

4-H Life Skills



JUDGING GUIDE

Acknowledgements

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Table of Contents

AN OVERVIEW	2
4-H MEMBER JUDGING	3
THE JUDGING FORMAT	4
REASONS	5
SCORING JUDGING	7
LIFE SKILLS PROJECTS JUDGING STANDARDS	9
CAKE DECORATING	9
COMPUTER	9
CRAFTS	10
FIRST AID	23
FISHERIES	23
FLORICULTURE	23
FOODS	26
GARDEN	34
OUTDOORS	35
PHOTOGRAPHY	36
SCRAPBOOKING	37
SEWING	38
SMALL ENGINES	40
WELDING	40
WOODWORKING	41

AN OVERVIEW

Judging is an important part of 4-H work and a valuable skill to develop. It enables the member to analyze and evaluate all the choices to make practical decisions based on their wants and needs. It increases self confidence, and improves the member's ability to speak in public. It also teaches members how to state their thoughts clearly.

Judging requires 4-H members to look at four articles, compare them to an “ideal” and each other. Then evaluate them to place the class in order from first, or closest to the ideal, to fourth or furthest from the ideal. The members learn the ideals or standards for their projects. This provides them with the information needed to choose the placing based on the quality of the articles. Reasons are developed to support those choices using the proper terms for the articles.

Members are also required to give oral reasons for why they made the particular placings to an official judge. At Achievement Day and county level, the official judge is often the 4-H Specialist, or 4-H Summer Assistant.

Hopefully, this manual will make the judging of non-livestock projects easier for both experienced and inexperienced members. The following information should be helpful in giving 4-H reasons and the 4-H scoring system for non-livestock projects.

Remember, practice makes perfect and the best way to learn is by doing! Try to do as much practice judging as possible.

4-H MEMBER JUDGING

THE 4-H JUDGING CARD

	Placing	Reasons	Total
(1)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Contestant's Name _____ (2)			
Club/County _____ (3)			
Age as of January 1 st _____ (4)			
Class _____ (5)			
Placing: 1 st ___ 2 nd ___ 3 rd ___ 4 th ___ (6)			

The 4-H judging card looks like the sample above. Here's how to fill it out:

1. The boxes marked placings, reasons, and total at the top are for the official judge. He/she will enter the score out of 50 for placings and reasons as well as the total. Members are not to fill anything in them.
2. Members neatly print or write their first and last name on the card. This habit ensures that each member gets credit for their own hard work.
3. Include the club name as well as county on this line.
4. Remember that the 4-H age is as of January 1st of the current year. An easy way for members fill this in correctly is to remember if they had a birthday since New Years Day. Juniors are 9 to 13 years old, Seniors are 14 to 21 years old.
5. The name of the class being judged goes on the class line. Please try to be specific - use knitted potholders rather than crafts, centerpieces rather than flowers and so on. If unsure of the class name ask the person in charge.
6. The spaces following 1st, 2nd, 3rd, and 4th are for the numbers on the articles in the class. After deciding on their order, put the number of the best article (top of the class) in the space after 1st, the number of the second best in the space after 2nd, the number of the third best in the space after 3rd, and the number of the last article in the space after 4th.

STEPS IN JUDGING

- Picture in your mind the "ideal" article, remembering its standards. This means you need to have an idea of what the articles should look like. Know the standard or ideal for the article. The standards or points for your project are found on pages 9 – 41.
- Begin by comparing each article in the class with the other articles, keeping in mind your ideal. Stand back and look at the whole class from a distance, then examine each article more closely. The one most closely resembling the ideal will be in first place, the next closest to the ideal second and so on for the four placings.
- Make a tentative placing as quickly as possible, leaving time to decide on reasons. Make your easiest placing first. It doesn't matter whether it's the first or last placing in the class. Sometimes it's easier to select the top and bottom placing first and then decide on the two middle placings. In order to make your comparisons easier, make note of a close top pair, an easy bottom or a close middle placing. Remember, your first impression is usually the best.

- Compare your choices in pairs. Pair I is the top two placings. Pair II is the second and third placings. Pair III is the third and fourth placings. Comments should be positive. It's better to compare the articles rather than describing them. Even though the first placed article is the best in the class, the second one may have a quality which is superior. It is important to note this when giving reasons. The first place article must have the most points closest to the ideal.
- See the articles in the class as they are, not as you'd like to see them. Don't get caught up on one characteristic only. Keep in mind all the strengths and weaknesses of each article. Look more closely at the article's important characteristics and base the placing on these. If there are two articles that are very similar on main features, then look for less important points. Remember to use the standards for the class as a guide, however do not assign numerical values.
- Be practical when considering any flaws in the articles - a ripped seam can be fixed but a large tear may not be repairable. Taste the food, the best looking one may not have the best taste.
- Stand back for another look before making the final placing. Make sure you have a clear picture of each article in your mind. You are less likely to forget your reasons when you are actually thinking of the articles and the reasons will sound more convincing.
- Decide on the final placing. Make your own decisions and don't compare placings with others. Discussing the class with others can confuse you and in competitions is not allowed.
- Fill out the judging card and give your reasons.

THE JUDGING FORMAT

The judging format below is used in giving reasons and is accepted across Nova Scotia and Canada. It provides a structure for any set of reasons and any judging class. Once this has been mastered, giving reasons becomes somewhat simpler. The more you practice the easier it becomes.

Learn this format and use it when giving reasons at club, county and provincial judging events.

"I place this class _____ (name of class) _____ (your placing) _____.

I place ____ at the top of the class and over ____ because _____ (give reasons why you made this placing)

I place ____ over ____ because _____.

I place ____ over ____ because _____.

I place ____ at the bottom because _____.

For these reasons I place this class of _____ (name of the class) _____, _____ (your placing) _____.

For Example:

I place this class of skirts 1, 3, 2, 4.

I place 1 over 3 because it has a better overall appearance. The zipper is sewn straighter and is covered better. The hem has a smoother finish and not as visible from the outside as the others in the class. The fabric is more suitable than # 3.

I place 3 over 2 because it has better workmanship. The zipper is stitched straighter and covered better than # 2. The fullness in the hem is gathered more evenly giving a smoother hem line appearance. The seams are finished neater and of a more even width than those of # 2.

I place 2 over 4 because it is cleaner, however the workmanship is not as well done. It does not have any faults that would affect its wearability therefore it is placed over # 4.

I place 4 at the bottom because it is dirty in a number of places. It does, however, have better workmanship than # 2.

For these reasons I place this class of skirts 1, 3, 2, 4.

REASONS

Reasons support the placings and explain to the judge why you placed the class the way you did. Reasons should be brief, impressive, interesting and sincere; place emphasis on the obvious or main points in the class. It's important to sound confident when giving reasons.

The reasons compare the differences in the articles judged. The prime point to make is WHY you placed one item over the other. Through comparison, you tell "why".

DO'S AND DON'TS FOR GIVING REASONS

DO

- Practice judging at the club level.
- Know correct terminology for each article (i.e. seam allowance, sanding, focus, leaf lettuce, etc.). Do not use woodworking terms for photography, for example.
- Know the correct parts of the articles and use these terms when giving reasons (i.e. hemline, brown eyed susans, carrot tops, etc.).
- Follow the judging format (page 4). Be sure you have your reasons well organized so you will not hesitate when you present them to the judge.
- Remember distinguishing characteristics such as the best flavoured cookie, the smoothest sanded shelf, the clearest focused picture, the first aid kit with the best contents, etc. These points are obvious things to mention in your reasons and may help you remember less important things about a specific article as well. Do not claim strong points for one article unless it has them.
- Stand straight and tall - your voice will carry better. When giving reasons to the judge, stand about 6 feet away, or sit where he indicates.
- Look the judge straight in the eye. Use your eyes to help you speak effectively. They are most useful in telling your meaning. They help you keep the interest of the person. They add emphasis to your voice.
- Sound confident - speak loudly and clearly, without hesitation. Try to speak in the same tone as carrying on a conversation. Vary the tone of your voice, if possible, so it sounds more natural. Speak with enthusiasm to keep the judge interested.
- At first you may speak slowly. As you give reasons more often it will become easier.
- Keep reasons brief, concise and definite. Start with the most important points and then mention less obvious reasons. If you don't remember, go on to the next pair you are to compare.
- Use gestures to emphasize specific points. However don't use them in excess! Over gesturing may make you look nervous.
- Give a concise final statement as to why you placed the last item last. Don't be too negative — mention any positive qualities. As well, mention any obvious faults of the article placed first.
- Avoid using the word "better" or "good" — instead tell what makes one article better than the other, or what makes it "good".
- Compare instead of describing. Comparative terms include "er" words and words like "more than" and "less than".
- Remember that judging is just an opinion. For this reason be confident in your placing and be unconcerned with how other 4-H members place the class. Try your best to convince the official judge of your placing and that your reasons are accurate.

DON'T

- Don't chew gum.
- Don't make up reasons which are untrue.
- Don't fidget, sway, tap your leg or make other distracting movements. This is a sign of nervousness and a distraction to the person listening to you.
- Don't look at the ceiling, the floor, other members, etc. This also indicates nervousness.
- Don't write all your reasons on your card — the judge takes the card anyway so you have to memorize your reasons and present them. Make notes on your card if you want, but try to avoid writing reasons word for word.
- Don't use the same reason over and over again. Vary your reasons when possible rather than using sanding or flower quality as a reason for each placing.
- Don't listen to other members judging the same class — this will cause you to doubt your decisions.
- Don't mix up the numbers on your card and your reasons.

USING DESCRIPTIVE WORDS and PHRASES

There are, of course, differences of opinion regarding the use of some words and phrases in reasons. Several of those listed below are not considered objectionable by all people, and all of them can admittedly be replaced with more descriptive words and phrases. You will have a better set of reasons if you eliminate all of them.

Article or It - Refer to the article itself, either by number or name. (The red sweater or 2, 3)

"I placed the number 1 cake over the number 2 cake" - Omit the words "cake" and "number." Say: "I placed 1 over 2."

"In the order of" e.g. **"I placed this class of potatoes in the order of 1, 2, 3, 4"** - Again, avoid unnecessary words: "I placed this class of potatoes 1, 2, 3, 4"

"I am placing" - Say "I placed"

"Better, good, nice" - These weak statements don't mean anything. Use comparative words like "stronger, straighter, longer."

WRITTEN REASONS

In Nova Scotia reasons are given orally; however if you have the opportunity to travel to Agribition or other provinces you may be scored on written reasons or oral reasons. In either case, when you begin judging you may want to take a few notes to be used as a reference while giving your reasons.

When writing reasons, you should follow the same basic ideas as outlined for oral reasons. Also, remember the following points:

- Write or print neatly.
- Use short, complete sentences.
- Spell words correctly.
- Use a clip board to hold your cards.

SCORING JUDGING

PLACING SCORE

Placings are scored out of 50 points. If you place the class the same way the official judge did, the score will be 50. If your placing does not agree with that of the official judge, the score is determined by the Hormel judging system.

