

Bromeliad
Society International



**THE HANDBOOK FOR
JUDGES, AFFILIATES & EXHIBITORS**

REVISED AUGUST 2012

ACKNOWLEDGEMENTS

The following members of the Judges Certification Committee worked long, hard and diligently on this partial revision of the *Handbook for Judges, Exhibitors and Affiliates*:

Western Judging District
Robert Kopfstein and Nancy Groves

Central Judging District
Charlien Rose, Charlie Birdsong and Michael Young

Eastern Judging District
Bill Frazel, Virginia Schrenker, Vicky Chirnside,
Virginia Schrenker, Bill Soerries and Betty Ann Prevatt

Many thanks for contributions from Eloise Beach, Dean Fairchild, Maureen Frazel, Dr. Larry Giroux, and Judges, Exhibitors and Affiliates who faithfully used the “old” *Handbook* and offered patience and positive suggestions to complete this revision.

Special thanks to Charlien Rose, Charlie Birdsong and Robert Kopfstein for final editing.

The next stage of revision will address “General Introduction to the Bromeliacea Family, beginning on page 83 of the “old” *Handbook*.

At first reference to he/she or him/her hereafter only referred to as *he* or *him*, meaning either gender. It also applies to chairman, chairmen, chairwoman or chairperson, who are referred to as chair or chairs.

INDEX

Judges Certification Committee	1
Affiliate Shows Committee	3
Definition, Purpose & Requirements of a BSI Standard Show.	4
Required Category I – Horticulture	5
Recommended Category II – Artistic	6
Creating additional classifications.	7
Additional Schedule Requirements	8
BSI Standard Show Awards	10
Sweepstakes Award	17 & 31
Procedure for Requesting A BSI Standard Show.	11
Sample Schedule	13 – 32
Scales of Points	26 – 30
Organization of the BSI Standard Show and Committees.	33
BSI Judged Show	36
Typical Entries in the BSI Standard Show.	38
Elements of Design	44
Suggestions to Exhibitors	52
Procedure of Judging and Explanation of Point Scoring	54
Explanation of Categories in the Scale of Points	55
Judging for Major Awards	59
Flow Chart	62
Accredited Bromeliad Society International Judges	63
District Registrar Duties	69
Judges Symposiums and Seminars	71
Characteristics of Judges	72
Judging Panels.	77
Organization of Bromeliad Judging Schools	79
Bromeliaceae Subfamilies	81

I. JUDGES CERTIFICATION COMMITTEE

The members of the Judges Certification Committee (hereafter known as JCC) are elected tri-annually by the accredited judges in each judging district. A district is allowed one representative for every ten accredited judges. Each district's registrar conducts the election, and furnishes the results to the chairman of the Judges Certification Committee. The registrar serves as a member of the committee. The districts are:

WESTERN JUDGING DISTRICT (CA-OR)
CENTRAL JUDGING DISTRICT (AL-LA-TX)
EASTERN JUDGING DISTRICT (FL-GA-SC)
INTERNATIONAL JUDGING DISTRICT – Australia-New Zealand
and Bahamas

The Judges Certification Committee serves the membership in the following ways:

1. Maintains an accurate, current file of names and addresses of the Student Judges of the Internationally Accredited Bromeliad Society, Int. Judges, Master Judges and Judges Emeriti, so that a society can contact judges when planning a show. Annually, it provides this list to the Chair of the Affiliate Show Committee.
2. Publishes annually the official list of student, accredited, master judges and judges emeriti in good standing.
3. Maintains an accurate record of all judges certification levels, and issues the appropriate pins and certificates to Internationally Accredited Bromeliad Judges, Master Judges and Judges Emeriti after they have completed the necessary schools, symposiums, and/or other requirements.
4. Approves requests for schools and symposiums when submitted by the Judging Districts; provides school and symposium instructors, and accredits these once they are successfully completed.
5. Mails the Required Reading List to those taking the BSI Judging Schools or Symposiums.
6. Assists when a judge needs information concerning schools, refresher symposiums or needs a show judging or exhibiting credit.
7. Grants extensions for renewal of certificate, if all requirements for an extension are met.

8. Determines requirements and reviews applications from judges desiring instructor's status, and issues certification and finally tenure, once requirements are met.
9. Works in conjunction with the Affiliate Shows Committee for the timely revision of the *Handbook* and provides the *Journal* with updated material affecting affiliate shows or judges.
10. Works in cooperation with and coordinates activities with the Affiliate Shows Committee.
11. After it approves the list of show judges, it mails the Judges Record forms to the local affiliate prior to the show.

II. AFFILIATE SHOWS COMMITTEE

The Affiliate Shows Committee (hereafter known as ASC) serves the membership in the following ways:

1. Answers questions posed by bromeliad affiliates planning a Bromeliad Society, International Standard Show.
2. Must receive from an affiliate planning a Bromeliad Society, International Standard Show, prior to that show:
 - a. the proposed schedule before it is printed.
 - b. the request for the Mulford B. Foster Best of Show Award – Horticulture, The Morris Henry Hobbs Best of Show Award – Artistic, BSI medallions and the entry tags.
 - c. a copy of the final schedule after it is approved and printed.
3. Is responsible for seeing that the submitted schedule adheres to the requirements of the BSI Standard Show as outlined in the *Handbook* and suggests changes in the schedule, if needed, so that the schedule and show meet these requirements. This committee has the responsibility of withholding BSI awards if the show does not meet the minimal requirements of a BSI Standard Show.
4. Upon receipt of a printed copy of the final approved show schedule, mails the Best of Show plaques and other materials as requested.
5. Informs the Chair of the Judges Certification Committee and the affected District Registrars of upcoming affiliate show dates.
6. Mails the BSI Show Report forms to the local affiliate prior to the show. If completed show report and photos are not received by the Affiliate Shows Chair within one month following the show, the affiliate will be billed for the cost of the plaques.

DEFINITION OF A STANDARD BSI SHOW:

The Bromeliad Society International Standard Show (hereafter referred to as a BSI Standard Show) is a bromeliad show sponsored by a BSI affiliate or group of BSI affiliates, meeting all requirements as listed in the *Handbook for Judges, Exhibitors, and Affiliates*, and JCC approved updates published in the *Journal* of the BSI, whose schedule and judges have been approved by the Affiliate Show Chair (ASC) and Judges Certification Chair (JCC), and therefore, may award all BSI Major Awards.

An affiliate is under no obligation to stage a BSI Standard Show, or award BSI Major Awards. The only exception is when an affiliate sponsors a show in conjunction with a World Conference under the auspices of the BSI.

PURPOSE OF A BSI STANDARD SHOW:

The BSI Standard Show serves several purposes:

1. Introduces and educates the public about the beauty of bromeliads.
2. Attracts new members to a local bromeliad club and the BSI.
3. Educates club members and inspires them to be creative, to grow better bromeliads, and expand their collections.
4. Provides a friendly competition that rewards outstanding entries and recognizes the exhibitors.
5. Enhances fellowship and camaraderie among club members working together.

REQUIREMENTS OF A BSI STANDARD SHOW: (in summary)

1. The show must be sponsored by a BSI affiliate or group of BSI affiliates in good standing. Emphasis must be on bromeliads. A specialty show featuring only one genus is permissible, if all other requirements are met.
2. The judging panels must be composed of 2/3 Internationally Accredited BSI judges, approved in advance by the JCC. (details on page 11)
3. There must be a written schedule approved in advance by the ASC. (details on page 11)
4. BSI Major Awards and ribbons must be distributed in the manner set forth in the *Handbook for Judges, Exhibitors and Affiliates*. (details on page 10)
5. All Entries must be judged by the applicable scales of points. (details on page 26)
6. There must be a Horticulture Category with specified divisions which include Individual Specimen Bromeliads, Multiples and Horticultural Displays. (details on page 5)
7. The final authority governing all BSI Standard Shows is the *Handbook for Judges, Exhibitors and Affiliates*, plus JCC approved updated material that has been published in the *Journal*.

REQUIRED CATEGORY I – HORTICULTURE

The Horticulture Category may contain only bromeliads. Companion plants may not be entered. This category must have a minimum of 24 horticultural entries before BSI Major Awards can be placed. The show will then be eligible for the Mulford B. Foster Award, gold, silver and bronze medallions, Awards of merit, all other ribbon awards, as well as any other plaques, trophies, or rosettes that the affiliate may choose to give.

THREE REQUIRED DIVISIONS:

- I. INDIVIDUAL SPECIMEN BROMELIADS
- II. MULTIPLES
(both divisions above are displayed terrestrially in utilitarian, non-decorative containers, including non-decorative bonsai pots) (see page 38)
- III. HORTICULTURAL DISPLAYS – which include all plantings in or on non-standard, non-decorative containers, such as, but not limited to plain tree fern, pea gravel, cork or clay saucers, as well as all epiphytic mountings in or on natural, non-decorative, non-embellished materials such as, but not limited to, bark, tree fern, rock, wood boards, monofilament or stumps, as well as non-decorative baskets, with or without hangers, non-decorative terrariums, and non-decorative dish gardens.

The schedule will use the following to indicate the highest to lowest order:

1. CATEGORY: indicated by Roman numeral.
2. DIVISION: indicated by Roman numeral
3. SECTION: indicated by capitalized letter
4. CLASS: indicated by Arabic numeral

An example would be: Category I., Division I., Section A., Class 1.

The use of Class is an affiliate choice. The use of Subdivision: indicated by Arabic numeral and/or Subsection: indicated by a lower case letter are also affiliate choices.

A list of all classes (if used) under the appropriate category, division and section, plus a definition of what constitutes an entry into each category, division, section, and class must either follow the title or be included in another section of the schedule, such as on a definitions page.

BSI RECOMMENDED CATEGORIES: If the affiliate plans to allow its members to enter specimens other than horticultural, it must open up the other following Recommended Categories to accommodate them:

- a. **CATEGORY II. – ARTISTIC:** If the affiliate plans to give the Morris Henry Hobbs Award or BSI medallions in this Category, the following TWO DIVISIONS ARE REQUIRED and must be listed in the schedule:
 1. **DECORATIVE CONTAINERS** - includes all plants potted in, or mounted on or in decorative materials, whether natural or man-made. Also included are all

decorative baskets, decorative dish gardens, and decorative terrariums. Emphasis is placed on harmony or contrast between plant(s) and container. Bases are allowed with Decorative Containers.

2. ARTISTIC ARRANGEMENTS – includes all floral designs of bromeliads and/or bromeliad foliage, inflorescences, roots and stolons, used singly or in combination with other plant material, and/or man-made materials, viewed as an artistic entity, organized according to the principles of design to express beauty. While other plant materials may be used, either fresh and/or dried, **bromeliads must be emphasized**. Artificial plant material may not be used.

The ARTISTIC CATEGORY is eligible for the Hobbs Award, gold, silver and bronze medallions, Awards of Merit, ribbon awards, as well as any other plaques, trophies, or rosettes that the affiliate may choose to give.

b. OTHER RECOMMENDED CATEGORIES:

1. CATEGORY III. EXHIBITS consisting of the following TWO RECOMMENDED DIVISIONS:

- a) Decorative Exhibit
- b) Educational Exhibit

This category is NOT eligible for Foster or Hobbs Awards but is eligible for silver and bronze medallions, Awards of Merit, ribbon awards, as well as any plaques, trophies, or rosettes that the affiliate chooses to give.

2. CATEGORY IV. SPECIAL EXHIBITORS consisting of any or all of the following RECOMMENDED DIVISIONS:

- a) Novices
- b) Judges
- c) Amateur Hybridizers
- d) Commercial Growers

This category is NOT eligible for Foster or Hobbs Awards, gold, silver or bronze medallions. This category is eligible for Awards of Merit, ribbon awards, as well as any plaques, trophies or rosettes that the affiliate chooses to give.

EXCEPTION concerning COMMERCIAL GROWERS: In the large show if the horticultural competitive portions of the show are divided between hobbyist and commercial growers, both of the aforementioned portions are eligible for comparable awards, if so allowed in the affiliate's schedule.

Dividing the horticultural (Category I) competitive portions of the show is an affiliate option. The affiliate may also choose how they define COMMERCIAL GROWERS.

In a show sponsored in conjunction with a World Conference under the auspices of the BSI, the competitive horticultural (Category I) entries must be separated. The competitive Artistic (Category II) entries may not be separated by type of grower.

Terms: The following terms cannot be altered in the schedule, and the schedule of classes must correctly convey their meanings as defined in the *Handbook* (including but not limited to the following):

BSI Standard Bromeliad Show, individual specimen bromeliad, multiple, horticultural display, non-decorative terrarium, decorative terrarium, non-decorative dish garden, decorative dish garden, non-decorative basket, decorative basket, decorative container, artistic arrangement, decorative exhibit, educational exhibit, novice, judge, commercial grower, amateur hybridizer, etc.

Creating your own classification: If an affiliate desires to create a new category, division, section, or class, it may do so. The following rules apply.

- Affiliate created classifications are NOT eligible for BSI Major Awards, Including Sweepstakes, but may receive any other plaques, trophies, rosettes, or ribbons that the affiliate chooses to give.
- Affiliate must establish the scale of points to be used for judging.
- The schedule must state that this is not a *Handbook* definition or classification.
- The description of an established *Handbook* classification may not be changed, nor may a description from the *Handbook* be used to define a non-*Handbook* classification by merely rearranging words or phrases. No affiliate created category, division, section, or class can infringe upon a required or recommended *Handbook* category, division, section or class.

EACH CLASSIFICATION OF PLANTS, whether *Handbook* or affiliate created, MUST BE JUDGED BY THE APPLICABLE, CORRECT SCALE OF POINTS.

ADDITIONAL SCHEDULE REQUIREMENTS:

The schedule must also list:

1. Whether merit or competitive judging will be used for ribbon judging. Some divisions, sections, or classes must always be merit judged. These include horticultural displays, baskets, terrariums, dish gardens, decorative containers, artistic arrangements, decorative exhibits, educational exhibits, special exhibitors' sections and miscellaneous sections.
2. Ribbons, including the Award of Merit ribbons or seals.
3. Ranges of points allocated to each ribbon color as outlined in the *Handbook*. (Details of page 26 for the range of points allocated to each ribbon color.)
4. The judging criteria for each type of entry and number of points allocated to each area. (Details on pages 26 through 29 for the judging criteria for each type of entry and number of points allocated to each area.)
5. Rosettes, trophies, and plaques for both competitive and non-competitive awards and how they are awarded.
6. BSI Major Awards and how they are awarded (see BSI Standard Show Awards on page 59.)
7. Sweepstakes Award and how it is awarded.
8. The correct manner of writing bromeliad names on entry tags:

Genus	-	Capitalize
species	-	lower case
Hybrid	-	Capitalize if not Latinized if Latinized, do not capitalize, and proceed with a multiplication sign (x)
variety	-	lower case
'Cultivar'	-	Capitalize and use single quotes
form	-	lower case
9. A disclaimer stating that while great care will be exercised, the affiliate is not responsible for losses or damage to the property of the exhibitors.
10. Which committee chairs, co-chairs, and members will be allowed in the show area while judging is in progress.

11. The following show rules:

- a. the criteria for exhibitor eligibility
- b. if an exhibitor may enter a limited number of entries
- c. whether an exhibitor may enter only one entry of a particular variety or cultivar in a given class
- d. all horticultural and decorative container entries must have been grown by the exhibitor for at least the six (6) months prior to the show.
- e. judges who are judging the show and their spouses and/or roommates may have entries in the Judges Section of the show, but not in the general competition.
- f. all Horticultural entries must be whole plants; cut specimens are allowed only in Artistic Arrangements.
- g. entries that are not free of disease and/or insects will be disqualified by classification.
- h. exhibitors may not use leaf shine or other similar material to artificially enhance the plant's natural sheen.
- i. fresh plant material may not be painted, dyed, etc.

If an affiliate chooses to invite exhibitors who are non-members, the applicable rules must be in the schedule.

An affiliate may choose to invite exhibitors who are not members of their society to enter their BSI Standard Show. If non-member entries are placed in Category I – Horticulture and/or Category II – Artistic, they must be included when judging for major awards (if they meet the BSI eligibility requirements) and they can win BSI awards.

The affiliate can limit competition for the BSI awards to its own members by including a Division and/or Section titled “(their affiliate name) – Non-members” under Category III – Special Exhibitors - IV in their show schedule. The schedule must also include a statement that entries in this Division and/or Section are not eligible for BSI awards.

The General Show Chair shall be the final authority on any show related matter not covered by the show schedule.

BSI STANDARD SHOW AWARDS:

BSI Major Awards can be won only in BSI Standard Shows.

If awarded, they must be distributed in the following manner and so listed in the schedule:

1. Mulford B. Foster Best of Show – Horticulture Award to the horticultural entry judged best of show in Category I. Horticulture.
2. Morris Henry Hobbs Best of Show – Artistic Award to the artistic entry judged best of show in Category II. Artistic.
3. Gold medallions – may be awarded to:
Best of Show – Category I. Horticulture
Best of Show – Category II. Artistic
Sweepstakes winner
 In the large show that is divided into duplicate categories for hobbyist and commercial growers, one gold sweepstakes medallion may be awarded in the hobbyist growers' categories and one in the commercial growers' categories. Novice sweepstakes may NOT be awarded a gold medallion.
4. Silver medallions – to the Best of Division winners in all eligible divisions.
5. Bronze medallions – to the runner(s) up to the Best of Division in all eligible divisions. Multiple bronze medallions may be awarded if the affiliate awards more than one (1) runner up.
6. No entry may receive more than one BSI medallion.

ADDITIONAL BSI AWARD POLICIES:

The following rules for BSI Major Awards eligibility and credit for the BSI plaques must be included in the show schedule.

To be eligible to win any BSI Major Award, the entry should be properly named at the time of entry and classification, NOT when major award judging is in progress. Additionally, the entry must score 95 or more points and must be one of the following:

- 1) An identified species.
- 2) A bromeliad listed in the *Bromeliad Cultivar Registry*.
- 3) A bromeliad which has been subsequently registered with the BSI Cultivar Registration chair.
- 4) Listed by formula (parentage).

