

APPRAISAL

THE NEWSLETTER OF THE JUDGES INTEREST GROUP



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Best in Show

Top: *Sinningia* 'Flamenco Apricot Bouquet', exhibited by Paul Lee (Julie Mavity-Hudson photo)

Runner-up to Best in Show

Below: *Columnea* 'Indian Feather', exhibited by Robert Hall (Julie Mavity-Hudson photo)

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RECENT JUDGING SCHOOLS

— Arleen Dewell

The Puget Sound Gesneriad Society hosted a lively judging school in Tacoma, Washington on a lovely, sunny day in April at the home of Doreen Hovermale. Arleen Dewell was the teacher. Fifteen people participated and three wrote exams. School attendees were: Sandy Bailey, Bob Clark, Virginia Coester, Patrick Forgey, Cathleen Graves, Rohm Gustafson, Carol Harcharik, Doreen Hovermale, Buu Huynh, Iain James, Charlene Kapernick, Sally Robinson, Pat Shandrow, MJ Tyler, John Wrightson.

It was indeed a whirlwind Wednesday at Convention in Toronto this year for judging school attendees. Twelve people interested in becoming student Gesneriad Society judges joined Arleen for the Novice morning session. Paul Kroll kindly stepped in and led the students through some of the basics of judging artistic designs. In another room, Ben Paternoster led 23 students through the intricacies of the Intermediate-Advanced school. Still more certified Gesneriad Society judges joined Dale Martens for the Judges Workshop session, which focused on the judging of Trained and Sculptured gesneriads, Educational and Commercial exhibits. All three groups, a total of 77 people, collaborated on practice point scoring exercises during school's afternoon session. This year, we had some artistic designs to evaluate. Thank you to Deanna Belli, Karyn Cichocki, Marina DeSousa, Mel Grice, Paul Kroll, Julie Thompson and Judy Zinni for agreeing to make these for us. It was a worthwhile learning experience for everyone. Much appreciation is also extended to Bob and Dee Stewart, Paul Kroll and Ben Paternoster for their assistance with the afternoon session. Nineteen convention school attendees wrote exams this year, proctored by Ben and myself. Convention judging school attendees were:

Deanna Belli, Carol Ann Bonner, Barbara Borleske, Betsy Branson, Laura Buckner, Audrey Burry-Plunkett, Nancy Carr, Doris Carson, Paulo Castello da Costa, Louise Cheung, Karyn Cichocki, Bob Clark, Carolyn Conlin-Lane, Ruth Coulson, Marina De Sousa, Beverley Donsworth, Cindy Eastman, Jacquie Eisenhut, Gussie Farrice, Barbara Festenstein, Jill Fischer, Brett Flewelling, Becky Fontes, Mel Grice, Winston Goretsky, Susan Grose, Helen Irwin, Nancy Kast, Jeanne Katzenstein, Jeremy Keene, Steve Kerr, Lena Klintberg, Suzie Larouche, Alan LaVergne, Paul Lee, Stephen Maciejewski, Jo Anne Martinez, Julie Mavity-Hudson, Eileen McGrath, Carole McKnight, Leslie Milde, Jackie Mills, Nancy Moerer, Hung Nguyen, Judy Niemira, Irina Nicholson, Andrew Norris, Jerry O'Keefe, Norah Otto, Rosemary Platz, Holly Pohl, Bill Price, Leonard Re, Michael Riley, Carolyn Ripps, Mary Lou Robbins, Jim Roberts, Sally Robinson, Thad Scaggs, Mary Schaeffer, Molly Schneider, Jay Sespico, Judy Smith, Bob Stewart, Dee Stewart, Elaine Stutt, Paul Susi, Sylvia Svitak, Julie Thompson, MJ Tyler, Elizabeth Varley, Gary Vellenzer, Fay Wagman, Irwin Wagman, Vincent Woo, Joan Wood, Judy Zinni.

