

Flower Show Manual

A Guide for Show Personnel, Judges, and Exhibitors

The Gesneriad Society, Inc.

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Introduction

The Gesneriad Society

The Gesneriad Society, Inc. is a non-profit membership corporation organized to afford a convenient and beneficial association of persons interested in gesneriads. It stimulates an interest in, supports research of, and gathers and publishes reliable information about research, identification, correct nomenclature, culture and propagation of gesneriads. It also encourages the origination and introduction of new cultivars. Flower shows afford an ideal opportunity to further these goals.

Flower Shows

Shows are held at the annual convention and at the local chapter level, both as annual shows and as “little shows” at chapter meetings. Gesneriad Flower Shows:

1. Unite the membership through group activity on a satisfying and worthwhile project;
2. Stimulate interest in gesneriads and disseminate information about them to the public;
3. Afford the opportunity for members to receive recognition for their growing achievements;
4. Promote more skillful growing of plants through competition;
5. Encourage the display of new and unusual material thereby stimulating the work of hybridizers and collectors;
6. Present an opportunity for the exchange of information on successful horticultural practices;
7. Furnish an opportunity for creative expression in artistic classes;
8. Sharpen critical faculties through judging practice and evaluation of award-winning plants and artistic exhibits.

Schedule, Rules, and Exhibitor’s Information for each convention show are published in the first quarter issue of GESNERIADS. The schedule for local chapter shows must be reviewed and approved by the Chairperson of Shows and Judging for all local shows sanctioned by The Gesneriad Society. Sanctioned shows must employ standard competitive judging. Only chapters that mount sanctioned shows may award the Best in Show Ribbon from The Gesneriad Society.

Purpose of This Manual

This manual is the official guide for all Gesneriad Society convention flower shows. This manual is also a guide to members who wish to exhibit at either a convention or chapter flower show. By understanding the processes and judging standards involved during a show, members should be well prepared to enter exhibits.

Although this manual focuses on The Gesneriad Society’s Annual Convention Flower Show, the personnel involved and the procedures followed can and should be adopted for annual chapter shows. They can be modified substantially for chapter little shows.

The manual explains who is involved in a convention flower show from the Society President and Board of Directors’ appointments through a description of the responsibilities of the various Convention Flower Show Committees. The manual also includes procedures for holding a judges' training school, requirements for certification of judges, and other material of interest to judges and exhibitors. The material includes required as well as optional procedures.

Terminology

Throughout the manual, the following terms will be used and will refer to the persons or organizations listed:

Society – The Gesneriad Society, Inc.

Chairperson of Shows and Judging – Gesneriad Society Chairperson of Shows and Judging

Show Chairperson – Flower Show Chairperson

Judges Chairperson – Judges and Clerks Chairperson

Convention Chairperson – Gesneriad Society Convention Chairperson

Convention Coordinator – Gesneriad Society Convention Coordinator

Flower Show Chairpersons and Responsibilities

Mounting a convention Flower Show is a challenging task. Regardless of the venue (Society convention or local chapter) there is much detail that needs to be kept in mind. The following sections outline the responsibilities of each of the personnel involved in a flower show held at a Society convention. Local shows will most likely have most of these positions, but some of the responsibilities may be combined so that one individual may handle two or three positions.

An important matter to keep in mind involves the entries program. Currently (2010) the Society has a standard computer program that simplifies and expedites the entire entries process. Local chapters are encouraged to use this program for their annual shows. Expertise in the program can be quickly developed and assistance with it can be obtained from various members.

The Flower Show positions listed below are arranged in chronological order. That is, the responsibilities of each position flow from the previous one and lead to the responsibilities of the next position. However, some positions, such as Judges and Clerks Chairperson and Entries Chairperson, have responsibilities that begin once the show schedule has been approved and continue through the awards process.

Chairperson of Shows and Judging (appointed by the Society President)

The responsibilities of this position are (as they relate to flower shows):

1. Appoints the Judges and Clerks Chairperson for Convention Flower Shows;
2. Is consulted regarding the appointment of the Flower Show Chairperson;
3. Approves the Artistic Section of the show schedule and accepts changes or improvements to remainder of schedule as appropriate;
4. With the Committee on Shows and Judging, updates the Horticulture Division section of the show schedule for convention flower shows, taking into consideration recommendations for improvement from prior shows and proposal from current Schedule Chairperson;
5. Sends completed Flower Show Schedule, Flower Show Rules, Exhibitor's Information, and Judges Training School Information (which includes information on the annual meeting of the Judges Interest Group and flower show critique) to the Convention Chairperson by September 1st;
6. Maintains the master score sheets;
7. Supplies Judges Chairperson with lists of current certified judges and attendees of Judging school at convention;
8. Is present in showroom during placement of entries and during judging session to assist and lend advice as needed;
9. Conducts a review of the show after judging has been completed;
10. Receives reports of award recipients and judging assignments from Award and Judges chairpersons, respectively, at close of the flower show;
11. Reviews the final copy of the list of show awards that is to be published in the journal;
12. Arranges judging workshops and judges training schools;
13. Plans and arranges for instructors and speakers at the convention Judging School;
14. Conducts the Judges Interest Group meeting at convention;
15. Reviews and approves schedules for all shows in order for them to be considered shows sanctioned by The Gesneriad Society;
16. Receives and reviews announcements for chapter shows prior to publication in the journal, on the Society web site and in *APPRAISAL*;
17. Receives requests for Best in Show ribbon for chapter shows;
18. Keeps a record of each Society judge for the purpose of maintaining or advancing certification status.

Flower Show Chairperson (appointed by Local Convention Chairperson, with input from the Chairperson of Shows and Judging)

1. If co-chairs are appointed, they need to work as a team, with each one handling specific responsibilities and ensuring that good communication exists between them;
2. Appoints the following Chairpersons:
 - a. Schedule Chairperson
 - b. Staging Chairperson
 - c. Commercial and Educational Chairperson
 - d. Classification and Inspection Chairperson
 - e. Entries Chairperson
 - f. Placement Chairperson
 - g. Plant Maintenance Chairperson;
3. Makes decisions and solves problems during the planning stage, set-up, and actual running of flower show;
4. Provides list of Flower Show Committee members' names, addresses, telephone numbers and email addresses - to the local Convention Chairperson;
5. Submits all Flower Show expenses for approval to the Local Convention Treasurer, who will submit all receipts and a detailed accounting to the Gesneriad Society Treasurer (the final report of the Flower Show Chairperson shall include a report of these expenses);
6. With the assistance of the Convention Coordinator and Staging Chairperson, creates a showroom floor plan, taking into account any special requirements, determining work area space for entry process, and checking needed equipment and supply lists;
7. Ensures that any needed equipment and supplies (e.g., task lighting, extension cords, printer paper, reference material, pot staging material, supports for hanging baskets) is on site when needed (coordinates with Staging, Classification and Entries Chairpersons);
8. Reviews inventory of Judging Supplies Box taken at end of previous year's Flower Show and has the supply box on site at convention set-up;
9. Monitors each subcommittee's progress, assisting chairpersons in their work, if necessary;
10. In consultation with the Classification Chairperson and the Chairperson of Shows and Judging subdivides or combines classes, if deemed appropriate, after entries close (n.b.: Subdivision should be considered if class is very large or contains elements of widely different size or type plant; if a class is subdivided, subclasses should be marked "A," "B," "C," etc.);
11. Informs Entries, Placement and Judges Chairpersons of any subdividing or combining of classes that has taken place and assists the Placement Chairperson so that the entries themselves can be rearranged to show subdivision or combination;
12. Assists Placement Chairperson overseeing final placement of entries to make best use of showroom;
13. Is present during judging to answer questions concerning all aspects of the show;
14. Announces show statistics at the Annual Membership Luncheon;
15. Oversees an orderly dismantling of the show;
16. Supplies copy of Flower Show Report to Chairperson of Shows and Judging within one month of the convention. Included in report should be number of exhibitors, number of entries per division, total entries in show, appending summary of sub-Committees' reports, remarks and recommendations for future shows;
17. Chapter Flower Show chairpersons are encouraged to submit a show report to the Editor of *APPRAISAL*.

Schedule Chairperson (Appointed by Flower Show Chairperson)

1. Is preferably selected from host chapter, familiar with past schedules of convention shows as well as schedules of other groups and has knowledge of requirements of artistic classes;
2. Prepares flower show theme (for convention shows, the theme usually reflects the theme chosen by the host chapter for the convention), titles and descriptions of Artistic Division Design Classes for cut and growing material in keeping with show theme and convention locality;
3. Specifies color and size of niches used for artistic classes and states whether additional draping is permitted;
4. Determines the reservation deadline and who is to take and acknowledge reservations, and includes full contact information in the show schedule;
5. Reminds reservation person(s) to reconfirm Artistic reservations with each exhibitor. After the deadline, receives information regarding the number of entries in each Artistic Class from the reservation person(s). The Schedule Chair, based on information received from the reservation person(s) is responsible for ensuring that the Staging Chair receives the correct sizes and numbers of niches and/or bases required for the Artistic classes. **[Rev. Aug. 30 2012]**
6. July 30th of the year preceding a convention, reviews current Gesneriad Society Convention Show Schedule (Horticulture), suggesting any improvements or additions, develops the final draft of the Artistic Division Schedule and presents both to the Chairperson of Shows and Judging for consideration
7. Using larger font than used in GESNERIADS, prints sufficient quantities of the Show Schedule, Show Rules and Exhibitor's Information for judges' reference during judging process prior to start of convention, delivers these copies to Judges Chairperson.

Staging Chairperson (Appointed by Flower Show Chairperson)

1. Working with the Convention Coordinator and the Flower Show Chairperson, determines areas in showroom for horticulture, artistic, commercial, and educational exhibits and draws up floor plan for the showroom and the entries area;
2. With Flower Show Chairperson, borrows and/or purchases equipment and supplies related to staging;
3. With the Convention Coordinator, ensures that table coverings are available and various supplies are available, such as: class divider-ribbons or colored plastic strips; Division, Section and Class signs; extra card stock (for special small signs or background for small displays); small table easels for Class, Section and Division signs; writing or calligraphy pen; fabric-covered or painted tin cans (#10 and other sizes) or cardboard cylinders of assorted sizes, or covered pots (for elevating 'trailers' and other plants); table risers (for under water and small arrangements to improve viewing height); and electrical extension cords; oversees the set-up of the correct sizes and numbers of niches and/or bases in all Artistic Division classes requiring them. **[Rev. Aug. 30 2012]**
4. Directs removal of unneeded equipment and supplies from showroom and dismisses assistants as set-up job is completed;
5. After Judging is completed, joins Plant Maintenance Chairperson to do a final showroom inspection before opening;
6. Assists in the dismantling of show and sees that showroom is left in good order upon completion and that all borrowed staging equipment and left over supplies are collected and returned to owner(s);
7. Receives reports from Placement and Plant Maintenance Chairpersons listing good results, recommendations, problems encountered, and disposition of properties and leftover supplies;
8. Writes report for Flower Show Chairperson listing good results, problems encountered, and recommendations.

Classification and Inspection Chairperson (Appointed by Flower Show Chairperson)

1. Has extensive knowledge of gesneriad plant material and correct names;
2. If necessary, co-chairpersons can be appointed;
3. Becomes familiar with Schedule requirements;
4. Either provides or makes arrangements to have gesneriad reference books, Registers, etc. present during classification;
5. Refers to gesneriad reference books, Registers, intergeneric hybrid lists, Registered Gesneriads list (supplied annually by the editor of "Crosswords," GHA), and list of new gesneriads shown at convention shows (supplied by The Gesneriad Society Chair of Shows and Judging), during classification process;

6. Assists exhibitor by determining the correct identity of plant material, and makes any necessary changes in name and spelling of entry;
7. Verifies Division #, Section #, Class #, and makes the final decision on class assignment for each entry;
8. Appoints Plant Inspectors who inspect all live material for pests or disease (N.B.: If infestation or disease is observed, the inspector, in consultation with the Classification Chairperson, disqualifies the plant and the Inspector crosses that entry off Exhibitor's Record Sheet) and remain on duty until the entries process has been completed;
9. Disqualifies plants that do not comply with schedule (only Classification Chairperson can disqualify for not conforming with schedule); encourages exhibitor to exhibit "For Display Only" any healthy plants that do not comply with schedule;
10. Indicates on the Exhibitor's Entry Form if a plant has passed Classification and Inspection;
11. Is available to classify and inspect any late entries and during judging to answer questions and/or clarify rules;
12. Is consulted by the Flower Show Chairperson on subdividing or combining horticulture classes;
13. Joins Entries Chairperson in comparing clerking sheets with actual exhibits in each class.