When an affiliate fulfills all requirements of the BSI Standard Show, the Mulford B. Foster and the Morris Henry Hobbs plaques are donated by the Bromeliad Society International.

See “Judging for Major Awards” page 59 for additional BSI recommendations.

**PROCEDURE AND INFORMATION FOR SUBMITTING A REQUEST FOR A
BSI STANDARD SHOW
Prior to Show**

1. Request must be sponsored by a BSI affiliate or group of BSI affiliates.
2. The General Show Chair must send the following to the BSI Affiliate Show Chair.
 - a. The proposed show schedule (requires BSI approval) which must be in accordance with the BSI Standard Show requirements. (details on page 4) The ASC verifies that the schedule is in conformance to the *Handbook for Judges, Exhibitors & Affiliates*.
 - b. Original list of proposed judges including the name, address, telephone number and if applicable e-mail address of the Judges Chairman must be sent to the JCC Chair (judges require JCC Approval) (see APPROVAL OF JUDGES- page 34)
 - c. Requests for:
 - 1) Mulford B. Foster Best of Show-Horticulture Award (the Foster Award)
 - 2) Morris Henry Hobbs Best of Show – Artistic Award (the Hobbs Award)
 - 3) BSI medallions (number of gold, silver and bronze needed)
 - 4) Entry tags
 - d. No payment should be included with this letter of request. The ASC will bill the affiliate or group of affiliates at the time of shipping.
 - e. Current costs are:

1) The Foster Award	Courtesy of BSI	Actual postage is billed
2) The Hobbs Award	Courtesy of BSI	Actual postage is billed
3) Medallions		Cost plus postage
4) Entry tags		Cost plus postage
3. No BSI Awards will be shipped until the following two conditions have been met:
 - a. A printed copy of the final corrected approved schedule has been received and approved by the ASC. (In rare, exceptional cases, at the discretion of the ASC, an exception to this rule can be made.)
 - b. The final list of judges has been approved by the JCC Chair.
4. Entry tags may be requested and shipped prior to the approval of a final copy of the show schedule.
5. An approved written show schedule must be available to all exhibitors and judges.
6. Minimum time requirement after receipt of the proposed show schedule and approval of that schedule is 4 weeks. JCC requires 4 weeks after receipt of

the list of judges approval. A greater lead time is strongly suggested for approval of the show schedule.

7. Approval of the show schedule is sent in writing or via email to the affiliate society or group of affiliates by the ASC.
8. Approval of the list of judges is sent in writing or via email to the affiliate society or group of affiliates by the JCC Chair.
9. Once the judges list is approved by the JCC Chair, the Chair will send the Judges Record forms to the affiliate.

AFTER THE SHOW

The BSI Show Report Form (found on the BSI website) may be requested from the ASC.

1. The Show Report Form must be submitted by the Awards Chairman to the ASC within four weeks after the show date. Include with this form four color photos: two each of the entries winning the Foster and Hobbs Awards. Good quality digital images are preferred, slides are acceptable. The ASC will forward the digital images or slides to the BSI *Journal* editor and include show information for inclusion in future articles in the *Journal*. The names and slides or good quality digital images of all show award winners will be appreciated.
2. Should the show report form and images not be received within one month following the show, the affiliate will be billed for the cost of the Foster and Hobbs Awards.
3. The Judges Chairperson completes the Judges Record forms and distributes them to the judges and the appropriate Judging District Registrars.

VI. THE BSI STANDARD SHOW SCHEDULE (SAMPLE)

The Schedule

The schedule is a precise, orderly, written document used for disseminating information to both exhibitor and judge, as well as to all committee chairs and members, to the general membership of the affiliate, and often to the viewing public. It contains all the necessary information, rules, and regulations pertaining to the different sections of the show, what awards are offered, who is eligible to receive them, and any other information pertinent to, and helpful for, the smooth running of the show. It is the *LAW OF THE SHOW*. It forms a bridge of communication between the judge, the affiliate, the exhibitor, and often the public. For that reason it must be precise, specific and comprehensive.

There must be a written schedule. It can be printed, typed or photocopied, but it must be available to all exhibitors and judges. The schedule can be as simple as letter size paper stapled in the upper left hand corner, booklet style or any other size. The following sample of a BSI Standard Show Schedule includes all of the BSI required rules plus additional show rules and information that over the years have proved to be useful and/or necessary for the sponsoring of a successful show with a minimum of confusion and/or conflict. It contains the required BSI Category I, Divisions, Sections, etc. plus the recommended Categories and Divisions in the required format. The affiliates who are currently sponsoring a BSI Standard Show all include most of the recommended Categories/Divisions, etc. Some include all of them.

The procedure for selecting the award winners, the eligibility rule, and the distribution of the BSI awards comply with the BSI requirements. The show rules include the type of staging information needed by the exhibitors who are entering Artistic Arrangements. The show rules also contain a formula for calculating the winner of Hobbyist Sweepstakes.

SHOW SCHEDULE COVER

Some show schedules have a cover (some are on colored, light weight card stock, printed in colored or black ink) that contains the following information:

Affiliate Name
Show Number
Show Theme
Show Dates

and maybe one or more of the following:

Drawings that are related to the Show Theme
Drawings of bromeliads
Picture(s) of bromeliads
Affiliate Logo

The next page of the schedule should contain:

- The Affiliate Name
- Show Number
- Show Theme
- Show Date and Location
- Show Address
- Show Hours
- Day, Date and Time
- Day, Date and Time
- Sale Hours
- Day, Date and Time
- Day, Date and Time

Affiliation with the Bromeliad Society International
Affiliations with any other regional Guilds or Councils, etc.

Note: Some affiliates use this page as their schedule cover.
Some affiliates include the table of contents.
Some show schedules also include a list of the Affiliate Officers, Directors, and/or Standing Committee Chairs.

The next page should list the Show Committees and Chairs:

SHOW COMMITTEES AND CHAIRS

- General Show
- Awards
- Budget
- Classification/Hybrid Verification.
- Clerks
- Dismantling the Show
- Entry Records
- Hospitality
- Information/Security
- Judges
- Photography
- Placement
- Plant Sales
- Publicity
- Show Area Setup
- Awards Area Setup
- Show Schedule
- Show Party
- Auctioneer

Some affiliates include the co-chairs and/or telephone numbers. Although a member has been assigned to perform the tasks, some affiliates do not list all of the committees in their show schedule, especially when the same person is responsible for multiple tasks. Each affiliate should adjust to meet their unique needs.

SHOW RULES

1. *The Handbook for Judges, Exhibitors, & Affiliates*, plus JCC approved material Published in the Journal of the Bromeliad Society International, is the final Authority for the rules and regulations governing BSI Standard Shows, all Internationally Accredited BSI Judges, and BSI Instructors.
2. The affiliate will exercise due caution in safeguarding exhibits, however it will not be responsible for losses or damage to the property of the exhibitor.
3. The Show Chair shall be the final authority on any show related matter not covered in this schedule.

ENTRIES

4. Competition is open to all members and the student judges, Internationally Accredited BSI judges, and Judges Emeriti who are participating in the judging of this show.
5. Entries will be received on (day/time). Late entries will not be accepted for competition without the prior approval of the Show Chair. Requests for approval must be made a minimum of five days prior to the entry date and must include a completed entry sheet(s) listing the name or parentage and appropriate Division, Section, and Class for each entry. Any entry received after (day/time) without prior approval will be entered in the "Display Only" Section.
6. The Placement Committee will place all entries except Artistic Arrangements, Art and Exhibits, in the show room. NO ONE except exhibitors who are setting up their Artistic Arrangements, Art or Exhibits, and the members of the committees who are working on the show will be allowed in the show room before the official opening of the show.
7. No exhibit or award (except those in the Judges Section) may be removed before (day/time). Entries that are not removed promptly will become the property of the affiliate. All exhibitors are expected to remain and help dismantle the show and clean the show area. Any violation of this rule may result in forfeiture of any or all awards.

ENTRY FORMS:

8. Entry sheets and entry tags will be available from Classification.
9. An entry tag that is completely and correctly filled out in #2 lead pencil must accompany each entry. The information on both halves of the entry tag must include the genus, species, and if applicable, the variety, form or cultivar for all

named plants and the genus and name of the parents of all unnamed hybrids before they can compete for any of the major awards. Entry tags may not be changed once individual ribbon judging is completed. All bromeliads should be properly named.

PROCEDURE FOR WRITING BROMELIAD NAMES ON ENTRY TAGS:

Genus	-	Capitalize
species	-	lower case
Hybrid	-	Capitalize if not Latinized if Latinized, do not capitalize, and precede with an (x).
variety	-	lower case
'Cultivar'	-	Capitalize and use single quotes
form	-	lower case

10. Each exhibitor must submit a completed entry sheet with his entries. The sheets should be complete, legible, and correct. Please use a #2 pencil. More than one line may be used per entry (especially when listing hybrids by parentage). After Classification has assigned an identification number to each entry, the copy of the entry sheet will be given to the exhibitor.
11. The Classification Committee is the final authority on the classification of all entries. No exhibitor or judge may change the class of any entry without the consent of the Classification Chair or his representative.

LIMITATIONS

12. Each exhibitor is limited to a total of (number*) entries. This limitation also applies to the Judges Section. Failure to observe this rule may result in the forfeiture of all awards. (* Specific number is society choice)
13. Only one exhibitor's name should be written on the entry tag. If growers feel they must exhibit as a team, then the team will be limited to a total of (number) entries.
14. An exhibitor may enter only one entry of each variety or cultivar in any given Section – Class, e.g. one Single Specimen Blooming *Neoregelia carolinae* and one Single Specimen Blooming *Neoregelia carolinae* var. *tricolor*, but not two of either.
15. An exhibitor must have grown his or her entries for at least the six (6) months prior to the show. This rule does not apply to plants or parts of plants used in Artistic Arrangements, Exhibits, or any of the Divisions that are not judged.
16. Artificial plant material may not be entered.
17. All entries in Category I – Horticulture must be whole bromeliads; cut specimens will be allowed only in Artistic Arrangements, Exhibits or a non-*Handbook* section.
18. All Category I entries must be either potted, mounted or attached to monofilament.

GENERAL

19. Plants must be free of disease and insects. Plants in a questionable condition may be removed by the Show Chair and disqualified by the Classification Chair or his representative.

20. Plants should be cleaned to remove dust, water spots, algae, mineral deposits and debris prior to entry. No commercial leaf shine, cream, milk, or other substance may be used to enhance the natural sheen on the plant. Failure to observe this rule will result in withdrawal of the plant from competition.
21. Containers and mounts must be clean, dry, and free of algae. Please make certain that containers have drained. No plant may be watered while it is in the show room. All entries should be of reasonable size and weight to facilitate placement. Exhibitors who want to show large and/or heavy entries must make prior arrangements with the Show Chair and be available to assist the placement committee.
22. All bromeliads mounted on or growing in natural non-decorative materials (that have no artistic or decorative embellishment), growing in non-decorative baskets (with hangers) or growing in or on a non-standard non-decorative container will be entered in Divisions IV and V (Horticultural Displays). Natural materials that are decorative, such as sea shells and some types of rock will be placed in the decorative container division.
23. Artistic Arrangements will be exhibited on community tables. Some tables will be placed against the wall and others will be in open areas. Spaces on open area tables are 29 inches (or width of table) by 24 inches. Exhibitors may cover the top of the table in their allotted space. The number of wall tables is limited. The maximum space allotted each entry on a wall table is 29 inches by 32 inches. Entrants who are exhibiting on a wall table may furnish their own free standing back drop (maximum width 32 inches).

JUDGING

24. Since MERIT JUDGING will be used, more than one award of merit, blue, red or yellow ribbon may be given per species, variety, form, or cultivar in a given class.
25. The show judged and clerks will be briefed on (time).
26. Judging will be on (day/time). The show judges should not enter the show area prior to this time.
27. The show will be judge by teams of Internationally Accredited BSI Judges, BSI Student Judges, Judges Emeriti, or other Bromeliad experts. All decisions of the judging teams will be final. Any questions concerning judging decisions must be directed to the Judges Chair.
28. The Judges Section will be judged by BSI judges who do not have entries in that Section.
29. Judges may not pick up, touch, or move entries. The clerks will assist any judge who wants a different view of any entry.
30. While judging is in progress, only the following persons will be allowed in the show area: The judging teams, the judges clerks, the records clerks, the awards clerks and the following chairs and co-chairs; Show, Awards, Classification, Judges, Clerks, Placement and Entry Records.
31. To be eligible for the Sweepstakes Award, an exhibitor must have at least five entries, each representing a different genus. (This is a rule of the affiliate) The

qualifying exhibitor who has the largest number of blue ribbon entries in Category I will receive the Sweepstakes award. In the event of a tie, the number of award of merit ribbons will be used as a tie-breaker. If a tie still exists, the number of red ribbons will be counted, and if a tie still exists, the number of BSI medallions will be counted; (bronze, silver and gold medallions will each count as one point) and if a tie still exists, the BSI medallions will be re-counted, awarding three points for gold, two points for silver, and one point for bronze. If a tie still exists, prizes of equal value will be awarded.

32. To be eligible to win any BSI Major Award the entry should be properly named (genus, species, variety, form or cultivar, if applicable) **at the time of entry and classification, not when major award judging is in progress.** Additionally, the entry must score 95 or more points and be one of the following:
1. an identified species;
 2. a bromeliad listed in *The Bromeliad Cultivar Registry*;
 3. a bromeliad which has been subsequently registered with the Cultivar Registration Chair;
 4. listed by formula (parentage).

DEFINITIONS

SINGLE PLANT: One mature or near mature bromeliad in a single pot (or mounted); may include only immature pups too small for removal from the mother plant.

MULTIPLE: Any single pot containing two or more mature or near mature bromeliads (with or without pups). **All plants must be naturally interconnected.**

FOLIAGE PLANT: Bromeliads to be judged for their foliage. A plant with a very immature inflorescence (e.g. a *Neoregelia* with a small button in the bottom of the cup) may be entered in this section provided the formation of the inflorescence has caused no intensification of the plant's normal coloration or change in its conformation.

BLOOMING PLANT: Any bromeliad judged not only for its foliage, but also for its inflorescence, which includes all floral parts, such as flowers, rhachis, bracts, and/or berries. Flowers do not have to be open but should show evidence that at least one was open or will open soon.

HOBBYIST: Any entrant who grows bromeliads for his own enjoyment and only sells his surplus pups or plants.

COMMERCIAL: Any entrant who buys and sells bromeliads commercially. A commercial member may enter plants from his private collection.

NOVICE: Any member who has never won a blue ribbon in a Standard Bromeliad Show. The word "Novice" must be stamped on both the top and bottom of all entry tags. A novice may not compete for any of the BSI awards.

SCHEDULE OF CLASSES

CATEGORY I. HORTICULTURE

Plants entered in Divisions I through III may be potted only in a standard non-decorative container such as clay, plastic, terra cotta, Styrofoam, or unadorned bonsai pot. The pot must hold potting media and may have top dressing. Neither the pot, media, or top dressing may add or detract from the entry (i.e. do not use brightly colored pots or top dressing that is colored or glittery).

DIVISION I. INDIVIDUAL SPECIMEN BROMELIAD

SECTION A. BLOOMING

Single plant; may include only immature pups too small for removal from mother plant. Plant may be potted only in a standard non-decorative container. Plant must have a developed inflorescence.

- Class
1. *Aechmea*
 2. *Billbergia*
 3. *Cryptanthus*
 4. *Dyckia*
 5. *Guzmania*
 6. *Hechtia*
 7. *Neoregelia*
 8. *Nidularium*
 9. *Tillandsia*
 10. *Vriesea*
 11. *Intergeneric*
 12. Any genus not listed above

DIVISION II. INDIVIDUAL SPECIMEN BROMELIAD

SECTION A. FOLIAGE

Single plant; may include only immature offsets too small for removal from mother plant. Plant may be potted only in a standard non-decorative container. Plant should **not** have inflorescence. Very immature inflorescence permitted, but judged accordingly.

- Class 13. *Aechmea*
14. *Billbergia*
15. *Cryptanthus*
16. *Dyckia*
17. *Guzmania*
18. *Hechtia*
19. *Neoregelia*
20. *Nidularium*
21. *Tillandsia*
22. *Vriesea*
23. *Intergeneric*
24. Any genus not listed above

DIVISION III. MULTIPLES

SECTION A. FOLIAGE

A single pot containing two or more mature or near mature bromeliads with or without pups; all are naturally interconnected. Plants may be potted only in a standard non-decorative container. Plants should not have a developed inflorescence. Very immature inflorescence permitted, but judged accordingly.

- Class 25. *Aechmea*
26. *Billbergia*
27. *Cryptanthus*
28. *Dyckia*
29. *Guzmania*
30. *Hechtia*
31. *Neoregelia*
32. *Nidularium*
33. *Tillandsia*
34. *Vriesea*
35. *Intergeneric*
36. Any genus not listed above

SECTION B. BLOOMING

A single pot containing two or more mature or near mature bromeliads with or without pups; all are naturally interconnected. Plants may be potted only in a standard non-decorative container. At least one plant must have a developed inflorescence.

- Class 37. *Aechmea*
38. *Billbergia*
39. *Cryptanthus*

40. *Dyckia*
41. *Guzmania*
42. *Hechtia*
43. *Neoregelia*
44. *Nidularium*
45. *Tillandsia*
46. *Vriesea*
47. *Intergeneric*
48. Any genus not listed above

HORTICULTURAL DISPLAYS

Single specimen or two or more mature or near mature bromeliads with or without pups which may be started from one or more than one plant of the same or different genera, species, varieties, forms, hybrids, or cultivars and allowed to grow and multiply in a natural fashion with emphasis on horticultural excellence. plants are either mounted epiphytically on non-decorative media, such as cork or tree fern, or potted in nonstandard, non-decorative containers, such as tree fern pots. Plants that are not mounted on or in any media cannot be entered in this division. Included are all non-decorative baskets, terrariums, and dish gardens.

DIVISION IV. HORTICULTURAL DISPLAYS

SECTION A. SINGLE BROMELIAD – FOLIAGE

Plant should not have a developed inflorescence; very immature inflorescence permitted, but judged accordingly.