New Student Judges:

Barbara Borleske	Wilmington, DE
Cindy Eastman	Auburn, CA
Andrew Norris	Marriottsville, MD

New Senior Judges:

Paulo Castello da Costa	Santa Rosa, CA
Iain James	Victoria, BC Canada
Hung Nguyen	Santa Rosa, CA
Mary Schaeffer	Newark, DE

Recertified Judges:

Doris Carson	M	Joplin, MO
Winston Goretsky	St	Calgary, AB Canada
Robert Hall	S	Claremont, ON Canada
Holly Pohl	St	Lancaster, NY

2013 Judges Workshop

Dale Martens

This year's Judges Workshop was led by me and covered the judging of Trained or Sculptured Gesneriads, Educational Exhibits and Commercial Displays. I gave a PowerPoint program showing many examples of past entries. The Society's Score Sheet for Trained or Sculptured Gesneriads includes **Cultural Perfection, Condition, Training and Design**. The emphasis is on what the exhibitor has achieved by manipulating a plant to represent a clearly defined artistic pattern. This includes bonsai, espalier, topiary and geometric shapes grown as an artistic form. The judges discussed the score sheet, some objecting to the wording, "Plant is effectively trained capitalizing on its **natural** growth habit." Many felt the word "natural" was too restrictive, if an exhibitor did something unique and creative but not "natural" to the plant's growth habit. Future score sheets will eliminate the word "natural" and perhaps say, "capitalizing on its growth potential."

I asked Michael Riley to remind me what points he expressed at the Workshop. He replied, "My comments regarding trained plants had to do with the fact that they should be "purposeful" and that training should have an aesthetic that is pleasing. If one looks at bonsai training, it



Peter Shalit's entry and Educational Information card

can be formal or informal and any number of prescribed styles, but the objective is to replicate a miniature tree (or group) in nature that shows maturity and age. We don't do that so much with gesneriads because the plant material gets too woody very fast and the vascular system can't sustain the growth and has trouble supporting the weight. What we more frequently see in shows are topiary standards or shapes on padded or stuffed forms. However, again, the result should look like the grower/artist intended something aesthetically pleasing, no matter what the style. Any geometric topiary is by nature a very formal style and should be consistently shaped."

A big challenge up to this point has been that there is no requirement for an Educational Information card specifying exactly what the exhibitor did to qualify the entry for this class. Simple removal of stems/growth shortly before entering a plant in the show is not considered training. I personally recall a past convention where an entry got a ribbon and later the exhibitor was overheard to say, "It just

grew that way."

The judges at the workshop agreed it would be beneficial to have educational information that included how the plant was trained and when that training began. Therefore, after discussion with

Standard *Streptocarpus* (subgenus *Streptocarpella*)

This is a white-flowered streptocarpella hybrid. In 2004 the exhibitor started this standard by braiding the stems of three cuttings together. Eventually two of the three stems died. The third has been kept staked and trained. It is grown under four T-12 fluorescent tubes and blooms intermittently. Although streptocarpella usually grow as shrubby or rambling plants, this project demonstrates that it is possible to create a standard streptocarpella and that it can be long-lived.

Arleen Dewell, it is likely that in the future, a category for educational information will be added to the score sheet. It will be worth 10 points, reducing the existing Condition and Design categories by 5 points each.

The judges discussed the types of pots that would enhance trained/sculptured plants and that there should be a pleasing overall effect achieved through the relationship of the plant to the container. The PowerPoint presentation showed several past entries going back to 1998. Most often, the pots were bonsai types, but the exhibitor needs to carefully consider the container, so that the exhibit has good proportion and artistic unity. In Bonsai, rocks are not mere accessories, but often are used as integral elements of the overall design concept. Roots are sometimes exposed on the soil surface or on a rock face.

Judging Educational Exhibits involves four categories:

1) **Botanical or Horticultural Significance** presents one or more aspects of gesneriad culture, botany, history, etc. In 2002 Jeanne Katzenstein's Educational Exhibit was about Medicinal Gesneriads, which was a characteristic of gesneriads many weren't aware of.

