

# THE GARDENER'S HANDBOOK

*To assist exhibitors, judges and societies in all aspects of horticultural competition.*



**Compiled by a committee appointed by the  
Western Australian Horticultural Council Incorporated  
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**All Affiliated Societies of**

**The West Australian Horticultural Council Inc**

## **FOREWORD**

Interest in horticulture in its many facets continues to gain momentum in this State and with this in view the Western Australian Horticultural Council Inc undertook a complete revision of its Standards and Classifications.

The Council wishes to acknowledge its grateful thanks to the above persons for their untiring efforts in carrying out this task and bringing to fruition a handbook which should be greatly valued by horticulturists in this State. It is intended for the exhibitor, the judge, to persons associated with the organisation of horticultural competitions and displays, in fact to all who are interested in the finer points of horticultural standards.

Acknowledgment is also extended to specialist horticultural groups and others for their cooperation in making available their standards and classifications for their specific genera and enabling a more complete presentation to be made.

Any queries on these Standards and Classifications should be directed to the Executive Officer of the society of the relevant genera. Contact details can be obtained from the web site:

[www.horticulturalcouncil.com.au](http://www.horticulturalcouncil.com.au)

***We ask that you acknowledge The WAHC if reproducing all or part of this document.***

**THE WESTERN AUSTRALIAN HORTICULTURAL COUNCIL INC  
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## **THE WESTERN AUSTRALIAN HORTICULTURAL COUNCIL INC APPOINTMENT OF JUDGES**

### **1. SPECIALIST JUDGES**

Specialist groups affiliated with the Western Australian Horticultural Council Inc are to submit biennially, lists of persons who they consider are competent to judge the specific genera. Additions to the list may be made at any time on receipt of further advice from the specialist group.

Where no specialist group exists for particular genera then any recommendation for the appointment of a specialist judge is to be made through an affiliated society, supported by satisfactory evidence of their ability over the preceding two years.

Recognition may be accorded to persons from interstate or overseas on the production of evidence supporting their experience and subject to an examination of their proficiency under the Standards and Classifications laid down by the Western Australian Horticultural Council Inc.

### **2. METROPOLITAN**

Persons domiciled in the Metropolitan Area desiring to become a General Judge, shall on the recommendation of an affiliated group, undertake a two year course conducted under the auspices of the Western Australian Horticultural Council Inc. On the satisfactory completion of the course, their names to be added to the judging panel. These courses will be conducted from time to time.

### **3. COUNTRY**

Persons desirous of becoming a General Judge shall be recommended for appointment by a country affiliated group. This is to be supported by satisfactory evidence of their all-round proficiency over the previous two years.

Should the occasion arise when it is considered desirable to conduct Country District training courses, the Council will authorise the conduct of such courses. The person in charge of these courses will be a qualified general judge approved by Council and the term of training will extend for at least two years.

## **JUDGING OBJECTIVES**

Quality could be said to be the governing factor in any form of horticultural competition or display. The aims and objectives of horticultural competition are primarily to encourage the production and growing of flowers, fruits and plants to the highest standard possible. Other

factors such as the provision of a central venue to enable the general public to appreciate the work of the exhibitor or the opportunity of the exhibitor himself to pit his knowledge and skills against his fellow enthusiast in the spirit of good comradeship are important but are secondary factors only. This factor, that of the highest possible standard must be intrinsically tied with the quality and hence the duty of all personnel connected with the conduct of horticultural competition is to have this facet uppermost in their aims at all times and not let side issues, no matter how important they may appear in themselves, become dominant over the prime objective. The show committee, when drawing up the Schedule and in the conduct of the show, and judges in particular, must be conscious of this factor, for unless it appears to have been met, the exhibitor will not be encouraged or the public satisfied.

Of course the true evaluation of the particular exhibition must be taken into account, but the same principles should exist. The judging standards at the local show should be comparative to those expected at a major competition and in both instances the exhibitor and the public should be able to participate having complete confidence in the ability of the judges. Thus the standard of a local show should gradually rise, just as the standard of a similar event at major level would be expected to improve.

The fundamentals of these standards must be the quality of the particular flower, fruit, plant or combination of these units on display. Quality is perhaps an indeterminable factor which every individual sees in a slightly different light according to his or her own preferences or prejudices. Unfortunately it is not possible to produce a code or book of rules which will solve these individual appreciations for it must be conceded that horticultural judging is not an exact science in which the judge, exhibitor and the members of the general public can measure, or add up in their own mind or as the ultimate with the use of a computer. Nevertheless, the specialists in all fields of flowers, fruits or plants used for display or competition purposes, have over a period of years, developed these standards. These interpreted by qualified and experienced people can produce decisions at competition level, which can achieve general acceptance.

Quality encompasses many facets, but basically it can be divided into the following factors.

## **FORM, COLOUR, SIZE, CONDITION, SUBSTANCE AND TEXTURE.**

### **1. FORM**

This can be defined as the approved shape of a particular flower, fruit or plant as set out by the specialist and is judged against the perfect shape envisaged by that person or persons. Form will vary as the hybridists' results lift the standard of the particular flower and in fact over the years this aspect has frequently resulted in a modified shape. For this reason flowers which are classed as near perfect some years ago in some instances are only second class today. However the good judge or exhibitor will study the specifications of form or shape of the particular flower in which they are interested and so before judging or exhibiting they will have an appreciation of the ultimate in the particular field.

To a limited extent, form is bound to size and freshness. The stale flower will often lose form. Similarly a flower forced beyond its normal limits can become coarse and lose the quality of refinement appreciated by all.

Again in judging form is a relative factor only. In some flowers it is acknowledged that form is the most important facet, gaining more points than size, whilst in other instances size is the factor which will gain additional points.

Form is applicable to individual flowers in which all segments, including petals and sepals comply with the standard pattern as set out for the particular bloom. Likewise it can be

inflorescence, in which the number of flowers and the form and size of same would be assessed. It can in turn be the basis of design for floral arrangements or the general appearance of a specific tree in a competition garden.

## 2. COLOUR

Colour is possibly the most difficult factor to measure accurately. It is not difficult to compare colours, but it can be most difficult to assess the colour of a particular flower against a standard colour laid down for that type. Unfortunately each cultivar of flowers on display will be of a different hue and bearing in mind the true colour means that which is typical of the cultivar, it becomes very difficult to assess the true colour of the flower on display, with the mental picture of the colour as the judge knows it. Colour too will change in flowers grown under different climatic conditions or at different periods of the year. Here again the judge must decide. Example, should a flower produced in the fresh atmosphere of the local mountains being extremely rich in colour earn more than the same cultivar grown at a lower level and true to recognised colour pattern. Similarly, colours will react to various intensities of light within a hall, particularly when lit with fluorescent lamps and extreme care must be exercised to see that all judging is carried out under a uniform light standard. Notwithstanding these and other factors, colour is a predominant feature in quality and the aim of the exhibitors should be to produce flowers of glistening colour unaffected by fading or dullness.

In some particular flowers the specialist is looking for uniformity of colours whilst in others points are awarded for the unusual, the exceptional or that sought after colour not common in the particular species or cultivar. However these facts either will be known to the specialist exhibitor or are clearly defined in the show Schedule.

Unless otherwise stated no one colour or combination of colours should be given preference over any other colour and points for colour should be assessed on the quality of evenness and brightness compared to the true colour of the cultivar of flower.

## 3. SIZE

This factor is based on the known potential of the particular flower or fruit. Size is a most determining factor which is often dominant at first appearance and is usually indicative of good culture. Size will be applicable in different forms, dependent on the type of flower. In some instances, such as orchids, it is measured across the tips of the petals. In other flowers it will indicate the mass which will include both width and depth whilst in a raceme or spike it would include the number of flowers together with their individual sizes.

To the unqualified, size is usually looked upon as being the dominating factor. However in judging flowers or fruits this simple application cannot apply since a false or exaggerated size can often be achieved, usually at the expense of form and must be assessed accordingly. As mentioned earlier size can be the major factor in judging some types of plants and points can be awarded at a prescribed limit and above that no further points will be awarded. In fact, where limits are placed on size, oversized flowers will result in loss of points. Similarly loss of points should be made where the flower or exhibit is **undersized**, or in some instances disqualified. There again, both the judge and the exhibitor should be aware of the specifications sought in the particular class in which they are concerned. However it must always be remembered that size is often indicative of two things, firstly, good culture as achieved by a skilled horticulturalist and secondly, the skill of the hybridist in producing higher standards and judges should be appreciative of these factors, bearing in mind that the objectives of competition is to improve quality.

## 4. CONDITION

Condition is a very important facet of quality which is often overlooked. Basically it means the perfect stage of a flower's development not encumbered by stale or faded segments of the flower or disfigured by marks, bruises, insects or the effects of attack by either insects, fungi, bacteria or virus.

The stage at which a particular flower or fruit reaches perfection varies and will be closely allied to the other facets of form and colour. A flower that is not fresh will usually lose points for colour. Similarly a flower which is either not fully out or past its prime will lose points in form. However in judging it is not enough to drop points for form and colour if the flower is not fresh. It must also be penalised for its lack of freshness or condition and as such it is rarely that a bloom lacking in this quality will gain a prize.

Conversely a judge should not ignore a flower because it has perhaps one small mark, blemish or slightly stale petal, if it measures very highly in the other qualities. It certainly will lose points but could still be in a position to win if the other competition flowers are not of a high enough standard. Exhibitors should pay particular attention when staging flowers to ensure that every effort within the rules applicable to the particular flower is made to place the specimen or specimens on the show stand, free of insects, blemishes or stale petals. Mention is also made in some horticultural circles on the difference between blemishes and bruising which may have occurred in transporting the flower from the garden to the show bench and claim that allowances should be made for a flower which has been obviously bruised in transport or perhaps as the result of an accident on the show bench. This factor should not be taken into consideration by the judge. Their task is to judge the specimens on the show bench as displayed before them at the moment of judging, not what the flower or such may have been prior to the accident.

## **5. SUBSTANCE AND TEXTURE**

These two terms are sometimes used in flower and fruit judging either in unison or individually. Basically substance means the firmness and thickness of tissue of the flower, usually applicable to the petals and sepals as against the known potential or again it can refer to the tissue or flesh of fruit. Texture is somewhat similar in that it refers to the same factors but with the emphasis placed on the desirable features which enhance either the surface of the flower or the condition of the fruit. Likewise the term brilliance is occasionally used but normally this is included when assessing colour.

Similarly substance and texture are usually accepted as being included in the factors of form and freshness when judging most classes. However both are very important in the final analysis since flowers or fruit of poor substance or texture should not be encouraged.

## **6. ADDITIONAL FACTORS IN QUALITY**

Apart from the concepts of quality mentioned other factors can come into consideration such as:

- (a) **Stem:** In certain classes show schedules set down a minimum length of stem and conditions relating to supports including wiring. Unless otherwise specified the stem should be strong enough to hold the flower or fruits upright in position and must reach the water in the vase or other receptacle used.
- (b) **Floriferousness:** As set out earlier the inflorescence is part of form. However in certain classes points will be provided for the number of flowers on the particular raceme or spike. Again there can be minimum numbers set down for exhibiting purposes.
- (c) **Fragrance:** Unless specified fragrance is not usually listed as a factor of quality for show judging purposes. However fragrance is a most desirable inherent characteristic of many

flowers and when present must be taken into consideration but only when specified or all other factors appear equal.

- (d) Foliage: In many classes a small number of points is allowed for foliage and will be awarded if it is healthy, fresh and free from all marks and blemishes.
- (e) Staging or Display: Points are often awarded for the staging or display of exhibits and the number of points will vary from a minimum when only one or perhaps three flowers are involved to those Scheduled items calling for groups of flowers or plants. At all times, whether it be an individual flower or group, the exhibit should be as attractively set up as possible, bearing in mind the peculiarities of the various types. Dahlias or Gladioli should be set out in such a way that they are of matching heights and appear uniform. Containers should be uniform and as attractive as possible. In fact any means within the rules of competition which will make the exhibit, irrespective of its size, more attractive and appealing should be encouraged.

## **7. APPRAISEMENT OF QUALITY**

The important factor in appraising the quality of the exhibit is the relation of the various facets comprising quality with each other. To assist in assessing this a points system is usually laid down to serve as a guide and it is most important that the judge look closely at each factor in determining their final analysis. Based on the relative number of points set out for each factor which indicates any particular emphasis being sought after, they should be in a position to give an unbiased decision.

Likewise it is important to the exhibitor to look closely at all factors and be able to assess the final analysis themselves. Otherwise they will never appreciate the judge's final decision and be only too ready to criticise because their bloom was perhaps bigger than the competitors' and they could not or would not appreciate the significance of other factors involved.

When judging exhibits comprising numbers of flowers or plants and including displays the same theme should in principle be applied. All factors must be thoroughly examined but because the primary objective is to aim at the highest possible standard quality must predominate. An excellently arranged group of mediocre specimens should not be considered over an average arrangement of first quality material.

Although as mentioned earlier, judging of horticultural exhibits will never be an exact science, standards can be set out which can define this to a satisfactory degree. It then becomes the responsibility of both the exhibitors and, in particular the judges, to interpret the written word. The judges can achieve this to the satisfaction of most, if not all, if they have the qualifications and experience in the particular field to enable them to work according to the standards as laid down.

## **JUDGES**

Judges should be familiar with the types/cultivars upon which they are required to adjudicate and must be impartial. They should also possess a knowledge of the genera, cultivation and staging skills required. Judges are usually recruited from people who have been successful exhibitors.

Judges have a responsibility to the Society which has invited them to judge; to the exhibitors whose entries are being assessed; and to the viewing public and must therefore show a high degree of competence.

They must be familiar with the Show Schedule requirements and if unsure seek interpretation from the show officials, arrive at the Show venue at the specified time and refrain from entering the venue until all staging has been completed and they are invited to enter.

It is recommended, wherever possible, that judges do not have any close associations with a particular Society. They are not concerned with the ownership of exhibits, only in assessing the merits of entries staged as to compliance with standards and classifications laid down. They should not discourse with exhibitors before commencing their judging task and must be impartial and be seen to be so.

They may be called on to judge sections of shows individually but may be required to judge with a panel of judges either jointly or each individually as a panel member. In the latter instance if two of the three members of a panel agree an exhibit is worthy of a first prize that decision overrides the third judge's assessment.

Judges have power to disqualify or deem NAS (Not According to Schedule) any exhibit and should indicate their reason(s) for so doing on the exhibitor's card. Their decisions are final except in so far as rules governing the Show may allow for appeals. These will be dealt with in accordance with appropriate procedures.

They should not touch or rearrange exhibits but may direct stewards to move containers to enable a full and fair assessment to be made of an exhibit.

It is imperative that judges do not let personal preferences or prejudices influence their assessments. It is impractical that all classes are pointed because of limited time constraints but it is most desirable that pointing be carried out for major championship classes.

### **CHAMPIONSHIP JUDGES**

Council recommends that wherever possible, three judges be appointed for major championships.

### **RESPONSIBILITIES OF CHIEF STEWARD/SHOW SECRETARY**

Subject to the President/Chairperson of the organisation, the Chief Steward and Show Secretary are responsible for the conduct of the event. This incorporates the accepted layout of the show venue, the allocation of various classes within the display area to ensure a pleasant visual effect for the viewing public.

Where applicable the Chief Steward will supervise the allocation of exhibitor positions eg State Championship etc, to ensure that sufficient staging is available for the show and to ensure that each class area is clearly marked and if possible to have the class number and description shown. They should also ensure that sufficient containers/vases are available to meet the requirements and if it can be arranged beforehand have them positioned in the various classes prior to staging time to match the number of entries lodged. Also to control all assisting stewards and runners and allocate them to respective judges and make sure they are conversant with what is expected of them.

The Chief Steward should be familiar with the rules governing the Show and in cases where clarification is required on any aspect of the Show will, after adequate discussion and consideration make a decision which will be final and binding. They should oversee that all exhibits are staged in their correct class and where applicable ensure that containers comply with laid down descriptions and procedures.



The Chief Steward should make certain that only authorised officials are permitted in the show area during judging unless otherwise arranged. They advise the judges when they may enter the exhibition area and commence judging, ensure that prize cards are not displayed until all judging requirements have been met, ensure that exhibits are maintained in a presentable condition for the duration of the Show and remove any diseased plants from the Show benches.

The Show Secretary should ensure that there are class numbers and description titles of each class to match the Show Schedule and these should be placed in appropriate positions according to the Show area plan. Also ensure that appropriate trophies, where applicable, have been obtained (these also include prize cards, sashes, medals and certificates). Prepare prior to the show dates a result sheet with provision for each exhibitor's name, number class sections and an area where an exhibitor may sign for prize monies due. As entries are received they are recorded on this record, subsequently after adjudication judging results are shown using blue/red pencil and relevant points tallied.

The Show Secretary should prepare sufficient exhibitor's cards for placement under each entry, ensure that prize cards are correctly placed on each winning entry and that all judging requirements have been met eg Best Bloom, Best Exhibit. Also ensure the preparation of Bloom name cards so that each exhibit bears the same titling.

The Show Secretary should also maintain a master record of results for historical reference.

The Show Secretary is also required to prepare a report on the Show for presentation to the Societies Executive Committee and may make suggestions/recommendations on any aspect to improve the display.

To carry out such other duties as directed.

### **DUTIES OF SHOW OFFICIALS**

Stewards appointed for horticultural displays will be responsible to see that exhibits are placed in their correct classes and that they comply with the requirements of the Schedule. Any contentious matter should be referred to the Chief Steward whose decision will be final eg vase or bowl measurements. Chief Steward also has the authority to reject any exhibit from bench that is likely to transmit pest or disease to other plant material on display.

Stewards appointed to accompany judges should observe the following points:

Ensure that the judge has a copy of the Schedule and is aware of any special conditions applicable.

Ensure that all classes allocated to the judge are adjudicated upon and where champion/best awards are required notify the judge accordingly.

Complete the award chit giving the judge's decision and pass to the card writer.

Under no circumstances discuss the merits or otherwise of any exhibits staged.

When requested by the judge remove an exhibit for their closer examination, ensure that they are replaced in the same position.

Place prize cards on exhibits after final judging is completed.

Carry out any additional instructions given by the Chief Steward.

Stewards are to ensure that no interference takes place by any person while adjudication is being made and where necessary report instances immediately to the Chief Steward.

### **Metric Conversion Guide**

<b>INCHES</b>	<b>MILLIMETRES</b>	<b>CENTIMETRES</b>
.5	12.5	1.25
1	25	2.5
1.5	37.5	3.75
2	50	5
3	75	7.5
4	100	10
5	125	12.5
6	150	15
7	175	17.5
8	200	20
9	225	22.5
10	250	25
11	275	27.5
12	300	30

#### **THE WESTERN AUSTRALIAN HORTICULTURAL COUNCIL INC STATE CHAMPIONSHIPS**

Applications for State Championships must be in writing to the Council.

Any alteration to date or venue, supported by a valid explanation of necessity for variations, is to be submitted in writing to the Executive Officer for ratification by the Council.

Applications are to be lodged in time to be considered at meetings as follows:

#### **FEBRUARY**

Bowl of Flowers, Bromeliad, Carnation, Daffodil, Epiphytic Cacti, Fern, Fuchsia, Gladiolus, Hanging Container, Hippeastrum, Informal Floral Art, Iris, Pelargonium, Pot Plant, Rose, Succulent, Sweet Pea, Vase of Flowers.

#### **NOVEMBER**

African Violet, Begonia, Camellia, Chrysanthemum, Dahlia, Gerbera, Hoya, Orchid.

Where more than one application is received for an award a secret ballot shall be conducted, if required, at the relative meeting to determine the allocation. The Constitution determines voting eligibility. In making awards preference will be given to applications from the pertinent specialist society.

A society allocated a State Championship shall provide a suitable trophy provided this does not conflict with the Society's domestic policy.

Applications for Awards will only be considered from current financial affiliates.

Voting on allocations will also be by delegates of current financial affiliates.

All persons are eligible to enter for State Championships but syndicate entries are not permitted.

The Chief Steward of the society conducting Council Championships is responsible for drawing the exhibitor's positions on the show bench.

The West Australian Horticultural Council sash and certificate is to be placed in a prominent position at the show and Schedules should suitably acknowledge the Council Award.

## **THE COMPOSITIONS OF STATE CHAMPIONSHIPS**

### **AFRICAN VIOLET**

3 african violet plants consisting 1 standard African Violet, 1 mini/semi-mini African Violet and 1 trailing African Violet

### **GESNERIAD**

1 gesneriad each from three of the four Gesneriad classes: fibrous rooted, rhizomatous, tuberous, trailing basket.

### **BEGONIA**

6 begonias containing at least 4 distinct types

### **BROMELIAD**

3 pots foliage - maximum pot size 35cm - single plant each pot - distinct genera.

2 pots flowering - maximum pot size 35cm - single plant each pot - distinct genera.

### **CAMELLIA**

3 blooms over 65mm - distinct

### **CARNATION**

12 blooms, 9 distinct.

### **CHRYSANTHEMUM**

#### **Division A**

6 Exhibition blooms (4 distinct) from Sections 1 and 2 only, and 6 Decorative blooms (4 distinct) from Sections 3, 4 and 5 only.

#### **Division B**

6 Anemone blooms (4 distinct) from Section 6 only, and  
6 Show Singles blooms (4 distinct) from Section 7 only, and  
6 Fantasy blooms (4 distinct) from Section 10 only

### **DAFFODIL**

12 blooms distinct

## **DAHLIA**

4 blooms over 160 mm – distinct

4 vases of 3 blooms – under 160mm - all distinct

## **EPIPHYTIC CACTI**

Must consist of 3 distinct genera:

- Epicactus/Epiphyllum - one only

- Other Epiphytic cacti - two distinct genera either 1 pot and 2 hanging containers or 2 pots and 1 hanging container not exceeding 36cm in diameter or not exceeding 36cm on the longest side.

## **EPIACTUS/EPIPHYLLUM**

1 pot or hanging container not exceeding 36cm in diameter or not exceeding 36cm on the longest side.

## **OTHER EPIPHYTIC CACTI**

2 distinct genera. 1 pot of hanging container not exceeding 36cm in diameter or not exceeding 36cm on the longest side.

## **FERN**

4 pots, 4 distinct genera - pots not to exceed 25.5cm

## **FORMAL FLORAL ART**

Formal Bowl - three types of flowers other foliage allowed

Formal Vase - three types of flowers other foliage allowed

## **FUCHSIA**

2 upright plants - distinct - pot grown, not to exceed 25cm 2 hanging baskets not exceeding 35cm.

## **GERBERA**

6 single blooms; 4 distinct, any type including triplex or new vogue varieties. 6 double blooms; 4 distinct, any type including triplex or new vogue doubles

## **GLADIOLUS**

6 Large flowered Gladioli - at least 4 distinct

## **HANGING CONTAINER**

1 container in bloom, 1 container in foliage not to exceed 35cm in diameter or not exceeding 35cm at the longest side.

## **HIPPEASTRUM**

4 pots Hippeastrum - distinct

## **HOYA**

Must consist of 3 distinct species of hoya

Each set must consist of either 1 pot and 2 hanging containers OR 2 pots and 1 hanging container, not exceeding 30cm in diameter or not exceeding 30cm on the longest side.

Exhibits may be flowering specimens or foliage

One specimen plant per pot or hanging container.

**INFORMAL FLORAL ART**

No restrictions.

**IRIS**

6 stalks tall bearded and/or Louisiana iris, at least 4 distinct.

**JUNIOR DAFFODIL**

3 daffodils distinct

**JUNIOR POT PLANT**

3 pot plants distinct - not to exceed 15cm.

**ORCHID**

4 orchid plants of at least 3 distinct genera. No pot size restrictions.

**PELARGONIUM**

1 pot not exceeding 23cm, regal pelargonium in bloom.

1 pot not exceeding 23cm, zonal pelargonium in bloom.

1 pot not exceeding 23cm, ivy leaf pelargonium in bloom.

**POT PLANT**

4 plants, distinct genera.

Containers not to exceed 25.5cm in diameter.

**ROSE**

9 blooms, distinct.

**SUCCULENT**

Cactus, 4 distinct genera.

Other than cactus, 4 distinct genera.

Containers not to exceed 20cm in diameter.

**SWEET PEA**

6 vases distinct; 4 cuts of 1 cultivar in each vase.

**VASE OF FLOWERS**

Must include at least 3 types of flowers, other foliage allowed

**BOWL OF FLOWERS**

Must include at least 3 types of flowers, other foliage allowed.

## **THE WESTERN AUSTRALIAN HORTICULTURAL COUNCIL INC DISTRICT CHAMPIONSHIP**

Affiliated societies, in each of the Royal Agricultural Society regional groups, (excluding the metropolitan area) of the State, shall be eligible to apply to Council for the allocation of a District Championship for any genera of class each year.

In the event of more than one application being received from affiliated societies within each regional group, the allocations of Championships shall be determined by secret ballot if required.

The Award shall consist of Council sash and certificate.

Applications must be made and be submitted in time to be considered at the February and November meetings.

The composition must be in accord with approved requirements.

In all other respects the conditions will be similar to those relating to State Championships.

### **THE COMPOSITION OF DISTRICT CHAMPIONSHIPS**

#### **BOWL OF FLOWERS**

Must include at least 3 types of flowers, other foliage allowed.

#### **CARNATION**

6 blooms, 4 distinct.

#### **CHRYSANTHEMUM**

4 exhibition/decorative  
2 spider/quill  
2 anemone  
1 cut of single

#### **DAFFODIL**

6 blooms, 4 distinct

#### **DAHLIA**

4 blooms over 160mm - distinct  
4 vases of 3 blooms – under 160mm – all distinct

#### **GERBERA**

3 single blooms, 2 distinct, any type including triplex or new vogue varieties  
3 double blooms, 2 distinct, any type including triplex or new vogue varieties

#### **GLADIOLUS**

6 Spikes - 4 distinct, any type.

#### **HANGING CONTAINER**

May be either foliage or flowering.  
More than 1 plant of same cultivar allowed.

Must be grown in container not exceeding 35cm in diameter or not exceeding 35cm on the longest side.

### **INFORMAL FLORAL ART**

No restrictions

### **IRIS**

6 stalks Iris - 3 distinct, tall bearded or Louisiana.

### **ORCHID**

4 orchid plants of at least 3 distinct genera. No pot size restrictions.

### **PELARGONIUM**

1 pot not exceeding 23cm, regal pelargonium in bloom.  
1 pot not exceeding 23cm, zonal pelargonium in bloom.  
1 pot not exceeding 23cm, ivy leaf pelargonium in bloom.

### **POT PLANT**

4 plants, distinct genera.  
Containers not to exceed 25cm in diameter.

### **ROSE**

6 blooms, 4 distinct.

### **SUCCULENT**

Cactus, 4 distinct genera.  
Other than cactus, 4 distinct genera.  
Containers not to exceed 20cm in diameter.

### **SWEET PEA**

4 vases distinct; 4 cuts of 1 cultivar in each vase.

### **VASE OF FLOWERS**

Must include at least 3 types of flowers, other foliage allowed.

### **“WEST AUSTRALIAN GARDENER’ - SASH AND CERTIFICATE**

Affiliated groups that do not specialise in a particular genera, will be eligible to make application for this award. No Society is to be allocated more than one award each year nor be allocated the same award in successive years, unless no other written applications have been received.

Groups allocated these awards are not to conduct shows on the same day as the State Championship for the particular genera is being held.

Applications on the prescribed form, for any genera or class (adopting the same guidelines as for Council Awards) are to be forwarded to the Council who will refer them to a properly constituted meeting of the West Australian Gardener Committee for consideration.

Existing State Championship compositions are to be used as a guide but not necessarily adopted. The composition of each award will be ratified by the West Australian Gardener Committee and should ensure a high standard of presentation.

The West Australian Gardener, Sash and Certificate to be placed in a prominent position at the show and group schedules should suitably publicise the award.

## **THE WESTERN AUSTRALIAN HORTICULTURAL COUNCIL INC WEST AUSTRALIAN GARDENER MEDAL**

This Award will be made at the absolute discretion of *the WEST AUSTRALIAN GARDENER* Committee for any outstanding contribution to horticulture in Western Australia and restricted to ensure a high esteem value of the Award.

It may be awarded to a group, society, business organisation, public authority or individual.

Valued horticultural research or the introduction of some scientific botanical breakthrough may be considered worthy of such Award.

The Committee may co-opt the services of any qualified expert if considered necessary to assist in their deliberations.

### **THIS AWARD IS NOT SUBJECT TO APPLICATION**

#### **DEFINITIONS**

The following definitions are primarily horticultural and not strictly botanical and are set out as a guide for horticultural competition.

#### **ABBREVIATIONS**

**NAS** - Not according to Schedule.

**NES** - Not elsewhere specified.

**CVA** - Colour variations allowed.

**NND** - Not necessarily distinct cultivars/types.

**ANNUAL** - A plant which grows from seed and which naturally and ordinarily flowers, seeds and dies (frost excepted) within twelve months.

**ANTHERS** - The parts of the stamen containing the pollen dust.

**BERRY** - A fleshy or succulent fruit, usually several seeded with no stony layer surrounding the seed, eg tomato, grape.

**Note:** The fruits of many plants usually considered berries in horticulture such as Cotoneaster, Malus and Raspberry, are not botanically berries but may be so considered for horticultural show purposes.

**BERRIED** - Plants in which the fruit is a berry. For show purposes to encourage the display of plants with ornamental fruit, eg Cotoneaster, Malus. A more satisfactory term would be plants in fruit.

**BERRY FRUIT** - Soft fruit plants, such as currants, gooseberries, raspberries, strawberries; sub tropical fruits such as Chinese gooseberries, guavas, etc, are normally included.

**BIENNIAL** - A plant which requires two seasons to complete its life cycle, growing one season, flowering, seeding, dying in the second.



**BLOOM** - A bloom is one open flower, eg tulip or a composite head of dahlia. In bloom - bearing at least one open bloom. When a given number of blooms are required, unexpanded buds showing colour shall count as blooms (except in Floral Art).

**BRACT** - A much reduced leaf, usually small and scale like associated with the flowers and in the upper part of the flowering stem - may appear petal like as in proteas.

**BULBOUS** - For horticultural show purposes, bulbous plants include those having bulbs, corms, rhizomes, tubers or tuberous roots.

**CACTUS** - Plants belonging to the Order Cactaceae. Although cacti can be exhibited as succulents, they are normally exhibited separately from succulents unless Schedule calls for cactus or succulents.

