

JUDGING MATTERS



Newsletter of the Garden Clubs of Ontario Judges' Council
September 2017

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Congratulations to all WAFAs participants. Canada and Judges' Council was very well represented in Barbados this past June. If you were unable to attend or attended but didn't exhibit, you can experience the event in this newsletter - attend vicariously as an imposed class competitor, as a judge and as the Canadian honorary exhibitor. Thank you to Trudy, Celia, Brenda, Lorraine and Val for sharing their experiences. Check out <http://wafabarbados.com> for photos of the event.

At our spring meeting, I promised to publish how to instructions for the techniques Hitomi Gilliam demonstrated. I'm renegeing on that promise. You will find Hitomi's quick tips and techniques (midollino extenders, preparing bindwire, watertube/raffia bamboo skewers design, correct way to use woodpicks, wrapping beargrass etc.) demonstrated on her youtube channel, www.youtube.com/c/HitomiGilliam.

Please mark Tuesday, May 29th, 2018 on your calendars. This is the date of our spring meeting. It is later than our previous spring seminars but will allow for a varied program using garden plant material.

See you on October 3rd with your flower show entry in hand.

Heinke

JUDGES' COUNCIL EXECUTIVE 2016 – 2018



Heinke Thiessen
CHAIR



Elizabeth Schleicher
SECRETARY



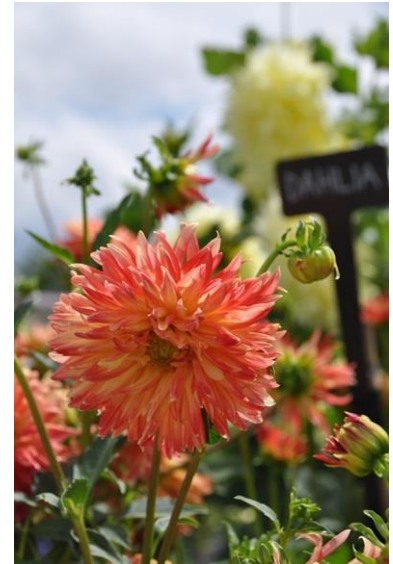
Cathy Faber-Rowlands
TREASURER



Judy Zinni
DIRECTOR



Michael Erdman
DIRECTOR

FALL SEMINAR, OCTOBER 3rd, 2017

'Ornamental Grasses' presented by Diana Pooke

'Dahlias' presented by Dawn Suter & team

Floral design techniques by "The Fabulous Four"

Ornamental Grass & Dahlia Flower Show

(see schedule for show rules)

Section A: Dahlias

- | | |
|---------------------------|-----------|
| 1. Single type | - 1 stem |
| 2. Under 4", one cultivar | - 3 stems |
| 3. 4" and over | - 1 stem |

Section B: Ornamental Grasses & Sedges

- | | |
|----------------------------------|----------------------------|
| 4. Large (over 6'), one cultivar | - 3 stems |
| 5. Medium (2-6'), one cultivar | - 3 stems |
| 6. Collection of 3 cultivars | - 2 stems of each cultivar |

SPRING SEMINAR, MAY 29th, 2018

'Conditioning' presented by Lizzie Matheson

'Mechanics' presented by Lil Haworth
Horticulture program to be determined.

WAFB BARBADOS, JUNE 2017 – THROUGH THE EYE OF A COMPETITOR

by TRUDY GRANTHAM

The opportunity to compete at a world flower show seemed very exciting, considering that it was being held in Barbados, a country where tropical plants grow everywhere. Thinking about how much we pay for tropical plants in Canada, if we are able to get them, made me eager to enter an imposed class in which everything would be provided on location. I would avoid the challenge of choosing my own plant material, getting a phytosanitary certificate, packing "my gems" and carrying them on the airplane, or trusting the airline staff to deliver them to me undamaged. It seemed like the perfect scenario. The only thing I might have to consider was perhaps a night of restless sleep before the put-in time the next morning. That seemed to make so much sense rather than all the sleepless nights I might have to endure thinking about what container would be good to work with in situ, and how I would get it there. I wouldn't have to face the possibility of ordering plant material in Barbados that might not be available at the last minute.

