

# APPRAISAL

THE NEWSLETTER OF THE JUDGES INTEREST GROUP



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**Best in Show Northern Illinois**

Top: *Streptocarpus* 'Raydar's Tensie', exhibited by Gary Mikita (Dale Martens photo)

**Best in Show Long Island**

Below: *Streptocarpus* 'Iced Artistry', exhibited by Joe Palagonia (Paul Susi photo)

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# Northern Illinois Gesneriad Society Show Results

## March 21-22, 2015

### Blue Ribbon Winners

Best in Show:	<i>Streptocarpus</i> 'Radar's Tensie'	Gary Mikita
Best in Design:	Established Planting "Cylinder Construction"	Lana Gernady
Bonnie Formella	<i>Sinningia</i> 'Snowflake'	Other <i>Sinningia</i> hybrids with rosette growth pattern
Lana Gernady	<i>Sinningia</i> 'Chancey's Mystery'	Other <i>Sinningia</i> hybrids with upright growth pattern
Gary Mikita	<i>Kohleria</i> 'Borka'	<i>Kohleria</i>
Gary Mikita	<i>Smithiantha</i> 'Jimi Hendrix'	<i>Smithiantha</i>
Gary Mikita	<i>xCodonanthus</i> 'Vista'	<i>Codonanthe</i> , <i>xCodonanthus</i>
Gary Mikita	<i>Nematanthus teixeranus</i>	<i>Nematanthus</i>
Susan Bradford	<i>Primulina tabacum</i>	<i>Primulina</i> species
Gary Mikita	<i>Primulina</i> 'Stardust'	<i>Primulina</i> hybrids
Gary Mikita	<i>Saintpaulia rupicola</i>	<i>Saintpaulia</i> species
Sherry Burtchett	<i>Saintpaulia</i> 'Beta Blocker'	<i>Saintpaulia</i> hybrids/cultivars - 6" or less)
Lana Gernady	<i>Saintpaulia</i> 'Optimara EverRejoice'	<i>Saintpaulia</i> hybrids/cultivars - 6" to 8"
Lana Gernady	<i>Saintpaulia</i> 'Optimara EverGlory'	<i>Saintpaulia</i> hybrids/cultivars - 8"+
Gary Mikita	<i>Streptocarpus</i> 'Radar's Tensie'	<i>Streptocarpus</i> , subgenus <i>Streptocarpus</i> , hybrids
Judi Du Pont	<i>Streptocarpus</i> 'Canterbury Surprise'	<i>Streptocarpus</i> , subgenus <i>Streptocarpus</i> , hybrids w/variegated foliage
Gary Mikita	<i>Episcia</i> 'Pixie Dust'	<i>Episcia</i> - Ornamental
Jan Spencer	<i>Primulina</i> 'Kitaguni'	<i>Primulina</i> - Ornamental
Susan Bradford	<i>Streptocarpus</i> 'Iced Pink Flamingo'	Other gesneriads with green-and-white leaf variegation
William Wrate	<i>Sinningia leuchotricha</i>	Other New World gesneriads, species or hybrids
Dale Martens	<i>Monopyle</i> sp. GRE 12131	Lesser known - not in flower
Lana Gernady	Vertical log planting	Growing Material - Established Planting - "Cylinder Construction"
Lana Gernady	Windowbox arrangement	Unusual Container - "Light at the End"
Dale Martens	<i>Sinningia</i> 'An's Nyx'	Photography - color print - single frame, single picture up to 5" x 7"
Jane Miller	<i>Streptocarpus</i> 'Jaco's Gem'	Photography - color print - single frame, single picture 5" x 7"+
Jan Spencer	<i>Streptocarpus</i> Propagation	Educational



Left - *Sinningia* 'Chancey's Mystery'  
Lana Gernady



Right - *Kohleria* 'Borka'  
Gary Mikita

Dale Martens photos

# Toronto Gesneriad Society Spring Show March 29, 2015

— Deanna Belli

For the first time, the Toronto Gesneriad Society and the Toronto African Violet Society hosted their spring shows side-by-side. This year's themes were: "Gesneriads At The Fair" and "Violets at the Fair" respectively. The shows were well attended and the public was thrilled to see twice the number of beautiful entries and two shows to view.