2) **Original Contribution** means a novel and original contribution to the understanding of an aspect of gesneriad culture, botany, etc. 3) **Educational Value** determines if the content of an exhibit is presented in a novel and interesting way that holds the viewer's interest and provides easy understanding

of the topic. Keep in mind that the general public will be seeing these exhibits, too. 4) **Clear and Concise Presentation**

means the information is well organized, utilizing effective graphics and text. When judging Educational Exhibits, judges need to carefully read the show schedule to understand the requirements of that class. Some schedules allow an exhibit of plant material **with** the educational information. In 2012, this class had an "Exhibit of Photographs of Plant Material." Stephen Maciejewski had a large educational display of "*Ooreocharis x Heteraranda*."

The Workshop touched



Beryl Wood's 2004 blue ribbon entry of *Columnea* 'Sylvia' in a Bonsai dish with moss, a rock, and roots exposed.



Irene Sabotincic entered this Educational Exhibit on Micro-Miniature Sinningias in 2011

briefly on Commercial Displays where **Cultural Perfection, Condition, Variety and Design, and Arrangement** are the categories judged. Photos shown included winning displays by Lyndon Lyon Greenhouses that always had a wide variety of gesneriads, arranged in an attractive way.

**The Gesneriad Society
Minutes of the Judges Interest Group Meeting, Toronto, Ontario Canada
July 3, 2013**

Call to Order

- 1) The meeting was called to order by Shows and Judging Chair, Arleen Dewell.
- 2) She began by welcoming everyone and thanking Mary Schaeffer, who had agreed to take minutes of the meeting.
- 3) She then went on to offer special kudos to the **Appraisal** staff, Mel Grice the editor and Mary Lou Robbins, who has responsibility for the production and distribution of the publication.
- 4) She also thanked all who contributed articles and those who had responded with thoughts to the regular feature, *The Judging Team* questions.
- 5) She noted that she hopes to get a flurry of new questions for Judging Team articles

New Business

- 6) Arleen noted that the new "Gesneriad Show" Entries program is up and running well. She reminded folks not to use fractions when judging, only whole numbers. The entries program does not recognize fractions. All exhibitors at Convention shows are required to complete an entries sheet. This applies to those entering Division II, Artistic Classes only as well, even though reservations for these classes have been made previously.
- 7) There have been some minor changes to the Flower Show Manual. These include:
 - a. The New Gesneriads Score Sheet definition on page 17
 - b. Additional suggestions for providing educational information on page 19
- 8) There have also been some changes to the score sheets. These include:
 - a) New Gesneriads (Hybrids/Cultivars and Lesser Known Gesneriads) on page 35 of the Flower Show Manual
 - b) Lesser Known Gesneriads on page 36 of the Flower Show Manual
- 9) These last two changes involve the addition of 5 more points to the Educational Information category (15, up from 10) and removal of 5 points from the Condition category. This will make this category worth the same number of points as the Educational Information category on the New Gesneriads, Species score sheet.
- 10) Judges should note these revisions will appear in the September 2013 issue of *Appraisal* and have already been made to the online versions of the Flower Show Manual and Score Sheet Masters. These are available as free downloads to all Gesneriad Society members.

Nomenclature

- 11) There have been two more name changes. They are:
 - a. *Episcia xantha* is now *Christopheria xantha*.

- b. *Neomortonia nummularia* is now *Pachycaulos nummularium*.

Dr. John L. Clarke will provide more information on these changes later during the convention.

Judges Reports

- 12) There will be a change in the due dates for judges' annual activity reports. The deadline has been moved from September 30 to October 30, for activity in the prior 12 months ending on September 30. Arleen warned that there would be no more reminder notices sent to judges who fail to send their annual reports in by deadline.
- 13) As the meeting was getting ready to adjourn, Jacquie Eisenhut was asked if she had anything she wanted to add for judging Friday. Her only response was that the show had over 300 entries with more on the way ... and this was a nice problem to have.
- 14) There being no further business, the meeting was adjourned at 3:35 PM.

Respectfully submitted,

Mary S. Schaeffer

AN IMPORTANT REMINDER

A benefit to revising the date when all certified Gesneriad Society judges are required to submit their Annual Judges' Reports to the Chair of Shows & Judging is that many Chapters that host annual shows during the fall months will no longer have to wait a year before reporting judging assignments and/or awards received. Changing the deadline to October 30th means most activities can now be included on the Judges Report form in the same year in which they occurred. Having said that, please be aware that by making the deadline later, judges who do not submit their reports by October 30th will no longer be receiving a reminder from me, giving them a "second deadline" by which to submit their reports. Therefore, if I do not receive your reports by October 30th, I will simply assume that you have "volunteered" to retire from active judging.

