

Candlemaking

The general standards apply. It is expected that you have reached an advanced level of skills, and demonstrate excellent design creativity. Individuality in design and technique is encouraged.

Scope

Acceptable methods of candle making are:

- Dipping
- Pouring
- Casting
- Molding
- Rolling

Design

Design or subject matter may be contemporary or traditional. Finished pieces must show that you have an understanding of design and its application, as well as an affinity for the special characteristics of the materials chosen.

Candle designs may be either traditional or original to you.

Cast works in wax are acceptable if the master, the mold and the casting are the work of a craftsperson. You may use commercial molds only if the mold is so neutral as to have no influence on the aesthetic of the finished piece.

Surface decoration must:

- Show a high level of understanding and application of design principles.
- Be original, and show your distinct personal style.
- Show that you have considered the integration of the base form into the finished product.

Materials

Do use:

- Stearic acid to give paraffin toughness and greater density and to prevent sagging or bending.

- Only pure pigment of either wax or oil to colour candles.
- Only oil based fragrances to scent a candle.
- Lead-free metal core wicks in sand-cast candles.
- Wicks of a diameter appropriate to the size of the candle, to prevent excessive smoking and dripping.

Do not use low-temperature paraffin wax.

If you use dried flowers to embellish a candle, you must have grown and/or collected and dried them yourself. Flowers must be neatly and securely attached with wax and must not affect the function of the candle.

Technique

Good technique includes:

- Candles should stand upright and not droop, and should be made so that they do not drip on one side.
- Wicks must be centered in the wax.
- Candles must be even at the bottom.
- Candles should be well proportioned.

Candles must be free from:

- Fractures and cracks
- Frost marks and mottling
- Dull surfaces
- Blisters or pit marks
- Spots under the surface

The jury conducts burn tests on candles during the jurying process.

Workmanship

Work should be neat.

- Finish should be skillfully applied and sufficient to protect the artwork.
- Surfaces must be properly prepared and the object completed on all surfaces.

High quality workmanship should be evident in the total finished piece.

Definitions and admissibility

No specific requirements.

Identification

No specific requirements.

Packaging and presentation

On all pieces, use packaging that prevents scents from escaping into the air.

If any special care is required, attach instructions to the candle.

Clothing

The general standards apply. It is expected that you have reached an advanced level of skills, and demonstrate excellent design creativity. Individuality in design and technique is encouraged.

Scope

You may use traditional designs or commercial patterns only as a basis for surface embellishment (such as quilting, applique, smocking, embroidery, and so on). If you use traditional designs and/or commercial patterns, you must attribute them on the application for jurying.

Design

Design of the piece should make a strong visual impact. The overall design, including all its elements, should have unity and balance. If deviation from the norm is intended, it must be part of the total design and not affect the intended use of the garment.

Use decorative fabrics and threads, beading, and three-dimensional effects in ways that are compatible with the intended purpose of the item.

Garments should reflect strong knowledge of materials and techniques used.

When emphasis is on the design of the garment, you should both create the design and make the pattern.

Smocking, quilting, applique and embroidery designs must be your original designs, unless they are subordinate to the overall design of the garment.

Materials

Materials should be clean, of good quality, and appropriate for the intended use of the garment.

Ensure that:

- Weight, texture and quality of materials used are compatible.
- Linings, interfacings, trims, and so on are compatible with the garment fabric weight, pliability and care quality.

Technique

Prepare before construction:

- For washable garments, pre-wash materials (fabrics, zippers, trims, shoulder pads, interfacings, and so on).
- All other materials should be steamed or dry cleaned before construction.

All garments must be able to withstand normal expected usage. They should be well finished inside and out, without visible loose threads, raw edges or marking lines.

All garments must be properly constructed with no technical flaws.

- Buttons, zippers and other closures should be securely attached and function well unless used for decorative purposes only.

- Points should be sharp; intersections should meet evenly and be flat; all curves precisely executed with no puckers.
- Fabric grain must be maintained.
- Fabric should be cut so that the hem lines are even, fabric drapes properly and garments are comfortably wearable.
- Applique stitching should be smooth and consistent with no raw edges or shadowing through. If stitches used are not intended to be part of the design, they should be invisible.
- Quilted, padded and embroidered pieces should be lined.
- Hems and seams should be:
 - ↳ Smooth, straight, and even with proper stitch length and tension. Threads should be appropriate type and matching colour.
 - ↳ Finished in a manner appropriate for the fabric and intended use.
 - ↳ Inconspicuous on the right side unless this is a deliberate design feature.
- Smocking should :
 - ↳ Be elastic and of even tension.
 - ↳ Be centered where applicable
 - ↳ Be back smocked in areas smocked with an open design.
 - ↳ Have all rows of smocking lined up at side seams.
 - ↳ Have beginning and ending pleats caught up in a seam.