There were four panels of judges evaluating the gesneriad show, including two new Student judges and an army of clerks ready to help and willing to learn. I was asked to coordinate the judges and clerks for both shows and would again like to express my sincere gratitude to all those who helped with the judging process.

Brett Flewelling won Best in Show with a beautifully trained *Primulina linearifolia*, as well as runner-up to Best in Show with his very well grown *Streptocarpus saxorum* 'Variegated.' He went on to win Sweepstakes in Division I, Horticulture with a total of nine blue ribbons.

Steve Kerr won Best in Artistic with his fresh-cut design entry, "Dressage" and was also the Sweepstakes winner in Division II with 3 blue ribbons. Steven also won Best in Division III, The Arts with his photograph of *xGloximannia* 'She's Dancing.'



*Primulina linearifolia*  
Deanna Belli photo above  
Mel Grice photo below



"Dressage"  
Deanna Belli photo



*Streptocarpus saxorum* 'variegated'  
Mel Grice photo

## The Long Island Gesneriad Society

"Whimsical Holidays and Observances"

April 11-12, 2015

Paul Susi, Show Chairperson

The cold and snowy winter that our members experienced did not deter them from taking part in this year's show. We had 65 entries (50 in Horticulture, 14 in Artistic and one in The Arts) from nine exhibitors. This was an increase of 17 entries over last year's show. The show was judged by three panels of three judges each from the Greater New York, Delaware and National Capital Area chapters: Bruce Boyd, Francesco Correa, Gussie Farrice, Drew Norris, Michael Riley, Carolyn Ripps, Jim Roberts, Mary Schaeffer, and Gary Vellenzer. The weather, which had been chilly and wet for most of the week, turned sunny and mild on the weekend and we had a very good number of visitors to the show. One of the interesting aspects of the show was that there weren't that many plants with lots of bloom. One of the entries with a lot of promise was Ben Paternoster's *Sinningia guttata*, filled with buds but only a few open flowers. The plant that seemed to get the most attention from the public was Joe Palagonia's *Streptocarpus* 'Crystal Ice,' a smart looking plant with elegant foliage (one of its parents was *S. kentaniensis*) and striking flowers. Ray Coyle's *Sinningia* 'Li'l Georgie' was a great example of what this hybrid can do. It was great to have one of the chapter's newer members, Eric Strauss, enter a number of plants and win a Best in Section for his *Achimenes erecta* 'Tiny Red.' Also of note was Wallace Wells' *Nematanthus fluminensis*, nicely grown and displayed.

The top awards were:

Best in Show, Best Ornamental - *Streptocarpus* 'Iced Artistry' - Joe Palagonia

Runner up to Best in Show, Best Old World in Flower - *Petrocosmea kerrii* - Ben Paternoster

Best Tuberous - *Sinningia* 'Esther' - Joe Palagonia

Best Rhizomatous - *Achimenes erecta* 'Tiny Red' - Eric Strauss

Best Fibrous - *Nematanthus fluminensis* - Wallace Wells

Best Trained or Sculptured - *Columnnea purpusii* - Ben Paternoster

Best in Artistic and Best Arrangement - "Pasta Day" - Ben Paternoster

Best Planting of Gesneriads - tray landscape - Ben Paternoster

Best Photography - Color Print of Parts of a Gesneriad - *Petrocosmea cavaleriei* - Paul Susi

Joe Palagonia won sweepstakes in Horticulture with six blue ribbons. Runner up was Ben Paternoster with four blue ribbons. Ben also won sweepstakes in Artistic with three blue ribbons.



