

## Glossary

**ABSTRACT DESIGN:** A creative design in which the selection and organization of components, including the element of space, are used purely as line, form, texture and/or color.

**ACCESSORY:** A subordinate object in a design other than plant material, container, base, background or mechanics. Schedule governs use. Accessories are permitted unless the schedule prohibits.

**ADVANCING COLORS:** Warm hues, such as orange, yellow or red.

**ANALOGOUS COLOR HARMONY:** Closely related colors that lie next to one another on the color wheel. No fewer than three adjacent hues, no more than one-third of the color wheel and no more than one primary color can be used.

**ANTIQUUE:** any man-made object at least one hundred years old.

**ANNUAL:** a plant that normally completes its life cycle in one growing season.

**APERTURE:** the relative size of the lens opening which is measured in increments called f-stops.

**ARMATURE:** framework or grid work constructed for mechanical and/or decorative purpose.

**ARRANGEMENT:** Plant material and other components organized according to the principles of design to create a unified whole. Synonymous with Composition and Design.

**ARTIFICIAL:** non-natural, non-realistic

**ARTISTIC CRAFTS:** special division exhibits which while related to horticulture or flower arrangement involve a particular kind of skillful craftsmanship as well as excellence in design. Jewelry and needlework are examples.

**ASEXUAL PROPAGATION:** see PROPAGATION

**ASIAN MANNER:** adaptations for flower shows of traditional and/or modern oriental flower arrangement styles.

**ASSYMETRICAL BALANCE:** Approximately equal visual weight on both sides of an axis; composed of elements (including space) differing in placement, amount, kind, etc. see BALANCE

**BACKGROUND:** The surface against which an arrangement is seen. May include back, sides and surface beneath arrangement.

**BALANCE:** A design principle; visual stability. see ASSYMETRICAL BALANCE,

**BANDING:** see TECHNIQUE

**BASE:** An object on which the container rests. An optional component considered part of the container

**BASING:** see TECHNIQUE

**BASKET:** a seemingly woven receptacle. If required to be made of plant material the schedule must so state. If the basket has a lid or handle, that part should be evident in the completed traditional design.

**BIEDERMEIER:** A tightly constructed round design of formal rings of flowers. More contemporary versions use strong groupings and may include non-plant materials.

**BICOLOR:** two different colors in the same flower.

**BIENNIAL:** a plant that normally completes its life cycle within two years. The bloom occurs only or primarily the second year.

**BINDING:** see TECHNIQUE

**BLOOM:**

1. A blossom; an open flower
2. The powdery or waxy coating on various fruits and leaves, giving the surface a glaucous appearance.

**BONSAI:** pronounced "bone-sigh," a Japanese word meaning "plant in a pot". The horticultural practice of growing and training woody plants as artificially or naturally dwarfed specimens. Those specimens not following the classical principles established by the Japanese may be classified as "Grown in the bonsai manner".

**BOTANICAL DESIGN:** a composition using multiple parts of a plant of one family or genus. Parts may be stems, bloom(s), foliage, roots, fruit, etc. Organization of plant material is designer's choice.

**BRACT:** modified leaf at the base of a flower or flowerhead. May be small and scale-like, or large, brightly colored, and petal-like; or resemble normal foliage. Is not considered to be a bloom.

**BRAIDING:** See **TECHNIQUE**.

**BUD:** for the purpose of exhibition, an unopened or partly opened bloom.

**BULB:**

1. A modified underground stem, which is typically very short, flattened, and surmounted by a group of usually fleshy, non-green scale-like leaves. Bulbs are sometimes covered by a coat or tunic that is thin and membranous, e.g., onions and tulips, or fibrous and reticulated, or the scales may be naked, e.g., Liliium.
2. In horticultural classification corms, tubers or thickened rhizomes may be considered bulbs, as they resemble them and have similar cultural requirements.

**CACHE POT:** a decorative container often used as a receptacle for a standard pot. Permitted unless the schedule prohibits.

**CARD OF INTENT:** States the arranger's inspiration and personal expression of the class schedule.

**CASCADE:** a plant trained to grow downward over the edge of its container, emulating a waterfall: a bonsai style or a method of training chrysanthemums.

**CASCADE (waterfall):** A design constructed of layered, loosely trailing plant material which appears to flow out of the container.