I signed up early in order to get the class I wanted. Chitter Chatter! What an intriguing title. I could imagine lots of bold tropical flowers giving me the opportunity to create a simple, yet modern, design. Certainly \$168 US should provide plenty of beautiful plant material, especially since the floral designers from Barbados who compete at Canada Blooms, often say they brought their plant material from their gardens. After registering, I read on Facebook about the cost of plant material ordered by competitors and it made me a little concerned about what I would get, but I had already signed up and it all seemed to make sense in order to avoid the difficulty of importing plant material.

After a six hour flight delay, our flight landed in Barbados. It was so exciting to get to our hotel and to hear the ocean waves crashing. How lucky were we to be in a tropical paradise? All I had to do was get myself and my limited tools to the show venue before 8:00 a.m. on my second morning there. The steward explained that our places had been assigned and that we had three hours to complete our design. The plant material was in two pails in front of each 6 foot tall, 12 inch wide piece of wood on a base with a single hook 6 inches from the top, as shown in the schedule.



Eight of the 21 designs in Class 'Chitter Chatter.' Trudy's design is fifth from the left.

The wire, glue guns, and sticky dots that were supposed to be supplied were not to be seen. An email saying, they would be supplied was produced by a competitor and eventually we were

given an inch of double sided tape and two 18 inch pieces of extremely thin wire, and no glue guns. As the competitors walked past the pails, some of them noticed that only some of the pails had 4 carnations and the others had none. As I stood looking at my plant material, a lady walked by and removed two carnations to share with those who had none, and said that more would come later. As I expected, the only mechanic supplied was a whopping big piece of floral foam in a thick plastic cage which could not be cut.

I did not dare to look at the people working close to me on each side, let alone look all the way along the wall at the 20 other designers. This was the time to focus on what I could do to create a design that I would be proud of. Next came the announcement that the carnations had arrived, but unfortunately, they were dead! How do I start my design without knowing what plant material I would have to work with? I decided that in order to interpret "Chitter Chatter", which is defined as "informal, inconsequential conversation", I would use my 4 pink Anthuriums to talk to one another. We were required to use at least one of each type of plant material supplied! In the pails were four pink Anthuriums with three leaves, three white Ornithogalums, two orange Carnations, one long stem of Italian Ruscus, some bright green leaves on a short stem, several stems of purple Statice, and three Dracaena leaves! The special component was a bag of "Ladies Tongues" which were pods from a tree. How do I do a modern design with nine kinds of plant material? Along came a man who deposited two light coloured Carnations into each competitor's bucket. Already thirty minutes have passed and I am still deciding what to do!



The Anthuriums were placed near the centre to provide a strong focal point and the three long leaves cascaded downwards to fill the large empty space. From then on it was a process of covering the floral foam with the plant material I chose not to feature, and hiding much of it so that it was included, but did not show from the front. The "Ladies Tongues" were inserted last to add interest. I still managed to finish before the three hours were up, so I started to clean up my space and then dared to glance at what others had created. It was now up to the judges to decide. I had no idea who would win and was just glad I didn't have to judge that class. The next morning at the session with the judges, we were told that they spent more time judging this class than on any of the other ones this team had judged.

The Awards Ceremony and Opening Night Party was that evening. Winners of the first, second and third prizes in each class were called to the stage to receive their awards. I was thrilled to hear my name called as the second prize winner, since I was not expecting to win because my design was so different from the others. That night I sent photos home to my family along with my exciting news.

I had a wonderful time in Barbados and enjoyed connecting with friends from other WAFAs Shows, as well as making new friends. The chance to tour parts of the island was truly a highlight since being by the ocean with tropical plants, trees, birds, and fish is not something we as Canadians do every day. Thank you Barbados for hosting the show and allowing us to see so many different designs. It was delightful to see the wonderful demos and be inspired to get designing again soon!

JUDGING AT Wafa, THE 23TH WORLD FLOWER SHOW Bridgetown, Barbados, June 2017

by CELIA ROBERTS

Firstly, it was such an honour to be selected as the GCO Judge to represent Canada at the 12th Wafa show in Barbados. It had always been my dream and goal and to have it realized was memorable, to say the very least. This was the pinnacle of my judging career to date.