Left -  
*Petrocosmea*  
*kerrii*

Right -  
*Achimenes erecta*  
'Tiny Red'

Paul Susi photos



# The African Violet & Gesneriad Society of Western New York

## GESNERIADS IN TV LAND

May 2-3, 2015

The African Violet and Gesneriad Society of Western New York held its annual shows and sale on May 2-3, 2015. We have side-by-side AVSA and Gesneriad Society shows at the Galleria Mall in Cheektowaga, a suburb of Buffalo, NY.

I always feel that success in a Gesneriad Society show has to do with the number of genera and species/hybrids on display for the public. We were very successful in that regard. One of the practices we have used for the past several years is to have our members enter their project plants – even if they are not in bloom. This class is not actually judged, but we ask the judges to choose the best of those on display. The object of a Project Plant class is to show how the same plant grows for different people under different conditions. Our members have been much more willing to bring in their plants, knowing that they will not be scrutinized in the same manner as the other classes. It has worked for us. Your chapter may want to try this.

Two full days of the show being open during Mall hours is a long time. Members get really tired, but the success of the sales table and the show itself prove rewarding in the long run. It is especially good to see and interact with those who travel to judge the show. Their expertise is always appreciated. Shared experiences and opinions educate us all.

– Paul Kroll

Best in Show	<i>Drymonia cuyabenensis</i> ined.	Paul Kroll
2nd best	<i>Primulina wentsaii</i>	Paul Kroll
3rd best	<i>Nematanthus</i> 'Apres'	Elaine Geiger
Best Tuberos	<i>Sinningia defoliata</i>	Paul Kroll
Best Rhizomatous	x <i>Smithicodonia</i> 'Heartland's Joy'	Judy Niemira
Best Fibrous	<i>Drymonia cuyabenensis</i> ined.	Paul Kroll
Best Club Project	<i>Streptocarpus</i> 'Concord Blue'	Mike Kotarski
Best in Artistic	Natural Garden	Holly Pohl
2nd Best Artistic	"Sea Hunt"	Holly Pohl
Best Container Garden		Holly Pohl
2nd Best Container Garden		Paul Kroll
Best in The Arts	Cross-stitch table runner	Marty Wright
Best Educational Display		Mike Kotarski



*Drymonia cuyabenensis* ined.  
Paul Kroll



*Primulina wentsaii*  
Paul Kroll

Mel Grice photos



*Nematanthus* 'Apres'  
Elaine Geiger



Best Natural Garden  
Holly Pohl

## MOLASSES? YOU'RE JOKING!

— Paul Lee

*(Reprinted with permission from the Toronto Gesneriad Society Newsletter, Vol.39 No.2)*

I have been inspired to write this short article on molasses after listening to Mel Grice give a presentation at our chapter here in Toronto.

The subject of molasses came up when Mel said he was using it in his soil mix, thinking he was alone out there. At last year's Gesneriad Society convention when he gave this presentation there, I mentioned to him that I had also been using molasses for several years, so he was no longer alone! But why molasses?

Molasses is derived as a result of the sugar-making process from sugar cane or in some cases, sugar beet. Sugar is the source of energy needed to make plants grow. To make this sugar, the plants use sunlight, minerals, vitamins, bacteria and many other materials. Molasses can supply some of these requirements such as sugar, calcium, phosphorus, iron, magnesium, manganese, sulphur, selenium, copper, zinc, etc.

When using a soil mixture like Pro Mix with mycorrhizae, the addition of molasses feeds the mycorrhizae with sugars, which in turn helps the hyphae, (threads of a fungus; collectively the vegetative part of a fungus) to colonize the soil faster. Normally, the plant produces sugars through its root system that feed the fungus, and they in return supply the plant with phosphorus and other minerals that are not available to the plants. This symbiotic relationship is beneficial to both parties. The application of molasses to the soil helps to boost the fungal activity in the soil, and makes more nutrients available to help the plants grow faster and healthier.

