

GARDEN CLUB OF BERMUDA

FLORAL ART GLOSSARY

The following is intended for the guidance of judges, exhibitors and all those who are connected with competitive floral art exhibits in Bermuda. The definitions given below have been selected from glossaries of terms in general use published by the National Association of Flower Arranging Societies (NAFAS) in Great Britain; National Council of State Garden Clubs, Inc., U.S.A. and Garden Club of America, as well as from publications dealing with floral art.

The Bermuda Judges' Council for Floral Art does not disqualify exhibits. It is felt that disqualification discourages artistic expression and serves no practical purpose. Therefore, the Bermuda Judges Council for Floral Art prefers to down-point an exhibit in contravention of any Rule.

Exhibitors are requested to work within the given dimensions as stated in the Schedule. Those exhibits oversized or undersized will be down-pointed.

RULES

1. Plant material must predominate over all other components.
2. Plant material must be in water or water-retaining material, unless such plant material is known to remain turgid.
3. Artificial plant material must not be used.
4. Painted and/or artificially coloured or treated plant material may be used, unless otherwise stated.
5. An exhibit may include accessories, bases, drapes, backgrounds and titles, unless otherwise stated.

G L O S S A R Y

Abstract:

- An exhibit in which plant material and other components, together with space, are used as design units to create original images free from unnecessary additions.
- Some natural growth patterns may or may not be apparent. It is a facet of Modern Design.

Accessory:

- An item of non-plant material included in, or grouped with, an exhibit. See Rule #5.
- Plant material in its natural form can never be an accessory. Therefore, any number of placements of plant material can be used.
- Plant material which has been manufactured from its original state into another form is an accessory, e.g. bird's nest, banana leaf doll, wooden figurine.
- Backgrounds, bases, drapes, titles and containers holding plant material are **not** accessories and may always be used unless prohibited by the Schedule.
- Any design incorporating an accessory should appear incomplete if the accessory is removed.

Anchoring:

- Mechanical techniques used to stabilize stems in floral foam or other medium.

Armature:

- Structure or grid work designed for mechanical and decorative purposes, and which becomes an integral part of the design.

Artistic Merit:

- The creative and imaginative use of the Principles and Elements of Design .

Artificial Plant Material:

- Plant forms made wholly or partly from non-plant material, e.g. paper, plastic, fabric, beads, sequins etc. **Artificial Plant Material is not allowed.** See Rule #3 in the Garden Club of Bermuda's annual Directory.

Assemblage:

- A three-dimensional abstract design combining previously unrelated plant material and found objects into an integrated whole.
- An assemblage may have several parts, or have parts fastened together into a single unit.

Asymmetrical Balance:

- When the visual weight on each side of an imaginary axis is equal but the components on each side are dissimilar.

Background:

- A component of an exhibit; the surfaces against which an exhibit is seen. May include back, sides and surfaces beneath the design.

Balance:

- See Principles of Design – pages 14-15.

Baling:

- The process of compressing and tying plant material into a three-dimensional geometric shape, simulating a bale of tied grasses or hay.

Banding:

- A decorative encircling of materials, including containers.

Base:

- A component of an exhibit on which part or all of the exhibit is displayed. It may be made of any material. One or more bases may be used.
- A base can unify a group of materials.
- The shape, colour and texture of the base should be in keeping with the design.

Basing:

- The process of finishing the foundation of a composition with intricate, textural details, providing a surface of materials from which the design emerges, such as parallels and vegetative designs.

Basket:

- A container, usually made of plaited, slatted or woven natural plant materials, with or without a handle.
- Baskets made from man-made materials such as glass, pottery, metals, etc., may also be used, but their form should resemble a basket.

Binding:

- The functional process of tying or securing materials together with a binding material such as wire, ribbon, or string. This may also serve a decorative purpose.

Blocking:

- Using one type of plant material in a block or cluster to create an area of colour or texture.
- Individual stems or pieces are placed very close together with little or no space between them so they are seen as one unit.

Bowl:

- A container whose height is less than, or, same as its width – at its widest point.