HORMEL JUDGING SYSTEM

This system is based on the “split” or “cut” between the articles in the class. The cuts are used to demonstrate the difficulty level in a class and to determine the score for the placing of that class. The numbers can be low indicating a close placing or higher, reflecting a more obvious difference. The values usually range from 1 to 9, with most falling in the mid-range. The sum of the three cuts should fall between 6 and 15.

The official judge evaluates the class and decides on his/her placing.

Sample placing 2 -3 -1 -4

Then the judge makes up a “point spread” or “cut”, assigning numbers to the degree of difference he/she felt there was between the articles or animals.

Placing 2 -3 -1 -4

Point Spread 4 2 3

$$4 + 2 + 3 = 9$$

The placings on each judging card are checked. If they are different from that of the official judge points are subtracted. The number of points subtracted is determined by the point spread.

For example, if the official placing is **2 - 3 - 1 - 4**
With a split of **4 2 3**

The members would be scored as follows:

Member 1 placed the class 3 - 2 - 1 - 4

3 over 2 — loses 4 points

3 over 1 — loses 0 points

3 over 4 — loses 0 points

2 over 1 — loses 0 points

2 over 4 — loses 0 points

1 over 4 — loses 0 points

Total – 4 points Placing score 50 - 4 = 46

Member 2 placed the class 3 - 1 - 4 - 2

3 over 1 — loses 0 points

3 over 4 — loses 0 points

3 over 2 — loses 4 points

1 over 4 — loses 0 points

1 over 2 — loses 6 points (4+2)

4 over 2 — loses 9 points (4+2+3)

Total – 9 points Placing score 50 - 19 = 31

Member 3 placed the class 4 - 1 - 3 - 2

4 over 1 — loses 3 points

4 over 3 — loses 5 points (3+2)

4 over 2 — loses 9 points (4+2+3)

1 over 3 — loses 2 points

1 over 2 — loses 6 points

3 over 2 — loses 4 points

Total — 29 points Placing score 50 - 29 = 21

REASON SCORE

Reasons are scored out of 50 and when combined with a score out of 50 for placings gives a total score out of 100. The scoring of reasons is more subjective due to differences in the official judge's expectations.

HOW GOOD ARE YOUR REASONS?

The judge will determine the value of your reasons by:

- Content** - What did you say? Was the correct format used?
- Accuracy** - Are the reasons given true and accurate? Marks are deducted for incorrect statements.
- Emphasis** - Are the major differences between the placings stressed more than the minor points that could be disputed?
- Completeness** - Are all the major points that determined the placing mentioned or was something noticeable overlooked?
- Terms** - Are the correct terms used when referring to the articles?
- Presentation** - Did the reasons follow the judging format and given from the most important to least important? Were short, complete sentences and good grammar used? Was your voice loud, clear and easy to hear?

LIFE SKILLS PROJECTS JUDGING STANDARDS

Judging standards establish ideals that a judge considers when comparing two or more articles in a class. The standards suggest numerical points to consider for various characteristics of the articles, such as workmanship, texture, flavour, design, etc. The areas with the highest points are the most important to consider when placing a class especially when the articles are very close in quality.

CAKE DECORATING

(40) General Appearance:

- Suitable for occasion; clean cut; not overdone; attractive; should follow principles of good design.
- Design shows originality, creativity and suitability for the occasion.
- Colours should be pleasing and appetizing; colours blend harmoniously and show balance; vivid colours used sparingly; background colours neutral; less intense colours used on largest areas. Icing tinted evenly.
- No crumbs showing through.
- Cake has straight top.
- Decorations not overcrowded.

(10) Texture:

- Icing very smooth and consistent, not brittle, granular or sticky; type of icing applicable to design.

(50) Workmanship:

- Neat, skillful use of techniques i.e. proper use and consistency of tip design; shows variety of techniques; smooth base coat.
- Icing evenly and smoothly applied to the cake with no rough edges; icing design uniform.
- Proper icing for tip design (thin-writing and drop string, medium-nail flowers, bows and ribbon, stiff-lily).
- Leaf may or may not have tip (more experienced decorator should have point), darker vein, if present, should be in middle.
- Dots and balls round and uniform; writing and printing flows evenly without breaks.
- Decorations show correct use of pressure.
- Decoration edible if part of cake.
- Borders and tips even and neatly applied.

COMPUTER

- Correct spelling.
- Same font throughout or different fonts used for emphasis.
- Text formatted to make the best use of the page - centered, right or left aligned. Use of bold, italics or underlining to make desired character stand out; however not over done.
- Paragraph formatted by use of border, background or fill in, hanging or double indent, bullets, and drop caps.

- Page formatted by using numbering, headers and/or footers, and margins.
- Graphic design and editing used in project.

SPECIFIC POINTS FOR THE FOLLOWING TECHNIQUES

- **Graphics** - used to break up the words; should relate to the content and not be overdone.
- **Visual aids** - such as image, chart, text box, graph, text art, table, horizontal/vertical lines, shapes, can be formatted by changing colour, size and position in the document. It is important to consider where these are located in the document.
- **Spreadsheet** - used to organize data, perform calculations and analyze results.
- **Presentations** - use various features to enhance it; for example, background colours and designs, graphics, transition patterns, sound effects, bullets and charts.
- **Web Pages** - has attractive design that holds attention. Provides adequate information. Overall page easy to read and not cluttered. Text size easy to read; font clear; colour corresponds well with the background colour. Graphics well-spaced and eye-catching. Design not distracting or overdone. Title prints at the top of the page; gives a good description of the topic of the page. Contact address or email listed. List of links of similar topics to find further information. Looks interesting and well done; encourages people to look further.

CRAFTS

(45) Craftsmanship/Workmanship:

- Does the quality of work affect the appearance and/or usefulness of the article?
- Has the article been crafted using reasonable standards of quality workmanship?

(25) Design:

- Appealing, functional, compliments materials and colours used.
- One focal point of interest.
- Materials suited to use of article (texture, weight, care), use of craft warrants value of materials involved.
- Size and shape suits use of the article.
- Design principles are satisfied:
 - Balance - both sides of the design have equal visual weight. Large/bright object close to centre balances smaller/duller object further from the centre. Heaviest objects are near the bottom.
 - Rhythm - repetition of shapes or colours draws eye around whole object.
 - Harmony - all aspects (line, shape, colour, size, texture, idea) go together.
 - Proportion - size of parts of design are in proportion to the whole object and each other. Design is not divided exactly in 1/2 or 1/3.
 - Emphasis - focal point of design gives eye a place to stop.
- Merit is given for originality, innovative use of new ideas and fresh interpretations of traditional designs and/or techniques.

(15) Colour:

- Harmonious, suits design and use.

(15) General Appearance:

- Attracts attention through colour, design, etc.
- Neat, clean, tidy, free from markings.
- Well-pressed or blocked (if applicable).
- Work finished appropriately and ready for use (unless otherwise specified).
- Dimensions are accurate.
- Frame suits design and technique.
- Borders are equal on sides and top, wider on bottom edge.
- Fabrics are on grain.
- Materials, time and money spent in making article is justified by its beauty, usefulness and durability.
- Colours look attractive together and suit design and use of the article.
- Up-to-date styles and new products are encouraged.

SPECIFIC POINTS FOR THE FOLLOWING TECHNIQUES

- **Calligraphy** - Legibility most important. Letters slant uniformly. Letters even in size and in most cases, width. Sides of letters straight and parallel to each other. Letters sit on the lines.
- **Candles** - If coloured wax used, it is an even intensity throughout. If more than one section or colour, sections should be securely attached together without changing shape of candle. Wick centered in top, of good length (not too long or short). Sits flat on surface. Top smooth unless of decorative shape, then should conform to shape of mold. Added decorations inflammable unless candle for decorative purpose (should be stated so).
- **Ceramics** - Seamlines sanded smooth. Shows attempt at creativity and effective use of colour. Painting accurate, attractive. Brush marks do not show. Any applied design appropriate and in proportion. Glaze even, smooth and free of pinpoints, runs, cracks, bubbles, crazing, pitting, and lumps on bottom. Glazed items may not be finished on bottom but stained items have bottom finished. Mouths of jars, vases, etc. sanded smooth and round. Lids fit and bottoms smooth and finished. Decals undamaged, no ridges on edges. Item is functional.

Problem	Possible Cause
Shiny Glazes	Rough spots or bubbles are caused when one coat of paint is not dry before applying another; too many crystals in one spot run down underneath and cause lumps on the bottom; too much paint causes large rounded lumps; a chunk stuck on is caused by too close to something else in kiln.
Matte (sprayed finish)	Paint will come off if not sprayed all over; clear circles will form if spray is applied unevenly (or faulty can of spray); spraying too close causes paint to run.

- **Christmas Tree Trims** - Charm. Variety of media. Collection shares one common thing. e.g. colour, theme. Each piece judged by standards for that technique.

- **Crochet (includes tatting, broomstick, hairpin, filet crochet, bobbin lace)** - Design materials and colours suitable for end purpose. Even tension and stitch size. Accurate pattern throughout; no holes or mistakes. Yarn/thread joined at seam edges only. Knots and ends worked in neatly and securely. Edges do not ripple. Edging in proportion to overall size of article. Trims neatly, securely attached and appropriate. Blocked neatly, not overpressed and lays flat. Little or no starching necessary to hold shape. Seams flat, not bulky. Seams do not bulge or pull. Fronts and shoulders stabilized, if necessary. Tatting: rings even, picots uniform, new threads joined with square knots. Terveriffe - (needlemade lace) geometric, units usually circular, overhand knots, radiating lines from central point i.e.; “spoke-like”.
- **Cushions (In addition to judging points under techniques used)** - Size, material, techniques and design are appropriate to end use (non-directional design preferred). Fabric easily cleaned. Removable covers. Good quality backing materials; complements front in colour and texture. Stuffing medium-firm and out to corners. Closure (hand stitching or zipper) neat and secure. Inner lining of see-through pillows should be complementary in colour and fairly good quality fabric.
- **Decoupage (Glued picture(s) onto a background and finished with layers of varnish or lacquer)** - Print selection appropriate in size, shape and subject matter to background article and end use. No ripples or bubbles in print. Varnish, colouring, antiquing, gold leaf and other finishes, appropriate to overall effect. Varnish satin smooth finish with no bubbles or drips or no distinct ridge at edge of print paper. Back finished neatly; may be covered with felt, cork, etc. Appropriately completed with hinges, hangers, etc. Modge Podge similar but fabric strips used to cover an article (often plastic or paper maché base) and varnished to finish.
- **Dough Art, Salt Dough, Bread Dough** - Natural looking, appealing, attractive, not overdone. All parts tidy, no chips, cracks (too thick, baked too fast, too much flour). If painted, should be accurate and attractive. Colours coordinate. Varnish even, smooth, free from bumps, bubble, hairs and covers article completely. All parts adhere tightly to each other (dough and trims) and should be inconspicuously attached. Added decorations, trims and textural variety (smooth, stringy, etc.) in proportion with the article and enhance it. Bottom or back smooth so it sits or hangs flat. Finished appropriate to intended use. Salt-dough articles should have variety of textures, smooth, stringy. No bubbles or dirt in varnish. Trims neat. Sits or rests flat, or hook available for hanging.
- **Embroidery and Stitchery** - Appealing design and colour. Neat, even hand stitches (except for special effects). The finer the stitch and thread, the more skill is required to create the article. Types of yarn and stitches carry through design ideas with their textures. Even tension and stitch technique accurate. Back appearance is neat and free from obvious knots or long float threads. Ends securely fastened or worked in back of stitches. Stamped pattern or transfer lines well covered. Background fabric not wrinkled by stitches pulled too tightly. Well blocked, not pressed flat. Mesh not obvious where used as backing. If mounted, no glue visible on surface. If framed, leave back open to be judged (check the prize list for requirements). If framed, cover back with paper. No glue visible on surface of mounted stitchery. Back of wall hangings lined to hang better. Additional trim or frame suitable for article. Threads cut invisibly in cutwork areas.
 - **Creative Stitchery** - implies original design with no pattern to follow. “Creative Stitchery kits”, however, are accepted as long as not partially complete; the kit has just provided an easy way to purchase items.
 - **Candlewicking** - heavy soft thread and a combination of even, firm and uniform stitches including french knots, backstitch, outline and satin stitches.
 - **Chicken Scratch or Tenerife Embroidery, Snowflake Embroidery** - A lace-like embroidery worked over bar stitches on a gingham fabric or on polka dots. Circular stitches do not go through fabric; yarn is not carried behind white gingham squares.
 - **Crewel** - variety of stitches with crewel wool or floss on linen fabric. Yarns may be cut and brushed.