The application of molasses to the foliage of plants can be useful when plants are not doing well. If there is a lack of light or the plant's root system is poor, these plants show symptoms of yellowing leaves. This can mean they are unable to produce enough sugars, so by applying a foliar spray of molasses to the foliage, you can stem the decline until the plant starts to recover. This might even be beneficial when cuttings are taking a long time to root.

The sources of molasses are numerous, but be careful what you get. The two main types are Fancy and Blackstrap. Blackstrap is best because the sulphur is still in it and it is derived from cane. Some of the beet molasses are GMO (genetically modified). You can also get dried molasses.

I dilute the liquid molasses 10 mL to 1 litre of water, (1/3 oz. to 1 qt.) and use it as a foliar spray. For direct ground application, anywhere up to 30ml (1 oz.) per litre works well.

Reference: Everyman's Encyclopaedia of Gardening

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## Judges Interest Group Meeting 59<sup>th</sup> Annual Gesneriad Society Convention Oakland, California

The Gesneriad Society's Judges Interest Group meeting will convene on Wednesday, July 1st from 3:30 to 4:00 p.m. The purpose of this meeting is to discuss recent revisions to the Flower Show Manual and scoring sheets, as well as other business that may properly come before the meeting. All current Gesneriad Society judges, clerks and other interested individuals are welcome to attend.

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## 2015 Convention Judging Schools

– Arleen Dewell

In Oakland this year, the Novice and Intermediate-Advanced judging schools will be conducted a little differently than in the past. Paul Kroll will teach the Intermediate-Advanced group and I will work with our Novices during Session 1. The first half of both morning sessions will be conducted in separate rooms, then both groups will join together for the last half of the morning session. You will be placed into groups of 3 or 4 and given some hypothetical judging situations to work through and discuss. We'll have lots of fun while learning about what judging for the Gesneriad Society is all about!

Our Judges Workshop will be an exciting experience for all those who have registered and coincides well with recent revisions made to the Photography score sheets. Dale Martens will have your brain cells working overtime as she leads you through the intricacies of judging gesneriad photographs and the writing of well thought-out comments.

Judging school afternoon Session 2 will begin at 1:30 and consist primarily of practice point-scoring exercises. If you want to receive full credit for judging school attendance, all registrants are expected to attend both the morning and afternoon sessions of the school.

Please remember if you have not yet registered for judging schools or workshop, we cannot accept your payments once Convention week is underway. If you are coming to convention but have not signed up yet, please contact Mary Helen Maran at [gesneriadregistrar@gmail.com](mailto:gesneriadregistrar@gmail.com) for advice.

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## TORONTO GESNERIAD SOCIETY JUDGING SCHOOL REVIEW

– Gillian Smith

(Reprinted with permission from the Toronto Gesneriad Society Newsletter, Vol.39 No.2)

Twenty-nine people attended Gesneriad Judging School on January 10, 2015. The weather was -9°C and snow surrounded St. Philip's Lutheran Church in Etobicoke. Inside, Doris Brownlie greeted the students, where a large spread of muffins, fruit, cheeses and much more waited.

Paul Kroll, Mel Grice, Judy Niemera and Holly Pohl came from the United States. Paul and Mel gave lectures and administered the exams. We learned about the importance of impartiality and anonymity, and asking others if you don't know the growing habits of a plant. Paul talked about a plant he and Bill Price have grown called *Primulina wentsaii*, which has white spots rather like mealy bugs on its leaves. These spots are caused when the plant exudes through its leaves some of the limestone it grows on so when judging, points must not be deducted for those.

Plants supplied illustrated the lectures, as we learned about different varieties of gesneriads: Old World, New World, tuberous, fibrous and rhizomatous, and how to judge blooming and ornamental plants. There were examples of the many different growth habits gesneriads display like helix, fountain, rosette, or creeping (ground cover).

One of the most interesting plants was a *Streptocarpus* brought in by Deanna Belli, showing a distinct abscission line. The leaves were colour-blocked, one-half green and one-half yellow, showing where the plant was about to sacrifice its foliage in order to preserve the life of the plant. Although highly interesting, this example would not be suitable for entry in a show.