- Class 49. Bark, tree fern, wood, rock, board, stump, monofilament, cork, etc. – **hanging**
50. Bark, tree fern, wood, rock, board, stump, cork, etc. – **table or floor placement**
51. Baskets
52. Dish Gardens
53. Terrariums
54. Other

SECTION B. SINGLE BROMELIAD – BLOOMING

Plant must have a developed inflorescence.

- Class 55. Bark, tree fern, wood, rock, board, stump, monofilament, cork, etc. – **hanging**
56. Bark, tree fern, wood, rock, board, stump, cork, etc. – **table or floor placement**

- 57. Baskets
- 58. Dish Gardens
- 59. Terrariums
- 60. Other

DIVISION V. HORTICULTURAL DISPLAYS

SECTION A. MULTIPLES – FOLIAGE

Two or more mature or near mature bromeliads of the same or different genera, species, varieties, forms, hybrids, or cultivars with or without pups. Plants should not have developed inflorescences; very immature inflorescences permitted, but judged accordingly.

- Class 61. Bark, tree fern, wood, rock, board, stump, monofilament, cork, etc. – **hanging**
- 62. Bark, tree fern, wood, rock, board, stump, cork, etc. – **table or floor placement**
- 63. Baskets
- 64. Dish Gardens
- 65. Terrariums
- 66. Other

SECTION B. MULTIPLES – BLOOMING

Two or more mature or near mature bromeliads of the same or different genera, species, varieties, forms, hybrids, or cultivars with or without pups.

At least one plant must have a developed inflorescence.

- Class 67. Bark, tree fern, wood, rock, board, stump, monofilament, cork, etc. – **hanging**
- 68. Bark, tree fern, wood, rock, board, stump, cork, etc. – **table or floor placement**
- 69. Baskets
- 70. Dish Gardens
- 71. Terrariums
- 72. Other

CATEGORY II. ARTISTIC DESIGN

DIVISION VI - DECORATIVE CONTAINERS

A display of skillfully grown bromeliad(s) with emphasis on harmony or contrast between the plant(s) and the container.

Individual plant or two or more plants with or without pups of the same or different genera, species, varieties, forms hybrids, or cultivars displayed terrestrially in, or mounted epiphytically on, decorative, non-standard containers or materials, whether natural, such as sea shells and some types of wood and rock, or man-made, such as ceramics or pottery. All painted, waxed, and varnished woods must be entered here. Plants may be mounted on, or placed in these materials and/or containers immediately before entry in the show. also included here are all decorative baskets, decorative dish gardens, and decorative terrariums. Bases may be used with Decorative Containers.

SECTION A. NATURAL MATERIALS

- Class 73. Decorative bark, tree fern, wood, rock, etc.
- 74. Other

SECTION B. MAN-MADE MATERIALS

- Class 75. Ceramic, earthenware, or pottery containers
- 76. Baskets
- 77. Dish Gardens
- 78. Terrariums
- 79. Other

DIVISION VII. ARTISTIC ARRANGEMENTS

A floral design of bromeliads and/or bromeliad foliage, inflorescences, roots, or stolons, used singly or in combination with other plant materials and/or man-made materials, and organized according to the principles of design to express beauty. Design is judged as an artistic entity evoking emotion from the viewer. While other materials may be used, **BROMELIADS MUST BE EMPHASIZED**, either by placement, prominent featuring of their bold forms, distinctive markings, and/or vibrant hues, or by quantity. Artificial plant material may not be used. Fresh plant material may not be painted, dyed, etc.

SECTION A. ARTISTIC ARRANGEMENTS

- Class 80. Expressing Show Theme – all fresh material
- 81. Arranger's choice of theme and material

CATEGORY III. SPECIAL EXHIBITORS

DIVISION VIII. SPECIAL EXHIBITORS

SECTION A. JUDGE

This section is open to judges, student judges or judges emeriti who are actively engaged in the judging of the show and their spouses and/or roommates. (Not eligible for any BSI awards.)

- Class 82. Judge

SECTION B. NOVICE

This section is open only to those members who have never won a blue ribbon in a BSI Standard Show. (Not eligible for any BSI awards.)

- Class 83. Novice

SECTION C. COMMERCIAL MEMBER

This section is open only to those commercial members who buy or collect plants in quantity for resale, pay sales tax, are closely associated with a commercial outlet, and/or whose major source of income is derived from the sale of plants.

- Class 84. Commercial Member

SECTION D. AMATEUR HYBRIDIZER

This section is open only to those regular (non-commercial) members who hybridize bromeliads, but do not derive a major portion of their income from the sale of hybrids.

- Class 85. Amateur Hybridizer

CATEGORY IV. EXHIBITS

DIVISIONS IX. EXHIBITS

SECTION A. DECORATIVE

An exhibit covering (size) of floor area and planned especially for artistic and decorative effect as well as cultural perfection. It may include plants other than bromeliads, furniture, props, etc., but bromeliads must be prominently featured in the display. All bromeliads must be properly and meticulously identified.

- Class 86. Interpretation of the theme of the show
- Class 87. Bromeliads on the Patio

SECTION B. EDUCATIONAL

An exhibit covering (size) of floor area planned and staged for educational value and decorative effect. Its content may be any collection of bromeliads and other visual aids designed to educate the public on any phase of bromeliad horticulture: e.g. propagation, hybridization, insect, pest, and disease control, greenhouse construction or management, potting media, historical origin, or any other suitable topic.

- Class 88. Technical/historical topics
- Class 89. Horticulture/biological topics

CATEGORY V. FOR DISPLAY ONLY

DIVISION X. NON-COMPETITIVE SECTIONS

SECTION A. PLANTS

Interesting or unusual bromeliads that are not of show quality, or have not been in the owner's possession the required time specified in the schedule, or beautiful or unusual inflorescences cut from the plants that are not of show quality may be brought for display only. These plants are shown for their educational value or for their beauty, but are not judged.

- Class 90. Plants
- Class 91. Inflorescences only

SECTION B. ORIGINAL ART WORK PERTINENT TO BROMELIADS

Original art work, painting, photography, quilting, etc. executed by the exhibitor.

- Class 92. Painting/prints
- Class 93. Photography
- Class 94. Other

SCALES OF POINTS

1. RIBBON AWARD JUDGING

The following numerical value of the ribbons awarded:

	Competitive judging	Merit judging
Award of Merit	95 or above	95-100
Blue	90 or above	90-100
Red	85 or above	85-89
Yellow	80 or above	80-84
White	70 or above	70-79

Entry tags must be marked/punched to indicate the ribbon won on all judged entries, but the affiliate may choose not to place yellow and/or white ribbons.

- a. Judging plants of the same species: Individual Specimen Bromeliads or Multiples – for ribbons.

1.) Blooming Bromeliads. Plant(s) must have inflorescence.

Cultural perfection	30
Conformation of plant(s) including inflorescence	20
Color and marking of plant(s) excluding inflorescence	20
Inflorescence: size, quality, quantity, color	20
Maturity of plant(s)	<u>10</u>
	100

2.) Foliage Bromeliads. Plant(s) should not have a developed inflorescence. Immature inflorescences permitted.

Cultural perfection	30
Conformation of plant(s)	30
Color and marking of plant(s)	30
Maturity of plant(s)	<u>10</u>
	100

b. Judging Horticultural Displays for ribbons

Display of naturally grown plant(s) with emphasis on horticultural excellence.

1.) Blooming

Cultural perfection	25
Conformation of plant(s) including inflorescence	15
Color and marking of plant(s) exclusive of inflorescence	15
Overall balance and symmetry; permanence	15
Inflorescence: size, quantity, quality, color	20
Maturity of plant(s)	<u>10</u>
	100

2.) Foliage

Cultural perfection	30
Conformation of plant(s)	20
Color and marking of plant(s)	25
Overall balance and symmetry; permanence	15
Maturity of plant(s)	<u>10</u>
	100

c. Judging Decorative Containers for ribbons or major awards

Display of skillfully grown plant or plants with emphasis on harmony or contrast between plant(s) and container.

Harmony, compatibility, and attractiveness of plant(s) and container as related to color, texture, and degree of formality	30
Originality	10
Cultural perfection	20
Conformation of plant(s), including inflorescence, if applicable	20
Color and marking, including inflorescence, if applicable	<u>20</u>
	100

d. Judging Artistic Arrangements for ribbons or major awards

A floral design of bromeliads and/or bromeliad foliage, inflorescences, roots, or stolons, used singly or in combination with other plant materials, and/or man made materials, and organized according to the principles of design to express beauty. Design is judged as an artistic entity, and BROMELIADS MUST BE EMPHASIZED, either by placement, prominent featuring of their bold forms, distinctive markings and/or vibrant hues, or by quantity.

Adherence to design principles: balance, rhythm, proportion, scale, contrast, and dominance	40
Compatibility of color and materials selected	15
Originality	15
Distinction: marked superiority in all respects; includes condition of plant material	10
Interpretation of theme	10
Emphasis on bromeliads	<u>10</u>
	100

e. Judging Special Exhibitors Divisions/Sections

Plants in the Judges, Commercial Member, and Novice Sections will Be judged by the applicable scale of points.

f. Amateur Hybridizer

1.) Blooming

Marked superiority of form, color marking, or conformation as compared to the parent plants	40
Cultural perfection	15
Conformation of plant(s) including inflorescence	15
Color and marking of plant(s) exclusive of inflorescence	15
Inflorescence: size, quantity, quality, color	<u>15</u>
	100

2.) Foliage	
Marked superiority of form, color, marking, or conformation, as compared to the parent plants	40
Cultural perfection	20
Conformation of plant(s)	20
Color and marking of plant(s)	<u>20</u>
	100
g. Judging Exhibits	
1.) Decorative	
Exhibit covering (size) of floor area with emphasis on decorative effect and cultural perfection	
Staging: arrangement and effect, general attractiveness	35
Cultural perfection	25
Variety of genera, species, varieties, and cultivars	20
Portrayal of theme of exhibit or show	10
Correct and legible labeling of bromeliads for easy readability by the viewing public	<u>10</u>
	100
2.) Educational	
Exhibit covering (size) of floor area with emphasis on educational value and decorative effect	
Educational value: interest to viewers, clarity of presentation, uniformity, and educational value of signs, labels and literature presented	40
Staging: dramatic effect, organization and lighting, if applicable	40
Adaptation or conformance to theme or the exhibit	10
Originality of exhibit	<u>10</u>
	100
3.) Judging Art for Individual Ribbons	
1.) Art – Scale of Points are Non-Handbook.	
Proportion, scale, balance, contrast	40
Compatibility of color and material	15
Originality	15
Bromeliads provide dominant interest	20
Quality of workmanship	<u>10</u>
	100

2. MAJOR AWARDS JUDGING

a. Judging Individual Specimen Bromeliads or Multiples for major awards

1.) Blooming Bromeliads-Plant(s) must have a developed inflorescence

Cultural perfection	25
Conformation of plant(s) including inflorescence	20
Color and marking of plant(s) exclusive of inflorescence	20
Inflorescence: size, quantity, quality, color	20
Difficulty of cultivation	10
Maturity of plant(s)	<u>5</u>
	100

2.) Foliage Bromeliads – Plant(s) should not have a developed inflorescence

Cultural perfection	25
Conformation of plant(s)	30
Color and markings of plant(s)	30
Difficulty of cultivation	10
Maturity of plant(s)	<u>5</u>
	100

b. Judging Horticultural Displays for major awards

1.) Blooming

Cultural Perfection	20
Conformation of plant(s) including inflorescence	15
Color and markings of plant(s) exclusive of inflorescence	15
Overall balance and symmetry; permanence	15
Inflorescence: size, quantity, quality, color	20
Difficulty of cultivation	10
Maturity of plant(s)	<u>5</u>
	100

2.) Foliage

Cultural perfection	25
Conformation of plant(s)	20
Color and markings of plant(s)	25
Overall balance and symmetry; permanence	15
Difficulty of cultivation	10
Maturity of plant(s)	<u>5</u>
	100

SELECTING THE AWARD WINNERS

1. When the judging for individual ribbons has been completed, the judging teams may review all entries. A judging team (**not an individual judge**) may ask the Judges Chair to elevate the status of any blue ribbon entry. The Judges Chair must have the ribbon, punched status of the entry tag, the ribbon record, and the major awards sheet changed to reflect the new status of the entry.
2. The judges will select the Best of Section winner, a runner-up, and a second runner-up for each Division and Section.
3. The Division winner will then be selected by the judges.
4. The runner-up in any Section from which the Best of Division winner came will be elevated to Best of Section status.
5. The same procedure will be used to select the best entry in Divisions I through V.
6. The Best of show – Category I: Horticulture will be selected from the Best of Division I through V winners.
7. For the Division out of which the Best of Show winner came, a new Division winner will be selected by judging the applicable entries.
8. The applicable runner-up is elevated to replace the entry that was selected as the new Best of Division.
9. The same basic procedure will be used for Category II: Artistic.
10. After all of the BSI awards have been placed, the winners of the Special Awards will be selected.

AWARDS

BSI AWARDS

BSI GOLD MEDALLIONS – awarded to the winners of the MULFORD B. FOSTER BEST OF SHOW AWARD – HORTICULTURE, the MORRIS HENRY HOBBS BEST OF SHOW AWARDS – ARTISTIC and to the winner of the HOBBYIST SWEEPSTAKES.

To be eligible for any of the following awards, an entry must have been judged 95 or higher and must be either an identified species, be listed by formula (parentage), be listed in *The Bromeliad Cultivar Registry*, or have been subsequently registered with the Cultivar Registration Chair of the Bromeliad Society International.

THE MULFORD B. FOSTER BEST OF SHOW AWARD – HORTICULTURE – for the best entry of the show in Divisions I through V.

THE MORRIS HENRY HOBBS BEST OF SHOW AWARD – ARTISTIC – for the best entry of the show in Divisions VI through VII.

BSI SILVER MEDALLIONS – awarded to the best entry of each of Divisions I through VII. Any entry that has received a higher award is not eligible.

BSI BRONZE MEDALLIONS – awarded to the Best of Section winners in Divisions I through VII. Any entry that has received a higher award is not eligible.

When an affiliate fulfills all of the requirements of the BSI Standard show, the Mulford B. Foster and Morris H. Hobbs plaques are donated by the Bromeliad Society International.

SPECIAL AWARDS

All entries that win BSI awards will also receive an affiliate award.

NOVICE SWEEPSTAKES – awarded to the exhibitor winning the most blue ribbons in the Novice Section.

HOBBYIST SWEEPSTAKES – awarded to the exhibitor winning the most blue ribbons in the hobbyist category. (see show rule 31)

MEMBERS CHOICE – winner to be selected by the general membership on (day/time); selection must have received at least a blue ribbon and no other award. Each member attending the Show should vote for three different eligible entries. Ballots will be available at the information desk.

BEST OF JUDGES SECTION – for the best entry in the Judges Section.

ORGANIZATION OF THE BSI STANDARD SHOW AND IMPORTANT COMMITTEES

Once the affiliate decides to stage a BSI Standard Show, a general show chair should be appointed, along with a co-chair. ALL committees should have a chair and co-chair. A co-chair often will be the chair of the next show. The next step is to secure a location and select a date.

IMPORTANT MAJOR COMMITTEES AND THEIR FUNCTIONS:

SHOW CHAIR & co-chair: They appoint chairs, send the proposed schedule (required), request for BSI awards and entry tags, and the list of show judges to the ASC Chair. They send a list of the show judges for approval to the JCC Chair. (required) They also send a printed copy of the final approved show schedule to the ASC Chair. They stay in close communication with all chairs and do follow up activities if necessary.

AWARDS CHAIR & co-chair: Work with the show committee in selecting what awards, trophies and ribbons they will award. They purchase the ribbons and other affiliate awards. This committee is responsible for setting up the head table which will display the winning entries. They will place the entries, along with awards. They are also responsible for props for hanging entries on the head table. Usually the Awards Chair helps the Clerks Chair determine the Sweepstakes.

CLASSIFICATION & ENTRIES: The chair and co-chair should both be very knowledgeable and experienced growers who not only know plants' correct names, but are proficient in recognizing the hybrids, cultivars and species that come into the show. This committee should be thoroughly familiar with the schedule. This chairperson or his designated representative should be present on the show floor during judging. Classification is the final word in the assignment of a plant to its designated division and section, and Classification alone has the right to disqualify or reclassify any entry not meeting the requirement of a division, section or class (required).

CLERKS: This chair and co-chair in conjunction with the Awards Chair usually compile the sweepstakes award. This chair arranges for members to serve as clerks, usually 2 per judges' panel, who work with the judges' panels, and place the ribbons once the judges have made their decision. (It is the affiliates choice whether the judges or clerks punch the cards indicating the ribbons.) The clerks should be very discreet, not to crowd the judges or distract them. They should also be informed that the judges sometime have to make remarks about plants that could be taken as "hurtful," but are necessary in making their assessment of the plant.

The clerks should be informed in advance if their services will be required during judging for major awards or only during judging for ribbons. It is helpful to have a couple of auxiliary clerks if the assigned clerks have to take a break.

During major awards, some clerks can remove the bottom section of the entry tag of all red ribbon and below entries. Once ALL the awards have been placed, the clerks will remove all the bottom sections of the entry cards so the sweepstakes can be tallied. (When the entry tags are done on a computer, the computer will compute the sweepstakes.)

PLACEMENT: This chair and co-chair and their committee are responsible for placing the entries on the showroom tables. The show committee determines if the entries are placed by genus, by division, or at random. They see that the entry tag is placed on the “best” side of the entry, and place them in a pleasing manner. In the Artistic Category, the exhibitor is allowed to set up the artistic arrangement. Once it is placed, no one is allowed to move it except the exhibitor.

SCHEDULE: This chair and co-chair are responsible for the show schedule (requirement). The *Handbook for Judges, Exhibitors and Affiliates*, is a guide to staging a BSI Standard Show. The schedule is the LAW OF THE SHOW. All of the requirements are found in this handbook. If you need further help or have questions, please contact the ASC or JCC Chair.