**CHALLENGE CLASS:** a flower arrangement class

1. At-The-Show all components—mechanics, containers, plant material, and accessories, if desired—are supplied by the flower show committee. The committee may specify how many of the items must be used. These items should be as identical as possible for each exhibitor.
2. Component challenge class: exhibitors are supplied ahead of time with identical objects, some or all of which must be incorporated into the design. The schedule dictates to what extent these components may be altered. The arranger devises how they will go together, supplies plant material and may add mechanics, etc. including a container.

**CHROMA:** The purity or intensity of color determined by the degree of freedom from white, gray or black.

**CLONE:** all the descendants of a single plant produced from it asexually by cuttings, division of root stock, grafting, runners, etc. These descendants are genetically identical.

**CLUSTER:** a number of fruits or blossoms spaced closely together on the same stem.

**CLUSTERING:** See **TECHNIQUE**.

**COLLAGE:** a composition made by attaching various fresh and/or dried plant materials and, optionally, other objects to a flat surface in low relief.

**COLLARING:** See **TECHNIQUE**.

**COLLECTION:** an exhibit containing here or more specimens of container grown plants, cut flowers, etc. Judged primarily for cultural perfection and variety. Pleasing arrangement is desirable. Should be accompanied by a key card or diagram to identify the plant material. (See **DISPLAY**.)

**COLOR:** A design element -how the eye sees and interprets light rays. All colors have three characteristics: hue, value (lightness and darkness), and chroma (intensity).

**COLOR HARMONY:** Color schemes organized according to the design principles.

**COLOR WHEEL (CIRCLE):** A color circle expanded to include color values by adding varying amounts of black and white.

**COMPLEMENTARY COLOR HARMONY:** Combination of colors directly opposite one another on the color wheel.

**COMPONENTS:** Tangible materials of which a design is composed: plant material, container, background and mechanics. Optional components are accessories, featured objects and bases.

**COMPOSITION:** synonymous with ARRANGEMENT or DESIGN.

**CONDITION:** the physical state of plant material. Condition is considered as it appears at the time of judging.

**CONDITIONING:** Preparation of cut plant material to ensure lasting freshness.

**CONFORMANCE:** Adherence to schedule requirements.

**CONSERVATION:** The practice of preserving and protecting native plants.

**CONSTRUCTION:** a contemporary design technique with strongly geometric or architectural characteristics, often employing natural plant material.

**CONTAINER:** Any receptacle for holding plant material.

**CONTAINER GARDEN:** a planting of at least three species or cultivars in a shallow, open container. The plant material must be culturally compatible, in scale, and arranged in a pleasing manner to suggest a garden. (See also TROUGH GARDEN.)

**CONTEMPORARY DESIGN:** flower arranging not following traditional styles or geometric patterns; using imagination and creativity to devise new approaches to the selection and organization of plant material and other components according to the principles and elements of design.

**CONTRAST:** A design principle -use of opposite or dissimilar elements to emphasize their difference.

**CORM:** a bulb-like swollen under-ground stem stored with reserve food and bearing buds or growing shoots on its surface, e.g. crocus, gladiolus, cyclamen, colchicum.

**CONTRIVED FORM:** A new form made from fresh, dried and/ or treated plant material.

**CONTRASTING COLOR HARMONY:** A combination of hues, values and intensities that are farthest apart on the color wheel.

**CREATIVITY:** Originality in choice and organization of components within the Principles of Design. Artistic inventiveness.

**CULTIVAR:** a horticultural variety that has been selected and maintained in cultivation for particular horticultural attribute(s). Usually propagated vegetatively to maintain its distinct characteristics. This term is derived from "cultivated variety" and used instead of "variety." The correct abbreviation is "cv.", and the cultivar name should be a fancy name, capitalized, not italicized, and placed in single quotes, as in Clematis 'Betty Corning' or Fagus sylvatica 'Pendula'. (See VARIETY.)

**CUTTING:** a part of a plant used to reproduce its exact characteristics by vegetative propagation.

**DECORATIVE WOOD:** Dried wood of interesting form weathered by nature or otherwise polished or treated.

**DEPTH OF FIELD:** the amount of an image from near to far that appears acceptably sharp.

**DESIGN:** Organization of the Elements of Design according to the Principles of Design, into an arrangement having beauty, harmony, distinction and expression. Synonymous with ARRANGEMENT and COMPOSITION.