Artistic exhibits were discussed by Paul Kroll and several small arrangements on sleighs were provided, as well as an original creation by Judy Zinni, with miniature tree trunks using *Nematanthus wettsteinii* branches.

Four people wrote the exam. The Gesneriad Society can never have too many judges – of all levels. Most attendees audited, but we all learned a lot.



Gillian Smith photo

### **New Student Judges:**

Steven Kerr, Hamilton ON  
Michael Erdman, Toronto ON

### **Recertified Master Judges:**

Barbara Elkin, Auburn CA  
Robert Hall, Claremont ON

### **New Senior Judge:**

Holly Pohl, Lancaster, NY

### **Retiring Student Judge:**

Sharon Rosenzweig, Framingham, MA



## Photography Definitions and Score Sheet Revisions

At a recent Long Island Chapter judging school led by Ben Paternoster, there was some discussion about the lack of completeness of the definitions in the photography section of the Flower Show Manual. As a result, Arleen Dewell formed a committee consisting of the undersigned, which was tasked with reviewing the definitions and revising the score sheets, if necessary.

The committee spent several weeks in January and February exchanging emails and making suggestions regarding the definitions and score sheets. We hope the final result will make it easier for judges to understand what is required when judging a photograph and completing the score sheet. The changes should also make it clear to prospective exhibitors what judges will be looking for when evaluating the photography classes.

Stephen Maciejewski, Dale Martens, Julie Mavity-Hudson, Ron Myhr and Paul Susi

### Division III - The Arts

The Arts Division includes classes for photography, and a class for paintings and drawings, textiles, ceramics and other crafts. The point scales for the photography classes in this division include the categories listed below. If a category is applicable to the **Crafts Representing Gesneriads** score sheet it will be noted.

**Technical Skill** refers to an exhibitor's skill in rendering a subject, the mastery of necessary techniques as well as finish, mounting and blocking of the entry. With photographs, remember it is the photograph you are judging, not the plant material, with the exception of the class for a **Whole Gesneriad Plant**. If a picture is taken of a plant growing in nature, technical skill of the exhibitor is shown in the lighting and focus chosen to distinguish the gesneriad from the background vegetation. If photographed indoors, background clutter should be eliminated. When judging photography, the following should be kept in mind:

Focus - The main subject of the photo should be sharp. Other parts of the photograph can be out of focus, as long as they do not distract from the main subject.

Depth of Field - A photograph will be completely sharp only at one specific point. There is a range of distances ahead and behind the optimum distance where the image will be "sharp enough" to look good to the eye. A *deep* depth of field shows detail about more of the subject. A *shallow* depth of field can be used to concentrate attention on only one part of the image.

Exposure - A photograph may be described as *overexposed* when it has a loss of highlight detail, that is, when important bright parts of an image are "washed out" (all white). A photograph may be described as *underexposed* when it has a loss of shadow detail, that is, when important dark areas are "muddy" or indistinguishable from black.

Color - The colors of the flowers and plant should appear as natural as possible, within the range expected of the species, hybrid or cultivar represented. The color(s) of the matting and frame (if included) should enhance, not distract from the photo.

Lighting - The direction of the light falling on the subject will determine if the shadows are distracting or if they enhance the photo.

Matting or framing - The color of the matting or frame (if used) should not detract from the photograph.

**Contrast** is used to convey the mood of the image. In black-and-white or monochrome photography, tonal contrast is the difference in subject tones from white-to-gray-to-black or from the lightest tone to the darkest tone. In color photography, different colors create contrast. High tone images are harsh while low contrast images are soft.