Judging at the International level is quite the challenge. For the first time, there was an inaugural all-day Seminar on Tuesday prior to judging. This was highly valued and allowed for the Adjudicator to lead us through many of the processes permitting discussion on topics related to judging at the topmost level. We were in a "U" shaped configuration seated with our team mates. Judging is in teams of 3. Unfortunately, as the weather dictated the late arrival of some judges, 1 of my team mates did not arrive until after the session was completed. Regrettably, to our consternation, she did not receive the same instructions and information that 2 of us did. This did cause some dismay in the judging process but more about that in a moment. The day dealt with:



(photo: wafabarbados.com)

- The Wafa rules
- The role of the arbitrator
- The approach to judging
- Dealing with exhibits that were not according to schedule
- Judging criteria
- Procedure for awarding prizes
- The need for impartiality and lack of bias
- Classes requiring special consideration
- The work of the Honour Panel
- Procedure for selecting Best In Show and Runner-up to Best In Show

Judging in a team is a challenge. Judges did not know which classes they were to judge until the morning of the seminar. Firstly, for some, of course, there could be differences in language. I was fortunate in that we were a team of 3 English speaking judges (Canada, Ireland and Jamaica). It is a democratic process with, hopefully, all 3 judges agreeing on placements. Two of three votes for placement do rule. One must be prepared to back down gracefully if you are the odd vote. It was suggested that, firstly, we walk through the class individually without discussion with the other team members, then walk through as a threesome giving our initial thoughts. I had my OJES book with me and the judge from Ireland had her NAFAS book. We did use these as reference for definitions for one of the classes. The Adjudicator and his Assistant Adjudicator are available to be called for questions or clarification if deemed necessary.

As luck would have it, at the end of the seminar, the Adjudicator announced that there are probably 3 classes in which there may be a problem. They were my 3 classes!! After the seminar, we had a private meeting with the Adjudicator to discuss all 3 hurdles and agreed as to how to give consideration to these classes. There were to be no "Not According to Schedule" entries.

- One issue was not that difficult to overcome was that 1 of the pedestals was placed behind a column preventing us from standing back to view the design.
- The 2nd was more of a problem for the entrants in that the colour of the niche was vastly different from the colour they were given. We were instructed to ignore the colour issue and to try to 'imagine' the design with the correct colour. There was a lesson here for schedule writers in that the colour given in 1 country is not the same as elsewhere. There has been a suggestion put forward as to how to avoid this dilemma in the future.
- The 3rd issue was major. The schedule called for a 'mobile' design. In OJES and NAFAS, the definition was virtually the same. However, of the 13 entrants in the class, only 2 were 'Mobile' designs, the remaining were absolutely beautiful 'hanging designs'. Although we discussed this class with the Adjudicator prior to judging, we did call for the Adjudicator while on the show floor for further clarification to ensure that our approach would be the acceptable one. I'll leave it up to you to determine how you would have handled this complication. We can bring this up for discussion at our Judges' Council meeting.

The judging process commenced at 12 noon and was completed at 5 p.m. Fitness and endurance does play a role in one's ability to withstand the grueling afternoon session, as does wearing a very comfortable pair of shoes. The vote for Best In Show went to 3 ballots with one judge failing to vote. On Thursday morning, we were to hold 'meet and greet' sessions with the entrants in each of the classes that we judged. These gatherings are to explain the judging process and the criteria with which designs were judged – as a whole – not as a critique of individual designs. We had a mixed reaction to these sessions but did take the time to discuss designs with individual designers in 2 of the classes. The entrants were pleased to hear our positive remarks and suggestions as to what may have helped them be placed higher. As judges, it did allow us to reflect on our decisions of the day before and, to be quite frank, confirmed our selections.

At this point, a Judges de-briefing session took place conducted by the Arbitrator. Many items were discussed and recommendations were made. We received the list of recommendations recently in a wrap-up report from the Arbitrator. At this point, with thanks all around and a group sigh of relief, we had completed our heavy work load and were free to now enjoy the show as a 'visitor'.

Basically, as a judge, we were busy for 3 days before we actually had a day to ourselves. Recently we received a wonderful letter of thanks from Maurice Webster, President, WAFABarbarados.

To sum up, the experience of judging at a world show is a most challenging honour yet thoroughly enjoyable at the same time. Meeting fellow judges from around the world and making new friends was a joy to be treasured for life.

Again, thank you to the Garden Clubs of Ontario for offering me the opportunity to represent Canada as a judge at WAFABarbarados, 2017.