Entries Chairperson (Appointed by Flower Show Chairperson)

1. Several months prior to entries time, enters the show schedule and awards into the computerized entries program on the computer that will be used during the entries process and becomes familiar with the program, if he or she has not already used it;
2. Arranges for the use of a printer during the entries process and that the proper software (i.e., drivers) will be on hand to ensure that the printer and computer can communicate;
3. Ensures that a printed supply of score sheets are on hand during entries;
4. Arranges for entry card stock to be on hand during entries (either shipped to the host chapter or brought to the Convention by the Entries Chairperson);
5. Contacts the Show Chairperson regarding other supplies needed (e.g., printer paper, extension cord, task lighting);
6. Collects entry forms from the Registration Desk several times a day and pre-enters all exhibits into the entries program; all pre-entries are to be completed two hours before entries begins;
7. During actual entries, changes and/or deletes entries for each exhibitor;
8. Prints entry cards for each exhibitor;
9. Accepts late entries that have been arranged for in advance with the Flower Show Chairperson;
10. Remains in showroom during staging in the event that classes need subdividing or combining and makes changes in the entries program to reflect the changes;
11. Prints the clerking sheets, after verifying with the Classification Chairperson that all entries are in their proper classes and that any class divisions have been recorded, and turns them over to the Judges and Clerks Chairperson prior to judging, allowing sufficient time for the Judges Chairperson to make judging and clerking assignments;
12. Is present during judging to record all point scores, tally sweepstakes and record all special awards, working closely with the Judges and Clerks Chairperson;
13. Prints each exhibitor's list of entries, which shows the exhibitor's results, and sees that each exhibitor receives his or her copy;
14. Provides the Show Chairperson, Awards Chairperson, Chairperson of Shows and Judging and the Journal Editor with a complete list of all entries and awards for review and proofing plus all statistics related to the show;
15. Provides the Webmaster with a list of all award winners and entries, after all awards have been verified.

Placement Chairperson (Appointed by Flower Show Chairperson)

1. Appoints Exhibitor Aides who will assist exhibitors during the entries process and with moving exhibits to the showroom;
2. Oversees the movement of Exhibits, Entry Tags and Score Sheets to the showroom and places exhibits in proper classes, after exhibits have been processed by the Entries team;
3. Works with the Staging Chairperson and the Convention Coordinator to supply additional areas for placing exhibits, if necessary;

4. Ensures that all exhibits are carefully placed, with ample space between them for judging;
5. Directs exhibitor to areas in showroom where arrangements may be constructed, and collections and educational exhibits assembled and placed;
6. Assists the Flower Show Chairperson after entries close with final arrangement of entries in show room.

Exhibitors' Aides (Appointed by Placement Chairperson)

1. Are given an overview of the Entries and Placement process by the Placement Chairperson;
2. Welcome exhibitors and provide each one with their completed entry form, obtained from the Entries Chairperson;
3. Assist those needing help filling out the entries form, if not previously done, and check that all needed information is provided;
4. Keep exhibitors moving smoothly through Plant Inspectors, Classification, and the final entry process;
5. Direct exhibitors to location where entries and entry cards are to be placed pending placement in the Showroom.

Plant Maintenance Chairperson (Appointed by Flower Show Chairperson)

1. Waters and maintains entries after they are placed in flower show;
2. Observes condition of exhibits twice a day and attends to their needs;
3. Straightens up showroom before its opening to public, removes dropped leaves or flowers, picks up any debris left by workers or viewers, straightens skirting, class dividers, class signs, entry tags, score sheets and labels, as needed (joined by Staging Chairperson to inspect showroom for final pre-opening check).

Judges and Clerks Chairperson (Appointed by the Chairperson of Shows and Judging)

1. Obtains an up-to-date list of certified judges from the Chairperson of Shows and Judging;
2. Sends a short article to the Convention Chairperson and Editor of *APPRAISAL* by September 1st requesting judges and clerks for an assignment as judge or clerk for the flower show;
3. Receives notices of willingness to serve as judges or clerks from members planning to attend convention;
4. Selects sufficient judges, based on the number of recent Flower Show entries, to complete judging in the allotted time;
5. As far as practical, selects judges from those who need credit for renewal or further accreditation
6. Selects clerks from among students at convention judging school, those judges who indicate a willingness to serve as a clerk, Society members attending convention and interested in becoming judges and other members interested in clerking;
7. Obtains and studies Award List from the Awards Chairperson in advance of judging (this will be important in forming special panels to select exhibits for each award);
8. Receives the printed clerking sheets from the Entries Chairperson when entries are closed;
9. Appoints balanced judging panels:
 - a. Each panel should consist of one Master and two Senior Judges, or one Master, one Senior and one Student Judge, plus two Clerks;
 - b. A panel should have no more than one Student Judge;
 - c. If there is a shortage of clerks, one person with prior clerking experience could handle responsibility for a panel.
10. Before the start of judging, has all judges sign Judges Record form and forwards this to the Chairperson of Shows and Judging within two weeks of the show(chapter shows only);
11. Assigns classes to be judged by each panel, attempting to give each panel a diversity of classes to be judged;
12. Appoints judging panels for selecting special awards;
13. Gives the clerks on each Judging Panel copies of Clerks' Instructions and clerking pages of classes assigned to the panel, one clipboard, pencils, copy of schedule, show rules, exhibitor's information;
14. Provides instructions to judges;
15. During the judging session, is in the showroom to receive completed clerking sheets for each class, checking for accuracy, sees that clerking sheets are given to the Entries Chairperson for recording of points;
16. Answers questions, monitors showroom for congestion, and, if needed, reminds clerks to take their panel to other assigned classes;

17. Keeps track of time limit and, if needed to finish all judging by designated completion, reassigns panels which have completed their assignment to classes not yet judged;
18. Directs judging panels (existing or newly constituted) to select other awards as needed based on the awards list;
19. Selects a special panel, usually consisting of master judges, to select best exhibits in Horticulture, Artistic Design and The Arts;
20. Dismisses judging panels in two stages: (1) all not serving on special teams (2) those serving on special teams, after the Awards Chairperson has determined that all awards are decided, except those based on statistical calculations;
21. Instructs clerks to unfold tags on all entry cards;
22. Acknowledges Judges' and Clerks' service by distributing a token of appreciation at dismissal (or by mail);
23. Gives the Chairperson of Shows and Judging a list of the Judges and Clerks who served on each panel;
24. Collects unused supplies and materials at end of judging; inventories materials in supply box; leaves inventory copy with box and provides copies of inventory to The Convention Coordinator;
25. Delivers box of judging supplies to the Convention Coordinator;
26. Within two weeks of the end of convention, sends final report to the Society Chairperson of Shows and Judging on number of panels used, names of judges (and their rank) and clerks that served, total number of entries, any problems encountered, and recommendations for future shows;
26. Sends copies of the show report to the Convention Chairperson, Flower Show Chairperson, and the Award Chairperson;

Judges (appointed by Judges and Clerks Chairperson)

The following should be kept in mind by each judge when judging a flower show:

1. Be sure to have the Show Schedule, Show Rules, and Exhibitor's Information in hand;
2. Make a quick survey of the classes that the panel is judging;
3. If panel thinks an entry is misplaced, ask a clerk to contact the Flower Show and Classification Chairpersons for consultation concerning placement of entry;
4. Judges may not be familiar with all gesneriads exhibited in flower shows; if material is unfamiliar, it is permissible to request information from other judges or clerks who are experienced in growing the entry, the Show Chairperson or the Chairperson of Shows and Judging;
5. Artistic entries should be judged as presented; do not remake the design;
6. Complete one score sheet for each entry representing the combined judgment of the panel (having one of the clerks do this at the direction of the team is recommended);
7. Point score all award-winning entries — 70 or above;
8. Honorable Mention may be awarded to an entry that shows special quality, but does not win a first, second, or third place award, or where point scoring is close;
9. All entries are to have constructive, written comments, giving particular attention to non-award-winning entries. Note that this is in addition to marking applicable printed comments on the front of the score sheet;
10. In writing comments on Score Sheet, positive compliment(s) should precede mention of faults. It is more important to recognize a good plant than point out minor faults. Achieve communication through constructive, concise comments that suggest ways for the exhibitor to improve;
11. Judges should work as efficiently as possible, keeping in mind the number of entries they have been assigned and the time limits for judging;
12. A judge resists being influenced by personal preferences and prejudices; is open to the unusual and unfamiliar; works well with others, and accepts majority opinion without further discussion;
13. Courtesy to one's fellow judges means tolerance, respect for individual viewpoints, and giving others' opinions due consideration.

Clerks (Appointed by Judges and Clerks Chairperson)

Efficient clerks are most helpful in smooth running of judging session. Clerks should be alert and attentive. Each judging team generally has two clerks. One clerk records results of judging and keeps track of time elapsed; the other clerk places ribbons and sees that entry tags are marked or punched. The clerks will determine which of them will have these responsibilities. Both clerks may have additional tasks.

Recording Clerk

1. Locates all entries of assigned classes. Makes judges aware of the location of all classes and/or any exhibits not in class order;
2. Suggests that judges address another class if congestion occurs between judging teams when judging adjoining classes;
3. Seeks assistance of Judges and Clerks Chairperson, the Show Chairperson or Chairperson of Shows and Judging if judging team needs help with a judging problem;
4. Records scores and comments on score sheets and, if needed, checks arithmetic;
5. Mark award-winning entry tags in pencil in the specified spot;
6. Makes sure judges have considered all entries and have marked score sheets with scores and/or constructive comments in class under consideration before judges proceed to judging the next class;
7. Records the point scores and awards for all exhibits (70 and above; "NS" for not scored) on clerking pages and checks 'no award' column when applicable;
8. Delivers completed clerking pages to Judges and Clerks Chairperson as each class is judged;
9. Keeps a record of classes the team has completed;
10. Remains in showroom until dismissed by Judges and Clerks Chairperson.

Ribbons Clerk

1. Makes sure entry cards and appropriate score sheets in each class have proper identification information and are with each entry; obtains another score sheet if judges decide to re-score an entry;
2. Marks appropriate award box on entry card for each entry;
3. Fastens ribbons onto entry tags or places ribbons in manner instructed as soon as judges complete a class;
4. When all judging has been completed, and Judges and Clerks Chairperson gives permission, ensures that tag ends are filled out and opens entry tags to view;
5. Remains in showroom until dismissed by Judges and Clerks Chairperson.

Other Chairpersons and Responsibilities

Convention Chairperson (Appointed by the Society President)

1. Surveys prospective convention sites, paying special attention to rooms that could be used for the flower show (actual available space, lighting, etc.) and receives a table inventory from the hotel;
2. Receives final reports of all committees at close of convention from Local Convention and Flower Show Chairperson.

Convention Coordinator (Appointed by the Convention Chairperson)

1. Ensures that there are sufficient tables and chairs for the showroom;
2. Arranges for table rental, if required;
3. Works with the Flower Show and Staging Chairpersons in designing the layout of the showroom;
4. Presents the showroom layout to the hotel at the required time;
5. Ensures that tables are delivered (if rental tables are used) and are placed and covered according to the showroom layout.

Local Convention Chairperson (Selected by the host chapter)

1. Appoints Flower Show Chairperson, in consultation with the Chairperson of Shows and Judging;
2. Appoints and supervises local Convention Chairpersons, as specified in the Convention Manual;
3. Provides list of Convention Committee members (names, addresses, telephone numbers, email addresses) to each chairperson, thereby aiding committee coordination;
4. Is available to make decisions and solve problems during planning stage, set-up, and actual running of Convention and the Flower Show;
5. Approves all purchases and expenses before being incurred, approves all proper bills for payment, and submits all receipts and a detailed accounting to Local Convention Treasurer;
6. If requested, works with Convention Coordinator, Flower Show and Staging Chairperson in creating the show room floor plan;
7. Through the Flower Show Chairperson, monitors each committee's progress, assisting where necessary.

Awards Chairperson (Appointed by the **Chairperson of Shows & Judges**) [Rev. Jan. 01 2011]

1. Solicits awards from commercial growers, chapters, and individual members, especially past winners;
2. Consults with donor if suggested award is duplication or too restricted to be feasible;
3. Makes sure ribbons, rosettes, special awards, and trophies are on hand for the show, allowing at least two months for orders to clear;
4. One month prior to judging, provides complete list of awards to the Entries Chairperson, the Judges and Clerks Chairperson, the Flower Show Chairperson and Chairperson of Shows and Judging;
5. Is on hand during judging, working with the Entries and the Judges and Clerks Chairpersons to insure that judges decide all awards before being dismissed;
6. Distributes rosettes and special award ribbons so that these awards are on display when showroom is opened following awards presentation;
7. Receives data that will assist in preparing awards from the Entries Chairperson;
8. Prepares awards for presentation;
9. Gives the Gesneriad Society Treasurer, in advance of banquet presentation, a list of cash awards so checks can be prepared;
10. Presents Flower Show Awards at the banquet or delegates the job to another;
11. Reviews the list of award recipients prepared by the Entries Chairperson prior to publication in the journal and on the web site.