- **Cross Stitch/Counted Cross-stitch** - A form of embroidery using one simple stitch throughout. May be worked on fabric stamped with a transfer design or by counting thread. All top threads must go in same direction, unless emphasizing an area of the design, background fabric complements the design. Watch for: even thickness of thread, no visible wearing or fuzziness of thread, smooth surface, no shadowing of darker threads through light.
- **Blackwork** - A form of counted cross stitch where the design of repeated geometric motifs is worked entirely in one colour. The design is symmetrical in a block and/or overall design. A balance of light and dark colours which are distinct enough to prevent a blurred appearance.
- **Drawn Work** - A form of stitchery in which threads are drawn from the fabric and the edges around the open area are decoratively stitched.
- **Hardanger** - Drawn thread embroidery, usually white cotton, linen, silk thread on white fabric. Blocks of parallel satin stitches, worked closely over 4 threads of fabric, right angle turns - stitch in common hole in corner, basic outlines composed of right angled designs. Interior threads are closely cut to satin stitches. Accuracy very important.
- **Huck Embroidery (Huck Weaving)** - A running stitch worked in a formalized design on cotton towelling (huck).
- **Lace Net Darning** - Weaving or darning on squares of special net to create designs with a lace look. Work smooth with no distortion of bars. Each row of threads lay straight beside each adjacent one. Squares packed tightly with as many threads as possible. Work looks same on the back as front.
- **Ribbon Embroidery** - Adds dimensional effect. Silk ribbon will not stand-up to wear, ideal for wall hangings, pictures, boxes, etc. Wrapped, whipped, knotted and braided stitches are more durable and suited to clothing. Loop and plume stitches are delicate and better for pictures. Consider colour and tones. Victorian look when done on velvets, satins, and taffetas. Use of trims and variety of threads i.e. silk, metallic or variegated add to effect. Polyester ribbon is available for use on garments.
- **Smocking** - Depth of pleats and tension of threads even. End thread securely fastened. Even stitch length. Fabric suitable to design (lightweight, firm weave, smooth texture). Colours compatible with the design, fabric and item.
- **Machine Embroidery** - Accuracy in sewing design. Thread ends finished off. Tension adjusted so stitches look smooth on top. Stitches even. Background not puckered. Shading attractive, carefully done. Use of stabilizer fabric (i.e. stitch and tear) acceptable.
- **Fabric Boxes, Baskets** - Must hold shape when used. Construction sturdy, durable. Trims, decorations, lids and handles, if used, are attached securely. Symmetrical. Lids fit. No glue visible.
- **Floral Arrangements** - Mechanics of arrangement hidden, no oasis, styrofoam or wire visible. Unblemished flowers and greenery. Table centerpieces low enough not to obstruct diner's view. Accessories must not dominate arrangement.
- **Furniture Refinishing** - Article is worth the effort of refinishing and of sound construction. Surface is smooth. All old finish (stain, varnish, paint, etc.) completely removed. Stain, paint or varnish is even and appropriate to article. Finish colour is suited to type of wood. An oiled surface should have sufficient oil for protection but no excess oil evident. Drawers and doors hang properly and do not rub on frame. Spindle design on backs, arms, etc. are even. No nails used to hold spindles in place. Handles, hinges, mirrors, appropriate in size, shape and style. Fabrics, if used, are good quality and appropriate to type and style of article. (Refer to wood refinishing and reupholstering.)
- **Handbags, Tote Bags, Wallets** - Accurately sewn. Handles securely attached. Lining, if used, attached securely. Usable size and shape.

- **Hoops** - Many forms of textile art are displayed using embroidery hoops. Work to be stretched tightly, free from wrinkles or bubbles. If padding behind (inside) hoop, it should give a soft, rounded appearance. Lace applied around edge should be evenly and generously gathered. Back should be covered with fabric or cardboard, unless it is something where translucency is required (e.g. stained glass applique to be hung in a window). Ribbon or tape is secure around the outside edge of the hoop with no glue showing. The hoop may be used with one or both rings. Usually the screw is covered with something compatible with the design such as a bow, flowers, etc.
- **Kitchen Accessories** - Potholders, appliance covers, etc. Durable fabric. Potholders padded adequately to be safe, usable and washable. Trims securely attached. Stitching straight and secure.
- **Knitting** - Design, colour and materials suitable for end purpose. The more colours and finer design, the more difficult the article. Even tension, stitch size and accurate pattern throughout. Well blocked with no overpressing. Knots and ends worked in securely. Edges smooth. Elasticity of cast-on and cast-off knitting stitches. Trims appropriate, good colour choice and practical design. Buttons, buttonholes, zippers, and trims neatly and securely attached. Seams and edges stretchy but firm. Seams securely and neatly stitched, smooth and flat, not bulky. Grafted toe on socks, gusset thumb on mitts given preference. In designs where two or more colours are used, yarn on back carried over no more than three (3) stitches before being secured.
- **Machine Knitting** - complexity of pattern.
- **Leatherwork** - Design and techniques accurate with clearly defined edges and appropriate for article. All cuts crisp, clean and continuous. Bevelled edges preferred where two sides are stitched or laced together. Lacing should suit character of design or article and be evenly spaced. Ends worked in. Lining and additional features smoothly joined and functional. Colour, if used, is appropriate to article and design, and evenly applied. Protective wax or lacquer applied to protect leather when appropriate. Garments suit the leather medium, well constructed, finished and fit good. Curves and reverse curves clean, neat and flat, showing no strain. No pen marks or glue visible inside the garment. "Split" leather acceptable if used where there is no strain. Dyeing should be even and tested for permanency. If waxed edge is used, should be buffed to avoid rubbing onto clothing and to prevent fuzzy edges. Tooled - design accurately pressed or indented by a modelling tool. Stamped - metal stamp engraved with a design pressed into leather. Carved - design accurately cut into leather with a swivel knife, and background areas are depressed with a flat modelling tool or metal stamp.
- **Macramé** - Texture and size of cord suited to article. Knots appropriate to cord used with pleasing combination of knots. Accurate pattern throughout (straight, horizontal and diagonal lines, firm edges, even loops). Tension even. Good colour combinations and creative use of additional materials, i.e. beads, driftwood, leather, etc. suited to cord and intended purpose. Yarn or string ends invisible and securely woven in. If symmetrical design and straight it should have all straight lines and even-sized angles. Ends of work knotted before making tassels.
- **Metal Work** - Materials of good quality and suited for the intended use. Edges smooth and well finished. Functional parts strong and operate properly. Solder for joining parts used sparingly (no build-up). Finishes, whether highly polished or textured, should be uniform.
- **Models** - Show some degree of difficulty (not snap together varieties). Excess plastic and factory bumps trimmed off smoothly. Glue must be applied well and not visible. Decals applied well, straight, no air bubbles.
- **Nature Crafts** - Good colour combination, suitable materials used, originality of idea and design, article suited for intended purpose, general neatness, absence of rough edges. Varnish, shellac, etc. applied smoothly, not sticky or streaky. Materials attached together securely and neatly. Article is securely made, not easily broken apart. Plaques should be ready for hanging (attachment on the back for this purpose).

- **Needlepoint (Petitpoint, Grospoint, Bargello)** - Stitches done on canvas-like fabric. Mesh count equals stitch size. The finer the yarn/thread and mesh count, the more skill required to create article. Yarn size related to mesh size of canvas. Even stitches throughout. No holes, no canvas or stamped pattern visible. Blocked and mounted straight. If framed, leave back open to be judged (check the prize list for requirements).
 - **Denelope** - canvas woven with pairs of thread running vertically and horizontally.
 - **Mono** - canvas woven so 1 thread equals 1 mesh. Two types of mono canvas: Regular - junctions are unstable. Interlock - the junction of mesh is secured with tiny thread wrapped around mesh.
 - **Bargello** - straight vertical stitches on mono canvas. Stitches may cross one or several threads. Overall zigzag like pattern forming a peaked (pointed or rounded), shaded, distinctive pattern.
 - **Grospoint** - (regular) - 8 - 14 mesh/2.5 cm (1")
 - **Needlepoint** - mono canvas 8-14 count - stitches all one way, usually a wool yarn, background filled in as well.
 - **Petitpoint** - mono canvas size 18-40, stitches all 1 way, background not filled.
 - **Quickpoint** - 3 - 7 mesh/2.5 cm (1") (rug canvas)
- **Padded Frames, Book Covers** - Fabric stretched smoothly. Trims not overpowering. Clips on curves and gluing not visible. Corners not bulky.
- **Painting and Drawing** - Shows an understanding of the elements of a picture, shape, value and edge. Shows an understanding and skill in handling the media and tools used, i.e. pencil, charcoal, ink, watercolour, oil and acrylics. Pleasant colour blending, shading gentle. Good contrast between lights and darks. Shows an understanding of composition; selecting an appropriate picture content, creating a centre of interest, handling depth illusion through correct perspective and proportion, creating a variety of forms and textures. The style and manner of paint handling should be consistent throughout the painting or drawing. No accidental spots of paint. Some elements to be considered are: simplicity, clarity, imagination, quality, appropriate framing and hanging. Articles should be neatly presented - oil paintings not under glass, water colours may be under glass. Drawings should be clean, free from eraser marks. If they are meant to be hung, they should be so equipped.
- **Paper Tole (A three-dimensional picture created by a multi-layering of the print)** - Picture or design clean, not wrinkled, attractive and pleasing to the eye. Effective use of colour. Balanced design, i.e. well placed in frame, not overcrowded. Choice of design appropriate and natural for effects, i.e. feathering birds wings, shaping flower petals and bodies or sculpturing. Height of design pleasing, created through shaping and layering of print. Number of layers partly determined by size of print; small pictures need fewer layers than larger ones.

