

SOUTH AFRICAN FLOWER UNION HANDBOOK FOR JUDGES AND FLOWER ARRANGERS

CONTENTS	PAGE NO.
The South African Flower Union (SAFU)	2
WAFA International Show Rules	2
Guidelines for Flower Shows	
• Criteria for hosting Provincial, National and SAFU National Shows	3
• Flower Show Committee	3-4
• Guidelines for the Schedule Committee	4-5
• Schedule Information	5-6
• Guidelines for Competitors	7
• Guidelines for Stewards	8
Judging	
• Criteria for active judges for Provincial, National and SAFU National Shows	9
• Criteria for judging International Shows	9
• Criteria for the re-instatement of inactive judges	9
• Judging procedures	10
• Guidelines for a Mark Sheet	11
• The Ribbon System	12
• The Prize System	12
• Penalisation of a design	13
Terminology	14 - 28

The South African Flower Union (SAFU)

The South African Flower Union was established in October 1991 and is the national body for members of the affiliated provincial floral art unions/associations, as listed below:

ECFAA	Eastern Cape Floral Art Association
GFU	Gauteng Flora Union
KZ-NAFA	KwaZulu-Natal Association of Flower Arrangers
MFU	Mpumalanga Flora Union
NFU	Northern Flora Union
NWBU	Noordwes Blomme Unie
OBU	Oranje Blomme Unie
WCAFA	Western Cape Association of Flower Arrangers

WFA International Show Rules

1. An exhibit is made of plant material, with or without accessories, within a space specified in the show schedule.
2. Plant material must predominate over all other components of the exhibit.
3. The use of artificial plant material is forbidden unless otherwise stated in the regulations.
4. Fresh plant material must be in water or water-retaining medium unless such material remains turgid throughout the judging and must be maintained throughout the event.
5. Painted and/or artificially coloured plant material may be used unless otherwise stated in the regulations.
6. Pre-prepared work must not predominate in an exhibit.

Guidelines for Flower Shows

Criteria for a Provincial Show

A Provincial Show is run under the auspices of the Provincial Union/ Association.

Criteria for a National Show

- Written application should be made to SAFU to obtain permission.
- The show requires a minimum of six classes.
- There must be a minimum of three accredited SAFU judges, with one from another province.
- Schedules must be distributed nationally
- Prize money will be allocated at the discretion of the show committee.

Criteria for a SAFU National Show

- A SAFU National show is usually held at a SAFU Congress.
- The show will be co-ordinated by the hosting province in collaboration with SAFU.
- The staging of Provincial honorary exhibits and a SAFU exhibit is at the discretion of the show organisers.

Flower Show Committee

A show committee should be chosen and a Convenor, Secretary and/or Treasurer appointed.

The committee should aim to choose show dates that do not coincide with those of other shows or major floral events.

The SAFU Executive Committee must first be consulted regarding National or International Show status and suitable dates.

A suitable venue should be selected.

Convenors should be appointed for the following responsibilities, as required:

1. Advertising and Publicity
2. Staging and Dismantling
3. Trade Exhibits
4. Finance
5. Entries
6. Demonstrations
7. Accommodation, Transport and Parking
8. Catering
9. Stewards
10. Security
11. Display Boards and Tickets
12. Judges

13. Schedule and Show Rules
14. Functions
15. Prizes
16. Honorary Exhibits
17. Hospitality
18. First Aid

Guidelines for the Schedule Committee

Compiling a Schedule

All schedules require careful planning and a clear understanding of the current SAFU 'Handbook for Judges and Flower Arrangers' to which reference should always be made.

If a show has an overall theme or title, it should be stated whether or not such theme or title should be taken into consideration when judging each class. If this is not the case, each class should be judged according to the competitor's interpretation of the individual class title.

If a quotation is given as a class title, state whether it is to be interpreted as it stands, or if the entire work from which it is quoted should be taken into consideration.

It is recommended that any show using the SAFU 'Handbook for Judges and Flower Arrangers' and the 'Ribbon System' must be judged by three accredited, active SAFU Judges. These awards would be recognized credentials for examinations.

First, second and third place prizes may be awarded at the Judges' discretion, unless otherwise requested by sponsors or the show committee.

Procedure for compiling of a schedule

1. Choose a show theme (optional).
2. Choose class titles.
3. If necessary, state the style of the exhibit, e.g. Traditional, Modern, Contemporary, Period, Landscape, Miniature or Craft, etc.
4. Allocated space: height, width, depth and other relevant measurements must be clearly stated in every section of the schedule.
5. Staging details must be provided by the Show Committee.
6. **It is recommended that a draft schedule for Provincial and National Shows be approved by the SAFU Judges' committee before it is printed.**

Considerations when compiling a schedule

1. The time of the year and availability of plant material.
2. The standard of the competitors.
3. The expectations of the public.
4. A venue with ample space, lighting and parking.
5. Budget available.
6. Variety of class titles.

Suggestions

Beware of classes that call for specific colour schemes or design styles as these may inhibit new ideas and creativity.

When placing restrictions on competitors, do this in such a way as to give them as much scope as possible, e.g. when specifying a type of container to be used, instead of using the words 'in a basket', more freedom is given by using the words 'incorporating' or 'to include a basket'. Rather say 'Foliage to predominate' than 'Foliage only', etc.