--Arleen

Judges Annual Reports made easy

-- Paul Kroll

Many years ago, Frances Batcheller reminded us, as judges, to keep a running log of our judging experiences, our winnings, articles written and any new plants added to our collections that we are growing. She recommended that we keep a few sheets of notebook paper in with our FLOWER SHOW MANUAL to do this.

Now, with the help of computers, I just keep my Judges Annual Report for each year in my Documents folder and copy it to a new file each "year", according to the due date. It is so easy to fill in those blanks as the year progresses and when the time comes for submission, read it over, double check the entries and print it off, or – Arleen doesn't mind receiving it by email! Done. Easy, efficient and fast.

Try it – you'll like it!

Judges and Clerks Chair's Report for the 2013 Toronto Convention

Jacquie Eisenhut, Judges and Clerks Chair

The 2013 Gesneriad Society Convention Show in Toronto was a very large show with 49 exhibitors entering a total of 305 exhibits including 216 entries in Horticulture, 53 exhibits in Artistic, 35 in The Arts and one Commercial entry. Unfortunately, there were no educational exhibits. Several classes were split to get the classes down to a more manageable size. Each team had no more than 19 exhibits to judge.

As soon as convention registration began on January 1st, judges started signing up to judge and/or clerk on their registration forms. A few emailed me directly. I started keeping a separate list of judges (Masters, Seniors, and Students) who wanted to judge and another list for judges who said they could either judge or clerk. I also had a list for those willing to clerk. This way, when I was ready to form the teams, the information was already sorted for me. We ended up with 21 Master, 17 Senior, 17 Student judges and 34 clerks this year.

We had many people volunteer and by the 1st of June, I was able to make up 16 teams. Right after that, I had a student judge register and ask to judge so I put out a plea on Gesneriphiles for 2 more judges to fill out one more team for a grand total of 17 teams. This year we had a large number of clerks who volunteered, so even when a few judges had to cancel their convention plans, I was able to juggle the teams and still end up with 17 teams. My last clerk was asked to come on board late Thursday afternoon. I still had 3 people who wanted to clerk, but I was not able to assign them to a team.

I received the Artistic and Arts division entries from Paul Kroll about a week before the convention and made sure no one had to judge their own artistic or arts entries.

I also received the final special award list from Entries Chair Karyn Cichocki and was able to make the Special Awards teams. This year, I followed Doris Brownlie's use of student judges as the clerks and master judges as the judges. Student judges gave me favorable feedback for the opportunity of being included with the Special Awards teams. I had 6 teams for Special Awards, combining 2 of these teams to select Best In Show and Runner-up Best in Show. I also used Doris' method of color-coordinating the judges for the Special Award teams and this worked well.

The judging went smoothly with the first teams finishing their assignments about 10:30 a.m. Others followed shortly thereafter and a few classes were redistributed to those teams. All judging was complete by 12:15pm.

Next year, we will have a few additional reminders for judges. A problem we had this year was teams giving the same score to 2 or more plants in a class, so that we had to ask them to re-score these exhibits. Also, some Honorable Mentions could have been awarded when more than the top 3 exhibits in a class scored above 90. Some score sheets received no written comments from the judges. I will remind everyone of these important points next year and we will do a better job.