**DIORAMA:** a flower arrangement division special class; a scene in miniature, at least somewhat three-dimensional, and often with a painted background.

**DIRECT COMPLEMENT:** hues directly opposite on the color wheel.

**DISABILITY POLICY:** The Garden Club of Virginia Disability Policy: While most flower show schedules permit joint entries, it is up to the show committee to determine whether this is desired. In any class, where joint entries are not permitted, exhibitors with a disability (temporary or permanent) should be allowed the physical assistance of one person who is not another designer or experienced in the division being entered. Such an entry needs to be approved by the show chairman.

**DISBUDDING:** the thinning out of flower buds to improve the size and quality of bloom.

**DISPLAY:** an exhibit in the horticulture division of a flower show of plants, flowers, fruits, and/or vegetables artistically arranged. Accessories permitted unless schedule prohibits. Judged for decorative effect, cultural perfection, and labeling. Should be accompanied by a key card or diagram to identify the plant material. A scale of points should be stated in the schedule. (See COLLECTION.)

**DISTINCTION:** Marked superiority in every respect.

**DISQUALIFY:** To remove an entry from consideration because of non-conformance to schedule requirements. (Duty of the Passing Committee)

**DOMINANCE:** A design principle; control of a design by one or more stronger elements; implies subordination.

**DOUBLE POTTING:** one pot inside another generally disguised with top dressing. Permitted unless the schedule prohibits.

**DRIED PLANT MATERIAL:** Plant material from which all moisture has been removed.

**ELEMENTS OF DESIGN:** The visual qualities of the components used in an arrangement: light, space, line, form, size, texture, pattern, and color. (See page ?.)

**ENDANGERED AND THREATENED PLANTS:** native species whose status in the wild is listed in a conservation priority ranking system. Two terms are widely used:

1. **ENDANGERED:** a native species in danger of becoming extinct throughout all or in a significant portion of its range due to one or more causes—including loss or modification of habitat, pollution, disease, competition, or over-collecting.
2. **THREATENED:** a native plant which is likely to become an endangered species in the foreseeable future without special protection.

**ESPALIER:** a plant trained on a form in two dimensions to be viewed only from the front.

**EVERGREEN:** a plant which retains green foliage all year, even during its dormant period. The term cannot always be applied with exactness as exceptions in leaf retention occur.

**EXHIBIT:** an entry in a competitive or non-competitive class.

**EXPOSURE:** the amount of light reaching light sensitive material such as film or a digital image sensor.

**FAMILY:** a group of genera which have in common certain technical characteristics, usually based on flower and fruit, and may resemble each other in appearance, e.g., Ericaceae, Rosaceae, etc.

**FEATURE:** To give prominence to.

**FEATURED OBJECT:** An object dominant in a design. Schedule to govern use. An object used as a dominant component of an arrangement when the schedule so specifies. For example, "An arrangement featuring a mask..."

**FLOWER ARRANGEMENT:** see ARRANGEMENT

**FLORIFEROUS:** bearing flowers, especially flowering abundantly.

**FOCAL AREA or FOCAL POINT:** a dominant area or point of interest to which the eye is drawn.

**FOCUS:** that point of position at which an object must be situated in order that the image produced by the lens be clear and well-defined.

**FOLIAGE:** leaves of leafage portions of a plant; includes ferns, grasses, leaf buds, and leaf-like bracts.

**FORM:** An element of design -contour of three-dimensional material. Applies to individual components as well as contour of the design as a whole.

**FORMAL (plant):** a trained plant.

**FRAME OF REFERENCE:** the area available to an arranger in which to stage a design, as delineated in the schedule.

**FREE-FORM:** A fluid, unrestricted design, free from geometric outlines. Does not include abstract designs. Restraint is used in the amount of plant material, man-made materials are used sparingly, balance is asymmetrical.