(Avoid the use of restrictive words.)

Schedule Information

It is recommended that show schedules include the following information:

1. Venue, date and duration of the show.
2. Staging and dismantling times. Any competitor who exceeds the time given to stage their exhibit will be penalised.
3. Date and time of judging and official opening of the show to the public.
4. Entry fees, closing date and payment details.
5. Name, address and telephone number of the Show Secretary.
6. Rules regarding late entries and cancellations.
7. The description and allotted space of each design. The colour, sketches and requirements of staging. The information regarding backgrounds, the use thereof, and whether extra backgrounds are permitted or not.
8. Whether free-standing designs are to be judged from the front or all round.
9. Whether painted and/or artificially coloured plant material may NOT be used. (Refer p.7 no.4)
10. Whether the use of artificial plant material is allowed in a particular class. (Refer p.7 no.7)
11. Accommodation and transport, if applicable.
12. Prize-giving function, demonstrations, lectures, social functions and excursions, if applicable.
13. Instructions about keeping designs in good condition for duration of the show.

14. Fresh plant material must be in water or “water retaining medium”.
(Refer p.7 no.3)
15. No help may be accepted from anyone, except from a show steward, while staging a design. (Refer p.8 no.1.2)
16. Plant material must predominate in all designs, with the exception of Still Life and Non-functional Table Settings. (Refer p.7 no.2)
17. Pre-constructed components may not predominate in a design unless stipulated in the show schedule. (Refer p.7 no.8)
18. Any designs not constructed at the show venue are not eligible for 'Best on Show' or 'Runner-up to Best on Show' unless otherwise stipulated in the show schedule. A separate 'Best in the Craft Section' may be awarded provided there is more than one class in the craft section.
19. 'Best on Show' or 'Runner-up' to 'Best on Show' may be awarded to an Exhibit designed by more than one competitor provided it is staged 'in situ'.
20. If a ruling on a competitor's query is given by the Show Committee prior to the show and this ruling could disadvantage the other competitors, then all competitors in that class will be so informed prior to the show, as well as the judges.
21. If a query about a difference between the Show Committee's rules and the 'Handbook for Judges and Flower Arrangers' rules should arise, the Show Committee's ruling takes precedence for the show. All Show Committees, however, are encouraged to abide by the rules in the 'Handbook for Judges and Flower Arrangers' for purposes of uniformity.
22. Judging must be according to the Ribbon system. The schedule should state if first, second and third prizes will also be awarded.
23. Any design recognised by the judges as being a copy of a previous design will be penalised.
24. Aerosol or spray painting in hall or environs will not be permitted.
Organisers are not responsible for any damage or losses to property of competitors.
25. Moving of staging is not permitted unless specified in the schedule.
Staging may not be damaged.
26. Details regarding photography to be prescribed by the Show Committee.
27. Competitors must remove their debris.
28. Cell phones may not be used during staging time without the prior permission of a steward.
29. No entries may be removed from the venue without the approval of the Show Committee.
30. The judges' decision is final.

Guidelines for Competitors

1. **Read the schedule and the rules carefully.**
2. Plant material ***MUST PREDOMINATE*** in all designs, with the exception of Still Life and Non-Functional Table Settings, unless otherwise stated in the schedule.
3. Fresh plant material must be in water or water-retaining medium, unless such material remains turgid throughout judging and must be maintained throughout the show
4. Painted and/or artificially coloured plant material ***MAY BE USED*** unless otherwise stated in the schedule. (Excluding Traditional, Free form and Period designs)
5. Fresh and dried plant material may be used together in the same design.
6. Plant material should last for the duration of the show or to be replaced.
7. The use of artificial plant material ***IS FORBIDDEN*** unless otherwise stated in the show schedule.
8. The Wafa rules state that pre-prepared work must not predominate in the exhibit. This rule is enforced unless the schedule stipulates otherwise.
9. Exhibits should not exceed nor under-utilize the allotted space.
10. Remove all debris and ensure that show property is not damaged or stained.
11. Only competitors and staging stewards are allowed in the show venue during staging times (except in shopping malls).
12. The judges' decision is final.

Guidelines for Stewards

It is the responsibility of the Show Committee to ensure that the stewards are informed of the following:

1. Staging Stewards

1.1 The policy of the Show Committee regarding advice to competitors if their design exceeds the allotted space. Prior to judging, stewards should report any over-utilisation of space to the judges.

1.2 Stewards must ensure that no assistance is given with the preparation and construction of a design, other than to lift or move heavy objects which will be done by show stewards themselves.

1.3 Stewards must ascertain whether they are required to measure exhibits, e.g. Petite designs, for the information of the judges.

2. Judging stewards

2.1 Stewards should understand the schedule, the show rules and the layout of all the classes.

2.2 Competitors are not allowed to steward in any section where they have participated.

2.3 Stewards should remain in the background while judges discuss and evaluate designs. Judges' discussions are confidential.

2.4 Stewards are responsible for placing all competitors' award cards correctly and for checking that the judges have signed such cards and any other show related material.

2.5 Competitors' names should not be visible until all special prizes have been allocated. Class and special prize should be recorded after the judges' final decisions.