**CALYX** - The outer set of perianth segments, especially when green.

**CLASS** - A sub-division of a competition or Schedule. A specification for one group of comparable exhibits.

**CLIMBING PLANTS** - Plants which ascend towards the light by using other objects. These should be exhibited under the type of plant growth which is appropriate, eg woody climbers such as Bignonia, Jasmine and Clematis as a tree or shrub. Tropaeolum majus (garden nasturtium) as an annual.

**CLOVE** - A small bulb formed in the axil of a parent bulb.

**COLLECTION** - An assembly of types and/or cultivars of plants, flowers, fruits or vegetables in one exhibit.

**COLOUR** - For show purposes, colour is divided into: **self**: Of one colour all over. **bicolour**: Two colours. **two tones**: Two shades or tints of the same colour. **variegated**: Spotted, mingled or mixed colour. **multi-coloured**: Three or more colours.

**CONDITION** - An exhibit is in good condition when it is in the most perfect stage of development, is fresh and free from damage of any kind.

**CONE** - The scaly fruit of a coniferous tree such as cedar, kauri, pine.

**CORM** - A bulb like swollen part of stem, usually underground, stored with reserve food and often having a membranous coat, eg the corms of Crocus, Gladiolus and Colchicum.

**COROLLA** - The inner circle or whorl of the floral envelope, the parts normally made up of petals, usually coloured.

**CORONA** - An appendage coming between the petals and stamens of a flower as in the cup of Narcissus.

**CULTIVAR** - A term used in horticultural nomenclature equivalent to the horticultural term cultivated variety eg rose "Peace".

**CUT FLOWER** - Any flowering material severed from a plant is a cut flower. In horticultural shows the term is usually restricted to those plants normally grown in a garden and used for floral decoration. In Schedules it is advisable to specify whether any kind of plant material is included or excluded.

**Note:** Cut flowers must not include: Flowering shrubs, hard wooded creepers, fruits; but may include Roses, Hydrangeas and Euphorbia Wulfenii. Own foliage only is permitted in all exhibits. The stems of all flowers when exhibited in cut flower sections must touch water to comply with competition rules.

**DECIDUOUS** - A deciduous tree or shrub is one having leaves which persist only one season and fall in the autumn.

**DISC FLORETS** - Tubular flowers in the centre of the head of daisy flowers (Composite) as distinguished from the ray florets.

**DISPLAY** - An exhibit in which attractiveness of arrangement and general effect are to be considered of more importance than they would have been had the Schedule specified a "group" or a "collection".

**DISQUALIFY** - To remove from the judges' consideration because of non-compliance with a specification in the Schedule or with a rule governing the competition.

**DISTINCT** - different

**ENTRY** - A notification of an intention to exhibit a unit for exhibition in a competition or show. The term is used also for the actual unit exhibited.

**EVERGREEN** - A plant which retains its living foliage for at least a full year and is never leafless.

**EVERLASTING** - Flower-heads that retain much of their showy character after being cut and dried.

**FALLS** - The three outer segments of an iris flower.

**FASCIATION** - Several shoots joined together internally to form a flattened stem.

**FLORET** - Small individual flowers, especially those comprising a head or spike, eg daisies and delphiniums.

**FLOWER** - The reproductive organs of higher plants usually with a perianth. Some plants eg certain garden hydrangeas, and double flowers possess no reproductive organs or in an aborted form. Such flowers are accepted in Horticultural shows.

**FOLIAGE** - The leaves of any plant, or stems bearing only leaves.

**FORCED** - Grown to bloom or be ready for consumption before the normal time.

**FORM** - Means the approved shape of the exhibit as understood for the kind or genus.

**FROND** - A leaf of a fern or palm.

**FRUITS** - In classes for edible fruits - "Fruits" means fruits normally grown for dessert or for eating when cooked as "sweets" (see Kind). In classes for ornamental fruits and for floral arrangements - "Fruits" means developed ovaries, e.g. seed pods, berries and ornamental gourds. The following fruits for Horticultural purposes are classified as vegetables: beans, capsicums, chillies, cucumbers, eggplant fruit, marrow, melons, mushrooms, peas, pumpkin, sweet corn, tomatoes.

**GENUS** - A group of related plants having the same generic name, e.g. all species and hybrids of the genus *Lilium* such as *Lilium candidum*, *Lilium chalcedonicum*, *Lilium henryi*, *Lilium regale* and *Lilium testaceum*.

**GRASS INFLORESCENCE** - Flowers or seed heads of members of the grass family (Gramineae). If stamens showing it is classed as a flower, if past this stage, as a seed head.

**HERBACEOUS PERENNIALS** - Plants with non-woody stems which die down to the ground annually, but which have root stocks which remain alive throughout several years. For horticultural purposes the word "rootstock" includes all bulbs, corms and tubers, rhizomes, and tuberous roots, but in horticultural shows it is better that they be classified as bulbous plants and not as herbaceous perennials

**HERBACEOUS PLANTS** - Plants which do not form a persistent woody stem. They may be annual, biennial or perennial.

**HERBS** - For the purposes of horticultural shows herbs are plants possessing aromatic features which render them of culinary value. They are exhibited in the vegetable section, eg basil, marjoram, mint, parsley, etc. Other aromatic plants not used for culinary purposes such as lavender, scented leaf pelargoniums are exhibited in the flower section.

**HYBRID** - A plant derived from the interbreeding of two or more species, e.g. *Lilium\* testaceum* is a hybrid resulting from the interbreeding of *Lilium candidum* and *Lilium chalcedonicum*

**KIND** - A term which is recommended should be used in a classification of plants, flowers, fruits and vegetables for show purposes, e.g. chrysanthemums, delphiniums, phlox and roses are "kinds" of flowers; apples, grapes, peaches, pears and plums are "kinds" of fruits; asparagus, carrots, onions and peas are "kinds" of vegetables.

With plants and flowers "kinds" usually roughly correspond with species, but with fruit and vegetables there are many exceptions; each fruit and vegetable noted on the sections for these is a different kind.

**LATERAL** - A side shoot normally terminating in a flower.

**NATIVE** - A native plant is one that is indigenous to Australia. Hybrids, sports and cultivars, of native plants are considered as native for horticultural show purposes. This is a recommendation that may be varied by individual societies. It may not be the wish to exclude desirable border line shrubs such as some *Leptospermums*.

**NATURAL** - As applied to foliage, flowers, fruit, means as produced by the plant without any artificial treatment as dyeing, glycerine, oil, etc.

**OVARY** - The receptacle holding embryonic seed.

**PANICLE** - A loose compound flower structure.

**PEDICEL** - The stalk of a single flower on an inflorescence.

**PEDUNCLE** - Flower stalk, stem of a flower cluster or of a solitary flower.

**PERENNIAL** - A perennial plant is one which lasts many years. Perennial plants include trees and shrubs, suffruticosa and those plants which grow from bulbs, corms and tubers, in fact all that are not annuals or biennials.

**PERIANTH** - A term for the floral envelope, consisting of the calyx and corolla or their equivalents, but seldom used except when the segments, of the two whorls are both coloured, as in daffodils, tulips and lilies.

**PETAL** - A division of the corolla, especially one free to the base; usually coloured and showy. Sometimes petals are absent and sepals are coloured and petal-like e.g. helleborus, clematis. In floral art these are accepted as petals in the matter of colour.

**PETIOLE** - The foot stalk of a leaf.

**PIP AND POME FRUIT** - The fruit of edible cultivars of apples, pears, quinces and medlar.

**PIP** - An individual flower in a truss of flowers e.g. polyanthus.

**PISTIL** - The reproductive portion of the flower.

**POT** - Is a container of any shape and of any material.

**POT PLANT** - Consists of one rooted plant only. If more than one plant (singular) it becomes a pot of plants, e.g. pot of fern, pot of hyacinths, etc (Sedums and other multi-rooted plants excepted).

**RARITY** - In a Schedule means uncommon or unusual but at the same time desirable.

**RAY-FLORETS** - The outer modified flowers of the heads of some composites; usually flat and strap like, as distinguished from the disc-florets.

**RHIZOME** - An underground stem with adventitious roots and scale leaves at the nodes and producing buds in the leaf axils.

**SCAPE** - A long, naked or nearly naked peduncle, whether one or many flowered, rising direct from the base of a plant, or from the base of a pseudo-bulb or from the centre of a new growth, as in orchids.

**SEEDLING** - A plant produced from a seed. In connection with daffodils and other bulbous plants - a new cultivar raised from seed and not yet named.

**SEPAL** - One of the divisions of the calyx.

**SHRUB** - A woody perennial of smaller structure than a tree and usually having no bole or trunk. For show purposes there is no difference between trees and shrubs.

**SIZE** - An exhibit grown to its maximum potential without being gross or unbalanced in appearance.

**SOFT FRUITS** - See Berry Fruits.

**SPATHE** - The bract or leaf surrounding flower cluster or spadix. It may be coloured or petallike, eg calla.

**SPECIES** - A group of closely related plants of one genus having the same specific name; e.g. *Lilium candidum*, *Lilium chalcedonicum*, *Lilium henryi* and *Lilium regale* are four species of *Lilium*. *Lilium candidum* var. *plenum*, *Lilium candidum* var. *purpureum*, and *Lilium candidum* var. *salonikae* are all botanical cultivars of one species, viz. *Lilium candidum*.

**SPIKE** - For horticultural show purposes a spike is an inflorescence with a more or less elongated axis, usually unbranched, bearing either stalked or stalkless flowers, as in *Cymbidium*, *Delphinium*, *Foxglove*, *Gladiolus*, *Hollyhock* and *Odontoglossum*.

**SPRAY** - A stem with laterals bearing flowers eg *Fuchsia* or terminating in branching shoots bearing flowers e.g. *Azalea*.

**STAMEN** - The part of the flower which contains the pollen.

**STANDARD** - A term which, when applied to a tree or plant, means a specimen with an upright stem of some length supporting a head. *Roses*, *fuchsias* and *heliotropes* are some ornamental plants readily grown as standards; when applied to a sweet pea or other papilionaceous flower - the back petal of the corolla; when applied to *irises* - one of the three inner perianth segments.

**STEM OF STALK** - As applied to flowers. A plant structure carrying one or more flowers and buds. It may be branched e.g. *bearded iris*.

**STIGMA** - The part of the pistil which receives the pollen.

**SUBSTANCE** - Firmness and texture as characteristic of the flower at its best.

**SUBTROPICAL** - Plants and fruits which will not withstand persistent winter frosts. The term normally excludes citrus.

**SUCCULENTS** - Plants with very fleshy leaves or stems or both e.g. species of *Aloe*, *Bryophyllum*, *Cotyledon*, *Crassula*, *Echeveria*, *Kalanchoe*, *Sempervivum* and *Cactus*. These usually have a dense epidermis.

**SUFFRUTICOSE** - suffruticose plants are those of more or less shrubby growth but not woody and tufted evergreens which do not die down in winter e.g. *Carnations*, *Pinks*, *Arabis*, *Thrift* or *Pelargoniums*.

**TEXTURE** - The surface characteristics of the petals of the bloom. It includes sparkle, sheen and brilliance.

**TENDER** - A tender plant is one which requires a favourable locality or situation and which, under ordinary climatic conditions, must either be lifted and housed or protected in some other way during the winter.

**TREE** - A perennial woody plant usually with an evident bole or trunk

**TRUSS** - A cluster of flowers or fruits growing from one stem, as in *pelargoniums*, *polyanthus* and *tomatoes*.

**TUBE** - That portion or passage leading from the stigma to the ovary.

**TUBER** - A swollen underground stem, usually roundish, with buds or "eyes" over the surface, from which new plants or tubers are produced, e.g. Jerusalem artichokes, potatoes.

**TUBEROUS ROOT** - Swollen underground root, normally with buds at one end of the root e.g. dahlias, tuberous begonias. Horticulturally it is often difficult to separate true tubers from tuberous rooted plants, and the term "tuber" is used for both types of storage organ e.g. Gloxinia tubers.

**UMBEL** - A flower cluster in which the flower stalks spread from a common point.

**UNIFORMITY** - The state of being alike in size, form, age and possibly colour.

**VARIETY OR CULTIVAR** - A term which is recommended should be used for show purposes for all cultivars within a "kind" eg "Crimson Glory" and "Ena Harkness" are "cultivars" of rose. In horticultural nomenclature a variety is also known as a cultivar.

**VIRUS** - A widely spread plant disease, easily transmitted, usually first apparent in the foliage.

**WIRING OF CUT FLOWERS** - The wiring of stems and/or flower heads of all cut flowers is prohibited unless otherwise stated in the Schedule or in the Floral Art section.

**WOODY PLANT** - A perennial plant with persistent above ground stems which harden and increase in circumference in successive years.

**Note:** The above definitions are not mandatory but merely recommended to Society Schedule committees but conformity would be desirable in all Societies.

## AFRICAN VIOLET

**LEAF PATTERN & FORM.** Plants must be evenly balanced, in a container that is clean and of suitable size. Leaves must be symmetrically arranged from outer row to centre without broken or malformed leaves. The plants should be well rounded as a wheel, with sturdy fresh foliage evenly distributed around the entire plant, growing straight from the centre of the plant to the tip of the outer leaves. Each layer of leaves should overlap the petiole below, without gaps or spaces between the leaves or rows of leaves. Side-shoots (or suckers) should be removed. Some cultivars will reproduce 2 leaves on the flower stalk, but if 4 leaves appear in the leaf axil, this is a side-shoot. Only single crown plants should be considered by the judge. The size of the leaves are judged according to the cultivar.

**FLORIFEROUSNESS.** Standard plants should produce 20-25 blooms, though some cultivars will produce many more. Only fresh open blooms are counted (those open sufficiently to expose the centres). Flowers must be fresh and glowing, without any browning off in the centre of the bloom. Stamens erect, clean and healthy. Spent and wilted blooms are not allowed and points are also deducted for seed pods. The flowers should be held above the leaves on firm stems and should be spaced evenly around the crown.

**CONDITION.** There should be no evidence of insects, bleached leaves, disease, damaged or yellow foliage, petiole stalks, spent blooms or bloom stalks, or dirt on foliage. Supports and collars under leaves are disallowed. The condition of the plant incorporates the complete cultural aspect at the time of judging.

**SIZE OF BLOOMS.** The number of points awarded on the size of blooms is governed by the cultivar. It is essential for the blooms on any plant to be uniform in size.

**COLOUR.** Here again it is essential for the judge to be familiar with cultivars and with changes of colour caused by such factors as soil, fertilise and water. The colour should be clear and fresh in appearance. A cultivar that has not produced blooms true-to-colour, will be penalised by loss of points.

### SCALE OF POINTS

Leaf Pattern & Form	(symmetry of plant)	30
Floriferousness	(quantity of bloom)	30
Cultural Condition	(of both bloom and leaves)	25
Size of Bloom	(Cultivar must be taken into consideration)	10
Colour of Bloom	(All exhibits must be named for judging)	5
		<b><u>100</u></b>

**MINIATURE & SEMI-MINIATURE AFRICAN VIOLETS.** The same scale of points is used as for the Standard African Violet. One added difference is that these plants must conform to the standards on size.

**MINIATURES.** Allowed is a leaf span of 15cm (6") or under. Blooms and leaves should be proportionately smaller than those of standard plants.

**SEMI-MINIATURES.** Allowed is a leaf span of 20cm (8") or under. Blooms and leaves may be larger than those of miniatures, but smaller than those of standard-sized plants.

**TRAILING AFRICAN VIOLETS** - standard, semi-miniature, miniature, micro-miniature and semitrailing.

Trailers can be judged similarly to specimen plants, but the emphasis should be on their cultural condition, form and number of blooms, rather than on symmetry. It should be a well-balanced plant, in a suitable container, with at least three trailing branches, with one stalk only in the pot.

Form is equally as important to trailers as symmetry is to standard plants, therefore the grower needs to concentrate on the basic principles for developing an attractive trailing plant. The vine or crown should not be leaf bare.

Semi-trailers do not send out hanging branches, but rather spread themselves.

Trailers require good strong light to maintain compact growth, and more frequent fertilising.

**SCALE OF POINTS**

Form & Symmetry	25
Cultural Condition	30
Quantity of Bloom	30
Size of Bloom	10
Colour of Bloom	<u>5</u>
	<b><u>100</u></b>



## **BANKSIA & DRYANDRA**

### **GENERAL REQUIREMENTS**

All exhibits will be fresh, sound, clean, free of abnormal moisture, insects, and visible insecticide residue and intact apart from prescribed foliage removal.

### **BANKSIAS**

#### **SPECIFIC REQUIREMENTS**

##### **INFLORESCENCE**

"Flower Spike" - single terminal

All flowers shall be fully developed with a collar of opened flowers at the base of the inflorescence being a minimum of 10% and a maximum of 25% of the length of the spike. Colours should be even, intense and species true.

The unopened flowers should be uniform and cover the spike to the top in a patterned ovoid, round or conical shape. The mass should be dense, compact and firm.

The opened flowers must still be intact and have opened evenly around entire circumference, thus forming a round collar. Styles should be reflexed yet hold a pattern consistent with the unopened flowers. Anther and bracts may have a random appearance. Pollen should be present.

##### **FOLIAGE**

Leaves should occupy the stem from immediately below the inflorescence for a length equal to the length of the spike, rudimentary leaves in the leaf axils may be present. All other foliage and branches should be removed from the exhibit.

All leaves should be fully mature, identical in form and show species true characteristics. On no account should foliage be removed from the prescribed length of stem below the inflorescence.

##### **STEM LENGTH**

Cut to three (3) times the length of inflorescence.

The stem must be the product of growth achieved in one annual cycle. In unbranched species straightness measured by deviation from perpendicular of no more than 10% of the length of the stem. In branched species no more than 30% of the length of the stem, side branches removed leaving the primary terminal single inflorescence

### **JUDGING SCALE**

	<b>POINTS</b>
<b>INFLORESCENCE:</b>	
Unopened Flowers	10
Opened Flowers	10
Development Shape	10
Uniformity Pattern	10
Colour Tone, Intensity	10
Overall Composition	10
<b>FOLIAGE CONFORMITY COLOUR</b>	15
<b>STEM TEXTURE STRAIGHTNESS</b>	15
<b>JUDGES OVERALL IMPRESSION</b>	10

**DRYANDRAS**

**SPECIFIC REQUIREMENTS**

**INFLORESCENCE**

"Flower Spike" - single terminal, single cluster.

All flowers and bracts should be fully developed, the proportion of opened flowers may not be more than 50% or less than 10%. Colours should be even, intense and species true.

The opened flowers must still be intact and have opened evenly around the entire perimeter of the head. Styles should be proportionately reflexed by maturity graduating from the extremes of the perimeter toward the centre of the head, holding a pattern of their own or a pattern consistent with the unopened flowers. Anther and inner bracts must be present and hold rudimentary consistency with the pattern of the styles.

The unopened flowers should be uniform and form the head in a patterned shape. The mass must be dense, compact and firm.

The persistent bracts which surround the head should be full, mature and uniform in reflexion. Where concentric rings of bracts occur they should be uniformly patterned together and reflex sequentially.

**FOLIAGE**

Leaves where possible should occupy the stem from immediately below the inflorescence for a length equal to the height of the head or terminal cluster. Where this is uncharacteristic foliage as close to the inflorescence must be included. All leaves should be mature identical in form and show species true characteristics.

**STEM LENGTH**

The stem must be the product of growth achieved in one annual cycle. Where possible the stem should be three (3) times the height of inflorescence or cluster. Straightness measured by deviation from perpendicular of no more than 30% of the length of the stem. Side branches must be removed leaving only representative foliage and a single terminal inflorescence or terminal cluster.

**JUDGING SCALE**

	<b>POINTS</b>
<b>INFLORESCENCE:</b>	
Unopened Flowers	10
Opened Flowers	10
Development Shape	10
Uniformity Pattern	10
Colour Tone, Intensity	10
Overall Composition	10
<b>FOLIAGE CONFORMITY COLOUR</b>	15
<b>STEM TEXTURE STRAIGHTNESS</b>	15
<b>JUDGES OVERALL IMPRESSION</b>	<u>10</u>
	<b><u>100</u></b>

## BEGONIA

### Begonia judging criteria

Overall appearance and presentation	25 points
Symmetry of plant and evidence of careful cultivation	25 points
Substance and texture consistent with variety	20 points
Quality, quantity and colour of blooms or clarity of pattern and distinctive colour of foliage	20 points
Uniqueness/rarity/difficulty of cultivation	<u>10 points</u>
Total	<u>100 points</u>

## **BONSAI**

There are two aspects to be considered when judging bonsai, both of equal importance - namely, **HEALTH** and **BEAUTY**

### **1. HEALTH**

- (a) The tree should be well established in the container, firmly rooted and steady.
- (b) Foliage should be a good colour, free from any blemishes or disease. In the growing season there should be healthy new shoots and in winter well developed leaf buds.
- (c) Branches should be strong and well placed, not being weak or spindly, especially in the lower part of the tree. Secondary branches should end in fine twiggy growth.
- (d) The trunk should be broad at the base and taper toward the tip. Well-developed roots coming from the base of the tree give an appearance of strength and stability.
- (e) The soil should be firm, not hard and compacted, and free from weeds. A fine covering of green moss gives the tree an attractive well cared for appearance; dry, brown moss can be a sign of neglect. Rampant ground cover plants are unsightly and rob the tree of nourishment.

### **2. BEAUTY**

The aim in growing bonsai is to produce an artistic miniature of a mature tree. Just as trees grow in all shapes and sizes so there are as many kinds and styles of bonsai as there are trees in nature. Almost any tree or woody shrub can be grown as a bonsai; they can be planted singly or in groups to resemble a small forest. They can be any size from small plants or groups of 15cm in height to large units of 60cm to 90cm. Whatever the size, the shape should be suited to the species, and the trained form should be in keeping with the natural form of the species. The real beauty of a bonsai is developed by training and although this takes time, the actual age of the tree is relatively unimportant, since age alone will not make a beautiful bonsai.

- (a) Firstly consider the tree and container collectively, the colour, shape and size of both should have affinity and be pleasing to the eye.
- (b) The container should provide a suitable base without dominating the tree.
- (c) In the assessment of the tree, the trunk is the most important part, with the shape being conspicuous and not entirely hidden by leaves and branches.
- (d) The branches should be in suitable proportion to the trunk and well clothed with leaves of an appropriate size. Leaves which are too large portray a heavy appearance and spoil the proportion and balance of the tree. Branches which cross the trunk or several branches radiating from the same part of the trunk should be avoided.
- (e) There should be little evidence of pruning, such as unsightly stubs and marks from wire on trunk or branches.
- (f) Training wires and support should not be on the tree when exhibited. An exception may be made in the case of a very old tree where an odd supporting wire may be necessary, however, these should be neatly arranged and as inconspicuous as possible.

## **SCALE OF POINTS**

Condition	20
Form	25
Foliage	15
Branches	10
Trunk	10
Soil	10
Container	<u>10</u>
	<u>100</u>

## **BROMELIAD**

### **DEFINITIONS**

**FOLIAGE:** Spines, leaf blades, leaf sheaths and leaf bracts, both obverse and reverse sides; may be variegated or non-variegated.

**INFLORESCENCE:** The part of the plant which holds or contains the flower or flower cluster; includes scape, scape bracts and floral bracts, ovaries, berry sacs, sepals and petals etc.

**SINGLE PLANT:** One bromeliad rosette; attached offsets are permitted if less than half the size of the parent.

**MULTIPLE PLANT:** One clump or two or more attached bromeliad rosettes and/or offsets from a single stem.

**STANDARD MOUNT:** Plain tree fern fibre, cork, bark, moss, wood etc.

**DECORATIVE MOUNT:** Fancy bark, carved tree fern, ornamental wood, Mallee root, decorative rock or sea shell etc.

### **JUDGING GUIDE**

**CULTURAL PERFECTION:** Clean, healthy foliage and/or inflorescence(s), free of damage, burns, blemish, effects of pests and diseases and devoid of symptoms of malnutrition, centrally potted, upright in a neat mix.

**CONFORMATION:** Growth habit of cultivar, symmetry, balance, maturity.

**RARITY:** Local scarcity of the particular kind.

**NOTES:** Show Schedule classes should state whether requirements are for:

- (a) a particular genus or genera
- (b) single plant or multiple plants
- (c) foliage only or plants with inflorescence(s)
- (d) pot or other container or mount; either standard or decorative

The majority of mounted and hanging specimens and non-decorative dish gardens and terrariums should be judged as horticultural displays.

If the presence of an inflorescence, no matter how immature, is enhancing foliage colour or altering plant conformation, then the exhibit shall not be entered in a foliage class.

## SCALE OF POINTS

<b>1. Plants with Inflorescence(s) in Standard Non-decorative Pots</b>	
Cultural Perfection	25
Conformation of plant including inflorescence(s)	20
Colour and marking of plant exclusive of Inflorescence(s)	20
Inflorescence(s) - size, quantity, quality and colour	20
Difficulty of cultivation	5
Size	5
Rarity	<u>5</u>
	<b><u>100</u></b>
<b>2. Foliage Plants in Standard Non-decorative Pots</b>	
Cultural Perfection	25
Conformation of Plant	30
Colour and Marking of Plant	30
Difficulty of Cultivation	5
Size	5
Rarity	<u>5</u>
	<b><u>100</u></b>
<b>3. Horticultural Displays</b>	
Display of naturally grown plant or plants of one or more cultivars with emphasis on horticultural excellence.	
Cultural Perfection	30
Conformation of plant, including inflorescence(s) if applicable	20
Overall balance and symmetry	20
Colour and marking of plant, including inflorescence(s) if applicable	20
Size	<u>10</u>
	<b><u>100</u></b>
<b>4. Decorative Containers</b>	
Display of skilfully grown plant or plants of one or more cultivars with emphasis on harmony between plant(s) and container.	
Harmony, compatibility and attractiveness of plant and container	40
Originally and uniqueness	20
Cultural perfection	20
Conformation of plant, including inflorescence(s) if applicable	<u>20</u>
	<b><u>100</u></b>
<b>5. Artistic Arrangements</b>	
Arrangement of skilfully grown plant or plant of one or more cultivars with emphasis on dramatic presentation.	
Dramatic presentation (staging, artistic placement)	40
Distinction and originality	20
Compatibility of colour and materials selected	20
Cultural perfection	<u>20</u>
	<b><u>100</u></b>

### **100 CACTUS & SUCCULENT**

**1. EXPLANATION:**

- (a) General Growth: Plants that have had good, steady growth without signs of restriction in the stem, of excess bulging or elongated where they should be roundish and natural looking. Several species of plants would be exempt from this as it is their nature to have broken growth, or as in MAMMILLARIA SPINOSISSIMA when new growth after flowering is markedly noticeable every year. 20
- (b) Type: (True to Type) 10  
Decumbent (Sprawling)  
Caespitose (Clustering)  
Dichotomous (Branching)  
Simple (Without offsets or branches)  
Columnar (Column)
- (c) Balance: (General Balance) 10
- (d) Maturity: As different species mature to varying sizes, size should not necessarily be a determining factor 10  
50

**2. PRESENTATION AND CLEANLINESS**

Visible pests automatically disqualify any exhibit.

- (a) Cleanliness of hair and spines, plant and container 10
- (b) Surface Dressing 2
- (c) Suitability of Container 4
- (d) Position of Plant 4

**20**

**3. FLOWERING**

Quality of flowers in their continuance in plants that have a succession of flowers as in Mammillarias, are the most important facts. Seed pods are the next indication as to whether a plant has flowered of recent date but flowers take preference over seed pods and should be rewarded accordingly. Plants showing only signs of flower buds should receive points accordingly. Seed pods and dried flowers are evidence of the plant having flowered, but do not meet the requirements (flowering). **10**

**4. SPINE OR LEAF FORMATION**

The general condition of the spines, such as checks in growth, colour, damage and their conforming to the accepted descriptions are the points to be considered. Spines are one of the rare beauties of many cacti and are an attraction at any time of the year, especially the off-flowering period. **20**

**5. NOTE**

- (a) All things being equal, preference should be given to plants growing on their own roots but whenever possible, grafted plants should be judged separately.
- (b) As many succulent plants, eg Senecios, prefer shallow trays in cultivation, we would prefer the word "pot" be deleted and replaced by the word "**container**".

Size to be taken at the longest dimension, inside top measurement.

#### SCALE OF POINTS

General Growth	50
Presentation & Cleanliness	20
Flowering	10
Spine or Leaf Formation	<u>20</u>
	<u>100</u>



## CAMELLIA

Independent cultivars of camellias may produce variations of flower, colour and/or types on the same bush and this helps to make them more interesting but at the same time, rather confusing for judging purposes. A judge requires a sound knowledge of their colour and type variation, particularly when cultivar classes are being judged. In Australia, most Schedules have classes according to the type or classification of the bloom. Others have specific cultivar classes and others again, have sections for both. In the former, the bloom must conform to the classification set out in the Schedule for that show and judged accordingly. Most show Schedules will follow the same general classifications. With the classes for specific cultivars which is the one used in the USA and which is becoming more popular in Australian show Schedules, the judge should be able to identify the cultivar in question and know what is the typical perfect specimen of that cultivar, together with any variations it produces.

### EXPLANATION

**Form:** That which is true or characteristic of the cultivar in all its customary variations. Some cultivars produce more than one form, eg "Lady Clare" may produce both semi-double and incomplete double forms and could compete in either or both classifications. The best form of the cultivar, "Guilio", has four rabbit ears (upright petals), which is a more desirable bloom than the double form that is sometimes produced. When judging cultivar classes, the form described as typical of the cultivar should be considered as the ideal standard. Symmetry in form of outline is an advantage, except where the normal form is asymmetrical.

**Condition:** Freshness is very important and when visible, the turgidity, colour and firmness of the stamens give a good indication of freshness. The bloom should be free from insect or disease injury, bruising caused by the weather or from any other cause.

**Size:** This refers to size according to the best that can be expected of the particular cultivar. The larger bloom - other factors being equal - will usually gain the award, except in special size classes.

**Texture & Substance:** Texture is the surface characteristic of the petals of the bloom. It includes sparkle, sheen and brilliance and substance is the thickness or thinness of the petal as well as the firmness. It indicates the keeping quality of the bloom.

**Colour:** That which is characteristic of the cultivar. The colour should be clear, bright and not faded. The blooms of some cultivars are subject to distinct changes in colour as a result of climate and soil conditions. Purpling of such cultivars as "The Czar", "Great Eastern" and "Mathotiana" is undesirable when judged against their typical colour. When foliage is part of the exhibit, it should be free of any damage, dust, or spray residue and have the colour and characteristics of the cultivar.

**MULTIPLE BLOOM EXHIBITS:** Classes for two or more blooms. In addition to the quality of the bloom:

- (a) Blooms within the same cultivar classes - credit should be given for uniformity and attractive appearance of the exhibit.
- (b) Blooms of different cultivars - credit should be given to attractive arrangements of the colour of blooms.