Award Guidelines

- Standard competitive judging is used at the convention and sanctioned chapter flower shows. Only one First, Second and Third award may be given in each class. The following chart illustrates the point score range corresponding to each ribbon:

Award	Ribbon	Points	
First	Blue	at least 90	
Second	Red	at least 80	
Third	Yellow	at least 70	
Honorable Mention	White	Varies	May be awarded to exhibits deserving of special recognition or in a class with a number of high scoring entries

- Collections are eligible for Best Gesneriad in Show award, not individual plants in the collection;
- Sweepstakes Awards are reserved for members of The Gesneriad Society and are given to the winner of the most blue ribbons in any division. An exhibitor can be considered for the Sweepstakes award provided that he or she has won a minimum of three blue ribbons in the division. The same minimum applies to Runner-up to any sweepstakes award. Ties are decided by first counting the number of red ribbons and, if still tied, the number of yellow ribbons;
- The Best Gesneriad in Show award is given for horticultural perfection. All Horticulture Division entries (excluding Saintpaulia hybrids) scoring 95 points or over are eligible;
- A similar award may be given for best in any or all other divisions;
- The rule for choosing best in a division must appear in the Show Rules of the Flower Show Schedule. A panel of Master Judges, selected by Judges and Clerks Chairperson, decides these awards. In chapter shows, the award may be made by either all the judges or the Master Judges alone;
- A chapter or affiliate may apply once each calendar year for the Best Gesneriad Rosette to present at its chapter flower show. To be eligible for Best Gesneriad Rosette, a chapter must: use standard competitive judging, ensure that the show is judged by Gesneriad Society judges who are in good standing, and use the current convention show schedule or modified version approved by the Chairman of Shows and Judging. The chapter applies to Chairperson of Shows and Judging for the Best Gesneriad Rosette at least 30 days in advance of the scheduled show;
- Special Awards (other than class awards) may be given only to an entry scoring 90 points or over. An entry receiving a second or third award would be eligible if it scored 90 points or over;
- Best Commercial Exhibit Rosette is awarded to best commercial exhibit. First, second or third place ribbons may be awarded to specific plants within a commercial display.

Judges

Judging Schools

Gesneriad Society judging schools must be authorized by the Chairperson of Shows and Judging who designates qualified judges to serve as teachers. Judging schools held at Gesneriad Society conventions are limited to members only. The instructor prepares the examination, submits the exam and an outline of the course for approval to the Chairperson of Shows and Judging, and grades each student's exam. A roster with names and addresses of all those attending the school, as well as the scored examination papers, are submitted to the Chairperson of Shows and Judging who notifies students of results. Fees charged for the judging school depend on costs of facilities, travel expenses of instructors, printed handouts and other incidentals.

Certification Requirements for Judges

Required of all judges:

1. Be a member in good standing of The Gesneriad Society;
2. Subscribe to *APPRAISAL*;
3. Complete the Judges Annual Report form each year and submit it to the Gesneriad Society Chairperson of Shows and Judging by September 30th. The form is included with the September issue of *APPRAISAL*.

Failure to meet the foregoing responsibilities and renewal dates can result in the suspension or denial of certification.

A. *Student Judge* (three-year certification)

To become a Student Judge, a member of The Gesneriad Society must:

1. Earn at least 90 points for a gesneriad:
 - a. Entered in the horticulture division, including the novice section, of a Gesneriad Society show (Little/Mini, Chapter or Convention). Little or mini shows must be judged by certified Gesneriad Society judges;
 - OR
 - b. Entered in the gesneriad section of the horticulture division of any flower show that has a gesneriad section;
(This requirement must be achieved before or within two years after passing the written Gesneriad Society Student Judge examination)
2. Have grown a minimum of five gesneriad genera for at least three months each;
3. Participate in a Gesneriad Society sanctioned judging school;
4. Pass a written Gesneriad Society Student Judge examination with a minimum score of 60.

A Student Judge, if unable to meet all requirements to obtain Senior Judge status, can **renew** the certification once for three years if the Student Judge has:

1. Judged a minimum of one sanctioned Gesneriad Society Show (convention or chapter);
2. Earned at least 90 points for a gesneriad (subsequent to the 90 points to be earned for a gesneriad required for initial certification as a Student Judge) entered in the horticultural division of either a Gesneriad Society show or an African Violet Society sponsored show;
3. Grown a cumulative minimum of seven gesneriad genera for at least three months each.

If, after the renewal has expired, the Student Judge has not fulfilled requirements to attain Senior Judge status, then a Gesneriad Society sanctioned judging school and Student Judge examination must be taken again in order to retain Student Judge certification.

B. *Senior Judge* (four-year certification)

To become a Senior Judge, an active status Gesneriad Society Student Judge must have:

1. Held a valid Student Judge certification for a minimum of three years;
2. Grown a cumulative minimum of ten gesneriad genera for at least three months each;
3. Participated in a Gesneriad Society sanctioned judging school and passed a written Senior Judge examination with a minimum score of 80;
4. Judged at least three flower shows, two of which are sanctioned Gesneriad Society flower shows (convention or chapter); and the other either a sanctioned Gesneriad Society flower show (convention or

- chapter), or the Other Gesneriad section of an African Violet Society sponsored show;
5. Earned a minimum of two blue ribbons for exhibits entered in the horticulture division of a sanctioned Gesneriad Society show (convention or chapter), and/or Best in Class awards for exhibits in the horticulture division of African Violet Society sponsored shows.

To *renew* a Senior Judge certification, the Senior Judge, since last renewing or qualifying for Senior Judge certification, must have:

1. Participated in a Gesneriad Society sanctioned judging school;
2. Grown a cumulative minimum of 12 gesneriad genera for at least three months each;
3. Judged at least two flower shows, one of which is a sanctioned Gesneriad Society flower show (convention or chapter) and the other either a Gesneriad Society flower show (convention or chapter) or the Other Gesneriad section of an African Violet Society sponsored show.

Upon the *second renewal* of Senior Judge Certification and thereafter by a Senior Judge and/or a Master Judge renewing at the Senior Judge level, substitutes for the requirement to judge either a Gesneriad Society flower show or the Other Gesneriad section of an African Violet Society sponsored show may be any of the following:

- a. Two different gesneriad lectures presented on topics including; but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“Lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.);
 - b. Clerking two Gesneriad Society sanctioned shows (convention or chapter) and/or the Other Gesneriad section of an African Violet Society sponsored shows;
 - c. One gesneriad lecture presented on topics including; but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.), and one clerking assignment at a Gesneriad Society sanctioned show (convention or chapter) or the Other Gesneriad section of an African Violet Society sponsored show;
 - d. Serving as Chair of one of the following committees at a Gesneriad Society sanctioned flower show (convention or chapter): Flower Show, Judges and Clerks, Classification, Entries, or Awards;
4. Earned a minimum of two blue ribbons for exhibits entered in the horticulture division of a sanctioned Gesneriad Society flower show (convention or chapter) and/or Best in Class awards for exhibits in African Violet Society sponsored shows;
 5. Earned, for exhibits entered in any division other than horticulture, a minimum of one third place or higher ribbon in a Gesneriad Society sanctioned flower show (convention or chapter) or a blue ribbon for exhibits entered in an African Violet Society sponsored show.

C. *Master Judge* (five-year certification)

To become a Master Judge, an active status Senior Judge, since qualifying for Senior Judge certification, must have:

1. Held a Gesneriad Society Senior Judge certificate for at least four years;
2. Grown a cumulative minimum of 15 gesneriad genera for at least 3 months each;
3. Participated in a Gesneriad Society sanctioned judging school;
4. Judged at least three flower shows, one of which must be a Gesneriad Society convention show, and the others either Gesneriad Society sanctioned flower shows (convention or chapter), or the Other Gesneriad section of an African Violet Society sponsored show.

Substitutes for one of the latter two judging assignments can be any of the following:

- a. Two different gesneriad lectures presented on topics including; but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“Lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.);
- b. Clerking two Gesneriad Society sanctioned shows (convention or chapter) and/or the Other Gesneriad section of AV sponsored shows;
- c. One gesneriad lecture presented on topics including, but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“Lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.), and one clerking assignment at a Gesneriad Society sanctioned show (convention or chapter) or the Other Gesneriad section of an African Violet Society sponsored show;

- d. Serving as Chair of one of the following committees at a Gesneriad Society sanctioned flower show (convention or chapter): Flower Show, Judges and Clerks, Classification, Entries, or Awards;
5. Earned a minimum of three blue ribbons since qualifying as a Gesneriad Society Senior Judge (at least one from a Gesneriad Society convention show) for exhibits entered in the horticulture division of a Gesneriad Society sanctioned show (convention or chapter), and/or Best in Class awards for exhibits in African Violet Society sponsored shows;
6. Earned, during entire history as a judge, blue ribbons for three different gesneriad genera entered as exhibits in the horticulture division of Gesneriad Society sanctioned shows (convention or chapter) and/or Best in Class awards for exhibits in African Violet Society sponsored shows;
7. Earned, for exhibits entered in any division other than horticulture, a minimum of one blue ribbon in a Gesneriad Society sanctioned show (convention or, chapter), or Best in Class award for non-horticulture exhibits in an African Violet Society sponsored show.

To *renew* a Master Judge certification, an active status Master Judge, since last renewing or qualifying for Master Judge certification, must have:

1. Judged at least three flower shows, one of which must be a Gesneriad Society convention show, and the others either Gesneriad Society sanctioned flower shows (convention or chapter), or the Other Gesneriad section of an African Violet Society sponsored show. Substitutes for each of the latter two judging assignments can be any of the following:
 - a. Two different gesneriad lectures presented on topics including; but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“Lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.);
 - b. Clerking two Gesneriad Society sanctioned shows (convention or chapter) and/or the Other Gesneriad section of African Violet Society sponsored shows;
 - c. One gesneriad lecture presented on topics including; but not limited to, judging, culture, hybridizing, design, photography and other artistic media (“Lecture” refers to original work and does not include reading text or showing photos that have been prepared by someone else.), and one clerking assignment at a Gesneriad Society sanctioned show (convention or chapter) or the Other Gesneriad section of an African Violet Society sponsored show;
 - d. Serving as Chair of one of the following committees at a Gesneriad Society sanctioned flower show (convention or chapter): Flower Show, Judges and Clerks, Classification, Entries, or Awards;
2. Participated in at least one Gesneriad Society sanctioned judging school as either a teacher or student;
3. Earned a minimum of two blue ribbons (at least one for an exhibit entered in the horticulture division) in a sanctioned Gesneriad Society show (convention or chapter), and/or Best in Class awards in an African Violet Society sponsored show.

A Master Judge who has been unable to fulfill requirements to renew Master Judge status within the designated time frame will automatically be renewed as a Senior Judge. As a renewed Senior Judge, Master Judge status may be regained at any time within the four-year period; once all the requirements for renewal for Master Judge status are met. After four years, if unable to meet the requirements for renewal as a Master Judge, then the judge will need to decide at which lower level he or she can meet the requirements, or retire. The judge will be required to meet all the requirements of the lower level in order to maintain status or progress.

Attributes of a Judge

The following are considered to be valuable assets to all Gesneriad Society Judges:

Knowledge – Experience in seeing, growing and showing plant material and the study of all available literature is necessary for intelligent judging decisions. Continuing study is needed because new plant material is constantly becoming available, and new research uncovers new taxonomic relationships. A judge should grow as many different gesneriads and genera as possible, taking every opportunity to diversify one's collection by plant exchanges, mail order, convention and chapter plant sales, and specialty seed orders. A judge should enter plants in shows, attend flower shows of all types, and be alert for new ideas in staging or handling plant material. Issues of GESNERIADS, The Gesneriad Registers and commercial plant catalogs are all good sources of new information.

A judge should keep a notebook to record any new plant material seen or heard about, to list book or periodical references, and to formulate questions to ask while actively participating in seminars. All judges belong to the Judges Interest Group and are encouraged to attend the annual meeting held at the convention. The *APPRAISAL* newsletter, to which all judges of The Gesneriad Society are required to subscribe, is a vehicle by which judges are updated with new information. It contains discussions on problems judges encounter and reviews of basic judging techniques and definitions, notice of changes to the judges manual, descriptions and photographs of exhibits at various flower shows, as well as new information to consider when judging. New plant material and classifications are described. Notices of Gesneriad Society flower shows and judging schools are included. The listing of current judges appears in the January issue each year, with updates in subsequent issues.

In summary, a judge should keep up to date through continued study, judging, growing, and exhibiting or consider retiring.