3. Public Stewards during the viewing times of the public

3.1 Stewards should ensure that the public do not touch exhibits.

3.2. A board setting out the Ribbon System may be displayed.

Judging

Criteria for Active Judges for provincial, national and SAFU shows

1. Must be a paid up Club, Provincial and Judge's Panel member.
2. Must be an active member at Club and Provincial level.
3. Must have attended at least one Refresher Judges during the last two terms (i.e. once every six years).
4. Must have attended 50% of Provincial Seminars and Judge's Panel meetings annually.
5. Must be actively involved with Judge's Panel. It is also recommended that interest in the Demonstrators' Panel and Teacher's Panel and other provincial activities be shown.
6. Must participate in at least one show per year.
7. If wishing to judge at national shows, must participate in at least one National show in a six year term.

RECOMMENDATION

Judges unable to fulfil the criteria for Active SAFU Judges are encouraged to apply, in writing, for a two year leave of absence, rather than become inactive. Thereafter, they must immediately apply for reinstatement or to be placed on the Inactive List.

Criteria for Judging International Shows

1. Must be an active member on the Provincial and National Judges' lists.
2. Must adhere to the criteria of an active SAFU judge.
3. It would be in the best interest of SAFU if he/she has National and International Show experience.
4. If financially able, SAFU will assist with the travel costs.
5. Upon provincial nomination, the judge is required to submit a CV summarizing his/her floral art activities during the previous 5 years to the National Judges' Chairperson. This will be circulated to all the provinces. The National Judges' Chairperson, together with the SAFU President, will administer the voting process.

Criteria for the Reinstatement of Judges inactive for more than 2 years

1. Must be in the possession of three gold ribbons awarded at show or club level, judged by three active qualified judges. If three judges are not available, four gold ribbons will be necessary, judged by two active judges.
2. A standard theory examination, drawn up by the National Judges' Chairperson, must be written, marked by the Provincial Judges' Chairperson and moderated by the National Judges' Chairperson and the Examination Co-ordinator. The pass mark is 75%.

Judging Procedures

1. Before judging commences, a short meeting with the Show Convenor must be held to discuss any queries regarding the schedule.
2. Judges should be conversant with the schedule, the rules and the wording of each class title.
3. The overall standard of the show should be assessed.
4. A decision should be made as to whether any design should be penalised.
6. If judges' decisions differ, a vote should be taken with the majority vote presiding. A mark sheet could assist in reaching a fair decision.
6. Competitors should always have the benefit of the doubt.
7. Judges should only sign the award cards in the classes that they have judged.
7. Ribbons should be awarded according to the Ribbon System, regardless of the standard of the show.

The judges will take the following into consideration:

1. Conformity to the schedule.
2. Excellence and originality of design.
3. Interpretation of the class title through the use of the elements and principles of design. Plant material should interpret the title.
4. Practical merit and good use of mechanics.
5. Condition of plant material.
6. Presentation of design.
7. Artistic merit and distinction: a design with impact and originality.
8. The use of the standard mark sheet as a guideline for judges is recommended in the event of a difference of opinion.

Guidelines for a Mark sheet

This is an example of a mark sheet

DESIGN

(PRINCIPLES OF DESIGN)

- Scale and Proportion 10
 - Dominance 10
 - Balance 10
 - Rhythm 10
- (40)**

INTERPRETATION

- Of the class title 10
 - In the use of the elements of design 10
 - In the selection of plant material 10
- (30)**

Interpretation could include interpretation of an overall schedule theme if applicable.

PRESENTATION

- Use of container, staging, accessories and/or drapes 5
 - Condition and neatness of plant material 5
- (10)**

DISTINCTION

- Excellence and marked superiority in design and choice of material
- An inspired approach making the design outstanding in impact and creativity. **(10)**

ORIGINALITY

A fresh, creative concept, showing imagination and flair.

(10)

Total **(100)**

The Marks allocated to each section above will depend on whether emphasis is placed on design, interpretation, style, distinction or originality, according to the class title.

The Ribbon System

Gold Ribbon + 2 stars	90% and over	9 points
Gold Ribbon + 1 star	85% - 89%	8 points
Gold Ribbon	80% - 84%	7 points
Silver Ribbon + 2 stars	75% - 79%	6 points
Silver Ribbon + 1 star	70% - 74%	5 points
Silver Ribbon	65% - 69%	4 points
Blue Ribbon + 2 stars	60% - 64%	3 points
Blue Ribbon + 1 star	55% - 59%	2 points
Blue Ribbon	50% - 54%	1 point

The Prize System

First, Second, Third, Highly Commended and Commended prizes may be awarded, together with the above Ribbon System, should it be requested.

'Best on Show' must be chosen from the First prize winners.

'Runner-up to Best on Show' must be chosen from one of the other First prizes or the second prize in the class from which the best on show was awarded.

'Special Prizes' e.g. 'Best Design' and 'Best Use of Colour', can be chosen from any design.

All above mentioned prizes are awarded to designs arranged 'in situ', i.e. arranged at the show, no matter how many people worked on the design.

Craft exhibits if executed totally 'in situ', could be considered for any special prizes. Craft exhibits if assembled elsewhere and presented 'show ready' cannot be considered for 'Best on Show' or 'Runner-up to Best on Show'.