Usually minimum of five (5) layers; larger ones even more. Appropriate layers should be raised (focal point highest); all layers aligned, one directly over the other. Prints may be removed from background and put onto new background creating a more original design, all that was cut out of original prints have been put back on. All design pieces well cut and cut edges bevelled giving a sharp thin edge. No white edges visible, colour added to cover white edge, however, it should not overlap on the print face. Concave corners have smooth cuts (no sharp "L" nicks or fuzzy corners).

All cutouts shaped to give depth and dimension. Glue not visible. Highlighted areas may be glazed, if so, glaze free from cracks, lumps, missed spots, bubbles, etc. Appropriately framed and finished. Picture of proper height and depth in frame without being less than 0.5 cm (1/4 in.) from glass. Silicone, paint or crushed glass that is relative to work in rest of picture can be used but cannot represent anymore than 1% of the total. Signature of original artist should be on piece as well as that of the person who did it. To be framed and under glass or some other protection.

- **Special techniques** - Eyes of birds and animals lifelike and glazed (shiny), rest of picture relevant to animal or bird.
 - **Accents** - (paint, baby's breath, diamond dust, etc.) when used are in good judgement. Real wood never substituted for bark, all bark should be cut by colour change.
 - **Birds** - cut as they appear, feathering is shaving not actual cuts.
 - **Animalizing (furring)** - fur lifelike, portions of fur cut by colour change, scoring done where necessary.
 - **Scenery** - picture pleasant to look at. Snow done with paper only or silicone and paint mixed then diamond dust applied. Trees, grass, hills, mountains, rocks realistic. Water and ice glazed.
 - **People** - Faces shaped. Dressed from the skin out. Depth perception of body parts (arms and legs bent or straight, head turned). Clothing - folds showing, pockets layered if possible. Hair as realistic as possible.
 - **Ships** - rigging hand sewn if possible. Water relative to ship. Realistic looking.
- **Porcelain Dolls** - Weight of doll to be that of porcelain, not stoneware. Eyelashes well placed, neatly and securely attached. Eyes set into the front of the head so as not to have a hollow appearance or sunken look. Eyes not starry-eyed or pop-eyed (if so, they haven't been molded properly). Pupil near top of the eye and not in centre. More of the eye under the eyelid than staring straight ahead. The face blush transparent and blended in with no sharp edges. Eyebrows feathered a lot of little lines. Brush work is very important. Lips partly coloured, not too dark. Porcelain is smooth. All joints move smoothly and cleanly attached. Clothing appropriate to doll, i.e. Indian doll - Indian dress. clothing construction should follow proper sewing standards.
 - **Pottery or Clay** - Item is functional, indicates simplicity or creativity. Walls uniform in thickness, smooth and even. Walls, lips and edges uniform and smooth, similar in thickness. Any joins smooth. Free of cracks, or fingerprints. Sits stable, especially for tall pots. Details such as lids, handles, spouts, attached securely. Handles straight, usable size. Glaze appropriate in colour glass and design, even, free of pinholes, bubbles, crazing, and runs.
 - **Raku - Clay** - May be used to give a coarse rough texture.
 - **Hand Built** - Wet clay shaped by pinching, coiling or use of slabs. Hand built items may be more uneven and thicker than thrown objects.
 - **Thrown** - Wet clay shaped as it rotates on a potter's wheel. Thrown items are usually symmetrical.
 - **Slip Molding** - Thin wet clay poured into a mold. Grog clay may be used to produce a rough, coarse texture. It's a special glaze used with reduction firing to produce an intentional crackle effect. When fired, cracks are black in colour. Some design areas appear unglazed and are black in colour.
 - **Pressed Flowers** - Flowers well dried, pressed or flattened. Design decorative, pleasing and balanced in size and colour. Stems, if attached, make up one-quarter of the total length of the design. Fine flowers used as the outer part of the design. Larger, heavier flowers are appropriate in the centre and bottom of the design. Other sized flowers fill in design. Glue not visible. Background fabric stretched taut on stiff backing. Attractively framed.
 - **Quilling** - (Rolling and pleating thin strips of paper into shapes and gluing them to create 3-D designs) - Paper in design same height unless variation for emphasis. Design shows use of various sizes and shapes of scrolls and/or coils to produce a pleasing look. Colours realistic and shaded properly to give an attractive appearance. Even tension on all coils and scrolls. Outer ends of the paper finished properly. Glue not visible where pieces are joined in the design or where the design is attached to the background.

- **Quilts** - A quilt is defined as an item made up of two or more layers of fabric, held together with stitching. In some pieces, i.e. stained glass, the construction may be done in such a way that stitching (appliqué or piecing) holds the fabric to the batting eliminating traditional quilting. Be open to new and different techniques - creative use of trims or a new twist on an old design. Whatever technique a quilter has selected, ask yourself; what skill level have they achieved. For example: mitered corners are accurate or square corners end up square.
- **Quilting (Machine Stitching)** - is acceptable as long as it does not show, e.g. seaming blocks or pieces together, attaching borders, sash work or the binding before it is folded over. If done for an entire quilt the machine stitchery is then part of the overall decoration. It must be neatly done and evenly spaced. Hand and machine quilted articles can be easily judged in the same class. Determine how many decisions did the quilter make and how well are the techniques completed.

NOTE: Garments, wall hangings or any other quilted item should be judged by same scorecard.

(15) General Appearance:

- Attracts attention (outstanding colour, design, etc.).
- Neat, clean, no chalk or pencil marks, edges not rippled, backing smooth and free from wrinkles.
- No basting threads or knots showing on back or front.

(40) Design, Colour and Materials:

- A new original or an adaptation of an old design as opposed to a traditional adaptation of an old design.
- Any interesting combinations of large and small, light and dark.
- Design of quilting suitable to design of quilt (geometric quilting design complements geometric pieces).
- Innovative use of fabric, trim, or embroidery.
- Pieces and shapes in proportion to each other and to quilt.
- One focal point or eye travels within quilt, not to edge.
- Pleasing proportion of border to rest of quilt.
- Scallops, picots or additional features complement the design and quilting.
- Colours suitable to design and function of quilt; prints and solids used in pleasing relationships.
- Colours arranged for balance, rhythm, harmony, emphasis.
- Materials of good, uniform quality, colourfast, durable to warrant time and expense of making it, and withstand washing and hard use (unwashable ones fall into category of wall hangings). Fabric prewashed.
- Thread durable and a suitable colour.
- Filling smooth and evenly distributed; suitable to technique used and washable.

(45) Workmanship (Piecing, Appliqué, Quilting, Borders, Binding, etc.):

- **Quilting** - Quilted with single thread; not puckered on back. Stitches evenly spaced on front and back (approx. 8 stitches per inch/2.5 cm); more important than size, however, small stitches preferable. Minimum quilting on construction lines. Spacing of quilting appropriate to type of batting chosen and function of quilt. All knots pulled to place inside. Thread ends worked in, however, no thread build up from backstitching. Lines free form complementing overall design. Markings removed after quilting completed. Design marking lines not visible.
 - **Machine Quilting** - even, smooth, without puckers.

- **Borders** - should be straight and even; outside corners are true; if pieced, seams are inconspicuous and balanced. If print fabric used, the design flows around the corner uninterrupted with a planned look.
- **Binding** - Neatly and securely stitched, front and back; uniformly filled. Finished edges tight, secure, flat, durable - may be bound, turned and stitched together or turned to the back or to the front and stitched. Appropriate to design of quilt top; dark colour better than light (acts as frame; doesn't show dirt); bias binding a true bias. Mitred square corners, curved corners flow smoothly without puckers; square corners at 90°. Batting extends into borders; quilt edges not rippled or pulled.
- **Seams** - Construction smooth and well-stitched. Thread tension even; free from puckers and wrinkles. Cleanly pressed open with no thread showing. May be pieced by machine; no machine stitching should show.
- **Sashings** - Should be straight, fit correctly without waviness, match up at intersections.
- **Pieced** - May be joined by machine but points and corners meet evenly with no jogs, accurate piecing, patterns on adjoining blocks line up, blocks line up accurately with each other, curves smooth.
- **Appliqué** - Raw edge of appliqué turned under and stitched by hand with small, invisible stitches (whip stitch or blind hemming) or machine stitched. Zigzag stitches closely packed and even; mitered corners accurate. Hidden stitches - thread blends with appliquéd pieces. The stitching complements the fabric or design (some appliqué is invisible while others have visible stitching which accents the work). Embroidery stitches may be used for decoration only. When possible, keep grain of applique and back matched. Only sewing stitches visible should be the quilting. Application of bias strips smooth with discreet seams. Appliquéd fabric has smooth rounded lines or curves and points sharp. No shading of pieces; shadows showing through appliquéd pieces visible where appropriate.
- **Appliqué and Pieced Combined** - Criteria from both apply. Design is pieced then applied to quilt.
- **Embroidered** - Attractive colour combination of threads and fabrics that coordinate with quilting design. Stitches are neat and accurate with no transfer lines, knots, or carryover (float) threads visible.
- **Unpieced and Quilted** - Simply means one piece of cloth and the decoration is created by the quilting on a plain background. If fabric is joined, a seam on each side is preferred over one up the centre.
- **Puff or Biscuit Quilts** - Stuffed evenly, joined accurately.
- **Quilted Wall Hangings** - This category can be defined very loosely. Here the standards applicable to bed quilts do not apply. The size is indefinite, fabrics can range widely, it need not be washable; however, it must be quilted and padded, should hang well and be provided with the means of hanging. If overall importance is the design, does it warrant hanging with constant scrutiny?
- **Quilted Items** - (Vests, jackets, etc.) - these articles are judged based on quilting and the stitching and construction of the garment.
- **Embellishing** novelty threads, lace, ribbon, buttons, beads, paints, etc. Enhance design adding originality. Embroidery stitches can take the place of quilting.
- **Reupholstering** - Furniture pieces should be of sound construction and worth upholstering. Exposed wood and/or metal parts are in good condition and appropriate to overall appearance. Fabric durable and suitable in colour and design to style of piece. No obvious errors in technique. Fabric is smooth and taut but not tight, no ripples or pulling. Seams are smooth and pressed downward. Staples or tacks not obvious unless ornamental. Exposed tacks are well spaced and straight, in a colour to harmonize with fabric. Corners are neatly pleated, no unnecessary gathers. Pleats folded downward, same number of pleats on each matching section. Cording, if used, is even and appropriate. Zippers, if used, are stitched straight, open easily and are concealed by the fabric. Padding is evenly distributed on matching sections sufficient for comfort, to cover spines adequately. Strips are matched and patterns are well placed, velvet nap runs downward. Buttons, decorative trim, skirts are appropriate to overall design and are firmly and neatly attached.