**FREE-STANDING DESIGN:** A design to be viewed from all sides.

**FREE-STYLE DESIGN:** Please refer to page ?, "Non-Period and Creative Designs."

**FROND:** the leaf of ferns cycads, and certain palms.

**FRUCTIFEROUS:** bearing fruit.

**FRUIT:** the part of a plant which is seed bearing. May be edible or inedible.

**GENUS, GENERA (pl.):** one or more species of plants, closely related to each other and sufficiently distinct from other plant species so as to warrant giving them a generic (group) name. More closely related groups of a family, e.g. all species of the genus *Lilium*, such as *Lilium candidum*, *Lilium Henryi*, *Lilium regale*, etc. The first word is the generic name. The second word

is the species, called the specific epithet. If a third word should appear in the name, e.g., *Lilium condicum* var., *cernuum*, *cernuum* is the botanical variety of the species.

**GRADATION:** Orderly change in size, form, color or texture; used to provide visual movement.

**GROOMING:** procedures to ensure that a specimen presents the best possible appearance. Cleaning of flowers, foliage, and pots and removal of damaged leaves or blooms, spray residue, dust, shed pollen, etc. Leaves may not be polished with any product that alters the natural character of the foliage.

**HANGING DESIGN:** a design to be

1. hung on a solid structure (such as a door) or
2. suspended as from a frame or hook. Schedule must include staging information. Should be viewed at approximately 60".

**HARDINESS ZONE:** the GCV adheres to the USDA Plant Hardiness Map.

**HARMONY:** The pleasing organization of all components of a design.

**HEDGING:** see **TECHNIQUE**

**HERB:** one of a group of savory or aromatic plants used for medicine, food, flavor, scent, or delight. May be annual, biennial or perennial; woody or herbaceous.

**HERBACEOUS:** not woody, without woody tissues in its stems. May be annual or perennial, hardy or non-hardy, deciduous or evergreen.

**HORIZONTAL DESIGN:** a composition in which components are arranged on an axis parallel to the horizon.

**HUE:** The name of an individual color.

**HYBRID:** the offspring resulting from crossbreeding between two plants which are different species or cultivars or between distinct forms of the same species. This can occur naturally in the wild or more often by human manipulation. A hybrid may not come true to type from seed and should be propagated vegetatively to maintain its distinct characteristics.

**INFLORESCENCE:** the characteristic arrangement of buds and flowers on the stem or branch; a mode of development of individual florets.

**INFORMAL (plant):** a plant grown in its natural form. Not trained.

**INTERPRETIVE DESIGN:** A design that suggests a given theme. (Synonymous with Expressive) Not a design style.

**INVITATIONAL CLASS:** a class open to exhibitors by invitation only.

**INTENSITY:** The brilliance of a color. Dullness is its opposite.

**JAPANESE MANNER:** adaptation for flower show classes of classical and/or modern Japanese flower arrangement styles.

**KENZAN:** Japanese term for a pinholder or "frog" mechanic used to support flowers in an arrangement.

**KEY CARD:** a numbered list of botanical and common names accompanying an exhibit such as a collection, display, terrarium, or trough which contains several genera, species etc. Corresponding numbers are placed with each individual plant. A schematic diagram may be used instead. Each key card should be encased in plastic or treated with a waterproofing spray.

**KINETIC:** expressing motion, actual or implied.

**KUBARI:** Ikebana term for a mechanic of straight, bent or forked sections of branches or twigs in a container to support the materials in the arrangement.

**LAYERING:** see **TECHNIQUE**

**LIGHT:** A design element, illumination necessary for vision. Includes natural and artificial light in exhibition hall, class staging or within a design.

**LINE:** A design element; a visual path that leads the eye through the design and establishes structural framework.

- Line design: modern line design A line arrangement with contemporary characteristics. A minimum of plant material is used with emphasis on contrast in form and texture. There may be more than one point of emergence for plant material.

- traditional line design: A design in which the element of line predominates usually emphasized by a restrained use of plant material. Silhouette is open. Voids exceed solids.
- Line-mass arrangement: modern line-mass arrangement: a mass-line arrangement with contemporary characteristics. Typically unusual components are used emphasizing contrast of texture, color, and line. Main directional line may be horizontal, vertical, or diagonal. Generally bold and dramatic designs which may have more than one point of emergence for plant material.
- traditional line-mass design: an arrangement blending mass and line with an open silhouette, voids equal to solids. Usually asymmetrical with a rhythmic flow.

LUMINOSITY: intrinsic brightness, quality of emitting light. Hues mixed with white become more luminous.