'Best in Craft Section' is awarded only, when more than one Craft class is offered on a show.

Penalisation of a Design

***A DESIGN SHOULD BE PENALISED AND NOT DISQUALIFIED.
PENALISATION SHOULD BE APPLIED ACCORDING TO THE DEVIATION
OF THE SCHEDULE RULES.***

A design will be penalised for the following reasons:

- It does not conform to the regulations stated in the schedule.
- Plant material does not predominate over all components of the exhibit, unless otherwise stated in the schedule.
- Space is over or under-utilised.
- Fresh plant material, except succulents and long-lasting material, is not arranged in water or water-retaining medium.
- Artificial plant material is used unless otherwise stated in the schedule.
- When pre-constructed components form the dominant part of the design (unless stated in the schedule).
- Any design recognised by the judges as being a copy of a previous design.

TERMINOLOGY

ABSTRACT: A design where the natural appearance and growth pattern of plant material is usually altered or ignored. It may ignore the third dimension. All components need not be abstracted.

ACCESSORIES: Anything not derived from natural growing plant material, used as part of the design, except containers, bases, drapes and backgrounds. Stones, candles, figurines, feathers and shells are accessories.

ADVERTISEMENT DESIGN: The identity of the product or article to be advertised must be clear. Accessories are usually allowed.

ALTERNATIVE MECHANICS: Innovative ways of stabilising and watering one's plant material. These need not necessarily be concealed, e.g. plastic/glass tubes attached with coloured wire, etc.

ANIMAL MATERIAL: Material from land or sea animals, e.g. sea fans, coral, shells, sea stars, sea urchins, etc. These are considered as accessories.

ARTIFICIAL: Not natural. Artificial plant material is not allowed in designs unless otherwise stated in the show schedule.

BACKGROUND: A 'backing' placed behind a design. It may be made of any medium. A drape is not a backing unless it is presented in a manner to form a complete background.

BASE: Any object on which a design stands. One or more bases may be used.

BASKET: Made from woven processed plant material, wire or any other medium.

BRACTS: These are leaf-like parts of the plant at the base of the calyces which are often colourful, resembling flowers e.g. Poinsettia, Hydrangea, Molucella, Bilbergia and Bougainvillea. Bracts are considered as foliage or flowers.

BRIDGING: Creating a visual and/or physical link using plant material between two or more units.

BUD: Flower not fully open. Buds showing no petals or colour are considered as foliage.

CANDLE CUP: A container that fits into the narrow neck of another container

CASCADE: A design descending from an elevated container/tall stand. Sometimes referred to as a 'waterfall' design

COLLAGE: A three-dimensional decorative composition of material from nature combined, if desired, with non-natural material. Glued or otherwise attached to a suitable background. Plant material must predominate. Framing is optional. It is not glazed.

COLOUR: Colour is an element of design. Colour is the visual response of the eye to reflected light rays.

- PRIMARY COLOURS: Red, Yellow and Blue
- SECONDARY COLOURS: Orange, Green and Violet
- TERTIARY COLOURS: Red-orange, Yellow-orange, Yellow-green, Blue-green, Blue-violet, Red-violet

- CHROMATIC COLOURS are all the primary, secondary and tertiary colours.

- ACHROMATIC COLOURS are the NEUTRALS, i.e. Black, White and Grey.

- A NEUTRALISED COLOUR is a hue with weak chroma, which is not identified as a colour.

- THE CHARACTERISTICS OF COLOUR
 - Hue:** The name of a colour, e.g. Red, Green, Blue-violet, etc. There are twelve colours on the colour wheel, irrespective of the intensity of the colour.

 - Value:** The light to dark gradation of a hue.
Tints are created by adding white to a hue.
Tones are created by adding grey to a hue.
Shades are created by adding black to a hue.

 - Chroma:** Indicates the degree of intensity or purity of a colour and its relative strength or weakness. Full chroma is hue at its greatest intensity, undiluted by black, grey or white.

 - Luminosity:** The quality that makes some colours more visible than others.

Warm, advancing colours: Red to Yellow on the colour wheel. These colours appear to advance towards the viewer.

Cool, receding colours: Green to Violet on the colour wheel. These colours appear to recede from the viewer.

COLOUR SCHEMES

When asked to design using a specific colour scheme, the container used must also adhere to the scheme required.

- **MONOCHROMATIC:** Using tints, tones and shades of one hue only.
- **ANALOGOUS OR ADJACENT:** Using two, three or four adjacent colours on the colour wheel that may include their tints, tones and shades. It is not necessary to include a primary colour.
- **DIADIC:** Using any two colours separated by two adjacent colours, which may include their tints, tones and shades, e.g. Red and Yellow-orange, Yellow and Blue-green, etc.
- **TRIADIC:** Using any three colours that are equidistant on the colour wheel that may include their tints, tones and shades.
- **POLYCHROMATIC:** Uses many colours (and their tints, tones and shades) together.
- **COMPLEMENTARY COLOUR SCHEMES:** These schemes use colours that lie directly opposite on the colour wheel. Any combination of tints, tones and shades can be selected. Complementary colours are contrasting harmonies. Each primary colour is the direct complement of the secondary colour in which it does not occur. So, the following colours are complementary colour schemes:

PRIMARY		SECONDARY
Red	and	Green
Blue	and	Orange
Yellow	and	Violet

- **DIRECT COMPLEMENTARY:** Colours lying directly opposite each other on the colour wheel with the tints, tones and shades of each included.