Workmanship

Work should be neat.

High quality workmanship should be evident in the total finished piece.

Definitions and admissibility

No specific requirements.

Identification

No specific requirements.

Packaging and presentation

Garments should be clean and well pressed.

Include with the garment:

- Information on materials used.
- Instructions for proper use and care.

Decorative painting

The general standards apply. It is expected that you have reached an advanced level of skills, and demonstrate excellent design creativity. Individuality in design and technique is encouraged.

Scope

Decorative painting as defined by the NBCC is a craft that utilizes a variety of painting techniques and media to decorate surfaces.

Design

You may use commercial moulds, patterns, or findings when:

- You have designed and made the moulds, patterns or findings yourself.
- Their use is subordinate to the craft object (i.e. the painting).

The object should display functional integrity. It should fulfil its intended purpose and be durable if handled.

- At least 2/3 of the objects to be presented must be functional (i.e. the object should have a purpose and value separate from its decoration).
- Of any five pieces presented, at least three must be original, and the designs must show creative talent.
- The other two pieces may be original, a traditional design, your interpretation of a modern design in which your design element predominates.
- Copies of modern design are not permitted.
- Sources of design must be acknowledged.

An excellent overall effect should be attained, with a pleasing and interesting composition.

Materials

Work should be painted with medium appropriate to the piece.

Technique

Advanced technique must be evident Jurors will be looking for the following:

- Colour management - control of colour harmony and balance.
- Good and consistent stroke control.
- Good value control - control of light and dark within each object and throughout the entire painting.
- Good intensity control - the ability to neutralize or brighten colours within the composition to produce dimension, balance and harmony.
- Attention to line work and detail.

Background should support the composition, not detract from or add to the design.

Workmanship

Work should be neat:

- Finish should be skillfully applied and sufficient to protect the painting.
- Surfaces must be properly prepared and the object completed on all surfaces.

High quality workmanship should be evident in the total finished piece, not just in the painting. Fine decorative painting is worthy of a high-quality underlying surface. Jurors in other disciplines (such as wood, clay, and jewelry) will critique pieces for values other than the painting, such as workmanship, finish, and design

Definitions and admissibility

No specific requirements.

Identification

No specific requirements.

Packaging and presentation

If you use any framing, it should complement the design composition and background. Framed pieces should have dust covers on the backs. When glass is used on framed pieces, gallery/museum glass is recommended.

Framed pieces should have hanging hardware installed. Hanging hardware should have protective coverings.

Embroidery

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Embroidery can incorporate a variety of yarns, threads, stitches, and techniques. The work may be done by hand or machine and can range in scope from trim to large decorative pieces.

Design

Original and traditional designs are permitted. Traditional designs should be identified.

Colour, design, and texture should all work together to make a pleasing piece.

Texture should enhance the design.

Materials

Materials should be suited to the technique used.

Materials should be of good quality.

Thread or yarn must be consistent and not go from thick to thin.

Technique

No tracings of the design should be evident.

The piece should show that the stitcher understood the techniques used.

Beginnings and endings of threads should be hidden.

The back of the work should be neat.

Stitches should be properly executed and used in the right places to enhance the design.

There should not be fabric showing under filling stitches.

There should be an even tension on all stitches.

Threads should be untwisted when multiple strands are used.

The background stitch should be suitable to hold the work.

Workmanship

Work should be neat.

High quality workmanship should be evident in the total finished piece.

- Finishing is extremely important. The grain of the fabric, both warp and welt, should be parallel to a frame.
- If a hoop was used during construction, there should not be evidence of it on the finished piece.

The piece should be clean.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

If at all possible, glass over embroidery should be avoided as the fabric should breathe.

If a frame is used it should enhance the finished piece, not overwhelm it.

Embroidery

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Embroidery can incorporate a variety of yarns, threads, stitches, and techniques. The work may be done by hand or machine and can range in scope from trim to large decorative pieces.

Design

Original and traditional designs are permitted. Traditional designs should be identified.

Colour, design, and texture should all work together to make a pleasing piece.

Texture should enhance the design.