MANIPULATED PLANT MATERIAL: plant material which has been bent, cut, folded, skeletonized, artificially colored or otherwise altered from its natural condition.

MASS ARRANGEMENT:

1. modern mass design A massed arrangement including groupings of limited varieties of plant material. Emphasis is placed on bold design, blocks of color, contrasting forms and textures.
2. traditional mass design Usually a profusion of flowers of various forms and sizes arranged in an oval, triangular, or fan-shaped design. A closed silhouette, more solids than voids.
3. Mass/line arrangement: see Line/ mass arrangement.

MECHANICS: aids to control and thereby ensure the stability of an arrangement (pin holder, oasis, clay, wire, tape, etc.). Mechanics should not be exposed except as an integral part of the design.

MINIATURE ARRANGEMENT: a diminutive arrangement which with all of its components is not more than five inches in height, width, and depth.

MINIATURE GARDEN: a diorama of cut and/or rooted plant material, often with accessories, built to a specific scale. Plant lists require botanical and common names of plants represented.

MOBILE: a suspended design consisting of individual parts which can be moved by air currents.

MODERN: current trends in the arts and in flower arrangement.

MONO-BOTANIC DESIGN: a design in which three or more parts of a plant of one family or genus are used. Parts may be stem(s), bloom(s), foliage, roots, fruit, etc. (Schedule to determine whether family, genus, species, cultivar or variety is the defining factor.)

MONOCHROMATIC: tints, tones, and shades of any one hue. (White is not a hue.)

MULTI-STEMMED PLANT: plant having more than one stem. Term used in connection with woody plants, usually shrubs.

NATIVE PLANT: (re: indigenous) a woody or herbaceous plant native to the region in which it is growing.

NATURAL HERITAGE NETWORK: a partnership between the Nature Conservancy and state governments. Natural Heritage Programs (or their equivalent) exist in all 50 states. To obtain a list of endangered, threatened, and at risk plants in a specific state contact a local program or visit the national website at [natureserv.org](http://natureserv.org) (and click on "get data").

NICHE: a space enclosed on three sides or a space defined by finite linear dimensions used for staging a flower arrangement.

NON-WODDY PLANT: a plant lacking woody (lignified) tissues in stems and branches; herbaceous.

NOVICE: one who has not won a blue ribbon in the division entered in a GCA or GCA Major flower show. (Eligibility must be further qualified in the schedule as to level of flower show – Club, GCA, or Major.)

ORGANIC: see sustainable practices

ORIGINALITY: a fresh, new, or novel concept in the choice or handling of plant material and/or other components. (See Creativity.)

OVERLAY / OVERDRAPE: fabric or other material used over the staging (table, pedestal, etc.). Not considered a base. Permissible unless the schedule has restrictions about altering staging.

PARI: two of the same species or cultivars identically trained and shown in matching containers.

**PARALLEL DESIGN:** a design in which plant material (and other components if not prohibited) are placed in strongly parallel groupings with open space between, may be vertical, horizontal or diagonal. Additional components may be placed at any angle at the base as connectives. Multiple containers may be used, but design must appear as a single unit.

**PAR CLASS:** a class in which entries are judged against perfection rather than against each other. (See page ... for flower arrangement and pages .... for horticulture.)

**PATTERN:** a design element. An overall design or silhouette formed by solids and voids, usually involving repetition.

**PAVE:** see Technique.

**PEDESTAL:** a plinth, stand, or column, freestanding or attached, used as staging for a flower arrangement.

**PEDICEL:** the stem of a single flower on an inflorescence.

**PERENNIAL:** a plant that lives for more than two years. In flower shows, generally includes herbaceous plants hardy to the area in which they are being exhibited.

**PERIOD ARRANGEMENT:** a design with characteristics typical of an historic period. Plant material need not be authentic but must interpret the class.

**PESTICIDE FREE:** See sustainable practices

**PETIOLE:** leaf stalk.

**PLACEMENT SHOW:** one staged in a private house, museum, gallery, or institution where flower arrangements are designed to complement locations or specific objects. When there is a diversity of placement opportunities, backgrounds, styles, functions, etc., merit judging is desirable. Horticulture classes are placed as most appropriate to the location.