Bracts:

- Flower-like leaves which may be used as foliage if the small flower is removed or not evident (e.g. Bougainvillea, Poinsettia and Hydrangea).

Braiding:

- A decorative process of interweaving three or more strands of fiber, ribbon, or foliage by overlapping in a diagonal pattern.

Bundling:

- The process of firmly tying a quantity of stemmed materials together, forming a radiating pattern above and below the binding point.

Cereals:

- Acceptable as flowers or fruit at ANY stage of their development, e.g. wheat

Clustering:

- The process of inserting a collection of small, textural flowers and/or greens of a single kind closely together so that the individual components become indistinguishable from the total mass. Clustering differs from Grouping, in which each component retains its individual identity.

Collage:

- Collage is the French word for Glue.
- An exhibit of fresh and/or dried plant material with or without accessories assembled on a visible backing.
- It may be framed or unframed, glazed or unglazed.
- Depth is implied and achieved by overlapping glued materials.
- Painted mediums may be incorporated.

Colour:

- See Elements of Design – page 13 and a full explanatory page on Colour – page 16

Comment Cards:

- Explanatory comments written for the exhibitor and the public giving the reasons for the decision of the judge(s). Constructive criticism should be given to encourage participation and interpret artistic merit in the future.

Components:

- Materials of which a design is composed: container, mechanics, plant material.
- Optional components may be accessories, features, bases, drapes, etc.

Condition:

- The fresh appearance of the plant material. Condition is assessed at the time of judging.

Conditioning:

- The treatment of plant material prior to use by soaking, cutting, boiling, singeing of stems, or by other means to preserve its turgidity.

Conformance:

- Compliance with schedule requirements: space allotted, type of design, plant materials to be used, etc., interpretation of theme and/or title.
- Deductions for non-conformance should be proportional to the degree of non-compliance.

Container:

- Anything that will or can be made to hold water or water-retaining material as a receptacle for cut plant material.
- In design classes, it is an integral part of the overall design.

Contemporary:

- Any design that is considered current.

Continental:

- An exhibit using design techniques, which have evolved from styles originating in the European continent, mainly Belgium, France, Germany and Italy, e.g., layering, patchwork, bundling, terracing. See also Parallel.

Contrast:

- See Principles of Design – pages 14-15.

Contrived Container:

- A container made by combining two or more objects, or by converting something originally designed for an entirely different purpose.

Contrived Plant Material:

- See Plant Material – page 10

Creative Craft:

- The styles of exhibit which may be included in this category are collage/plaque/picture, mobile, garland/swag, pressed flower picture. Similar types of exhibits may be included in this category, e.g. Christmas crackers, cards, masks etc.

Curvilinear Designs:

- Consisting of curving or flowing lines.

Decorative Unit(s):

- Term used to describe the floral design in table exhibits.

Design:

- The overall composition of an exhibit. Good design results from the successful use of the Principles and Elements of Design.

Distinction:

- A quality of excellence or individuality which makes an exhibit outstanding.
- A marked superiority in all respects.

Dominance:

- See Principles of Design – pages 14-15.

Down-Point:

- A term used by judges to mark down an exhibit for any fault.

Drape:

- Fabric, usually but not necessarily cloth, used as an integral part of an exhibit.

Dried Plant Material:

- See Plant Material – page 10

Driftwood:

- Wood, including bark, roots, or branches which has been weathered by any of the natural elements, e.g. air, earth, fire, wind, water. It is a natural plant material and not considered an accessory.
- May be used as a container.

Duo Design:

- A two-sided design in one container or appearing to be in one container.
- Each side is different from the other and each is exhibited in a separate class.
- It is recommended that a different judge be used for each class.

Exhibit:

- An arrangement of plant material, placed in a show for competition or display, as specified in the Schedule.
- Once an entry has been classified and placed, it becomes an exhibit.

Exhibition Tables:

- Tables that are not related to the actual service of food. Can be Type I or Type II. (see Tables)

Feature:

- Any inorganic object used as a dominant component in a design (as opposed to an Accessory, which is not dominant), however remember that Plant Material must always dominate.