- **Rice Paper** - Paper smooth, free from wrinkles, bubbles and small tears. Decals and/or pictures evenly applied and are appropriate to rest of design. Dye (if used) well blended to produce soft, even, colour free of streaks. If used in lampshade or hoop, rice paper should be well stretched over frame. Edges of paper neatly trimmed from frame on underside. Seams and/or edges neatly finished and covered with decorative trim. Trims applied securely and free from excess glue. Overall appearance attractive and appealing to the eye.
- **Rugs** - Good general appearance. Lies flat. Design and materials suitable to size, use and techniques. Rug technique neat and accurate. Edge finish neat and appropriate (bound or taped edges recommended) by hand (one edge can be done by machine) with corners mitred. Edges must not ripple; fullness in round or oval rugs, binding should be gathered in evenly rather than pleated. The edges should be perfectly even on border designs. Colours should be pleasing to the eye and harmonious. No area should “jump up” at you.
- **Hooked Rug** - Backing should be well covered, depending on type of hooking and design. In some types, the hooking is tightly packed while in others, it is somewhat looser. On the top, no backing should be showing; however, on the bottom, some may be seen. Loops or pile should be same height unless variation for emphasis. No cross-over of yarn or wool on underside. Name or initials and date may be hooked inconspicuously or this information could be attached to the back.
 - **Binding** - should be sturdy and well applied. Many finished edges seem to be acceptable; it should finish the rug neatly and give consideration for wearability. Burlap backing turned back and hemmed is not acceptable.
 - **Original work** - given priority if it is of sufficient quality to warrant it. If a standard rug pattern or a traditional pattern is used, credit should be given for an original interpretation.
 - **Colour** - choices should be in good taste. Brilliant colours should be over-dyed to dull them unless a special effect is desired.
- **Types of hooking:**
 - **Primitive** - little or no shading. Abrupt changes in colour giving different textures and colours for a more intriguing appearance. Hooking rarely done in one direction, directional lines to emphasize shape, form or central motif.
 - **Pictorials** - directional lines follow shape of object.
 - **Sculptured** - raised loops clipped or shaped with scissors.
 - **Decorative** - hooked in a set pattern as in needlework.
 - **Reverse** - hooked from back of work giving a flat surface.
 - **Textured** - loops pulled to various heights, left as is or clipped.
- **Wool Rags** - Rags should be wool; however, may include mixtures of wool and synthetics. They should be cut neatly in strips by hand or machine. The strips are hooked through burlap in the traditional (rigid hook) method.
- **Wool Yarn** - This includes latchet, punch hooked, kit-made rugs, and the Cheticamp type of rug which is generally made on a stamped back.
- **Any Other Material** - This can include cotton, rayon or synthetics, or perhaps something quite unexpected.
- **Latchet hooked** - Loops same height unless varied for emphasis. Binding or taping edges recommended.
- **Punch hooked** - Backgrounds follow design outline. Ends pulled to top and trimmed to pile height. Backing not visible when lying flat.
- **Braided** - Braids should be neatly and tightly done with lacing tight enough so the entire piece is solid and there are no holes. The piece should lay perfectly flat and not buckle, and no raw edges exposed. If braids are butted, the butts should be staggered and smoothly done. If it is rectangular, all corners should be square. Preferably, it should be reversible with no stitches showing on the back.

- **Soapmaking** - Smooth appearance and velvety texture. Hard, not brittle, no fatty or greasy feeling. Curls when shaved. Lathers into bubbles. Mild aroma to soap; pleasing to the nose; no smell of excess lye.
- **Soft Sculpture** - (Stuffed article created with an outer shell of interlock knit. Visual characteristics are created through stitching.) Overall appearance pleasing. Knit fabric free from snags, runs and wrinkles, stretched smooth and tight. Article appealing, whimsical, attractive. Stitching and details gives it personality or character. Knots neatly and securely fastened, not visible from outside. Trims, decorations, accessories, fabrics, suitable for the size and character of the item.
 - **If a child's toy** - Interlock knit, not pantyhose. All colours (trims, materials, threads) coordinate attractively. Padding, if used, smooth, not lumpy or uneven. Curves clipped so material lies flat and clipping not visible on the right side.
 - **If in a hoop or frame** - Lace (if used) gathered evenly and generously (especially at corners). Outside edge trim attached firmly and evenly. No glue visible. Backing securely attached. Finished appropriately to intended use.
 - **If as a doll** - Hair securely and neatly attached. Body and neck stuffed firmly, neck sturdy, not sagging or wobbly. Seams secure. Body of good size to work with. Eyes painted or embroidered neatly. Clothing appropriate to doll and construction follows proper sewing standards.
- **Stained Glass** - Design and colours appealing and appropriate to end use. Glass cut accurately (precise, uniform shape), no hairline cracks, scratches or chemical residue evident. Structurally sound; pieces fit together tightly. Textures and types of glass go well together and suited to the design. Surfaces of textured glass face the same way (up or down) unless part of design. Piece functions for what it was designed - hinges work on jewelry box, standing figures supported and braced; lids open smoothly; hangers sufficient to carry weight of the piece, loops placed at proper stress points and hidden unless part of the design; panels and lamps not overly flexible as they may distort or fall apart in time.
 - **Soldering** - smooth, neat, clean, looks solid and even, of equal width around the edge and on both sides of glass, few bumps. If textured solder used forms, regular even pattern. No noticeable overlap or jags of solder (should be trimmed and reworked onto the piece).
 - **If copper foil tape** is used, solder covers taping completely. Taping evenly pressed down to the glass, square at corners and closely follows curves of round pieces.
 - **If lead came** is used, it should be smooth with no excessive nail marks where piece was held. No gaps where edges are covered by lead or where two (2) separate pieces joined.
 - **Beading** - around edges smooth and rounded.
- **Stamping** - Must be clear and sharp. Complete stamp must show. Border around the stamp (unless part of the design) should not be showing. Title letters must be even unless purposely random in design. Pages should be eye catching. Any border, embellishment, matting, or stickers should not take away from the basic stamped design. Journaling and titles, if used should be easy to understand and legible. Colours should harmonize and reinforce theme. Embossing should be clearly defined and only used on stamp itself, i.e. should not have used so much powder it stuck to card or page. Finished page or card should be neat, clean and uncluttered.
- **String Art** - (Design created by wrapping thread around nails which have been arranged in a specific pattern on a board.) Pleasing and appropriate choice of design, colours and materials. Even tension with no slubs or loose thread ends. No obvious errors in pattern. Thread wrapped in a consistent manner around nails. They may vary in height to achieve a three dimensional appearance but those that form certain parts of design must be level and straight. Tidy finish on back. Non-bulky corners where fabric wraps over board. Appropriate finish for article (hanged, etc.).

- **Toys/Stuffed Toys/Dolls** - Appealing appearance and interesting colours. Manageable in size and shape for the age range of the child. Safe with no buttons, eyes, pins, splinters, wires, or pipe cleaners which can be pulled off. No sharp edges. Lead-free paint and textile dyes used. Firmly secured thread ends. Pile runs same way on all similar pieces. Accurate joining of pieces with no noticeable stitches. Fur pile pulled out from inside seams. Firmly stuffed. Bright colours important for baby items. Facial features in proportion and of appropriate material. Durable fabric and trim, securely stitched. Easily cleaned with all parts cared for in same way. Original designs encouraged. Decorative Dolls facial features and clothing to suit character of the doll. Mobiles balance correctly.
- **Textile Designing (Stencilling, Screen Printing, Textile Painting, Batik, Tie Dyeing, Freehand Painting)** - Includes fabric paints, glitter, shiny, puff, metallics and liquid embroidery. Design, colours and materials appropriate to intended use. Smooth, clean edges. Shading skilful. Fabric colour often integral part of design. Fabric should not appear scrubbed. Paint applied evenly. Free from streaks, blobs, missed parts, mistakes. Stamped pattern not visible. Squeeze-on paint lines smooth and joined invisibly.
 - **Stencilling** - Paint has not run under stencil. Accurate placing of stencil or screen.
 - **Silk Painting** - Gutta Method: large areas and background have no rings or lines. Dyes restrained by gutta. Attractive shading. Gutta removed completely.
 - **Batik** - Cracking does not obscure design. Free from accidental drips.
 - **Tie-Dye** - Symmetry of design, visible fold resists.
- **Tole Painting, Rosemaling, Folk Art Painting** - (Painting with oil or acrylics on wood or tin.) Article neat and tidy. Design appropriate for size of article, has a focal point and all parts are in proportion. Design uses variety in shapes and thickness of lines. Degree of complexity in design through use of detail and shading. Traced lines don't dent wood. Variation of colour in each brush stroke (swirl); colours blend together attractively. Swirls and curves smoothly rounded. Control of brush in accuracy of lines, shapes; Brush marks do not show. No paint smudges, smears or obvious mistakes. Textured paint, trims and accessories often used to produce a certain effect i.e. country, Victorian stains, washes and pickling; all techniques which impact on overall project - soften, age or antique. Wood sanded smoothly and finished. Varnishing (if used) is smooth, no bubbles, runs, bumps, hair, etc. Hanger attached if appropriate.
- **Wall Hangings** - Appealing and interesting appearance. Creative and original use of materials, colours and techniques. Harmonious and suitable for the type of hanging, design and end purpose. Accurate technique and pattern throughout. Hangs flat, if so designed. Back of hanging is neat and appropriate; lining on back of wall hanging is preferred. Quilted wall hangings see Quilts.
- **Weaving** - Design, colours and materials suited to end purpose. Design shows creativity in colour balance, original design or interpretation of traditional design. Dimensions even. Techniques accurate; no mistakes; even tension and pattern uniform throughout. Balanced warp and weft. Even beating of wefts unless the design is to be irregular. Diagonals straight, at appropriate angles or undulations (in undulating patterns) smooth. Edges straight and lie flat, selvage edges firm. Thread ends securely worked in at colour changes or repaired areas. Item blocked or pressed. Woven panels joined invisibly with patterns well matched. Hems, seams or applied stitchery sewn neatly with no loose threads; suitably finished, not bulky. Tapestries have tidy back and threads not woven into the fabric should be trimmed and secure enough not to pull out. Appropriate finish for article. Hardware (buttons or fasteners) appropriate and harmonious to fabric and design, metallic hardware or rods should not be liable to rust. Innovative and experimental work may not follow all traditional criteria in order to achieve its designs, major works should be well finished and aim for durability.
- **Wheat Weaving** - Weaving symmetrical, neat, tidy. Trims suitable in size, character, colour and neatly and securely attached. Heads intact and undamaged, shown to best advantage. Kernels should be in head. Wheat should be bright gold; free from mold or mildew; not flattened. Matching colour and size of straws and heads. Uniform sides. Braiding even. Ends of straws hidden. Joins invisible. Bindings secure.

Wood Carving, Woodwork, Wood Finishing, Wood Refinishing:

(15) General Appearance:

- Articles sit flat (not wobbly), smoothly sanded, attractively finished, no obvious gouges or errors, materials appropriate for strength, appearance and function. Driftwood well cleaned.

(45) Creative Design:

- Follow principles of design - balance, rhythm, harmony, proportion. Functional and sturdy for intended use.
- Grain of the wood used to its best advantage.
- **Refinishing:** article worth the effort gone into it.
- **Wood Carving:** a variety in textures, good balance and rhythm with character. Additional trims, designs, etc. enhance the article.

(15) Colour:

- Staining (if done) enhances grain, or if painted, the work is accurate, using attractive coordinated colours.