The judging teams were:

- Team 1: Carol Ann Bonner, Vincent Woo, Gussie Farrice
Clerks: Andrew Norris, Richard Macnair
- Team 2: Norah Otto, Rosemary Platz, Joan Wood
Clerks: Jerry O'Keefe, Betsy Gottshall
- Team 3: Joanne Martinez, Irina Nicholson, Sylvia Svitak
Clerks: Becky Fontes, Janique Perreault
- Team 4: Jim Roberts, Nancy Kast, Betsy Branson
Clerks: Bruce Williams, Murna Kosowan
- Team 5: Jeanne Katzenstein, Bob Clark, Louise Cheung
Clerks: Nancy Moerer, Betty Fenerty
- Team 6: Peter Shalit, Deanna Belli, Nancy Carr
Clerks: Judy Smith, Bill Price
- Team 7: Carolyn Conlin-Lane, Thad Scaggs, Paulo Castello da Costa
Clerks: Beverley Donsworth, Holly Pohl
- Team 8: Stephen Maciejewski, Laura Buckner, Hung Nguyen
Clerks: Lena Klintberg, Jackie Mills
- Team 9: Fay Wagman, Julie Thompson, Jay Sespico
Clerks: Marilyn Crompton, Edie Chapman
- Team 10: Carolyn Ripps, Leonard Re, Mary Schaefer
Clerks: Olga Vertlib, Elaine Stutt
- Team 11: Molly Schneider, Brett Flewelling, Mary Lou Robbins
Clerks: Wanda Macnair, Ruth Coulson
- Team 12: Susan Grose, Alan LaVergne, Eileen McGrath
Clerks: MJ Tyler, Valerie Despres
- Team 13: Wallace Wells, Dee Stewart, Sally Robinson
Clerks: Robert Hall, Helen Irwin
- Team 14: Julie Mavity-Hudson, Paul Kroll, Judy Zinni
Clerks: Debra LaVergne, Barb Borleske
- Team 15: Doris Brownlie, Barb Festenstein, Leslie Milde
Clerks: Jeremy Keene, Karen Sproul
- Team 16: Jill Fischer, Judy Niemira, Marina De Souza
Clerks: Cindy Eastman, Irwin Wagman
- Team 17: Michael Riley, Doris Carson, Gary Vellenzer
Clerks: Elizabeth Varley, Winston Goretsky

I would like to thank Doris Brownlie, my mentor; Arleen Dewell, Shows & Judging; Karyn Cichocki, Entries; Paul Lee, Awards; Bev Williams, Show Chair; Jeanne Katzenstein, Convention Coordinator and Mary Helen Maran, Convention Registrar for their help and support. Also a BIG thank you to all the judges and clerks who volunteered their time and expertise.

I look forward to seeing you next year in Nashville!

2013 Gesneriad Society Convention Flower Show, Toronto, Ontario Bountiful and Beautiful

Sylvia M. Svitak

When I came to the Flower Show Room just before judging began, I stopped at the door in awe of a huge room with very long tables horizontally stretched out before my eyes, row after row clear down to the opposite side of the room, each table elegantly displaying the plants it was designated to hold; to my right, just past the entries desk along the right wall stretched the exhibits of the Artistic Division; intriguing terrariums and dish gardens leading to the design classes displayed further down the wall, ending with the designs of the challenge classes; to my left, the room extended into a "cul-de-sac" area, smartly used to display the Arts Division exhibits.

Overall the impression I had was of a bountiful and beautiful exhibit of a wide variety of gesneriad specimens and creative artistic displays to represent the family, *Gesneriaceae*. I knew that this would be an exciting show to judge and see, and it was!

There was so much to look at and ponder about in this show. If you were not there, I hope that what I write will give you a glimpse that will send you to check out the many pictures and comments available on the Gesneriad Society website, YouTube, and other sources.

Forty-nine exhibitors presented 307 entries in the spacious 3200+ square foot room, distributed in the divisions as follows,

Division:	Horticulture	Artistic	Arts	Commercial
Entries:	217	56	36	1

A total of 15 classes were split, including Class 31, *Streptocarpus* which was divided into 4 subclasses. The display of streptocarpus in one long row across the width of the room was impressive indeed. The same was true of saintpaulia in the row preceding the streptocarpus row, as you looked into the room from the door.

Fourteen classes were empty. Among them, the entire section R, the Educational Exhibit classes. That, of course, was a natural disappointment in this otherwise outstanding show. However, a calculation shows that more than 80% of the classes had exhibits and that certainly was good news.