THE JOURNEY TO Wafa

By BRENDA SYMNS (with LORRAINE PETERS & VAL SMITH)

IN THE BEGINNING

Fresh out of design judge's school, we were basking in our newfound knowledge, and eager to put it to use. Susan Sutor, one of our classmates, strongly encouraged us to participate in the Triennial Flower Show June 14-16, 2016. Doing a large design was on my bucket list and I was sure I could get my friends to agree. I sent an email off. Their responses were quick: Lorraine thought it would be "cool", Val wanted the "challenge"

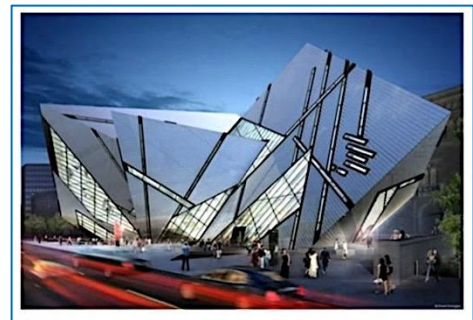
WHAT THE HECK ARE WE DOING!

Class 13 Canada Is...
 21st Century Contemporary Art

A large floor design evoking the spirit of Canada

We started meeting in January of 2016 to come up with a design idea. Three people = many different ideas. We went back to the basics, got the definition, and begin to look at deconstructivism as a technique.

After many meetings with no clear path, we decided we would all come back with a prototype or drawing for our next meeting. Only one of us did our homework, but a plan was born!

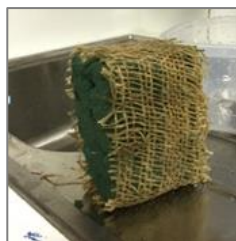


For the purposes of this floral design, Deconstructivism is defined as reducing a large concept into its simplest elements often in the form of iconic symbols.

MECHANICS MECHANICS MECHANICS

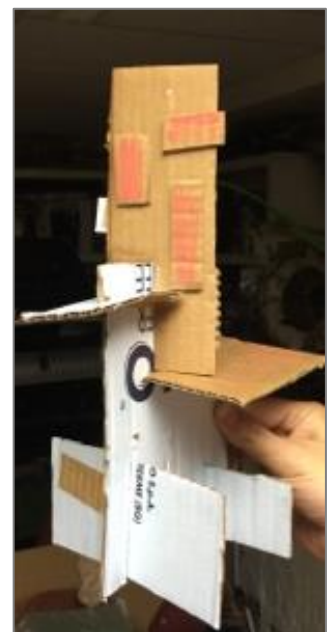


We have all faced mechanical challenges, and we had lots on this design! How do you keep a 32 inch column of Oasis wet for a three day show? Answer: you don't (our resident lab tech did multiple experiments). After pages and pages of analysis and many consults with more experienced designers, a plan was formed: the Oasis had to be shorter! We then had a series of shelves built and encased the Oasis in plastic bags.



Days before the show we were still having issues with the Oasis drying out. After another consult, we added a strip of burlap to wick water up the Oasis. Subsequent to that, we used Hiromasa's method and encased the Oasis in hot glue.

The easiest decision was the paint choices, we all agreed on red, white and grey. Carnations were chosen for their color and longevity.



Cardboard prototype

SET UP: THE NEVER ENDING DAY

Our day started at 7, with a trip to pick up 400 carnations. Then the fluffing, and that many carnations take a lot of fluffing. Then off to RBG for the actual setup. We had never set up the whole design and installed all the flowers before. We thought it would take about six hours, but hoped for less.

Our hopes were in vain; set up took the full 6 hours... We became very good at using hammers, screw drivers and awls, and sitting crossed-legged on the floor. We were in the company of some great designers, and were in awe of their work. At the end of the first day, we were hoping that we would not embarrass ourselves. It never occurred to us that we could be winners.

The next morning, we realized we had underestimated flowers so a rush trip to Hofland in the early morning hours was needed. The design was finished with only 15 minutes to spare.



THE ROAD HOME

We were three tired young women heading back to London (after the requisite IKEA stop). On the Hamilton Skyway, we got the email that we had won! Three women make a lot of noise when they scream. Surprised and in disbelief, we wondered if the person who sent us the news was kidding. The second email followed that we had won best in show. More screaming, more disbelief. You get the picture.

It was later when we realized that we were off to WAFA to represent Canada. We have all been humbled by the opportunity to represent Canada and our club on the world stage. This has been the experience of a lifetime.

We appreciate all the support and encouragement from our colleagues, and those who all said our design was a winner when we could not see it. Those words meant a lot as we placed carnation number 400.

To The Garden Club of London and to GCO a thank you for your financial support and words of encouragement.

Lorraine, Val, Brenda

WAFA HERE WE COME

I would like to tell you that everything was smooth sailing on the way to WAFA, but we faced many challenges in the next leg of our journey.