### CLASSIFICATIONS

It is extremely difficult to work out a horticultural classification into which each and every camellia bloom, together with their variations, can be placed satisfactorily. A simple and workable one, based on the type of bloom and suitable for show or exhibition purposes is as follows:

1. Single - Not more than nine petals, all the stamens in a central cluster, eg "Spencer's Pink", "Mattie Cole", "Teringa".

2. Semi-Double - Two rows of ten or more petals, all the stamens in a central cluster, eg "The Czar", "Drama Girl", "Hanafuki".
3. Incomplete Double - Stamens intermingled with petals and/or petaloids, eg "Emperor of Russia Variegated", "Spring Sonnet", "Gloire de Nantes".
4. Complete Double Formal - Several rows of petals imbricated or tiered and with or without a bud centre. No stamens visible, eg "Alba Plena" (fully imbricated to centre), "Fimbriatacm Hovey" (bud centre), "Prince Eugene Napoleon" (tiered).
5. Complete Double Informal - Irregular central mass of petals and/or petaloids. No stamens or a few isolated ones hidden or partly hidden by the petals or petaloids, eg "Professor Sargent", "Debutante", "Lady Loch".
6. Miniature Camellia - The diameter of the bloom must not be greater than 70 mm, eg "Tinsie", "Incarnata", "Kitty".
7. Hybrid Camellia - Any camellia that is generally accepted as a cross, including two or more species of camellias, eg "Donation", "Fluted Orchid", "Waterhouse".
8. Camellia Species - The Genus camellia is divided into more than 80 related groups which are known as species, eg Japonica, Reticulata, Salicifolia, Fraterna, Saluenensis and Sasanqua etc.

#### SCALE OF POINTS

Form	20
Condition	20
Colour	20
Size	20
Texture and Substance	<u>20</u>

**100**

#### CARNATION

**Form:** Bloom to form half a sphere and be circular in outline, the edges may be either smooth or serrated. Bottom of calyx to equal, as near as possible, the height of the rest of the bloom. Petals to be even and not irregular at base. Calyx to stand clear and not be obscured by petals. Bloom to stand erect on stem and be shown without collars.

**Fragrance:** High points for fragrance will encourage breeding for this quality, which is essential to a carnation.

**Calyx:** To be strong and straight, well formed, not coarse or split. To be proportionate to the size of flower.

**Stem:** To be strong and erect, from 25cms to 38cms long. Not thick or coarse.

**Texture of Petals:** Petals to be fresh and glistening, with good substance and good texture, to be free of blemish.

**Colours:** To be rich and clear. Evenness of markings essential.

**Sizes:** Size of bloom should not be less than 63 mm in diameter, circular as nearly as possible. Guard or lower petals should be not less than 5 in number, standing clear of the calyx and strong enough to maintain the formation of the bloom. Inner petals should not be over-crowded. There should be five or six layers of petals, each smaller than the layer below.

## SCALE OF POINTS

Form	15
Calyx	15
Colour	15
Stem	10
Texture	10
Substance	10
Size	10
Fragrance	10
Arrangement of Exhibit	5
	<b>100</b>

## CHRYSANTHEMUM

### FORM

- (1) **INCURVED** - The bloom should be nearly as spherical as possible. Florets may be either rounded or pointed at the tips forming a solid symmetrical bloom of globular outline. The centre must be filled to form the top of the sphere. Florets should curve gracefully with tips pointing uniformly upwards and inwards towards the centre. There should not be any evidence of loose florets at the base of the bloom
- (2) **INCURVING** (Intermediate) - Bloom should have a globular outline. Florets may be open in formation showing the inner colour. The bloom must have a tidy centre with florets yet to open. Some cultivars have a gradual transition from the incurving upper florets to the reflexing lower florets giving a pleasing appearance.
- (3) **REFLEXED** - Two main types may be distinguished:  
  
**Fully Reflexed Type.** Breadth and depth should be in equal proportion. Bloom, when viewed from above, should be circular in outline. Florets should reflex gracefully from the shoulder in a downward direction and may incurve towards the stem. Centre should be full with young florets still to unfurl.  
  
**Type with Stiff Florets.** These do not form a shoulder. The outline, though spiky, is symmetrical with breadth and depth in proportion - ie Princess Anne family.
- (4) **DECORATIVE** - This type has all the features of the Exhibition type bloom except size which should be as laid down in the Classification. It should be expressly noted that these are NOT exhibition blooms poorly grown, but a type of their own. They will adhere to the Incurving (Intermediate) or Reflexed form.

**SIZE** These types should be as large as possible, consistent with refinement and should conform to those sizes laid down in the Classification.

**COLOUR** Should be even and consistent and typical of the cultivar.

**FRESHNESS** - Blooms should have a crisp and fresh appearance, be free from dirt marks, pests and blemishes caused by disease and careless handling.

**SUBSTANCE & TEXTURE** - Substance (thickness and strength of the floret) should be strong and firm. Texture (fineness or coarseness of the grain of floret) should be as refined as possible.

**FOLIAGE** - The blooms own foliage must be retained and should be as fresh as possible, of good colour and free of damage by blemish or insects.

**ARRANGEMENT** Should complement the exhibit.

**DEFECTS** Shallow or aspherical bloom

Bloom showing disc florets.

Bloom showing more than one crown or an elongated crown or one not truly centred.

Split, twisted or malformed florets.

Clipped or bruised florets, withered or discoloured florets.

Purity of bloom defiled by dirt, pests or other causes.

**SINGLE CUT** The number of blooms to a stem must be at least four with the length of the lateral stem being approximately twice the diameter of the bloom.

**FLORETS** Blooms may have up to eight rows of florets and these should be firm in texture, rounded and lying flat to their tips. Some cultivars tend to incurve or reflex at their tips. The blooms should be of circular outline, the ray florets being evenly spaced, of good substance and colour and fresh to tips. Where an area of contrasting colour forms a ring at the base of florets this should be regular and circular. The disc must be circular and free from malformation and the colour free from any suspicion of dullness and age.

Blooms should each be held on an individual pedicel.

The crown bud should be removed to obviate a depressed centre.

Blooms should be of uniform size and form.

Each bloom should be viewed at its own right without overlapping.

Crowding is a fault.

Blooms should be held as near as possible to a level plane.

**SHOW SINGLE** These are defined as a stem carrying a single head of flower.

**Size** Blooms should be as large as possible, consistent with refinement.

**Defects** Blooms not circular in outline.

Disc not truly centred or showing more than one disc.

Ray florets twisted or malformed, bruised or damaged, spent or discoloured or loose.

Ray florets unevenly spaced.

Small florets growing in disc.

Defilement by dirt or other causes.

NB: Spatulate florets in a single should be shown in a separate class, eg "Wheel of Fire".

### **ANEMONE (FORMAL)**

The cushion is the dominant feature and should be as dome shaped as possible according to the particular cultivar. When viewed from above it should be circular in outline with the dome fully developed without any dimpling. There should be no straying of cushion florets amongst the guard or outer row of florets. The guard florets may lay flat with incurved or reflexed tips. In many high domed cultivars the guard florets tend to reflex and this should not be considered a fault unless the florets are at right angles to the base of the dome.

### **ANEMONE (INFORMAL)**

As for the formal type but the cushion of these is not so prominent as those of the Formal Anemone. The guard florets appear tubular with a spoon like or quilled end and may incurve or reflex according to the particular cultivar - the florets should be uniform in length and be evenly spaced.

**Size** Blooms should be as large as possible, consistent with refinement.

**Defects** Undeveloped dome  
Bloom not circular in outline  
Cushion flat, malformed or uneven  
Florets faded or damaged

**SPIDER** Florets may be quilled or spoon like, long and tubular radiating from the centre and reflexing outwards and downwards to an open, spooned or flared tip. When viewed from above, the bloom should be circular in outline, the centre should be full without malformed florets or undue hardness. Florets should not be heavy or coarse, but should be of a graceful and fine nature.

**Size** Blooms should be as large as possible, consistent with the refinement

**Defects** Disc evident  
Elongated centre  
Bloom asymmetrical  
Faded or damaged florets

**QUILL** Florets should radiate stiffly from the centre outwards and downwards to make for a more globular and symmetrical bloom and be fresh to the tips. When viewed from above the bloom should be circular in outline and the centre should be full without malformed florets or undue hardness. In some cultivars there is a tendency for some florets to flare.

**Defects** Disc evident  
Elongated centre  
Bloom asymmetrical  
Faded or damaged florets

### **POMPONE and MINIATURE**

The bloom should be even in size and at the same stage of development and evenly placed on the stem. They are usually shown as cuts. Miniatures may be either ball shaped, anemone centred or single form and may be shown as:

- (a) under 38 mm in diameter, or,
- (b) over 38 mm and under 64 mm in diameter

### **SCALE OF POINTS Sections 1 - 8, 10 & 11 of Classification**

Form	20
Size	15
Colour	15
Freshness & Cleanliness	20
Substance & Texture	15
Foliage	10
Arrangement	<u>5</u>
	<b><u>100</u></b>

### **SPRAY**

A spray is the terminal growth of a lateral bearing a cluster of least six blooms. Each bloom is carried on an individual pedicel initiating from a lateral and only one bloom on such pedicel is retained.

When viewed from all sides, the disbudded terminal spray could be deep oval or columnar form. That is (a) rounded in appearance, or, (b) columnar in form with pedicels evenly placed down the stem. Blooms should be spaced so that each can be observed individually. They should be equal in size and development and of good class.

Where the central bloom is more advanced in its development, larger, crowded or is depressed, it should be removed.

Foliage should be small and neat and clean.

Sprays with only a few blooms are inferior to those carrying more blooms at intervals down the stem and imparting depth to the spray.

When judged, individual blooms should conform to the standards set for the particular class of cultivar.

Cultivars grown for sprays are those in section 4-11, or those specifically nominated as sprays can be shown in two sizes (a) not exceeding 75 mm, and, (b) from 75 mm to 125 mm.

**Defects**           Elongated, overfull or daisy eyed centre.  
                           Stale blooms.  
                           Poor colour.  
                           Blooms uneven in development.  
                           Blooms clustered at the crown.  
                           Lack of depth in the spray, and depth without breadth.

**CHARM**

When viewed from above the plant should be near circular in outline, when viewed from the side the outline should be half spherical or in some cases, closer to the sphere, depending on the characteristics of the cultivar. Growth should be of hedge like density, with blooms similarly dense and yet evenly spaced.

Blooms should be fresh, uniform in size, colour and stage of development. Foliage should be fresh, undamaged and free of pests and disease. Stakes and supports should be unobtrusive and, for preference, green in colour.

**Defects**           Growth uneven.  
                           Variable density of blooms.  
                           Plants not conforming to dome shape.  
                           Blooms not evenly developed.  
                           Blooms generally too young or too old.  
                           Staking too obvious.

**SCALE OF POINTS - CHARM**

Bloom Quality & Even Shape of Development	30
Circular Outline & Symmetrical Dome Shape	30
Density of Growth - Even Placement of Blooms & Unobtrusiveness of Supports	30
Clean, Healthy Foliage to Base of Laterals	<u>10</u>
	<b><u>100</u></b>

**CASCADE**       A cascade should fall at an angle close to the vertical with breadth sufficient to conceal the container and tapering gradually to the tip.

Length should be to a maximum, with the tip continuing in the vertical line.

The whole plant should be completely and evenly clothed with well-developed blooms even in size, colour and stage of development, fresh and free from damping.

Foliage should be small and free from pests and diseases.

The container should be concealed and supports unobtrusive.

**Defects** Breadth without length.  
Base of plant bare and container in evidence.  
Tip not vertical.  
Gaps in bloom coverage.  
Uneven bloom development.  
Blooms lacking in freshness.

### SCALE OF POINTS - CASCADE

Bloom Quality & Even Shape of Development	30
Length Proportionate to Breadth & Overall	
Vertical Development	30
Density of Growth, Even Placement of	
Blooms & Unobtrusiveness of Supports	30
Clean, Healthy Foliage	<u>10</u>
	<u>100</u>

### THE CLASSIFICATION (November 2017)

Section 1	Exhibition Large - Incurving & Reflexed 175 mm and over
Section 2	Exhibition Medium - Incurving & Reflexed 150 mm to 175 mm
Section 3	Decorative Incurved - Under 150 mm
Section 4	Decorative Reflexed - Under 150 mm
Section 5	Decorative Intermediate - Under 150 mm
Section 6	Anemone - Formal and Informal
Section 7	Single - Cut and Show
Section 8	Pompon and Miniature
Section 9	Spray
Section 10	Fantasy - Spider and Quill
Section 11	Any Other Types - e.g. Ichi-Mon-Ji, Mino, Edo, Saga, Thistle
Section 12	Miniature - Charm and Cascade

### COLOUR CLASSIFICATION

A general classification to enable judges and exhibitors to decide whether a cultivar is eligible to be shown in a particular class.

B Bronze	S Salmon
LB Light Bronze	W White
P Pink	Y Yellow
P Pale Pink	PY Pale Yellow
PU Purple	O Other Colour
R Red	

NB: Judges and exhibitors are asked to note that where a cultivar classified as "Intermediate" is grown so that it becomes either a true reflexed or true incurved bloom, they may be shown in the Reflex or Incurve classes. On **NO** account, however, should a bloom classified as incurved or reflexed be shown in the Intermediate classes.

## CUT FLOWER

### ANEMONE

**Meritorious:** Large flowers with clear glistening colours, fully open petals not reflexing. Stems long, firm and straight, in proportion to size of flower. Bracts well placed below flower, of good shape and size.

**Defective:** Small flowers with dull or matt colours. Flowers not open or petals reflexing. Anthers discharged. Stems short, bent, too thick or thin for the size of flower. Bracts badly placed, misshapen, too big or damaged.

### SCALE OF POINTS

CONDITION	30
COLOUR	20
SIZE	20
STEM	15
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

### ANTIRRHINUMS

**Meritorious:** Good condition. Spikes which are long, stiff, straight, evenly tapering and well-furnished almost to the tips with evenly spaced, open flowers. Flowers which are large and broad lipped. Bright self-colours, or harmonious blends; uniformity.

**Defective:** Unsatisfactory condition. Spikes which are short, weak, not straight, not evenly tapered or very thickly or unevenly furnished with flowers. Dull colours. Lack of uniformity.

### SCALE OF POINTS

CONDITION	20
SPIKES	30
FORM OF FLOWER	15
COLOUR	20
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

### AQUILEGIA

**Meritorious:** A strong stem with good branching habit. Flowers which are large and well poised. Colour or colours clear. Free from blemish, spurs lengthy.

**Defective:** Unsatisfactory condition. Poor stems with only one flower. Poor colour, poor growth, lack of uniformity.

### SCALE OF POINTS



CONDITION	20
FORM	15
COLOUR	10
SIZE	25
STEMS	15
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

### **ASTERS (China)**

**Meritorious:** Good condition. Flowers which are large and well poised. In single-flowered types - a disc proportionate to the ray florets and long, broad ray florets which touch each other; in double types - fully double flowers which show no disc. Clear, bright colours. Stems which are long and self-supporting. Uniformity.

**Defective:** Unsatisfactory condition. Flowers which are small or badly poised. In single-flowered types - a disproportionate disc and ray florets which are short, or narrow or widely separated in double types - flowers which are not fully double and show a disc. Colours which are undecided or dull. Stems which are short or weak. Lack of uniformity.

### **SCALE OF POINTS**

CONDITION	15
FORM	20
COLOUR	15
SIZE	20
STEMS	15
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

**DELPHINIUMS** (In judging delphiniums no differentiation should be made between spikes shown with or without laterals).

**Meritorious:** Good condition. Long, tapering, straight spikes, length in keeping with type (short, medium or tall), symmetrical and well filled with flowers but not overcrowded. Large circular flowers, with broad petals of good substance and colour. No faded or fallen petals. The bee or centre should be clear and distinct whether of self or contrasting colour of striped. Seed pods inconspicuous. Clean, healthy, fresh and undamaged foliage.

**Defective:** Unsatisfactory condition. Spikes which are short relative to type or crooked or malformed in any way or which are sparsely or irregularly furnished with flowers or overcrowded. Flowers which are small or have petals which are narrow or lacking in substance or which have faded or fallen petals. Signs of stripped or removed flowers. Conspicuous seed pods. Foliage which is damaged, withered or unhealthy.

### **SCALE OF POINTS**

CONDITION	25
SIZE AND FORM OF SPIKE	25
SIZE AND FORM OF FLOWERS	15
COLOUR	20
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

### **FREESIAS**

**Meritorious:** Strong spikes well furnished with evenly spaced flowers. Large flowers standing erect, petals of good texture and colour. A strong scent.

**Defective:** Weak spikes with few and unevenly or widely spaced flowers. Small flowers of poor texture and indistinct colour. Insufficient flowers opened or some already withered or missing. Thin, bent or twisted stems. Dirty or damaged petals.

#### SCALE OF POINTS

CONDITION	25
FORM AND SIZE OF FLOWERS	20
SPIKE	20
COLOUR, TEXTURE, SCENT	20
STEMS	<u>15</u>
	<b><u>100</u></b>

#### HYACINTHS

**Meritorious:** Spike head well packed. Colour good. Freedom from blemish. Good length in head. Strong stem. Good size.

**Defective:** Very open head. Poor colour, weak or short stems. Blemished. Lacking in uniformity. Small size.

#### SCALE OF POINTS

CONDITION	20
FORM AND SIZE OF HEAD	40
COLOUR	20
STEM	<u>20</u>
	<b><u>100</u></b>

#### HYDRANGEAS

**Meritorious:** Large, rounded heads, well filled with evenly spaced flowers. Flowers of good size, even colour with flat bright unblemished petals. Stems straight, at right angles to the head. Leaves clean and undamaged.

**Defective:** Misshapen heads or with flowers unevenly spaced. Petals curved and blemished. Stems bent or not at right angles to the head. Leaves blemished with dirt or by pests and diseases.

#### SCALE OF POINTS

CONDITION	25
FORM OF HEAD	20
COLOUR OF HEAD	15
STEM	15
FOLIAGE	10
SIZE	<u>15</u>
	<b><u>100</u></b>

#### LARKSPURS

**Meritorious:** Good condition. Spikes which are long and well furnished with large flowers. Clear and decided self-colours or harmonious blends. Uniformity.

**Defective:** Unsatisfactory condition. Short spikes not well furnished with flowers or having small flowers. Dull or undecided colours. Lack of uniformity.

#### SCALE OF POINTS

CONDITION	30
FORM OF SPIKE	20
COLOUR	20
SIZE	15
UNIFORMITY	<u>15</u>
	<u>100</u>

### LIZIANTHUS

This group includes both single and double blooms. Plain and colour tipped blooms.

Strong stems with uniformity of buds and blooms foliage undamaged. Harmonious clear crisp blend of colour. Some unopened buds at the top of stem.

#### SCALE OF POINTS

CONDITION	25
SIZE AND FORM OF STEM	25
SIZE AND FORM OF BLOOMS	15
COLOUR	20
UNIFORMITY	<u>15</u>
	<u>100</u>

### LUPINS

**Meritorious:** Straight spikes with closely packed florets evenly spaced. Some unopened buds at the top of the spike. An absence of dead florets at lower portion of spike. Freedom from blemish. Good colour. Some healthy leaves at base of spike.

**Defective:** Immature spikes. Spikes that have flowered to the highest point. Badly spaced florets. Poor colour.

#### SCALE OF POINTS

CONDITION	20
FORM OF SPIKE	20
STAGE OF MATURITY	20
COLOUR	10
SIZE	20
UNIFORMITY	<u>10</u>
	<u>100</u>

### MARIGOLDS (and Calendulas)

**Meritorious:** Flowers of good form, fully double, collaret or single according to type, not coarse. Double flowers showing no centre. Clear well defined colour, good size; strong straight stems; foliage fresh and unblemished.

**Defective:** Flowers of irregular form. Colours dull and not clearly defined; small or excessively large. Deformed stems; foliage old or blemished. Poor condition.

#### SCALE OF POINTS

CONDITION	20
FORM	20
COLOUR	10
SIZE - ACCORDING TO TYPE	20
FOLIAGE AND STEM	10
UNIFORMITY	<u>20</u>

## 100

### **NERINES**

**Meritorious:** Trusses which are large and well filled, but not crowded, with undamaged flowers of good colour, borne on stiff pedicels. Scapes which are stiff and erect.

**Defective:** Trusses which have few flowers, or have the flowers crowded together. Unpleasing colours. Weak or bent scapes.

### **SCALE OF POINTS**

CONDITION	20
FORM OF FLOWERS	20
COLOUR	15
SIZE OF TRUSSES	20
STEMS	10
UNIFORMITY	<u>15</u>
	<u>100</u>

### **PANSY**

Blooms should conform to the following specifications:

- Bloom circular.
- Overlapping edges of upper petals to be central and vertical.
- Upper edge of lower petal to be as nearly horizontal as possible, but must not be higher than the eye.
- Petals should be flat but may be waved.
- The eye should be perfectly clear and sharp with no signs of weeping.

#### **Defects:**

- Misplaced petals.
- If the upper edge of the lower petal is above or below the horizontal of the eye.
- Poor substance.
- Poor texture.
- Diseased or pest infested blooms.

Pansies should be staged using white collars.

### **SCALE OF POINTS**

	CIRCULARITY OF BLOOM	20
	ARRANGEMENT OF PETALS	20
	SUBSTANCE	20
	TEXTURE	20
FRESHNESS	<u>20</u>	
	<u>100</u>	

### **PAEONIES (Herbaceous)**

**Meritorious:** Good condition. Flowers which are large but not coarse, symmetrical and well poised. In single and semi-double types the guard-petal should be broad and rounded. Colours which are clear. Stems which are long, stiff and straight. Foliage which is healthy and undamaged. Uniformity.

**Defective:** Unsatisfactory condition. Small or coarse, unsymmetrical or badly poised flowers. In single and semi-double types - narrow guard petals. Dull or unpleasing colours. Short, weak or crooked stems. Unhealthy or damaged foliage. Lack of uniformity.

### SCALE OF POINTS

CONDITION	30
FORM OF FLOWERS	25
COLOUR	20
STEMS	10
SIZE	<u>15</u>
	<u>100</u>

### PHLOX DRUMMONDII

**Meritorious:** Straight stem, spherical flower head which has depth, no less than 12 flowers to a head which is not less than 3 inches in diameter. Each flower to have five petals of firm texture slightly overlapping to be flat and circular. Colour or colours clear and decided.

**Defective:** Twisted stem, flower head lacking size or of poor shape. Flowers of poor colour, shape or texture.

### SCALE OF POINTS

CONDITION	15
FORM	15
SIZE OF HEAD	25
COLOUR	25
TEXTURE	10
STEM	<u>10</u>
	<u>100</u>

### POLYANTHUS

**Meritorious:** Good condition, including healthy, undamaged foliage. Long, stout, erect flower stems. Large compact trusses. Large, circular, flat flowers of good substance. Bright colour.

**Defective:** Exhibit which is in poor condition or has unhealthy or damaged foliage. Flower stems which are short, weak or not erect. Trusses which are small or loose, or which have such short pedicels that the pips overlap unduly. Flowers which are small, starry, not flat or which are of poor substance. Colour dull. Stems fasciated.

### SCALE OF POINTS

CONDITION	25
TRUSSES	20
STEMS	20
COLOUR	15
UNIFORMITY	<u>20</u>
	<u>100</u>

### POPIES (Iceland)

**Meritorious:** Large blooms with clear colours, in the shape of an open cup; petals symmetrically arranged, firm with undamaged margins. Anthers just opening. Stems long, firm and straight.

**Defective:** Small blooms and indefinite colour, too open or partially closed. Petals irregularly arranged, damaged, or scorched, especially at the margins. Anthers not opened or stamens brown and reflexing. Stems thin, short or bent.

### SCALE OF POINTS

CONDITION	25
FORM	15
COLOUR	15

STEM	15
SIZE	20
UNIFORMITY	<u>10</u>
	<b><u>100</u></b>

### **RANUNCULUS**

**Meritorious:** Good condition. Full flowers of good size but not coarse. Clear colour. Strong and straight stems. Clean foliage of good colour.

**Defective:** Small and coarse or immature flowers. Poor colour. Twisted stems. Foliage damaged or in poor condition.

#### **SCALE OF POINTS**

CONDITION	25
SIZE AND FORM OF FLOWERS	20
COLOUR	20
STEM AND FOLIAGE	15
UNIFORMITY	<u>20</u>
	<b><u>100</u></b>

### **STOCKS**

**Meritorious:** Good condition. Spikes which are long, stout, straight, well furnished with flowers and have undamaged foliage. Flowers which are large, symmetrical and fully double. Clear colours. Uniformity.

**Defective:** Unsatisfactory condition. Spikes which are short, weak, crooked, poorly furnished with flowers, or which bear damaged foliage. Flowers which are small, unsymmetrical or not fully double. Colours which are streaked. Lack of uniformity.

#### **SCALE OF POINTS**

CONDITION	20
SPIKE	30
SIZE AND FORM OF FLOWER	20
COLOUR	15
UNIFORMITY	<u>15</u>
	<b><u>100</u></b>

### **ZINNIAS**

**Meritorious:** Arrangement of Petals - Should be regular and well spread.

Form - Should be at least semi-spherical.

Freshness and Colour - Should also be taken into consideration when judging.

**Defective:** Coarseness. Faded colour.

#### **SCALE OF POINTS**

FORM	20
SUBSTANCE	20
TEXTURE	20
FRESHNESS	15
COLOUR	15
ARRANGEMENT OF EXHIBIT	<u>10</u>
	<b><u>100</u></b>

### **DAFFODIL**

The daffodil is a member of the Amaryllidaceae family. The genus is *Narcissus* (Latin). The English term is daffodil. Only daffodils which belong to Division 7 are properly called jonquils. The West Australian Daffodil Society rule that the term "daffodil" and "narcissus" may be used interchangeably and that "narcissus" is preferable to "narcissi" as the plural form. The purpose of any system of classification is to allow the comparison of like things with like things. Since daffodils are subjective to greater varietal variations than almost any other cultivated flowers, it has been necessary to divide them into twelve divisions for descriptive purposes. This classification is based on the system set up by The Royal Horticultural Society and has been recently expanded by the inclusion of a suitable colour code. This International Classification provides for the grouping of structurally related cultivars and also allows for a brief colour description of each.

- (a) The classification of a daffodil cultivar shall be based on the description and measurements submitted by the person registering the cultivar or shall be the classification submitted by such person.
- (b) Colours applicable to the description of daffodil cultivars are abbreviated as follows:

W	White or Whitish
G	Green
Y	Yellow
P	Pink
O	Orange
R	Red

- (c) For the purpose of description, the daffodil flower shall be divided into perianth and corona.
- (d) The perianth shall be described by the letter or letters of the colour code most appropriate.
- (e) The corona shall be divided into three zones; an eye-zone, a mid-zone and the edge or rim. Suitable coded colour descriptions shall describe these three zones, beginning with the eye-zone and extending to the rim.
- (f) The letter or letters of the colour code most accurately describing the perianth shall follow the division designation.
- (g) The letters of the colour code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim separated from the perianth letters by a hyphen. In division 4 the letters of the colour code most accurately describing the admixture of petals and petaloids replacing the corona shall follow in proper order, using 3, 2 or 1 colour codes as appropriate.
- (h) If the corona is substantially of a single colour, a single letter of the colour code shall describe it.

Using these basic requirements, the RHS, as International Registration Authority for Daffodil Names and publishers of the Classified List, approved in 1989 a Revised Classification of Daffodils, which follows, with parenthetical explanatory inserts, by the Western Australian Daffodil Society.

**DIVISION 1**

**TRUMPET DAFFODILS OF GARDEN ORIGIN**

Distinguishing characters: One flower to a stem; trumpet or corona as long or longer than the perianth segments.

**DIVISION 2**

**LONG CUPPED DAFFODILS OF GARDEN ORIGIN**

Distinguishing characters: One flower to a stem; cup or corona more than one-third but less than equal to the length of the perianth segments.

- DIVISION 3**                    **SHORT CUPPED DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: One flower to a stem, cup or corona not more than one-third the length of the perianth segments.
- DIVISION 4**                    **DOUBLE DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Double flowers.
- DIVISION 5**                    **TRIANDRUS DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Characteristics of *Narcissus triandrus* predominant. (Usually more than one flower to a stem, head drooping, perianth segments often reflexed and of a silky texture).
- DIVISION 6**                    **CYCLAMINEUS DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Characteristics of *Narcissus cyclamineus* predominant. (Generally one flower to a stem, perianth usually reflexed and corona straight and narrow. Some exceptions: Flyaway and Tete-a-Tete usually have two flowers).
- DIVISION 7**                    **JONQUILLA DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Characteristics of the *Narcissus jonquilla* group predominant. (Usually several flowers to a stem, although a few cultivars have only one bloom. The flowers are usually fragrant, stem is round in cross-section and foliage dark green and rush like depending on the amount of *Narcissus jonquilla* present).
- DIVISION 8**                    **TAZETTA DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Characteristics of the *Narcissus tazetta* group predominant. (Usually two to six or more flowers to a stem, sweet scented, very short-cupped. Perianth segments generally rounded and often somewhat crinkled).
- DIVISION 9**                    **POETICUS DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Characteristics of the *Narcissus poeticus* group predominant. (Usually one flower to a stem, white petals sometimes stained with corona colour at base, small flat cup edged with red, fragrant).
- DIVISION 10**                    **SPECIES AND WILD FORMS AND WILD HYBRIDS**  
All species and wild or reputedly wild forms and hybrids. Double forms of these cultivars are included.
- DIVISION 11**                    **SPLIT CORONA DAFFODILS OF GARDEN ORIGIN**  
Distinguishing characters: Corona split for at least one-third of its length.
- DIVISION 12**                    **MISCELLANEOUS DAFFODILS**  
Daffodils not falling into any of the foregoing divisions. (Currently *bulbocodium* hybrids such as "Nylon", "Poplin" etc are the only types covered by this classification).



The use of capital letters to indicate colour and Arabic numerals to indicate the type of daffodil, known properly as the Division, makes it easy to describe the general appearance of a daffodil bloom. Examples of the use of colour code symbols with Arabic numerals follow:

<b>CULTIVAR NAME:</b>	<b>COLOUR DESCRIPTION:</b>	<b>COLOUR CODE SYMBOL:</b>
"KINGSCOURT"	Yellow perianth, yellow corona (or trumpet)	IY-Y
"PETINA"	White perianth, pink corona (or trumpet)	IW-P
"PREAMBLE"	White perianth yellow corona (or trumpet)	IW-Y
"CRESCENDO"	Yellow perianth, yellow corona with orange edge	2Y-YYO
"PINK PEARL"	White perianth, pink corona (or large cup)	2W-P
"GOLDEN DUCAT"	Yellow perianth, yellow petals and petaloids	4Y-Y
"TRESAMBLE"	White perianth, white cup	5W-W

Because of the variables in the way colour is seen and described and the actual variations in colour during different stages of development of a bloom, colour code designators as selected by the registrant of the cultivar may not agree with the appearance at all times to all individuals.