My interest in the show's data led me to check the website for similar data regarding prior convention shows, given only in 1996, 1997 and 2009–2013. One rather curious exception was a file containing all the entries with their results that I found for the 2007 Miami Convention. I like the idea of publishing the list of entries, because it recognizes the contributions to the show by those exhibitors who did not win at least a blue ribbon. Would you agree we do this for future conventions?

I visited the show room a number of times, while judging, attending the Judge's Walk Through with Arleen Dewell, and visits on my own, note book in hand. Of course, the entries that I highlight in this report come from some of my personal fancies, but I trust that other sources of information from other observations and the visual information available on the Internet will be easy enough for you to consult.

There is of course, the informative Gesneriad Society website itself, (<http://www.gesneriadsociety.org>) thanks to the Society's remarkable photographers and

commentators. Peter Shalit's 2013 Convention YouTube videos are a wonderful virtual tour of the 2013 show, including his interviews with special award winners. These videos can be easily reached via the link provided on the Home page of the Website. I'm sure other information about the 2013 show will be coming forth via the Internet.

The show was bountiful in how it displayed the myriad sizes and shapes seen in the family of gesneriads: Compare Paul Lee's exhibit of *Sinningia* 'Flamenco Apricot Bouquet' with Emma Bygott's *Petrocosmea* 'Keystone's Tiny Tim.' Paul's largest plant and Emma's smallest plant in the show dramatically demonstrated the huge breadth between the largest plant and the smallest plant. I refer you to Peter Shalit's video interviews with the two growers to get a better sense of how their exhibited plants differed in size.



Julie Mavity-Hudson photo



Paul Susi photo

Robert Hall won the Second Best in Show with his spectacularly staged *Columnnea* 'Indian Feather' and, of course, it immediately caught my attention and admiration as I glanced to the left when first entering the show room.



Julie Mavity-Hudson photo

For sheer beauty of color and form, I was smitten with Eileen McGrath's *Achimenes* 'Glory.' After seeing the brilliant red blooms on the dark leaves,



Julie Mavity-Hudson photo

other exhibits that shouted red attracted my attention and usually my admiration. Ruth Coulson's color print of a whole gesneriad, *Sinningia araneosa*, was one of those exhibits. To me the red frame around the black background made the red of the blossoms all the more



Dale Martens photo

Marina De Souza's paper tole picture of a Saintpaulia hybrid was another red attraction for me. Marina's explanation of the tole craft technique that she used can be heard in Peter's video interview with her.

Ever since I won Eileen McGrath's *Streptocarpus* 'Blueberries 'n' Cream' at auction in Philadelphia, streps catch my attention anywhere I spot them. *Streptocarpus saxorum* (variegated) exhibited by Brett Flewelling beckoned me to its table every time I came into the show room. What an entrancing specimen, so thick and lush from a distance, and what a surprise of elegant green and white variegation upon a closeup look. Congratulations to Brett on his award winning achievement and for all the other outstanding plants he exhibited in the show.



Julie Mavity-Hudson photo



Dale Martens photo



Julie Mavity-Hudson photo

Wow is my word for Bob Stewart's hanging pair of *Streptocarpus* 'Falling Stars' and *Streptocarpus johannis*; in the show room itself, in still photos, in Peter Shalit's video description of the hanging plants mimicking how they grow in nature, and of course, in Bob's presentation at convention on how to mount and grow streps as hanging plants. What a set of complementary lessons Bob gave us at convention!

In the Artistic Division, Laura Buckner's 'A Brief Encounter' struck me as a clever and sly interpretation of the class title when I noticed the slight off-balance of the spool and what



Paul Susi photo

seemed to be a precarious positioning of the lower sphere. As I moved down to the terrariums and tray landscapes, I wanted to stop and 'walk' into the inviting landscape in Jill Fischer's straight-sided terrarium for a relaxing visit through the landscape.

Last but not least, I kept going back to see Karyn Cichocki's color print of parts of a gesneriad, *Nematanthus fritschii* 'Ilha Bela' display fruit. I would like to have a copy of it hanging in my house!