**Composition** is a matter of how units within a photograph, textile, painting or drawing are arranged within the frame. Composition creates a sense of depth and balance, involves a good use of available space and creates a feeling of texture and pattern through the placement of objects. Craft items may be single self-contained units or confined within a frame. The elements and principles of artistic design apply to this category. The following points should be kept in mind when judging the composition of an entry in the Arts division:

- Is the subject obvious?
- Is there visual balance?
- Is there movement (leading lines or diagonals)?
- Is there space in which to move?
- Is the background distracting?

The following categories appear on score sheets as indicated:

**Appropriateness of Subject** category appears on the photography score sheet for a **Color Print of a whole Gesneriad Plant**. *This class is for photographs which document as effectively and as completely as possible an entire plant, creating a visual record of a species/hybrid/cultivar that contributes significantly to its documentation.* In this case, the plant subject itself need not be a blue ribbon winner, but should be healthy, well groomed and display qualities of a fully developed specimen. The image may be presented with damaged leaves or other plant parts removed, provided

<b>The Gesneriad Society Score Sheet</b> Division III (The Arts) <i>Color print of a whole Gesneriad plant</i>		
Section _____	Class _____	Entry # _____
Criteria	Max	Score
<b>Technical Skill</b>	<b>45</b>	
Effective use of focus, depth of field, exposure, contrast, color, lighting: <ul style="list-style-type: none"> <li>• Subject is in/out of focus</li> <li>• Depth of field enhances/does not enhance the subject</li> <li>• Exposure is appropriate/over or under exposed</li> <li>• Contrast used effectively/ineffectively</li> <li>• The colors of the flowers and leaves appear to be representative of the plant/do not appear to be representative of the plant</li> <li>• Lighting used effectively/ineffectively</li> </ul> Whole plant shown/not shown The color of the matting or frame enhances/detracts from the photo		
<b>Composition</b>	<b>45</b>	
Composition creates a sense of depth and balance through the placement of objects. <ul style="list-style-type: none"> <li>• Background distracting/not distracting</li> <li>• Cropping enhances subject/ineffective cropping</li> <li>• Photograph lacks depth, is cluttered, there is no discernible focal point, too much empty space</li> </ul>		
<b>Appropriateness of Subject</b>	<b>10</b>	
Subject contributes to documentation of this species, hybrid or cultivar with a good visual record Subject does not contribute to documenting this species, hybrid or cultivar because it does not represent a typical mature, healthy specimen.		
<b>TOTAL</b>		<b>100</b>
<b>Comments: (Please use reverse side, if needed)</b>		

that these changes are done skillfully and do not affect the representation of the entire plant. Non-gesneriad material (e.g., the pot or background clutter) may be cause for point deduction under Technical Skill or Composition, as appropriate. There are no restrictions regarding the location of the plant material represented in the photograph, with the exception that photographs of plants grown in a native habitat are not permitted in this class.

In the **Color Print of a Gesneriad growing in a native habitat class**, native habitat is defined as an area of the world considered by botanists to be the natural range of the species shown, growing wild. Keep in mind that plants growing in the wild are subject to the vagaries of weather/climate and/or the mercy of chewing insects/animals. Such photographs will reflect prevailing habitat conditions and should not be judged under the same criteria used for color prints of a **Whole Gesneriad Plant**. For the **Illustration of Habitat** category, consider whether the habitat and/or associated plant community is captured and not just the gesneriad.

**Habitat/Educational Information** category is also on the score sheet for **Color Print of a Gesneriad growing in a native habitat**. Its purpose is for evaluating the information on the required card. The information should be clear with pertinent items such as location of the native habitat, how accessed, climate, time of year photo was taken, etc.

The **Illustration** category appears on the **Crafts Representing Gesneriads** score sheet. Illustration relates to whether or not the exhibitor has succeeded in portraying clear and identifiable features of a gesneriad through an original design concept.