### **MERITORIOUS**

Clean, fresh flower carried at nearly a right-angle to the stem, except in species and hybrids where a pendant flower is typical eg *Narcissus triandrus* and its hybrids. Perianth of smooth texture and good substance. Segments broad and over-lapping from the base for a good proportion of their length, flat or slightly twisted symmetrically in each segment or alternative segments. Corona or crown of good colour, texture, substance, proportionate to the perianth in length and width, any frill or flange at the brim being even and uniform, stem straight and strong and proportionate in length to the size of the flower. Neck of flower short. In double cultivars - segments and colour symmetrically arranged.

**DEFECTIVE** (These defects would not necessarily apply to Division 10 Daffodils).

A flower which faces downwards, (except in species and hybrids in which a pendant flower is typical). A perianth of poor or uneven colour, ribbed, thin or hooded. Segments which are too narrow to overlap for a good proportion of their length or which are neither flat nor symmetrically twisted or which have notches, nicks or tears. A corona or crown of poor colour, texture or substance or which has a frill or flange which is uneven or has uneven or irregular spots at the margin. A stem which is weak or bent

and disproportionate in length to the flower. A long neck. In double cultivars segments or colour not arranged symmetrically. A flower with the spathe removed is a damaged flower.

The Western Australian Daffodil Society adopted different scales of points for judging Exhibition and Decorative cultivars as follows:

		<b>Exhibition:</b>		<b>Decorative:</b>	
	Condition		20		10
Form	25	5	Colour	15	20
	Texture & Substance		20		10
	Poise		10		15
	Stem		10		20
	Size		-		<u>20</u>
			<b><u>100</u></b>		<b><u>100</u></b>

The majority of Decorative cultivars will be found in Divisions 1 & 2 but many other Decorative cultivars may be staged from other divisions.

Whilst Exhibition Daffodils do not necessarily require striking colours or length of stem, these features are necessary in Decorative cultivars. On the other hand, Decorative Daffodils do not require the perfection of form of Exhibition Daffodils.

Schedule makers should state whether their competitions are for Exhibition or Decorative cultivars.

#### **SCALE OF POINTS FOR JUDGING DAFFODILS IN POTS**

##### **EXHIBIT AS A WHOLE**

	<b>40</b>
Symmetry with uniform development	20
Floriferousness with good condition and substance	10
Condition and correctness of pot and label	10

##### **BLOOM AND STEM**

	<b>50</b>
Since bloom and stem receive one half of the total points, condition will receive 10%, form 10%, substance & texture 7.5%, colour 7.5%, poise 5%, stem 5% and size 5%.	

##### **FOLIAGE**

	<b>10</b>
Condition	5
Colour	5

Foliage should be free from dirt, cuts and bruises and should be a healthy, normal colour. Normal characteristics of the foliage for the cultivar must also be considered by the judge. **100**

The exhibit, as a whole, should be pleasing. In Divisions 1 to 4 inclusive only one bulb should be planted to a pot. To obtain symmetry the pot should be rotated or placed so light reaches all growth evenly. The pot should be scrubbed clean and should contain a label designating the name of the cultivar. If staking is used it must be unobtrusive; if a staked and an unstaked exhibit are otherwise equal, higher consideration should be given to the unstaked one.

## **DEFINITION OF A MINIATURE**

- (a) Size of flower to be 5cm or less in diameter when flattened out.
- (b) To be shown with stem no longer than 15cm, stem to be in proportion to size of flower.
- (c) A list, based on that of the American Daffodil Society, to be issued. WA raised seedlings (and others) to be added as agreed by the Committee.
- (d) At shows, Miniature Committee may have seedlings not considered to be Miniatures removed from the show bench in the Miniature section.
- (e) If a flower on the Approved List grows to more than 5cm in diameter, it may not be shown in Miniature classes.

## DAHLIA

Standard requirements of perfection of dahlia blooms for assessing the relative quality of dahlia blooms exhibited at floricultural shows held in Australia.

### FORMATION OF BLOOMS REQUIREMENTS

#### FORMAL DECORATIVE TYPE

Bloom should be fully double, symmetrical and at least half but no more than its diameter in depth. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be closed, fully developed and as high as the surrounding face florets, breaking gradually with immature florets. Near the centre they may be involute but those further away should be broad, smooth and flat. The tips of the florets may be either rounded or pointed. The back florets should recurve towards the stem.

#### INFORMAL DECORATIVE TYPE

Bloom should be fully double, symmetrical and at least half but not more than its diameter in depth. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be closed, high and cone-shaped breaking gradually with immature florets which near the centre should be broad and almost flat. Outer florets should be broad, flat and slightly twisty, wavy or revolute for less than one-quarter of the length of any floret. The tips of the florets should preferably be pointed. The back florets should preferably recurve towards the stem.

#### SEMI CACTUS TYPE

Bloom should be fully double, symmetrical and at least half but not more than its diameter in depth. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be closed, high and cone shaped breaking gradually with flat pointed immature florets to outer florets. Outer florets should be broad and flat towards the base half and revolute from the pointed tips for more than one-quarter but less than half of their length. The florets may be either slightly incurved or straight.

#### CACTUS TYPE

Bloom should be fully double, symmetrical and at least half but not more than its diameter in depth. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be closed, high and cone-shaped, breaking gradually with narrow and partly revolute immature florets to outer florets. Outer florets should be narrow, preferably with revolute edges overlapping from the tips for at least two-thirds of their length and preferably pointed. The florets may be either slightly incurved or straight.

#### EXHIBITION CACTUS TYPE

Bloom should be fully double, symmetrical and approximately half its diameter in depth. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be closed, high and cone-shaped, breaking gradually with very narrow and revolute immature florets to outer florets. Outer florets should be very narrow, long and pointed with revolute edges overlapping for as near as possible to their whole length. Towards the tips, the florets should be strongly incurved and may also regularly turn to one side.

#### POMPONE TYPE

Blooms should be fully double, symmetrical and spherical like a golf ball. Centre should be closed, fully developed and as high as the surrounding face florets. Florets should preferably be uniform in size throughout the bloom. All florets should be involute, regularly arranged and neat in appearance. The tips of the florets should appear to be rounded. The back florets of the bloom should reflex to the stem.

#### SHOW TYPE

Blooms should be fully double, symmetrical and spherical like a ball. Centre should be closed, fully developed and as high as the surrounding face florets. Florets should preferably be uniform in size

throughout the bloom. All florets should be involute, regularly arranged and neat in appearance. The tips of the florets should appear to be rounded. The back florets of the bloom should reflex to the stem.

#### **FIMBRIATED TYPE**

Bloom should have all its florets from the centre to the back fimbriated from the tips at least 10 mm and in proportion to its size. In all other requirements the bloom should be a replica of one of the approved types.

#### **NYMPHEA TYPE**

Bloom should be fully double and symmetrical. Side view should be saucer shaped and face view should be circular in outline and regular in arrangement. The layers of florets should be openly spaced to give a delicate and light appearance. Centre should be closed and dome-shaped breaking gradually to preferably five rows of fully developed outer florets. Outer florets should be broad and slightly cupped with rounded ends.

#### **ANEMONE TYPE**

Bloom should be fully double and symmetrical. Side view should be dome-shaped in outline and face view should be circular in outline. Centre should have a dense group of tubular florets surrounded by preferably one row of regularly arranged, flat, broad florets with rounded ends.

#### **ORCHID TYPE**

Bloom should be symmetrical with side view flat. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be open with fresh pollen and disc-shaped. Surrounding the centre there should be eight straight and involute florets which show a distinct colour on the involute reverse side.

#### **STELLAR TYPE**

Bloom should be fully double, symmetrical with side view flat. Face view should be circular in outline, regularly arranged and neat in appearance. Centre should be closed and dome-shaped breaking gradually with involute immature florets to fully developed outer florets. Outer florets should be straight, narrow and involute and show a distinct colour on the involute reverse side.

#### **COLLARETTE TYPE**

Bloom should be symmetrical with side view almost flat. Face view should be circular in outline, regular in arrangement and neat in appearance. Centre should be open with fresh pollen and disc-shaped. Surrounding the centre there should be a collar of wavy florets with multiple divisions usually pointed at the tip of each division and preferably half the length of the outer florets which should be eight in number, broad, flat, rounded at the ends and overlap to form two rows. The colours of the collar florets and the outer florets should preferably contrast.

#### **STEM REQUIREMENTS**

The stem should be straight, situated centrally to the bloom, rigid and round with length to the first node and thickness in proportion to the size of the bloom it carries. Artificial support is prohibited. It should be cut at least 300 mm long, except pompone, which may be 230 mm long. It should be staged with at least 160 mm protruding from the container. The stem should carry the bloom (facing upward) at a 45 degree angle, except pompone which should face straight upward in line with the stem.

#### **CONDITION REQUIREMENTS**

Bloom should be perfectly fresh and mature. It should be of firm substance and fine in texture. It should also be clean and free of blemish.

#### **COLOUR REQUIREMENTS**

The colour of a bloom should be clear, bright and attractive. The colours of a bloom of bi-coloured, blend or variegated cultivar should be evenly marked.

**STAGING REQUIREMENTS**

Exhibits should be attractive and appealing in appearance and of matching height. Blooms should be firmly plugged in containers at a uniform and acceptable height, placed facing viewers and named. Foliage should be healthy, fresh, clean and free from blemish.

**SIZE REQUIREMENTS**

Types:	Name:	Sizes Measurements	
		Limits:	Ideal:
Formal	Giant )	over 260 mm	280 mm
Decorative	Large )	210 - 260 mm	230 mm
Informal Medium	)	160 - 210 mm	180 mm
Decorative	)		
Semi-Cactus	Small )	120 - 160 mm	150 mm
Cactus	Miniature)	under 120 mm	110 mm
Exhibition	Large )	over 160 mm	200 mm
Cactus Small	)	under 160 mm	150 mm
Pompone		under 50 mm	45 mm
Show	Large )	over 90 mm	100 mm
	Small )	50 - 90 mm	80 mm
Fimbriated	Large )	over 160 mm	200 mm
	Small )	under 160 mm	150 mm
Nymphaea		under 160 mm	150 mm
Anemone		under 120 mm	100 mm
Orchid		under 120 mm	100 mm
Stellar		under 120 mm	100 mm
Collarette		under 160 mm	150 mm

**JUDGE'S ASSESSMENT FORM**

Exhibitor's No.....

Date:.....

Class No.....

Size.....

Type.....

.....  
Judge

FEATURE FAULTS TO BE PENALISED	POINTS MAX DED AWD	FEATURE FAULTS TO BE PENALISED	POINTS MAX DED AWD
<b>FORM</b>		<b>CONDITION</b>	
Variation from standard type. Blade Florets in Cactus type. Involute florets in Decorative Type.	8	Harsh substance, stale withered limp, drooping.	8
Lack of distinction Lack of variety of types Pin petals, hairlike petals, serrations.	4	Coarse texture, lack of distinction.	4
Open or about to open centres in fully double blooms. Stale pollen in open centre types.	8	Cleanliness, eaten, bruised, damaged, dirty, marked, bleached.	8 <hr/> 20
Poor centre In proportion to size of bloom. Oval, sunken, depressed, brush, hard, green, isolated from outer florets, distorted, unattractive green bracts.	6	COLOUR: Lack of distinction, dull, unattractive, uneven markings or blends.	5
Build rough in appearance, unbalanced, gaps or uneven floret spacing, excessive depth, space or overcrowded florets. Width of florets poor in proportion to bloom size.	8	Faded, bleached, discoloured	5 <hr/> 10
Shallow, immature, malformed, misshapen, irregular patterns of floret placement.	6 <hr/> 40	SIZE: Blooms varying size in class.	5 <hr/> 5
<b>STEM</b>		<b>STAGING</b>	
Strength weak or soft	8	Unbalanced exhibit. Obtuse or loose plugging, too high, too low, not facing viewers, unnamed, foliage unhealthy, eaten, bruised, damaged, bleached, withered, limp, drooping.	5
Build crooked, bent, untidy, misshapen, too short, too thick.	6		
Bloom held at wrong angle, ie facing downwards or straight upwards except Pompone type which should face straight upward in line with stem. Lacking elegance.	6		
	<hr/> 20		<hr/> 5
			100

## EPIPHYTIC CACTI

### EXPLANATION

Genera to be included - Epiphyllum, Epicactus, Disocactus, Rhipsalis, Lepismium, Schlumbergera, Rhipsalidopsis and other related Epiphytic cacti.

### FORM (BLOOM)

That which is true or characteristic of the cultivar in all its customary variations. The form described as typical of the variety should be considered as the ideal standard. Sepals must be evenly spaced and circular in outline, outer and inner petals to comply with the standard pattern characteristic of the variety. Symmetry in form of outline is an advantage, except where the normal form of variety is asymmetrical.

RHIPSALIS AND LEPISMIUM	10
OTHER EPIPHYTIC CACTI	10

### QUALITY AND QUANTITY OF BLOOMS

Quality of flowers in their continuance in plants that have a succession of flowers as in particular the Disocactus and their hybrids are the most important facts. Plants showing signs of buds only, should be rewarded accordingly but the flower takes preference.

A berried plant is the next indication whether a plant has flowered of recent date, but flowers must take preference and should be awarded accordingly. Berries are to be taken into consideration when judging Rhipsalis and Lepismium only.

RHIPSALIS AND LEPISMIUM	25
OTHER EPIPHYTIC CACTI	15

### COLOUR (BLOOM)

That which is characteristic of the cultivar. The colour should be clear, bright and not faded. The blooms of some cultivars are subject to distinct changes in colour as a result of climate and soil conditions. Differing of such cultivars is undesirable when judged against their typical colour.

RHIPSALIS AND LEPISMIUM	5
OTHER EPIPHYTIC CACTI	10

### SIZE (BLOOM)

This refers to size according to the best that can be expected of the particular cultivar. The larger bloom - other factors being equal - will usually gain the award, except in special size classes or other Epiphytic cacti.

RHIPSALIS AND LEPISMIUM	10
OTHER EPIPHYTIC CACTI	15

### TEXTURE AND SUBSTANCE (BLOOM)

Texture is the surface characteristic of the sepals and petals of the bloom. It includes sparkle, sheen and brilliance. Substance is the thickness or thinness of the sepals and petals as well as the firmness. All these factors indicate the keeping quality of the bloom.

RHIPSALIS AND LEPISMIUM	10
OTHER EPIPHYTIC CACTI	10



**TOTAL POINTS TOWARDS BLOOM - RHIPSALIS & LEPISMIUM MAXIMUM 60**

**TOTAL POINTS TOWARDS BLOOM - OTHER EPIPHYTIC CACTI MAXIMUM 60**

**CULTURAL PROFICIENCY**

Plant must have a good steady growth pattern without any signs of restriction in the phylloclades (leaves) and stems or segments, of any excess bulging, widening, or elongated where they should be natural looking, true to type. When judging Rhipsalis and Lepismium several species of plants would be exempt from this as it is their nature to have a broken pattern of growth.

RHIPSALIS AND LEPISMIUM 10

OTHER EPIPHYTIC CACTI 10

**TYPE** (True to type) Characteristic grow habit of plant.

Decumbent	-	<b>(Sprawling)</b>	* Columnar	-	<b>(Column)</b>
Caespitose	-	<b>(Clustering)</b>	* Ribbed	-	<b>(3, 4 or more sided)</b>
Dichotomous	-	<b>(Branching)</b>	* Simple	-	<b>(Without offsets or</b>
Tall	-	<b>(Upright)</b>	*	-	<b>branches)</b>

RHIPSALIS AND LEPISMIUM 5

OTHER EPIPHYTIC CACTI 5

**BALANCE AND GRACE**

Positioning of the plant must be in the centre of the container and the phylloclade's (leaves) stems and leaf segments should be evenly distributed around the container and typical to their variety.

This practise always adds balance and grace to the plant.

RHIPSALIS AND LEPISMIUM 5

OTHER EPIPHYTIC CACTI 5

**CLEANLINESS**

The container must be clean and free of dirt, grit, spider webs and foreign matter etc. The phylloclade's (leaves) should be free of excessive substances, dust or spray residue.

RHIPSALIS AND LEPISMIUM 10

OTHER EPIPHYTIC CACTI 10

**FREEDOM OF PESTS AND DISEASES**

Presence of any disease or virus and visible pests automatically disqualify any exhibit and the exhibit to be removed immediately from the judging area.

RHIPSALIS AND LEPISMIUM 10

OTHER EPIPHYTIC CACTI 10

**HANGING CONTAINER**

The plant shall be healthy, robust and free of insects and disease, shall be balanced and shapely according to the characteristics of the particular kind. The hanging container should have affinity with the plant. Only one plant per container.

**POT PLANT/HANGING CONTAINER**

## DEFINITION

A pot plant / hanging container shall be defined as "any plant successfully grown in a pot or hanging container for decorative purposes"

## FEATURES:

Plants exhibiting the following features shall be accepted for judging on a competitive basis.

## PLANTS SHALL BE

- (a) Judged on their individual merits without consideration to decorative pots or hanging containers.
- (b) Exhibited without stakes, wire or supports unless otherwise stipulated or for the protection of tender or brittle plants.
- (c) Exhibits with stakes, wire or other supports should be neatly arranged and as inconspicuous as possible.
- (d) In all instances, with the exception of composite pot and hanging container classes, one plant to each container is permitted.
- (e) Exhibited plants foliage, phylloclads (leaves) must not come in contact with the show bench, the use of pedestals is permitted.

## POT SIZES

### RECOMMENDED SCALE FOR POT/HANGING CONTAINER SIZES

- 125 mm - over 100 mm would include under 150 mm
- 150 mm - over 150 mm would include under 175 mm
- 200 mm - over 175 mm would include under 250 mm
- 250 mm - over 250 mm and upwards

### RECOMMENDED SCALE FOR COMPOSITE POT/HANGING CONTAINER SIZES

- 150 mm - over 100 mm would include under 175 mm
- 200 mm - over 175 mm and upwards

## COMPOSITE POT/HANGING CONTAINER

### DEFINITION

Presentation of pots and hanging baskets/containers consisting of two or more plants has become more prevalent in the showing of Schlumbergera and other related Epiphytic cacti. This class shall comprise of two or more plants of different or same cultivar of the same genera.

### BALANCE

Balance of the composite plants shall be:

- (a) Plant growth of each to be symmetrical.
- (b) Blooms of each to be symmetrical and should obscure the pot or the hanging container.
- (c) No part of the foliage or phylloclade (leaves) is to come in contact with the show bench, the use of pedestals is permitted.

### SCALE OF POINTS - POT PLANT & HANGING CONTAINER

		EPIPHYTIC CACTI	RHIPSALIS LEPISMIUM
Form	(bloom)	10	10
Quantity & Quality	(bloom)	15	15
Colour	(bloom)	10	05
Size	(bloom)	15	10
Texture & Substance	(bloom)	10	10
Berries (evidence of recent flowering)		10	20
Cultural proficiency		10	10
Type, Balance & Grace		10	10
Cleanliness		10	10

Freedom of Disease & Pests

10  
**100**

10  
**100**

**SCALE OF POINTS - COMPOSITE POT/HANGING CONTAINER**

Form	(bloom) 10
Quantity & Quality	(bloom) 15
Colour	(bloom) 15
Size	(bloom) 05
Texture & Substance	(bloom) 10
Cultural Proficiency	10
Type, Balance & Grace	15
Cleanliness (plant and container)	10
Freedom of Disease & Pests	<u>10</u>
	<b>100</b>

## FERNS

In the past, ferns have been judged under the Standard and Classification for Pot Plants. We now list a specific set of rules for ferns in pots and hanging containers.

- (a) Plants shall be in clean pots in which they are established.
- (b) Free from disease or pests of any kind.
- (c) Clean, healthy and showing signs of careful cultivation. Stubble is classed as litter as it is a breeding ground for pests. Stems must be cut off close to rhizome or soil.
- (d) Exhibited without stakes, wire or other supports unless for the protection of brittle, tender or climbing plants.
- (e) Free from oily substances.
- (f) Free from deliberate mutilation such as cutting the end off fronds, shaping of pinnae's. Two points to be taken off for each mutilated frond.

## OTHER DEFINITIONS

1. **Pot.** Any container of terracotta or plastic as long as it is neat and does not detract from the appearance of the pot plant as a whole and remains in the size called for.
2. **Size of Pot or Container** shall be measured on the inside to inside at the rim allowing 13 mm on either side of measurement called for.
3. **Hanging Containers.** May be wire framed, glazed, porcelain, terracotta, wood, plastic etc of various sizes. Societies, when preparing Schedules, should stipulate maximum size of hanging container up to 350 mm.
4. **Variegated Ferns.** Only the upper surface of the pinnae shall be considered. Only matured pinnae to be considered. Pinnae surface to contain two or more colours or tints. All shades, tints or colours must not be the results of bleaching, insects or ill health. All colours must remain during the life cycle of the frond.
5. To overcome the mortality rate of ferns on the show bench, the pots may stand in saucers of water.

It must be borne in mind that many types of ferns are grown in humid, hot house conditions and they dry out very quickly when exhibited in shopping complexes due to air conditioning and hot spot lights.

6. **Adiantum (Maiden Hair).** Is to be shown in two classes according to the size of the pinnae:
  - (a) Fine to medium 6 mm
  - (b) Coarse pinnae over 6 mm

## SCALE OF POINTS FOR FERNS - POTS & HANGING BASKETS

Cleanliness of pots or container	10
Cleanliness of plants	10
Symmetry of plant and evidence of careful cultivation	20
Freedom of disease or pests	10
Substance and texture, consistent with type/cultivar	10
Freedom from blemishes	10
Free from deliberate mutilation	10
Type, balance and grace	10
Appearance and Presentation	<u>10</u>

**FORMAL FLORAL ART**

**Decorative Bowls and Vases.** Wiring is not permitted. Stems must enter water in the bowl or vase. Mechanics and spreaders are permitted. The arrangement must conform to the shape and symmetry of the container.

**SCALE OF POINTS**

Quality	50%
Design	50%
	<u>100%</u>

**A Bowl** must be equal or greater in width than in height and the mouth at its shortest measurement must be at least two-thirds of the width. If comports are accepted as a bowl, the stem or base not to exceed one-third of the total height. If mechanics are used they must be part of the measurement.

**A Vase** must be greater in height than in width (wall vase excepted). If mechanics are used they must be part of the measurement.

**A Trough** must be greater in length than in height and width. It may or may not have a stand or legs (not more than half the height of the trough itself).

**Miniature.** A replica of a formal arrangement. Scale is the most important principle. Arrangement not to exceed 10cm in measurement overall, including container - flowers not to exceed 1.8cm in diameter unless Schedule states otherwise.

**Petite.** The same principles apply to Petite exhibits as to Miniature. Schedules should state the sizes allowed, usually from 10cm up to 23cm overall.

## FUCHSIA

### DEFINITIONS:

#### FLOWERS

A fuchsia, for show purposes, should have four sepals.

A **single** flower is one which has a corolla of four petals.

A **semi-double** flower has a corolla of five to seven petals.

A **double** flower has a corolla of eight or more petals.

Flowers may also have **petaloids**, which are small petal-shaped parts.

#### FUCHSIA FORMS

Fuchsia cultivars may be grown and exhibited in the following forms:

**Ball.** A plant of globular growth on any length stem.

**Basket (Full).** More than one plant, of the same cultivar, may be used. Growth should cover the whole surface and cascade over to cover the sides. Plastic and other containers are covered in this class. Maximum size basket permitted is 38cms.

**Basket (Half or Wall).** More than one plant, of the same cultivar, may be used. Growth should cover the whole surface and cascade over the front of the container. Plastic and other containers are covered in this class. Maximum size basket permitted is 38cms.

**Bonsai.** A bonsai consists basically of a dwarfed plant or plants, with or without rocks or moss, all in a tray or other type of bonsai container. When a fuchsia is grown in the manner it must be full of blooms unless it is grown principally for its coloured leaves, in which case it may be exhibited without bloom. In either case, its total size must be in proportion to the container. Abridged definition: A plant, grown in a dish or tray, giving the appearance of age and an artful creation of nature in miniature. Judged to the normal Standard and Classification for Bonsai.

**Bush.** A plant which is grown on a single, straight stem or trunk clear of branches for approximately one fifth of the total height of the plant. One plant to a container presenting a balanced effect of flowers and foliage when viewed from any side.

**Conical.** Is grown similar to a pyramid except that its shape is more cone-like, being taller and slimmer.

**Cordon.** Two or three upright plants of the same cultivar. Single stems closely adjacent and tied to a central stake. It is to be expected that with the use of multiple plants, the height and diameter will be greater than the single pillar.

**Decorative Forms (not otherwise listed).** Shall have one or more plants of the same variety trained to any rigid decorative frame not otherwise listed. Shall present a well-balanced effect with the profusion of flowers and foliage. The grower must indicate the "form attempted" on the entry form and identification label. The "form" attempted is limited only the grower's imagination.

**Espalier.** Shall have one vertical stem with a series of branches opposite each other. More formal in appearance than trellis or fan. The framework of the plant should be clearly seen. Length of branches need not be equal, but the plant should present a balanced effect of flowers and foliage.

**Fuchsia Species.** Fuchsia species are plants of original parentage or beginning ancestry as recognised by the American Fuchsia Society. To be judged according to form. In species only class berries may be retained as an essential part of the plant but are not mandatory. In all other classes, berries are not allowed.

**Pillar.** An upright plant grown on a single stem, trained to a central stake with all laterals of about equal length, to produce when viewed from all sides, a graceful column of abundant flowers and foliage.

**Pyramid.** An upright plant grown on a single stem to produce a uniformly tapering triangular shape. The pyramid shape must be maintained when viewed from all sides and should be fully covered with foliage and abundant flowers.

**Shrub.** A plant with a number of stems originating from the soil surface, none of which dominates. Should be two or three times the height of the container with a profusion of flowers and evenly distributed foliage to present a balanced effect when viewed from any side.

**Small Pot Culture (Miniature).** A single plant growing in a small container. Maximum pot sizes for all growth types, except baskets, will be limited to 130cms. Baskets will be a maximum of 150cms. The flowers, leaves and height should all be reduced in size proportionally. Miniatures may be grown to any of the forms other than bonsai.

**Standard (Tree) - Full.** Shall have one straight trunk, free from leaves and deformity. The crown (head) shall be a profusion of branches, flowers and foliage and shall present a balanced effect from all sides. The length of the stem, from soil level to the first lateral should be not less than 75cms nor exceed 107cms.

**Standard (Tree) - Half.** Shall have one straight trunk, free from leaves and deformity. The crown (head) shall be a profusion of branches, flowers and foliage and shall present a balanced effect from all sides. The length of the stem, from soil level to the first lateral should be not less than 45cms nor exceed 75cms.

**Standard (Tree) - Quarter.** Shall have one straight trunk, free from leaves and deformity. The crown (head) shall be a profusion of branches, flowers and foliage and shall present a balanced effect from all sides. The length of the stem, from soil level to the first lateral should be not less than 25cms nor exceed 45cms.

**Standard (Tree) - Mini.** Shall have one straight trunk, free from leaves and deformity. The crown (head) shall be a profusion of branches, flowers and foliage and shall present a balanced effect from all sides. The length of the stem, from soil level to the first lateral should be not less than 15cms nor exceed 25cms.

**Trellis, Fan.** Trellises and fans are single plants grown and trained on a rigid lattice frame and should present a symmetrically balanced plant on both sides of the centre, well covered with foliage and a profusion of blossoms when viewed from the front.

**Variegated Leaf (Ornamental Foliage) Plants.** A fuchsia which is grown and judged primarily on the basis of its leaf colour and quality. Leaves must have a combination of two or more colours. Flowers are not required. Judged by normal scale of points except that colour and quality of foliage are scored in place of blooms. Other than leaf characteristics, the fuchsia is judged according to the form to which it is grown (ie basket, bush etc).

## **BLOOMS:**

**Cut Fuchsia Branches.** Branches of fuchsias may be three stems of the same cultivar displayed in a container. Judging will be based on:

Arrangement of Branches	10
Presentation	<u>10</u>
	<b><u>100</u></b>

**Corsages.** Corsages emphasise the use of cut fuchsia blossoms in arrangements designed and constructed to be worn or carried as personal adornment. Judging will be based on:

Skill of Construction	40
Colour Harmony	25
Flower Quality and Condition	<u>25</u>
	<b><u>100</u></b>

**Individual Blooms.** Blooms must be clean, free of damage, disease or pest. Flowers should be typical in form and colour of the cultivar or species and in full bloom state complete with all floral parts including pedicel. Judging will be based on:

Perfection of Bloom	60
Freshness of Bloom	30
General Presentation	<u>10</u>
	<b><u>100</u></b>

**INDIVIDUAL BLOOMS:** Blooms must be clean and free from damage, disease or pests. Flowers must be typical in form and colour of the cultivar or species and in full bloom, complete with all floral parts, which, except for the anthers, should be free of pollen.

#### **JUDGE'S AND EXHIBITORS GUIDELINES:**

Cultural excellence and quality of growth are of prime importance.

Prematurely opened buds, spent blooms, defoliated expanses of lateral growth and discoloured or damaged leaves detract from the perfection and will be penalised accordingly.

Flowers will be appraised on their state of perfection and must be typical in size, colour and form of the particular cultivar or species.

The quality and distribution of flowers must be appropriate to the species or cultivar concerned.

General grooming and presentation are important factors in close and difficult decisions.

Containers must be clean and soil surfaces free of moss, weed, dead flowers and leaves or other debris.

Stakes and ties, if used, must be inconspicuous and neat.

Plants must be free of pests and diseases.

The habit of some single flowers cultivars throwing a few flowers with extra petaloids is a problem which must be dealt with by the exhibitor by the simple expedient of removing the offending flowers.

An experienced judge is not expected to use score cards but may do so, in which case points are awarded as follows:

Cultural Proficiency	30
Quantity and Quality of Blooms	30
Foliage	30
Presentation	<u>10</u>



### GARDEN COMPETITION

A garden should be considered to comprise:

- (a) **Household** - the whole of the block and the adjoining nature strip.
- (b) **Larger blocks** (eg market gardens) that part of the block which is enclosed as the home garden, the area to be not less than a quarter of an acre.