Responsibility – A judge is a representative of The Gesneriad Society and should uphold the society's standards in every way, by professional knowledge, attitude, behavior, and appearance. Judging assignments should be fulfilled cheerfully and efficiently being careful to stay on task. Plant material that has been months in growing and preparation deserves sincere and careful consideration. Plant evaluation should not be dismissed lightly nor handled ungraciously. A judge is also responsible to report annually by the stated deadline to the Gesneriad Society Chairperson of Shows and Judging. A form for that purpose appears in the September issue of *APPRAISAL*.

Cooperation – Judging is teamwork, not a solo performance by a dominant judge. Each judge must carry his or her share of the load to achieve balanced, democratic decisions.

Courage – A judge should have a positive approach and the courage to make difficult decisions if circumstances require them. A judge should resist yielding to pressure from others to give undeserved awards or to withhold awards from deserving entries.

Impartiality – A judge should bring understanding to the task and sufficient breadth of knowledge and experience to reach decisions without personal bias.

Tact – Unkind or personal comments should never be made while judging. The focus should be on evaluation and constructive criticism. Written comments must be considered carefully with sensitivity for an exhibitor's feelings. Try to write a positive comment first, and then comment on the reasons for major point deductions or suggestions for improving the plant for a future show. Remember that comments are also helpful to others viewing the show.

Artistic Sensitivity – A judge should be able to assess proportion, symmetry, pattern, and color in evaluating horticultural as well as artistic classes.

Judging Team Etiquette

It is the philosophy of The Gesneriad Society that clerking is an important learning opportunity for the individuals who serve in this essential role. Therefore, clerks are considered part of the judging team. Clerks must be able to hear the discussion among the judges and ask, with permission, questions of the judges. Judges may invite knowledgeable clerks to contribute information to the discussion. However, there must be a balance between education of the clerks and completing the judging on time.

There are many factors involved in the judging process. Knowledge of plant material, judging procedures, cooperation with team members and the Show Committee are examples of some of these factors. A judge should strive to achieve a balance within the team between being too opinionated and being too passive, sharing control with others.

When a judge receives an invitation to judge, especially for a chapter show, the judge should respond to it as quickly as possible by letter, phone call or email. Arrive at least one-half hour before judging is scheduled to begin and notify the Judges' Chairperson of your arrival. Use the extra time to tour the show room, taking note of how the show has been laid out, the overall quality and the number of exhibits.

It is not the judge's prerogative to select the classes he or she will judge. The host chapter's Show Committee and Judges' Chairperson have the right to assign judges to any classes. Whatever the assignment, it should be approached with professionalism and diplomacy, keeping in mind that each judge is a representative of The Gesneriad Society.

During judging, all comments made by the team are confidential and should not be relayed for everyone to hear. Disagreement among judging team members with regard to a particular exhibit should not result in argument or confrontation. Each team member should state his or her opinion calmly, quietly, and tactfully. The team can request the opinion of other judges through the Judges and/or Flower Show Chairpersons. Ultimately the team must make a decision and the majority rules. If your view is the minority view, accept this fact graciously and move on.

All judges and clerks on a team should be aware of the time frame within which judging needs to be completed. It is important to keep to a pace while judging, neither spending too much time on exhibits at the beginning of the assignment nor lightly dismissing exhibits towards the end because time has run out. Every entry in the show has taken a great deal of time, effort and care to prepare; likewise, each deserves a judge's equal and undivided attention. Work quickly and efficiently to finish on time.

After an assignment is completed, judges should not leave the Show Room until the Judges' Chairperson dismisses them. A judge may be required to take on another assignment, which should be accepted cheerfully. However, judges and clerks who have finished their assignment should not be milling around the show room or listening to judging evaluations still in progress, possibly about a plant they or someone they know may have exhibited. They should ask the Judges' Chairperson where they should wait for additional assignments.

After judging is over, a judge should be ready and available to answer an exhibitor's questions about how a particular entry was judged. Explain its good points as well as aspects that require improvement. Always remain loyal to judging team members and never disparage the opinion of a fellow judge in front of clerks, exhibitors or the public.

When judges leave the show, they should always thank the Judges' Chair for inviting them, the clerks for their assistance and fellow team members for their effort in creating a positive judging experience.

Score Sheet Definitions

The Gesneriad Society uses Score Sheets that have been designed for each Flower Show Schedule Division and, in some cases, for individual classes within a Division. These may be changed from time to time; such changes are noted in *APPRAISAL*. Score Sheets list the maximum number of points that are awarded in each category, for a total of 100. Frequently used comments (positive and negative) that judges can circle, underline or check if applicable, are also included. Judges are required to write additional comments for all exhibits scoring 70 points and higher. Samples of score sheets are on pages 31 – 47 and are numbered below to correspond to the page on which they can be found.

Division I - Horticulture

Gesneriads in Bloom (31) and Gesneriads Grown for Ornamental Characteristics (32) [Rev. Jan. 01 2011]

Two of the most important score sheet definitions are **Cultural Perfection** and **Condition**. These terms are used in all Horticulture Division classes and most Artistic Division classes.

Cultural Perfection is the end result of all that has been done for a plant since the grower acquired it as a seed, tuber, rhizome, cutting or mature plant. A judge must consider how well basic horticultural practices have been applied and maintained during the plant's entire growth cycle. Most cultural errors cannot be corrected at show time. To assess this quality, visualize a well-grown plant of similar type and decide how the entry compares with your conception. Cultural Perfection represents consistency of care from beginning to end.

Condition is grooming. What can be done to improve the plant just prior to the show? Removal of suckers, faded flowers and marred leaves; neatly trimming damaged leaf margins and/or blossom stubs; repotting and cleaning the plant, container and soil surface are all elements of Condition. Condition relates to short-term care, inspection and remedial action just prior to showing.

The **Bloom** category represents a relative measurement depending on the species, hybrid, or cultivar. Some gesneriads typically produce more bloom than do others. Plants such as *Columnea*, *Kohleria* and *Aeschynanthus* have durable flowers that remain fresh and in good condition for as long as ten days. This quality allows many blooms to accumulate on the plant over time. Other gesneriads like *Nautilocalyx*, *Drymonia*, *Codonanthe*, *Chrysothemis* and *Phinaea*, for example, have fugitive blooms that may last only one or two days. Some plants may produce only one flower per leaf axil, while others may have three or more. The size of plants of the same species or hybrid also influences quantity of bloom. More stems and greater length of stem will provide more leaf axils for bud potential. Well distributed bloom also enhances bloom category.

A judge must be familiar with the habit and characteristics of the plant material to be able to estimate whether quantity of bloom is high, average, or low. A judge should assess the proportion of blooms to plant volume. To award the most points to a specimen with the greatest number of flowers in a class would soon reduce shows to a repetitious display of proven performers and judging itself to little more than a counting exercise. Diversity should be encouraged, not penalized. Buds showing color count toward Bloom as do berries, display fruits and colorful calyces. Decorative seedpods are permissible. However, exhibitors should realize that too many seedpods on an entry could detract from its overall appearance. A plant must have at least one fully open flower to qualify for entry in the Gesneriads in Bloom classes.

Ornamental Value replaces Bloom in the scale of points of Characteristics other than Bloom [Rev. Jan. 01 2011] classes. Primarily, it is a measure of whether or not a plant displays qualities other than flowers that would justify its entry in this class; rather than merely a place to put a gesneriad out of bloom at show time. A non-blooming gesneriad must have additional qualities to compensate for its lack of flowers. Ornamental factors to consider include: 1) **Shape** in which the whole plant has been trained whether by emphasizing and enhancing its natural growth habit or by developing an artistic pattern through careful control; 2) **Effective leaf arrangement** such as the braided effect of unequal leaf pairs apparent in some *Columneas* or the complex and unusually flat rosettes like those seen in some *Petrocosmeas*; 3) **Leaf or stem textures** ranging from brilliantly glossy or waxy, white woolly, puckered or roughened like corduroy, sandpaper or resembling burnished metal; 4) **Unusual colors of foliage** like the black-red of some *Nematanthus*, brown-red of *Nautilocalyx lynchii*, velvet-red of *Smithiantha cinnabarina*; 5) **Color contrast** like the red reverse of leaves, silver spots, contrasting veins, brightly colored hairs, red-tipped leaves, green and white variegation or the extreme color contrast of pink, white and green of some *Episcias*; 6) **No buds showing color** are permitted in this section but colorful calyces, display fruits and berries can enhance Ornamental Value.

Trained or Sculptured Gesneriads (33)

This score sheet has a unique point scale. Here, the emphasis is on what the exhibitor has achieved by manipulating a plant's natural growth habit to represent a clearly defined artistic pattern. The two categories for assessing these skills are **Training** and **Design**.

Training in this class is concerned with more than cultural perfection. It is an exhibitor's deliberate choice in selecting suitable plant material through which careful training, shaping, and pruning creates the design. This class includes plants trained as bonsai subjects, clipped into topiary shapes, espaliered, or otherwise grown as an artistic form. A single specimen is usual, but in the bonsai style, a multiple planting is often represented. The trunk is a perennial structure similar to a sculpture in bonsai, with the emphasis on the trunk rather than leaves or flowers. Gesneriad plant material that produces stems is a necessity for bonsai training. There is no way to prune a flat rosette that would change its symmetry. Therefore, choice of plant material is often from genera that produce woody-stemmed or vining plants. Judges assess the exhibitor's skill and success in achieving the chosen form.

The **Design** category considers many elements beginning with the placement of the plant in the container. Plant(s) need not be centered in its container, as expected in Horticultural classes. The container and soil surface, often moss-covered, are prominent elements. This contrasts sharply to the Horticultural classes, where the container and soil surfaces should be as inconspicuous as possible. The trunk's shape should have definite character and not simply be a straight, vertical line. Scale and proportion of foliage to trunk and container should express a harmonious relationship. If the plant is in bloom, flowers should not be oversized or so numerous that they overwhelm the entire composition. In bonsai, rocks are not just mere accessories, but often are used as integral elements of the overall design concept when growing a plant in this style. Roots sometimes are exposed on the soil surface or on a rock face.

For topiary specimens, the emphasis is on classic symmetry rather than the asymmetric quality of bonsai. The entry should represent a clearly defined geometric shape, (e.g. a triangle or a cone). Growth should appear carefully controlled and vigorous, not woody. An espaliered specimen will probably have a trellis or some other form of support that should be considered part of the design. To achieve a good design, the relationship between the plant, container, and other structural elements should be readily apparent.

New Gesneriads (34, 35)

Before discussing these two score sheets, it may be helpful to insert a comparison of plant naming rules in this section for new gesneriads. 1) A **species** has a botanical binomial name (genus and species), e.g., *Primulina dryas*, (formerly *Chirita sinensis*). [Rev. Jan. 2013] Thanks to advances in technology, a newly discovered plant can be classified more accurately if DNA studies are added to the description of morphological characters that help confirm its identification as a new species. Species sometimes have natural varieties that appear to differ from the original, (e.g., *Episcia cupreata* var. *viridifolia*, *Achimenes longiflora* var. *alba* "Haage"). Some species come with an accession number, (e.g., *Phinaea* sp. USBRG 96-86, now *Amalophyllon clarkii*). The United States Botany Research Greenhouses and other collectors assign these accession numbers to ensure that subsequent plants that are distributed to growers remain properly identified. Accession numbers should always remain part of the labeling on the plant so that when it is positively identified and formally given a species or variety name, the new information can easily be added to those plants carrying that specific accession number. Sometimes a newly discovered plant thought to be a species is given a name describing a location near where it was found, (e.g., *Sinningia* sp. nov. *ined.* "Rio das Pedras", now *Sinningia muscicola*). [Rev. Jan. 2013] Note that the location name should appear in double quotes. 2) A **hybrid** is simply a cross between two plants that differ in some way. A hybrid can be a cross between two species, two selections of a single species, two existing hybrids or a species and a hybrid. A hybrid name should be in modern language and not in botanical Latin, (e.g., the cross between *Sinningia pusilla* × *Sinningia eumorpha* is named, *Sinningia* 'Dollbaby'). 3) A plant becomes a **cultivar** when: a) it is given a unique name in modern language enclosed in single quotes; b) it differs in some way from other plants of its kind; c) it is grown or cultivated in gardens or as a potted plant, etc. A cultivar can be a hybrid,

a selection of a species or a sport of an existing plant. 4) **Intergeneric hybrids** represent a cross between two genera. An intergeneric hybrid name is also expressed in modern language, but the intergeneric name is preceded by an ×; e.g., ×*Codonanthus* 'Aurora' (a cross between *Codonanthe devosiana* and *Nematanthus wettsteinii*). An intergeneric that has been selfed also retains the "×" (e.g., ×*Achimena* 'Golden Jubilee,' a selfing of ×*Achimena* 'Inferno' [itself a cross between an *Achimenes* and a *Smithiantha*]). 5) A **sport** is a common term used to define a plant that displays a mutation that causes it to grow or flower in a manner that is not typical for the variety. A change in the genetic make-up of that variety causes the mutation and the individual plant expressing the mutation is a sport, (e.g., *Episcia* 'Cleopatra' is a variegated sport of the hybrid, *Episcia* 'Frosty,' and *Seemannia purpurascens* 'Rainbow's End' is a variegated sport of the species). Sports are considered to be cultivars and should be entered in the class for New Gesneriads (hybrids/cultivars).