(25) Workmanship:

- Sanding is crucial to a smooth finish, stains (if used) evenly applied, nail holes countersunk and filled.
- Item must be structurally sound - look for bracing on stools, chairs, etc.
- All joints tightly fitted and well designed for strength and decorative effect.
- Dovetail joints are stronger (and more difficult to do) than butted together and screwed joints.
- Articles should be well finished appropriate to function (oil, stains, paint, varnish, etc.).
- If varnished, no lumps, bubbles, hairs, brush marks, dust particles, streaks or drips. If stained, evenly applied.
- If painted, accurate.
- Appropriate hangers, handles and other accessories securely fastened or fit (e.g. a lid); moving parts (e.g. lids, drawers and doors) move easily.
- No glue visible on outside.
- Children's toys should be safe toys.
- Carving smooth and suitable depth to convey design.
- Shows variety in textures, good balance and rhythm, end result has character.
- **Refinished Items** - old finish (stain, varnish, paint, etc.) must be completely removed. Refer to Furniture Refinishing for additional details.
- **Wooden Toys** - Article well designed for purpose. Each section in proportion to the whole. Joins, if any, smooth and secure. Smooth finish (should be safe for children). No obvious errors, gouges or cracks. Appropriately finished.

FIRST AID

First Aid Kits:

(40) Accuracy of Identification:

- Complete list of contents, correctly labelled.
- Label small, neat, visible, and easy to read.

(40) General Appearance:

- Container suitable, sturdy, clean, appropriate size for contents, preferably water proof, suited to intended use, and neatly organized.

(20) Workmanship:

- Contains adequate amount of supplies to treat life threatening injuries; i.e. bandages, dressings, first aid book, note pad and paper, emergency number, quarters.
- Contains only first aid materials; no items such as oxo cubes, compass, fish hooks, etc. as they are survival kit items.

FISHERIES

Knots:

(40) Accuracy of Identification:

- Knot identified correctly and neatly labelled.

(40) General Appearance:

- Rope in good condition, not rotten; knot easily visible in the collection; mounted securely on a suitable surface.

(20) Workmanship:

- Tied properly and securely; rope appropriate for the intended use; appropriate knot for the job.

FLORICULTURE

Cut Flowers:

(20) Form:

- Uniformity, proper maturity (no over or under mature); proper shape (not misshapen); proper petalage; properly prepared; correct numbers exhibited; labels complete and appropriate; neatly displayed i.e. proper size container.

(20) Stem and foliage:

- Uniformity; strength and/or straightness; foliage quality; even size and proportion.

(20) Colour:

- Uniformity; intensity; clarity; brilliance.

(10) Size:

- Uniform; i.e. overall quality; proper size for variety.

(30) Condition:

- Uniformity; substance (turgidity); free from bruise and blemish; clean, healthy, good colour; free from disease, insects and mechanical damage; fresh; not overmature.

Bouquets, Vases and Baskets of Flowers:

(30) Condition:

- Uniformity; substance (turgidity); free from bruise and blemish; clean, healthy, good colour; free from disease, insects and mechanical damage; fresh; not overmature.

(25) Colour harmony:

- Harmonize effectively; uniform intensity; clarity; and brilliance.

(20) Proportion and Balance:

- Size and proportion.

(15) Suitability for purpose indicated:

- Good taste in choice of varieties and colour.

(10) Originality:

Floral Arrangements:

(25) Design:

- Size and proportion uniform, proper maturity (no over or under mature); proper shape (not misshapen); proper petalage; properly prepared; well balanced and well finished.

(25) Colour harmony:

- Harmonize effectively; uniform intensity; clarity; and brilliance.

(20) Originality:

(15) Suitability to occasion or purpose (if stated):

- Good taste in choice of varieties and colour. Appropriate size plant/flowers for exhibit; i.e. table decoration should be of moderate height.

(10) Texture harmony of materials:

- Uniform overall quality; proper size for variety.

(10) Relation to Container:

- Neatly displayed i.e. proper size container, pot, appropriate to exhibit.

(10) Condition of flowers and foliage:

- Uniformity; strength and/or straightness; foliage good quality.

Foliage Plants:

(40) Cultural perfection:

- Strong and proportionate stem or stems; absence of flowers; clean, healthy, and of good colour; well balanced and well finished; show good overall quality.

(30) Foliage:

- Abundant; glossy green or bright, clear, vivid-coloured foliage according to type; free from residues; insects, disease and mechanical damage.

(20) Size of Plant:

- Size and proportion; symmetrical and correct form for variety; proper proportion of pot to plant.

(10) Rarity:

Flowering Plants:

(30) Cultural perfection:

- Strong flowering stems; free from residues; insects, disease and mechanical damage; Good taste in choice of varieties and colour; clean, healthy.

(20) Floriferousness:

- Flowers borne toward centre above foliage; flowers well balanced and well finished; show good overall quality; uniform size.

(20) Size of plant and proportion to pot:

- Symmetrical development; proper proportion of pot to plant; and correct form for variety.

(10) Colour of bloom:

- Harmonize effectively; uniform intensity; clean good flower colour.

(10) Foliage:

- Lush foliage of good colour for variety; foliage and flowers free from blemishes.

(10) Rarity:

Corsages and Boutonnieres:

(25) Condition:

- Uniformity; clean, healthy (if real), good colour; free from disease, insects and mechanical damage (if real); flowers securely fastened.

- Corsage or boutonniere sturdy enough to be worn.

(25) Colour harmony:

- Colours used harmonious (flowers and bow); uniform intensity, clarity, and brilliance.

(20) Proportion and Balance:

- Size of the bow in proportion to the flowers used; size appropriate; an uneven number of flowers used; shows a variety of flower types and some originality.

(20) Design:

- Good taste in choice of varieties and colour; bow wired to the stem; wire covered with florist tape; shape flows nicely, with the base fuller than the top.
- Not top heavy.
- Flowers lay flat on the back to allow easy pinning.
- Extra items such as beads or netting enhance the corsage.
- Flowers and bow in good condition.

(10) Originality:

FOODS

General Standards

Use general standards when judging foods classes without given standards. (Note: not all these points are appropriate for all foods classes.) Look for proper number of items on plate as specified in class list; e.g. 3 muffins.

(30) General Appearance:

- Colour, crust, shape, size, volume, nutrition and practicality of product.
- Are foods grown in the province used?
- Is the general appearance good?
- Is the colour and visual texture appealing?
- Is the size and shape appropriate?
- Is the product well-labelled and/or accompanied by a recipe when appropriate?

(30) Internal Appearance:

- Colour, grain, tenderness and texture.
- Is the texture, smoothness, roughness and grain appropriate?
- Is the product tender, smooth, fluffy, flaky, creamy, crisp, chewy, or crunchy, OR is it greasy, sticky, rubbery, lumpy, tough, stringy?
- Is the colour even, not streaky?

(40) Flavour and Odour:

- Is it suitably sweet, salty, spicy, tart, OR bland?
- Do the flavours blend well or does one ingredient mask the rest?
- Is the flavour strength appropriate for the purpose of the dish?
- Is the odour appealing, lacking, or not typical for the product?

STANDARDS FOR THE FOLLOWING FOODS:

Yeast Bread and Rolls

(30) General Appearance:

- Size and shape suitable for type of bread; well proportioned, about the same amount of bread above the pan as in it, even colour, golden brown top and bottom.
- Bottom seam should be well-blended.
- Crust: about 3 mm (1/8 in.) thick, uniform browning, slightly darker on top, tender, yet crisp, free from cracks.

(30) Internal Appearance:

- Colour: creamy, not streaky.
- Grain: fine with small even cells.
- Lightness: light for size. Texture: smooth, soft, springy; no heavy layer near bottom; not soggy or crumbly; circular streaks in the texture are acceptable; no large holes.

(40) Flavour and Odour:

- Taste: sweet and nutty flavour.
- Odour: sweet and free from smell of yeast.
- Glazes, if used, should enhance the appearance of the food.

Biscuits

(30) General Appearance:

- Shape: evenly risen, vertical sides, level top.
- Crust: thin, tender. Volume: light for size.
- Colour: even, golden brown, no baking powder spots, no surface flour.

(30) Internal Appearance:

- Texture: springy, not breadly, tender.
- Grain: even cells, flaky so will peel off into long horizontal strips indicating lightness.
- Crust: tender, natural crust, thin (top and bottom).

(40) Flavour:

- Appetizing, not flat but should not taste of baking powder or salt; not sweet.

Note: Use Baking Powder Biscuits Score Card for scones

- Raisins/currants evenly distributed.
- Scones contain cream, egg and more sugar; they are triangular in shape and may or may not be joined in a round pie shape.

Cakes

(30) General Appearance:

- Appearance should be attractive and the shape evenly risen or slightly rounded on top; baking is even.
- Size convenient for cutting and serving; thickness of layers uniform.
- Crust: golden brown, thin, tender.
- Frosting, if used, not necessarily a smooth surface, not too thick, good proportion to cake.

(30) Internal Appearance:

- Colour even throughout.
- Grain is fine, even.
- Texture is tender, light and springy when pressed with a finger, slightly moist, not too dry or any sogginess near centre.

(40) Flavour and Odour:

- Taste without detection of shortening, egg, baking soda, or oil.
- Odour is delicate and pleasing.

Fruitcakes

(30) General Appearance:

- Shape: evenly risen.
- Size: depth of an average fruitcake tin.
- Crust: even baking and colour throughout; tender, no burnt crust or fruit.

(30) Internal Appearance:

- Sufficient batter to hold fruit together.
- Light fruitcakes may have less fruit.
- Fruit evenly distributed, nuts neatly cut, moist but not sticky.
- Clean, firm slice, should not crumble.
- No excess moisture in top crust or in the centre of the cake.

(40) Flavour and Odour:

- Blended fruited odour rather than spicy; aroma is pleasing, no rancid flavour from nuts; taste: mellow flavour throughout cake; spices pleasing, but not overpowering.

Cookies

(30) General Appearance:

- Size and shape: uniform and characteristic of cookie type, i.e. rolled or dropped.
- Baking even in colour and free from surface flour.

(30) Internal Appearance:

- Characteristic of the type of cookie.
- Rolled cookies: tender, crisp, even crumb.
- Drop cookies: soft, slightly moist, tender.
- Filled cookies: tender, even crumb, filling firm enough to hold shape.
- Fruit cookies: moist, tender, even distribution of fruit.

(40) Flavour and Odour:

- Characteristic to cookie type, appetizing and not too strong.

Doughnuts (Plain)

(30) General Appearance:

- Must keep shape of doughnut form, evenly risen; pleasing size, not too thick or too large; uniform, golden brown, free from fat layer.

(30) Internal Appearance:

- Even whiteness throughout, not streaky with fine, even grain, evenly distributed cells; free from tunnels, not too dry or too heavy.

(40) Flavour and Odour:

- Pleasing; no pronounced flavour of fat, flour, baking powder, spices or other ingredients, and pleasant aroma.

Candy and Fudge

(25) Appearance:

- Should be in uniform pieces, not too large, good colour (very delicate in colour if food colouring is used); clean cut.

(35) Texture:

- Should be velvety, not sugary or granular; soft, but firm enough to handle.