### SCALE OF POINTS

#### DECORATIVE VALUE AS A WHOLE

Trees and shrubs	15
Perennials	5
Annuals	10
Special Features	5
Camouflage	5
Tidiness, freedom from pests and weeds	<u>10 50</u>

#### GENERAL LAYOUT

General Appearance	12
Design	6
Lawns	<u>12 30</u>

#### FLORAL EFFECT

Colour Arrangement	10
Graduation of beds and borders	5
Condition and quality of plants	<u>5 20</u>
	<u>100</u>

#### NOTES FOR THE GUIDANCE OF COMPETITORS IN GARDEN COMPETITIONS

For the guidance of those who may be competing in Garden Competitions and organising such, particularly those for children, the WA Horticultural Council Inc has set out the following notes which it is hoped will be helpful to those concerned.

**Layout of Gardens.** This is important, as the first step exhibitors should be instructed as to the grading of flower beds so that the tall plants are towards the back of the bed, should it be against a wall or fence, or if it be an island bed, the taller plants should be towards the centre.

In the layout of a vegetable plot a similar arrangement is advisable with the short plants, such as parsley and lettuce on the side or end of the beds facing the sun. This, owing to the sun being low on the

meridian during winter and casting long shadows, is to prevent such plants as cauliflowers from casting harmful shade on the lower plants.

**Cleanliness.** This includes freedom from weeds and pests. Although no pests may be present at the time of judging, the effect of previous attacks, if any, should be taken into consideration.

**Vigour of Growth and Productiveness.** Both in flowers and vegetables according to the species, each species should be examined separately not taken as a whole.

**Arrangement.** This will include what has been set out above under the heading of Layout, regarding the flowers and vegetables but will also include the spacing of plants to allow for development.

**Colour Blending of Flowers.** This should also be taken into consideration and would include the contrasting effects or harmonious arrangements of the grouping of the flowers in the bed.

**General Effect.** This would cover neatness, staking where necessary, straightness of rows and the effect the bed or beds have as a whole.

**General Remarks.** The final judging should be completed before the flowers begin to fail, or the vegetables are over-mature, preferably when either are at their zenith.

There are some plants which are of short duration, such as nemesia, among the flowers and radish among the vegetables, which may be past their best at the final judging but the majority should be at their best at that period. Those that are past their best will have been noted during progressive judging.

## GERBERA

The Western Australian Gerbera Society Inc recognises only two separate categories of gerbera blooms, namely Standard Gerberas and New Vogue Gerberas. Within each category there is a number of different types. The various types and their desirable qualities have been determined by the Society and adopted by the Western Australian Horticultural Council Inc for the purpose of judging blooms exhibited at any horticultural event conducted by a body affiliated with the Council. A description of the currently recognised flower types follows.

### Standard Gerberas

#### Types 1 to 6

**Type 1. Single.** The bloom ideally consists of one row of evenly spaced petals of equal length and at least twice as long as the diameter of the bloom's disc. It is desirable that the bloom be open, circular in appearance, slightly concave and without gaps between petals at the disc.

**Type 2. Multi-Rayed Single.** The bloom ideally consists of two or more rows of evenly spaced petals of equal length and at least twice as long as the diameter of the bloom's disc. It is desirable that the bloom be open and circular in appearance and slightly concave.

**Type 3. Duplex.** The bloom ideally consists of one row of evenly spaced ray (or outer) petals of equal length, and one distinct mass of smaller inner petals. It is desirable that the size of the mass of inner petals be half the diameter of the bloom and that the bloom be flat and circular in appearance.

**Type 4. Multi-Rayed Duplex.** The bloom ideally consists of two or more rows of evenly spaced ray (or outer) petals of equal length and one distinct mass of smaller inner petals. It is desirable that the size of the mass of inner petals be half the diameter of the bloom and that the bloom be flat and circular in appearance.

**Type 5. Triplex.** The bloom, when viewed from the front, should present ONE row of ray (or outer) petals of even length with TWO distinct layers of masses of inner petals. The most desirable structure is where each segment equals one-third of the radius.

**Multi-Rayed Triplex (Type 6).** The bloom ideally consists of one row of evenly spaced ray (or outer) petals of equal length and two distinct layers of smaller inner petals each being equal to one third of the radius of the bloom. It is desirable that the bloom be flat and circular in appearance.

### New Vogue Gerberas

#### Types 7 and 8

**Type 7. New Vogue Single.** The bloom ideally consists of at least two complete rows of evenly spaced broad petals of equal length and not longer than 1.5 times the diameter of the bloom's disc. It is desirable that the bloom be flat or very slightly concave and circular in appearance.

**Type 8. New Vogue Double.** The bloom ideally consists of at least two complete rows of evenly spaced broad ray (or outer) petals of equal length. The disc may be open or closed and surrounded by several rows of small petals forming a distinct rosette or mass. The aggregate size of the disc and the rosette or mass may be either greater or lesser than half the diameter of the bloom. It is desirable that the bloom be flat and circular in appearance.

Notes: The following notes form part of the descriptions of the various flower types.

1. In all flower types, it is desirable that the petals of the blooms be uniformly structured and contain sufficient petals to appear well balanced and aesthetically pleasing.

2. In flower types 1 and 2, it is desirable that the petals project upwards from the calyx at an angle between 20° - 45° when viewed from side on.
3. In flower types 2, 4 and 6 where the bloom has less than two complete rows of petals, the petals comprising the second row must cover not less than 75% of the circumference of the bloom or is it not multi-rayed.
4. In flower types 7 and 8, it is desirable that the width of petals be 8mm or more at their broadest point.

### Judging Guidelines

The Society has adopted the guidelines set out in this section for the dual purpose of assisting judges and exhibitors when assessing the merits of blooms on the show bench. It is particularly appropriate for judges when judging Form exhibition blooms to have regard for:

- The desirable qualities contained in the description of the various flower types;
- The breakdown of points allocated in the judging process;
- The desirable flower characteristics and benching requirements, and
- The deduction of points for non-compliance with the numerous desirable flower features.

### BREAKDOWN OF POINTS ALLOCATED

Form	75
Size	10
Colour	5
Stem	5
Staging	<u>5</u>
	<b><u>100</u></b>

Flower Types	Desirable Characteristics and Benching Requirements	Points	Deduction of Points for Non Compliance	Max
<b>FORM</b> 1-8	1. To be circular in appearance and devoid of "flat spots"	10 5	If not circular For each flat spot	Max 10
	2. To be fresh and vital and lacking flaws and insect damage	5	For any defect	Max 15
	3. Have petals of equal length and width	1	For each defect	Max 5
	4. Have even spacing between petal tips	1	For each uneven space	Max 10
	5. Petals not to twist, bend sideways or be involute	1	For each defect	Max 5
1	6. An absence of petal gaps at centre disc	1	For each gap	Max 10
1 & 2	7. Petals to project upwards from calyx at an angle of 20° – 45° when viewed from side on	10	If outside allowed angle	
	8. Petal length to be at least twice diameter of disc	5	For each 10mm of defect	Max 10
	9. The disc to be flat and circular	5	For each defect	Max 10
	10. Petals to be either straight or reflexing backwards slightly	1	For each excess reflexing	Max 5
1,3 & 5	11. Extra petals not desired	1	For each extra petal	Max 5
	12. Excess spacing between petals not desired	1	For each excess gap	Max 10
3 & 4	13. Mass of inner petals to be half diameter of bloom	10	If under or over	
5 & 6	14. Petals of second ray to be of equal length	1	For each defect	Max 10

	15. An absence of petal gaps at perimeter of second ray	1	For each defect	Max 10
3-6 & 8	16. Petals not to reflex backwards	5	For reflexing	Max 10
	17. Raised or uneven centre area undesirable	5	For any defect	
	18. Some central filaments acceptable. Excess filaments undesirable.	5	For excess filaments	
	19. Surface to be flat with each segment of petals merging smoothly with each other	5	For each defect	
5 & 6	20. Each segment of petals to be one third of radius of bloom	5	For each defect	Max 10
7	21. Petals not to be longer than 1.5 times diameter of disc	10	If petals too long	Max 10
7 & 8	22. Petals to be 8mm or more at their broadest point	1	For each defect	
<b>SIZE</b> 1-8	1. Have diameter of at least 120mm	5	For each 10mm under 120mm	Max 10
<b>COLOUR</b> 1-8	1. Regularity of the bloom's natural colour	1	For each defect	Max 5
<b>STEM</b> 1-8	1. Have straight stems capable of supporting flower heads	5	For severely bent stems	Max 5
<b>STAGING</b> 1-8	1. Be poised at an angle of 45° on show bench	5	If too high or too low	Max 5
	2. Project 200mm above display container	1	For each 10mm under or over 200mm	

### The Ichi-Mon-Ji Story

Another name for the "Ichi-Mon-Ji" is the "Imperial Emblem" due to its close resemblance to the Japanese Emperor's emblem which is a chrysanthemum. This variety was first developed around 1854 in Gifu Prefecture in the central part of the main island of Japan, Honshu Island, by a then famous chrysanthemum breeder and grower, a Mr S Shoda. He is reputed to have developed the Mino type after repeatedly cross breeding Ichi-Mon-Ji seedlings. The ideal bloom is distinct and clear in colour, there are no wrinkles on the florets, which are wide and deep in the shape of the hull of a ship. Florets being close to the same length and numbering between 14-16.

#### Some popular cultivars:

Gyokko Inn	Pink/White	30cm diameter	developed in 1971
Shin Gyokko Inn	Yellow/Red	27cm diameter	developed in 1989
Kishi No aurora	Yellow/Red	19cm diameter	developed in 1978

#### Ichi-Mon-Ji Judging Standard (Japan)

- The central disc is small with some green still showing. The florets should be even in length. The floret width should be evenly matched. There should be no gaps along the length, between florets and no overlapping of florets. When viewed from above, the bloom should be circular in shape.
- Each floret should have good width and be free of wrinkles. The tip should be rounded and the overall shape of the floret be that of the hull of a ship.
- There should be 14 or more florets. The ideal should be between 14 to 16, in a single row.

## GLADIOLUS

### BASIC DATA FOR SIZE CLASSES

	Total Buds Open		Colour	Green
100 class under 65 mm	11	4	3	4
200 class 65 mm to 90 mm	18	7	5	6
300 class 90 mm to 115 mm	20	7	6	6
400 class 115 mm to 140 mm	22	8	6	8
500 class over 140 mm	22	8	6	8

Floret size is the measurement taken horizontally across the bottom floret.

Gladiolus sizes to be judged as staged.

### FORMAL TYPE

A formal spike shall be widest across the two lower florets and should gradually taper away in pyramid formation to the tip, harmonising with the size of the spike. It will be smooth and unbroken by gaps. The stem must be rigid and straight but a slight curve forward at the tip is permissible. The whole spike should have a pleasing symmetrical appearance giving a well-balanced effect. The form and symmetry of the whole spike includes placement of florets and balance of head and stem, the latter being of sufficient strength to hold flower heads erect but not too heavy. Form and symmetry can then be interpreted as having three features:

- (a) Approximately one-third of total length shall be stem below the bottom floret.
- (b) Approximately one-third shall be fully open florets.
- (c) The remaining one-third shall be buds in colour and green. Two of those in colour shall be partly opened.

Florets should be fresh and immaculate. They should be wide open and may be either, plain frilled or ruffled or a combination of frilling and ruffling. They should all face in a forward direction, be firmly attached to the stem and placed so that the bottom of the second floret is approximately level with the centre of the first floret. They should overlap only sufficiently to hide the stem. Single lip petals are preferred. Penalise lightly all double lips. Substance, texture and thickness of each petal should be such that the petal is held firmly in position. Florets should be capable of withstanding weather and handling but florets or buds **MUST NOT BE** handled or "dressed" by judges. Flopped, faded, bleached, chipped, hooded, insect damaged florets may be removed before judging. The first two bottom florets may be neatly removed without penalty but removal of further florets will be subjected to a heavy penalty.

A penalty of three (3) points will be levied where 300, 400 and 500 class spikes are shown undersized and in the case of 100 and 200 class spikes where they are under or over size. A tolerance of 6 mm will be permitted in these instances.

Points for colour and form must be allotted **fairly** regardless of the judge's personal colour or form preference or dislike.

### SCORE SHEET

Length of head (total buds and florets)	8	72
Condition of whole	20	72
Floret (form, texture, substance)	12	72

#### 100

SCALE FOR NUMBER OF OPEN FLORETS	400 and 500 class
8 open	10
7 open	8
6 open	5
5 open	4
Less	Nil

#### SCALE FOR TOTAL OPEN FLORETS,

COLOUR AND GREEN BUDS	400 and 500 class
22 total	8
21 total	7
20 total	6
19 total	5
18 total	4
17 total	3
16 total	1
Less	Nil

#### INFORMAL TYPE

The informal is a type which has alternate or slightly staggered arrangement of florets on the stem. Floret forms are similar to the formal type but double lip petals, winged side petals and slight hooding is allowed. In fact, unusual floret forms add greatly to the informal grace and beauty which is required in the formal or decorative types. Crowding of florets on the stem is a defect to be penalised. Each floret shall be alternately placed and should not overlap as with formal spikes. They should be sufficiently separate to permit a full appreciation of the beauty of floret form and colour. Stems need

not be as straight as in the formal type (Decorative Value). Formal spikes entered in this class shall be penalised (crowding, etc).

### SCORE SHEET

Form and balance of spike	20
Length of head (total buds and florets)	8
Number of open florets	10
Condition of whole	20
Floret (form, texture, substance)	12
Attachment of florets	10
Colour	20
Total	<b>100</b>

#### MINIATURE (100) - SMALL (200) AND MEDIUM (300) CLASSES

Gladiolus in these classes should be judged on requirements similar to formals and Informal's, subject to type conformation, as laid down in Basic Data for Size Classes. The majority of cultivars will fall into the Informal section. Stem must be proportionate to flower head. Penalise for coarseness. In the case of face-ups florets must lay against the stem and all face upwards.

<b>BUD COUNT</b> 22/8 to 16/1	8
<b>OPEN FLORETS</b> 8/10, 7/8 5/4, 6/5, 5/4	10
<b>FORM AND SYMMETRY</b> (20)	
Balance	8
Taper	4
Outline-gaps etc	4
Facing of Florets	4
<b>CONDITION</b> (20)	
Freshness	8
Texture	4
Faded and damaged florets	4
Stem	4
<b>FLORETS</b> (12)	
Form	8
Tongues	4
<b>FLORET ATTACHMENT</b> (10)	
Attachment and placement	10
<b>COLOUR</b> (20)	



Clear and even	8
Peel, thrips marks etc	8
Saturation	<u>4</u>
	<b><u>100</u></b>

### **GLADIOLUS FLORETS - JUDGING STANDARDS**

1. Florets should be all single tongued or double tongued, not a mixture of both. Penalise for inconsistency.
2. Florets should be immaculate. Dirtiness, thrips marks, colour peel, fading, damaged or curled petals should be heavily penalised.
3. The throat should be open to allow floret to be fully expanded.
4. In single tongued specimens the tongue should be placed over the top of the two side petals.
5. Colour should be clear and even.
6. Florets should be named and if origin not known should be marked "unknown".

### **SCALE OF POINTS**

Form/Outline	40
Substance and Texture	20
Condition	20
Colour	10
Arrangement	<u>10</u>
	<b><u>100</u></b>

## HANGING CONTAINER

The plant shall be healthy, robust and free of insects and disease, shall be well balanced and shapely according to the characteristic of the particular kind without sign of blemish or deformity of foliage.

The colour of the foliage shall be characteristic of the kind and of good substance and texture. In multi coloured leaves the definition of zones should be uniform.

The container should have affinity with the plant.

Actual size by comparison with competing exhibits will not be a determining factor but will relate to the size that the particular cultivar or species attains.

May be either foliage or flowering. More than one plant of same cultivar allowed. Must be grown in container not exceeding 35cm in diameter or not exceeding 35cm on the longest side.

### SCALE OF POINTS

Cleanliness of Plant	10
Symmetry of Plant & Evidence of Careful Cultivation	20
Freedom from Disease, Pest, etc	10
Substance and Texture with Cultivar Consistent	15
Freedom from Blemishes	15
Type, Balance and Grace	15
Appearance and Presentation	<u>15</u>
	<b><u>100</u></b>

NB Containers may be wire framed, glazed porcelain, terracotta, wood, plastic, etc of various sizes.

When preparing Schedules, societies should stipulate maximum size of hanging containers.

## HIBISCUS

How can one describe the beauty of hibiscus? The beauty of the flower is beyond the power of words to express or the mind to translate into definite thoughts. Whether we realise it or not, each of us hungers for the beauty which hibiscus can bring into daily living. The almost daily offering of magnificent flowers of many cultivars and colours brings into each of our lives a joy of living which is beyond simple explanation. For this and many other reasons hibiscus is loved and cultivated in all tropical countries. The hibiscus rosa sinensis is one of the most widely planted shrubs.

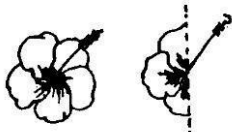
Many people are unaware of the broad range of hibiscus colours, colour combinations and flower forms and think of hibiscus only as the single red flower that is so often seen. There is an almost unlimited variation in shades of colours. Hibiscus can add beauty to every yard and garden and satisfy the taste of an individual. The aim of the American Hibiscus Society is to bring basic information about hibiscus to the reader and share with others the joy of hibiscus.

Thousands of named cultivars of hibiscus have been developed in many colour shades, texture and shapes. In addition to white, only five basic colours are involved in the colour pattern of the flowers: red, yellow, orange, brown and lavender. To aid in plant and flower identification, the American Hibiscus Society has published the **Official Nomenclature List** with revisions made available to keep the list as current as possible. The use of the nomenclature list as a guide and reference source is a must for those who desire to know hibiscus. Here will be found line drawings of the various types of blooms and the different leaf formations to assist in identifying the flowers. (See Selected Readings.)

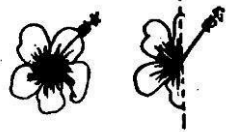
The period of most blooms varies with different sections of the State and with different types of flowers. Generally, blossoms are more plentiful during the period of most vigorous growth. Blooming season for most types is nearly the year round; some bloom almost constantly. However, some cultivars do not bloom at all during the winter months and some are poor hot-weather bloomers. Colour shades may vary according to weather, temperature, amount of sunlight and time of day. The flowers last longer in cool weather than during the heat of summer, although few hibiscus last more than one day. There are a few which remain open the second day, but most hibiscus are one-day bloomers.

There are eleven main types of hibiscus blossoms, with many variations of these types. Even on the same bush at the same time there may be variation in shape and colouring. Definitions of these types are given briefly hereunder.

### BLOOM TYPES



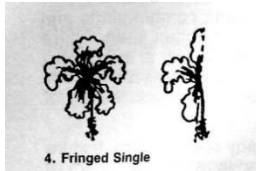
1. Cartwheel overlapped single



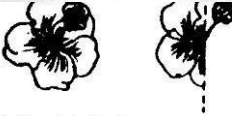
2. Regular Single



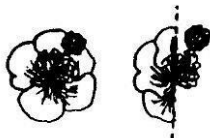
3. Windmill Single



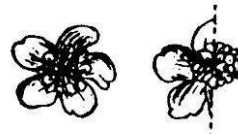
4. Fringed Single



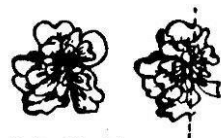
5. Crested Single



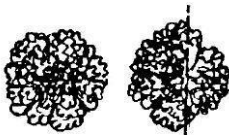
6. Crested Semi-Double



7. Cup and Saucer



8. Semi-Double



9. Full Double

1. **Cartwheel overlapped single.** Petals are completely overlapped to tips giving a regular, circular appearance. Texture is apt to be heavily veined, ruffley and heavy. A strong sturdy flower.

Examples: "Annie Wood", "Nathan Charles", "Ross Estey"

2. **Regular single.** The petals are separated for less than half the distance from the edge, giving a regular, scalloped appearance. Most singles fall into this type. Petals may be partly overlapped, ruffled, funnel shaped, flat or reflexed. Examples:

"Dawn", "Delight", "Scarlet Giant".

3. **Windmill single.** Petals are narrow and separated for nearly their entire lengths. Texture is usually light and thin. Examples: "Fantasia" ("Dainty Pink"), "Rose Scott", "Wrightii".

4. **Fringed single.** Edges of petals are split and fringed. Staminal column long and pendulous. Examples: "Andersonii", "Sylvia Goodman", *H. schizopetalus* and its hybrids.

5. **Crested single.** Basic type may be any of the above, but the normal bloom exhibits petaloids on the end of the staminal column forming a perfect crest. "Crest" can refer either to the little petaloids that occur on the style tip of a single bloom or to the secondary petals on a semi-double or double bloom. Examples: "El Capitolio", "Katy D".

6. **Crested semi-double.** Loose double appearance, with petaloids arising from staminal column. Stigma usually present. Examples:

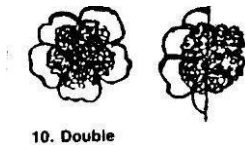
"Crown of Warringah", "Lady Adele."

7. **Cup and saucer.** Outside guard petals follow single form. Centre tuft or petaloids all arise from centre and are distinctly separated from guard petals. Examples: "Lord of the Isles" ("Daffodil"),

"Marjorie Beard", "Prince of Orange".

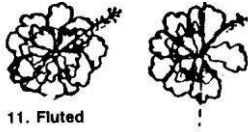
8. **Semi double.** Loose petal formation with a few petals that may be twisted or quilled. All petaloids form from the base of the bloom. Staminal column may be missing. Examples: "Isobel Beard", "Cile Tinney", "Rai Wha".

9. **Full double.** Many petals and petaloids in a tight formation, giving a full ball shaped appearance. Staminal column usually missing. Examples: "King Kalakaua", "Mrs George Davis" ("Kona"), "Peachblow".



10. Double

10. **Double.** Many petals and petaloids in a tight formation, giving a ball appearance on top of a flat circle of petals which stand out. Staminal column usually missing.



11. Fluted

11. **Fluted.** Can be single or double, petals are soft on edges, sort of wavy. Hose in hose a layer of flat petals on top of five base petals (as one flower on top of another).

### BLOOM SIZE

The bloom sizes listed below are indicative of the size of blooms produced on plants grown in a normal garden with regular watering, fertilising and spraying.

Miniature	-	Under 10cm (four inches)
Medium	-	10cm to 15cm (four inches to six inches)
Large	-	15cm to 20cm (six inches to eight inches)
Extra Large	-	2-c, to 25cm (eight inches to ten inches)

### BLOOM DESCRIPTION

RUFFLED	Frilly, ruffled edges on petals.
TUFTED	Small upstanding creases on inside edge of petals.
CRESTED	This refers to petaloids that occur on the style tip of some single blooms. Also sometimes occurring on some semi-doubles.
CRIPPLED	This term refers to a bloom that will occasionally have a wide separation in the base petals thus interrupting their symmetry.
SELF-COLOURED	Means simply that the portion of the bloom referred to is the same as the main colour of that bloom.
EYE	The part of the bloom at the base of the petals.
ZONE	The area adjacent to the eye portion.
STIGMA PADS	The five small velvety, coloured pads on the tip of the staminal column which receive pollen to produce seeds.
STAMINAL COLUMN	The long thin column extending from the centre of the bloom with stigma pads on the end. In doubles this part may not be entire.
OVERLAY	Refers to colour that appears to be laid over another more prominent colour.
OVERLAPPED	Petals lap over one another.
RECURVED	The outer edge of the petals curve backwards.
TEXTURE	This is the relative thickness of the bloom.
SPORT	A natural mutation on a branch of a Hibiscus bush resulting in a different coloured bloom which can be grown as a new cultivar.

### BLOOM LIFE

Hybridisers in recent years have improved the texture of blooms in some of the new cultivars and hence have increased the life of the bloom, both on and off the bush. Where this feature of a variety is significant, the term two or three day bloom is used.

### STANDARD OF EXCELLENCE OF BLOOM

<b>Form</b>	Includes graceful uniformly shaped and symmetrical arranged petals. A malformed bloom <b>should not</b> receive an Award, even if such malformation is typical of that variety.
<b>Size</b>	Each bloom shall be a full sized representative specimen of the variety being judged (but not necessarily the largest bloom previously observed by the judges).
<b>Colour</b>	Includes freshness, brilliance and purity, with consideration given to <b>slight</b> variance of colour.
<b>Substance</b>	Refers to the quality of the component material of the petals and must be sufficient to give stability of form, texture and finish.
<b>Condition</b>	Includes freedom from dehydration, blemishes caused by weather, insects, disease, spray and physical (handling) damage.

#### POINT SYSTEM TO BE USED IN SCORING

Perfect form	20
Proper size	20
Excellent colour	20
Good substance	20
Perfect condition	20
	<b>100</b>

#### DEDUCT POINTS

(a) Blemishes from spray	0 to 5
(b) Blemishes from insects or disease	0 to 5
(c) Blemishes from weather	0 to 5
(d) Blemishes from handling	0 to 5

#### HIPPEASTRUM

Hippeastrums are classified in nine divisions on the basis of the chief characteristics of each group. Further sub-divisions may be made within each of the nine divisions. Each division contains many cultivars. This form of classification is necessary as the foundation for exhibition Schedules and as the basis for grouping by hippeastrum breeders.

Familiarity with the flower and its parts is necessary to intelligent evaluation.

In order to simplify the classification, the nine divisions of cultivated Hippeastrums have been arranged in numerical order with a brief description of the distinguishing characters of each.

##### **DIVISION 1 (D.1.)**

Includes all the cultivated wild Hippeastrums species, sub-species, cultivars and forms. Size can vary from small to large and two or more florets are acceptable.

##### **DIVISION 2 (D.2.)**

Long trumpet. The whole flower is very long and trumpet shaped, similar to the Easter lily. The pedicels are relatively long and the flowers are distinctly drooping. The tepal tube is very long, 11.5 to 14cm.

Colour of flowers varies from pure white to white striped with pink.

Size of florets 10cm and upwards in width.

##### **DIVISION 3 (D.3.)**

Belladonna type hybrids. The flowers are much shorter than in Division 2 and gracefully drooping. The pedicels are long, the tepal tube less than 10cm in length. They show the influence of species with the informal flower structure of *Amaryllis bella-donna*, *Amaryllis vittata* and others.

Size of flowers 12cm and upwards in width.

#### **DIVISION 4 (D.4.)**

Reginae type hybrids. The pedicels are shorter than in Division 2 and 3. Tepal tube less than 5cm in length. The flowers are slightly drooping horizontal or slightly upright and are moderately open faced. When viewed sideways, the flower length exceeds 10cm. The tips are rounded or slightly pointed. There are two sub-divisions in Reginae:

**D4A** markedly imbricated type. The tepalsegs overlap 3/4 or more of their length. Tips of segs are rounded or slightly pointed.

**D4B** this is the less imbricated type. The tepalsegs overlap less than 3/4 of their length. The segs are sometimes reflexed. The tips are rounded or pointed. Size of florets 14cm and upwards in width.

#### **DIVISION 5 (D.5.)**

Leopoldii type hybrids. The flowers are similar to those of Division 4 except the flowers are wide open flat form. When viewed sideways, the length must not exceed 10cm. There are two sub-divisions in this division:

**D5A** the tepalsegs are imbricated almost their entire length. The tips are rounded.

**D5B** the flowers are similar to D5A except the segs are less imbricated. The tips are rounded or slightly pointed. Size of florets 15cm and upwards in width.

#### **DIVISION 6 (D.6.)**

Orchid flowering type. The tepalsegs are not arranged according to the usual flower pattern. They are variously shaped, twisted or extremely reflexed. Size can vary from small to large florets and two or more florets are acceptable.

#### **DIVISION 7 (D.7.)**

This division includes the semi-double and fully double forms of hybrids under culture. The flowers have two, three or more rows of segs, each seg narrowing and shortening towards the centre of the flowers. There may be petaloid "ears" in the centre. Size of florets 14cm and upwards in width.

The size of the scape on double hippeastrums is generally 28 to 38cm in height; however, they do have longer scapes at times.

Characteristics: Generally, about 90% of the doubles will have two florets to the scape. The first floret will open to near maximum before the second one opens. Never should the judges expect to find less than two florets on a scape. Also, the florets may not have a normal pistil and pollen anthers.

The entry can be judged as perfect when it has two florets if one floret is open and the second in bud or starting to open. In cases where the first floret passes its peak before the second reaches its peak. This flower should not score a blue ribbon.

Care should be exercised not to judge a twin ovary flower as a double and also not to be misled by some freak flowers.

#### **DIVISION 8 (D.8.)**

Miniature type hybrids. Distinctly dwarf statured types, including various flower forms. The flowers harmonise with the smaller scape diameter and height. Example: Gracillis hybrids. Size of florets maximum width 12cm. These Hippeastrums should not be confused with HABRANTHUS, CYRTANTHUS, etc.

**DIVISION 9 (D.9.)**

Unclassified hybrid. Meritorious hybrids, etc that cannot be placed with certainty into any preceding divisions. Size of bloom and length of scape can vary. The flower form and structure make up the chief difference between Reginae hybrid (D.4.) and Leopoldii hybrid (D.5.). The Reginae flower moderately open faced but not flat. The Leopoldii flower is a wide open flat form.

Familiarity with the divisions of cultivated hippeastrums is necessary to intelligent evaluation.

Conformity to division standards is of first importance in placement of entries in hippeastrum shows. Hippeastrums can be judged for flower structure and flowering habit by division standards only.

Tepaloids are characteristic of some hippeastrum hybrids. Sometimes the tepalsegs are variously lobed or twisted near the centre. They vary in width, shape and length. They are sometimes referred to as "ears"

Hippeastrum scapes grow tall and it is often necessary to support them. If the stakes or ties are not conspicuous then no deduction in points is made.

The nine rating characters that make up the scale of points in judging Hippeastrums-cut, Specimenspotted plants.