**Monochrome (Monochrome Print score**

The Gesneriad Society Score Sheet Division III (The Arts) <i>Color print of Gesneriad(s) growing in a native habitat</i>		
Section _____	Class _____	Entry # _____
Criteria	Max	Score
<b>Technical Skill</b>	<b>35</b>	
Effective use of focus, depth of field, exposure, contrast, color, lighting: <ul style="list-style-type: none"> <li>• Subject is in/out of focus</li> <li>• Depth of field enhances/does not enhance the subject</li> <li>• Exposure is appropriate/over or under exposed</li> <li>• Contrast used effectively/ineffectively. Colors of the flowers and leaves appear to be representative of the plant/ do not appear to be representative of the plant</li> <li>• Lighting used effectively/ineffectively</li> </ul> The color of the matting or frame enhances/detracts from the photo		
<b>Composition</b>	<b>35</b>	
Composition creates a sense of depth and balance through the placement of objects. <ul style="list-style-type: none"> <li>• Background distracting/not distracting</li> <li>• Cropping enhances subject/ineffective cropping,</li> <li>• Photograph lacks depth, is cluttered, there is no discernible focal point, too much empty space</li> </ul>		
<b>Illustration of Habitat</b>	<b>20</b>	
Effectively shows native habitat and/or associated plant community Shows subject plant only, without immediate surroundings or landscape context		
<b>Habitat/Educational Information</b>	<b>10</b>	
Provides clear and pertinent information on items such as: month/year photo taken, climate, site location, and how site was accessed, etc. Provides little information and/or is unclear or illegible		
<b>TOTAL</b>		<b>100</b>
<b>Comments: (Please use reverse side, if needed)</b>		

sheet) refers to a single base color and its tints, shades and tones. This class may include photographs of entire plants, parts of plants, plants in a native habitat and silhouettes.

The **Creativity** category appears on the **Color Print of parts of a Gesneriad** and **Monochrome Print** and **Crafts Representing Gesneriads** score sheets. Consider imagination and skill employed to hold the viewer’s interest.

Photographic images may easily be altered through the use of computer programs or other methods, often to the point where they no longer should be categorized as photographs. Images that have been significantly altered would be better suited for exhibit as **Crafts Representing Gesneriads**.

<b>The Gesneriad Society Score Sheet</b> Division III (The Arts) <i>Color print of parts of a Gesneriad (flowers, fruits, foliage, etc.)</i>		
Section _____ Class _____ Entry # _____		
Criteria	Max	Score
<b>Technical Skill</b>	<b>45</b>	
Effective use of focus, depth of field, exposure, contrast, color, lighting: <ul style="list-style-type: none"> <li>• Subject is in/out of focus</li> <li>• Depth of field enhances/does not enhance the subject</li> <li>• Exposure is appropriate/over or under exposed</li> <li>• Contrast used effectively/ineffectively</li> <li>• The colors of the flowers and leaves appear to be representative of the plant/do not appear to be representative of the plant</li> <li>• Lighting used effectively/ineffectively</li> </ul> The color of the matting or frame enhances/detracts from the photo		
<b>Composition</b>	<b>45</b>	
Composition creates a sense of depth and balance through the placement of objects. <ul style="list-style-type: none"> <li>• Background distracting/not distracting</li> <li>• Cropping enhances subject/ineffective cropping,</li> <li>• Photograph lacks depth, is cluttered, there is no discernible focal point, too much empty space</li> </ul>		
<b>Creativity</b>	<b>10</b>	
Photo shows imagination, originality and holds the viewer's interest <ul style="list-style-type: none"> <li>• Photo lacks originality</li> <li>• Photo lacks visual interest</li> </ul>		
<b>TOTAL</b>	<b>100</b>	
<b>Comments: (Please use reverse side, if needed)</b>		