Genera Registers published by The Gesneriad Society are valuable resources for species, cultivar, hybrid and intergeneric names.

The score sheet for **New Gesneriads (species) (34)** includes three significant categories: **Desirability**, **Distinctiveness**, and **Educational Information**. This class is for introductions made within the last five years that have not previously been exhibited in this section of a convention show. However, new introductions may have been entered previously in a chapter show.

Desirability of a plant assesses its good qualities: easy to grow, attractive growth habit, good bloom potential and/or ornamental foliage. Undesirable traits: mature plants that are too large for the average grower's available space, plants that require special cultural conditions (e.g., exceptionally high humidity, but cool temperatures), weak stems that require heavy staking for the plant to achieve a pleasing shape, brittle leaves that easily break, an apparent susceptibility to fungal diseases like powdery mildew. Ask yourself, "Does it look like a plant that I would want to grow?"

Distinctiveness attempts to define the extent to which the new species extends our understanding of the genus/family. Does the plant have a new leaf color/pattern? Are the flowers/calyces different in color, shape, size, and/or scent compared to others in the genus? Is the fruit/seed pod different? If the new species is too similar to those already in cultivation, it would not score very well under this category.

Educational Information is very important for the initial introduction of new material. For a new species, the label may include the collector's name, the area where the plant was located and type of habitat encountered. The age of the plant would be of special interest to the judges/public. If in flower, one may include how long it took from first planting to first flowering. What type of root system/food storage does the plant have? The label may include unusual or interesting characteristics, ease of culture and/or special cultural requirements. A small photograph or drawing may be included if the plant is not in flower. An exhibitor should include information explaining why the new species is distinctive. Example: "This plant has red coloration on the back of its leaves, unlike any other species in the genus. The red color likely attracts pollinators."

The score sheet for **New Gesneriads (hybrids/cultivars) (35)** [Rev. 2013] includes the categories of **Desirability**, **Distinctiveness**, and **Educational Information**.

Desirability assesses a new hybrid/cultivar's good qualities: easy to grow, attractive growth habit, good bloom potential, and/or ornamental foliage. If the plant has double flowers, note if they open fully. If the flower is fantasy, assess the stability of that characteristic, (e.g., do all the flowers have fantasy markings). Plants with rangy growth and/or weak flower stems, absent or partial fantasy markings and flowers that have their lower lobes trapped inside the throat would not score very well in this category.

Distinctiveness of a new Cultivar/Hybrid is the most important consideration when judging this class. There are too many look-alikes already, especially among Columnneas, Episcias, Streptocarpus, and miniature Sinningias. Distinctiveness recognizes the art of plant breeding and/or selection. A plant whose creation and/or selection, (as a sport or as a special selection from wild-collected material) that shows the art/skill of the creator/selector would score highly under the Distinctiveness category. Conversely, a cross between two closely-related hybrids or species, (e.g., *Sinningia leucotricha* × *Sinningia canescens* or *Streptocarpus* 'Joker' × *Streptocarpus* 'Texas Hot Chili') that is intermediate between the two parents and demonstrates no particular genetic principle or breakthrough would not score well.

This category also rewards a new character(s) bred into the plant, (e.g., drought resistance, cold hardiness, different or more compact growth habit, flower or foliage scent, texture or color). It also provides the opportunity to reward a plant that possesses a distinct or unusual quality but may not be as desirable as one with larger flowers or more compact growth. A new interspecific (species × species) cross or intergeneric would also be recognized here. Examples of intergenics: ×*Smithicodonia* 'Cerulean Mink,' a cross between *Smithiantha multiflora* × *Eucodonia ehrenbergii*; ×*Phinastema* 'California Dreaming,' a cross between *Phinaea albolineata* × *Diastema comiferum*. A judge should consider, “Would I remember this plant if I were to see it again two weeks from now?”

Good **Educational Information** is essential for the initial introduction of new material. It may discuss the hybridizer, the new plant's parentage/pedigree, unique/interesting characteristics, age, ease of culture and/or special cultural requirements. A small photograph or drawing may be included if the plant is not in flower. If in flower, one may include how long it took from seed sowing to first flowering. The age of the plant would be of special interest to the judges/public.

An exhibitor may discuss all distinguishing features the plant possesses, [Rev. Jan. 2013] or include information as to why the new hybrid/cultivar is genetically, horticulturally or botanically significant. Example: “This miniature scented hybrid is the result of nine generations of crossing and selection, using three different scented *Streptocarpus* species and two miniature hybrids.” If the plant is a first species × species cross, it would be of interest to know if the seedling is fertile. Small photos of the parents may be included with the educational information. If a sport or special collection, a small photo of the original species/hybrid may be included.

If the plant is a sport or special collection from wild-collected seed, its educational information may discuss the genetic diversity of a species and how horticulturists may choose a particular selection from this gene pool as a new horticultural strain/clone.

Lesser Known Gesneriads (36)

The dominant category on the Score sheet is **Botanical Interest**. This class is for gesneriads that are not new, but are seldom seen in shows. Perhaps they do not typically bloom at a time when there are flower shows, are not as floriferous as some other plants in the genus, have proven difficult to grow under average conditions, or are too large for most growing areas. This section provides space for these plants without competition from other entries. It is important to include these plants in shows to familiarize the public, judges and exhibitors with as many different gesneriads as possible.

Botanical Interest is exemplified by some unusual characteristic of a plant: distinctive color or form of corolla or calyx, leaf formation or texture, fruit, or growth habit. This can be manifested in a plant from an obscure genus not familiar to most growers. A *Columnnea* without any unique feature, even if it had not been frequently exhibited, would not score highly under Botanical Interest. Neither would another miniature *Sinningia*. Plants such as these should be entered in regular classes for their genera.

Collection of Gesneriads (single genus) (37)

This is a class for display of three to five plants of a single genus. Two important categories occur in this scale: **Variety** and **Unity of Presentation**.

Variety refers to the diversity among plants that can be demonstrated by showcasing differences in color of flowers or leaves, size or growth habit. For example, three foliage *Episcias* with leaves all the same color and texture would lack variety. On the other hand, *Episcia* 'Cleopatra,' a cultivar with green, pink and white foliage and another with a strong reddish color and darker contrasting veins would provide variety. Three differing methods of growing *Episcias* may be shown: a single rosette, a hanging plant displaying its stolons as accents, and a planting on a moss stick or in a strawberry jar. The same variety illustrating all three growing styles can be exhibited, but probably would not receive a high score for variety.

Unity of Presentation is achieved by illustrating a relationship between each unit within the collection. Having all containers the same color or composition, top-dressing the soil surface in a uniform or contrasting way or grouping the plants in a basket or on a tray are some examples. If the display is composed of plants that differ in size, staging them at varying heights is suggested.

Gesneriad Collection (Kinship Group) (38)

This class consists of interspecific or intergeneric hybrid(s) with one or more parents and their progeny in a grouping of three to five plants. It may consist of a selfing of a hybrid, with the hybrid as the single parent entered.

Genetic or Botanical Significance illustrates significant genetic or botanical principles, (e.g., inheritance traits, relatedness, etc). The exhibit would be especially rewarded for a new species × species cross or a new intergeneric cross. Perhaps the exhibitor has attempted to introduce scent, variegation, cold or drought resistance, plant size reduction, new flower color/traits, or an increased number of flowers to the gene pool.

Division II – Artistic

Artistic Gesneriad Arrangement (39)

This score sheet is used for arrangements of either fresh cut or growing gesneriad plant material. Judge arrangements at a distance of two to three feet, directly in front of design, unless the Show Schedule states it has been staged for viewing from all sides. Judges must assess exhibitors' entries as they are presented; never 'remake' any designs.

On the score sheet for Arrangements of Gesneriads, the category of **Artistic Design** includes the **elements of design**. Design elements are the properties that are seen. **Space** is the area in which the entry is displayed, separating it from other displays. Allotted space will influence shape, size and direction of the design. Space is also the area occupied by other elements of design and unused or void space. The **Line** of a design outlines, shapes and forms a path through the design. **Form** is the total effect of a three-dimensional structure. **Size** is not so much concerned with actual dimensions as with the apparent visual effect. It is dependent on color, texture or pattern as well as relationships to other material. **Color** must be skillfully proportioned and blended. Arrangements with too many colors become distracting and cluttered. Color has an emotional impact and plays a strong role in determining the mood of a design. **Texture** is the surface finish of materials used in a design. It modifies the color and weight of a composition. **Pattern** is the silhouette of a design. Large round flowers produce a different pattern than smaller, clustered flowers.

The **principles of design** are felt rather than seen. **Balance** is primarily concerned with visual stability. It provides a satisfying relationship between all the components of the arrangement so that it does not appear to be in danger of collapse. A design may be symmetrical or asymmetrical. **Proportion** is the relationship between areas and amounts of various components. **Scale** is the size relationship between the components within a design. Proportion and scale are closely related. **Rhythm** is the organizing principle that provides a logical path, carrying one's eye easily through and around the design. **Dominance** controls the design by emphasizing a selected element. It achieves unity by reducing competition between equal forces. **Contrast** distinguishes differences and provides variety.

Creativity is a highly original interpretation of a title. When considering an arrangement that has a realistic theme, suggestion is more effective than literal interpretation.

Title Interpretation and Compliance with Schedule in this class pertains to interpretation of the title as well as style of the design and material used. Adherence to Schedule requirements is evaluated too.

It is very important that gesneriads predominate in all artistic designs. Predominance is more a matter of visual impact than of numerical superiority. Just one non-gesneriad can be so dominant that it draws the focus away from the many gesneriads present in a design.

Plantings of Growing Material (40)

Terrariums are containers with transparent sides comprised of flat or rounded pieces that surround a landscaped planting within. They may be exhibited with or without a cover. Since **Design Concept** is a major category of points, the terrarium should contain more than one plant. Otherwise, it would simply be a plant in a protective container. The design of the entry should coordinate with the container.

A terrarium's shape, height and size strongly influence the design concept. Arrangement and selection of plant material should include contrasting variations in leaf texture, size and color that are not too large for the space. Creating different levels within the terrarium and including plants of varying heights and growth habits provides added interest. A terrarium containing plants all the same size, shape, color and texture placed at the same level would be monotonous. The use of non-gesneriad plant material should be limited to ground coverings.

Suitability deals with the compatibility of plant materials used. Rapidly growing plants would soon engulf all the other materials and obscure the design. Terrarium exhibits should represent a practical growing situation. Accessories should be used with restraint. Stones, pebbles, and weathered wood blend well with gesneriads and offer a suitable means to define the design and create different levels. Use items of a scale that will enhance the design and fit the setting that has been created.

When considering **Cultural Perfection**, remember that each plant is not considered as an isolated specimen, but as part of a design. An angled stem or one-sided pruning may greatly enhance the design concept.

Tray landscapes and natural gardens share many of the same criteria as terrariums. Tray landscapes consist of trays or shallow dishes that form the container and base for the design. Natural gardens use elements found in nature like wood or rocks of interesting shapes and sizes as containers for the design. Tray landscapes and natural gardens are not enclosed and the plantings rise higher than their containers. There should be variety in height and type of plant material and some differences in levels. The container is equivalent to the frame for a picture, so it is very important for the design to correspond with the shape of the container. Remember this is a growing situation, not an arrangement. Material chosen should be compatible and have the same cultural requirements.

Division III – The Arts

The Arts Division includes classes for photography (41, 42, 43, 44), and a class for paintings and drawings, textiles, ceramics and other crafts (45). The point scale for all classes in this division includes these two categories:

Technical Skill refers to an exhibitor's skill in rendering a subject, the mastery of necessary techniques as well as finish, mounting and blocking of the entry. With photographs, remember it is the photographer you are judging, not the plant material. If a picture is taken of a plant growing in nature, technical skill of the exhibitor is shown in the lighting and focus chosen to distinguish the gesneriad from the background vegetation. If photographed indoors, background clutter should be eliminated.

Composition is a matter of how units within a photograph, textile, painting or drawing are arranged within the frame. Craft items may be single self-contained units or confined within a frame. The elements and principles of artistic design apply to this category.

The following categories appear on score sheets as indicated:

Appropriateness of Subject category appears on the photography score sheet for a **Color Print of a whole Gesneriad Plant (41)**. Consider, in a photographic context, whether it creates a visual record of a species/hybrid/cultivar that contributes significantly to its documentation. In this case, the plant subject itself should be healthy, well groomed and display qualities of a fully developed specimen.