(40) Flavour:

- Pleasing, no scorch taste, something more than sweetness.

Microwave Baked Goods

Use the judging criteria for conventional baked goods taking into consideration the following characteristics. It is preferable to have microwave classes on their own. If, however, there is a mixed class score each item on its own standards rather than comparing them.

(30) General Appearance:

- Limited browning; that which occurs should be even (uneven browning may reflect overcooking).
- Lack of crust.
- Increased volume.
- The majority of points normally allotted to the colour of baked products should reflect the success of the use of a topping or colouring to create an attractive appearance.
- The appearance should reflect the use of a container suitable to the microwave oven, i.e. tube pan or round pan (edges in square pan may be over-cooked).

(30) Internal Appearance:

- Softer, moist crumb; can be too moist if under-done or if not taken out of the pan right away.
- Will be dry and tough if over-done. Crispness difficult to achieve.

(40) Flavour:

- Toppings, if used, should complement product.

Muffins and Loaf Bread

(30) General Appearance:

- Shape: symmetrical, well-rounded top; free from peaks or knobs; attractiveness; free from scorch; evenness in shape on sides and top.
- Crust: tender, thin with rough (pebbly) surface, uniform browning; colour characteristic of type; no syrupiness or excess moisture; a crack in centre of the top surface on a loaf cake is permissible.
- Volume: light in weight in proportion to size.

(30) Internal Appearance:

- Grain: medium-coarse grained, round even crumb.
- Texture: moist, tender, free from tunnels or large air holes, free from sogginess in centres; not doughy; fruit pieces will cut with a sharp edge. Colour characteristic of kind of muffin or loaf bread.

(40) Flavour:

- Characteristic of kind of muffin or loaf bread. Blended flavour of well-baked ingredients, free from excess soda flavour.

Pastry

(20) General Appearance (one and two-crust pies):

- Crust is symmetrical, only slight shrinkage, even colour, golden brown, no burnt edges, attractive edging.
- Glaze should be uniform if used.
- One-Crust: should be free from excessive shrinkage or puffing.

(40) Crust:

- Medium thickness, flaky and tender, no one flavour pronounced.
- No burnt edges.
- Top Crust: Evenly brown; held to lower crust; attractive edging and design; lattice top must be woven - no cut-out designs.
- Bottom crust: Golden brown; well baked, not soggy, edge attached to upper crust.
- If crumb crust, characteristic of ingredients used.

(40) Filling:

- Medium depth in proportion to size of pie, sufficient consistency to hold shape when served, but not stiff.
- Flavour characteristic of type of filling used, complements crust.
- Clear and bright in appearance, no starchy or uncooked flavour (if appropriate).
- Meringue topped: golden brown peaks, no weeping or beading, tender, cuts without pulling, not shrunk away from sides of pie, medium thickness.

Preserves and Canning:

All fruits and tomatoes must be heat processed in a boiling water bath or they may be pressure canned. Since some tomatoes now are of a lower acid variety, citric acid or reconstituted lemon juice should be added to tomatoes when canning to ensure their safety. The proportions to be used are: 15 ml (1 Tbsp.) boiling water and 1 ml (1/4 tsp.) citric acid or 15 ml (1 Tbsp.) reconstituted lemon juice per 500 ml (pint) of tomatoes or 15 ml (1 Tbsp.) boiling water and 2 ml (1/2 tsp.) citric acid or 30 ml (2 Tbsp.) reconstituted lemon juice per litre (quart) of tomatoes.

Note: Entries which are not sealed should be disqualified.

Note: For canning, use only standard home canning sealers with either metal snap lid or glass lid and new rubber ring.

(55) Appearance:

- Condition of finished product - original shape; natural colour, uniform throughout; free from blemishes, spots or peelings; no darkened fruit at top of jar. Liquid - clear, free from cloudiness or sediment; proportion of liquid to solid in finished product - 1/3 liquid, 2/3 solid; 1 cm (1/2") headspace; tomatoes packed in tomato juice.

(30) Pack:

- Size of pieces of food: uniform and convenient to use; packing: attractive, packed fairly tightly so fruit does not float.

(10) Container:

- Clean, free from surface soil, home canning sealers only; either rubber ring or metal snap lid seal; metal screw band should be free of rust and easy to remove without breaking the seal.

(5) Label:

- Small, neat, visible; name of product, date preserved and method; type of syrup or juice.

Jams, Jellies, Conserves, Marmalades

- Labels on properly sealed preserve jars should include product name, date processed, and method, i.e. jam, etc.
- Jars - jams, jellies, pickles and relishes must be stored in standard home-canning jars with new metal snap lids or rubber rings and glass lids. Size of jar should be specified in the prize list.
- All jams, jellies, pickles and relishes must be sealed, with no mould or other indications of spoilage. Judges should not taste any jams, jelly or pickles with any signs of spoilage such as molds.
- New recommendations state that jams, jellies, pickles and relishes should be processed in a boiling water bath to ensure the safety and quality of the product. This processing ensures an airtight seal. Paraffin is no longer considered to be a reliable seal.

Jams - are usually made from one kind of fruit, cooked with sugar to a desired consistency.

Jellies - may contain added pieces of fruit or vegetable e.g. hot pepper jelly.

Conserves - consist of two or more fruits and may have the addition of nut meats.

Marmalades - are made from the pulp and juice, or entire fruits shredded, or cut in small pieces. Single fruits may be used, but often two or more are blended. Contains at least one citrus fruit.

(30) General Appearance:

- Container: clean; proper home canning jar; size as specified in the prize list; properly sealed (new rubber ring or metal snap lid); inside lid should show no signs of rust; 0.5 cm (1/4") head space; label with name of product and date preserved.
- Colour: should be appetizing; uniform; as close as possible to natural colour.
- Clarity: even distribution of fruit (if applicable); jelly should be transparent with no fruit pulp or seeds.

(30) Internal Appearance:

- Characteristic for the type of product; texture relatively uniform.
- Size of fruit - uniform pieces, consistency of product, no separation of fruit and juice Jelly - When unmolded and cut, it should retain its shape; should quiver, cut easily with a smooth shiny cut edge; should not be gummy, sticky or rubbery, and should not contain crystals.
- Peach and apricot juice do not yield real clear jelly.
- Jam - Soft and easily spread.
- Conserves - Sizes of pieces may vary.
- Consistency is thinner than jam, soft and spreads easily.
- Marmalades - Soft and easy to spread; thinner than jam.
- Small, thin pieces of fruit in a clear, thick syrup.
- Consistency should be jam or jelly-like.

(40) Flavour:

- Natural fruit flavour; neither too much nor too little sugar.

Pickles, Relishes, Ketchups, Salsa, Chutney and Sauerkraut

Pickles - Large pieces or whole fruits or vegetables in a vinegar mixture. The preservatives are vinegar and salt. Ingredients also include sugar and spices.

Relishes - The mixture of the above ingredients are finely chopped before being cooked to desired consistency with the vinegar mixture.

Ketchup - A strained product containing the same type of ingredients as above with a high proportion of vinegar and should have a smooth, heavy consistency.

Salsa - A spicy Mexican-style sauce of vegetables or fruits in a mild vinegar mixture.

Chutney - A tangy mixture of vegetables or fruits with vinegar, sugar and spices to give a sweet-sour flavour. Chutneys are smooth, yet pulpy, mellow and flavourful.

Sauerkraut - Fermented cabbage. It should be processed in a boiling water bath or frozen, after fermentation is complete.

(25) General Appearance:

- Natural for the food; if artificial food colouring is used, food product must have an appetizing appearance; uniformity of colour of pickles.
- Clarity - not milky or cloudy liquid, sometimes semi-transparent.
- Uniformity of mixture: pieces should be medium and uniform in size.
- Sauerkraut should be light-coloured, thin shreds; liquid should cover the sauerkraut.
- Container: clean, proper home canning jar, size as specified in the prize list, properly sealed (new rubber ring or metal snap lid), no seepage, inside lid should show no signs of rust, 1 cm (1/2") head space, label with name of product and date preserved.

(25) Internal Appearance:

- Cucumber or mixed vegetables: firm, crisp texture, no excess shrivelling or hollowness.
- Sweet pickles: firm yet tender, not slippery or soft, not overcooked, smooth syrup.
- Relishes: uniform pieces.
- Ketchup: smooth, heavy consistency.
- Salsa and Chutney should be thick and chunky.

(50) Flavour:

- No one flavour too pronounced; a pleasant blend; vegetable not too sour or over-spiced; fruit not too sweet; no off odours or mustiness; no vinegary taste in sauerkraut.

Meal Planning

NOTE: Use these standards in conjunction with the specific food standards. (Breakfast trays, lunches, dinners, posters.)

(15) General Appearance:

- Appealing; variety of shapes, sizes, and colours; attractive arrangement of food.

(15) Texture:

- Variety of textures - crisp, soft, chewy, crunchy, creamy.

(10) Creativity:

- Creative use of ingredients and/or method of preparation; limited repetition of ingredients.

(30) Nutrition:

- Foods from each of the four food groups in Canada's Food Guide; limited use of high caloric, low nutrient foods.

(30) Flavour:

- Pleasing, good variety.

Lunch Boxes

(10) Container:

- Easily cleaned, well-ventilated; thermos should be empty but labelled with contents.

(15) Packing:

- Keeps food sanitary, appetizing and fresh.

(75) Suitability and Adequacy:

- Includes foods from each of the four food groups in Canada's Food Guide, in quantities appropriate for the child's age; Suitability of lunch to storage, where there is a lack of refrigeration; Appetite appeal: variety and combination of colours, texture and flavours included in lunch; includes foods that promote good dental health.

GARDEN

(20) Colour:

- Bright, clear and attractive.
- The colour indicates the condition of the vegetables, and is a good index of the care given the vegetables.
- In general, a dark, rich colour is preferred.

(30) Condition:

- Clean and relatively free from blemishes caused by insects, diseases, dirt, and mechanical damage.

(20) Quality:

- Fresh, firm, compact, solid, etc.; specific to each vegetable.

(10) Size:

- Moderate, not large; size in which all the other qualities of the variety are found to their greatest perfection.
- Oversized vegetables can be coarse, rough and of low quality.
- Under-sized vegetables can be of poor growing conditions; often tough and of low quality.

(10) Trueness To Type:

- Specimens are required to be as true to the variety and/or type specified as possible.

(10) Uniformity:

- Uniform as possible in colour, maturity, shape and size.

OUTDOORS

Animal Tracks

(40) Accuracy of Identification:

- Appearance of animal easily identified

(40) General Appearance:

- Cast accurate for type of track

(20) Workmanship:

- Clean, neat, smooth finish. No cracks or damage visible.

Cross-Sections

(40) Accuracy of Identification:

- Various parts of the cross-section be identified; neatly and correctly labelled.

(40) General Appearance:

- Outer Bark - Firmly attached; free from cracks, insect and mechanical injury.
- Inner Bark - Easily distinguished; free from cracks, insect and mechanical injury.
- Cambium - Easily distinguished.
- Annual Ring - Lines easily distinguished; fairly uniform rings throughout with some variation from year to year.
- Pith - Easily distinguished; freedom from rot and/or other blemishes which show deterioration of wood.