	<b>Character</b>	<b>Method of rating</b>	<b>Cut Specimen</b>	<b>Potted Plant</b>
1	Perfection of floret shape (form) and pose	The contour should be generally symmetrical. The lower or bottom petepal (seg) is typically a bit narrow and a bit more elongated but must be in proportion for equal balance of all parts of the florets. The form and symmetry of the whole scape includes placement of florets and balance of head and stem, the florets should be evenly spaced and on the same plane.	<b>40</b>	<b>40</b>
2	Colour	Colour should be clear, bright and fresh. All markings and shadings should be well defined and evenly distributed.	<b>15</b>	<b>10</b>
3	Floret size	Since flower size is dependent on the division, the sizes recognised in the particular division concerned should govern.		
4	Length and Character	The length of the scape should be considered in relation to the size of the umbel. The character of the scape means its weakness or strength to hold the umbel of flowers erect.	<b>10</b>	<b>5</b>
5	Number of florets per scape and number expanded flowers (number of florets per scape includes unexpanded and expanded flowers)	Only 3 or more flowers per scape are eligible. In large flowering hybrids, 2 flowers per scape are too few. Allow 3 points for this condition. Three flowers per scape is quite satisfactory - allow 5 points. For 4 flowers allow 6 points (no additional points are allowed for more than 4 florets).  In miniature type hybrids (D.8.) the scape is usually quite slender and two or more flowered scapes are eligible; allow 4 points for 2 expanded florets, 6 points for 3 or more.	<b>6</b>	<b>6</b>

	<b>Character</b>	<b>Method of Rating</b>	<b>Cut Specimen</b>	<b>Potted Plant</b>
6	Number of scapes per plant	This category applies only to potted plants exhibits. Allow 8 points for only one scape; allow 9 points for 2 scapes; allow 10 points for 3 or more scapes. Any scapes with faded blooms may have been removed without any deduction of points.		<b>10</b>
7	Fragrance	If the judge can detect a pleasing fragrance this is a desirable trait and 2 points are added. Some species are recorded as slightly so it is passed on in future generations. All blooms of plants produce nectar in attracting insects that transfer pollen to the stigma of the bloom, thus carrying out pollination in nature. All perfect hybrid Hippeastrums are slightly fragrant. The Belladonna division has distinctive fragrance.	<b>2</b>	<b>2</b>
8	Foliage	This category applies only to potted plant exhibits. Leaf growth that comes along with the flower scape is very desirable and is often the result of culture and temperature control in a new bulb. The foliage usually appears before the blossom in established yard or pot grown Hippeastrums. For well-established foliage allow 2 points. If foliage is entirely absent no points allowed.		<b>2</b>
9	Condition of Exhibit	Specimens in prime condition properly cultured should receive the full number of points. Spent flowers or scapes should have been removed. The segs should be free of pollen stain or other soil. Evidence of disease or insect injury must be severely penalised. Over potted injury such as torn leaves or segs is penalised less severely. Support is permissible if unobtrusive in potted plants, not too high and does not attract attention to itself.	<b>12</b>	<b>10</b>

The following definitions are given to explain the meaning of:

**IMBRICATED** Overlapping of petals.

**PEDICEL** The small stem which joins a single flower (flore) to the main scape (stem)

**TEPAL TUBE** The tube formed by the lower sections of the tepals (three outer [sepals](#) and three inner [petals](#))

**TEPALSEGS** The six parted portions of the flower made up of SETEPALS - 3 sitting at the back - the 3 front petals are PETEPALS.

**TEPALOIDS** The tepalsegs (petals) are variously lobed near the base on the sides of the flower. Sometimes called EARS - they vary in shape and width.

## HOYA

### GENERAL

The popularity of Hoya growing as a hobby has increased dramatically over the recent years. To meet the demand of Hoya plants, growers have produced complex hybrid plants with various characteristics appealing to the Hoya grower. With the recent introduction of Hoya species from temperate regions of the world, this has given the grower various climatic plants and this has been divided into three temperate categories, these being:

#### COOL

#### INTERMEDIATE

#### WARM

Characteristics of the cool types are what we all accustomed to, these being dense growth in foliage, compact and tight umbels of blooms.

Characteristics of the intermediate and warm types are different to the cool types, these being the foliage can be very small to very large and sparse in growth, the foliage can also vary in colour, when grown to their preferred climatic conditions. Seasonal changes also affect leaf colouring, the colours range from light green, yellow, orange, red, purple and brown. This is a natural occurrence of the intermediate and warm types, this feature should not be down pointed.

Evidence of past flowering in the way of a seed pod is a very rare occurrence and should not be penalised. Umbels of the intermediate and warm types hang very loosely and can be irregular in shape. It is most important the judge should be able to identify the type in question and know what the typical perfect specimen of that type is and to award points accordingly. Where two or more plants are equal in every way, preference to be given to the plant with blooms.

Variegated foliage to be staged in a separate class of its own and to be judged according to scale of points for variegated Hoya plant.

### HOYA PLANT - POT OR CONTAINER

Any type of foliage allowed except variegated foliage. The plant should be well established in the pot or container, firmly rooted and steady. Foliage should be of a good colour and characteristic of its kind. Plant growth to be vigorous and of good quality, well furnished with clean leaves and fresh blooms. Unless otherwise stated all exhibits are to be viewed all around to assess uniformity of growth, leaves and blooms. Stakes, trellis-work, ties and wire frames attached internal or external are permitted and to be unobtrusive. Exhibits to be viewed from front and rear or side to side to assess uniformity of growth.

### FEATURES

Plants exhibiting the following features shall be accepted for judging on a competitive basis.

Plants shall be:

- In clean pots/containers in which they are established.
- Free of disease and/or pests of any kind.
- Clean and healthy and showing signs of careful cultivation.
- Typical of their type and well balanced according to their individual habit and character.
- Free from blemish, with flowers/or foliage of good substance and texture.
- Judged on their individual merits without consideration to decorative pots or decorative wire frames.
- May be exhibited with stakes, trellis-work, ties and wire frames attached internal or external.
- Free of excessive oily substances that give plant foliage a glossy appearance, remembering that such substance, ie. White oil, may from time to time be used by the grower to control insect infestation and protect plants under their care and management.

- In all instances, one plant to each pot/container is permitted.
- The exhibited plants foliage must not come in contact with the show bench.

### **HOYA PLANT - HANGING BASKET OR CONTAINER**

Any type of foliage allowed except variegated foliage. The plant should be well established in the basket or container, firmly rooted and steady. Foliage should be of a good quality and characteristic of its kind. Plant growth to be vigorous and of good quality, well furnished with clean leaves and fresh blooms. Unless otherwise stated all exhibits are to be viewed all around to assess uniformity of growth, leaves and blooms. Wire work, ties and wire frames attached internally or externally are permitted and to be unobtrusive. Exhibits in this instance to be viewed front and rear or side to side to assess uniformity of growth.

### **FEATURES**

- In clean hanging basket/containers in which they are established.
- Free of disease and/or pests of any kind.
- Clean and healthy and so showing signs of careful cultivation.
- Typical of their variety and well balanced according to their individual habit and character.
- Free from blemish, with flowers/or foliage of good substance and texture.
- Judged on their individual merits without consideration to decorative hanging basket or container.
- May be exhibited with wire work, ties and wire frames attached internal or external.
- Exhibits staged without wire work, ties and other supports, ideally the plant growth must fill the centre of the basket/container and continue to surge over the edge in a pendulous manner.
- In all instances, one plant to each basket/container is permitted.
- Free of excessive oily substances that give plant foliage a glossy appearance, remembering that such substance, ie white oil, may from time to time be used by the grower to control insect infestation and protect plants under their care and management.

The features for the variegated Hoya to remain the same for Hoya plant pot/container and Hoya plant hanging basket/container. Separate scale of points for the variegated foliage.

### **VARIEGATION SHALL BE DETERMINED ON THE FOLLOWING:**

- Only the upper surface of the leaf to be considered.
- Only mature leaves to be considered.
- Leaf surface to contain areas of two or more colours, shades, tints or tones.
- Any variation of colour, shade, tint or tone that is confined to the midrib of the leaf is not to be taken into account.
- Areas of colour, shade, tint or tone may be clearly defined within a distinct margin or may merge into the adjoining colour, shade, tint or tone.
- Any colours, shades, tints or tones must not be the result of any bleaching effects or ill health of the plant concerned.
- Any colour, shade, tint or tone of the leaves of the plant must remain throughout the life cycle of the leaf/leaves, as distinct from autumn and spring colour changes that are only seasonal.

### **OTHER DEFINITIONS - PERTAINING TO POT PLANTS**

**Pot** Any container of glazed porcelain, terracotta, wood, plastic, metal, etc including water well type that is neat and does not detract from the appearance of the pot plant as a whole.

### **Circular pot size**

The size of the pot shall be determined by measuring the inside of the pot at the rim, maximum pot size for Hoya 300 mm.

1. Measurements taken to the nearest 25 mm.
2. Where a pot measures exactly to the 25 mm the lesser 25 mm measurement shall determine the pot size.

## RECOMMENDED SCALE FOR POT/HANGING CONTAINER SIZES - HOYA

125 mm - over 110 mm would include under 150 mm.  
150 mm - over 150 mm would include under 175 mm.  
200 mm - over 175 mm would include under 250 mm.  
250 mm - over 250 mm would include under 300 mm.

## SQUARE OR RECTANGULAR POT SIZE

These may be permitted for competition and their measurements shall be taken at the rim along the longest side. Measurements shall be taken to the nearest 25 mm.

## OTHER DEFINITIONS PERTAINING TO HANGING BASKET/CONTAINER

Hanging basket may be wire framed and lined on the inside made of any suitable material such as paper bark, coconut fibre, etc.

Hanging container may be glazed porcelain, terracotta, wood and plastic, and include water well type container of various sizes.

Schedules should stipulate maximum size of hanging container or basket when various sizes are to be allocated to each class.

The measurement of a hanging basket or container shall be determined by measuring the inside diameter of the container at the rim.

### SCALE OF POINTS

#### HOYA PLANT - POT/CONTAINER AND HANGING BASKET/CONTAINER

Cleanliness of plant and appropriate container	10
Symmetry of plant and evidence of careful cultivation	20
Freedom from disease, pest, etc	10
Substance and texture with variety consistent	15
Freedom from blemish	15
Type, balance and grace	15
Appearance and presentation	<u>15</u>
	<u>100</u>

### SCALE OF POINTS

#### VARIEGATED HOYA PLANT - POT/CONTAINER AND HANGING BASKET/CONTAINER

Cleanliness of plant and appropriate container	10
Symmetry of plant and evidence of careful cultivation	15
Freedom from disease, pest, etc	10
Substance and texture with variety consistent	15
Freedom from blemish	15
Type, balance and grace	10
Leaf pattern and variegation	10
Appearance and presentation	<u>15</u>
	<u>100</u>

## INFORMAL FLORAL ART

## **ABSTRACT**

- (a) **Abstract** is a modern arrangement in which attention is focused on the entire design. It does not have a focal point but several points of interest. Space is used as an integral part of the design. Bold, strong areas of colour or shape creates impact. Metals, plastics or other found objects together with plant material may be used but the emphasis should be on plant material. If a container is used it must be of modern concept.
- (b) **Sculptural Abstract.** The emphasis of sculptural abstract should be on the use of form and created space. Character material with line, colour, pattern and texture suggesting movement and volume are used to create a total work of art of abstract character. A container, if used, must be part of the design and not seen as a separate unit in the sculpture.

## **ASSEMBLAGE**

A grouping of plant material or other unrelated objects placed together and unified by colour, texture or design. This may consist of a wall-hanging in combination with an arrangement, or, a sculptural effect, achieved by the **grouping of several items.**

## **ASYMMETRICAL ARRANGEMENT**

Must have good asymmetrical balance. (Refer to Floral Art Definitions).

## **BASKETS**

- (a) **Gift Basket.** The basket must be light, well balanced and arranged to be viewed from the front, have good design and colour harmony, have approximately two-thirds of handle left free. Oasis or other moisture retaining substance only, to be used.
- (b) **Decorative Basket.** Is arranged and staged in a container (with water or oasis) in the basket. Must have good design according to the shape and size of the basket with emphasis on colour and quality of materials used. A handle is optional.

**Note:** The baskets used are made predominantly of natural plant material unless otherwise stated in the Show Schedule.

## **COLLAGE**

A collection of unrelated or diverse natural materials attached to a panel in abstract or free-style manner. Emphasis is shown in various textures and shapes used in the design.

## **CONTEMPORARY**

An arrangement of our time; in keeping with current trends.

## **EUROPEAN:**

**Parallel Design.** All placements are vertical and also parallel appearing never to converge. Material is grouped with space between groupings and must appear pleasing from the back and sides. Generally arranged in a rectangular-like container. It can also be successfully done in a taller, straight sided container.

**Vegetative.** A design featuring flower and plant materials just as they would be found in nature. "Example" flowers that grow straight up cannot be used sideways, and flowers that grow in clusters cannot be shown singly.

Foliage of different forms and textures is inserted horizontally around the base in groupings and those of the larger leaves should be layered so that there are definite spaces between each leaf, one above the other.

All materials must be compatible and like parallel design, a straight sided container should be used. To do a successful vegetative design it is important to observe nature.

**New Convention.** Pay close attention to overall scale and balance. It incorporates parallelism on both vertical and horizontal planes, uses terracing or placing of flowers on different levels and basing (ie good texture from which plant materials and flowers appear to grow).

**New Wave.** This style is the direct opposite to Vegetative. New Wave uses a flower as a line and a form, not just as a flower. It has static lines, unusual container, painted flowers and foliage. It often features direct or opposing lines.

### **FLOOR ARRANGEMENTS**

Floor arrangements are very large arrangements of modern character. They may be free-standing or front view only. The placement of visual weights, line directions etc must be such that the viewer feels the design is strongly related to the floor area itself. The arranger may choose to place the mechanics at a raised level but the design itself must have a direct relationship to the floor rather than appearing to be in space.

### **FREE FORM**

Often used in Free Style type designs. Continuous flowing lines, no straight, intercepting or angular lines to stop the movement of the eye.

**FREE STYLE** is an arrangement not conforming to any conventional design but one in which the plant material dictates the design in more or less naturalistic pattern.

**LINE ARRANGEMENTS** usually emphasise economy of material used to artistic effect with the design originating from the circle or the triangle. Hence the Crescent, Hogarth Curve, Horizontal, Vertical and Diagonal lines.

**MASS LINE** is created by the use of more material grouped together in mass, but showing a distinct flowing line.

**MINERVA LINE.** Tall stemmed containers are more suitable for this line. The curved line of the Inverted Crescent should be approximately 1.5 to 2 times the height of the container with the tapered peak rising from the central focal area. This is a massed line type of arrangement with symmetrical balance.

### **MOBILE**

- (a) **Mobile.** Is a moving sculpture, composed of a selection of items suspended from above and moving independently of one another, giving the appearance of floating in space. Some natural materials must be included and consist of those having good lasting qualities.
- (b) **Stabile.** A sculptural form appearing to be suspended in space with a strong feeling of movement and vitality.
- (c) **Stamobile.** Both Mobile and Stamobile incorporated in one composition. Mobile may be attached to the Stabile or hang from above; forming an integral part of the design.

### **MODERN**

- (a) **Modern** designs are characterised by dramatic impact with strong linear pattern and contrasting form and texture. Focal area is evident and the container is of modern concept.
- (b) **Modern Mass.** A mass arrangement of modern concept. Planned space is an essential part of the design. Type and colour groupings are features of the material selection without the use of transition in the traditional manner.

### **NATURALISTIC**

An arrangement in which, as far as possible, material is placed to represent its natural growth pattern.

## PEDESTAL ARRANGEMENTS

- (a) **An Arrangement on a Pedestal.** The container **must be visible**. Plant material must be in proportion to the container and the completed arrangement well related to the size of the pedestal.
- (b) **A Pedestal Arrangement.** The container **must be invisible**. The pedestal becomes an integral part of the design. The completed arrangement must have good balance.

## POT-ET-FLEUR

The showing in one container of several growing plants (in or out of their pots) adding cut flowers which must be in water or moisture retaining material, eg oasis. Moss, driftwood, rocks and other accessories may be included.

In competition the idea is to make a casually growing composition and not a stylised arrangement. It's better to use less flowers rather than too many to allow plants to appear as natural as possible, adding a few flowers for colour or dominant interest. No cut foliage can be added, only the foliage from a growing plant, ie all plants must be growing with only flowers added.

## STILL LIFE

An arrangement of plant material and objects in which the theme is interpreted more by the objects used than by the plant material. Objects used are actual size and true to their function.

## VULCAN LINE

Severe style with symmetrical balance in the form of a cross. The strong vertical line should be approximately one and one half times the height of the container. The horizontal line across the rim of the container should be approximately two thirds the length of the vertical line. Tall, plain containers are suitable.

### SCALE OF POINTS

Design	20
Balance	15
Scale	15
Originality	20
Colour	15
Condition	<u>15</u>
	<b>100</b>

## GENERAL HINTS

In all arrangements plant materials should dominate.

Non horticultural material in the form of plastic fruit (except grapes), artificial flowers and feathers are not permitted.

All stems of live plant material should touch water or water retaining material, except material that will last the duration of a show.

Material may be neatly trimmed to enhance the design.

Flowers and/or foliage may "touch" but should not appear to lay on, or be supported, by the table or base.

Excessive oily finish on foliage is discouraged, cleansing with a damp cloth or dry tissue is preferred.



When candles are used in an arrangement they should be clear of the material so they could be lit safely.

In fresh and dry arrangements there should be an equal amount of both fresh and dry or as near as possible.

An arrangement using two containers, TWO SEPARATE containers must be used to form one arrangement.

When a Schedule calls for a green and white arrangement, the container should be that combination or one of them. Similarly with any other combination, red and black etc.

## PRESENTATION AND WIREWORK

Plant material should dominate in all works of this nature. The exhibits should be judged as they stand before being handled and the suitability for the drape and staging. As well as the balance, rhythm, colour, texture and harmony created in its placement and the placement of the exhibit be considered well in the overall picture. Drape folds should complement the form and lines of the exhibit. All materials used including ribbons, should be in first class condition. The same principles and elements of design apply as in other floral art.

## JUDGING

**Firstly** Visual appraisal  
**Secondly** Handling - for balance, handling technique, finish and condition.

All exhibits should be staged to enable easy removal and replacement by the judge.

**Posies:** In general posies are circular. There are numerous types for many occasions, some of the more well-known are Presentation, Debutante, Bridesmaid and Victorian.

For the show bench the size of a posy should not exceed 23cm (9 inches) in overall diameter and it should always be **stipulated on the Schedule IF THE EXHIBIT IS TO BE WIRED OR STEMMED OR A COMBINATION.**

**Victorian** (Wired or stemmed) concentric circles of small flowers between 11cm - 15cm (4½"-6") in diameter slightly domed and finished with a doyley or leaves.

**1830 Posy:** (Wired). Concentric circles of tiny flowers, fairly flat with one cone shaped flower protruding from centre size 11cm - 15cm (4½"-6") finished with leaves only. Handle must be bent close to main posy, covered with ribbon and a small replica of the posy may be attached to the end of the handle with ribbons. Back of Posy can be neatened by a paper cone, which should not be visible from the front.

**Corsages Wired.** Formed in many ways depending on the material used and the occasion for which it is required. The back should be flat as possible, the spray light and dainty with all wires taped. The size for the show bench should not exceed 18cm (7").

**Men's Buttonholes Wired.** Material should be wired and taped on a short stem, buttonholes are usually comprised of one flower, a bud and/or foliage are optional.

**Handbag Sprays Wired.** The design and size to suit the chosen handbag, must be neatly and inconspicuously attached in a way that enables the bag to be opened and closed as for normal use.

**Prayer Book Spray Wired.** Size of spray optional, but should be affixed in a way that allows the book to be opened, and at least one third of the book should be visible.

**Hand Sprays Wired.** Approximately 30cms - 46cms (12"-18") in length. Design optional/or in accordance with Schedule.

**Bouquet Wired.** Usually fairly round in shape, with at least 3 trails.

### **STEMMED AND WIRED**

Combination - the flowers left on their stems are wired and inserted into moist oasis or sphagnum moss to extend life.

Taping should cover wire but **not** extend over the end of stem of flower and impede drinking.

### **SCALE OF POINTS**

#### **WIRED WORK**

Design	20
Colour Harmony	20
Wiring	20
Assembly, Staging and Finish	20
Condition	<u>20</u>
	<b><u>100</u></b>

#### **PRESENTATION WORK**

Design	25
Colour Harmony	25
Assembly, Staging and Finish	25
Condition	<u>25</u>
	<b><u>100</u></b>

**MODERN AND EUROPEAN** work to be encouraged, for instance a Biedermeier is really a Victorian style posy.

**Dutch Style** has concentric circles.

**Swiss Style** has spiral or random patterns.

#### **Baskets, Bridesmaids/Flowergirl, Wired Only.**

Must have a handle. All material should be neatly wired and arranged with good design and the handle should be left free for carrying.

### **INFORMAL FLORAL ART DEFINITION**

**Accessory** - anything in the arrangement other than plant material, container or background and/or base.

Must be part of design and in proportion to the arrangement and be missed if it is removed - may be figurine, rock, fan etc.

**Asymmetrical Balance** - is created by equal weight on either side of the axis but placed differently. The axis is determined by holding a stick through the centre of the arrangement vertically. Colour plays a very definite part in giving good balance to an arrangement.

**Backgrounds** - should be well constructed and are not dominant. Where specific measurements are stated they must be adhered to.

**Base** - an item on which a container can stand (wood, metal, slate, material etc).

**Bloom** - a solitary flower only terminating in a stem eg a single rose, carnation, gerbera, daffodil etc.

**Bud** - a bud for display purposes is a bud from the time the calyx opens and colour is visible.

**Classical Style** - characterised by simplicity and symmetry of form.

**Colour** - Colour harmony is one of the major principles in flower arrangements.

The primary colours are red, yellow and blue.

The secondary colours, orange, green and violet are obtained by mixing of primary colours.

Orange is obtained by mixing red and yellow, green by mixing yellow and blue and violet by mixing red and blue.

These six colours are the standard colours as shown on most colour wheels.

A third or tertiary list of colours is the result of mixing a primary colour with its secondary colour. For instance, the mixing of red and orange gives red-orange.

White, grey and black are neutrals and are most suitable in the choice of a container.

Hue is the property which distinguishes one colour family from another as green from blue.

Tint - Colour to which white, theoretically, has been added giving a lighter value.

Shade - Colour to which black has been added, giving a darker value.

Tones - a combination of black and white, which is grey, added to colour.

Chroma - a term for the intensity or brilliance or dullness of a colour.

Value - The quality of lightness or darkness found in colour. Tints have light value, shades have dark value.

**Analogous.** Three or four colours adjacent on the colour wheel. It may include pure hues, tints, tones and/or shades.

**Analogous Complementary.** Four colours - three colours adjacent on the colour wheel with the direct complementary of any one of these colours directly opposite on the colour wheel eg red and green.

**Complementary.** Two colours directly opposite, eg red and green, yellow and violet, orange and blue.

**Near Complementary.** Two colours. The basic colour, with one of the colours next to its complement. Tints, tones, shades may be included.

**Split Complementary.** One colour is combined with the two colours next to its direct complement eg red with yellow-green and blue-green, green with red-orange and red-violet and other combinations.

**Monochromatic.** Only one colour may be used in this scheme, but the tints, tones and/or shades may be included.

**Polychromatic.** The combining of many colours.

**Tetrad.** Combination of four colours equally placed on the colour wheel eg red and yellow/orange, green and blue/violet. Tints, tones, shades may be used.

**Triad.** Three colours equally spaced on the colour wheel. The primaries (yellow, blue, red) and the secondaries (green, violet, orange) are two examples of this scheme.

**Condition.** The physical state of plant material such as freshness and freedom from anything which could detract from the beauty of the material.

**Container.** A receptacle of any shape or design in which plant material is arranged.

**Contrast.** To show a striking difference by comparison such as the use of opposites in colour, textures, form and lines etc.

**Creativity (Originality).** An unusual use of, combination of materials; an original touch to an old style; a new design, or anything which expresses a fresh or personal idea from the mind of the arranger and is well done, should be recognised as creativity.

**Design.** The planned relationship between the plant material, the container and the place where the arrangement is to stand. The lines used in design may be vertical, horizontal or follow the lines of a circle or triangle. From the circle comes the formal or all round arrangement, the half circle, the crescent and the reverse circle or Hogarth curve.

**Distinction.** Marked superiority in all respects. Not to be confused with originality.

**Dominance.** A design principle. The governing or controlling of the design by one or more of the elements of design.

**Decorative Wood.** Includes any drift or weathered wood as well as roots.

**Dry Arrangement.** (To be divided into 3 sections)

- (a) An arrangement of dry material, **Natural**.
- (b) An arrangement of dry material, preserved or preserved with Natural.
- (c) An arrangement of dry material, treated, wiring allowed.

**Elements of Design. Space, line, form, pattern, texture and colour are the elements** which put together make a flower arrangement.

**Feature.** To give prominence to such as "featuring a figurine", or "featuring driftwood", then these are the centre of interest.

**Foliage.** Leaves of any plant and unopened buds not showing petal colour. Flower like leaves and sepals generally defined as bracts are classed as foliage. Foliage in a flower arrangement may be defined as any part of the plant that is not the flower or fruit.

**Freeze Dried.** Flowers, fruit and foliage.

**NOTE:** Fern used in this class should not carry any spore.

**Formal.** A symmetrical, free-standing arrangement. Example, a formal vase, bowl or trough.

**Free-Standing.** To be artistically pleasing from all sides.

**Fruit.** Fresh fruit, edible and non-edible such as berries, tomatoes, eggplant, squash, gourds and the dessert fruits. Plastic grapes permitted except where expressly disallowed by the Schedule.

**Harmony.** A unity where all elements fit together without jarring. A consistent, orderly or pleasing arrangement of parts.

**Horticultural Material.** Plant material whether living or dried ie. Flowers, fruit, berries, leaves, seed pods, decorative wood etc.

**Incorporating.** Means including and need not be featured.

**Informal Arrangements** are arrangements of asymmetrical balance showing line and movement in the pattern of design with focal area(s), or points of interest.

**Interpretive Arrangements** are the expressive form of design in which the material is used to interpret theme or subject.

**Line** is the primary foundation of design.

**Miniature.** Scale is the most important principle. Flowers, foliage, container, base and accessories must all be in the same proportion. Schedules should state the size allowed, usually 10cm.

**Mixed.** When a Schedule states "mixed" (usually in formal work) at least three kinds of flowers must be used.

**Multiple Head.** Sometimes called a "truss". A cluster of flowers growing from one stem as in pelargonium, nerine, polyanthus, agapanthus, rhododendron and strelitzia (when more than one flower is showing). Not acceptable as "featuring one flower" in a one flower arrangement.

**Niche and/or Frame.** Border enclosing a designated space. An arrangement should occupy approximately two thirds of the niche or frame and should not touch the sides or the back and not protrude too far forward.

**Originality** is the conception of an idea which makes the design unique to create an impact.

**Painted Material.** Only acceptable if used with discretion. May be used in Modern and Interpretive arrangements unless the Schedule states otherwise.

**Paper Mache.** Permitted to be used in all designs.

**Petite.** The same principles apply to Petite exhibits as to Miniature. Schedules should state the sizes allowed, usually from 10cm up to 23cm.

**Preserved Material.** Material that has been preserved by the following methods eg glycerine treatment, borax treatment or hot wax treatment. (See Hints for the Exhibitor).

**Principles of Design.** Balance, proportion, scale, rhythm, dominance and contrast.

**Period Style.** That of a designated historical area.

**Saucers.** "Floral". A saucer covered with flowers and foliage to form a pattern, should be slightly domed. Border of leaves and/or petals should just cover the edge of the saucer. Flower heads, petals, leaves, berries etc, should be arranged in a pattern on a wet sand or similar base. Colour blending, scale and finish important.

**Space.** Working in three dimensions the first element that concerns the design is space as this will influence the size, proportion, shape and direction of the design.

**Symmetrical Balance** is created by equal placements of material on either side of the axis, which often gives the impression of solidity and formality.

**Texture.** The quality of the surface structure, such as rough, smooth, dull, shiny etc. May apply to plant material, container or accessories.

**Theme.** The subject of a composition.

**Traditional.** An arrangement handed down from the past.

**Treated Material.** Plant material that has been dyed, varnished or painted. Accepted on the show bench only when specifically stated in class wording or Schedule rules.

**Triangles.** Symmetrical triangles have equal balance of weight on each side of the central axis. Asymmetrical triangles have unequal or off-centre balance.

**Urn.** A footed container of classical proportions which may or may not have handles.

**Unity.** A blending of all components - flowers, foliage, container, base etc.

**Variation.** This is necessary in form, texture, colour, size and length of stems to avoid monotony in an arrangement.

**Voids.** The carefully planned spaces between solid elements in an arrangement. These should differ in size and shape to form a definite part of the design.

**Wiring. MULTI CONTAINER AND VASE/BOWL CLASSES.** Uniformity of quality is desired where several of the same cultivar are exhibited. If distinct cultivars are being exhibited together, differences in colour or patterning are desirable and preference should be given to the exhibit showing the most pleasing colour scheme. Amongst exhibits of equal quality, preference should be given to the one with the most blooms per stalk.

Permissible if used with and without being obvious in modern and interpretive arrangements unless the Schedule states otherwise.

## **SOME POINTS TO CONSIDER WHEN ANALYSING CREATIVE ART ARRANGEMENTS**

1. Character and Form of Arrangement - Assess whether the arrangement conforms to the specification of the Schedule and how well it conveys the general idea of the type or theme specified.
2. Design - With the particular type of arrangement in mind, consider use of all elements (including colour) as they affect
  - (a) Balance - height, width and depth.
  - (b) Dominance - one stronger, more dominant effect should be evident (eg line, direction, form, colour etc).
  - (c) Contrast - texture, colour, form of lines etc.
  - (d) Rhythm - consider line direction, transition and repetition of forms, lines, spaces, pattern and colour.
  - (e) Proportion - areas and relative amounts of plant material to container, colour.
  - (f) Scale - size relationship or individual components or arrangement.
3. Distinction - Only arrangements with minimum number of design faults should be considered for distinction.

Technique - Method of construction, mechanics, camouflage, manipulation and any artificial treatments etc must be well done.

### **HINTS FOR THE EXHIBITOR - FLORAL ART**

Good experience is gained from competitive exhibiting. More attention is paid to detail, which is so necessary for success.

Read the Schedule carefully and thoroughly. Seek advice from an experienced exhibitor on any Schedule item you do not understand, before submitting your entry.

Enter only the exhibits that you feel you will have sufficient time to stage. Be sure that your exhibit is staged in the correct place and check if it is in accordance with the wording of the Schedule.

Special attention should be paid to conditioning flowers and foliage according to their needs.

Give thought to the design as it is the most important.

Plan a suitable colour scheme.

Use only enough material, even in massed arrangements. Arrange each unit so that every flower and leaf shows to advantage and has "breathing space".

Too many colours or textures should not be used.

Vary the angles at which flowers face.

Keep strong lines at the base and axis line of the design for stability and balance.

Do not cross leaves and branches in the design (except for special stylised effect).

Take advantage of naturally curving material for a rhythmical design.

Make your first placement very firm and at the correct angle for balance. All stems should converge at the centre of interest, (except in some Moderns).

Recess some flowers to give depth to your arrangement.