**PLAITING:** See Technique.

**POINT SCORING:** the evaluation of exhibits using a scale of points.

**POT-ET-FLEURS:** a combination of growing plants (in or out of pots) and fresh cut flowers and/or foliage (in water or conditioned so as to last for the duration of the show) assembled in a container. Top dressing to be of exhibitor's choice. The criteria for a pot-et-Fleurs class determine its place in a schedule:

1. design predominant: flower arrangement special division.
2. plant material required to be horticulturally compatible and owned and grown by the exhibitor: horticulture division.
3. class as above but without ownership requirement: horticulture division special classes. (See page 101 for scales of points.)

**PRINCIPLES OF DESIGN:** fundamental precepts based on natural forces. They are the same for flower arrangement as for the other visual arts – balance, contrast, dominance, proportion, rhythm, and scale.

**PROPAGATION:**

1. the natural reproduction of plants by spores or seeds
2. the reproduction of plants vegetatively (asexually) by cutting, division, budding, layering, grafting, or tissue culture.

**PROPORTION:** a design principle. The relationships of amount of components of a design to each other, to the design as a whole, and to the space provided.

**RACEME:** same as spike, but with short-stalked flowers, e.g., Delphinium.

**REFLECTIVE DESIGN:** a contemporary design style in which reflecting elements are included. It is not a design placed in front of a mirror.

**RHIZOME:** a thick, horizontal stem (under or above the ground) which forms roots, stores food, and sends up leaves and flowering stalks.

**RHYTHM:** a design principle. The dominant visual path through a design usually achieved by repetition, gradation, and line direction.

**ROLLING:** See Technique.

**ROOT:** the part of the plant, usually subterranean, which generally originates from its lowest part and which furnishes nourishment, moisture and physical support.

**SCALE:** a design principle. The relationship of the size of the individual parts of a design (components) to each other.

**SEA FANS, SEA FERN, CORAL AND SHELLS:** animal, not plant material. Their use is strongly discouraged in Garden Club of America flower shows.

**SEED:** the fertilized, matured ovule of a flowering plant containing an embryo or rudimentary plant. One of the propagative parts of a flowering plant.

**SEEDLING:**

1. A plant produced from seed.
2. A young plant raised from seed.
3. With fruit trees, a plant of any age raised from seed as opposed to one propagated vegetatively.
4. In connection with daffodils and other bulbous plants, a new cultivar raised from seed and not yet named.

**SESSILE:** without a stalk.

**SHADOW BOX / SILHOUETTE:** an enclosed niche with a translucent front covering in which a flower arrangement is placed. A light within the box creates a shadow of the arrangement on the front covering.

**SHADE:** a characteristic of color; a dark value achieved by adding black to the hue.

**SHELTERING:** See Technique.

**SHRUB:** a low woody plant which lives for more than two years, often many-stemmed, of smaller structure than a tree, which produces shoots from its base and has no single trunk. The distinction between a shrub and a tree is often blurred by environmental variations or by the nature of the plant.

**SIZE:** a design element. The physical or implied mass of plant material or other components.

**SPACE:** a design element. Includes the area in which the design is placed, the voids created within the design, and the intervals intrinsic in the individual components of the design.

**SPECIES:** a subdivision of a genus having certain distinctive and permanent characteristics in common. A species is designated by the second part of the botanical name and generally not capitalized, e.g., *Viola oderata*, *Viola pedata*. *Viola* is the generic name, and the second name is the specific epithet. (The word "species" is both singular and plural.)

**SPECIMEN:** a single plant, bloom, fruit, spike, spray, stalk, or vegetable.

**SPIKE:** a lengthened inflorescence bearing stemless flowers, e.g., *Gladiolus* (see *Raceme*).

**SPLIT COMPLEMENT:** one hue with the hues on each side of the omitted direct complement (total of three hues) on the color wheel.

**SPORE:** a reproductive body, simpler than a seed, produced by almost all nonflowering plants, e.g., ferns, fungi, lycopodiums.

**SPORT:** a mutation. An abrupt deviation from type, resulting from a change in the hereditary material and producing a growth of a different visual form, color or character. Must be propagated by cuttings or tissue culture to maintain these characteristics.

**SPRAY:** a branched, many-flowered inflorescence usually on a single main stem, e.g., *polyantha* and *floribunda* roses.