Illustration of Habitat category appears on the score sheet for **Color Print of a Gesneriad growing in a natural habitat (43)**. Natural habitat is defined as an area of the world considered by botanists to be the natural range of gesneriads growing wild. Consider whether the habitat and/or associated plant community is captured and not just the gesneriad.

Habitat/Educational Information category is also on the score sheet for **Color Print of a Gesneriad growing in a natural habitat (43)**. Its purpose is for evaluating the information on the required card. The information should be clear and pertinent items such as location of the habitat, how accessed, climate, time of year photo was taken, etc. Keep in mind that plants growing in the wild are subject to the vagaries of weather/climate and/or the mercy of chewing insects/animals. Such photographs will reflect prevailing habitat conditions and should not be judged under the same criteria one would follow to assess a show plant grown under controlled conditions.

The **Illustration** category appears on the **Monochrome Print (44)** score sheet and the **Crafts Representing Gesneriads (45)** score sheet. Illustration relates to whether or not the exhibitor has succeeded in portraying clear and identifiable features of a gesneriad through an original design concept. Monochrome refers to a single base color and its tints, shades and tones.

The **Creativity** category appears on the **Color Print of parts of a Gesneriad (42)** (flowers, fruits, foliage, etc.) score sheet. Consider imagination and skill employed to hold the viewers interest.

Technology has allowed photographic images to easily be altered artificially through the use of computer programs, often to the point where they no longer should be categorized as photographs. Computer-enhanced images would be better suited for exhibit as Crafts Representing Gesneriads.

Division IV – Educational and Commercial

Educational exhibit (46)

This exhibit should deliver a message that cannot be realized in a horticulture or photography class. The judging team must evaluate whether the topic is worthwhile, original, clearly presented and well communicated by the exhibit.

Educational Value determines if the content of an exhibit is presented in a novel and interesting way that holds the viewer's interest and provides easy understanding of the topic.

Clear and Concise Presentation assesses how well the topic is communicated through the use of elements like text and graphics. It is a measure of technical skill.

Commercial Display (47)

Commercial growers are integral to The Gesneriad Society's effort to achieve its goals. Their exhibits frequently contribute quality material to the show.

Judges may choose to recognize specific plants within a commercial exhibit by awarding such plants individually. In this situation, judges should request the appropriate score sheets for the individual plants they want to recognize.

Characteristics of Gesneriads and Implications for Judging

Distribution

There are approximately 147 genera and 3300 species in the gesneriad family, *Gesneriaceae*. The family is divided into two subfamilies: the Cyrtandroideae, found primarily in the Old World, and the Gesnerioideae, almost exclusively found in the New World tropics. Some botanists subdivide the family into three subfamilies. The additional subfamily, Coronantheroideae, is composed of genera found in Chile, South Pacific Islands, and Australia. Generally, by studying seedlings, it is possible to determine whether a plant belongs to the Old or New World group. The cotyledons, or first seed leaves, are usually of equal size in the New World group, and unequal in the Old World group. This is exemplified by the extreme example of the unifoliate *Streptocarpus* where the active cotyledon continues to grow without the production of stems. This leaf form (phyllomorph) is its only vegetative structure.

Gesneriads occur in two major concentrations in the rain and cloud forests of Central and South America and Southeast Asia. Alpine genera exist in the Pyrenees and Balkans of Europe, as well as mountains in China and Japan. Temperate genera, mostly shrubs and trees are found in Chile, New Zealand and Australia. Two important genera – *Saintpaulia* and *Streptocarpus* – come from Africa. There are gesneriads on many Pacific islands, including Hawaii.

Growth Habits

Plant size ranges widely from the tiny *Sinningia pusilla* to tree forms like *Negria* and *Solenophora*. All gesneriads have fibrous roots. In certain genera tubers and rhizomes are two storage structures that may be found below and occasionally above the soil surface. Usually in a genus that forms scaly rhizomes, most members will form rhizomes under optimal conditions. In the genera that form tubers, most members will form tubers. There are, however, exceptions especially in *Sinningia* and *Nautilocalyx*. Tubers are stem bases that are swollen and continue to enlarge as plants grow. They are perennial structures. Scaly rhizomes are underground stems that are compressed with the “modified leaves” forming the scales. Some rhizomes look like miniature pine cones or catkins and begin forming near the end of each growing season. Some rhizomatous gesneriads form propagules (more properly called aerial rhizomes) in leaf axils or even on the undersides of leaves along the veins. These aerial rhizomes often look like smaller compressed rhizomes that form above ground. On some rhizomatous plants aerial rhizomes may occur in leaf axils in place of flower formation, and occasionally, under certain conditions, developing flowers will become rhizomes instead. Some plants, especially some species of *Seemannia*, will also form “stringy” rhizomes above ground. Some old-world rhizomatous genera have smooth rhizomes.

A number of gesneriads form flat rosettes of leaves with very little stem. Others with longer stems may be upright, spreading or trailing. Leaves may be quite small (less than one-half inch) to large (five to fifteen inches in length), opposite or whorled, rarely alternate. The leaf pairs may be equal in size or strongly unequal. Leaf margins can be entire (no teeth or lobes on the margins), scalloped, or toothed. Leaf texture may be smooth and shiny with short hairs, or somewhat rough or pebbly with stiff hairs, or leaves may have a downy texture with a covering of silky or woolly hairs. Some leaves are marked with contrasting veins, patches of red, silvery iridescence, pink, lighter or darker green, or white on the top or reverse surface.

Flowers come in a variety of shapes from flat or saucer-shaped, bell-shaped to narrow tubular, or inflated (bladder-like; enlarged with thin walls). The calyx can be colored, elaborately fringed, and either transient or persistent (remaining attached and fresh after other flower parts fall off). Both corolla and calyx have five lobes, which can be separate or fused. Gesneriad flowers are complete, containing sepals, petals, two to four stamens, and a pistil, with the stigma bi-lobed or mouth-shaped. The flowers are usually zygomorphic, which means they can be divided by a single plane into two mirror-image halves. Fruit may be a berry, a dry capsule, or a fleshy capsule. Most seeds are dust-like. The largest gesneriad seeds are close in size to a caraway seed. Some seeds may have appendages such as fine threads that aid in dispersal by wind.

One very appealing and intriguing characteristic of gesneriads is ease of propagation. Stem cuttings, stolons, leaves, sections of leaves, aerial and scaly rhizomes (whole or even a single scale), tubers, and seeds will produce new plantlets. Despite the very small size of seed, sturdy, minuscule seedlings develop ultimately into showy specimens.

Most gesneriads will perform well in normal household temperatures. A few need cooler temperatures to set flower buds. Many epiphytic gesneriads, which in their natural habitat grow on tree branches or moss-covered rocks, develop a confined, shallow root system making the plants well adapted to pot culture.

Growth Patterns And Judging Criteria

In order to judge horticultural specimens, it is necessary to have knowledge of basic forms of plant growth habit manifested by gesneriads. The basic patterns discussed here are rosette, cone, fountain, helix, upright (formerly “erect”), and spreading. The guidelines that follow are not absolutes. A judge must know the plant material.

A *rosette* pattern expands horizontally, has small new leaves in the center, larger older leaves around the growth perimeter, and forms a circular, comparatively flat pattern. Flowers arise from the leaf axils. Rosette examples: *Saintpaulia*, *Petrocosmea*, some forms of *Sinningia*, some forms of *Chirita*.

Reward:

1. Short, inconspicuous main stem;
2. Main axis straight, centered in a container;
3. Foliage evenly spaced around circle;
4. Leaves flat, held in horizontal plane;
5. Good overlap of leaf rows so petioles are not too conspicuous;
6. Blooms centered or circled evenly.

Penalize:

1. Bare, elongated main stem;
2. Main axis tilted off perpendicular;
3. Foliage with uneven spacing, bunched together, or with gaps;
4. Leaves not flat, stretching up or drooping down inappropriately (some rosettes are not completely flat);
5. Over-long petioles;
6. Bloom in spotty patches;
7. Small leaves positioned so that they interrupt the natural pattern of new smaller leaves in the center and larger older leaves around the growth perimeter.

A *cone* form is similar to a rosette pattern, but with a lengthened stem so that leaves are spaced further apart. It can be thought of as a rosette stretched up from the center. The inflorescence is usually terminal, so the plant has a definite limit of growth, or determinate habit. Cone examples: *Smithiantha*, *Gloxinia perennis*, some *Sinningias* (*sellovii*, 'Apricot Bouquet').

Reward:

1. Main stem straight, vertical, and firm;
2. Bottom leaves just above container edge;
3. Internodes progressively shorter with each ascending leaf pair or whorl;
4. Leaves arranged evenly around stem and held more or less horizontally;
5. Bloom at peak with bottom and center flowers open, buds at tip.

Penalize:

1. Main stem crooked, inclined or weak;
2. Excessive bare stem at base of plant;
3. Gaps in orderly spacing of leaf pairs or whorls from bottom to top of stem;
4. Leaves irregularly arranged, leaning, or stretching to one side;
5. Undersize or sparse foliage in proportion to stem length;
6. Bloom at end of cycle with only tip flowers open.

The *fountain* form has narrow leaves springing from a central axis, rather than forming overlapping circles like a rosette. This form can be thought of as one circle cut into slits rather than a stack of circles of decreasing size like a rosette. Fountain examples: *Streptocarpus rexii*, *Gesneria christii*.

Reward:

1. Short, inconspicuous main stem;
2. Main axis straight, centered in a container;
3. Foliage evenly spaced around circle;
4. Good overlap of leaf rows so petioles are not too conspicuous;
5. Blooms centered or circled evenly.

Penalize:

1. Bare, elongated main stem;
2. Main axis tilted off perpendicular;
3. Foliage with uneven spacing, bunched together, or with gaps;
4. Over-long petioles;
5. Bloom in spotty patches.

The *helix* form has stems with numerous leaves of nearly equal size along their length, usually with short internodes. This form is a trailing or creeping habit of indeterminate stem length, particularly found in many epiphytic gesneriads. Helix examples: *Columnnea* 'Early Bird,' *Codonanthe*, some *Nematanthus*, some *Aeschynanthus*.

Reward:

1. Stems with smooth continuous growth progression;
2. Stems hanging neatly with even spacing;
3. Stems neatly layered and of approximately even lengths;
4. Leaves evenly spaced along stems;
5. Bloom appropriately distributed on major strands.

Penalize:

1. Stems with interrupted or awkward growth progression;
2. Stems twisted, tangled, or contorted;
3. Stems of markedly uneven, ragged length;
4. Sections of bare stem between sections well clothed with leaves;
5. Bloom concentrated on one side or on only a small percentage of stems.

Upright plants have stems of sufficient stiffness to remain upright. There is some gradation in leaf size with larger lower leaves. Inflorescence is usually borne in leaf axils, but sometimes it is terminal. Some of the plants with an upright growth pattern often have more than one stem. Upright examples: *Kohleria*, some *Sinningia*, some *Nautilocalyx*, some *Pearcea*, *Chrysothemis*, some *Gesneria*, some *Seemannia*, some *Aeschynanthus*.

Reward:

1. A single, straight stem or multiple straight stems, not crowded, centered in container;
2. Largest leaves at base, close to container edge;
3. Pleasing length of internodes for size/height of plant;
4. Bloom well distributed on all or almost all multiple stems.

Penalize:

1. Crooked or floppy stem(s);
2. Over-crowding of multiple stems;
3. Large expanse of bare stem at base of plant;
4. Long internodes;
5. Conspicuous staking;
6. Blooms only on some of the stems in multi-stem exhibits (however, do not penalize the upright growth pattern plants that naturally produce fully developed stems with blossoms concurrent with younger stems from axils or the base not yet in bloom, e.g. *Kohleria*).

Spreading growth habit occurs when a helix has thicker stems, too stiff to trail but not growing upright. Spreading examples: some *Achimenes*, some of the woody *Columnnea* complex, some *Nematanthus*, some *Seemannia*, *Streptocarpella*.

Reward:

1. Symmetrical or otherwise pleasing distribution of stems;
2. Bloom appropriately distributed on major stems.

Penalize:

1. Stem arrangements with gaps and no obvious pattern;
2. Bloom all on one side or on small percentage of stems;
3. Excessive old, woody growth;
4. Foliage sparse or only on tips of stems.

The grower needs to keep a pattern in mind to manipulate a plant to the best advantage during the time required to bring it into cultural perfection. For judging, The Gesneriad Society does not have any set requirement for how a particular plant should be grown. There may be one rosette or other growth pattern type in a container or several. Trailers may be grown to any length that the grower wishes. Episcias may be grown as a central rosette without stolons or with many stolons well arranged. Plants that have been pinched back will be bushier and more compact than those left to grow with just a few stems. Certain plants lend themselves to this practice more than others – especially the upright, spreading and trailing varieties that don't have a terminal bloom inflorescence. There is no way to prune a rosette, except by removing suckers. What the grower does is to adapt a plant's basic habit to one's particular growing conditions. What a judge does is to decide how successful the grower has been in achieving an attractive specimen with horticultural perfection.

