materials, with or without handles. Baskets made from artificial materials such as glass, pottery, metals, etc. may also be used, but their form should resemble a basket.
<b>Bloom:</b>	Individual flower, one to a stem. Buds showing colour are considered blooms. Specimen blooms should be disbudded for exhibition purposes.
<b>Bubble</b>	A totally submerged design in a clear (closed or open) container, e.g. bubble, rose bowl, snifter
<b>Design:</b>	A combination of fresh and/or dried plant materials and/or inorganic objects arranged to create an artistic unit.
<b>Design Principles:</b>	Balance, contrast, dominance, rhythm, proportion and scale. Check flower-arranging books for full comprehension.
<b>Disbudding:</b>	The removal of lateral buds to encourage development of the terminal bud into a larger, more perfect bloom.
<b>Feature:</b>	A dominant component in the design, e.g., an object, a colour or a certain type of plant material.
<b>Foliage Design:</b>	A design using foliage only. In the absence of flowers, interest is created through a range of colours, shapes and textures.
<b>Free-Standing Design:</b>	A design that is viewed from all sides, e.g., a table centerpiece.
<b>Frame Design</b>	A relatively two dimensional presentation where the frame serves more as an accessory than as a "container for the design. The spirit or mood inherent in the type of frame (modern, old-fashioned, dainty) should be reflected in the design and flowers or other material chosen. The frame may be round, oval or other shape and should be compatible with the design within it.
<b>Front-Viewing:</b>	A design that is viewed in principle from the front, e.g. Hogarth curve.

# DEFINITIONS cont.

- Junior:** A category for exhibitors under 16 years of age. The age is to be shown on the entry card.
- Kissing Ball:** A design in the form of a sphere, equipped for hanging. It may be solid in form, on a base of oasis or sahara and decorated as a topiary OR an open framework, fashioned from flexible plant material (cane, rattan, willow, etc.), upon which decorations are glued.
- Miniature:** A design measuring no more than 5" in any dimension.
- Nosegay, Posy, Tussie Mussie :** Bouquets of small, fragrant flowers, designed to be held in the hand. The use of ribbons and a (paper or fabric) doily is allowed.
- Natural Materials:** Organic materials: all forms of plant life, fresh or dried. The materials may be used in any design and obtained from any source: branches, twigs, evergreens, pods, seed heads, ferns, wild flowers, grasses, weeds, fungi, decorative wood, fruit and vegetables. The discreet use of painted/treated plant material is permitted.
- Novice:** A category reserved for those exhibitors who are competing for the first time, or those who have never received an award in any previous show.
- Small:** A small design measuring between 5½ -10", not to exceed 10" in any dimension.
- Spray:** A portion of a plant with a number of flowers (e.g., petunia, chrysanthemum, floribunda rose).
- Spike:** An upright stem carrying several flowers, usually with short pedicel (e.g., gladiolus, snapdragon).
- Stem/Stalk:** A plant structure carrying one or more flowers and buds. It may be branched. (e.g. sweet pea, primula, iris).
- Swags, Wreaths, Nosegays & Corsages:** Three-dimensional designs of fresh or dried plant material fashioned by wiring/taping/gluing components in place. The use of ribbons and bows as accessories is allowed.
- Topiary:** A tree form with the trunk set firmly in a container and comprised of fresh and/or dried plant material.

# HORTICULTURAL EXHIBITS

## Pot et Fleurs

### DECORATIVE DESIGNS

Hogarth curve



triangular

3 parallel examples  
with "water"

oriental & water

crescent



horizontal & abstract  
Synergistic

all-foilage  
abstract &  
Braided  
Yucca  
design



underwater design



vertical  
dried material design



Satellite

wall art



Framed