**STACKING:** See Technique.

**STALK:** a stiff stem of a plant. Any slender, supporting or connecting part of a plant.

**STAND:** see *Base*.

**STANDARD:** a form of topiary. The plant is grown on a single stem with the growth concentrated at the top. Staking should be inconspicuous.

**STATEMENT OF INTENT:** A brief written paragraph (preferably no more than 25 words) offering explication of the exhibitor's creation.

**STEM:** properly the main leaf and flower-bearing axis of a plant. In flower show parlance it may include the stem's branches, leaves, and flowers.

**STILL LIFE:** A still life is a design which combines two or more objects with plant material to interpret a class title. Objects should dominate and must convey the feeling of being true to normal size and function but may not be arranged to create a scene. (see page 120)

**STRETCH DESIGN:** design composed of two units of unequal size, joined by a prominent 'stretch component'. Length and strength of stretch component (which may extend in any direction) must be appropriate to other components and to its prominent role. Smaller unit must appear to have been forcibly pulled away from the larger. Dynamic tension is important.

**STUFFED FORM:** a form made of wire, etc. representing a specific object, stuffed with sphagnum moss or other medium into which are planted multiple small plants.

**STYLE:**

1. a distinctive way of handling forms or other elements; an artist's own technique.
2. reflection of an historical period.

**SUBSTANCE:** thickness of tissue structure of a plant part. Usually refers to foliage and flowers.

**SUCCULENT:** a plant with very fleshy leaves and/or stems usually filled with sap. (All cacti are succulents, but not all succulents are cacti.)

**SUSTAINABLE PRACTICES:** for the purpose of the flower show, sustainable practices will be used for entries grown using organic materials and sustainable gardening practices using no toxic sprays or synthetic fertilizers.

**SYMMETRICAL BALANCE:** approximate reverse repetition of components on each side of an axis.

**SYNERGISTIC DESIGN:** a contemporary design style including 3 or more containers. Each unit may be either a partial or complete arrangement which, when combined with the others, makes a unified whole.

**TABLE CLASSES:**

1. Functional: a table exhibit arranged for the service of food.
2. Exhibition: an exhibit in which the components – dishes, linens, plant material, etc. – are artistically arranged to present a coordinated design. The practical service of food should not be implied. See page....

**TECHNIQUE:** a way of carrying out a particular task especially the execution of performance of an artistic work or a scientific procedure such as, but not limited to:

1. banding: A decorative encircling of materials.
2. basing: placing materials as a foundation of a design to create textural detail, decoratively cover oasis and mechanics, and give visual weight to taller stems.
3. binding: The process of physically tying materials together into units or bunches. The primary purpose of binding is functional – to hold stems together or in place, but can also be decorative. Materials used can be man-made or natural. May also be used to join multiple containers into a single unit.
4. clustering: Positioning the same material so close together that the identity of the individual is lost and the cluster functions as a single unit of color and texture.
5. collaring: Creating a frill or finish at the base or underside of a flower holder, bridal bouquet or arrangement using greens or other decorative material.
6. framing: Outlining a composition on one or more sides with material which clearly defines the total designed space. This controls eye movement and focuses attention on the composition.
7. hedging: Inspired by topiary designs, materials are trimmed into a form.
8. layering: Overlapping grouping of same or different materials to create texture. Space between materials may be varied, resulting in anything from a scale-like appearance to a three-dimensional texture study.
9. pavé: A technique in which plant material is placed closely together to form a pattern, often creating a cobblestone effect that may be flat or contoured. Derived from jewelers' term, "en pavé setting".

10. rolling: Manipulating flat foliage to form a three dimensional roll. These rolls may be secured with glue, staples, or by tying. Rolls may be used as decorative forms in themselves or as a way to hide mechanics such as tubes.
11. sheltering: The placement of additional material over or around other component(s). The enclosed space becomes a protected focal area.
12. stacking: The orderly placement of like materials, either individually or in bunches, side by side or on top of each other with no space in between.
13. terracing: Materials are overlapped to create a staircase effect. Front to back placement.
14. veiling: The layering of light materials, such as Asparagus plumosus, metallic threads, angel hair, etc. over more solid forms. This softens and slightly obscures the material beneath, creating a sheer overlay effect.
15. weaving/braiding/plaiting: Interlacing materials to create a surface texture.