Dale Martens photo



Winston Goretsky photo

It was a wonderful learning experience for me to look at the show with the task of describing it to the readers of *Appraisal* and I thank Arleen Dewell for offering me this opportunity. My thanks also go to Karyn Cichocki and Paul Susi for their kind help regarding data and photographs, to Peter Shalit for his extraordinary video interviews on YouTube, and to all the talented Gesneriad photographers listed on the Gesneriad Society's website who provided pictures of the first class awards.



Julie Mavity-Hudson photo

THE JUDGING TEAM

My Chapter's show schedule has a class for plants grown in "other containers," meaning a container that is not the usual plastic or clay plant pot that we usually see. Is it permissible to include more than one kind of plant in this other container?

A Master judge responds:

I think that once you put multiple plant types into a container you are now creating a planting and this should then be exhibited in the artistic section. In AVSA shows, this class was created to show examples of how AVs could be displayed in the house in a decorative way by planting them in a decorative container. Although you could also achieve this with multiple plants and it could look quite nice, where do you draw the line between decorative display of plants and artistic planting?

A Senior judge writes:

Unless the show schedule allows for other kinds of plants in other containers I would say it is not permissible. Don't know how I would judge the different types of plants in such a situation.

Another Master Judge muses:

Regarding the question on "other containers" — I could never see the point with this class. The Regional show in Delaware last year had something about recycled containers that caused a major headache in judging. If this "other container" class has different plants in it, how is it supposed to be judged? Why is the container being made the "star" of a class instead of the plant? To answer the question as posed, sure, there is no reason why there couldn't be more than one plant in the container — but then, the container starts to become a container garden, doesn't it?

And a former Master Judge responds:

Does the show schedule also include a class for container gardens? That is where I would expect to see multiple genera. As I read your question, I envision a grouping of off-beat containers such as old shoes, or tea cups, or perhaps even a thimble if one is growing the smallest of the Sinningias. If the emphasis is on the container, its novelty as well as suitability for the plant being grown, then I would say only one plant per container would be permissible. This question touches on the discussion Paul Kroll raised about how long a container garden is kept together. Is this class meant to demonstrate how many ways gesneriads can be grown, (I've seen Kohlerias grown in coffee cans nailed to the outside wall of a house) or is it more of an artistic class, where creativity and ingenuity hold sway and judges need not consider longevity of the container? It may be that the schedule needs a bit more definition.

Shows & Judging Chair's thoughts:

If a Chapter wishes to include a class in its Show Schedule for a gesneriad in an unusual container, then I agree the emphasis here should be on the container and what qualities about it make it one that would not normally be considered for the growing or exhibiting of plants. This can lead to all sorts of confusion regarding where such a class should be situated in the Show Schedule: Division I Horticulture, or Division II Artistic? Technically, one gesneriad exhibited in an unusual container presumes that it is still, first and foremost, a horticultural entry. The only difference is that it is not in a container designed specifically for plants. The moment you

consider adding more than one plant to the container, perhaps in an effort to augment or enhance its appearance, then you are transforming that entry into a container garden or artistic planting that logically should be placed in the Artistic Division.

THE JUDGING TEAM

Your judging conundrum for September:

Can Best in Show be awarded to a collection, or is this reserved for a single plant entry only? Can one plant within a Collection of Gesneriads be singled out for consideration of Best in Show?

Please send your comments to: <arleendewell@shaw.ca>. If you have questions about judging procedures or have encountered situations while judging that you want to share, send them along!

Mary Lou Robbins, Subscriptions/Production & Distribution, has a new address:
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Erratum —

The photo of Peter Shalit's entry of *Sinningia leucotricha x bulbosa* printed in the last issue of **APPRAISAL** was incorrect. The correct photo is shown on the right.

Sinningia leucotricha x bulbosa
Peter Shalit photo



GESNERIAD SHOW ENTRIES PROGRAM AVAILABLE FOR PURCHASE

Purchase online: <http://www.gesneriadsociety.org/MemberArea/judgingInfo.htm> or <http://www.gesneriadsociety.org/Shop/misc.htm#FS> now!

Three years in development and only \$50.00. Give it a try!