- **SPLIT-COMPLEMENTARY:** Any hue (including its tints, tones and shades), together with the two that lie on either side of its direct complement, omitting the complement itself, e.g. Red with Yellow-green and Blue-green or Green with Red-orange and Red-violet, etc.
- **ANALOGOUS COMPLEMENTARY:** Using any three adjacent colours, with their tints, tones and shades, and the direct compliment of ANY ONE of them, four colours in total. Only one primary colour may be used!
- **TETRAD/PAIRED-COMPLEMENTARY:** a contrasting complement of four hues, made up of two pairs of complementary colours in an 'X' on the colour wheel (including their tints, tones and shades) e.g. Red and Orange with their complementary colours, Green and Blue or Red-violet and Red-orange with their complementary colours, Yellow-green and Blue-green etc.

COMPONENTS: The different parts that form a design.

CONDITIONING: Treating cut plant material to ensure its longevity.

CONSTRUCTION: A construction design should be well-balanced free standing and made up of self-supporting plant material i.e. not supported by "non" plant material or a container.

CONTEMPORARY FLORAL ART DESIGN: A design of the current times which must incorporate the latest trends and ideas and evolves continually.

CORAL/SHELLS: Animal material from the sea. Considered as an accessory

CRAFT: An article that involves creating things skilfully with the hands. Plant material must predominate. Crafts include collages, flora pictures, plaques, pressed flower pictures, hats, shoes, handbags, jewellery, cakes, cushions, etc.

CUSHION: Tapestry groundwork, dome shaped, covering the opening of the container. The accent is on colour, texture and form.

DEPTH: The three-dimensional effect of a design.

DESIGN: The plan to which components are assembled according to basic art principles.

THE ELEMENTS OF DESIGN

- **LINE:** Line may occur naturally in plant material or in the way it is arranged. It is the direction the eye follows through a design. Line may be direct or indirect.
- **PATTERN:** Pattern is the two-dimensional silhouette the design makes against its background, forming an outline of solids and voids.
- **FORM:** Form refers to the three-dimensional shape of the assembled plant material, accessories and the container. It can also refer to the individual flowers/foilage. Depth is apparent.
- **SPACE:** Space refers to the open areas in and around a design. Space defines form and pattern in the traditional style. In modern design, it is a dynamic element creating space in and around components. Space affects balance as it has visual weight.
- **TEXTURE:** Texture is the visible and tangible appearance of surface qualities of plant material and other components of a design, e.g. shiny, rough, smooth.
- **COLOUR:** Colour is the reflection of light on the surface of an object. (pp.15 - 17)

THE MAJOR PRINCIPLES OF DESIGN:

- **BALANCE:** Actual and visual stability.
 - Symmetrical Balance: (Formal Balance) The same amount of similar components on either side of an imaginary axis.
 - Asymmetrical Balance: (Informal Balance): Different amounts and dissimilar components on either side of an imaginary axis.
 - Static Balance: Without motion and in perfect equilibrium. Similar objects on either side of the vertical axis give static balance.
 - Dynamic Balance: Active and moving but still in balance. Dissimilar objects on either side of the design move and interest the eye.
- **DOMINANCE:** Dominant use of any one of the design elements to create unity and impact.
- **PROPORTION:** Proportion relates to amounts and volumes of components of the design.
- **RHYTHM:** Rhythm refers to the movement of line, form, space, texture or colour that carries the eye through the design.
- **SCALE:** Scale refers to the relative sizes of the plant material, container, base, stand and accessories.

- **CONTRAST:** Components with different lines, forms, textures and colours used together to emphasise their differences.

THE MINOR PRINCIPLES OF DESIGN

- **HARMONY:** Accord and unity between the parts and/or groups of components in a design.
- **RADIATION:** Extending out in several directions from one central point. Always used in traditional designs.
- **REPETITION:** Gives unity and rhythm to the design through the repetitive use of line, pattern, form, space, texture or colour.
- **TRANSITION (GRADATION):** The gradual sequence in which there is change from one colour (with its tints, tones and shades) to another within the design. It can also be in the size, form or texture of the plant material. This is always apparent in traditional work but is often omitted in modern design in order to achieve a dramatic effect.
- **VARIATION:** Gives interest. However, over emphasis of variety in form, texture and colour can lead to lack of dominance and unity.

DISTINCTION: Conveys the quality of being excellent.

DRAPE: Fabric, folded or draped, flowing through a design or at the base. Fabric may partially cover the background, if the schedule permits. If it covers the whole background, it is no longer considered a drape.

DRIED PLANT MATERIAL: Any dried, bleached, skeletonised or preserved plant material. It is permissible in all styles.

DRIFTWOOD: Any type of weathered dried wood, roots or bark formed and eroded by nature.

EPERGNE: A centre ornament, mostly in branched form, to hold flowers and/or fruit. Dates back to the Victorian era.

EVALUATE: To appraise for distinction of standard according to the basic elements and principles of design.

EXOTIC: Plants from other countries.