JUDGES: This chair and co-chair are responsible for inviting judges for the show. They can request a list of judges in their area from the JCC Chair, their Judging District Registrar, or go to the BSI website for a listing. If possible, a BSI judge should head this committee, although it is not required. The chair or co-chair sends an invitation to the potential judges 3-6 months before the show. Once the judges are selected, the list goes to the show chair. About two weeks before the show, the judges chair mails a show schedule and letter with final instructions to the approved judges. Judging panels must consist of a minimum of 3 judges. At least two of these must be Internationally Accredited BSI Judges. The third can be a Student Judge, Judge Emeritus, or if necessary, a Bromeliad Expert. Many times, judges get “labeled” according to their preferences. Some like horticulture and some like artistic. All judges should be able to judge in any area. Therefore, occasionally it is OK to mix them up.

The Show Chair sends the final list of show judges to the JCC Chair for approval, and if approved, the JCC will send Judging Record forms to the Judges Chair. Prior to the show date, the Judges Chair or co-chair should complete two Judging Record forms (except for number of blue ribbons won) for each of the show judges and for the committee chairs and clerks who are judges. The committee should also have forms available at the show for any other judges who want credit for the blue ribbons they won.

Before judging begins, the Judges Chair assigns the judging panels, briefs the judges on any issues the affiliate requests and introduces the judging panels to their assigned clerks. The Judges Chair conducts the major awards and breaks any ties that occur. If the Judges Chair wants to enter the general section of the show he should appoint a person in advance to break a tie if it becomes necessary. By announcing this during the briefing session, if a tie occurs, it will eliminate any suggestion that the chair has a plant in

contention. Using an uneven number of judges will eliminate the chances of a tie. The chair and co-chair observe the judging carefully to make sure it is thorough and expeditious.

If the affiliate is presenting the judges with gifts, they are purchased by this committee in conjunction with the show chair. Once the judging is completed, the judges chair thanks each judge, presents them with their completed Judging Record form, and if applicable, with a gift. The second copy of the Judging Record form is mailed to the appropriate Judging District Registrar (requirement).

This committee is also responsible for refreshments for the judges, and if applicable, lunch or dinner.

STAGING: This committee is responsible for setting up the showroom tables, providing covers for the tables and assigning the space for the awards table(s). It is a good idea to have an area for the viewing public to rest. A few chairs in one area will suffice.

NOTE: A plain pot placed under a potted entry to keep the leaves or pendulant inflorescence from touching the table top is allowed and is not considered a base. Exhibitor supplies own pot with approval of Placement Chair.

OTHER RECOMMENDED COMMITTEES:

**PUBLICITY
SECURITY
PUBLIC HOSPITALITY
WORKERS HOSPITALITY
JUDGES HOSPITALITY
PHOTOGRAPHY
PLANT SALES
EDUCATIONAL EXHIBITS
COMMERCIAL EXHIBITS
DISMANTLING
BUDGET**

BSI JUDGED BROMELIAD SHOW
NOT eligible for any BSI awards
BSI judges receive credit for judging

OUTLINE OF REQUIREMENTS:

1. The bromeliad show must be sponsored by a BSI affiliate or group of BSI affiliates.
2. SHOW SCHEDULE
 - a. A show schedule plus any related material that is published separately must be sent to the BSI Affiliate Shows Chair at least four (4) weeks prior to the show. Approval is not required, but it will be checked by the ASC.
 - b. The same show schedule plus any related material must be available to participants and must be sent to the show judges prior to the show.
3. JUDGING
 - a. A list of proposed judges must be sent to the Judges Certification Chair for approval at least four (4) weeks prior to the show. The list must also include the Judges Chair's name, mailing address, phone and email address.
 - b. Judging panels must conform to the current BSI requirements (page 77).
 - c. Judges must use the following for ribbon judging and major awards judging:
 - BSI point ranges for ribbons (page 26).
 - BSI scales of points, when they apply (page 26).
 - Affiliated-provided scales of points and/or judging instructions for classifications without established BSI scales of points.
 - Merit or competitive ribbon judging as requested by the affiliate.
 - d. Judges who are judging a show may not have entries in the general competition.
 - e. The decisions of the judges are final.
 - f. Within one (1) month after the show ends, the Judges Chair must submit the judging records to the judges and District Registrar plus a summary report to the Judges Certification Chair.

ADDITIONAL INFORMATION & RECOMMENDATIONS:

1. SHOW SCHEDULE:
 - a. The affiliate decides how to organize its show schedule. There are no required divisions.
 - b. The following BSI terms, if used in the show schedule, must be used without changing their meanings. Their BSI definitions should be included.
 - Single Plant/Individual Plant
 - Multiple Plant
 - Horticultural Display
 - Award of Merit

BSI Handbook/Handbook
BSI Standard Bromeliad Show
BSI Judged Bromeliad Show

- c. For the convenience of participants and judges, all scales of points (BSI and affiliate-created) should be included in the show schedule or published separately and distributed in advance to participants.
2. Staging and placement of entries may be done according to the affiliate's preferences.
3. PUBLICITY:

There is no requirement for an affiliate to publicly recognize the BSI or BSI judges who judges this show, but it will add prestige to the show if the participants and public know that Internationally Accredited Bromeliad Judges judged the entries.

The BSI encourages its affiliates to include in advertising and show handouts some type of statement publicizing their BSI Judged Bromeliad Show, for example: (1) refer to your show as "A Bromeliad Society International Judged Bromeliad Show" or (2) "This show is judged by Accredited Bromeliad Society International Judges."

Quick comparison of the two BSI Bromeliad Shows:

BSI STANDARD BROMELIAD SHOW

- Eligible for BSI awards, if *Handbook* requirements are met
- Judged by BSI approved judges
- BSI judges receive credit for judging
- Show schedule: many requirements including required divisions

BSI JUDGED BROMELIAD SHOW

- NOT eligible for any BSI awards
- Judged by BSI approved judges
- BSI judges receive credit for judging
- Show schedule: minimum requirements

Any questions should be directed to the JCC Chair or the ASC Chair.

VII. TYPICAL ENTRIES IN THE BSI STANDARD SHOW

A. INDIVIDUAL SPECIMEN BROMELIADS

The judge assesses here the beauty of a single bromeliad that is mature or near maturity. Depending on the division or section the plant may be blooming or non-blooming. Often this is the largest segment of the show. The plants here are shown terrestrially in utilitarian, unobtrusive pots. Pups are permissible on the adult plant only if they are so small that their removal might jeopardize their survival.

B. MULTIPLES

When judging multiples the key words the judge should remember is “**naturally interconnected.**” Remember, in this division the grower starts *one* and only one plant, presumably centers it in the pot, nurtures it, and thereby encourages it to grow and multiply. The grower really has no control over the emergent points of the pups that follow. While the judge finds aesthetic pleasure in viewing plants that have pupped in a neat, equidistant, orderly, counterweighted manner, undue emphasis should not be placed here. Old stump areas where original ancestral plant growth began can usually be readily hidden by repotting and skillful use of top dressing. Some plants, such as those with large full rosettes do not make pleasing multiples because the jumble of leaves intersecting adjoining rosettes is not graceful.

C. HORTICULTURAL DISPLAYS

Here the judge assesses primarily plants growing epiphytically in a natural fashion. The mountings or containers are the supports used by the plants to grow in the greenhouse or home, and they are primarily natural materials such as tree fern, driftwood, cork, tree bark, stumps, branches, boards, and rocks for the saxicolous growers. Some growers prefer to start Tillandsias, such as different varieties of *T. ionantha* on monofilament. In time the plants form pleasing balls. While the entries should show careful grooming this is a horticultural, not an artistic division. A look of permanence should be displayed by the plant and its mounting. Judges certainly should not penalize the exhibitor who has the good sense and ability to select a handsome, graceful mounting material. In this division the *Handbook* does not restrict the exhibitor to one genus and species on a mounting, or in a container. What should be penalized is a look of disarray and confusion that results if the plants chosen are too diverse, or are mounted haphazardly.

D. DECORATIVE CONTAINERS

Decorative containers are composed of all pots and/or containers (in the broadest sense) which serve an aesthetic purpose and which are not standard and utilitarian, i.e., clay, plastic, styrofoam, whose purpose is only to contain the plant for judging. The decorative containers include fancy ceramic pots, ceramic animals and figures, fancy barks, carved tree fern (such as monkeys), ornamental wood, rocks and sea shells, and “other” which includes anything else that strikes your fancy. Plants in this category can be placed there specifically for the judging, and do not necessarily have to be grown in the container in which they are shown. Often the clay pot is simply buried in the larger decorative container and hidden by marble chips, wood, tree fern, hadite, etc. Decorative containers can either hang or set upon the table. Bases may be used.

They belong in the Artistic Category of the show and have great value in that they educate the public to the fact that bromeliads can be used decoratively throughout the house to beautify the surroundings. A well grown specimen, in an appropriate container can replace the flower arrangements on the dining table, as well as serve as a distinctive accent on an end table.

In this section much thought should be given to selection of containers that harmonize both in size, texture, color, degree of formality, or show pleasing contrast. There must be a pleasing proportion between the plant and its container. Colors can either harmonize or contrast. Often, the most successful color combination will be one in which the container picks up the color least found in the plant. Plants in non-decorative pots or non-decorative mounts that do not appear to be established will be placed with the Decorative Containers. In this section there may be either individual specimen plants, or two or more plants and/or pups of the same or different genera, species, varieties, forms, hybrids, or cultivars. Plants may be blooming or non-blooming. Plants should be grown by the exhibitor. See page 23 for sample schedule description and page 28 for the scale of points.

E. ARTISTIC DESIGN ARRANGEMENTS

“Flower arranging is the art of organizing design elements according to the principles of design to attain *beauty, harmony, distinction, and expression*. Design principles govern flowers arranging as they do all art forms. The

difference between flower arranging and the other arts is in the medium. As gardeners, our medium is plant material.” *Handbook For Flower Shows*, The National Council of State Garden Clubs Inc., 1977.

“As floral design has developed into a recognized art form over the centuries it has been classified into two main divisions. These divisions are Traditional Design and Creative Design. All designs can be categorized into one of these two divisions. The term ‘Original Traditional Design Styles’ includes all floral design originating throughout the world prior to the Early Twentieth Century. Primarily it refers to Oriental, European and Early American Traditional Design styles.” (*Handbook for Flower Shows* National Garden Clubs, Inc. 2007)

In the 1930’s the National Council of State Garden Clubs (now the National Garden Clubs Inc.) developed three distinct types of design within the American Traditional Design Style. They are NGC Traditional; Line, Line-Mass or Massed-Line and Mass. They are considered American adaptations of the Oriental line design and the European mass design.

NGC Creative Floral Design was first introduced in the late 1950’s. Today it is an acknowledged art form in which creativity, imagination and originality are essential ingredients. No longer are designs bound by rules, styles, or traditional patterns; nor are they designs in space. They are designs of space, for in all Creative Design the relationship between form and space has become a vital consideration.

American Abstract Creative Designs share the same tangible characteristics as all other Creative Designs but go a step further in that they have a **dominance** of abstraction.

The ninth major revision of the NGC *Handbook for Flower Shows* describes over forty-five different design types.

The purpose of the arrangement section in the bromeliad show is to educate the public and other growers to the many decorative uses of bromeliads throughout their homes. When arranged with good design, bromeliads can be beautifully used to complement any dinner table, to grace an end or coffee table, and to provide quick color in a decorating scheme on patios.

In a BSI Standard Show, an artistic arrangement is a floral design of bromeliads and/or bromeliad foliage, inflorescences, roots, stolons, etc. used singly or in combination with other plant materials, and/or man-made materials (NO ARTIFICIAL PLANT MATERIAL MAY EVER BE USED) and organized

according to the principles of design to express beauty. The arrangement must be viewed and judged as an artistic entity that evokes emotion from the viewer. One or more accessories, bases, and backgrounds are permitted. While other plant material, either fresh and/or dried may be used, *BROMELLIADS MUST BE EMPHASIZED*. This can be achieved either by the quantity of bromeliads used, the placement of the bromeliads, or by their bold forms, distinctive markings, and/or vibrant hues. Dried material may be painted. Fresh plant material may never be painted. Bromeliad and other plant foliage, inflorescences, stolons, roots, etc. may be severed and used within the arrangement for artistic distinction. Plants may be placed in the arrangement just prior to exhibition in the show. Plants may be grown by the exhibitor, borrowed, or purchased for the arrangement. The designer has the choice of other materials used within the arrangement. Specific rules are provided under each particular section and class. The arranger should note any restrictions on plant materials, such as all fresh, or all dried, or a mixture of both, that is specified for each particular class as defined in the affiliate's schedule. The exhibitor is usually asked to place a small index card by the design, and to list on the card all plant material used, and any comments concerning the interpretation of the theme that the exhibitor wishes to convey to the viewers and judges.

The artistic arrangement division of the Artistic Category is limited only by the imagination and creativity of the individual writing the schedule. There are endless possibilities for innovation and creativity here. Indeed, the only limitations that should concern the schedule writer are the amount of space available for displaying the designs, the availability of niches, pedestals, lighted recesses and corsage display boards, and the interest and talent of the arrangers in the show's area.

There are many ways to set up classes: they can be set up based on design type, different themes, different ways of combining plant material; e.g. into corsages, bouquets, hair ornaments, carnival masks, table or TV tray arrangements, mobiles (designs that are lightweight and move in the breezes as the individual components sway, twist, and turn), or as arrangements in allotted spaces on a table, pedestal, or in a lighted niche, or they can be still life designs that utilize various accessories and components to tell a story, or evoke a theme.

Artistic Design can also be divided by the type(s) of plant material used within the design; e.g., the schedule may state that only fresh plant material, or only dried material may be used, or that a combination of the two may be used. For instance, a schedule may state:

Class 1. Anything Goes.

Fresh plant material only may be used. A design interpreting the show's theme. This design will be staged in a lighted niche measuring 24" wide x 30" deep x 40" tall. There is a top to this niche that contains a concealed light. The interior of the niche is painted a soft green, and the exhibitor is allowed to drape the interior of the niche in any way desired. Any style of flower arranging is permissible from traditional to abstract and avante garde.

Class 2. Up, Up, and Away

Dried plant material must predominate, but other plant material that is fresh may be used in an interpretive modern design, a mobile, to be hung at a height approximately 6' from the ground, constructed so that it is lightweight and capable of movement by air currents in the room. Hooks will be provided by the committee so that the exhibitor can attach his design with monofilament to its placement area.

Class 3. Aviation – the 21st Century Adventure.

An abstract design depicted the futuristic appeal of aerodynamics as we move into the 21st century. A design utilizing fresh or dried, or a mixture of fresh and dried plant materials.

The affiliate should remember that when the schedule gives the arranger greater freedom, the more creative the designs will be, and the more beautiful the show will be. When a schedule is restrictive and demands at least one whole bromeliad in a design, that bromeliad can be placed anywhere in the design: front, back, or side and can be a very small bromeliad used as a "depth maker" to the rear of the design. It is far better to give the arranger freedom, while reminding him that this is a bromeliad show, and bromeliads must be prominently featured.

Creativity or originality are essential for the growth of the human spirit, and what better way to express oneself than through the medium of flower arranging with a group of plants that make up so important a part of our lives.

When creating a design strive for unity. Select all elements carefully, chose and arrange them harmoniously; feature some, subordinating others to create the feeling or mood, or to portray the theme, or character, or subject that you have chosen for your design. Once completed the arrangement must speak for itself. When you make a floral arrangement you are speaking as an artist through the medium of bromeliads and other plant materials to get your concept across to the viewer.

The same scale of points is used for corsages, hair ornaments, bouquets, etc.

Bob Thomas, Master Judge and noted Flower Show Instructor for National Council of State Garden Clubs, Inc., who contributed to the revision of the artistic section of the National Council of State Garden Clubs, Inc. *Handbook for Flower Shows* eloquently stated his approach to design.

“To be distinctive in any flower arrangement, the following rules must be observed and carried through:

1. We must first be inspired.
2. After the inspiration we must be able to communicate through the language of design.
3. We must use discrimination in selection of container, flowers and accessories.
4. We must achieve depth in our design.
5. We must observe simplicity, keeping our design free from excessive detail.
6. The design must be executed properly: knowledge of good mechanics and proper grooming will achieve this.” (Florida Gardener, 1985.)

THE ELEMENTS OF DESIGN

When you decide to make an arrangement you literally build a design, making use of the elements of design in its construction. These elements are space, line, form, size, light, color, texture and pattern.

SPACE

The arranger utilizes and masters three types of space.

1. The real or total space allotted to him on the table.
2. The spaces that exist within the plant material and other components, such as the spaces between the leaves.
3. The space established within the design.

The designer controls this completely. As pointed out in the *Handbook for Flower Shows*, "the only difference between a bunch of flowers in a bucket as they are brought in from the garden and the same material in a design, is the space established between the lines and forms of the plant material."

LINE

Line is one dimensional and is the primary foundation of design. Its responsibility is to create the visual paths that lead the eye easily through the design. Lines form the skeleton. If the basic underlying structure is not visually pleasing, the design will be faulty.

FORM

Form is three dimensional and encompasses more than simply outline. Rounded flower heads have form; narrow arching leaves have a different form. The pleasing combination of different forms helps achieve depth. Depth of form can be achieved by placing materials in a natural fashion, by placing some plant materials in profile rather than flat or full-face, and by overlapping planes. Some forms are bold, other are delicate. Bromeliads, by and large, are bold forms and must be dealt with accordingly.

SIZE

In floral design, size is the perceived or visual dimensions of components rather than the actual dimensions. It is the design element closely related to the design principles, **scale** and **proportion**. Size varies with distance from the viewer, the size of the components, and is greatly influenced by color, texture and pattern.

LIGHT

The type of light in most showrooms is natural (sunlight) and/or artificial (manufactured). Artificial illumination includes incandescent, florescent, halogen and various special effects lighting.

Colors of components are changed by light type. Light may also enrich textures, modify forms, create shadows and dramatic effects, produce an emotional impact and/or convey a mood. Depth is also affected by lighting.

COLOR

Color is probably the most important consideration when considering compatibility of materials because, “color commands the most attention, causes the strongest reaction, and often accounts for success or failure. Understanding its influence and training your eye to make wise choices are essential to your success.” (Asher, *The Complete Flower Arranger*.) Remember that some colors are warm and stimulating and are called strong colors – red, orange and yellow. These strong, warm colors are associated with the sun, heat and fire. The cool, or weak colors, are the receding or releasing colors and include the greens, blues and violets. They don’t hold the attention very long and are associated in our minds with water, cold, and ice and are considered the restful colors.