Flower:

- Botanically the part of the plant from which the fruit or seed develops. It is any single flower head, such as a tulip or dahlia, or composite group of heads, such as gladiolus and antirrhinum springing from a single stem.
- Bracts, sedges, rushes, reeds, bulrushes, catkins, cereals and heads of grass may be used as flowers at ANY stage of their development.

Foliage:

- Leaves or leafage of a plant, shrub or tree - includes ferns, grasses, leaf buds, leaf-like bracts and leaves of succulents.

Form:

- See Elements of Design – Page 13

Found Objects:

- An object that is found, selected and exhibited by a designer; the object may or may not be altered.

Free-Form / Free-Style:

- See Modern.

Free-standing Design:

- A design that is viewed from all sides.

Fruit:

- Edible and inedible fruit, berries, seed heads, nuts, cones, fungi and vegetables (e.g. carrots, squash, potatoes, broccoli).
- Heads of grasses, sedges, rushes, reeds, bulrushes, catkins and cereals are allowed to be used as flowers or fruit at ANY stage of their development.

Functional Table:

- A show table on which components are placed in a logical and utilitarian manner for the actual service of food.

Garland:

- Plant material, with or without accessories, assembled to form a long, possibly flexible design.
- Can be curvilinear or elongated.

Grasses:

- Can be used as flowers, fruit or foliage at ANY stage of their development.

Grouping:

- The placing of identical materials within a specific limited area, with each material maintaining its individual identity. Some amount of space typically exists between each separate group.

Grooming:

- Removing of any soil, spray residue, insect remains, damaged or dead florets or leaves, etc., from a specimen, or plant material.

Harmony:

- An ordered relationship between all the Principles of Design, giving unity
- See Principles of Design pages 14-15.

Interpretation/ Interpretive Design:

- The organization of the design elements using plant material, with or without accessories, to suggest a given title, idea, occasion, mood or atmosphere.

Landscape:

- An exhibit portraying a natural scene.
- Scale is very important.
- The atmosphere should be captured with plant material suitable for the type of landscape depicted.

Line:

- See Elements of Design – Page 13

Line Design:

- A design in which linear pattern is dominant.

Line Mass Design:

- A design in which the line is reinforced by a mass of plant material; usually asymmetrical with a rhythmic flow.

Mass Design:

- A design with a large quantity of plant material arranged in a closed silhouette with few or no voids.

Massed Line Design:

- A design in which mass is prominent, but there is a significant line direction, as in the flowing S of a Hogarth curve.

Mechanics:

- The technical means used to support plant material and all other components of an exhibit. Usually mechanics should be inconspicuous.

Miniature:

- An exhibit of not more than 5" in height, width or depth.
- All material must be to scale, and all design principles apply.
- This measurement does not apply to the diagonal dimension.

Mobile:

- A suspended design of linked shapes, each of which is capable of movement.
- This may be a Creative Craft.

Modern Design:

- A design with no preconceived patterns, few components, new shapes, sculptural qualities, dynamic balance, movement, bold colours, with emphasis on the use of space.
- Modern implies what is new, up-to-date, in keeping with the times.
- Modern designs break with tradition in two ways: they are not created within a geometric framework and balance is no longer static but is usually asymmetrical and has become more dynamic.
- Free-form, Free-style, Contemporary, Line-Design, Line-Mass, Modern Mass and Abstract all refer to Modern methods of expression.

Modern Mass:

- A design of 3-5 groups of plant material (each group composed of one variety of plant material) juxtaposed to give a sculptural effect. It may be a solid mass or a mass with space.

Naturalistic:

- An exhibit whose characteristics are the use of plant material as it would grow, usually grouped, with or without accessories.

Niche:

- A recessed space in which an exhibit is placed. Schedule should state overall size.

Overall:

- A measurement referring to the height, the width, and the depth of space allowed, but not including the diagonal dimension.

Parallel:

- A style originating in the European continent.
- The main characteristics are that stems do not radiate from one point, but that each has its own point of origin.
- The components can be used in blocks or zones of one kind, colour, shape, texture and there is rarely a focal point.
- See Continental.

Pattern:

- The design formed by solids and spaces (plant material, container and other components) against a background.