FLORA PICTURE: A collection of preserved plant material, which may be dried, bleached or skeletonised, mounted on a background to form a three dimensional picture. Accessories may be used. The picture must be framed and/or glazed.

FLOWER:

- **BLOOM:** A solitary flower borne on a single stem, e.g. Tulip.
- **INFLORESCENCE/SPIKE:** A number of flowers, stalked or un-stalked, on one stem, e.g. Gladiolus, Delphinium and Umbellatum.
- **BRACTS:** Flower-like bracts, e.g. Poinsettia, Bougainvillea and Hydrangea, etc. Acceptable as flowers or foliage
- **CONTRIVED FLOWER:** Forms of flowers made of recognisable natural plant material.

FLOWER PICTURE: A collection of dried, pressed plant material which is mounted two-dimensionally on a background to form a picture. It must be framed and glazed.

FOLIAGE: Includes fresh, dried, skeletonised, treated leaves or branches, succulents and flower buds which are closed and do not show any petal colour. Certain stems have the appearance of foliage and are accepted as such, e.g. Asparagus and Prickly Pear. Bracts and Palm Boots are also considered as foliage.

FREE STANDING DESIGN: A design to be viewed all round. The schedule should specify whether it is to be judged all round or from the front.

FREE FORM: A design style where plant material is used in a restrained manner, according to its natural growth pattern. Space is an integral part of the design. No manipulation or painting of plant material is allowed.

FRUIT AND VEGETABLES: Edible and inedible, including berries, seed heads, nuts and cones. They may be cut or peeled, but with discretion. The use of artificial fruit and vegetables is forbidden unless otherwise stated in the schedule.

FUNGI: Mushrooms, toadstools and mould are accepted as plant material.

GARLAND: A design in which all components are assembled in an elongated way and or flexible design with no visible background. A string of flowers.

GLASS: Perspex may be used as an alternative to glass.

GRASSES: Sedges, reeds, field grasses, oats, barley, wheat etc.

GROUPING: A technique of using one variety of plant material grouped together to form an area of colour, form or textural impact.

HANGING DESIGN: A suspended design with one or more placement/s. Usually viewed all round.

IKEBANA: Japanese Floral Art. Exhibited, but not judged.

IMPOSED: A class in which all items are provided (supply judges with a list)

INDIGENOUS: Native to a country.

INORGANIC: Not belonging to the plant or animal kingdom. Will not char with burning.

INTERPRETATION: A design that depicts a theme or a message. The plant material, and not the accessories, should tell the story.

KELP: (See **SEAWEED** p.26)

LANDSCAPE/SEASCAPE: A well-scaled scenic design. Any natural or urban landscape or seascape depicted in a traditional, modern or abstract manner.

LINE DESIGN: A design with strong definite linear form and direction with restrained use of plant material

MASS DESIGN: A design using a quantity of plant material.

- **LINE MASS:** Strong linear form and direction occurs in the design, but more plant material is used than in a line design.
- **TRADITIONAL MASS:** A mass with traditional characteristics. It may be interpretive, formal, informal, symmetrical or asymmetrical.
- **MODERN MASS:** A restrained variety of plant material is used and there is a break away from traditional characteristics. Space can be an integral feature of the design.

- **COMPOSITE MASS:** A large background forms the binding factor of which a group of designs, usually three different styles, are arranged to create a composite mass. Colour or other design elements must be repeated to ensure unity and harmony. A collage may be incorporated.
- **PETITE MASS:** The height, width and depth, including the plant material and the container, to be more than **10cm** and less than **25cm** overall. Correct scale and proportion are vital in these designs.
- **MINIATURE MASS:** The height, width and depth, including the plant material and container, may not exceed **10cm**. Correct scale and proportion are vital in these designs.

MECHANICS: Pin-holders, water-retaining foam (oasis), chicken wire or any mechanical means by which the design is supported. Such mechanics should not be visible unless it is an aesthetic part of the design.

MINIATURE: A design of any style not exceeding **10 cm** in height, width and depth, including the plant material and container. The materials used must be in correct scale and proportion.

MOBILE: A suspended exhibit hanging from one point and capable of free movement. Perfect balance allows movement induced by air currents.

MODERN: Any design that is not Traditional or Period.

MOSS: Plant material that grows on damp soil, wood or stone. Accepted as plant material.

NICHE: A recess or alcove in which a design is staged.

ORGANIC: Plant and animal material that will char when burning.

ORIGINALITY: Inspired, innovative approach in the use of the elements and principles of design.

PALM BOOT: The base of the palm frond, considered as foliage.

PARALLEL DESIGN: Parallel placements of groups of flowers and leaves arranged in a vertical, horizontal and/or circular design. Stems are not arranged from a central point. Bunching, layering and terracing of plant material with parallel and negative spaces between groupings are prominent. Rhythm is obtained by the ebb and flow of the height of the up-thrust and the variation of the spatial intervals between the parallel thrusts.

PAVé: A technique in which plant material and other components are closely grouped to create a cobblestone effect.

PEDESTAL: A plinth, column or stand on which a design is placed (often used as staging).

PERIOD ARRANGEMENT: A design evoking the style and atmosphere of a past era. The overall appearance should be typical of the period, even if some inauthentic flowers or containers are used. Colour is all-important.