TEXTURE

Texture refers to the surface finish of materials which appeals to the senses of touch and sight. Textures modify both form and color, and for a design to have visual interest there must be textural variety.

PATTERN

To understand pattern we need only think of the silhouette created on the ground as the sun shines through a lath house. Pattern is composed of lines, shapes, forms and the spaces between them.

THE PRINCIPLES OF DESIGN

The principles of design are basic art standards based on natural laws. They apply to all walks of life and their influence is seen in fashion, selection of clothing, hair styles, and food merchandising. Principles of design apply to everything we do and are the same for all design. Accredited Judges must always apply the Principles of Design to the Elements of Design whenever they evaluate BSI Artistic Arrangements; therefore, all judges must have a clear understanding of their application. There are six principles, and they are easier to understand when studied in pairs:

Balance and Rhythm,
Proportion and Scale,
Contrast and Dominance.

BALANCE AND RHYTHM

Balance is visual stability. Simply put, this means that the design does not look like it is going to fall off the table. There must be stability not only from side to side, from back to front, but also, from top to bottom. Balance can be real or apparent. It can be formal or symmetrical with the two sides of the design being equal along the vertical axis, or informal or asymmetrical in which equal visual weight is placed along the vertical axis. Visual weight and actual weight are often very different. It is well to remember these examples: The following appear heavier: denser and bolder forms, larger sizes, darker colors, and coarser textures. Their opposites appear lighter in weight. Forms have more visual weight than closed spaces, closed spaces more than open spaces. Elements higher up in the design and further away from the axis appear heavier than those nearer the center.

Rhythm suggests movement and is achieved through repetition, graduation and change. It is rhythm that gives spark and flow to a design as our eye is pulled through the design.

PROPORTION AND SCALE

Proportion and scale relate to *amounts* and *size*. Proportion refers to the relationship of area and amounts to each other and to the whole design. When we say that a design has poor proportion, we mean that somewhere along the way the golden mean has been violated. Somewhere the amount of either design to space, or of a container to plant, or of the amount of one color to another is displeasing. Scale is size. When the contrast of size is too great, we say the arrangement has a scale problem. Containers and bases must always be in good scale with the plant material and accessories. The entire design must be in good scale to the area allotted to it.

CONTRAST AND DOMINANCE

Contrast and dominance furnish variety and unity to the design. They are dependent on one another, for there must be more of one thing than another for anything to be dominant. And there must be differences, or there would be no contrast. This applies to color, texture, forms, lines, patterns, etc. "Contrast provides change of pace. Contrast creates variety that stimulates interest; dominance through repetition provides a unifying factor of continuity. Therefore, in planning a design, let one color, one plant material, or one form predominate. To avoid monotony, relieve similarities by introducing a smaller quantity of differences." (Sutter, *The Complete flower Arranger*.) Remember that too much contrast will result in confusion and disaster and will destroy unity.

When entering an arrangement in the artistic design section, serious thought and extensive planning is required. The search for suitable and harmonious containers, bases, accessories, backgrounds, and plants require a knowing, creative eye, and inquisitive nature, a lot of storage space and a creative flair. Collect materials selectively, paying particular attention to color and textural combinations that are harmonious. Often this is the perfect spot for the less than perfect plant either because of a cultural flaw, or a lack of conformation. Bromeliads lend themselves well to still life design, for when combined with other suitable objects they are dramatic in presentation.

JUDGING ARTISTIC DESIGN

ADHERENCE TO THE PRINCIPLES OF DESIGN: 40 POINTS

Adherence to the design principles: balance and rhythm, proportion and scale, contrast and dominance count for 40 points, or almost half of the total points allotted to this class. The arranger should carefully weigh these principles as he selects and organizes the materials. The well executed design is the master plan that must be followed if we are to achieve beauty, express simplicity and harmony, and achieve distinction in our exhibits. Each principle should be carefully weighed as the designer creates.

COMPATIBILITY OF COLOR AND MATERIALS SELECTED IS WORTH 15 POINTS

In general, colors that seem to go well together are either tints and shades of the same color or hue, a monochromatic color scheme, or they are colors that are close to each other on the color wheel, and analogous color scheme, which features a blending or harmony between the related colors, or the color scheme can be a complementary one in which the colors are opposite each other on the color wheel, and their great distance from each other emphasizes the contrast between the hues. Examples of complementary colors are red / green, orange / blue, violet / yellow. Their use always produces color drama, and works well to produce a pleasing arrangement. Orange/reds and blue/reds, on the other hand, being on either end of the red spectrum, are neither close enough nor far enough away from each other to work well together. To be compatible there must be suitable color proportion with small amounts of dominant colors, such as red; smaller amounts of transitional colors, such as green; and the largest amounts of the cooler or receding colors, such as blue. Remember that color has definite rhythm and carries the eye through the design by means of repetition, gradation of hue, and careful selection of tints and shades. Color also displays dominance and contrast. There must be enough color present to be interesting and not bore the viewer, but there must also be enough color dominance present to promote unity and cohesion. Usually the dominant color is used in the center of interest.

To be compatible, much consideration should also be given to harmonious and contrasting use of patterns, textures and forms. Experiment until you are satisfied that all the components making up the design fit well together and promote unity.

ORIGINALITY: 15 POINTS

When one displays originality he is bringing to the design a freshness of concept, a creative flair, a special something that tells the viewer, "Take a good, long look at me!" Individualism can be expressed here in ways that make this particular design uniquely expressive of its creator, and indicates to all that it is not "just another design." Originality is closely tied to distinction. An arranger earns points for distinction when he stages the components in such a manner that they have the greatest visual impact on the viewer.

Almost all good arrangements possess a *bold simplicity*. The plant material itself seems to dictate this. Originality and distinction are often hard to describe. "In a sense, the effect of originality and distinction is akin to that of a good billboard advertisement that captures attention, holds interest long enough to convey a message and, at the same time, evokes a favorable response," (Sutter, *The Complete Flower Arranger*.) It implies a fresh approach such as an innovative use of common materials, and interesting spatial relationships, unusual color combinations, and masterfully using contrary plant materials.

INTERPRETATION OF THEME: 10 POINTS

The arranger will often be asked either to name or interpret a theme of his own choosing, or to interpret the theme of the show, or to interpret a particular theme presented by the schedule writer. Deduct points when schedule requirements are not met. If the schedule calls for an all fresh material arrangement interpreting "Mexico's Mariachi Brass" and the arranger uses fresh and dried plant material and a Japanese usabata as a container, penalize the arrangement for this fault.

EMPHASIS ON BROMELIADS USED: 10 POINTS

Simply put, when you look at the design does it look like a bromeliad design? If your first impression on glancing at the exhibit is: "What gorgeous orchids, or anthuriums, or dahlias," in most cases the design has a problem. Bromeliads can be emphasized in many ways other than by sheer quantity. Certainly, if bromeliad foliages and inflorescences make up 80% of the design, bromeliads are emphasized. But careful placement of bromeliad inflorescences at the center(s) of interest also accomplishes this in a more subtle fashion. Using bromeliad foliages, with their often distinctive, colorful, and bizarre markings, as well as their brightly hued bracts, and flowers, as exclamation points against less dominant hues and foliage forms also gives emphasis. The big question the design must answer is simply, "Does this design tell me that I am at a bromeliad show?" If it does, the arranger has been successful in selecting and organizing the materials chosen.

DISTINCTION: 10 POINTS

Distinction is marked superiority in all respects; therefore, the design must hold your attention without seeming bizarre, and must show good craftsmanship. Distinction also includes the condition of the plant material and the other components of the design. Distinction refers primarily to quality, general excellence, or aesthetic appeal to the viewer and is the summation of design superiority, simplicity, unity, dignity, and compatibility. Distinction is craftsmanship in expressing the concept imagined. **Any time that an arrangement loses points under the design principles it will also lose points under distinction because the unity of the design has been violated.** Poor condition of the container or plant material, or background, or any of the components of the exhibit, or highly visible mechanics, such as wire or glue, are penalized here. Lack of schedule conformance is also penalized here. If the design calls for all fresh plant material and some dried foliage is present, the design must lose points under distinction.

Judging an arrangement goes beyond "I like it," or "I don't like it." This is responding to design. By over-emphasizing faults of a design, a judge often misses the significant creative qualities of a favorable design. Look for the good points first, rather than the weaknesses. You are judging another person's creative expression. What you feel would improve the arrangement is immaterial. Every arrangement can always be better, but you are not judging what might have been. Evaluating and recognizing the positive points that the arranger has achieved is the main objective of the experienced judge.

When judging the artistic arrangement classes, try to empathize with the arranger. See what the designer is trying to convey. Judge the design as it is; don't move or touch the design. **Judge the design from three feet back and from the angle that the designer has placed the card. Get right in front of the card to judge.** Don't let the plants be the only thing you notice in the arrangement. Develop a perceptive eye and view the entire arrangement as an artistic entity. While some avid horticulturists shudder, remember that exhibitors may dry and paint leaves and inflorescences, and may remove and use parts of a bromeliad in the design. Other plant materials and other materials such as driftwood, sculpture, etc. can be used with bromeliads, but bromeliads must provide the dominant interest. Artificial plant material CANNOT be used. Backgrounds can be used and bases can be placed under the design. It is the intention of this section to encourage the membership to express its creative flair and restrictive rules should be avoided. In all of the above instances the schedule dictates what is allowed in the Artistic Arrangement Section.

F. EXHIBITS

Most bromeliad shows are enriched by the presence of exhibits executed by individuals, other bromeliad societies, by the sponsoring affiliate, and by commercial establishments. These exhibits can be executed for purely decorative effect, or can be educational exhibits that are planned not only for beauty, but to educate the viewing public. The recommended scales of points for these exhibits are found on pages 19 and 20. Note that bromeliads and other plants used in the exhibits may be recently purchased, borrowed, or grown by the exhibitor(s). Also remember that exhibits can be staged on table tops, and not only on the floor of the show area.

1. DECORATIVE EXHIBITS

Decorative exhibits by affiliates, commercial establishments, or individuals can be of a competitive or non-competitive nature, but the schedule must so state. The schedule must also clearly and precisely define for the exhibitor exactly what is expected and what is, or is not, provided by the show committee. The area to be used is defined; what type of covering is allowed on the floor; whether partitions are provided; whether electrical service is available; what type of lighting is available; etc. It is especially important to state whether the exhibit is placed in front of a wall, or is in a corner where the walls meet, or is free standing with no background. Beautiful displays can also be executed on table tops when space or other considerations so dictate.

It is generally acknowledged that plants other than bromeliads, furniture, fountains, rocks, etc. are decorative and useful in the display, but bromeliads must be emphasized. **All bromeliads in the exhibit must be clearly and legibly labeled so that the viewing public will be able to learn the plants' names from their viewing position which is often ten feet or so from the display.** Reward the exhibitor who thinks of a clever, innovative way to interpret the theme of the show or the exhibit.

2. EDUCATIONAL EXHIBITS

While these exhibits have as their primary purpose the education of both the general viewing public and of the membership of the affiliate, usually they are also decorative, and the exhibitor should read the section above regarding decorative exhibits. Educational exhibits can include any phase of bromeliad horticulture from hybridization to historical origin. Vast amounts of pertinent information can be disseminated by a well thought out, attractive educational exhibit.

Usually the exhibit division will be but one part of your judging assignment. It is usually a pleasant diversion from the other divisions of the show. Always walk around the show briefly to view all the exhibits before beginning to judge them, so that you get a "feel" for the exhibits. The largest exhibit is very often not the best. Reward a creative, fresh, and distinctive approach.

If the exhibits are non-competitive, usually Awards of Appreciation (Rosettes) are presented by the Show Committee to all the exhibits in recognition of the vast amounts of time, energy, and hard work that comprise their execution. If the exhibits are competitive they are eligible for silver and bronze medallions and Awards of Merit, if so stated in the schedule.

VIII. SOME SUGGESTIONS TO EXHIBITORS

Before the judges ever view the plant(s) exhibited in the show, every plant there has been judged by the plant's first and most critical judge, **THE EXHIBITOR**, who selected it and deemed it worthy of competition. This section is written for you, the exhibitor, without whom there would be no need for judges and shows, to help you wisely evaluate what plants constitute your best entries, and to show you how you can increase their chances of winning.

Judges begin their evaluation of a plant by assessing condition. Condition is considered under Cultural perfection and simply means that the actual physical state or appearance of the plant at the time of judging is evaluated. Under condition, judges penalize artificial plant shine, mechanical injury, bruising, immaturity, age, weather damage, insect damage, soil and uncleanness of foliage, bracts, or pot, torn or brown-tipped edges, dried or old florets, cracked, dirty, salt-stained or algae-stained pots, pine needles, oak or other leaves protruding from cups, over grooming, such as trimming of leaves with no finesse, and lack of trimming of brown tips on leaves when, and if, needed.

The expert exhibitor can do much to improve and refine the appearance of his plant in advance. Start at least two weeks before the show and evaluate the possible entries. Look at the plants critically to find one that has symmetry, good sheen to its foliage (if applicable), clear, rich color and markings, and is of a size and appearance that conforms to the description of that particular species or hybrid. Is it centered in the pot? Does a pleasing proportion exist between the size of the plant and the size of the pot? If not repot it into something suitable, or set the pot into a larger one and cover the rim of the old pot with mix. Is the pot clean and intact? Is there damaged foliage? If so, can it be trimmed carefully so that the conformation of the plant doesn't suffer? For example, if it's a plant with white margins and you have to trim so many leaves to such a degree that very little white margin remains, conformation obviously suffers and you'd do better to take another plant to the show. If leaf damage is relatively minor take a small scissors and trim the leaf so that its new shape resembles the leaves of that variety. Never cut bluntly across or to an extreme, unnatural form. Try to be a good barber and make your trimming as inconspicuous as possible. Do the trimming the day you enter the plant so that the trimmed portion doesn't appear brown for judging.

Be sure to wipe off the leaves, especially the dark, shiny, thin leaved varieties. Hose them well to be sure they are soil and dust free. Be sure that all spray residue is removed. Check to see if there is any "fauna" aboard. This includes scale, mealy bugs, fungus, caterpillars, grasshoppers, snails, slugs, and even the "friendlies" – the frogs and lizards. If your plants live out under the trees, pick out all the needles or leaves from between the bromeliad leaves and remove those protruding from the cup. A long stainless steel tweezers or "pick up" is invaluable here. They are available

from surgical supply houses. As the inflorescence opens and ages, the old florets and bracts that are now brown and shriveled should be removed.

Many a blue ribbon is lost on the road to the show by the exhibitor who doesn't take the time to pack his plants properly to prevent mechanical injury from a sudden turn or bump on the way. Pack your bromeliads carefully and tightly to prevent overturning. Don't bend or crease the leaves. Plant sleeves of paper or plastic are a good investment, and can be purchased from a nursery. Place like plants together – spiny leaved with spiny leaved; smooth leaved with smooth leaved.

Sometimes a problem arrives that perplexes the owner. Suppose you have a plant beautiful in every respect, but on one of the inner, center leaves there is a big hole the size of a quarter. To remove it or to trim the leaf back to almost nothing would ruin the symmetry of the plant. To leave it...well...there's that hole looking at you. What to do? Usually if plant form and symmetry will be impaired, it's better to leave the hole. The most points you could lose would be three, and by taking it off you'd probably lose more. Another problem is deciding what bottom leaves should be trimmed and which should be removed in their entirety. Use your hand or a piece of paper and visually block out the leaf in question before removing it, for once gone it can never be replaced. A few trimmed and artfully reshaped leaves may cost you a point or so; a major gap that exerts a negative influence on symmetry will usually result in a 3-4 point loss. Therefore, carefully evaluate each leaf before removing it. Once the decision to remove the leaf is made, be sure to remove it completely and not leave a residual stub. If several leaves at the base of the plant are removed and the caudex is exposed, repot the plant lower in the pot, or in a new pot to hide the "light" or "white" area. Remember, the number of points deducted per flaw is based on the total number of leaves per entry.

Another thing that is often of concern is size. Of course, if **ALL THINGS** are equal, the plant that is bigger will win. Exceptions to this are plants that have rank growth of long, floppy leaves usually resulting from insufficient light, and plants that are so grossly, coarsely oversized from over fertilization that they are not typical of the variety. Remember, conformance to the standard for that variety or cultivar, good cultural perfection, symmetry, brilliant, clear color and well defined markings are more important than just size. If you must choose, take the perfect plant that is perhaps a little smaller than a large, poorly developed one.

Make out your entry tags (in pencil or by typing) several days before the show. Be sure that you fill out both the top and the bottom of the tag – **legibly**. Give yourself enough time to get to the show so that you can drive slowly and not jar the plants. Enlist someone's help to open doors and help you get your plants into the show area safely. Once your plants are entered and classified, the Placement Committee will place your plants on the table or hang them. Be sure that all tank types have water in their cups, particularly the blooming Neoregelias. They always score higher when the cup is filled. If you have an artistic arrangement, you are allowed to put it in its

designated area yourself. Be sure to place the entry tag at exactly the angle from which you want the arrangement judged. Remember that the judge is required to stand three feet back from the arrangement to judge it, so that some mechanics within the design will never be seen.

One final word on **COMPETITION**. Everyone who enters a plant on a show table hopes to win, and in every class some of these hopes will be unfulfilled. When you win, be gracious and accept the sincere applause of your peers. When you lose, be a good sport. Don't attack the judges' eyesight, prejudices, parentage, and fairness. Be gracious, congratulate the winners, and make up your mind to beat one and all next year. If you feel you have a legitimate, unexplained error, look for the judges chairman and if your complaint is justified, the mistake will be rectified. Sometimes a decision will be very close and you may receive a red ribbon when you truly feel your plant deserves a blue. Before you explode, carefully assess all your entries throughout the show. Are there a few blue ribbons which in your heart you felt were probably reds, and which would only earn blues if you were lucky? Most judges sincerely want to award as many blue ribbons as possible. They want to be considered fair and knowledgeable, and invited back next year. So be a good competitor and don't harden your arteries, or tear up your stomach being stressful over an award. This is your **HOBBY** and there's **ALWAYS** next year.