Patterning:

- Repetition of materials in pre-determined order or sequence within a composition.

Pavé:

- In jewelry making a term that refers to setting stones so close together that no metal shows.
- In flower design, pavé is a technique of placing groups of plant material that have been cut very short, close together to form undulating mounds of colours, textures, shapes and sizes. Any plant material, e.g. flowers, foliage, cut stems, fruits, vegetables, moss can be used.

Pedestal:

- A plinth, stand or column which is incorporated into the design.
- It should be viewed from at least three sides.
- Additional placements may be included, unless otherwise stated.

Period Design:

- An exhibit which must be in keeping with the décor and atmosphere of a past era.
- Present-day flowers, foliage and containers are permitted, but they should be interpretative of the character and spirit of the period.

C3000-332BC	Egyptian	1600-1800	Dutch/Flemish
600-146	Greek	1620-1800	American Colonial
28-325AD	Roman	1714-1830	Georgian
395-1453	Byzantine	1715-1774	French Rococo
960-1912	Chinese	1830-1900	Victorian
1400-1600	Renaissance	1890-1914	Edwardian, Art Nouveau
1485-1603	Tudor	1920-1939	Art Deco

Petalling:

- The process of covering a surface with petals by means of gluing or pinning.

Petite:

- An exhibit of more than 4" but less than 9" in height, width and depth.
- This measurement does not apply to the diagonal dimension.

Pillowing:

- The process of clustering rounded or dome-shaped flowers or other materials into a tightly organized pattern of placement in a composition. Clusters may range from low, tight groupings used for basing to taller, more prominent mounds. The result is a cushion base, which resembles clouds, pillows, or rolling hills, with depressions in between. Pillowing emphasizes the colours, textures and shape of the whole group, rather than the individual flowers.

Plant Material:

- *Fresh:* Any living plant material
- *Dried:* Any dried, pressed, bleached or skeletonized natural plant material.
- *Contrived:* Dried plant material ONLY tooled or crafted to resemble any plant form. If beads, sequins, feathers or other non-plant materials are included, contrived plant material will be considered as artificial. Wire, tape and glue may be used, but should be inconspicuous.
- *Natural:* either fresh or dried plant material, or both.

Plaque:

- A realistic design of plant material, cones, seed-pods, stems, etc., arranged in a traditional manner and usually attached to a wall-hung panel.
- A plaque is done in low relief and is assembled on a visible backing.

Pot-et-Fleur:

- An exhibit using growing plants (in or out of pots) and cut flowers (in water or water-retaining material) assembled in one container.
- Moss, driftwood, rock and other accessories may be included.
- Additional cut foliage is not permitted, however cut flowering and/or fruited branches may be used.

Practical Merit:

- The general presentation, grooming of all components and staging ability, including conditioning of plant material, use of mechanics, construction of bases, well presented containers and accessories.

Pressed Flower Picture:

- An exhibit in which all the components are pressed flat and assembled on a backing.
- It may be framed or unframed, but MUST be glazed or sealed.

Proportion:

- See Principles of Design – Pages 14-15.

Rhythm:

- See Principles of Design – Pages 14-15.

Scale:

- See Principles of Design – Page 14-15.

Sea Fan, Sea Fern, Sea Rods, Coral & Shells:

- These are animal and NOT plant material. If used in an exhibit they are accessories.

Schedule:

- A carefully prepared document giving details of the classes and their requirements, e.g. date(s), venue, time of staging, dismantling, and all other pertinent information.

Sculptural Design:

- An exhibit originally inspired by Italian design.
- The main characteristic is plant material grouped, or blocked in colour or texture with an emphasis on mass and volume of material constructed in such a way so as to appear sculptured.

Space:

- See Elements of Design – Page 13

Stabile:

- A design inspired by sculpture, fixed at the base, in which movement is only *implied*.

Stamobile:

- A design which is free-standing, fixed at the base with moving parts.

Still Life:

- A design in which plant material is grouped with other inanimate objects which are life-size and true to function, e.g. pottery, glass, household utensils etc. Plant material is important, but does not need to predominate.
- A still life exhibit need not tell a story or interpret a theme unless one is specifically called for by a show schedule.