TENDER: a plant in need of winter protection if grown beyond its natural cold tolerance area.

TERRACING: See Technique.

TERRARIUM: a covered, transparent container which holds soil and one or more living, growing plants requiring humid conditions. If the terrarium contains several plants, they must be culturally compatible and in scale.

TEXTURE: a design element. An object's tactile quality which conveys an effect - smooth, rough, shiny, dull, etc.

TINT: a characteristic of color; a light value achieved by adding white to a hue.

TONE: a characteristic of color; a hue which is not at full intensity. Achieved by adding grey or the hue's complementary color to a hue.

TOPIARY: the art of trimming or training a plant or plants into ornamental shapes in three dimensional ornamental shapes. The plant can be single stemmed (see Standard), or multi-stemmed; it can be trained on a stuffed form (see Stuffed form); it can be one plant or several plants trained together to the desired shape.

TOPIARY: An arrangement which resembles a formal or informally trimmed or trained plant, with or without accessories.

TRADITIONAL ARRANGEMENT a flower arrangement style based on inherited approaches to the use and placement of plant material and other components.

TRAINED PLANT(S): a plant which has been trained in other than its natural form – bonsai or grown in the bonsai manner, cascade, standard, espalier, or topiary. Can be one plant or several grown together, depending on the type of training used.

TRANSPARENCY DESIGN: a contemporary design style in which part of an arrangement is seen through a component – branch, mesh, glass etc. – which is an integral part of the design. Such designs are strongly three-dimensional. Back or underlighting may further enhance the transparent effect.

TREATED PLANT MATERIAL: plant material which has been dyed, painted, shellacked, varnished, flocked, or otherwise artificially altered.

TRIAD: three hues equidistant on the color wheel.

TROUGH GARDEN: container garden or miniature landscape utilizing culturally compatible plants (often alpiners), planted in a container made of natural stone or made to simulate natural stone.

TRUSS: a cluster of flowers or fruits growing from one main stem, e.g., rhododendron, tomato.

TUBER: a swollen underground stem, usually rounded, with buds or "eyes" from which new plants or tubers are produced, e.g., potato.

TUBEROUS ROOT: a fleshy storage root having no buds but having a portion of old stem base attached to the neck, which bears the necessary buds, e.g., dahlia, tuberous begonia.

TWO-SIDED DESIGN: an arrangement organized in one or more containers (joined to appear as one). Each opposing side presents a composition, usually thematically linked to the other. Judged as one unit.

UNDERWATER DESIGN: a contemporary design style where all or part of the design must be under water.

UNIFORMITY: the state of being alike in size, form and color.

UNITY: the combining of parts resulting in a harmonious effect.

VALUE: the lightness of a color (tint), a mixture of pure hue and white; or the darkness of a color (shade), a mixture of pure hue and black.

VARIETY: a group or class subordinate to a species and varying from it in a minor characteristic. In scientific usage the term "variety" is restricted to a naturally occurring variant (white flowers often occur in a species with colored flowers: *Rhododendron carolinianum* var. *album*). Variants of species and hybrids selected by man in cultivation are termed "cultivars." Horticulturists have long used the word "variety" to cover both "botanical variety" and "cultivar," but as the term "cultivar" is accepted usage, it should be used in show schedules. (See Cultivar.)

VEGETABLES: parts of a herbaceous plant that are used as food such as fruits, seeds, roots, tubers, bulbs, stems, leaves, or flower parts

VEGETATIVE DESIGN: presents grouped plant material, placed as it grows naturally (geographically and seasonally).

VEGETATIVE PROPAGATION: propagation by cuttings, division, grafting, etc., rather than by seed.

VEILING: See Technique.

VIGNETTE: a functional segment of an indoor or outdoor living space containing furniture, accessories, and a flower arrangement. Container grown plants are permitted.

VOIDS: spaces created in a design by the absence or implied absence of solids (as important to design as solids).

WEAVING: See Technique.

WILDFLOWER: (either definition may be used)

WOODY PLANT: a plant whose stem forms a hard and fibrous material as it matures.

- A flowering herbaceous/ bulbous plant native to the region in which it is growing.
- A flowering herbaceous/ bulbous plant which grows independently of human action. It can be either native or introduced and naturalized, but cannot rely upon cultivation by gardeners to survive.