Materials

Materials should be suited to the technique used.

Materials should be of good quality.

Thread or yarn must be consistent and not go from thick to thin.

Technique

No tracings of the design should be evident.

The piece should show that the stitcher understood the techniques used.

Beginnings and endings of threads should be hidden.

The back of the work should be neat.

Stitches should be properly executed and used in the right places to enhance the design.

There should not be fabric showing under filling stitches.

There should be an even tension on all stitches.

Threads should be untwisted when multiple strands are used.

The background stitch should be suitable to hold the work.

Workmanship

Work should be neat.

High quality workmanship should be evident in the total finished piece.

- Finishing is extremely important. The grain of the fabric, both warp and welt, should be parallel to a frame.
- If a hoop was used during construction, there should not be evidence of it on the finished piece.

The piece should be clean.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

If at all possible, glass over embroidery should be avoided as the fabric should breathe.

If a frame is used it should enhance the finished piece, not overwhelm it.

Enamel

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

All methods of hand-working enamel are acceptable.

Design

Design should be original with form and function reflecting the character of the materials and techniques employed.

Successful enameling should demonstrate a good sense of colour, composition, knowledge and control of the chosen process.

While colour and design may be said to be personal, the end product should demonstrate the qualities of the materials involved.

Materials

Commercial pre-cut shapes may be used.

Commercial findings may be used, but should be subordinated to the overall design.

Technique

Joins should come together evenly and neatly.

Wires:

- Wire designs should have clean sweeping lines, not unplanned kinks and squiggles.
- Ends of wires should be filed neatly with all tool marks removed.
- Wire should be adhered properly with no gaps.
- Wires should not sink into the enamel. If more than one technique is used, they should complement one another, not look accidental.
- If stoning is used in the final finish, the piece should be stoned level and to the full width of the wires.

Enamel:

- The enamel should be properly fused to the surface of pieces; no cracks.
- The enamel should not be too thick or too thin, nor have bubbles or pits.
- Pieces should be counter-enamelled.
- Transparent enamels should be clear and brilliant.
- Opaque enamels should not be discoloured due to contamination or improper cleaning of metal.
- If foil is used beneath a transparent enamel, it should lie flat, not crawl up the edges of wires and enhance the colour of the chosen transparent.

Edges

- Edges should be uniform in enamel thickness, not burned away and should be free from fire scale.
- Edges should be polished and free of tool marks.

The piece should not be over-fired or under-fired, unless it is part of the intended design. It should not look accidental.

Fabric dolls

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

All work should be done by applicant. The doll may not be dressed by someone else.

Design

The design of the doll should be related to its future owner and should be in keeping with the use for which it is intended.

Materials

Acceptable materials include:

- Plastic eyes.
- Sturdy, quality materials.
- Washable and fireproof (as much as possible) materials, if intended for an infant or young child.

Do not use:

- Purchased embroidered eyes.
- Purchased accessories such as wigs or shoes.
- Toxic materials in play dolls.

Technique

If plastic eyes are used, they should be anchored securely with safety washers.

There should be nothing on a play doll that could be pulled off and swallowed by a young child.

Features should be neatly painted or embroidered.

On soft sculptured dolls, knots should not show on the body or the face..

Thread should never be carried from one feature to another, as it will show through fabric.

Stuff a doll firmly so heads do not flop or limbs or bodies sag.

Clothing should fit the doll. If the doll is to be played with, clothing is best if it can be removed easily. Fastenings should be easy to manipulate by small hands.

Stitching on clothing should be neat and seams should be even and meet where they are supposed to.

Seams should be finished to prevent unravelling.

If yarn is used for hair, it should lay flat in a neat way and be stitched and/or glued to the head. No glue residue should show on the face.

If the doll has a jointed body, limbs should move easily, not too tight or too loose.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

Identify the materials used, for allergy awareness as well as cleaning and maintenance.

Packaging and presentation

Include washing or cleaning instructions.

Fine art painting & drawing

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Both traditional and digital painting and drawing are included. Mixed media and collage are acceptable. All included elements in a collage must be the artist's original work. Collage is distinguished from assemblage.

Design

Design or subject matter may be contemporary or traditional, representational or abstract.

Paintings and drawings must be the artist's own original design and copyrightable as such. Studies or copies of someone else's design are not allowed.

Materials

Acceptable supports are canvas (stretched), wood panels, masonite, glass, paper, slate, metal, and ceramic tiles.