Swag:

- Plant material with or without accessories, assembled without visible mechanics or background.
- It is designed to hang against a vertical surface and should be three-dimensional.

Symmetrical Balance:

- Achieved through the use of objects or equal visual weight on each side of an imaginary central axis, both vertical and horizontal.

Synergistic Design:

- A contemporary design in which several containers are used in a composition.
- Each container may hold a complete or partial arrangement and the combined units create a unified whole.

Tables:

- Flower Show tables are designed to illustrate the class title and take into consideration the theme of the Show schedule. Show tables are classified as: Functional (Functional Use and Tables used as staging), Exhibition Type 1 and Exhibition Type 11. Schedule to specify.

Functional Tables:

- Set as would be used for a table, e.g. writing table, dressing table, dining table etc.
- Main placements should be staged within the specified measurements of the tabletop.
- A schedule should state if restrained decoration of corners and sides is NOT permitted.
- Tables used as staging are exhibits staged within the dimensions of the space allotted. The corners and sides must NOT be decorated

Exhibition Tables: These are tables not related to the actual service of food.

- **Table Type 1** – Most components of an exhibition table are usually placed in a non-functional manner consistent with the principles of design. Accessories are permitted, but should not be more dominant than the dining components used.
- The decorative unit(s) should be complete and enhance the overall setting and should be in pleasing proportion to the space allotted.
- **Table Type 11** - This exhibition table does NOT allow a decorative unit, however, some plant material must be included. This exhibit may be staged against backgrounds, in frames, on tables or in spaces determined by the schedule. Dining components should dominate over accessories.

Texture:

- See Elements of Design – Page 13

Traditional:

- “Traditional” is a term which refers to the style of floral arrangement created in Great Britain beginning in Edwardian times reaching its zenith in the 1950’s and 1960’s. This style is still practiced more than any other and has become classic.

Transition:

- The graded sequence between large and small, dark and light, pointed and round, thick and thin, etc., providing a gradual link from one extreme to the other.

Turgid:

- The term used for plant material that is full of water enabling it to remain in good condition, without being placed in water-retaining material, for the duration of the allotted time of display

Underwater Design:

- A design with part(s) placed under water to create interest.
- Although the design must have part(s) under water, no definite percentage is required.
- The entire design may not be under water.

Vegetable:

- See Fruit, page 6

Waterfall Design:

- A curvilinear style focusing on pendulous line, materials layered one over the other.

Water-Retaining Material:

- Any material that holds water. This includes soaked floral foam (Oasis), moss, sand, fruits, vegetables, earth and peat.

Weaving:

- Technique of interlacing materials to create a surface texture.

Wreath:

- A circular design that may or may not be hung.
- Ribbons and bows may be added
- Schedule to govern.

METRIC EQUIVALENTS

Common sizes used at The Garden Club of Bermuda

	<u>Inches</u>	<u>Centimeters</u>
Miniature max. height	5	12.7
Petite max. height	9	22.86
Small max. height	15	38.10
Shelf space 30" x 30"	30	76.2
Floor space 36" x 36"	36	91.44

Judges' Committee 2009/2010
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ELEMENTS OF DESIGN

Elements are the basic visual qualities of any art form:

COLOUR

TEXTURE

FORM

LINE

SPACE

Colour:

- Colour is the property of light which causes an object to have a different visual appearance in association with other elements of design.
- Colour varies greatly depending on light, texture and distance.
- Colour has a strong effect on emotion and is steeped in symbolism.
- The use of colour provides a design with balance, dominance, rhythm, harmony and distinction.
- Color does not exist in isolation and interacts visually with other colours in a design.
- See more on Colour on Page 16

Texture:

- The visible and tangible appearance of the surface qualities of plant material and all other objects.
- It may be rough, smooth, dull, shiny, velvety, glossy, coarse, fine, etc.
- Textural contrasts in design avoid monotony, but also may be seen to harmonize.

Form:

- The total effect produced by an object's outline or contour.
- Form is three-dimensional.
- Form is strongly related to Space, since it is only against space that it can be clearly seen.