IX. PROCEDURE OF JUDGING

A. Explanation of Point Scoring

“He that judges without informing himself to the utmost that he is capable, cannot acquit himself for judging amiss.”

It is the general consensus that bromeliad shows sponsored by affiliated societies of the BSI should all be judged in a uniform manner, no matter where they are held. Only when a plant society puts forth thorough, well thought out, meaningful scales of points universally used by informed, conscientious judges to evaluate a given plant against perfection, can the ribbons and awards given mean anything. Only when qualified judges uphold the standards that the society sets for itself can the society hold a prominent and respected place among other plant societies.

In order to learn how to judge bromeliads properly, you must first learn how to point score. Point scoring is the evaluation of exhibits using a system of scores for each characteristic of the particular specimen being judged. It is the assigning of certain points to a plant for specific qualities. Perfection is reflected as one hundred (100) points and represents the “ideal” plant for that species. In actual practice, on the judging floor, you will rarely find it necessary to go through the actual point scoring routine, except when forced to make very close, difficult decisions, or when balloting for Major Awards. But, in order to learn to judge, it is necessary to learn to point score. It is the only logical, orderly way to assess a plant fairly. For this reason it is

very important that the scales of points truly fit the classes to which they are applied, and why from time to time scales of points are revised. Scales of points draw attention to that which is important and should be emphasized. In that way, personal prejudice, to some degree, can be eliminated and logical decisions based on merit alone can be made. But, please remember, judging even with a scale of points is not a mechanical or automatic decision. It isn't a mathematical or engineering problem that can be solved handily on a pocket calculator. If this were so, anyone could judge without training. Fair appraisal is informed opinion applied to the point scale qualities. It is something learned by experience, based on knowledge, taste color and design sense, blended with the ability to discern differences and adjust the values as each exhibit and situation demands. Hamel – *The Encyclopedia of Judging and Exhibiting*.

One of the difficulties of learning to point score is that you are required to do it by yourself. In actual judging you always judge on a panel of a minimum of three, where there is a pooling of knowledge. Often you will be teamed with a panel member who is an expert on a genus about which you feel weak or insecure. Another benefit of the three member panel is that very often the judges will balance each other out, meaning that often a hard judge will be balanced by a more lenient one and the two will be additionally balanced by the third “middle of the roader”.

B. EXPLANATION OF CATEGORIES IN THE SCALE OF POINTS

1. *Cultural Perfection 30 points for Both Blooming and Foliage Classes*

Here the judge evaluates the effort, knowledge, and ability of the grower as reflected by the plant exhibited. Cultural perfection starts with a healthy, vigorous pup or seedling from an exceptional clone, a superior specimen which reflects the ability of the grower to apply the best techniques for producing the “perfect” plant. This includes variety and clone selection, soil preparation, lighting, watering, misting and humidity control, training turning insect and disease control, fertilization, and protection from mechanical injury.

Good cultural techniques are evidenced by the general glow of good health that the plant displays. You are looking for a plant that is at the peak of maturity and looks perfect in most respects. Here we penalize the grower for any damage caused by lack of the proper environment. We judge a plant's *condition*. It is the actual physical appearance of the plant at the time of judging. Cultural perfection in bromeliads in most cases is reflected by compact growth. Except for those varieties that are naturally droopy, foliage should not be rank, lax, or floppy. Foliage should be clean and shiny except for those species covered by heavy scales.

Dull foliage is indicative of poor culture. Insufficient light or water, poor air circulation, and root mealy bug are common causes. Leaves should form a symmetrical rosette which does not mean necessarily that they must be round, but that they must look balanced and have harmony of their parts. Some species do not display a completely round form: e.g., Ae. 'Black Jack'. Many *Cryptanthus* really have an oval rather than round form. There should not be long and short leaves or narrowing of portions of the leaves which indicate a change in cultural habits. You must deduct points for brown tips, marred foliage, sunburn, cold damaged leaves, leaves that have folded up or channeled because of a lack of water or humidity, as well as any insect or disease damage.

How much to deduct for trimmed leaves? That depends on who did the trimming and how skillful a barber he was. If adroitly accomplished, and only one or two leaves have been trimmed on a mature plant, deduct nothing. If three or more leaves have been skillfully cut, deduct about ½ point a piece. If poorly done and very obvious, deduct at least one point per bad leaf. Remember, if a plant has few leaves, such as a *Billbergia*, and many of them are trimmed, this constitutes a major fault. On a multiple entry where there are many leaves on the various plants in the clump, or on a mature *Neoregelia* that stacks many leaves in rows around the rosette, a few trimmed leaves constitute less of a fault. Common sense must be used here. Holes in foliage, bruises, and creased leaves should be penalized proportionally to the degree and amount of damage, and how much it detracts from the beauty of the plant.

Another point to consider under cultural perfection is the age of the plant you are judging. Some bromeliads mature and bloom in eighteen months to two years. Others are faithfully tended for many years before reaching mature, or near mature, size and conformation. The quickly maturing plant should be penalized more severely for cultural defects than the plant that represents a sizable investment in time and care. Simply moving a large *Hohenbergia* or a foliage *Vriesea* in and out of the greenhouse for many winters takes its toll on the cultural perfection of the plant (as well as the back muscles of the owner), and this should be considered. Difficulty of cultivation should also be considered in ribbon judging and not just during major awards. When judging *Tillandsia* clumps, points should not be taken off when the dry, dead leaves near the roots or at the base are not removed. The dry leaves can be trimmed back, but complete removal may cause the clump to fall apart.

Deduct points if the plant is not centered in the pot, if there is not a pleasing proportion between the plant and the pot, as well as a compatibility of color and texture. The pot, plant, and mix or mount must be scrupulously **CLEAN**. It is insulting to the judges to ask them to judge a dirty plant and/or pot. Deduct point for dusty foliage, spider webs, leaves in the cup and among the leaves, lizard or frog droppings, algae, cracked pots, and in general, any lack of fastidiousness. The mix must appear clean and unlettered. Top dressing with hadita, gravel, or any natural colored material is permissible. If sphagnum moss is used as a top dressing, it should be trimmed so that it does not appear messy. Leaf shine and any other grease **MUST NOT** be used. Bromeliads abhor grease for it plugs the very trichomes that they depend upon for life. Carbonated soft drinks such as soda water may be used to clean the white mineral

deposits from the base of the plant and from the pot. The exhibitor should always wash the soda water off with softened or distilled water, or the plant will be sticky and appear greasy, and will be penalized. The plant must sit straight in its pot, not lopsided, and must appear well established, even though it may have been placed in this particular pot last night.

If the judge discerns what he thinks *might* be scale and there are only a few suspicious flecks, he should judge the plant and appropriately deduct points. Live scale, present in large amount, will be removed from the show by the Show Chairman, and disqualified by Classification.

2. Conformation of Plant, Including Inflorescence

Blooming Classes – 20 points

Foliage Classes – 30 points

Conformation simply means that the plant should be typical for its genus, species, variety, or cultivar. It should have the general shape and character for that type plant. How well does it measure up to the ideal plant, as far as form and shape are concerned? Does it have the general appearance of that ideal plant? Are its leaves the right width? Are there the correct number of leaves? Is that the sort of inflorescence this plant is supposed to have? Consider here the symmetry and silhouette of the plant both from above and from the side. How does it measure up when you peer down from above into its leaves? This is radial symmetry, and the plant should not have gaps indicating either that many leaves were removed for some reason, or that they did not align themselves properly. How does the plant look in profile? This is lateral symmetry and the profile of the plant should appear straight and erect, not crooked. Does it show two states of growth? Symmetry means balance and spacing here. If the edges of the plant have been trimmed so that the plant's appearance has been altered, its conformation is affected and it must be penalized here, as well as under cultural perfection.

3. Color and Marking of Plant, Excluding Inflorescence

Blooming Classes – 20 points

Foliage Classes – 30 points

Color should be true; i.e., characteristic for a given variety. Marking should be considered as to amount, distribution, design, and clarity. Bleaching or fading of color is a decided fault. Color should be optimal, but never bleached. Many dark varieties bleach easily if the light is too strong. By the same token, many plants never reach their full potential because they are grown in too dim a light to bring out the beauty of their color and markings. You must look at a lot of plants so that you will know what maximal color and markings are for the particular plant. Growing and judging experience tells here! The better clone with brighter color and markings should be rewarded. Color should be clear, fresh, pure, brilliant, and attractive. It should never be murky, clouded, dingy, dull, or dreary. Penalize here any color instability, color breaks, changes of color and textural

dimpling and pitting from dehydration, burning, or water spots, and blemished of color from mechanical injury, and insects and disease. In general, anything that ruins the characteristic, maximal color and distinctive markings for this species or cultivar should be penalized. Heavily scaled or frosted specimens should be displayed with the frost undamaged and unmarred. Penalize any scraped spots where the frosting has been disturbed. If, ideally, the plant has heavy dark colored spines, these should be present and prominent, or the plant should be penalized. If the plant is a variegated variety and variegation is not present in more or less equal amounts on each leaf, the plant should be penalized. If variegation is supposed to be white or light cream and the variegation is murky yellow green, penalize the plant. If variegation is supposed to appear in an “albo-marginated” fashion along the edge of the leaf, and half the leaves show variegation in a “variegated” fashion, i.e., one or several stripes down the center portions of the leaf rather than along the edges, penalize the plant here. How much to penalize? A handy way to calculate is to ask yourself: “Is this plant’s color, markings, spine color, and/or variegation half bad?...one third bad? ...one fourth bad?” ... and subtract points accordingly.

4. Inflorescence – Size, Quantity, Quality, Color – 20 points

A bromeliad should bloom true for its species, variety, or cultivar. The inflorescence should be fresh and graceful and should be of maximal size, have fresh clear color, and there should be a sufficient amount of inflorescence present for the judge to know that the inflorescence is at its peak, and anthesis is not just beginning. When we discuss inflorescence we are speaking of the significant development of the entire inflorescence: floral stalk or stem, rhachis, involucre and floral bracts, flower parts, such as sepals, petals, stamen, pistils, as well as the color flush of the inner heart leaves in some genera, the overall intensification of color over the entire plant in some genera and species, as well as the berries, which in some instances are as beautiful, if not more beautiful, than the flowers. Spent blooms or bracts should be removed. If this caused pollen to fall, the exhibitor should have wiped it off the foliage, or it will be penalized. Remember, we are speaking of the entire inflorescence, not just flowers. Some bromeliads bloom only at night, and could never win if the flowers were the only part of the inflorescence judged during a daytime show. A plant does **NOT** have to have an open flower to win a blue ribbon in a blooming class. Very often the flowers are insignificant, and the floral and involucre bracts are more distinctive. When a plant is in berry, it must be entered in the blooming section, unless the schedule has a division or section for it. Remember, by the time the plant is in berry, there is sure to be some fading of bract and rhachis color, and you should not penalize this fading as much as you would if this were not a plant entered as a berrying specimen.

The attitude of the rhachis should be characteristic for the species and not immature or undersized. If the plant’s inflorescence is branched, ascertain that branching is adequate and balanced.

5. Maturity – 10 points for Blooming and Foliage Classes

Maturity is often equated with size, and sometimes this is true. Sometimes it is not. Often you will hear the remark: “Well, it’s blooming so I guess it’s mature”. Sometimes it is a mature specimen, and sometimes it is blooming prematurely from gassing, or some other cultural condition. Plant size should be optimal, but the plant should not be grossly overgrown. Nor should size be rewarded if it was achieved by growing a leggy, lanky, floppy specimen in less than optimal light. Optimal sized, mature plants should receive the full 10 points for maturity, and plants are scored down proportionately for its lack. If a plant is half grown, deduct 5 points; if three quarters grown, deduct 2-3 points. Remember, maturity is only 10 points. Don’t be misled by a “bigger is best” philosophy. Look for quality as well as optimal size.

C. JUDGING FOR MAJOR AWARDS

Another category enters the scale of points when we assess plants for Major Awards that should be given serious and careful thought. Difficulty of cultivation count for 10 points. Difficulty of cultivation can be very complex to assess in the large show, such as one sponsored by a group of affiliates. Very often the plant in question was not grown in the locale in which the show is held. Enthusiastic exhibitors travel many hundreds of miles to display their horticultural excellence. For example, a plant grown in a hot, arid area of low rainfall and humidity entered competitively in a moist, humid, semi-tropical area probably will not receive the credit due it under difficulty of cultivation. Judges are not privy to a positive knowledge of the plant’s true growing conditions and, of necessity, must assume that the plant was grown where it is shown. Most judges will concede though that certain plants are difficult to grow under almost all conditions and they should be rewarded. To successfully grow a well cultured difficult plant to mature blooming size deserves recognitions. Conversely, plants native to an area, such as the native *Tillandsias*, would not receive a high score under this category. Difficulty of cultivation should also be considered in ribbon judging and not just during major awards. When judging *Tillandsia* clumps, points should not be taken off when the dry, dead leaves near the roots or at the base are not removed. The dry leaves can be trimmed back, but complete removal may cause clump to all apart.

See page 10, Additional BSI Award Policies, for Requirements for Major Awards in the BSI Standard Show and page 30 for Scales of Points for Judging Major Awards. After every exhibit in the show has been judged, the judging for Major Awards begins. Depending on the size and complexity of the show, this can either be a relatively simple task, dispatched in little time, or it can be very difficult and take a great deal of time and effort. Without proper organization it can be very confusing and hectic period. The following recommendation is an effective way of awarding Major Awards. It has stood the test of time and is an efficient, fair, and efficacious system.

RECOMMENDATIONS:

When instructions are given to the judges prior to the judging of the show, remind them to note and mark those plants scoring 95 points or above as they are judging. Have them mark the entry tag in some way so that the show committee will know that it has to move that plant for further Major Award judging. Self adhering gold stars, seals, or smiley faces can be easily applied by the judges as they are judging a class to mark those plants that are outstanding and worthy of further consideration. Or the judges can “double punch” the entry tag in the blue ribbon space to let the committee know that the plant scored 95 points or more. Marking the Award of Merit plants as they are judged, eliminates some last minute scrambling and shuffling, and gives the show committee time to move the plants in an orderly fashion. This is particularly important in the large show. Of course, some last minute moving is inevitable. After the ribbon judging has been completed, the Judges Chairman may ask the panels, **not individual judges**, to walk through *all* sections of the show, and ask for additional plants that they feel score 95 points or more to be brought up for consideration, and designate them as Award of Merit winners. **Upgrading** must be done by a panel of 3, not by an individual judge. Also, the panel must properly re-evaluate the entry using the proper judging procedure. The reason that all panels may pick from all sections of the show is to eliminate the bias that one panel of judges may have. For example, if the panel that judged the *Aechmea* classes was particularly harsh, there might be only one or two plants considered by them to score 95 or more points. Consequently, some other fine plants that received blue ribbons would be overlooked for Major Awards consideration. By having all judges review all sections, this bias is alleviated to some degree.

Have the different divisions and sections sorted, preferably on separate tables, to facilitate their review by the judges.

The easiest way to start the balloting is by having the judges vote for the plant they consider best in Category I, Horticulture, Division I. Individual Specimen Bromeliad, Foliage, and also at the same time vote for two runners-up plants. This should be preceded by the sharing of observations by the judges. Generally, the panel that judged the class will point out various merits and demerits of each plant. The Judges Chair who conducts this balloting should never allow any judge to campaign for a plant simply because he “likes” it or, because his panel judged the plant originally, and he feels a certain “loyalty” to it. All comments should be confined to the plant’s conformity with the ideal plant for that particular species or hybrid which is represented by 100 points. Such factors as difficulty of cultivation in a particular location should be pointed out. Balloting may be done by having each panel of three caucus and decide how it will vote, then cast its one vote through its chairman each time they vote. It also may be done by calling for individual votes.