If you print original digital art, all materials must be archival. It is acceptable to finish digital prints with archival varnish or UV-resistant digital laminating film.

Technique

Advanced technique must be evident. Jurors will be looking for the following:

- Colour management - control of colour harmony and balance.
- Good and consistent stroke control.
- Good value control - control of light and dark within each object and throughout the entire painting.
- Good intensity control - the ability to neutralize or brighten colours within the composition to produce dimension, balance and harmony.
- Attention to line work and detail.

Background should support the composition, not detract or add to the design.

Workmanship

Work should be neat:

- Finish should be skillfully applied and sufficient to protect the artwork.
- Surfaces must be properly prepared and the object completed on all surfaces.

High quality workmanship should be evident in the total finished piece.

Definitions and admissibility

Reproductions are not acceptable.

Acceptable are:

- Original drawings and paintings on traditional supports

- Mechanical prints
- Digital paintings and drawings rendered as archival-quality digital prints
- Greeting cards featuring the artist's work

Mechanical print: a lithograph, serigraph, monotype, relief, etching, colograph or other print technique where the image is conceived and executed by the artist in a numbered edition. Each print in the edition is an original, printed from plate, stone, screen or block, and is signed by the artist. There is no one original print from which copies are made; each print is inked and pulled individually. Once an edition has been completed, it may not be re-opened.

Reproduction: a copy of an original drawing or painting that was initially made on a traditional support, or a copy of a mechanical print, that is rendered through digital or photographic processes on any archival surface.

Greeting cards: originals, archival quality reproductions, and hand-assembled (e.g. photo adhered to card stock) are all allowed. When sold at a craft fair booth, commercially reproduced greeting cards may comprise no more than 10% of work shown in the booth.

Identification

Artwork must be signed and dated.

Attach to the work information identifying:

- Title of the piece
- Medium and finish
- Dimensions of the piece
- Artist's name and appropriate information

Artists are encouraged to include a permanent label on back.

Items from editions of etchings and other mechanical prints, and of digital art, must be numbered, i.e., 4/50, the fourth of 50 to be produced.

Packaging and presentation

Works on canvas must be stretched.

Works on paper or other non-rigid supports must have a firm backing such as foam board, and be packaged in clear envelopes or film, or sleeves.

Framing and matting are optional. Framing and matting should complement the design composition and background. Framed pieces should have dust covers on the backs. When glass is used on framed pieces, gallery/museum glass is recommended.

Stretched and/or framed pieces should have hanging hardware installed. Hanging hardware should have protective coverings.

Fly tying

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

The jurying submission must show examples of types to be sold (e.g. Trout, Salmon or both).

There must be examples of the following categories:

- Wet Fly
- Dry Fly
- Streamer

There must be a variety of sizes:

- Hook size 2, 4, and 8 for salmon flies with two examples of each.
- Hook size 12, 14, and 16 for trout flies with two examples of each.

Design

You must adhere to standard patterns of design for juried items. (Personal designs will be acceptable to sell but not for jurying.)

It is important that correct proportions be observed and a uniformity of style must be maintained to produce well-made, excellent and effective flies.

- The tail length should be equal to the distance from behind the eye of the hook to the beginning of the bend.
- The hackle must be the same length as the tail.
- The wings should extend above the hackle in the finished fly. Therefore, wing length should be equal to the distance from the eye of the hook to the rearmost extension of the bend.

Materials

There must be no substitution for standard accepted materials. For example, cotton or polyester threads are not acceptable.

If you dye your own materials, they must be waterfast.

Technique

Flies must be well made so that they do not come apart. The proper method must be adhered to and submissions will be taken apart to determine this.

The fly must be wound from the eye down. It must be wound tightly and should be whip finished. The head should be smooth. It must be treated with at least two coats of lacquer or head cement.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Jewelry

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Submit at least five distinct and separate pieces incorporating different designs and techniques of construction, representative of the full range of your work.

Design

Jurors look for the skills and techniques that show the applicant is knowledgeable in the craft; that they understand the materials used (their limits and possibilities) and have knowledge of varying techniques of construction (i.e. soldering, welding, riveting, reticulation, forging, and so on).

Originality of design and quality of workmanship are critical because they differentiate the craftsperson's product from the run-of-the-mill item.

Materials

Purchased findings are permitted as long as they are subordinate to the design. A finding is defined as that part of a piece that enables it to function as its intended purposes (for example, pin back, ear wire). All clasps, pin backs, or other moving parts must function well.