In a massed design, forms and colours in groups are more effective than a spotted effect with single blooms.

Do not place main flowers in a straight row (except for special stylised effect).

Partly cover the rim of the container with flowers or foliage to unify the whole arrangement (not always necessary in Modern arrangements).

Conceal the pin point with part of the arrangement or suitable material. Rocks and stones are useful for this purpose and can also be an important part of a Composition.

Use an accessory which is in scale with the arrangement.

Do not trust new growth on foliage, unless you know that it will condition well enough to last for the duration of the Show.

Remember your container is part of your arrangement.

Two points for the novice to remember when looking for a container. A simple shape and a neutral colour makes work easier until experience and knowledge of colour and form is gained.

Material should be well groomed, which means pruning and cleaning. When dry, leaves may be wiped with a damp cloth.

Make sure you take all necessary equipment with you on Show Day.

The Judge's decision is final. Be a good loser.

If the size of a niche is given in the Schedule the arrangement should occupy approximately two-thirds of the area. It should be at least 2.5cm (1") below the top of the niche and 5cm (2") or 7cm (3") in from each side.

An elevated arrangement attracts more attention than one flush with a table surface or floor of a niche, but a small arrangement so raised will not correctly fill the niche, scale and proportion must be considered.

When seeking Distinction or Originality in work the exhibitor should realise that Distinction is in the execution or finish of the arrangement. Originality is in the conception of it.

In a good arrangement nothing exists for itself, all areas coordinate for the good of the whole (unity and harmony).

Overcrowding is a fault in an exhibit when more material is used than necessary to carry out the design.

When preserving foliage by the glycerine method, use one-third glycerine to two-thirds of hot water. The hot mixture is more readily absorbed by the plant material and actually hastens the process. If the glycerine mixture is reheated again the following day, the time required to preserve the leaves will be even less. Take some of the branches out after 5 or 6 days (for paler shades) and leave some in for 2 weeks for darker brown colour. In each case the branches should be hung upside down when taken out, to enable the glycerine to reach the tips. The foliage must be mature to give satisfactory results. Good containers for the glycerine mixture are glass jars or tumblers. To prevent the material from overbalancing, place the jars into tins which have been nailed to a piece of board. The jars may be lifted out from time to time to check the level of mixture which should be replenished if necessary.

Deciduous leaves may be treated by collecting when they fall, dipping them in melted paraffin wax and ironing between sheets of newspaper to remove the surplus oil.

Some ferns and leaves (including variegated elm) may be dried between sheets of newspaper, care being taken to see that the leaves are quite flat.

To condition Hydrangea, scrape and split stems of matured blooms and stand in very hot water for 15 seconds, then immerse in water overnight. Leave the heads of white and/or green hydrangeas above the water line as they tend to brown off if totally immersed.

Other flowers, including roses, dahlias and chrysanthemums keep better if the stems are scorched or placed in 2 or 2 inches of boiling water for a few seconds and then placed in cold water up to their necks for several hours. Another good method is to take a bucket of water when picking any blooms from the garden and recutting the stems under water. Chrysanthemums take up water better if stems are snapped off instead of being cut. Flowers with sappy stems, such as lilies, daffodils, tulips etc should not be given the hot water treatment, but should have a 12.5 mm cut off the stems each day until they are to be arranged.

## IRIS

1. **EXHIBIT.** The class should call for **stalks** not "cuts" or "spikes". An iris stalk should be cut at ground level and exhibited full length, unless over 90 centimetres high when it may be shortened



to this height. To be considered as a stalk for exhibition at least one bloom on it should be fully open, although more than one is desirable except for some bulbous iris. An iris bud becomes a bloom immediately it starts to curl. The blooms on a stalk should not touch or obscure each other. Some leaves of the iris variety should be exhibited on the stalk, although blemishes may be removed. **Cultivars** should be correctly and tidily named. Seedlings may be exhibited as such in seedling classes for one season only. They can subsequently be exhibited as named or unnamed cultivars.

2. **MULTI CONTAINER AND VASE/BOWL CLASSES.** Uniformity of quality is desired where several of the same cultivar are exhibited. If distinct cultivars are being exhibited together, differences in colour or patterning are desirable and preference should be given to the exhibit showing the most pleasing colour scheme. Amongst exhibits of equal quality, preference should be given to the one with the most blooms per stalk.

A vase or bowl of iris must contain at least three stalks. Too many stalks, with resultant excessive touching of blooms, is a fault. A "mixed" exhibit of iris must include two or more types of iris and not just different cultivars of one type of iris.

3. **BLOOM QUALITY.** The bloom, although appearing delicate, should be of good substance, firm, fresh and lustrous or velvety. The shape should be typical of the type of iris, with the parts well displayed, not hanging limply.
4. **BLOOM CLASSIFICATIONS.** These are either self's or non-self.
  - 4.1 **Self** blooms have standards, falls and most of the style crests of the same **uniform** colour, apart from an area at the top of the falls which may show a different coloured beard, crest, signal patch or haft markings. It should be considered an asset for a self-bloom **not** to have such differently coloured parts.
  - 4.2 **Non-self** blooms are all types not falling in the self-classification and include **bi-tones** and **bicolours** (having standard and/or style crests of a contrasting tone or colour to the falls) and **plicatas** (having a dotted edging of a contrasting colour around the falls and possibly around the standards, although the standards may be uniformly coloured).
5. **RHIZOMATOUS TYPES OF IRIS.** There are five exhibition classes of rhizomatous iris, two bearded and three non-bearded.
  - 5.1 **Tall-Bearded (TB) Iris.** Hybrids or bearded species possessing 48 (tetraploid) chromosomes which have been found capable of producing bloom stalks at least 70cm tall in the south of acceptable for cultivars grown in the Metropolitan area to be exhibited at heights less than 70cm, although they should come as near to this as possible.

**Standards** should be firm, preferably touching rather than open.

**Falls** should be proportional in size to the standards (neither very small nor very long) firm, rounded with wide hafts and with a tendency to flare outwards. Stylecrests are normally well concealed by the standards of a fresh bloom. **The bloom** may be ruffled and/or laced at the edge or tailored (not ruffled or laced). All are equally acceptable. The bloom should be free from excessive veining.

**The stem** should show adequate branching and good placement of flowers, either as buds or as places from which spent flowers have been neatly removed, leaving intact spathes.

- 5.2 **Bearded Iris other than TB.** These are hybrids and species with fewer than 48 chromosomes and/or which are not capable of producing bloom stalks at least 70cm tall under suitable conditions. (Median and Dwarf Iris). This includes Oncocyclus and Regalia Iris and hybrids from them of at least one-quarter Oncocyclus or Regalia parentage (arilbreds), which should

not be exhibited as TB Iris, even though the bloom stalk is at least 70cm tall. The names of questionable cultivars can be checked with the WA Iris Society.

**Standards** should be firm and may be open.

**Falls** should be equal to or smaller in size than the standards, firm and incurving shape is satisfactory. **Stylecrests** may be prominent. The blooms may be heavily veined, with a thick dark beard and dark signal patch around the beard. The **stalk** may show poor branching.

- 5.3 **Louisiana Iris.** Hybrids and species of the Hexagonae series. No minimum stalk height, but flower size should be in proportion to height and it is advantageous for a stalk to be at least 70cm tall. Stems should show branching and have at least four bud positions. Leaves more yellowish than bearded Iris and exhibit short transverse veins against the light.

**Standards** radiate from the bloom centre revealing the styles as a blending or contrasting feature and may curve downwards. Standards are smaller than the falls, but not excessively so. Falls may overlap the standards to give a distinct bowl shape, or they may be narrow and not overlap giving a spidery shape. The bowl shape, with horizontal or down curving perimeter, is more desirable.

- 5.4 **Spuria Iris.** Hybrids and species of the Spuria series. No minimum stalk height, but it is advantageous for a stalk to be at least 70cm tall. Stems do not show branching, but there may be some short spurs amongst the terminal flower spike. Leaves are relatively narrow and tough. Large flower size is desirable, but the placement of open blooms in the spike is important as overcrowding is a fault.

**Standards** radiate from the bloom centre revealing the long curving styles as a feature.

**Standards** should be held above horizontal. Styles should be held close to the falls without an obvious gap.

Falls are an important feature and should be large and smoothly rounded beyond the stylecrest, without notches or a tendency to curl up. The main fall area should be held vertically in relation to the stalk and should not incurve towards the stalk. Veining of the fall is very acceptable in non-self-cultivars.

- 5.5 **Other Rhizomatous Iris.** Hybrids and species iris growing from rhizomes other than the above eg Californicas, Evansias, Japanese (Laevigatas), Sibiricas, Unguicularis, etc. They should show bloom and stalk characteristics of the group of iris that they represent.
6. **BULBOUS TYPES OF IRIS.** These are all non-bearded. They are hybrids and species of the following types: "Dutch" (Xiphiums), Junas, Reticulatas, etc, which do not grow from rhizomes. Only Junos should have more than one bloom on a stalk.

#### SCALE OF POINTS

Bloom Form	for the type of iris)	25
Bloom Substance and Texture		15
Bloom Colour		10
Bloom Size	for the type and variety of iris	10
Stalk Quality	branching and/or bud count for type	20
Exhibit Quality	total blooms, symmetry, tidiness)	20
		<b>100</b>

## LILIES - GENUS LILIUM

Lilium are divided into nine (9) divisions for ease of identification.

For judging purposes in Western Australia, these 9 divisions are then condensed into four (4) groups, because of the limited number grown at the time of writing.

**GROUP 1 Asiatic, 1A, 1B, 1C**

**GROUP 2 Trumpet, including Longiflorum and Aurelians.**

**GROUP 3 Orientals.**

**GROUP 4 All other hybrids and species.**

The following drawings are a guide to the identification of flowers in each group:



1a Upfacing



1b Outfacing



1c Pendent

## THE ASIATIC HYBRIDS JUDGING

### POINT SCALE

Condition	30
Vigour	20
Placement on stem	20
Substance of flower	10
Form of flower	10
Colour of flower	<u>10</u>
	<u>100</u>

### CONDITION

Lower flowers open but not faded, upper ones still in bud. The greater number of buds open the better (provided older buds not fading). Free from wilt, bleaching, disease and other blemishes.

Flowers should be complete with all floral parts.

eg      6 stamen  
          6 tepals  
          1 pistil

### VIGOUR

Refers to:

Stem length and strength.

Number and size of flowers.

Attractiveness of foliage.

Note number of flowers on stem depends mainly on age of plant.

### PLACEMENT

Flowers should be evenly spaced on stems and not interfere with each other.

### SUBSTANCE

Refers to firmness of tepals.

### FORM

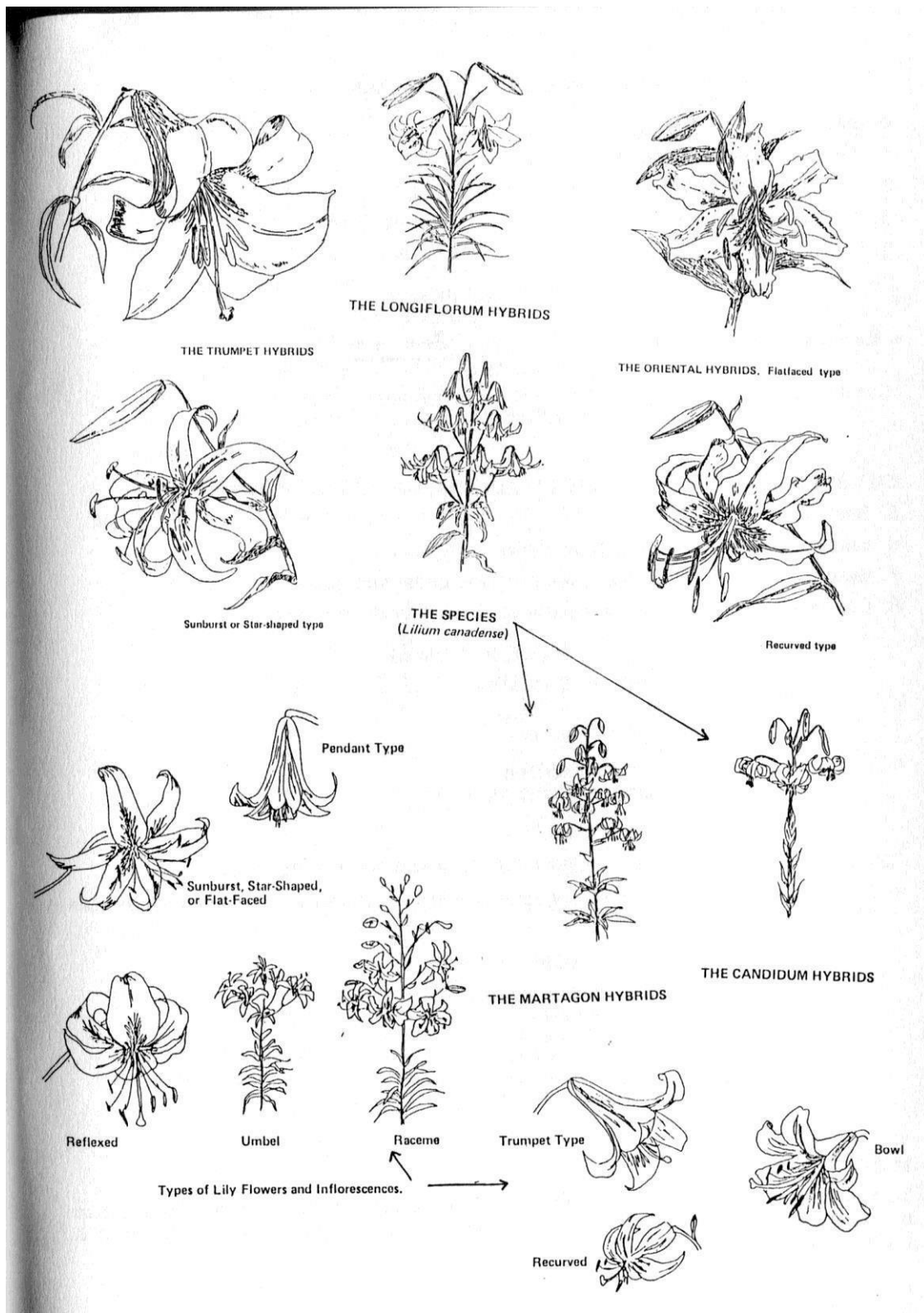
Conformity with the typical form of the species or cultivar.

### COLOUR

Flowers should be clear and attractive in colour, not "dull" (this may vary according to market demand and/or the required results of an arrangement).

### Plants with any of the following faults will be eliminated:

Poor condition  
Disfiguring disease  
Fasciated stems  
Severe damage to buds or flowers



## NATIVE FLOWERS

### PLANTS (Australian Natives)

1. Plant(s) in flower growing in a container.
2. Plant(s) not in flower growing in a container.
3. Plant(s) growing in a hanging basket.

4. Bonsai plant.

#### SCALE OF POINTS

General Growth	30
Condition of Exhibit	15
Size, Form and Colour	20
Presentation	5
Difficulty of Cultivation	<u>30</u>
	<u>100</u>

#### CUT SPECIMEN(S) OF HOME GROWN AUSTRALIAN NATIVE PLANTS

5. Best individual bloom.
6. Home hybridised West Australian Native.
7. Best specimen of foliage plant; (may include buds, fruit, etc)
8. Best specimen - of either of the above (5 or 7) for dried arrangement.

#### SCALE OF POINTS

Difficulty of Cultivation	30
Size	15
Colour	15
Form	15
Condition of Exhibit	15
Staging (including naming)	<u>10</u>
	<u>100</u>

#### CUT SPECIMEN(S) OF HOME GROWN AUSTRALIAN NATIVE PLANTS

9. Display containing the greatest number of species or cultivars of home grown Australian natives.

#### SCALE OF POINTS

Number of Species and/or Cultivars Present	40
Difficulty of Cultivation	20
Size, Form and Colour	20
Condition of Exhibit	10
Presentation	<u>10</u>
	<u>100</u>

#### FLOWER ARRANGEMENT

To be judged upon decorative value and appropriateness according to schedule. These should be judged in accordance with Western Australian Horticultural Council Inc Standards & Classifications.

#### NATIVE GARDEN COMPETITION

1. Whole block and nature strip
  - (a) Site utilisation.
  - (b) Design and layout - scenic aspects, placing of plants, vistas, massed displays.
  - (c) Constructions-path(s), terrace(s) retaining wall(s).

- (d) Harmony and continuity - Colour and foliage effects.  
Type and repetition, unity.
- (e) Garden surface - mulching, ground cover plants.
- (f) Additional items - lawn(s), pool, water-fall, bog garden, rockery, bush house, nursery or any other feature.
- (g) Cultivation - vigour and health of plants, suitability of situation - type of growth habit (trees, shrubs, herbs, ground cover, borders, etc) (h)  
control of growth, pruning, staking.
- (i) control of pests and weeds.
- (j) type of plants; genera, species and cultivars, difficult plants (to grow).

#### **SCALE OF POINTS**

a.	5
b.	15
c.	10
d.	5
e.	5
f.	10
g.	20
h.	10
i.	10
j.	<u>10</u>
	<b><u>100</u></b>

#### **ORCHID**

Genus: **AUSTRALIAN NATIVE ORCHID**

#### **DEFINITIONS**

A native Orchid is one found growing on the Australian mainland, Tasmania or any coastal island under the political control of an Australian State, but does not include those from Trust Territories or natural hybrids.

#### **AN EXHIBIT**

Terrestrial - Any number of plants of the one species in the one container.

Epiphyte - A container or other single medium of display; the plant to be judged as a whole except where marked clonal differences occur. Where there are clonal differences the exhibitor may be called upon to nominate the plant to be judged.

#### **SHAPE** **25**

To be symmetrical about a vertical plane and optimum shape within its own species. Broad segments are an advantage.

#### **COLOUR** **25**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined.

#### **SIZE** **10**

Should be large for the species.

#### **TEXTURE** **10**

The flowers shall be of good substance and texture, firm, fresh, lustrous and without blemish.

#### **FLORIFEROUSNESS** **20**

The exhibit should carry a good display of flowers in proportion to its size. If it is the habit of the species to open progressively along the inflorescence, only fresh and open flowers are to be judged.

**HABIT OF INFLORESCENCE** **10**

The stem should display the flower to the best advantage. It may be arched or straight and should have the flowers evenly distributed.

Genus: **AUSTRALIAN NATIVE ORCHID - HYBRID**

**DEFINITIONS**

An Australian native Orchid hybrid shall be the progeny exclusively of Australian native Orchids or their hybrids that is to say, no exotic Orchid shall be included in their ancestry. An Australian native Orchid hybrid shall not include Dendrobium hybrids of the Ceratobium and Phalaenanthae Group as standards for these already exist.

**AN EXHIBIT**

Terrestrial - Any number of plants of the one grex in the one container.

*(Grex = Latin for group of seedlings raised from a given cross among orchids).*

Epiphyte - A plant in a container of any other medium of display to be judged as a whole.

Where clonal differences are apparent the exhibitor may be called upon to nominate the plant to be judged.

**SHAPE** **30**

Shall be an improvement on both the parents. Broad segments are an advantage and flower should be symmetrical about a vertical plane.

**COLOUR** **30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings should be well defined.

**SIZE** **10**

Should be large for the genus.

**TEXTURE** **10**

The flower or flowers shall be of good texture, fresh, lustrous and without blemish.

**FLORIFEROUSNESS** **10**

The exhibit should carry a good display of flowers in proportion to its size. If it is the habit of the species to open progressively along the inflorescence, only fresh and open flowers are to be judged.

**HABIT OF INFLORESCENCE** **10**

The stem should display the flower to the best advantage. It may be arched or straight and should have the flowers evenly distributed.

Genus: **CATTLEYA and ALLIED GENERA**

**SHAPE** **35**

The flower should be symmetrical in form and circular in outline. All sepals should be even, wide, slightly concave, rounded at the ends and to fit evenly between the other segments to give the flower a full, rounded and balanced form. The petals should be very wide and evenly balanced. They must not fall forward. The labellum should be wide, rounded, balanced, fully displayed and proportionate to the petals.

The entire flower should be fairly flat when viewed from the side. Frilling of the petals and labellum shall not be a disadvantage, but must not destroy the general form.



**COLOUR** **25**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred, pleasing and attractive whether soft, pastel or brilliant. All markings and shadings shall be well defined and evenly distributed. The colour of the labellum shall be considered in assessing the general effect.

**SIZE OF FLOWER** **15**

Shall be measured across the visible limits of the petals. Points are allotted in accordance with the scale.

**SCALE FOR SIZE  
CATTLEYA**

180 mm and over	15
170 mm and over	14
160 mm and over	13
150 mm and over	12
140 mm and over	11
130 mm and over	9
120 mm and over	7
under 120 mm	5

**SUBSTANCE AND TEXTURE** **15**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**ARRANGEMENT AND STEM** **6**

Flowers to be effectively displayed on a firm stem. Crossing or bunching is a defect. Removal of a bud or flower shall disqualify.

**FLORIFEROUSNESS** **4**

Point to be allotted for fully open flowers according to the scale.

**SCALE FOR FLORIFEROUSNESS**

4 Flowers and over	4
3 Flowers	3
2 Flowers	2
1 Flower	1

Genus: **CATTLEYA and ALLIED GENERA - CLUSTER TYPE**

**SHAPE** **35**

As in Cattleyas generally.

**COLOUR** **25**

As in Cattleyas generally.

**SIZE OF FLOWER** **10**

**SCALE FOR SIZE  
CATTLEYA and CLUSTER TYPE**

100 mm and over	10
-----------------	----

95 mm and over	9
90 mm and over	8
85 mm and over	7
80 mm and over	6
75 mm and over	5
70 mm and over	4
65 mm and over	3
under 65 mm	2

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**ARRANGEMENT AND STEM 10**

Flowers to be effectively displayed on a firm stem. Crossing or bunching is a defect. Removal of a bud or flower shall disqualify.

**FLORIFEROUSNESS 10**

Point to be allotted for fully open flowers according to the scale. The raceme must have a minimum of eight (8) flowers.

**SCALE FOR FLORIFEROUSNESS**

15 Flowers or more	10
14 Flowers	9
13 Flowers	8
12 Flowers	7
11 Flowers	6
10 Flowers	5
9 Flowers	4
8 Flowers	3

Genus: **CYMBIDIUM**

**SHAPE 30**

The flower should be symmetrical in form, circular in outline, slightly concave and well balanced. Petals and sepals to be broad, rounded at the distal ends, close and evenly spaced. Hooding, furling, reflexing and any other distortions are undesirable. The labellum to be wide and fully displayed - the distal end should not turn under.

**COLOUR 30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed. The colour of the labellum shall be considered in assessing the general effect.

**SIZE OF FLOWER 10**

Shall be measured across the visible limits of the petals. Points shall be allotted in accordance with the scale.

**SCALE FOR SIZE  
CYMBIDIUM**

115 mm and over	10
110 mm and over	9
105 mm and over	8
100 mm and over	7
95 mm and over	6
90 mm and over	5
Under 90 mm	Nil

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE 10**

The stem should be sufficiently strong to support the inflorescence unaided. It should be long and preferably arched or may be straight, but not twisted. The flowers should be evenly distributed and well displayed without overlapping or bunching.

**FLORIFEROUSNESS 10**

All or nearly all flowers on the stem should be open and points will be allotted for open flowers according to the scale below provided at least 80% of the flowers on the inflorescence being judged shall be fully open. The spike being judged must carry not less than seven (7) flowers.

**SCALE FOR FLORIFEROUSNESS**

13 Flowers or more	10
12 Flowers	9
11 Flowers	8
10 Flowers	7
9 Flowers	6
8 Flowers	5
7 Flowers	4

Genus: **MINIATURE CYMBIDIUM**

NB - The plant is to be judged and it must be a miniature irrespective of parentage. No bloom is to exceed 6.5cm when measured across the natural spread of the petals. Cut spikes will not be judged

**SHAPE 20**

The flower should be symmetrical in form, circular in outline, slightly concave and well balanced. Petals and sepals to be broad, rounded at the distal ends, close and evenly spaced. Hooding, furling, reflexing and any other distortions are undesirable. The labellum to be wide and fully displayed - the distal end should not turn under.

**COLOUR 20**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed. The colour of the labellum shall be considered in assessing the general effect.

**FLORIFEROUSNESS OF SPIKE AND PLANT 15**

The majority of the inflorescences must have a majority of flowers open.

**FLOWER ARRANGEMENT 10**

The arrangement of the flowers on a stem or stems must be pleasing and a fair proportion of the flowers must be visible when the plant is viewed. The flowers must not overlap or be bunched.

**HABIT OF SPIKE 10**

The stem is to be sufficiently strong to support the inflorescence unaided. It should be sufficiently long to display the flowers away from the foliage and may be straight or arched, but not twisted.

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**APPEARANCE AND FOLIAGE 5**

The foliage shall be firm, fresh and without any blemish.

**OVERALL CHARM AND DISTINCTION****10**

The whole plant should have an indefinable quality of charm, attractiveness and distinction. When judging miniature Cymbidiums the rules concerning percentages of assessment for shape and colour shall be disregarded.

**Genus: DENDROBIUM - PHALAENOPSIS & NOBILE TYPES**

Other types (except Ceratobium and Intermediate types which have special standards) having unusual form characteristics should be judged as a separate genus by the appreciation method.

**SHAPE****30**

The flower should be circular in form, sepals should be wide and evenly spaced with the dorsal erect. Petals should be broad and rounded, spaced evenly and overlapping the sepals. The labellum should not project forward nor turn under the lip. It should be of sufficient size to balance the flower. The flower should display itself fully.

**COLOUR****30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed.

**SIZE OF FLOWER****10**

Shall be measured across the visible limits of the petals and points awarded as per the scale.

**SCALE FOR SIZE  
DENDROBIUM**

105 mm and over	10
100 mm and over	9
95 mm and over	8
90 mm and over	7
85 mm and over	6
80 mm and over	5
75 mm and over	4
70 mm and over	3
65 mm and over	2
60 mm and over	1
Under 60 mm	Nil

**SUBSTANCE AND TEXTURE****10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE****10**

The stem or stems are to be sufficiently strong to support the flowers unaided and should not be twisted. The flowers should be evenly distributed, either along the pseudo bulb or along the inflorescence, well displayed and without overlapping or bunching.

**FLORIFEROUSNESS****10**

All or nearly all flowers shall be open and in the case of Nobile type hybrids, the pseudo bulb on which the type flower is being judged shall carry not less than 8 flowers. In the case of a hardwood type the inflorescence on which the flower is being judged shall carry not less than 7 flowers.

**SCALE FOR FLORIFEROUSNESS  
PHALAENOPSIS TYPE**

13 Flowers or more	10
12 Flowers	9
11 Flowers	8
10 Flowers	7
9 Flowers	6
8 Flowers	5
7 Flowers	4

#### NOBILE TYPE

20 Flowers and over	10
18 Flowers and over	9
16 Flowers and over	8
14 Flowers and over	7
12 Flowers and over	6
10 Flowers and over	5
8 Flowers and over	4

#### Genus: **CERATOBIMUM and INTERMEDIATE TYPE DENDROBIUMS**

An intermediate type Dendrobium is one that clearly shows the influence of ceratobium section in its appearance. Colour should be the determining factor in qualifying for an award so that instead of requiring the various percentages of points for shape for awards of FCC, AM, and HCC, the requirement be for the same percentage of points for colour - 85%, 80% and 75%.

This standard is to be applied to all hybrids in the pure ceratobium group, viz, crosses between any combinations of the species listed below (or others unlisted but in the same category).

D. antennatum	D. canaliculatum
D. discolor	D. discolor var. Bromfieldii
D. gouldii	D. grantii (unnamed)
D. green antelope	D. lonoglossum (toftii)
D. johannis	D. lasianthera
D. laxiflorum	D. mirbellianum
D. ostrinoglossum	D. schullari
D. stratiotes	D. strebloceras
D. tangerine	D. taurinum
D. tokai	D. veratrifolium (now lineale)
D. violacea flavens	

#### SHAPE

**20**

The flowers should be uniform in shape with the dorsal sepal generally erect. Petals can be twisted or flat. Labellum should be large enough to balance the other parts of the flower and well displayed. Individual flowers should be symmetrical within the characteristics of the type.

#### COLOUR

**30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed. The points for colour shall be given as follows:

Harmony	12
---------	----

Brilliance 12

Labellum 6

**SIZE OF FLOWER 10**

Size of the flower shall be the sum of the height measured vertically and the width measured horizontally divided by two.

**SCALE FOR SIZE  
DENDROBIUM  
CERATOBIMUM & INTERMEDIATE TYPE**

90 mm and over 10

85 mm and over 9

80 mm and over 8

75 mm and over 7

70 mm and over 6

65 mm and over 5

60 mm and over 4

50 mm and over 3

40 mm and over 2

30 mm and over 1

Under 30 mm Nil

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT 20**

The stem or stems are to be sufficiently strong to support the flowers unaided and should not be twisted. They may be gracefully arched, but not drooping. The flowers should be evenly distributed on the inflorescence, well displayed and without bunching.

**FLORIFEROUSNESS 10**

At least two-thirds of the flower shall be open. An inflorescence of less than 7 open flowers shall not be judged.

**SCALE FOR FLORIFEROUSNESS**

25 Flowers and over 10

23-24 Flowers 9

21-22 Flowers 8

19-20 Flowers 7

17-18 Flowers 6

15-16 Flowers 5

13-14 Flowers	4
11-12 Flowers	3
9-10 Flowers	2
7- 8 Flowers	1

Genus: **MILTONIA**

**SHAPE 35**

The flowers shall be symmetrical in form, a well filled oval form is desirable, sepals and petals shall be wide, well overlapped and not unduly pointed not twisted near the apices. They may be curved back slightly at the tips. The labellum must be developed in proportion to balance the flower. The flower may be scalloped, provided the oval form is not destroyed.

**COLOUR 35**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. The flower should have a well-defined mask.

**SIZE OF FLOWER 10**

Shall be measured across the visual limits of the petals and points allotted in accordance with the scale below.

**SCALE FOR SIZE  
MILTONIA**

90 mm and over	10
85 mm and over	9
80 mm and over	8
75 mm and over	6
70 mm and over	4
65 mm and over	2
Under 65 mm	Nil

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE 5**

The stem is to be sufficiently strong to support the inflorescence. It should not be twisted and the flowers should be evenly distributed and well displayed with the minimum of overlapping.

**FLORIFEROUSNESS 5**

All or nearly all flowers on the inflorescence should be open; the raceme should have not less than 3 flowers.