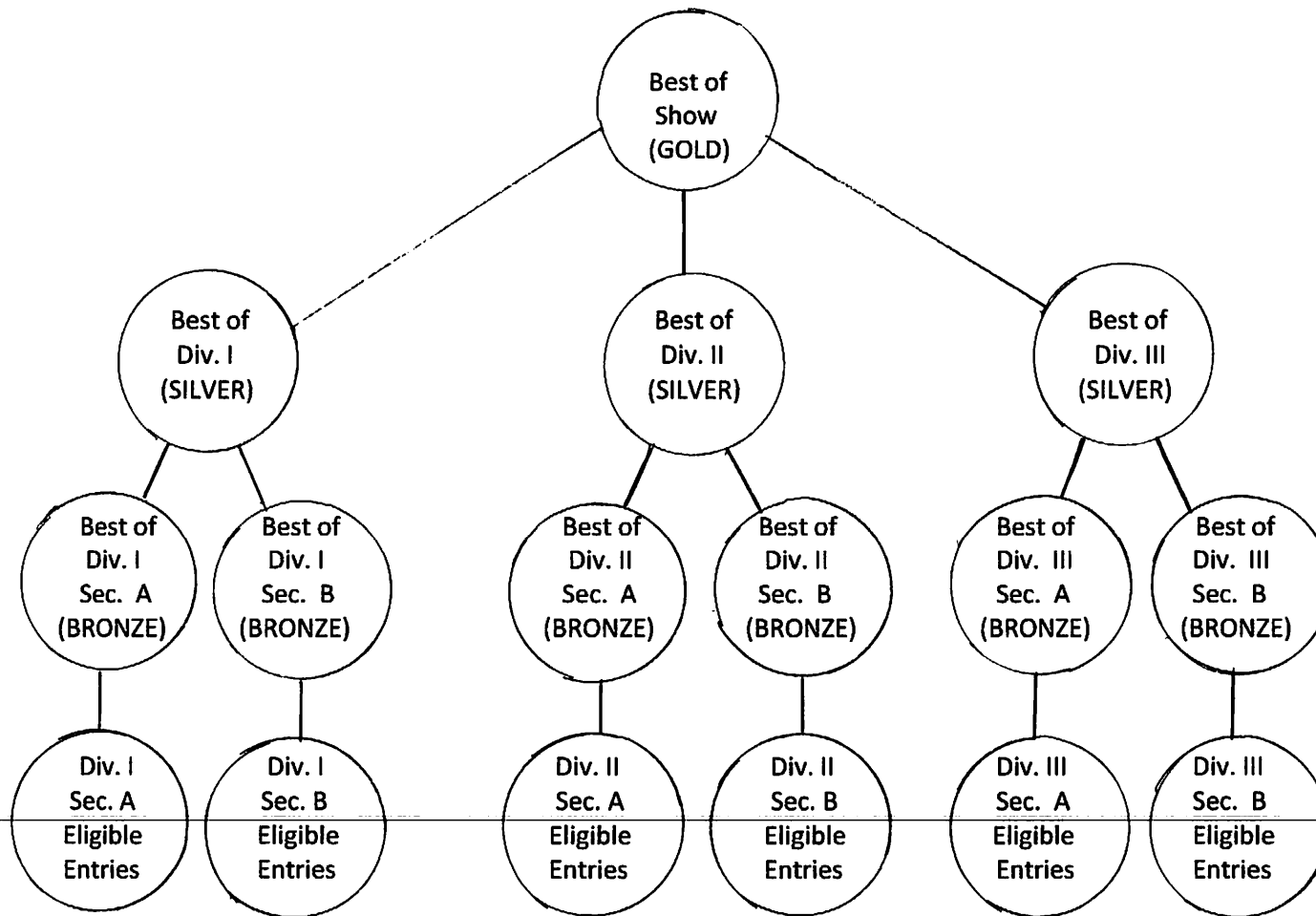
Once the judges decide on the Best of Division I, Individual Specimen Bromeliad, Blooming, they ballot at that same time for two runners-up. The choosing of two

runners-up at this time usually eliminates the need for going back and reviewing all the Awards of Merit winners as one of the Best of Division winners moves up to Best of Show – Horticulture, and a Best of Section winner moves up to Best of Division status. The voting continues through the remaining eligible divisions. If five divisions are eligible for the Best of show – Horticulture, the judges then ballot for the plant that is the more horticulturally perfect among the five top contenders from those five divisions. That is the Best of Show – Horticulture; it wins the Foster Award and a gold medallion. Silver medallions automatically go to the winners of the remaining divisions – they are Best of Division winners. From that division where the Best of Show winner came, a silver medallion winner will be selected. If the Best of Show – Horticulture comes from a division that has only one section, its first runner-up automatically becomes Best of Division. However, if the Best of Show – Horticulture comes from a division that has more than one section, such as Division III, Multiples, Section B, Blooming the first runner-up from that section which moved up to Best of Section B. Blooming must now compete against the Best Multiple of Section A. Foliage. Whichever of the two is chosen becomes the Best of Division III, Multiples.

Bronze medallions are then awarded after the gold and silver medallions are placed. Bronze medallions are runners-up to the silver medallion Best of Division winners. Bronze medallions are sometimes awarded in proportion to the number of entries in each division with no division receiving less than one bronze medallion, unless nothing in the division is eligible.

Continue in the same fashion through Category II, Artistic and Category III, Exhibits. Remember that Category III, Exhibits, is eligible for silver and bronze medallions only.

Once all BSI Major Awards are placed, other trophies and special awards can be determined. Some affiliates give only one gold medallion to the Sweepstakes winner feeling that the Foster plaque is sufficient reward for winning Best of Show Horticulture. Others give gold and silver medallions, but for economic reasons, do not give bronze medallions. Affiliates are not obligated to award medallions.



FLOW CHART OF MAJOR AWARDS

By Eloise Beach

**INTERNATIONALLY ACCREDITED BROMELIAD SOCIETY
INTERNATIONAL JUDGES**

THE FOLLOWING PAGES DEALING WITH JUDGES ARE **REQUIREMENTS FOR JUDGES. THEY ARE NOT RECOMMENDATIONS. WHEN THE SUBJECT MATTER IS RECOMMENDED, THAT WILL BE NOTED.**

A. Authorities

1. Internationally Accredited Bromeliad Society International Judges (hereafter referred to as BSI Judges) trained under The Bromeliad Society International Schools system recognize the *Handbook for Judges, Exhibitors, and Affiliates* as their principal authority. Bromeliad School update material and changes involving judges, judging, or exhibiting will appear from time to time in the *Journal*, or in letters of personal communication from the Chair of the Judges Certification Committee to the judges of the district through their District Registrar and are equally binding.

B. Qualifications, Appointments, Accreditation

Certain minimal requirements must be met in order to be an accredited BSI judge.

1. The judge must be a member of the Bromeliad Society International and must belong to an affiliate of the BSI. Dual memberships are available for two people living in the same household.
2. The judge must grow at least fifty (50) different bromeliads in at least ten (10) different genera.
3. The judge must successfully complete the six (6) bromeliad schools, pass the point scoring examinations at the end of each school, pass the final examination on the required reading material, must have served either as a clerk or as chair or co-chair of one of the following eight (8) committees: Schedule, Judges, Classification, Entries, Placement, Show, Clerk and Awards at two (2) BSI Standard Shows, must have served as a student judge for three (3) BSI Standard Shows, and must have won five (5) blue ribbons in BSI Standard Show competition. Serving as general chair for a BSI Standard Show fulfills either one (1) judging or one (1) exhibiting credit. Judges do not receive credit for any of the above for participation in bromeliad shows that are not BSI Standard or BSI Judged Shows.
4. Dual ownership of the latest revision of the *Handbook for Judges, Exhibitors, and Affiliates* for two people residing in the same household is acceptable.

5. Once these requirements are met, and prior to taking the written examination, the prospective judge must completely fill out and submit an application to the local District Registrar. The application must state that the student judge has successfully passed the point scoring examinations at the six (6) schools attended, has fulfilled the membership and growing requirements, completed the required reading assignment, won the needed blue ribbons, judged the required number of BSI Standard Shows, and fulfilled all clerking or chairmanship requirements
6. After reviewing the student judge's application, if the District Registrar's records agree with the student judge's records, no further proof is necessary. The District Registrar will schedule a date and time for the examination to be taken. If the student passes, he is sent a letter of congratulations, a certificate denoting that he is an Internationally Accredited BSI Judge, and a judge's pin. His name is added to the roster that is posted on the BSI web site.
7. A list of the required reading material is obtainable from the Judges Certification Committee Chairman.
8. Five years is the maximum time allowed from the date of successfully passing School I to the successful passing of the final examination. Note: Unless an exemption is given, all school, ribbon, judging, and other credits must be satisfied before the student judge can apply to take the final examination. The only EXCEPTIONS to the five year rule are those students taking their schools at World Conferences. A student who has missed one or two schools in the series can make up those schools in the make-up schools that are taught soon after the completion of School VI. The maximum number of schools that can be taken for credit in the make-up schools is two.

C. Classes of Judges

There will be five levels of judges:

1. Student Judge

One who has not completed the schools, nor taken the final examination, nor completed the other requirements necessary for accreditation, but who is actively engaged in taking the schools for credit. Student judges may serve on a judges' panel when they have successfully completed and passed Schools I and II. The other two judges on the panel must be accredited BSI judges.

2. Internationally Accredited BSI Judges

Those who have successfully completed all requirements as outlined in this *Handbook* by completing all requirements of a BSI school series and have been duly certified by the Judges Certification Committee.

3. Internationally Accredited BSI Master Judges

Those Accredited Bromeliad Society International Judges who have renewed their judging certificate three times by taking three refresher symposiums, each time successfully passing the point scoring examination. A judge who becomes a Master Judge, is still required to attend symposiums, but does not have to take the written point scoring test.

4. Judge Emeritus

A Master Judge who is no longer able to meet the requirements of the Master Judge: i.e., growing specified number of plants and genera, judging the required number of shows, and/or winning the required number of blue ribbons, can apply for this special designation. The judge can continue to judge if placed on a panel with two Internationally Accredited BSI Judges. The Emeritus Judge must continue to keep his BSI and affiliate memberships current. To receive this designation, the judge must submit a written request to his District Registrar, who then presents the request to the Judge's Certification Committee for approval.

5. Nationally Accredited BSI Judges

Those who have received and completed judges training in a country outside of the United States, not having access to a formal BSI judges school, but trained by an instructor elected by their peers, using the guidelines of the BSI *Handbook for Judges, Exhibitors and Affiliates*.

D. Renewal, Loss of Good Standing, and Cancellation of Certificate

1. Good Standing

Judges must renew their certificates every three years in order to remain in good standing. In order to do this, judges must fulfill the requirements stated below, and accredited judges must take and successfully pass the point scoring examination at a refresher symposium. The judge is eligible to take his refresher symposium anytime during the third year following the certification date. For the rest of his tenure the judge carries forward his original date, and is dated thereafter in multiples of three years. If a judge does not fulfill these

requirements, or if the judge because of illness or pressing personal problems is unable to attend a refresher symposium, he may request a **one year extension** by applying through his District Registrar. After reviewing the request the registrar makes the decision and informs the judge. Extension for a second consecutive year **MUST** be approved by the Judges Certification Committee for that district.

To renew his/her certificate, before taking a refresher symposium the judge must completely fill out the refresher symposium form, and present proof of both BSI and affiliate membership. Additionally, the judge must state on the form that he is:

1. Growing fifty (50) different bromeliads in at least ten (10) different genera.
2. That he owns or co-owns a copy of the latest edition of the *Handbook for Judges, Exhibitors, and Affiliates*.
3. A statement that he has judged a minimum of two (2) BSI Standard Shows and won a minimum of three (3) blue ribbons in BSI Standard Show competition during the three year period from his original certificate date, or last symposium date, to the present. Serving as Judges Chair for a BSI Standard Show fulfills one of the judging or exhibiting requirements. Judges do not receive judging, exhibiting, or chairmanship credits for participating in bromeliad shows that are not BSI Standard Shows. A judge will receive credit for judging and exhibiting in a BSI Judged Show. If the district registrar's records agree with the judge's records, no further proof is required from the judge.

After the District Registrar ascertains that all requirements have been met he informs the judge that he is eligible to take his refresher symposium.

Once the symposium point scoring is passed, the District Registrar informs both the judge and the Judges Certification Chair so that the proper renewal certificate can be issued and an accurate list of BSI judges is maintained and posted on the BSI web site.

2. Loss of Good Standing

A judge's certificate is valid for three years beginning January 1 following the date of successful passing of the final examination, or his latest refresher symposium. If a judge allows his certificate to expire and during the next year does not apply for an extension to regain good standing status, he must then take and pass a renewal examination, and must meet all requirements including judging and exhibiting requirements, before being allowed to take a refresher symposium. If the judge successfully passes the refresher

symposium he is restored to good standing, and can judge BSI Standard Shows again. During that period of time when the judge is not in good standing, he must have an application for restoration of good standing status on file with the Judges Certification Committee, before he can judge shows needed for fulfilling his judging requirements. Any judge who is not in good standing is ineligible to judge the BSI Standard Show, except for the aforementioned situation. A judge who is not in good standing cannot be used in the BSI Standard Show as a "Bromeliad Expert". While he is one who may well be an expert on the subject of bromeliads, he is primarily a judge who has lost his good standing classification. See page 72 for a detailed explanation of judges panels. If the judge allows his certificate to expire and during the next three years has not fulfilled the requirements for regaining good standing status, he loses all credit toward judges certification, and to regain good standing must retake all schools, and again meet all requirements leading to accreditation. In hardship cases, exceptions to the above rule will be considered on an individual basis by vote of the Judges Certification Committee. If a judge takes his refresher symposium, but fails the point scoring examination, he is NOT in good standing and CANNOT be used to judge the BSI Standard Show until he successfully retakes, and passes the necessary point scoring at the next symposium available. Judges are expected to travel to the next symposium offered, unless this presents a dire hardship. These criteria also applies to the BSI Judged Show.

3. Cancellation

The Internationally Accredited Bromeliad Judge, Student Judge, Master Judge, Judge Emeritus and Nationally Accredited Bromeliad Judge represent the BSI and speak for that organization in their demeanor and conduct. The Judges Certification Committee has the right to revoke a judge's certificate and/or refuse to renew a judge's certificate if the committee feels that the judge has acted in a manner inconsistent with the standards of the BSI.

E. Instructors

In an effort to certify more instructors qualified to conduct BSI Judging Schools and Symposiums in the various judging districts, the Judges Certification Committee grand fathered in one instructor in each judging district. These instructors working in conjunction with the district registrars, the Judges Certification Committee, and the Affiliate Shows Committee will ensure that the high judging standards established by the BSI are maintained at all BSI Judging Schools and Symposiums.

1. BSI Judging School Instructor

When a judge feels that he has sufficient growing, exhibiting and judging

experience to conduct a BSI Judging School, and has renewed his judge's certificate at least once, he should advise his district registrar. The registrar forwards this information to the JCC who in return will send an application to the judge.

Requirements for School Instructor:

1. Be a judge in good standing who has renewed his certification at least once, and who has served as general/show chair, or chair/co-chair of a major committee for a BSI Standard show in the last three years. Major committees are defined as general/show, awards, judges, classification, clerks, entries, placement and schedule. **EXCEPTION:** New instructors may be "grand fathered" in those geographical areas outside of the United States where BSI judging instructors are needed.
2. State on his application form which school, or part of which school, he would like to teach.
3. Submit detailed outlines explaining his approach to teaching the school.
4. Teach the first school or part of the school in conjunction with and under the guidance of an experienced instructor.
5. Agree to use the official Instructor's Outlines for BSI Schools in teaching
6. Participate in teaching Practice Point Scoring.
7. Serve on the Master Panel during Point Scoring for Credit.
8. All examination papers after grading by a new instructor will be reviewed by an experienced instructor before being returned to the District Registrars for distribution to the students.
9. Agree to uphold the BSI Judging Standards as outlined in the *Handbook* and updated in the *Journal* and to teach the courses assigned to him as outlined in the *Handbook*.

If approved to teach that school or a part of that school, the committee will issue a letter to the applicant specifying the school, or part of the school, that he is certified to teach. Only after teaching the material three times will the instructor have tenure, and be listed as approved to teach that school, or part of that school. If an instructor desires to teach other BSI Schools, he should follow the same procedure outlined above. All applications to teach, as well as requests for tenure, will be reviewed by the members of the JCC. Please note: because it is advisable to have several different instructors for a school, an applicant can be certified to teach only certain parts of a school, such as: Organizing the Standard Bromeliad Show, Awarding Major Awards, Genus *Aechmea*, etc.

2. BSI Judging Symposium Instructor

To apply as a symposium instructor the judge should advise his District Registrar who forwards this information to the JCC. The committee will send an application to the judge. The following criteria must be met:

Requirements for Symposium Instructor:

1. Rule 1. for Judges School Instructor will apply for Symposium Instructor (see above).
2. State on the application what portion(s) of the symposium he would like to teach.
3. Submit detailed outlines explaining his approach to teaching the symposium.
4. Teach the first symposium in conjunction with and under the guidance of an experienced instructor.
5. Participate in teaching Practice Point Scoring.
6. Agree to follow the official Instructors' Teaching Outlines for BSI Judging Symposiums when teaching the symposium.
7. Serve on the Master Panel during point Scoring for Credit.
8. All examination papers after grading by a new instructor will be reviewed by an experienced instructor. Then they will be returned to the District Registrars for distribution.
9. Agree to uphold BSI Judging Standards as outlined in the *Handbook* and updated in the *Journal*, and to teach the courses assigned to him as outlined in the *Handbook*.

If approved to teach the symposium or part of the symposium, the applicant will receive a letter of confirmation from the committee. Only after teaching three symposiums will an instructor have tenure and be listed as approved to teach at symposium level. All applications to teach, as well as requests for tenure, will be reviewed by the members of the JCC.

Please note: because it is advisable to have several different instructors for a symposium, an applicant can be certified to teach only certain parts of symposiums, such as: Genus *Vriesea*, The Schedule, Awarding Major Awards, Intergenics, etc.

F. Duties of the District Registrar

Each district that initiates a series of schools must elect a district registrar whose duties include keeping accurate records of the student, accredited, master and emeriti judges, as well as all instructors in the district. The district registrar, or one appointed by the JCC as a temporary representative for the registrar, must be present at ALL schools, symposiums and final examinations within the district, for he monitors the school or symposium to ascertain that all necessary teaching material is covered in the lectures and practice point scoring, and also assigns the student number to the student, accredited or master judges taking the examinations. The registrar sees that any outline material needed, as well as the point score sheets, are available, and keeps an accurate record of the students' grades. Once the school or symposium is accredited, the registrar attaches Master Panel Comment Sheets to all point score sheets, and distributes the examination papers to the judges residing in his judging district. He forwards the above material to the appropriate district registrars for judges in other districts.

The registrar verifies all credentials presented by student, accredited, master and emeriti judges, and all requests for certification, renewal or extension must be funneled through the registrar. Final examinations, refresher symposiums, and make-up schools cannot be taken without approval of credentials presented. All applications by judges for instructor status must be sent through the district registrar who forwards them to the JCC with recommendations. Obviously, the registrar must be a well organized, efficient individual capable of working in conjunction with the JCC. The District Registrar is the vital link between the JCC and the judges in the district.

Although the registrar is the vital link between the district's judges and the JCC, the composition of that committee is determined by the vote of the member judges living within that district. District Registrars are automatically a member of that committee with additional members elected by the member judges. The number of committee members to serve will be 1 per every 10 judges in the district. For example, if a district has 15 judges, it is eligible for 1 committee member, plus the registrar. If a district has 25 judges, it is eligible for 2 committee members, plus the registrar, and so on. In the event that a district has fewer than 10 judges, it is still eligible for 1 member plus the registrar. The term for all districts will be 3 years. Prior to the symposium held during the third year, the district registrar will call for nominations to serve on the JCC. The nominees will be voted on at the symposium to serve for the next 3 years.