Brief Descriptions Of Selected Gesneriad Genera

Achimenes: See *How to Know and Grow Gesneriads*.

Agalmyla: Epiphytic vines of 97 species from Indonesia and perhaps the Malaysian archipelago, in semi-montane forest above 1000 m, but not much higher, probably to about 1500 m. There is a definite rainy and dry season, but because it is a forest they never get too dry. Tubular red/orange flowers are similar to those of *Aeschynanthus*.

Aeschynanthus: See *How to Know and Grow Gesneriads*.

Alloplectus: This New World, epiphytic genus has few species in cultivation and is distinguished from *Drymonia* by smaller, tubular flowers tightly clustered in leaf axils.

Alsobia: See *How to Know and Grow Gesneriads*.

Anna: This old world genus from China grows from smooth rhizomes. A shy bloomer, it produces white flowers and thin unequal leaf pairs on fleshy green stems.

Amalophyllon: Related to *Phinaea*, these compact rhizomatous New World plants have small white flowers and attractive leaves.

Anodiscus: See *Gloxinia* in *How to Know and Grow Gesneriads*.

Asteranthera: A temperate zone plant from Chile, it bears large red flowers which somewhat resemble *Columnea* blossoms. *Asteranthera* is allied to *Mitraria* and *Sarmienta*.

Bellonia: A small shrubby plant from Hispaniola and Cuba, *Bellonia* bears white flowers that are flat and symmetrical. *B. spinosa* is the only gesneriad with thorns.

Besleria: A large New World genus with few species in cultivation. *Besleria* is very intolerant of drying out. Flowers are yellow, white, or red, often with showy calyces. The fruit is a berry.

Boea: This rosette-forming genus has wide distribution from Asia to Australia. Species in cultivation are small plants with blue flowers, resembling *Saintpaulia*.

Briggsia: These hardy and semi-hardy alpine plants are native to China, Tibet, and India. Campanulate flowers in the yellow-orange range, shaped like those of *Smithiantha*, arise from a basal rosette.

Bucinellina: See *Columnea* in *How to Know and Grow Gesneriads*.

Calcareoboea: Rhizomatous herbs that grow on limestone rocks in Asia. *C. coccinea* has bright red tubular flowers.

Capanea: See *Kohleria* in *How to Know and Grow Gesneriads*.

Chirita: This genus has been dismantled. For further information, see listings for *Henckelia*, *Primulina*, or *GESNERIADS* Vol. 62, No. 1 (First Quarter, 2012). [Rev. Sep. 3 2012]

Chiritopsis: There are approximately 8 species of this rosulate genus from China. The entire plant is honey-scented, including the small tubular white flowers and soft apple-green leaves.

Chrysothemis: See *How to Know and Grow Gesneriads*.

Cobananthus: A New World (Cobán, Guatemala) genus, *Cobananthus* consists of one species, *C. calochlamys*. The shrubby plants have narrow, hairy leaves with white hairs, tubular yellow flowers, and persistent light orange calyces, showy even when not in bloom.

Codonanthe: See *How to Know and Grow Gesneriads*.

Codonanthopsis: This is a small genus from northwestern South America, Brazil, and the Guianas. The succulent-leaved epiphytic plants have tubular white flowers.

Columnea: See *How to Know and Grow Gesneriads*.

Conandron: From Japan, *Conandron* is an alpine with strap-like leaves, flowers of purple, pink, or white, and flat star-shaped corollas.

Corallodiscus: The few species are native to Bhutan, China, N. India, Nepal, Sikkim, and Thailand. They are perennial herbs, epiphytic, rhizomatous, and stemless.

Corytoplectus: see *How to Know and Grow Gesneriads*

Crantzia: Formerly part of the genus *Alloplectus*, the four species of *Crantzia* are New World epiphytes with branching habits and colorful flowers and calyces.

Cremosperma: A terrestrial genus of small, humid-loving, perennial herbs found principally in Columbia and Ecuador with a few in Panama.

Cubitanthus: One species that is native to the east coast mountains of Brazil.

Cyrtandra: A large genus of shrubby plants from Asia and some Pacific Islands including Hawaii, *Cyrtandra* is seldom exhibited. The flowers are red, yellow, or white. The fruit is leathery, somewhat sausage-shaped.

Dalbergaria: See *Columnea* in *How to Know and Grow Gesneriads*.

Diastema: See *How to Know and Grow Gesneriads*.

Didissandra: A genus of 8 species occurring in Sumatra, Borneo, and Malay Peninsula. Flowers are white and sometimes bear two yellow lines at the throat.

Didymocarpus: Seldom seen in cultivation, this is a large genus from Asia, similar to *Chirita*.

Drymonia: See *How to Know and Grow Gesneriads*.

Episcia: See *How to Know and Grow Gesneriads*.

Epithema: This genus is found in Africa and S. E. Asia. Plants are low growing; flowers are white or lavender, subtended by a large bract.

Eucodonia: See *How to Know and Grow Gesneriads*.

Fieldia: A temperate-zone plant from Australia with small leaves and shrubby stems, *Fieldia* has symmetrical white flowers.

Gasteranthus: See *How to Know and Grow Gesneriads*.

Gesneria: See *How to Know and Grow Gesneriads*.

Glossoloma: Formerly part of the genus *Alloplectus*, the 27 species of *Glossoloma* that are found in Costa Rica and Northwestern South America are unbranched terrestrial sub-shrubs. Flowers are resupinate and laterally compressed with non-constricted pouch.

Gloxinella: Formerly *Gloxinia lindeniana* and previously *Kohleria lindeniana*, the New World rhizomatous species *Gloxinella lindeniana* is a compact plant whose dark leaves have pale green veins. The white and purple flowers are mildly fragrant.

Gloxinia: See *How to Know and Grow Gesneriads*.

Gloxiniopsis: Formerly in the genus *Gloxinia*, the single New World species *G. racemosa* has plain green leaves and white flowers and makes scaly rhizomes.

Haberlea: An alpine from the Balkans with small leaves and more tubular flowers than *Ramonda*, *Haberlea* may be the easiest alpine to grow.

Hemiboea: At least three species of this Asian genus are in cultivation. *H. henryi* has a spreading habit and can withstand cold when grown outdoors. Plants produce a smooth rhizome.

Heppiella: This New World rhizomatous genus prefers cool conditions. It has a somewhat trailing habit with sticky leaves. The tubular flowers are red.

Henckelia: These herbaceous plants from Southeast Asia are relatively compact. Leaves may be plain green or have contrasting veins. Flowers are lavender, white, or yellow.

Jancaea: An alpine from Mt. Olympus, Greece, *Jancaea* displays small rosettes of silver-white leaves and purple flowers, more cupped in shape than *Ramonda*.

Koellikeria: See *Gloxinia* in *How to Know and Grow Gesneriads*.

Kohleria: See *How to Know and Grow Gesneriads*.

Lembocarpus: *Lembocarpus amoenus* is the sole representative of its genus. Although superficially similar to *Sinningia*, this tuberous species is probably more closely related to the odd genus *Rhoogeton*. *Lembocarpus* is found in French Guiana and Surinam where it grows on wet, moss-covered rocks in forests.

Lietzia: *L. brasiliensis* has been transferred to *Sinningia* (see *How to Know and Grow Gesneriads*).

Loxostigma: The rhizomatous herbs can be epiphytic or terrestrial and grow on damp, mossy rocks or on tree trunks in forests. Seven species native to NE India, Bhutan, Nepal, Burma, S. China, Laos, and N. Vietnam.

Lysionotus: Several species of this Asian rhizomatous genus are in cultivation. Habit is spreading. Large funnel-shaped flowers are white or lavender. Most species have leaves with broadly serrate margins but some are entire. Plants produce somewhat thickened smooth rhizomes with widely separated scales at ground level and below.

Mandirola: Includes 3 Brazilian species formerly included in *Gloxinia*. Only *M. ichthyostoma* is in cultivation. The species are very similar to *Achimenes* species and were once included in that genus.

Mitraria: A small, temperate-zone, Chilean shrub, *Mitraria* produces red flowers.

Monophyllaea: This genus from S. E. Asia produces flowers along the midrib of a single large leaf like some *Streptocarpus*. It will tolerate low light levels.

Monopyle: This New World rhizomatous genus has asymmetrical leaves resembling *Achimenes*. Cup-shaped flowers are white and purple.

Moussonia: Large, shrubby plants from Mexico to Panama. Produces tubular flowers in the yellow-to-orange range.

Napeanthus: This is a New World genus with a low rosette habit. Small white flowers are very short-lived. It requires warmth and humidity.

Nautilocalyx: See *How to Know and Grow Gesneriads*.

Negria: Large shrub or tree from the Lord Howe Island off the coast of Australia with large orange flowers.

Nematanthus: See *How to Know and Grow Gesneriads*.

Neomortonia: *N. nummularia* is a small plant with pouched red flowers, and sometimes deciduous with curious stem tubers. One other species, *N. rosea*, is in cultivation.

Niphaea: *N. oblonga* is the only species in cultivation. It is a spreading rhizomatous plant with red veined leaves and flat white flowers.

Nomopyle: This small rhizomatous South American genus consists of two species, requiring low light, high humidity, and constant moisture. *N. dodsonii* was formally *Gloxinia dodsonii* and *N. peruviana* was formally *Niphaea peruviana*.

Opithandra: Alpine plant from Japan with small leaves in a rosette and funnel-shaped lavender flowers.

Ornithoboea: These herbaceous, shrubby Asian gesneriads have pale blue flowers. *O. arachnoidea* has dense hairs on the stem and inflorescence.

Paliavana: These Brazilian natives are tall shrubs with large, striking bell-shaped green or lavender/purple flowers.

Paraboea: These are herbs, rarely subshrubs, which are perennial, epipetric or terrestrial, stemmed or stemless. There are a large number of species in Bhutan, China, Indonesia, Malaysia, Myanmar, Philippines, Thailand, and Vietnam.

Paradrymonia: Plants of this New World genus have upright or spreading habit, sometimes with showy leaves. Flowers occur in tight clusters in the axils of the long narrow leaves. Individual white or yellow flowers are short-lived, but clusters continue to open flowers for some time.

Parakohleria: See *Pearcea* in *How to Know and Grow Gesneriads*.

Pearcea: See *How to Know and Grow Gesneriads*.

Pentadenia: See *Columnnea* in *How to Know and Grow Gesneriads*.

Petrocosmea: See *How to Know and Grow Gesneriads*.

Phinaea: A rhizomatous New World genus of some small rosette plants with white flowers, *Phinaeas* are usually grown in a terrarium.

Primulina: The Chinese species, *P. tabacum*, gets its name from the glandular hairs on the leaves which release a strong scent of cured tobacco when they are brushed or handled. It produces a cyme with small blue/purple flowers. The closely set, scalloped leaf pairs give a single-crowned plant a rosette-like appearance. *Primulina* does well in low light. This genus now includes all species, hybrids and cultivars formerly classified as *Chirita*, (section *Gibbosaccus*). **{Rev. Sept. 3, 2012}**

Ramonda: This is a European alpine from the Pyrenees and Balkans with rosette habit. It is extremely hardy. Flowers are purple, sometimes pink or white, and shaped like those of *Saintpaulia*.

Raphiocarpus: This smooth rhizomatous genus was transferred from *Didissandra* in recent years. It is native to Vietnam and China. Leaves are distinctively marked and flowers are yellow.

Reldia: Terrestrial herbs of 5 species with small white, spurred flowers. The genus is distributed from Panama to northern Peru. *Reldia* occurs in forested, deeply shaded and highly humid ravines usually along streams. The altitude ranges from sea level up to 2500 meters.

Rhabdothamnus: This small temperate zone shrub from New Zealand has slender stems, small birch-like leaves, and orange or yellow flowers, which bloom well in cultivation.

Rhoogeton: This is a tuberous genus of terrestrial, perennial, acaulescent herbs with few species. *Rhoogeton* grows on wet rocks and is found in Guyana, Venezuela, and Panama.

Rhynchoglossum: The only gesneriad to occur in both the Old and New World, *Rhynchoglossum* is characterized by very asymmetric leaves, watery stems, and small blue and white flowers.

Rhytidophyllum: Genus of large shrubby plants related to *Gesneria* with rough textured large leaves and greenish flowers.

Ridleyandra: This recently resurrected genus consists of 23 species from Borneo and the Malay Peninsula. *R. porphyrantha* has dark purple flowers.