Line:

- Line is closely related to Form and together they create movement and rhythm in a design.
- Lines of continuance are invisible lines made by the attraction of the eye to various features such as bright colours, shiny textures or rounded shapes.
- Line is a vital element of design because any floral design is a collection of forms, it is allied to shape but the term form relates to three dimensional impact and shape to the two dimensional outline or contour.

Space:

- Space defines and enhances Form.
- Space creates a pattern and influences size, proportion, and shape of design.
- Consideration must be given to space within the design AND around it.
- When space balances solids, each item is appreciated.
- Space is a design element that creates a sense of order.
- Enclosed space has greater eye-pull than open space. Space within a design creates movement.

PRINCIPLES OF DESIGN

Principles of design are universal to all the arts, and in floral art they are the use of:

BALANCE

PROPORTION

SCALE

RHYTHM

CONTRAST

DOMINANCE

HARMONY

Balance:

- The actual and visual state of stability in all dimensions.
- Visual balance is when an object appears balanced – not top heavy or bottom heavy or lopsided.

Proportion:

- Proportion relates to the ratio of one area of the exhibit to another and to the whole.
- Proportion and Scale are closely allied, but proportion relates to amounts while scale refers to sizes.
- Colour, texture and form all contribute to proportion in an exhibit.

Scale:

- Scale relates to the relative sizes of the individual parts of an exhibit, i.e. comparative size of plant materials in relation to each other and of plant materials in relation to container, bases and accessories.
- All components should be in scale with each other and the overall size of the exhibit should be in scale with the space allowed.
- If scale is correct then the design appears harmonious and this includes plant material, containers, accessories and bases etc.

Rhythm:

- Related movement in line, form, pattern and colour which carries the eye through the design.
- Rhythm is achieved by repetition and graduation of shape, line, colour and texture.

Contrast:

- Opposite or different, often needed to give interest, e.g. dark contrasted with light, rough with smooth, vertical and horizontal, etc.
- Contrast is opposition. It adds vitality to a design by including some components that contradict the main effect.
- Contrast is irrevocably linked to proportion and cannot in reality be considered in isolation.

Dominance:

- One or more features dominate an exhibit by reason of their size, quantity, shape, colour, and texture.
- Dominance is emphasis. It is the ruling, prevailing or most influential part of a design and will help to produce unity.

Harmony:

- Harmony cannot exist in isolation.
- We instinctively know when harmony has been achieved, everything looks right, there is nothing incongruous or jarring about a design.
- An exhibit only possesses harmony when it has all the attributes of good design.
- Harmony is unity.

January 12, 2010

COLOUR

- A property of light which varies greatly depending on distance and texture.
- Colour has no existence as an objective factor; it is intangible, a comprehension of the mind and cannot be calculated.

Primary:

- These are RED, YELLOW and BLUE. These cannot be made by mixing.

Secondary:

- These are ORANGE, GREEN and VIOLET. These are made by mixing two Primary colours.

Tertiary:

- These are YELLOW ORANGE, BLUE VIOLET and RED VIOLET. These are made by mixing a Primary colour with a Secondary colour.

HUE:

- Hue refers to one colour as distinct from another colour and can be Primary, Secondary or Tertiary.
- Hue is another word for Colour.

COMPLIMENTARY:

- Those which are directly opposite each other on the colour wheel, e.g. red and green, violet and yellow, orange and blue.

MONOCHROMATIC:

- Implies the use of tints, tones and shades of one colour – e.g. pale blue to dark blue.

TINTS:

- Adding white to a hue produces a tint.

TONES:

- Adding grey to a hue produces a tone.

SHADES:

- Adding black to a hue produces a shade.

RECEDING:

- These are the cool colours: in the range of blue to green to violet.

ADVANCING:

- These are the warm colours; in the range of yellow to orange to red.

ANALOGOUS:

- The use of two or more adjacent hues on the colour wheel.

ACHROMATIC:

- Those lacking hue and chroma; neutral colours such as black, white, grey.

White reflects all colours – Black absorbs all colours.