JUDGES SYMPOSIUMS AND SEMINARS

SYMPOSIUMS

Symposiums are advanced refresher courses held within the judging district at least once every three years to disseminate knowledge, to acquaint judges with new, pertinent judging information, and to test the individual judge's ability to point score correctly. By point scoring against a master panel composed of peers, the judge can evaluate his judging expertise. The symposium will devote four hours to lecture and visual aids, two hours to practice point scoring, and two hours to actual point scoring for credit. The four hours of lecture can be divided between actual teaching by various instructors, round table discussion of pertinent judging questions, and visual aids, such as slides and power point. For the symposium to be successful specific problem areas should be discussed and remedies found. The symposium is the proper forum for resolving show and judging problems. Symposium organization is similar in structure to the bromeliad schools, but the content is more advanced. Symposiums are required for continued accreditation.

SEMINARS

The registrars of the various judging districts should confer with the judges in their district and the other district registrars to ascertain if any of their judges need a symposium for credit. If a district does not need a symposium at that time, a judges' seminar may be substituted, if desired. A seminar is a forum where judging problems are discussed, solutions sought to problems encountered, but does not have mandatory point scoring for credit. Seminars may be used as a make-up symposium as long as point scoring is done. Judges are not required to attend seminars; however, it is highly recommended. Judges will get credit for attending a seminar: "One (1) judging credit may be earned per 3 year term by attending a seminar." Ribbon credits may only be earned by entering bromeliads in a BSI show.

RECOMMENDATIONS:

G. Characteristics of Judges

The qualifications of a capable, well qualified judge are knowledge, experience, fairness, courage, tact, and kindness. When you, acting as a judge, enter the showroom and proceed to evaluate the exhibits assembled there, you are making decisions based on your knowledge and experience, and using discretion in applying rules and regulations of the show schedule, as well as the standards put forth by the BSI in this *Handbook*. Certain characteristics manifest themselves in the capable judge. You should show discernment as you carefully consider the plant before you and review its potential as an award winner. You should be well versed and knowledgeable in your subject and must adhere to a strict code of ethics. You should practice good manners, be able to make a decision and state your reasons for it, but at the same time, you should show respect for another judge's different point of view. You should work well with others and display tact and kindness toward your fellow judges, the show officials, and the exhibitors. Judges must also have the courage to withhold ribbons or other awards, when quality is poor.

A judge gains knowledge in many ways; some are obvious, others are more subtle. When a judge completes six judging schools, and fulfills the other requirements necessary for certification, the education is really only beginning. To be a capable judge, you should view a lot of plants in an observant, not cursory fashion. You cannot possibly grow all the plants you will be asked to judge, but it is certainly unfair to the exhibitor to have his plant judged by someone who has no idea what the ideal plant for that variety looks like. To increase your knowledge you should view as many plants as possible, attend plant sales, tour nurseries, botanical gardens, other member's gardens and the Internet. You should read **EVERYTHING** you can on the subject and **STUDY**. For example, taxonomy changes should be noted and learned. When you read that *Guzmania melinonis*, pink form, is now correctly *Guzmania remyi*, you should note this in your *Handbook* and learn it. The *Journal* often states changes in taxonomy, and lists new species and hybrids in its articles. **STUDY!**

You should learn to judge what is common in your own area first. You should pay particular attention to conformation, color, markings, and size. Remember, when judging in different parts of the country, different areas receive varying amounts and intensity of ultraviolet radiation, as well as varying temperatures and amounts of humidity. It is very important when judging in other areas of the country you carefully view and evaluate the show area in its entirety before starting to judge any assigned section, so that you will know what is average for the area. Only then can you properly recognize and reward the superior specimen.

Knowledge and experience can only be gained by the doing. At best, it is a slow process. But the novice judge can certainly evaluate his own plants at home and begin to observe those characteristics which set the blue ribbon plant apart. You should look with a seeing

eye and discern the fine differences. It takes a number of years to acquire the skills and knowledge needed to be a really first rate judge.

Fairness is certainly of prime importance. Fairness to the exhibitor begins weeks before the show when the judge receives his schedule and begins to study it and any other material he can find pertaining to his judging assignment. Your personal preferences should be left at home. Judge the plant before you as it is today – not as it was a few days ago, nor as it will appear when these flowers open a few days from now.

The judge must have the courage of his convictions. Each judge is a valuable member of the panel and each should contribute toward its decisions. The judge who never voices a positive or negative position might as well have stayed home. Every member of the panel has one vote, equal to and just as important as any other member of the panel. Conversely, the overly aggressive judge who dominates every situation must be curbed. Every decision coming from a panel should represent a team effort. It is in poor taste to criticize or second guess another panel's work. If a judge feels that a grave judging error has occurred he should discreetly discuss it with the Judges Chair. Experienced judges should be especially kind and considerate to Student Judges so that they are encouraged to express their opinions. A judge must have the courage to withhold ribbons and Major Awards if the plants do not merit the awards. If a judge is out voted on a judging decision, he should accept the decision gracefully. The majority rules every time and the show floor is a poor place to pout.

When the judges discuss an exhibit they should do so in a confidential, constructive way. Exhibits should never be ridiculed. Often, unkind remarks get back to the exhibitor and hurt feelings are generated. And quite possibly, any plant under discussion might belong to one of your clerks.

Remember that exhibitors who are highly competitive and have just lost a big medallion or the Sweepstakes are often emotionally charged and overwrought. Although it is hard, the judge should try to keep this in mind when his integrity, eyesight, judgment and parentage are questioned.

H. Judging Ethics and Etiquette

Webster defines ethics as “the science of human duty; the study of standards of conduct and moral judgment; moral philosophy.”

It is expected that all BSI judges engaged in the actual judging of the BSI Standard Bromeliad Show will display the decorum, good breeding and character essential to the smooth, efficient judging of the show. Since it is not humanly possible to judge his own plant fairly, **the judge does not enter his plants in the general section of the show, but rather in the Judges Section, without telling other judges that he has plants in the Judges Section.** (See page 78 for **EXCEPTION** to this rule.)

It is preferred that a judge avoid the Classification, Entries and Placement Committees' working areas so that you will not know whose plants are coming in to the show. You do not accept any fees for judging, but you may graciously accept any hospitality offered or a gift of appreciation. It is very important that you be polite to your fellow judges, the show management, and especially the clerks.

You should be enthusiastic and tackle your assignment with dignity, courtesy and sincerity. Your voice should be modulated so that only your two fellow judges on the team can hear your comments. You should be ready to stand by your decision once made, but should also have an open mind, capable of hearing the other two judges' points of view. You should avoid sarcasm and arrogance and display a seriousness of purpose without being dull.

A judge must constantly remember that he is human and capable of making mistakes in judgment. You should do your best to come to a fair decision and then not worry about it. You should be aware of your weaknesses and should strive to correct them and gain more knowledge about the subject matter. In so doing you establish your reputation as a knowledgeable judge with a high degree of integrity.

Judges should be well groomed and dressed casual and comfortable, but in good taste. When engaged in judging, you should remember that you represent the BSI and you are a reflection of that society's code of ethics and standards.

At the conclusion of the judging, you should be sure to express your appreciation to the Judges Chair, Judges Hospitality Chair and the Show Chair. A phone call, email or a personal note to the Judges Chair is always in good taste.

I. Duties and Responsibilities of Judges

When you receive an invitation to judge, **respond immediately**. It is poor manners to procrastinate. Once you accept an assignment to judge, you should start preparing. When the schedule arrives you should study it so that you will be thoroughly familiar with those classes that you will judge. If because of illness or a pressing personal problem, you find that you cannot judge, you should call the Judges Chair and offer to find a substitute. Punctuality is a must, especially when judging the large show, for late judging can delay the show's opening and cause the Show Committee vast amounts of anxiety.

You should pay particular attention to any instructions from the Judges Chair. Often, there are various small, last minute instructions that must be given. The chair of each judging panel is usually announced here.

Once the panels are assigned, quite often they are given the opportunity to walk through the entire show as teams to get the "feel" of the show, before they commence judging.

Judges should be aware that when they first start judging the show, they are in their “hard period”. They will likely judge the first table of plants much tougher than any other table throughout the show. It often helps to judge the first three plants, but withhold the ribbons, then come back later, review them and then award the ribbons. It is well to point out here that new, inexperienced judges are almost always much tougher than more experienced, seasoned judges. If both veteran and newer judges remember this, harmony will more easily prevail.

The better grower the judge is, generally the fairer he will be to the exhibitor, for he brings to the judging floor actual growing experience in the cultural practices that produced this plant. The judge knows what is difficult to grow, what is hard to control, what this plant’s color and marking should look like at this season. He has a clear mental picture of what the plant looks like when grown under ideal conditions. In short, the judge *knows* the plants!

On those decisions where the panel is in complete disagreement with one another over a plant’s value, it is often fairest and simplest to **point score the exhibit together**. Usually, this clears the air and a decision is summarily reached.

As a matter of practice, the judge will rarely point score *formally* on the judging floor. More point scoring occurs when Major Awards are being decided. Even then it tends to be informal. The Judges Chair should always read the Scale of Points for Major Award Judging and point out its page number in the schedule or *Handbook*. The Judges Chair should not allow any judge to *campaign* for a particular plant because he “likes” it, or because his panel judged it and therefore feels a certain “loyalty” to it. It is good practice to have the panel that judged a section point out the various merits and demerits of the plants from their section which are under discussion. Everyone is allowed to comment on the plants under advisement, however. When voting time comes, it can be done two ways, individually or by panel. When the panel votes, it votes as a team with one vote cast by the judging team and expressed through its chair. Remember that the show floor is not the place for teaching sessions. The judges’ job is to judge the show expeditiously, not conduct classes on the show floor.

In the arrangement section of the show, the entry tag is always placed exactly in the spot from which angle the exhibitor wants the arrangement judged. Also remember that **no one** should touch, change or move the arrangement or decorative containers in the Artistic Category.

Often it is necessary to lift or move a plant to assess it properly. Unless the schedule says otherwise, the judges should **NOT** touch or move the plants. The judge should ask the clerk to do this. It is a society option whether it does, or does not want the judges touching or moving the plants; and the show schedule must state, the Judges Chair should include this in the judges briefing.

Show entries may be placed any way the society wishes. The most popular ways are (1) by division, section and class, and (2) random placement. If it is by division, section and class, the judges should be on the lookout for misplaced plants. While it is the duty of the Placement Committee and not the judges' job, like plants should be placed near one another for judging. Remember though that in merit judging plants are never scored one against the other, but rather against perfection which is represented by 100 points.

When a judging team decides to give a RED ribbon, they should note on the back of the entry card, the reasons for taking off 11 or more points. They should also write any courteous, constructive comments that will help the exhibitor or public justify the ribbon awarded. Comments are also appreciated on blue ribbon awards.

The entry tag has a spot on it marked "Judged". This spot is reserved for those plants that score so poorly that no ribbons can be awarded. Always mark a tag "Judged" if no ribbon is given. If the entry tag does not have this spot, the judge should write in "Judged" on the tag and sign his initials. This tells the clerks that the judges saw and judged the plant unworthy of a ribbon. Official BSI entry tags are available from the Affiliate Shows Committee and their use is recommended. After finishing their original assignment, the judges as a team should report to the Judges Chair so that they may be reassigned to another section to speed up the show's judging.

J. Rights and Privileges of Judges

Judges spend many hours studying, preparing and qualifying themselves to be competent BSI Judges and they are entitled to certain rights and privileges. Each judge should receive a copy of the schedule at least two weeks in advance of the show, with, if possible, the judging assignment clearly listed on it. He should be sent a letter or email giving the time and place of the show and directions to get there. He should be told the exact time to report, if refreshments will be served before judging, and if lunch will be served. If a judge must fly in, it would be courteous to offer transportation and assistance locating accommodations.

Judges have the right to privacy and quiet while they are judging. Clerks should be instructed to stay several paces behind the judges unless requested to provide assistance. Judges have the right to withhold all ribbons and Major Awards if the exhibits are not of the caliber that meets BSI standards. Awards are only given if *merited*.

This is a **REQUIREMENT** of the BSI Standard Show:

Each panel of judges shall be the *final authority* for each class which it judges during ribbon judging. This does not preclude other panels of judges from elevating blue ribbon plants that they consider worthy of 95 points or higher, just prior to Major Award judging.

RECOMMENDATION:

This means that a Judges Chair cannot view a class of plants, decide he doesn't like the way things are turning out (meaning that he would like to see more blue ribbons placed) and ask another panel to go back through and re-judge the class. If a Judges Chair looking around the show room feels that one particular panel is being particularly tough, he has the right to ask discreetly and tactfully if there is a problem that is not apparent to him.

K. Judging Panels

A judging panel should consist of members who are compatible and will who work well together so that the show is fairly and efficiently judged. The panel chair should make sure that all tags are marked for the appropriate ribbon earned, that comments are written, when possible, and that all plants judged 95 points, or better are indicated in some way. The chair should make careful notes of all plants awarded an Award of Merit so that if called upon during Major Award Judging, he can thoroughly discuss all plants judged 95 points or better by his panel.

This is a **REQUIREMENT** of the BSI Standard Bromeliad Show:

Judging Panels:

1. All judges panels must be composed of 3 judges, which at least two must be Internationally Accredited Bromeliad Judges, one of whom will be the panel chairman, and the one remaining judge may be another Accredited Judge, Nationally Accredited Judge, Student Judge, Judge Emeritus, or, as a last resort, a "Bromeliad Expert." Definition of a bromeliad expert is one who is bromeliad knowledgeable, but has NO formal BSI training in judging.
2. "Bromeliad Experts" can be used when given prior approval by the Judges Certification Committee. The affiliate is encouraged to contact the JCC for assistance in securing judges before asking "Bromeliad Experts" to serve.
3. The following are instances where "Bromeliad Experts" may be used:
 - a. As a consultant with three (3) other judges, two of who must be accredited, when the judges of an area do not feel qualified in judging the artistic design classes. In this case, a National Federation Garden Club Judge is most helpful. Some BSI Accredited Bromeliad Judges hold dual accreditation.
 - b. As a consultant with three (3) other judges, two of whom must be accredited, when NO ONE else available in the area has the horticultural expertise to judge a genus properly..

- c. To be used as a judge in an area that does not have enough Internationally Accredited Bromeliad Judges. Every effort must be made to have a least one Accredited BSI Judge on each panel who must serve as the panel chairman.

EXCEPTION: (See page 73)

Affiliates that separate the judging of their show (including the selecting of the award winners) by Category may offer the show judges the option of entering the general competition of any Category that they do not judge, EXCEPT THE JUDGES SECTION. All entries in the general competition must remain in place until the official closing of the show. If an affiliate chooses this option, the information must be included in the show schedule.

The concludes this part of the *Handbook* revision and includes the first 80 pages of the current *Handbook*.

PROCEDURE FOR ORGANIZING BROMELIAD JUDGING SCHOOLS

SCHOOL I	Judges Certification Committee Affiliate Shows Committee Scales of Points Procedure of Point Scoring BSI Judges Introduction to the Bromeliaceae Family: Subfamilies <i>Pitcairnioideae</i> , <i>Brocchinioideae</i> , <i>Lindmanioideae</i> , <i>Hechtioideae</i> , <i>Navioideae</i> , And <i>Puyoideae</i> Hybrids Intergenerics Correct Nomenclature
SCHOOL II	Definition, Purpose and Requirements of the Standard BSI Show Individual Specimen Bromeliads Multiples Horticulture Displays Major Awards Judging Characteristics of Judges The genus <i>Tillandsia</i>
SCHOOL III	The BSI Judged Show The Subfamily Bromelioideae The genera <i>Aechmea</i> through <i>Hohenbergia</i>
SCHOOL IV	Artistic Arrangements Decorative Containers Exhibits: Decorative and Educational Other Recommended Categories
SCHOOL V	Subfamily Bromelioideae genera: <i>Hohenbergiopsis</i> through <i>Wittrockia</i>
SCHOOL VI	Subfamily Tillandsioideae (excluding mounted <i>Tillandsia</i>) Review for final exam
To be scheduled:	Final Exam

Some topics, e.g., Scales of Points, Procedure of Judging, BSI Shows, BSI Show Schedules, and Correct Nomenclature are taught in multiple schools. Point scoring is taught in every school and judging for major awards is taught in 5 schools.

Schools I and II should be taught in that order, but Schools III, IV, V and VI can be switched around according to instructor availability and/or growing conditions for genera being taught. However, Review for final exam should be held at the last school.

Schools should be five to six months apart. This gives students time to attend shows, earn exhibiting credits, read and meet other requirements.

The school is 8 hours and should consist of:

Four hours of teaching - this will include lecture, slides/power point or live bromeliads on the school subject and genera being taught.

One hour on practice point scoring – the instructor leads this with everyone participating
Two hours on individual point scoring – will point score 6 plants from genera being taught at that school. These are generally not ones that have been previously discussed.

One hour left to be used where needed.

Students may use “cheat sheets” for the first 2 schools to help them in point scoring. After that, they may not.

FORMER PITCAIRNIOIDEAE

4	5	6	7	1	8
<u>Brocchinioideae</u>	<u>Lindmanioideae</u>	<u>Hechtioideae</u>	<u>Navioideae</u>	<u>Pitcairnioideae</u>	<u>Puyoideae</u>
Brocchinia	Connellia Lindmania	Hechtia	Brewcaria Cottondorfia Navia Sequencia Steyerbromelia	Deuterocohnia Dyckia Encholirium Fosterella Pepinia Pitcairnia	Puya

TRADITIONAL BROMELIACEAE

1	2	3
<u>Pitcairnioideae (16)</u>	<u>Tillandsioideae (9)</u>	<u>Bromelioideae (32)</u>
Deuterocohnia Dyckia Encholirium Fosterella Pepinia Pitcairnia Brocchinia 4 Connellia 5 Lindmania 5 Hechtia 6 Brewcaria 7 Cottondorfia 7 Navia 7 Sequencia 7 Steyerbromelia 7 Puya 8	Alcantarea Catopsis Glomeropitcairnia Guzmania Mezobromelia Racinaea Tillandsia Vriesea Werauhia	Acanthostachys Aechmea Ananas Androlepis Araeococcus Billbergia Bromelia Canistropsis Canistrum Cryptanthus Deinacanthon Disteganthus Edmundoa Eduandrea Fascicularia Fernseea Greigia Hohenbergia Hohenbergiopsis Lymania Neoglaziovia Neoregelia Nidularium Ochagavia Orthophytum Portea Pseudaechmea Pseudananas Quesnelia Ronnbergia Ursulaea Wittrockia