(20) Workmanship:

- Mounted on a wooden surface.
- Cross Section sanded to bring out the various layers; smooth; covering of varnish or a similar finish.

Maps

(40) Accuracy of Identification:

- Label includes title, date of production, legend, scale, north arrow (true and magnetic), borrowed information credited; colours, if used, accurate for each part.

(40) General Appearance:

- Neat, clean, tidy; free from bent corners, and smudges.
- Adequate margins.

(20) Workmanship:

- Accurate, precise, practical and useful information; balanced so eye moves around the items on map; printing/writing easy to read.

Survival Kits

(40) Accuracy of Identification:

- Complete list of contents easy to read; contents correctly and neatly labelled.

(40) General Appearance:

- Container waterproof; small enough for backpack.

(20) Workmanship:

- Contains necessary equipment, i.e. working compass, sharp knife, matches, standard first-aid kit, quantity of food to sustain a person for extra 48 hours, supplies to build shelter (polyethylene sheet, string, etc.), matches.

PHOTOGRAPHY

(20) Impact/First Impression:

- Success in carrying through message.
- Timeliness, originality, contrast between light and dark, humour, mood, dramatic effect, human appeal.
- Distraction detail eliminated from picture.
- Focus on one aspect giving the picture its appeal

(20) Composition:

- One subject easily recognized as the center of interest.
- Subject clearly identified; faces not washed out or shadowy; picture has some meaning; subject(s) properly balanced; subject(s) framed within the picture with nothing cut off; picture natural and pleasing; foreground/background; rule of thirds; leading lines; depth of field.

- Backlighting avoided, proper use of a flash and correct exposure settings used.
 - Landscapes - As varied as the environment; Natural or manmade. Requires focus of interest. Framing scene should not detract from focal point. Perspective should carry eye toward focal point. Use of colour. Balance of picture.
 - Animals - General appeal - child/pet combination evokes positive emotion; Pose of animal - larger animals usually have side view with head turned slightly toward camera; Be aware of classes, ex: wild vs. pets vs. animals and people.
 - Buildings - Usually held level so building looks straight; Consider impact of unique camera angles.
 - Other - Be aware of classes including - still life; agriculture; flowers, etc.; Principles of good photography apply to all.

(20) Presentation/Mounting:

- Mounting done neatly; enhance the picture; mounting board clean; colour mounting does not detract from photo if used; sturdy enough to provide some protection to photo; photos firmly attached using rubber cement, photo mounts, two-sided tape, etc.; mounted with or without margins; follows Law of Margins (Bottom margin always wider than sides or top; Vertical picture - top margin wider than side; Horizontal picture - side margins wider than top; Square picture - sides and top equal margins).
- Title or Caption: Short and to point - only essential information; included only if requested in class description.
- Requirements: Observe specific requirements in class descriptions - size of picture, number of pictures in collection, mounted/unmounted, colour/black and white, title/caption required, etc.

(40) General Appearance:

- Picture is clear, sharp, interesting, appealing, simple; no unnecessary detail; close enough to the subject to leave irrelevant or distracting items out of the shot; good camera techniques; shadow and light used effectively; no unwanted shadowing; creation of depth through perspective and proportion; generally pleasing.
- Selective focus used effectively to add appeal.
- Picture appropriate to the subject - vertical or horizontal.
- Contrast complements the photo.
- Colours appropriate for subject.
- Artistically cropped.
- Merit is given for originality, innovative use of new ideas and fresh interpretations of traditional designs and/or techniques.
- Photo Stories: one central idea or theme; tells a story at a glance; idea simple and clear.
- Specific requirements in class description are followed; for example, number of pictures in story.

SCRAPBOOKING

Note: Unless specified, scrapbooks can be any size.

(15) General Appearance:

- Neat, clean, uncluttered; free from glue residue, bent corners, and pencil guidelines.
- Pictures in layout should follow a common theme.

- Sleeves must not be smaller than pages i.e. pages should lie flat; scrapbook covers should lie flat; use the appropriate number of pages for the book.

(45) Creative design:

- Page(s) are eye catching.
- Borders, embellishments, matting, and stickers should enhance rather than overpower the page.
- Photo cropping enhances theme and overall design.
- The quality of the photos is less important than the overall design.
- Journaling and titles, if used, must be easy to understand and legible.

(15) Colour:

- Colours harmonize and reinforce theme.

SEWING

NOTE: Judging Standards are the same for articles made on a conventional sewing machine and articles made on a serger or overlock machine.

(20) General Appearance:

- Choice of design, colour, and materials are appropriate, shows creativity, suitability and individuality.
- Up-to-date style, suitable for intended use, fashionable, attractive.
- Findings: trims, notions, etc. - well chosen, compatible and suited to intended article, and serviceable (consider care required). Do they work? Are they for decoration?
- Individuality, and creativity in choice of fabric, colour, and decoration.
- Harmony - Does it look like it all belongs together?

(50) Workmanship Judged from Outside of Article:

- Appropriate and creative use of sewing machine or serger/overlock, or combination of both machines.
- Clean, well pressed; may have been worn but not showing wear; no seam marks on outside.
- Article cut on grain of fabric, nap of pattern running in same direction on each piece. Knit fabric has good two-way stretch in fabric; direction of stretch suited to use of article.
- Predominant pattern on fabric match, i.e. plaids, checks, stripes, flowers.
- Correct construction of any fashion details, for example, buttonholes, pockets, belts, darts, plackets, cuffs, etc.
- Trims and fasteners sewn on neatly and securely; not too close to edge.
- Top stitching straight, even from edge or seam line and of correct stitch length.
- Zipper lies flat, is covered, and is accurately stitched.
- Gathers evenly distributed; pleats fall perpendicular to floor.
- Collar has sharp points of identical length and shape.
- Set-in sleeves smooth over cap; no puckers or pleats; puff sleeve gathers evenly distributed.
- Garment hangs well, no puckers or pulled areas due to badly fitting lining or incorrect attachment of lining and interfacing.

- Lining: appropriate weight, no folds or puckers on the outside.
- Hem area even, smooth with no puckers or hem stitches showing, appropriate width, suitable to the purpose of the garment.

(30) Workmanship Judged from Inside of Article:

- Construction techniques suitable to the wear or purpose of the garment.
- Handstitching even and neat, single thread used, not obvious on right side.
- Stitching is of even tension; correct length for weight of fabric; no skipped stitches; if stretch fabric - seam is stretchable, durable and strong (i.e. small zigzag, sports seam, triple stitched stretch seam, overlocked and multi-stitched seams).
- Serger seams - threads connect or lock at the seam line or edge of the fabric and do not come undone. No dangling thread ends; thread ends may be slipped in last inch of stitching; glued or seam sealant used; thread end serged into end of seam.
- Suitable colour of thread.
- Seam finish, if necessary, is appropriate to the fabric and neatly done, should last as long as the article. Knit fabrics do not require a seam finish unless they ravel; wovens require a seam finish.
- Interfacing and linings are a suitable type and weight for outer fabric.
- Satisfactory method used to apply interfacing, lining and waistbands firm and do not wrinkle roll.
- Interfacing used where body and shaping is required on article.
- Dart stitching tapers gradually to nothing at point; secured, not backstitched. Bulky fabric darts are slashed and pressed open.
- Facings are flat, smooth, and do not roll to outside of article; seams clipped and graded to reduce bulk. Clipping and grading not too close to stitching. Understitching, if done, is neat and keeps facing from rolling to right side.
- Seams in collars, facings, etc. trimmed and graded to reduce bulk.
- Hem finish suitable for fabric and use of the article. Serger rolled hem edge rolls under.
- Armhole seam should not be slashed in underarm area; place a second row of stitching 6 mm from stitching line from notch to notch underarm and trim close to stitching. Drop sleeves are inserted using the open sleeve method, sewing side seams and sleeves seam in one continuous operation.
- Elastic in active wear used around the neck for stability and in leg openings; is stitched to the raw edge, turned once inside and stitched again.

Recycled Garment:

(50) First Impression:

- Original garment worth the time, money and effort required in the makeover.

(25) Presentation:

- Refer to general sewing score card.

(25) Workmanship:

- Refer to general sewing score card.

SMALL ENGINES

Spark Plugs:

(25) General Appearance:

- Clean. No visible oil deposits, blistered or eroded electrodes, or glazing and ash deposits.

(20) Workmanship:

- No cracks or damage visible.

(30) Mechanical Ability:

- No mechanical damage.
- Lack of gap bridging; i.e. deposits between the electrodes.
- Electrodes not rounded with deposits.
- No evidence of carbon deposits which can cause misfiring.

WELDING

(15) General Appearance:

- Articles sit/stand flat, sturdy (not wobbly), Finish smooth - no build-up, attractively finished, no obvious gouges, errors, scratches, dents or other defects.
- Materials appropriate for strength, appearance and function.
- Article finished and ready for use unless otherwise specified.
- No pattern markings visible.

(45) Creative Design:

- Follow principles of design - balance, rhythm, harmony, proportion.
- Functional and sturdy for intended use.

(15) Colour:

- Even colour throughout.
- If painted, a coordinated colour appropriate for use; enhances article.
- Proper primer used to increase durability of article.

(25) Workmanship:

- Properly made, bead uniform, straight and even all the way down the weld; splatter ground off.
- Even fill in; no holes; not undercut or cut into the parent material.
- Strong weld; bonded together on either side.
- Bead of solder even on both sides; no grinding of bead of weld visible.
- The article is square, not warped.

WOODWORKING

(50) Quality of Workmanship:

- Accurate straight, neat, correct cuts.
- Followed plans.
- Assembled using sound principles of wood joinery; structurally sound - bracing on stools, chairs, etc.
- All joints tightly fitted and well designed for strength and decorative effect.
- Dovetail joints are stronger and more difficult than butted together and screwed joints.
- Well glued with no drips or runs visible on outside; all the holes and dents filled.
- Proper use of wood fasteners. Pieces set squarely and evenly on the base.
- Nails countersunk if necessary.
- Appropriate hangers, handles and other accessories securely fastened or fit (e.g. a lid); moving parts (e.g. lids, drawers and doors) move easily.
- Children's toys should be safe toys.

(40) Finish:

- Surface properly sanded/prepared; no rough spots; finished appropriate to function (oil, stains, paint, varnish, etc.); finished on all sides; finish smooth and clear.
- Varnish (if done) - no lumps, bubbles, hairs, brush marks, dust particles, streaks or drips.
- Stain (if done) - evenly applied; enhances grain.
- Paint (if done) - accurate; attractive coordinated colours.
- Sanding - crucial to a smooth finish.

(10) General Appearance:

- Functional and sturdy for intended use.
- Articles sit flat (not wobbly), shelves able to be hung; item useful.
- Shows variety in textures, good balance and rhythm, end result has character.
- Attractive and well-proportioned. Carving smooth and suitable depth to convey design.
- Proper selection of wood according to use.
- Grain of the wood used to its best advantage.
- Attractively finished, no scratches, bumps, dents or other defects; no obvious gouges or errors.
- Materials appropriate for strength, appearance and function.
- Free from pencil marks.