Challenge # 1: importing our structure to Barbados. Assuming we would not win, we had not considered the size of our structure. It would not fit conventional containers so we had a special box made to ship the structure in. It was secured in Styrofoam with the top screwed into place. If the case was too large for the scanner we would have to unscrew the 30 screws in the lid for the inspectors to verify our armature was disease free. With a test run to the airport we found we had 1 inch. to spare going through the airport scanner. Sigh of relief!



Challenge # 2: How to transport the armature to the Wafa center. As most cars allowed for only 2 pieces of luggage, we decided to rent a van. This required some teamwork: one person to operate Mabel, our GPS, (she was very finicky and we had to drive around some roundabouts 2 or 3 times before she would give the correct directions); one person to monitor how close we were to the curbs while driving on the opposite side of the road; and one person to actually drive the van. After multiple trips to the center each day we were finally getting use to Barbados roads just in time to head home!

Challenge # 3: Set up Monday morning a tropical storm was blowing in, so the flowers were delayed arriving. Anxious to get started, we decided to set up the structure and touch up the paint. After 8 hours, the flowers had still not arrived. We were not alone; other country exhibitors were anxiously waiting for their flowers as well. Finally, 400 carnations were delivered. We started fluffing, and were disappointed to discover that the carnations were at the end of their shelf life, and moldy. At this point, we were very discouraged and went home for the night.



Over night we mustered our Canadian spirit and decided to make the best of a bad situation. With lots of creative fluffing and inventive placement of poor quality flowers, we were able to complete our design. Daily spritzing and replacement of only the worst carnations helped it to last for the 5 day show. Thank goodness it was not being viewed from all sides. The end result was impressive and we received many positive comments.

Let the Fun Begin

With our display completed, we were able to relax and enjoy a little down time. We attended the Opening Ceremonies and Awards. Lorraine won a third for her small design, an added bonus to our trip. We attended some wonderful seminars, and viewed the show at our leisure. The designs were amazing, displaying so many new techniques to learn.

The show ended Sunday night at 8. After the final dismantle of our exhibit, we were pleased to donate our structure to The Garden Club of Barbados, glad it had found a new home. It was a once in a lifetime experience and many unforgettable memories were made with the 3 amigos. Of course, it could be a twice in a lifetime experience... How do you feel about India ??

Our experience at Wafa representing our Country, GCO, and the Garden Club of London was a unique, challenging and once in a life time wonderful experience. I would encourage all designers to attend and enter Wafa. It is an experience you never forget.

JUDGING ROSES- Where to Begin

by ELIZABETH SCHLEICHER

From Species Roses to Modern Roses this plant family has endured over the centuries to hold a special place in the garden. Judging roses is not as mysterious as you may think but it does involve *diligence and keen observational skills*. You should approach a rose bloom as having potential, then deduct the faults that detract from the most perfect phase of bloom for that exhibit.

Roses have been grouped into *three main classifications* and then these are divided into numerous sub groups.

Species Roses are as they grow in nature and will grow true from seed. An example of this type of rose is *Rosa rugosa*. Species roses don't usually have long stems and the petals are very delicate and thin. Their vase life is very limited so conditioning is a challenge for the exhibitor. Try to avoid including them in a show schedule which will last more than one day. Since most of them bloom only once, in our area usually early June, they are not going to be too plentiful the rest of the year. Some of them do provide wonderful rose hips so that might be a class to consider for late September into October shows.



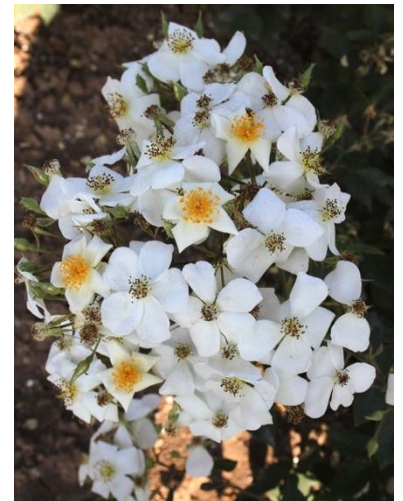
Rosa canina froebelii
(*Rosa laxa*) 1890
white



Rosa rubrifolia
(*Rosa glauca*) 1789
medium pink



Rosa moyesii
1890
medium red



Rosa moschata
1540
white

Old Garden Roses are roses known to be in cultivation prior to 1867. Damask Rose is one type of rose in this classification. Old Garden Roses can also be difficult to keep in prime show condition



R. 'Souvenir de la Malmaison'
Bourbon Rose
1843
light pink



Rosa 'Blush Noisette'
Noisette Rose
before 1817
colour classification: white



Rosa 'Reine des Voilettes'
Hybrid Perpetual
1860
mauve

past a day but are a beautiful addition to any venue, usually in late May or early June, depending on the cultivar and which Plant Hardiness Zone you are in.