- (3000 - 332 BC) ANCIENT EGYPTIAN: A two-dimensional, stylised design with formal symmetry using plant material such as Lotus flowers, seeds, palms and Nile-grass.
- (600 - 146 BC) GREEK: Uncontrived designs in baskets using flowers, fruit and vegetables. Laurel garlands around urns and pillars and posies were popular.
- (28 - 325 AD) ROMAN: Similar to the Greek Period. Cornucopias symbolised abundance.
- (325 - 600 AD) BYZANTINE: Arrangements were stylized, tapering cones of foliage, flowers and fruit in repetitive patterns, garlands and wreaths.
- (960 –1912 AD) CHINESE: Arranged in a restrained and economical naturalistic manner. Designs and asymmetrical lines prevalent.
- (1400 –1600 AD) ITALIAN RENAISSANCE: Large marble urns, decorated glass, crystal, silver and rough terracotta pottery used. Flowers placed in containers in a simple manner. Flowers had a religious symbolism.
- (1485 – 1603 AD) TUDOR ENGLAND: Fragrant flowers and herbs were important. Small tussie mussies/informal posies were carried to ward off disease. A cup containing flowers, foliage, herbs and ribbons was carried in front of the bride at weddings.
- (1600-1775 AD) ITALIAN BAROQUE: Lavish and extravagant designs, often with diagonal curves. Large stone and metal urns, pottery, glass vases and goblets were used.
- (1600 – 1800 AD) DUTCH FLEMISH: Huge amounts of colourful flowers

and fruit were arranged in heavy jugs, urns and terracotta bowls. Extravagant use of accessories, e.g. birds, nests, eggs, peeled fruit, etc.

(1600 - 1650 AD) Early Dutch Flemish designs were full and compact with little depth. They were oval in shape.

(1650 - 1700 AD) Middle Dutch Flemish designs became looser with more movement and depth.

(1700 - 1800 AD) Late Baroque Style developed into exuberant sweeping designs.

- (1620 -1800 AD) AMERICAN:

(1620 - 1720 AD) Early American designs were a simple gathering of plants and herbs placed in a jar or homely container of pewter, brass, copper or wood.

(1720 -1800 AD) American Colonial designs were rounded or square in shape with massed dried and fresh flowers. Plants and bulbs imported from Europe gave a greater choice of flowers.

- (1650 -1700 AD) FRENCH BAROQUE: Louis XIV designs abundant and more formal and dignified than the Italian Baroque. Accessories were mostly absent. Marble, stone and bronze urns and sévres porcelain containers were used.
- (1714 – 1760 AD) EARLY GEORGIAN OR ENGLISH BAROQUE: Unexciting, good taste was the keynote. More restrained than the Dutch Flemish Style. Typically English flowers were used with additional imports from Europe.
- (1715 – 1774 AD) FRENCH ROCOCO: Feminine and frivolous arrangements featuring the ‘S’ or ‘C’ curve. Smaller, delicate flowers and spiky blooms in subtle colours and trailing tendrils were used. Different types of urns in metal, marble and porcelain were used. These arrangements were frequently featured in ornamented painted scenes.
- (1760 – 1830 AD) LATE GEORGIAN (NEO CLASSICAL): Massed fresh flowers, tallish and symmetrically arranged. The new trend to transition and centre of interest was apparent. Fruit and dried flowers were included in the designs. Hothouse flowers were in great demand.
- (From approx. 1774 AD) FRANCE IN THE TIME OF LOUIS XVI:

Symmetrical, tall, slender designs were apparent. Soft pastels, sometimes with a touch of red, were often used.

- (1775 - 1830 AD) ITALIAN NEO-CLASSICAL PERIOD: Designs were elegant and symmetrical with an apparent centre of interest. Garlands and swags included. Tints and tones of cool colours were used.
- (1810 – 1830 AD) ENGLISH REGENCY OR EMPIRE STYLE: Mass designs with a delicate, slim appearance. Accessories of fans, snuffboxes and porcelain figures were in use.
- (1804 - 1840 AD) NAPOLEONIC/EMPIRE STYLE FRANCE: Style heavier and less feminine, though remaining elegant. Pyramidal effect was in vogue. Stronger colours, using more foliage with fruit and flowers
- (1830 -1901 AD) VICTORIAN: Massed flowers and foliage with little space and no obvious centre of interest. The height of the flowers was often less than that of the container. Oval or circular shape. The formal posy of concentric circles of flowers, usually starting with a rose in the centre and finished with a layer of leaves. Epergnes or March stands were used to create table centre pieces using fruit, flowers and ferns.
- (1890 – 1910 AD) ART NOUVEAU: Flowing styles featuring sinuous lines of few flowers and/or fruit, usually of one variety.
- (1890 – 1914 AD) EDWARDIAN: The beginning of traditional flower arranging. Less formal and more spacious and elegant than the Victorian period. Use of colour was more subtle.
- (1920 -1939 AD) ART DECO: Bright, vivid colour combinations with strong geometric lines. Considerable variety of styles with flowers mostly used in a naturalistic manner. The phrase 'Art Deco' was only used from 1966.
- (1930 -1940 AD) CONSTANCE SPRY STYLE: At the end of the 'Art Deco' period, Constance Spry was becoming well-known for her 'mixed' groupings, all-foliage arrangements and the adventurous use of lichened branches, lilies, artichokes and anthuriums in urns. This period saw the emergence of her original use of many types of plant material.