<b>The Gesneriad Society Score Sheet</b> Division III (The Arts) <i>Monochrome Print</i>		
Section _____ Class _____ Entry # _____		
Criteria	Max	Score
<b>Technical Skill</b>	<b>45</b>	
Effective use of focus, depth of field, exposure, contrast, color, lighting: <ul style="list-style-type: none"> <li>• Subject is in/out of focus</li> <li>• Depth of field enhances/does not enhance the subject</li> <li>• Exposure is appropriate/over or under exposed</li> <li>• Contrast used effectively/ineffectively</li> <li>• Lighting used effectively/ineffectively</li> </ul> Effective use of monochrome palette The color of the matting or frame enhances/detracts from the photo		
<b>Composition</b>	<b>45</b>	
Composition creates a sense of depth and balance through the placement of objects. <ul style="list-style-type: none"> <li>• Background distracting/not distracting</li> <li>• Cropping enhances subject/ineffective cropping,</li> <li>• Photograph lacks depth, is cluttered, there is no discernible focal point, too much empty space</li> </ul>		
<b>Creativity</b>	<b>10</b>	
Photo shows imagination, originality and holds the viewer's interest <ul style="list-style-type: none"> <li>• Photo lacks originality</li> <li>• Photo lacks visual interest</li> </ul>		
<b>TOTAL</b>	<b>100</b>	

## THE JUDGING TEAM

### Judging Conundrum answers (for May/15 Appraisal)

Can “support rings,” like those used to help improve symmetry for African violets, be retained on show plant entries in Gesneriad Society sanctioned flower shows?

**A Master judge responds:**

It is very interesting that the topic of using support rings on rosette-growing plants such as primulina, for example has become a hot topic. If the exhibitor is allowed to stake an upright growing gesneriad, why wouldn't leaving a support ring on a plant be allowed as well, as it is just another method to support a plant and staking is allowed in Gesneriad Society shows.

If the staking is done in such a way that it detracts from the exhibit, then points are deducted accordingly under the category of Condition. However, most primulina have sturdy petioles, so one might question why the support is needed, other than for transportation purposes. Possibly the culture needs of the plant haven't been met and therefore the support is required. If that is the case, then I would think points would also be deducted under Cultural Perfection.

**Arleen's thoughts:**

Only one response to this conundrum was received, so either many of you decided this question was too controversial to handle, or you thought the answer was blatantly obvious! In either event, I agree with this brave judge's comments.

If judicious staking of gesneriads with upright or spreading growth habits is permitted in our shows, then why shouldn't gesneriads that exhibit rosulate or rosette growth patterns be allowed a similar advantage if required – provided the support rings used are discreet and unobtrusive?

### **Your next Judging Team Conundrum:**

Two plants with the exact same point scores were in the running for a major award. The judges were looking for something to award one entry an extra point. They decided that one plant was more difficult to grow than the other and gave it the extra point. Was this a viable option to use in a case such as this?

Send your responses and/or Judging Team conundrums to: [arleendewell@shaw.ca](mailto:arleendewell@shaw.ca)

## Flower Show Manual

Manual revisions for 2015 are now available as a free download to Gesneriad Society members at: [www.gesneriadsociety.org](http://www.gesneriadsociety.org). Get a fresh copy and stay current with all the updates!

## Convention Judging and Clerking

Are you planning to attend the Gesneriad Society's annual convention in Oakland this year? Have you registered yet? Better hurry.....Convention is already less than two months away! Registration is easy online at the Society's website:

<http://gesneriadsociety.org/conventions/2015-convention-oakland-ca/>

If you are registered already but forgot to volunteer for a clerking or judging assignment at the convention's flower show, all is not lost. Email Bob Clark, our fearless Judges and Clerks Chairperson at: [bobclark98122@gmail.com](mailto:bobclark98122@gmail.com).

### GESNERIAD SHOW ENTRIES PROGRAM AVAILABLE FOR PURCHASE

Purchase online: <http://www.gesneriadsociety.org/> now!

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

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](mailto:arleendewell@shaw.ca)

\*Upcoming show information, miscellaneous announcements to Mel Grice  
[melsgrice@earthlink.net](mailto:melsgrice@earthlink.net)

\*Address changes, subscription payments, and missing issues to Mary Lou Robbins  
[mlr07005@gmail.com](mailto: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.

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