SCORE SHEET REVISIONS

Score sheet revisions are now available on the Gesneriad Society Web site as a free download to members: <http://www.gesneriadsociety.org/MemberArea/judgingInfo.htm>. You'll find the link under "Flower Show Supplies", bottom right side of the page. Be sure to download your new set of Score Sheets well before your next show or, contact the Shows & Judging Chair at: arleendewell@shaw.ca.

We welcome articles & news related to Gesneriad Society judging & chapter shows.

Deadlines for *Appraisal* Submissions: December 1, April 1 and August 1

Please send:

*Articles and show reports to Arleen Dewell arleendewell@shaw.ca

*Upcoming show information, miscellaneous announcements to Mel Grice
melsgrice@earthlink.net

*Address changes, subscription payments, and missing issues to Mary Lou Robbins
mlr07005@gmail.com

* If paying by check, please indicate which version (email or postal) of *Appraisal* you want to receive. Checks should be made payable to **The Gesneriad Society**.

Notes on Photos and Text

- Please label digital photos and send them individually with the plant name to ensure accuracy.
- Please provide the name of the photographer so that we can credit the correct person. **Please DO NOT embed photos in Word documents.** Send photos as large size JPEGs in separate emails if necessary
- Please DO NOT send text in outline form or in spreadsheets.** Simple Word documents work best.

Not sure when your *Appraisal* subscription expires? The number after your name on the label indicates the year your subscription ends. For example, 12/2012. Email subscribers will see the year your subscription expires in the Subject line: APPRAISAL September 2012 issue (14) = subscription expires at end of 2014.

COMING EVENTS

September 14-15 — Sacramento, CA **Delta Gesneriad & AVS Show and Plant Sale**

Sacramento Garden & Arts Center, 3330 McKinley Blvd., Sacramento, CA

September 14 from 1:00 to 4:00 p.m.

September 15 from 11:00 a.m. to 3:00 p.m.

Contact: Lynn Lombard lynn_lombard@att.net or <http://www.sacviolets.org/>

September 21 — San Francisco, CA **San Francisco Gesneriad Society Judged Show and Plant Sale**

Golden Gate Park, San Francisco County Fair Building, 9th Ave. and Lincoln Way, San Francisco, CA 94122

September 21 from 10:00 a.m. to 3:00 p.m.

Contact: Paulo Castello da Costa sfgs2013@outlook.com

<http://www.sfgesneriads.org/>

<https://www.facebook.com/sfgesneriads>

September 21-22 — Boylston, MA **New England Chapter, The Gesneriad Society Judged Show and Plant Sale**

Buxton Branch, American Begonia Society participating in combined show and sale.

Tower Hill Botanic Garden, 11 French Drive, Boylston, MA

September 21 from 10:00 a.m. to 5:00 p.m.

September 22 from 10:00 a.m. to 4:00 p.m.

Contact: Leslie Milde meribush@aol.com

Admission: \$12.00 adults, \$9.00 seniors and \$7.00 youth (6-18).

September 21-22 — Nashville, TN **The Tennessee Gesneriad Society Flower Show and Sale**

Cheekwood's Botanic Hall, 1200 Forrest Park Drive, Nashville, TN, 37205

September 21 from 9:30 a.m. to 4:30 p.m.

September 22 from 11:00 a.m. to 4:30 p.m.

Contact : Carol Ann Bonner 615-293-5470 or cabonner@gmail.com

September 27-28 — Kansas City, MO **Heart of America Chapter Flower Show and Sale**

Loose Park Garden Center Building, Loose Park, 5200 Pennsylvania Avenue, Kansas City, MO. Phone for Building: 816-784-5300

September 27 Plant Sale only open to public during judging from 12:00 p.m. to 4:00 p.m.

September 28 Flower Show and Plant Sale from 9:00 a.m. to 4:00 p.m.

Contact: Susan Grose sagrose@gmail.com

October 6 — Morristown, NJ **Frelinghuysen Arboretum Gesneriad Society Annual Show and Plant Sale**

Frelinghuysen Arboretum, 353 E. Hanover Ave, Morristown, NJ, 07960

October 6 from 11:00 a.m. to 3:00 p.m.

Contact : Karyn Cichocki 973-579-7914 or kdc05@ptd.net