PETITE: A small design of any style, more than 10 cm but not exceeding 25 cm in height, width and depth. Correct scale and proportion are vital.

PLANT MATERIAL: Vegetative matter

POSY: A small rounded bunch of flowers, usually held in the hand or placed in a container. (See TUDOR and VICTORIAN PERIODS.)

POT-ET-FLEUR: Predominance of growing plants in/out of pots assembled in/on a container. Pots to be concealed if used. A limited number of cut flowers are allowed but no cut foliage. Driftwood, bark, moss, etc. and structures are allowed.

PRE-CONSTRUCTED MATERIAL: Pre-constructed or pre-woven plant material may not be used as the dominant component of a design, unless otherwise stated in the show schedule.

SEA FAN: Animal material from the sea. Considered as an accessory

SCALE: Scale is a principle of design and refers to the relative sizes of the plant material, container, base, stand and accessories.

SCULPTURE: The art of sculpting with plant material. Un-sculptured plant material may also play a lesser role in design.

SEAWEED (KELP): Plant material from the sea.

SPATHE (PALM): The flowers and seeds of the palm are encased in the spathe. It is not considered as foliage.

SPHERES: Rounded forms, like a ball or globe that can be part of or make up the whole design. They have endless decorative potential and may be constructed from a variety of materials.

STABILE: A modern design where nothing actually moves but there is a strong illusion of movement.

STAMOBILE: A fixed design with one or more parts having free movement.

STILL LIFE: A design, including inanimate objects from any era, displayed with plant material. The inanimate objects may dominate and must be true to normal size and function to form an aesthetic and unified design. Interesting use of colour and texture could enhance the design.

STRUCTURE: Material assembled to create a component which can be used as a support in a design or be used decoratively. Supported by a container or stand.

SWAG: A design of foliage, flowers and/or fruit/vegetables, assembled without

visible mechanics in a three-dimensional manner, to hang in a continuous design against a surface. The back of the swag should not be visible. Accessories are allowed.

TABLE SETTINGS:

FUNCTIONAL/PRACTICAL SETTINGS

A functional setting is one, which is set and used for actual service of food. Accessories may be used unless prohibited by the schedule. All components should be in keeping with each other and should be the same in degree of formality. No artificial flowers, fruit, vegetables or foliage are permitted unless otherwise stated in the schedule.

- Seated meal
The table design will be viewed all round. The height of the design must be ± 20 cm, or on a tall stand, above eye level. (The schedule will determine.)
Accessories may be used. Table setting components must be included e.g. crockery, napkins, cutlery, etc. Drapes and table coverings may extend over the sides of the table.
All tables are judged from a standing or a seated position, as determined in the schedule.
- Alfresco
A table for outdoor dining. Service may be formal or informal.
- Buffet designs
No one is seated which gives scope for design.
Tablecloths may be floor length but should not dominate.
Buffet designs may be viewed from the front or all round.
(Will be specified by the Schedule)
Accessories may be included **but no** tableware, crockery, napkins, cutlery etc. **are allowed**. Ease and convenience of service and the beauty of the overall design are important. The main placement should be within a given space.

The following general considerations apply to the above mentioned functional table categories:

- Colour of plant material should be related to china, table linen or the occasion.
- Strong fragrant flowers should be avoided, as they may influence the flavours of the food served.
- Style will be determined by the formality of the meal.

NON-FUNCTIONAL OR EXHIBITION TABLE SETTING

Exhibition table designs differ greatly from the 'functional designs'. They have nothing to do with the actual service of food and are intended solely as a design exercise. The components should be used in such a manner as to form a decorative unit and the (usually) limited plant material simply complements this design. The designer may choose to stand plates on edge, hang a background or suspend utensils within the staging area. The finished effect is often very modern or abstract. The table settings are never groupings of unrelated objects and must always convey an impression of dining. It should be viewed from the front ONLY. Plant material should not predominate.

TOPIARY: Ornamental shapes made out of plant material. A design which may be secured to a rod or a branch and placed in a container.

TRADITIONAL: Indicates adherence to the following set of principles and work characteristics:

- Designs have a definite outline and form with a strong focal point.
- A transition is apparent in both colour and plant material.
- Placements radiate from a central point.
- It is termed a design 'in' space. Plant material and placement thereof are the main interest.
- Good proportion dictates that plant material is usually a minimum of 1½ to 2 times the combined height and width of the container, depending on its colour and texture.
- Containers should be traditional in shape and be in harmony with the colour of the plant material. Designs are symmetrical, asymmetrical, formal or informal.
- No painted plant material may be used. Plant material is always used in its natural form. Glycerined plant material with no added colouring is considered as natural.

TURGID: Turgid is the state of firmness of plant tissue resulting from adequate moisture, causing the plant cells to be fully extended for the duration of judging eg. Succulents, air plants etc. (See WFA rule 4, p 2).

WALL PANEL/PLAQUE: A three-dimensional composition of fresh and/or dry plant material (that may also include non-natural material), mounted on a background and usually displayed on a wall. Plant material must predominate.