Again, the hips are lovely as exhibits in the autumn shows.

Modern Roses is the group that many of you are most familiar with. The modern Hybrid Tea would be part of this group and logic follows, these roses were hybridized and in cultivation after 1867. Modern Roses will be able to withstand the elements of time as cut specimens with more success if conditioned properly. These roses will be what you are inclined to see more often on the show tables from mid-June into November. The trend of late has favoured shrub roses such as *Austin's English Roses* and hardy Canadian bred roses. The former because they resemble the old garden type rose with that intoxicating scent but offer repeat blooming and the latter because of their hardiness to cold up to Zones 2-3.



Rosa 'Black Magic'
Hybrid Tea
At perfect exhibition stage.



R. 'Golden Celebration'
Austin, shrub rose
colour class: dark yellow

"To grow them is to know them" was a favourite saying from one of my rose judge instructors. Growing a few roses from each of the three classifications in your garden will provide you with the best opportunity to observe some of the differences among the three classifications.

If you cannot personally grow roses then make a point of visiting botanical gardens, public gardens and if possible private gardens where plants are properly identified with their correct botanical and hybridized names. Study the plant's growth habit and how the blooms are structured and carried on the stem of the plant and how they open. Niagara Parks has a large rose garden and it's free to visit. The RBG rose garden is being renovated and hopefully by 2018-2019 it will be in bloom again.

Good reference books and websites are also key to help you become familiar with the different roses you are apt to judge. Toronto Botanical Gardens has a large horticultural section in their library and they also sell off older editions of books from time to time for a nominal fee. The Canadian Rose Society has produced *Guidelines for Exhibiting and Judging Roses*. This booklet was the basis for the guidelines found in the rose section in OJES.

Nursery websites who specialize in roses, for example, *Palatine Fruit and Roses*, a nursery in Niagara-on-the-Lake has a good site with photos of current and some older cultivars of roses (palatineroses.com). Other sites worth a visit: *Select Roses* in British Columbia (selectroses.ca); *Galletta Rose Nurseries* near Kanata; *Kordes Roses* which is one of the most well known rose hybridizers in the world and many of their roses are grown in Canada. You can also visit the *Canadian Rose Society* and *American Rose Society* websites for more information on roses.

Visit local nurseries, horticultural shows, horticultural fairs, and speciality rose societies' shows to gain more insight into the different rose classifications and what cultivars are grown in the region. In Ontario, two rose societies, *Hamilton and Burlington Rose Society* based at the RBG and *Huron Rose Society* based in Barrie hold annual rose shows.

A well written Show Schedule certainly makes judging that much easier. The rose section of OJES lists a good cross section of suggested classes to include in a show or how to subdivide a large class of 'roses'.

Each classification of rose has general characteristics and that is where the experienced judge can gauge how to judge a specific entry. As I started to write this article I realized that this topic of judging roses cannot possibly be confined to a page or two. If you study OJES and the section on roses it does give good guidance to evaluate fairly the rose before you on the table. No one can possibly be familiar with the thousands of roses grown each year. Understand the basics of rose judging as OJES has defined it. Expose yourself to as many opportunities to view plants growing in gardens or naturally. You can also ask if you can shadow an experienced judge or offer to clerk at a rose show where you can learn firsthand what makes that rose a first-place winner.



Typical form of a modern hybrid tea rose, side view.



1



2



3



4



5

**ID CHALLENGE:
FALL FLOWERING PERENNIALS**



7



6

1. *Aconitum carmichaelii* (Autumn Monkshead) 2. *Chelone oblique* (Turtlehead) 3. *Aster divaricatus* (White Wood Aster) 4. *Kirengeshoma palmata* (Yellow Wax Bells) 5. *Hibiscus moscheutos* (Swamp Rose-Mallow) 6. *Nipponanthemum nipponicum* (Montauk Daisy) 7. *Tricyrtis hirta* (Toadlily)