Rufodorsia: This New World genus consists of several similar low growing plants. Small red and white flowers in leaf axils resemble those of *Gloxinia erinoides*.

Saintpaulia: See *How to Know and Grow Gesneriads*.

Sanango: A monotypic genus, *Sanango racemosum* is a South American tree (to 15 meters) with equal leaf pairs. It bears many small white flowers held above the foliage.

Sarmienta: A temperate-zone (Chilean) trailing plant, *Sarmienta* bears small leaves and urn-shaped red flowers.

Seemannia: See *How to Know and Grow Gesneriads*.

Sinningia: See *How to Know and Grow Gesneriads*

Smithiantha: See *How to Know and Grow Gesneriads*.

Solenophora: Hailing from Central America (Mexico and Guatemala), *Solenophora* is seldom exhibited as it grows to be a large shrub or small tree. The red, yellow or white flowers are exceptionally large and funnel shaped.

Sphaerorrhiza: Includes 2 species from Brazil that were formerly included in *Gloxinia*. *S. sarmentiana* is the only species in cultivation. It produces “lumpy rhizomes” unlike the scaly rhizomes found in most members of the tribe Gloxinieae. The rhizomes have tuber-like swellings.

Streptocarpus: See *How to Know and Grow Gesneriads*.

Titanotrichum: The single species of this rhizomatous genus comes from Taiwan. It is a tall plant with yellow and maroon flowers that is difficult to flower, often producing propagules instead of bracts on a terminal shoot.

Trichantha: See *Columnnea* in *How to Know and Grow Gesneriads*.

Vanhouttea: These shrubby *Sinningia* relatives from Brazil can make a good show plant if carefully pruned. Flowers are red outside, yellow within and deeply spotted red.

The Gesneriad Society Score Sheet
 Division I (Horticulture)
Gesneriads in Bloom

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy, vigorous, well shaped Damaged, discolored, misshapen leaves or bloom Growth pattern not pleasing, leggy and/or needs shaping Fully (Not fully) developed show specimen		
Condition (grooming)	30	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Bloom (for species/hybrid/cultivar)	35	
Very floriferous and well distributed (including berries, buds with color, showy bracts/calyces) Inadequate flowers Flowers not well distributed		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division I (Horticulture)
Ornamental Characteristics other than Bloom

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy, vigorous, well shaped Damaged, discolored, misshapen leaves Growth pattern not pleasing, leggy and/or needs shaping Fully (Not fully) developed show specimen		
Condition (grooming)	30	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Buds showing color should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Ornamental Value	35	
Decorative value attained through: foliage color and/or texture overall shape or character of plant presence of prominent calyces and/or fruit. Plant has minimal decorative appeal when not in bloom		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division I (Horticulture)
Trained Or Sculptured Gesneriads

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy, vigorous, well presented Damaged, discolored, misshapen leaves Distorted flowers		
Condition (grooming)	30	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Visible grooming remnants Distracting soil surface Container needs cleaning Under or over potted		
Training	20	
Plant is effectively trained capitalizing on its natural growth habit Little/no evidence of training Plant is poorly suited to type of training displayed		
Design	15	
Creative and pleasing overall effect achieved through the relationship of plant to container and structural elements Exhibit lacks proportion and/or artistic unity Standard presentation for this gesneriad		
TOTAL	100	

Comments: (Please use reverse side, if needed)

The Gesneriad Society Score Sheet
 Division I (Horticulture)
New Gesneriads (species)

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	25	
Healthy, vigorous, well shaped Damaged, discolored, misshapen leaves or bloom Growth pattern not pleasing, leggy and/or needs shaping		
Condition (grooming)	30	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Desirability	15	
Significant potential exemplified by: flower quantity and/or quality foliage attributes colorful calyces and/or fruit plant habit ease of culture Flowers and/or foliage not intrinsically attractive Needs special culture – appears difficult to grow		
Distinctiveness	15	
Significantly extends understanding of genus or family Species is similar to previous collections		
Educational Information	15	
Provides complete and clear information on origin, collector, habitat, significance, culture, etc. Provides little information and/or is unclear or illegible		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
Division I (Horticulture)

New Gesneriads (hybrids/cultivars)

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	25	
Healthy, vigorous, well shaped Damaged, discolored, misshapen leaves or bloom Growth pattern not pleasing, leggy and/or needs shaping		
Condition (grooming)	25	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Desirability	10	
Significant potential exemplified by: flower quantity and/or quality foliage attributes colorful calyces and/or fruit plant habit ease of culture Flowers and/or foliage not intrinsically attractive Needs special culture – appears difficult to grow		
Distinctiveness	25	
Significantly extends the genus range through flower size, color or pattern, scent, foliage character, plant size/habit, etc., New intergeneric/interspecific cross Very similar to existing hybrids/cultivars Demonstrates no particular genetic principle or breakthrough		
Educational Information	15	
Provides comprehensive and clear information on hybridizer, lineage, culture, new hybrid/cultivar's age and distinguishing features, etc. Provides little information and/or is unclear or illegible		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet

Division I (Horticulture)

Lesser Known Gesneriads

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy, vigorous, well shaped Damaged, discolored, misshapen leaves or bloom Growth pattern not pleasing, leggy and/or needs shaping Fully/Not fully developed show specimen		
Condition (grooming)	25	
Plant in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Botanical Interest	30	
Species/cultivar: demonstrates significant points of botanical interest seldom exhibited contributes to educational value of the show best exhibited in a different class		
Educational Information	15	
Complete and clear information on origin or hybridizer, lineage, cultural requirements, etc. Information: insufficient unclear illegible		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division I (Horticulture)
Collection (Single Genus)

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy, vigorous, well shaped plants Fully (Not fully) developed show specimens achieved in all components of the collection Growth pattern not pleasing, leggy and/or need shaping Some damaged, discolored, misshapen leaves and/or blossoms		
Condition (grooming)	25	
Plants in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Variety	25	
Illustrates aspects of variety in genus through: species hybrids size, foliage forms/patterns flowers and flowering habit Plants very similar and display no apparent theme to illustrate variety in genus		
Unity of Presentation	10	
Skillfully arranged for effect through use of : compatible containers variation in level placement other novel staging Little or no apparent attempt to unify plants within the collection		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division I (Horticulture)
Collection (Kinship Group)

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	30	
Healthy, vigorous without major foliage or flower faults Well shaped plants Growth pattern not pleasing, leggy and/or needs shaping Damaged, discolored, misshapen leaves or flowers		
Condition (grooming)	25	
Plants in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Conspicuous staking Distracting soil surface Container needs cleaning Under or over potted		
Genetic or Botanical Significance	25	
Illustrates significant botanical or genetic principles: inheritance traits relatedness Little of significant botanical or genetic principles apparent in the collection		
Unity of Presentation	10	
Skillfully arranged for effect through use of : compatible containers variation in level placement other novel staging elements Little or no apparent attempt to unify plants within the collection		
Educational Information	10	
Provides clear and concise information on plant relationships and principles illustrated Information is: insufficient unclear illegible		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division II (Artistic)
Artistic Gesneriad Arrangement
(Cut, Dried, or Growing Material)

Section _____ Class _____ Entry # _____		
<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Design	40	
Elements: Space, Line, Form, Size, Color, Texture, Pattern Used effectively Not used effectively Principles: Balance, Proportion, Scale, Rhythm, Dominance, Contrast Used effectively Not used effectively		
Creativity	25	
Novel use of plant and other materials Illustrates little imagination/stereotyped		
Title Interpretation and Compliance with Schedule	15	
Skillfully interprets class title/theme Schedule requirements met/not met Class Title/theme not discernable Gesneriads do not predominate		
Craftsmanship	10	
Material solidly assembled Overall effect is polished/elegant Design looks fragile Mechanics visible/not visible from the front view		
Condition	10	
Plants are/are not fresh, clean and turgid Other materials are/are not fresh and clean		
TOTAL		100
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division II (Artistic)
Plantings of Growing Material
(Terrarium, Tray Landscape or Natural Garden)

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Design Concept	40	
Design relates well to the container Plant material: most or all are gesneriads excellent selection for variety and scale excellent placement Gesneriads do not predominate Container overwhelms planting Poor selection and/or placement of material		
Suitability	20	
Plant material/accessories complement the design Plant material/accessories do not suit the design		
Cultural Perfection	20	
Healthy, vigorous with no major foliage or flower faults Distorted flowers, damaged/discolored/misshapen leaves		
Condition (grooming)	20	
Immaculate. Little or no evidence of damaged or marked leaves, faded flowers, pedicel stubs, algae growth, etc. Container not clean Evidence of flower/foilage damage, faded flowers, visible stubs, staking/mechanics, etc.		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division III (The Arts)
Monochrome Print

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Technical Skill	45	
Effective use of lighting, focus, color, contrast, etc. Subject out of focus Too dark/light Too much/too little contrast		
Composition	45	
Artistic and interesting use of monochrome palette, depth of field, shading, available space, etc. Composition cluttered, lacks visual interest, space not well-used, etc.		
Illustration	10	
Illustrates identifiable feature(s) of a gesneriad (e.g. whole plant, flowers, leaf patterns, seeds, etc.) Does not effectively illustrate identifiable feature(s) of a gesneriad (e.g. whole plant, flowers, leaf patterns, seeds, etc.)		
TOTAL	100	

Comments: (Please use reverse side, if needed)

The Gesneriad Society Score Sheet
 Division III (The Arts)
Crafts Representing Gesneriads

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Technical Skill	40	
Medium is skillfully used to represent the subject effectively (e.g. paint, glass, textile, ceramic, etc.) Medium is not used skillfully Subject is not well represented		
Composition	40	
Artistic use of depth of field, color contrasts, textures, available space, etc. Composition cluttered, lacks visual or tactile interest, space not well-used, etc.		
Illustration	10	
Illustrates identifiable feature(s) of a gesneriad (e.g. whole plant, flowers, leaf patterns, seeds, etc.) Does not effectively illustrate identifiable feature(s) of a gesneriad (e.g. whole plant, flowers, leaf patterns, seeds, etc.)		
Creativity	10	
Original and innovative use of medium Stereotyped, does not make creative use of medium		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

The Gesneriad Society Score Sheet
 Division IV (Commercial/Educational):
Educational Exhibit

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Botanical or Horticultural Significance	30	
Presents one or more aspects of gesneriad culture, botany, history, documentation, etc. Presents irrelevant or insignificant aspects of gesneriad botany, history, culture, etc.		
Original Contribution	20	
Novel and original contribution to the understanding of an aspect of gesneriad culture, botany, etc. Contributes little or nothing original or different from previous understandings of gesneriads their culture, botany, etc		
Educational Value	30	
Provides interesting and useful information, engages the viewer and furthers understanding of some aspect of gesneriad culture, botany, history, documentation, etc. Provides little or no significant, interesting, or useful information		
Clear and Concise Presentation	20	
Information is well organized and utilizes effective graphics and text, displays uniformity, etc. Information is unclear, untidy, lacking uniformity, etc.		
TOTAL	100	

Comments: (Please use reverse side, if needed)

The Gesneriad Society Score Sheet
 Division IV (Commercial/Educational)
Commercial Display

Section _____ **Class** _____ **Entry #** _____

<i>Criteria</i>	<i>Max</i>	<i>Score</i>
Cultural Perfection	35	
Healthy and vigorous plants, without major foliage or flower faults. Fully developed show specimens Some plants with: leggy growth or unattractive growth pattern damaged/discolored/misshapen leaves or flowers Some plants not fully developed show specimens		
Condition (grooming)	25	
Plants in excellent condition Some foliage needs removal, trimming, or cleaning Spent flowers should be removed Some conspicuous staking Some distracting soil surfaces Some containers need cleaning Some under or over potting		
Variety	20	
A wide variety of plants are represented from across the family or within one or two genera Relatively few different plants representing different genera or differences within one or two genera		
Design and Arrangement	20	
Arranged/displayed in an attractive way Haphazardly arranged/displayed with no apparent design plan		
TOTAL	100	
Comments: (Please use reverse side, if needed)		

Sources

Entry Program

“Gesneriad Show”, the entry program for gesneriad shows, is available for purchase in the members’ area of the website of The Gesneriad Society, <www.gesneriadsociety.org>, from the Shows and Judging page.

Score Sheets

Master copies of all score sheets are available in the members’ area of the website of The Gesneriad Society, <www.gesneriadsociety.org>, from the Shows and Judging page.

Appraisal

Calendar year subscriptions to *APPRAISAL*, the newsletter of the Judges Interest Group, three issues per year, \$6 (postal mail) or \$3 (e-mail/full color). Send to Mary Lou Robbins, 21 Overlook Rd., Boonton Township, N.J. 07005 or from The Gesneriad Society website, <www.gesneriadsociety.org>.

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Arleen Dewell
Shows and Judging Committee Chairperson