**SCALE FOR FLORIFEROUSNESS**

5 Flowers or over	5
4 Flowers	4
3 Flowers	3

Genus: **ODONTOGLOSSOM**

**SHAPE 30**

The flower should be symmetrical, well filled and approximately circular in form. The sepals and petals should be wide, well-overlapped and not unduly pointed or twisted at or near the apices. The flower should have a fairly flat appearance. The lip must be proportionately developed and should be

symmetrical with the other segments. It should be fully displayed. The edges of the segments may be serrated or frilled, provided the rounded form is not destroyed.

**COLOUR** **30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred or washed out. All markings and shadings shall be well defined and reasonably well balanced; the general combination of colours to give a pleasing, bright effect to the flower as a whole. The colours of the lip, mask and crest should add attractiveness to the flower.

**SIZE OF FLOWER** **10**

Shall be measured across the visible limits of the petals. Points shall be allotted in accordance with the scale below.

**SCALE FOR SIZE  
ODONTOGLOSSUM**

105 mm and over	10
100 mm and over	9
95 mm and over	8
90 mm and over	7
85 mm and over	6
80 mm and over	5
75 mm and over	4
70 mm and over	3
65 mm and over	2
Under 65 mm	1

**SUBSTANCE AND TEXTURE** **10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE** **10**

The spike to be of suitable length to display the flowers gracefully and to be strong enough to carry the flowers.

**FLORIFEROUSNESS** **10**

All or nearly all flowers on the spike shall be open and the number of flowers and the manner in which they are spaced and displayed will be taken into account. A minimum of 7 flowers is desirable.

**SCALE FOR FLORIFEROUSNESS**

	13 Flowers or more	10
	12 Flowers	9
	11 Flowers	8
10 Flowers	7 9 Flowers	6
	8 Flowers	5
	7 Flowers	4

Genus: **PAPHIOPEDILUMS**

**SHAPE** **35**



The flower should be symmetrical and approximately circular in form. General appearance to be concave rather than flat or reflexed at the edges. Dorsal sepal to be rounded, broad, low and to fit in neatly at the base. The edge of the dorsal may be neatly waved or goffered. The central sepal likewise should be rounded not pointed, narrow or reflexed; it should form a background for the pouch and preferably show a neat margin around and below the pouch. The dorsal and ventral sepal should fit neatly so that when viewed from the back the general effect is smooth and round, preferably with the upper part of the ventral sepal folding smoothly over the lower portion of the dorsal. Petals should be obovate and may slightly taper to their base, their length should be in proportion to that of the sepals, they should be held to conform with the slightly concave form of the rest of the flower, not to reflex, but neat, waving, frilling or fluting not a defect, to be carried almost horizontally; the upper and lower halves should be reasonably balanced. The pouch should be in proportion to the other segments, neat, smooth, rounded and so placed and held (tending towards the perpendicular) that it gives conformity and balance to the flower.

**COLOUR 25**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed.

**SIZE 15**

Shall be measured across the visible limits of the dorsal sepal. Points shall be allotted in accordance with the scale.

**SCALE FOR SIZE (ACROSS DORSAL)  
PAPHIOPEDILUM**

105 mm and over	15
100 mm and over	14
95 mm and over	13
90 mm and over	12
85 mm and over	11
80 mm and over	10
75 mm and over	8
70 mm and over	6
65 mm and over	4
Under 65 mm	2

**SUBSTANCE AND TEXTURE 15**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**STEM 10**

Should be firm and hold the flower well above the foliage to display the flower effectively.

Genus: **PHALAENOPSIS**

**SHAPE 30**

The flower should be symmetrical in form, generally circular in outline and should be approximately flat when viewed in profile. The sepals and petals should be wide and rounded. Reflexed sepals or petals or spaces between these segments are defects.

**COLOUR** **30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed. The labellum may be distinctly marked or coloured.

**SIZE OF FLOWER** **10**

Shall be measured across the visible limits of the petals. Points shall be allotted in accordance with the scale below.

**SCALE FOR SIZE  
PHALAENOPSIS**

120 mm and over	10
115 mm and over	9
110 mm and over	8
105 mm and over	7
100 mm and over	6
95 mm and over	5
90 mm and over	4
85 mm and over	3
80 mm and over	2
Under 80 mm	Nil

**SUBSTANCE AND TEXTURE** **10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE** **10**

The stem to be judged must be a complete inflorescence and sufficiently strong to support the inflorescence. It should be long and preferably arched or maybe straight, but not twisted. The flowers should be evenly distributed and well displayed without overlapping or bunching.

**FLORIFEROUSNESS** **10**

All or nearly all flowers on the inflorescence should be open; the raceme should have not less than 7 flowers.

**SCALE FOR FLORIFEROUSNESS**

16 Flowers or more	10
15 Flowers	9
14 Flowers	8
13 Flowers	7
12 Flowers	6
11 Flowers	5
10 Flowers	4
9 Flowers	3
8 Flowers	2
7 Flowers	1

Genus: **VANDA**

**SHAPE 30**

The flower should be symmetrical and generally flat in form, generally circular in outline and well filled in. The sepals and petals should be broad, rounded at the distal ends, close and evenly spaced. Hooding, furling, reflexing and other distortions are undesirable.

**COLOUR 30**

Shall include white or any other colour or combination of colours. It should be clear, glistening and fresh, not smudgy or blurred. All markings and shadings should be well defined and evenly distributed. The labellum may be distinctly marked or coloured.

**SIZE OF FLOWER 10**

Shall be measured across the visible limits of the petals. Points shall be allotted in accordance with the scale below.

**SCALE FOR SIZE  
VANDA**

125 mm and over	10
120 mm and over	9
115 mm and over	8
110 mm and over	7
105 mm and over	6
100 mm and over	5
95 mm and over	4
90 mm and over	3
85 mm and over	2
80 mm and over	1
Under 80 mm	Nil

**SUBSTANCE AND TEXTURE 10**

The flower shall be of good substance and texture, refined quality, firm, fresh, lustrous and without any blemish.

**HABIT AND ARRANGEMENT OF INFLORESCENCE 10**

The inflorescence should be sufficiently strong to support itself unaided. It should not be twisted and the flowers should be evenly distributed and well displayed with a minimum of overlapping or bunching.

**FLORIFEROUSNESS 10**

All or nearly all flowers on the inflorescence should be open and not less than six flowers should be carried on the inflorescence.

**SCALE FOR FLORIFEROUSNESS**

10 Flowers or more	10	9 Flowers	9
		8 Flowers	8
		7 Flowers	6
		6 Flowers	4

**PELARGONIUM & GERANIUM**

**A. CUT BLOOM**

This group may include any pelargonium but naturally those grown for flowers will score higher points than the others. The cut blooms should be divided into three sections:

1. Pelargonium Regal (Pelargonium)
2. Pelargonium Zonal (Geranium)
3. Pelargonium Peltatum (Ivy Leaf Geranium)

The scale of judging points should be the same in all sections.

**SCALE OF POINTS  
CUT BLOOMS**

Truss	30
Pip	30
Colour	20
Presentation	<u>20</u>
	<b><u>100</u></b>

**B. POT PLANT IN BLOOM**

This group should include any pelargonium other than those with variegated foliage, fancy or fragrant foliage. This section may include Pelargonium Regal (Pelargonium) Pelargonium Zonal (Geranium) and Pelargonium Peltatum (Ivy Leaf Pelargonium).

**SCALE OF POINTS  
FLOWERING POTS**

Plant	25
Flower Truss	25
Pip	15
Colour	20
Foliage	<u>15</u>
	<b><u>100</u></b>

**C. POT PLANT GROWN FOR FOLIAGE**

This group should be divided into three sections for exhibiting purposes although the scale of judging points would be virtually the same. This section may include Pelargonium Regal (Pelargonium) Pelargonium Zonal (Geranium) and Pelargonium Peltatum (Ivy Leaf Pelargonium).

**SCALE OF POINTS  
FOLIAGE POTS**

Plant		40
Flower Truss	10	Pip
5		
Leaf Colour or Scent		30
Foliage		<u>15</u>
		<b><u>100</u></b>

**D. MINIATURES AND DWARF PELARGONIUMS**

This group may include variegated, fancy and fragrant leaved cultivars.

**Miniature.** A plant which is normally less than 130 mm in height from soil level to top of foliage. Pot not exceeding 100 mm.

**Dwarf.** A plant which is normally 130 mm but less than 200 mm from soil level to top of foliage. Pot not to exceed 150 mm.

**SCALE OF POINTS  
FLOWERING POTS**

Plant	25
Flower Truss	25
Pip	15
Colour	20

Foliage

15  
100

**FAULTS**

Immature and badly shaped plants. Defoliated plants, diseased or grub eaten. Spent blooms or foliage. This applies to Sections A, B, C and D.

## POT PLANT

### DEFINITION

A pot plant shall be defined as "any plant successfully grown in a container or pot for decorative purposes."

### FEATURES

Plants exhibiting the following features shall be accepted for judging on a competitive basis.

Plants shall be:

- (a) in clean pots in which they are established.
- (b) free of disease and/or pests of any kind.
- (c) clean and healthy and showing signs of carefully cultivation.
- (d) typical of their cultivar or type and well balanced according to their individual habit and character.
- (e) free from blemish, with flowers and/or foliage of good substance and texture.
- (f) judged on their individual merits without consideration to decorative pots.
- (g) exhibited without stakes, wire or other supports unless for the protection of tender or brittle plants and climbing plants.
- (h) free of **excessive** oily substances that give plant foliage a glossy appearance, remembering that such substances, ie White Oil, may, from time to time be used by the grower to control insect infestation and protect plants under his care and management.
- (i) in all instances, with the exception of composite pot classes, one plant only, to each container, is permitted.

### DISPLAYS

As well as the features described above, variety within the exhibit is to be considered a desirable feature of a display of pot plants.

### OTHER DEFINITIONS - pertaining to Pot Plants

1a. **POT** - Any container of terra-cotta, plastic, metal, etc, that is neat and does not detract from the appearance of the pot plant as a whole.

1b. **CIRCULAR POT SIZE** - The size of the pot shall be determined by measuring the inside of the pot at the rim at the widest point.

(a) Measurements to be taken to the nearest 25 mm.

(b) Where a pot measures exactly to the 13 mm, the lesser 25 mm measurement shall determine the pot size;

ie 50 mm would include over 35 mm to 60 mm.  
75 mm over 60 mm would include under 85 mm.  
100 mm over 85 mm would include under 110 mm.  
125 mm over 110 mm would include under 135 mm.  
150 mm over 135 mm would include under 160 mm.  
230 mm over 215 mm would include under 240 mm.  
250 mm over 235 mm would include under 260 mm.

1c. **SQUARE OR RECTANGULAR POT SIZE** - These may be permitted for competition and their measurement shall be taken at the inside rim, along the longest side. Measurements shall be taken to the nearest 25 mm as stated in 1b (b).

2. **FLOWERING PLANT OR PLANT IN BLOOM** - shall be any plant that is primarily grown and exhibited for its floral effect and shall, at the time of judging, display a sufficient number of blooms, representative of its flowering characteristics.

3. **FOLIAGE PLANT** - shall be any plant grown and exhibited primarily for its decorative foliage, whether variegated or not. Some flowers may be permitted provided that they are not obtrusive and do not interfere with the overall presentation of the exhibit. However, blooms that are past their best and are deteriorating should be penalised.
  
4. (a) **MINIATURE FERN** - fronds naturally grown must be less than 225 mm in length.  
 (b) **MEDIUM FERN** - fronds naturally grown must be more than 225 mm but under 900 in length.  
 (c) **LARGE FERN** - fronds naturally grown must be more than 900 mm in length.
  
5. **ADIANTUM FERN (MAIDEN HAIR)** - are classified according to the size of pinnae across their greatest measurement.  
 (a) Fine - pinnae 6 mm or less.  
 (b) Medium - pinnae over 6 mm and less than 13 mm.  
 (c) Coarse - pinnae over 13 mm and less than 25 mm. (d) Giant - pinnae more than 25 mm.
  
6. **NEPHROLEPIS, POLYSTITCHUM AND OTHER FERNS**  
 (a) Fine - pinnae 6 mm or less.  
 (b) Coarse - pinnae more than 6 mm eg. Holly, Boston, Polypodium.
  
7. **VARIEGATED FOLIAGE PLANTS** - variegation shall be determined on the following points:  
 (a) Only the upper surface of the leaf to be considered.  
 (b) Only mature leaves to be considered.  
 (c) Leaf surface to contain areas of two or more colours, shades, tints or tones.  
 (d) Any variation of colour, shade, tint or tone that is confined to the midrib of the leaf is not to be taken into account.  
 (e) Areas of colour, shade, tint or tone may be clearly defined within a distinct margin or may merge into the adjoining colour, shade, tint or tone.  
 (f) Any colours, shades, tints or tones must not be the result of any bleaching effects or illhealth of the plant concerned.  
 (g) Any colours, shades, tints or tones of the leaves of the plant must remain throughout the life cycle of the leaf or leaves, as distinct from autumn and spring colour changes that are only seasonal.
  
8. **COMPOSITE CONTAINERS**  
 (a) Presentation of containers containing two or more plants have become more prevalent and warrant the inclusion of a separate class in the potted plant section of the show Schedules and may comprise of:
  - Composite Pot - Foliage green.
  - Composite Pot - Foliage variegated.
  - Composite Pot - Foliage mixed.
  - Composite Pot Mixed - Foliage and bloom.
  - Composite Pot in bloom.

Each of these classes would comprise of two or more plants of different cultivars of the same family, or of different families.

- (b) Composite Hanging Container - may be either foliage or flowering and comprise two or more plants of different cultivars of the same family, or of different families similar in content to the classes for potted plants detailed earlier in the section.
  
- (c) Societies should indicate in their Schedules the maximum size of pots/containers permitted and these should be in accordance with The Western Australian Horticultural Council's Standards.

The scale of judging points shall be the same as for Pot Plants/Hanging Containers.

### SCALE OF POINTS

	<b>General</b>	<b>Begonia</b>
Cleanliness of Pots	10	10
Cleanliness of Plant	10	10
Symmetry of Plant and Evidence of Careful Cultivation	20	20
Freedom from Disease, Pests, etc	10	10
Substance and Texture with Cultivar Consistent	15	-
Substance and Texture of Leaves	-	10
Freedom from Blemishes	15	10
Quantity and Colour of Bloom; or	-	10
Clarity of Pattern and Colour of Foliage (where applicable)	-	10
Type, Balance and Grace	10	-
Appearance and Presentation	10	10
	<b><u>100</u></b>	<b><u>100</u></b>



## ROSE

### 1. EXHIBITION ROSE

One which has good form, freshness, size, substance, refinement and purity of colour and which is at the time of judging in the most perfect phase of its possible beauty.

- (a) **FORM**
- (b) Form implies an abundance of petals, symmetrically and gracefully arranged within a circular outline and having a well formed centre.
- (c) **SIZE**
- (d) Size shall imply that the bloom is a full sized representative of the cultivar.
- (e) **CONDITION**
- (f) This term covers freshness, purity of colour, brilliance, texture, substance and freedom from damage, pests and disease.
- (g) **SUBSTANCE**
- (h) This refers to the firmness of petallage.

### 2. DECORATIVE ROSES

A decorative rose is a bloom having well-formed petals of good substance, naturally and gracefully arranged to produce a refined shape of more slender proportions than an exhibition bloom. Blooms should be at their ultimate stage of beauty.

Blooms shall have freshness, brilliance and purity of colour and be well balanced on and in proportion to a strong graceful stem with clean and healthy foliage.

Undersized or immature Exhibition blooms may not be exhibited as decorative blooms.

Side buds allowed only in vase and multi-flowered stem classes.

### 3. BUNCHES OF ROSES

A bunch of roses is a specified number of blooms in a container. Side buds not permitted.

In judging bunches of roses, the chief point to consider is the decorative effect when viewed from the front. Decorative effect embraces presentation, quality of blooms, colour and freshness of blooms and excellence of foliage.

No extra points shall be given for exhibition type form, but the form must be representative of the cultivar.

Wiring of bunches not permitted.

### 4. FULL BLOOMS

Full bloom roses are judged in similar manner to exhibition type blooms according to form, size, condition, refinement and purity of colour. Form shall imply an abundance of petals of good substance symmetrically and gracefully arranged within a circular outline. Need not show stamens

### 5. SINGLE ROSE

A single rose is one which has a single row of petals.

### 6. CLUSTER-FLOWERED ROSES - ALSO KNOWN AS FLORIBUNDA

The most desirable cluster-flowered stem is one having the greatest number of fresh open and partly opened flowers characteristic of the cultivar, gracefully and symmetrically arranged on the main stem. Freshness and brilliance of colour are important. Foliage should be clean and undamaged. Where one stem or more is specified, the number of stems will be counted at the top of the container.

In vase or bowl classes where stems are specified a stem may carry any number of buds or blooms.

**7. MINIATURE ROSES**

Foliage shall be small and proportionate to a small flower. Flowers may be single or double, borne singly or in well balanced terminal clusters.

**8. DECORATIVE BOWLS, VASES AND BASKETS**

These shall be judged according to the quality of bloom 50%, arrangement 50% (refer 9.e below)

**9. POINTS TO LOOK FOR**

**a. STEM**

The stem should be straight and gracefully proportionate in thickness and length to the size of the bloom it supports, being neither unduly thin and spindly nor coarsely thick and clumsy. Wiring not permitted.

**b. FOLIAGE**

This should be adequate in quantity and size, undamaged, fresh and clean in appearance and of good colour and substance for the cultivar.

**c. DEFINITION OF A BUD**

For display purposes a bud is such from the time its calyx opens and colour is visible, until the guard or outer petals open to not more than 45 degrees.

**d. SIDE BUDS**

Side buds allowed only in vase and multi-flowered stem classes.

**e. PRESENTATION**

The exhibit should be gracefully balanced for size, height, width and colour combination. The flowers and foliage should be artistically arranged to avoid either crushing or excessive gaps and without exposing such expanses of stem or foliage that the flowers are not the dominant feature of the exhibit.

**10. SERIOUS DEFECTS**

- a. Individual blooms of irregular outline; split, blunt or confused centres; stained or damaged petals; evidence of removal or trimming of petals; immaturity or overdevelopment of blooms; overdressing so as to appear unnatural; blooms left tied or pelleted.
- b. Clusters with poor outline; blooms irregularly placed, crushed tightly together or so widely spaced so as to show gaps; a high proportion of unopened or aged blooms; hips or stalks of spent blooms left showing.
- c. Poor substance of petals; flimsy and drooping or rough, coarse, creased or diseased
- d. Size not representative of a well grown example of the cultivar.
- e. Blooms that do not appear sparkling fresh; giving an impression of being tired, drawn, stale or wan, dull or faded colour. Deviation from the true colour of the cultivar, excessive white streaking, dark or tarnished markings, blueing (especially of red roses).
- f. Stems weak, twisted, bent, flattened in section, unduly thick in relation to blooms carried, marked, diseased or damaged. Poor thin foliage, inadequate in size or quantity, of bad colour, misshapen, diseased or damaged.

- g. Untidy presentation, unpleasant overall effect, lopsided appearance, excessive or inadequate length of stem in relation to size and number of blooms carried; exhibit too tall and narrow or too flat and wide; flowers or clusters crushed together or too widely spaced; poor colour balance; excessive display of stems and foliage so that the flowers are not the dominant feature of the exhibit.

#### **SCALE OF JUDGING POINTS**

<b>11.1</b>	<b>EXHIBITION ROSES POINTS</b>	
	Form	40
	Condition	30
	Size	20
	Stem, Foliage & Presentation	20
<b>11.2</b>	<b>DECORATIVE ROSES</b>	
	Condition	40
	Overall Beauty	30
	Stem & Foliage	20
	Presentation	10
<b>11.3</b>	<b>BUNCHES, BOWLS AND VASES</b>	
	Condition	30
	Overall Beauty Including Evenness of Size	30
	Stem & Foliage	20
	Presentation	20
<b>11.4</b>	<b>FULL BLOOMS</b>	
	Form	40
	Condition	40
	Stem & Foliage	10
	Presentation	10
<b>11.5</b>	<b>MULTI-STAGE EXHIBITS (Bud to full bloom)</b>	
	Condition	40
	Correct Stage of Development	40
	Stem & Foliage	10
	Presentation	10
<b>11.6</b>	<b>SINGLE ROSES</b>	
	Condition	40
	General Beauty	40
	Stem & Foliage	10
	Presentation	10
<b>11.7</b>	<b>CLUSTER-FLOWERED ROSES</b>	
	Condition	40
	Beauty of Truss of Blooms	40
	Stem & Foliage	10
	Presentation	10
<b>11.8</b>	<b>MINIATURE ROSES</b>	
	Condition	40
	Beauty of Truss of Blooms	40
	Stem & Foliage	10
	Presentation	10
<b>11.9</b>	<b>DECORATIVE BOWLS, VASES &amp; BASKETS</b>	

Quality of Bloom	50
Arrangement	50

**11.10 CONTAINER GROWN ROSES**

Open & Partly Open Florets	50
Conformation & Condition of Plant	40
Presentation	10

**11.11 OLD GARDEN, HERITAGE, SHRUB AND SPECIES ROSES**

These roses should be typical of type having well-formed petals of good substance and be at the stage of maximum possible beauty. Blooms shall have freshness, brilliance and purity of colour. Stamens, if visible, should be fresh. Side buds are permitted. The exhibit should be gracefully balanced for size, height, width and colour combination. The blooms and foliage should be arranged to avoid either crushing or excessive gaps and without exposing such expanses of stem or foliage that the blooms are not the dominant feature of the exhibit.

## SWEET PEA

For exhibition, multiflora and similar types the standards should be broad rather than long (upright) in importance. They may be waved, fluted or frilled and should not reflex or arch backwards from the wings and keel, but should stand flat. Double and treble standards are allowed. The wings should not lie back against the standard, but should be nearer the keel than the standard without hiding the keel. The wings may be waved, fluted or frilled. In Exhibition types four or more florets fully open, to a stem gracefully placed so that there is not a disproportionate space between a floret and its neighbour, are required. In the multiflora and similar types five or more florets fully open to a stem gracefully placed as in exhibition types. There is no restriction with multiflora types of the number of florets and buds allowed.

Defects of both types would include elongated standards, reflexed or arched backwards, keel not to be open to expose stamens, wings should not arch backwards or hide the keel. Irregularly placed florets, coarseness.

### Features desired include:

Well poised blooms, spaced at regular intervals on the stem.

Straight stems, proportionate to size of bloom and long enough for decorative purposes.

Blooms true to type and cultivar.

Blooms free from colour running, and other blemishes.

Uniformity of colour which should be bright, clean and with a silken sheen.

The top bloom on each stem should be well expanded whilst the bottom bloom remains in good condition.

Rigid wings and erect standards.

Gracefully arranged exhibit permitting each stem to be seen separately.

Pleasing colour arrangement.

### SCALE OF POINTS

	POINTS
Placement of Florets on Stem	15
Size and Form of Florets	15
Stem Proportionate to Size of Florets	10
Number of Florets each Stem for Exhibition	4
for Multiflora	5
Colour, Cleanliness & Freshness of Florets	20
Substance and Texture	20
Effectiveness of Staging	<u>10</u>
	<b><u>100</u></b>

## TREES AND SHRUBS

For show purposes no distinction is made between trees, shrubs and hard wooded creepers. In staging, cuts should be limited to 60 centimetres above the lip of container.

They can be divided into the following classes.

Trees or shrubs in bloom

Foliage trees or shrubs

Hardwood creepers

Native trees or shrubs

**Meritorious points** - Bloom young, not faded or damaged, clean fresh foliage, well-proportioned to container, to be in natural state, disease, insect and virus free. Trusses, when exhibited, to be symmetrical and shaped according to type/cultivar. Wood to be clean.

**Defective points** - Too many unopened flowers and removed, faded, or dead blooms, seed pods present (unless shown as a fruiting exhibit), dead or diseased wood, damaged foliage, dusty or dirty, presence of disease or virus. Treated or oiled foliage.

#### SCALE OF POINTS

	POINTS
Distinction, Presentation & Proportion to Container	30
Cultural Perfection According to Type/Cultivar	30
Foliage	10
Condition	20
Floridness or Foliage According to Type/Cultivar	<u>10</u>
	<b><u>100</u></b>

In a close contest exhibits correctly named to be given preference.

With trees or shrubs in bloom points will vary as follows.

#### SCALE OF POINTS

	POINTS
Distinction, Presentation & Proportion to Container	20
Cultural Perfection According to Type/Cultivar	20
Foliage	10
Condition	20
Floridness or Foliage According to Type/Cultivar	<u>30</u>
	<b><u>100</u></b>

#### VEGETABLES

In judging vegetables, "quality" is the most important factor, and therefore all conditions which have an influence on quality must be considered by the judge, such general things as maturity, freshness, internal characteristics and freedom from disease, insect damage and blemishes being important. The judge must also be familiar with the characteristics of the different types and market requirements, particularly in regard to size and types. Too much emphasis is often placed by societies, exhibitors and judges on size, whereas this aspect is important only in respect of certain vegetables. Cutting quality is important, especially with the root vegetables and pumpkins, potatoes etc.

The following standards are suggested for the principal vegetables:

#### FRENCH BEANS

Pods should be fresh and young with no pronounced development of the seeds; of good colour; straight (compatible with the cultivar); fleshy, tender and brittle. Pods should be uniform in size and should not be misshapen or over mature.

### **SPROUTING BROCCOLI**

One centre primary head to be exhibited with 6 inches of stalk. Head to be compact, tender, clean, of a dark green colour and free from blemishes, insects and disease. Flowers opening or trace of yellowing must be regarded as a defect.

### **BROAD BEANS**

Pods should be long, straight, broad, well filled, well developed, having a clear skin and containing at least five large tender beans.

### **BEETROOT**

Roots should have a smooth skin, crisp, tender flesh, evenly coloured. Crown should be free from scaling or sunburn. The tap root should be small and well defined. The stalk attachment should be small and free from side shoots. The presence of side roots, zoning and growth cracks are defects.

### **CABBAGE**

Must be shown with outside protective leaves attached. Heart should be firm, compact, of good colour and fresh. There should be an absence of seed stalks and disease and insect damage.

### **CAULIFLOWER**

Should be exhibited with protective leaves attached and the leaves trimmed sufficiently to expose the curd. Curd should be compact, deep, firm and perfectly white. Should be free from burriness and richness. There should be an absence of leaves growing through the curd.

### **CUCUMBER (Long Green Type)**

Should be of good shape, young, desirably straight (absence of marked spindling), firm and crisp, with a clear skin and the bloom present. The pulp should constitute the greater portion of the cucumber. Faults are sponginess, staleness and over-maturity, characterised by loss of colour.

### **CUCUMBER (Apple Shape)**

Should be firm, young and crisp. The pulp should constitute the greater portion of the cucumber. Faults are sponginess, staleness and over-maturity, characterised by loss of colour.

### **CARROTS**

Colour and uniformity of size are important. The roots should have a smooth skin and a small core with a well-developed cortex. A deep orange colour is desirable. Forking, growth cracks, side rootlets, discoloured crown (green), multiple crowns and coarse attachments are defects. The roots should be exhibited with the tops attached.

### **SWEET CORN**

Should be exhibited with half the covering stripped back displaying the grain. Cobs should be well filled with tender, milky grain of a uniform colour. Grain should be long and closely set. High degree of sweetness is desirable.

### **LEEKs**

Should have uniformly thick, long, tender, firm, well blanched stems and no tendency to softness or puffiness.

### **MARROWS**

Should have a clear skin and be young, fresh and tender with a small seed cavity and thick flesh.

**ONIONS**

Should be firm, of a uniform size and shape, with a small neck. There should be no depression or softness round the base of the neck. The protective scale-like leaves should completely surround the onion. Exhibits should be free of peelers, doubles, splits and seeders.

**PEAS**

The pods should be of uniform size and maturity; young and well filled with large tender peas. The peas should be of good flavour, desirably sweet and of a uniform dark green colour.

**POTATOES**

Should be uniform in size, shape and general appearance. The tubers should be medium size (not too large) and with shallow eyes. Of good internal quality as determined by the cut. Defects are presence of greening, damage by insect pests and diseases, second growth, flecking, hollow heart, mechanical injury and presence of growth cracks.

**PUMPKIN**

Should be mature and possess good internal colour; deep, firm and finely grained flesh. Should be solid and weighty. The specimens should be exhibited with a small portion of the stem attached. Defects are over maturity, presence of "bone" and pale flesh.

**PARSNIPS**

Colour and uniformity of roots are important. Should have a clear, smooth skin and be of good shape and texture with a small core and well developed cortex. The roots should be exhibited with the tops attached. Defects are forking, presence of side roots and growth cracks and over maturity. A white colour is an advantage.

**RHUBARB**

The stalks should be long, thick, fresh, clean, well-shaped, tender and brittle and possess a deep red colour extending as far as possible up the stem. Texture should be fine. Defects are toughness in breaking, coarse texture, staleness and pale colour. Red flesh as well as skin is highly desirable.

**RADISH**

Should be crisp, fresh, solid, young and of good colour. Defects are hollowness, pithiness and over maturity.

**LETTUCE**

The heads should be firm, clean, solid, fresh, tender, crisp and of good flavour. Defects are over maturity, presence of blemishes such as tip burn, damage caused by insects, diseases etc. The exhibits should be trimmed of loose leaves.

**SILVER BEET**

Size is an important feature. The stalks should be long, broad, clean, fresh and free of blemishes. The leaf stalk should be of a clear white colour. Defects are over maturity, presence of soil and staleness.

**SQUASH**

Exhibits should possess a clean, smooth skin, small seed cavity with a well-developed flesh. They should be young. Over maturity is a defect.

**SWEDE TURNIPS**

Roots should possess a clean, smooth skin and be of good shape. They should be tender, sweet flavour, young and free from side roots. Defects are forking, woodiness, bitter flavour, irregular shape and presence of growth cracks.



## **TOMATOES**

Should be uniform in size, shape and appearance, possessing clean, unblemished skin. Fruit should be evenly ripened, of good colour and flavour, and having a minimum of core. They should be firm, free from puffiness and with a complete absence of cracking. Flesh should be thick, both of outer walls and sections. Defects are presence of cracking, blemishes due to insect pests, diseases, weather and large core.

## **TABLE TURNIPS**

Roots should be young, crisp and free of side roots. The skin should be smooth and regular. Defects are over maturity, forking, irregular shape and presence of growth cracks.

### **JUDGING SCALE**

	<b>POINTS</b>
Trueness to Type	15
Quality and Condition	30
Colour	20
Shape	20
Size	<b><u>100</u></b>

In relation to size, other qualities being equal, preference should be given to marketable size. Uniformity should be considered in each of the above characteristics.