Assemblages or items using found items are acceptable as long as they form only a small portion of your overall range of work, and meet with the criteria of originality, and excellence of execution.

Technique

The execution of the pieces should be complete (i.e. finished and clean). Finished means the design has been brought to the point where nothing further can be done to it.

Soldered joints and seams should be well done. Solder overflow, pitting, and gaps are not acceptable and seams should be clean and uniform.

Scratches or tool marks should not be evident, unless intended as part of the design.

Stones should be securely set.

Work should be structurally strong enough for the design.

Edges should be smooth, without rough or sharp parts.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Include an information card or label with recommendations for cleaning and storage if applicable.

Knitting

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Items made using commercial patterns are not acceptable.

Design

All designs must be original to the maker.

Materials

All yarn in a one-colour garment should be of the same dye lot.

The yarn used should be the correct type for the design and the article made.

Technique

Colour:

- When using more than one colour of yarn, the yarn knot in use should be woven (or twisted with the yarn in use) on the wrong side every three stitches. Woven over every other stitch is best. There should be no long loops of yarn on the wrong side.
- Garments in more than one colour should not show any puckering where yarns have been pulled too tight when changing colours, or should not show holes if yarn was not pulled tight enough.

Ribbing

- Ribbing should not be too tight or too loose.
- Ribbing on sleeves and bottoms of garment is lined up evenly when it is being sewn together.

Sleeves

- Sleeves should not be too tight, too loose, too long, or too short.
- Sleeves should be set in armholes with no puckering.

Seams and stitches:

- Seams should be finished in a neat, smooth fashion. Yarn must not be split when sewing up, and sewing stitches should go between each knit stitch. The seam should appear like part of the knitting.
- There should be no drop stitches or twisted stitches.
- Cable patterns should be consistent with no knit stitch showing where a purl stitch should be vice versa.
- Yokes should be smooth and not show holes where stitches have been picked up.

Tension and overall execution

- Use the correct size needles and casting-on/binding off technique to avoid over-tightness or over-looseness in the knitting.
- The piece should be blocked correctly (or not at all, depending on the yarn used). No iron marks should ever show. Patterned work should not be flattened.
- Button holes are to be completed neatly and must all be the same size.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

State the types of materials used (wool, cotton, and so on).

Packaging and presentation

No particular requirements. Items must be clean and the presentation must be neat.

Leather

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Original designs and forms are acceptable.

Items made after commercial patterns are not acceptable.

Design

A functional piece should be practical, comfortable, durable.

The design of the piece should be well balanced and the proportions should look correct.

Materials

Generally, the right type of leather should be used for a particular project. For example, a light leather for a wallet, a medium leather for a bag, and a heavy leather for a belt. There is room for variation to achieve a particular object.

Technique

The leather should be cut in such a way that the product will be strong. An effort should be made to avoid holes or wear points in the hide.

If the leather is dyed by the artisan (rather than pre-dyed at the tannery), the dyeing should be even and allow the leather to enhance the dye rather than having a thick painted look.

The edges should be dyed and polished when possible.

Any stamping or tooling should be done carefully, taking care not to cut the leather too deep.

Stitching, whether laced, hand stitched, or machine sewn, should be used in the appropriate places.

Holes should be evenly spaced and care should be taken when starting and stopping a lace or stitch.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Include a label or card indicating the materials and finishes used, and recommendations for care and cleaning if applicable.

Metal sculpture

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Original designs and forms, or adaptations, are acceptable. Identify any traditional design inspirations.

Objects must comprise more than 50% metal.

Commercially fabricated elements are acceptable as long as they are subordinate to the design.

Design

Sculptures can be kinetic, functional, or non-functional.

Sculptures should be self-supporting (for example, using a frame pedestal).

There is no size restriction.

Jurors look for appropriate:

- Proportions
- Choice of materials for intended use
- Choice of process for fabricating the piece showing a high level of skill

Materials

Use high-quality, stable materials that over time won't change so as to diminish the original intent of the object.

Wired lamps must be made with CSA approved materials.

Technique

Sculptural metal-to-metal connections should be made in the traditional fashion and not with epoxy, unless there is no alternative. (Juror's discretion)

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification, packaging, and presentation

Label each article with your name, address, and the pertinent instructions to the consumer concerning care and maintenance, as well as any information to the consumer required by law.

Packaged foods

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Anything needing refrigeration or being easily perishable will not be considered suitable.

A list should be attached to your application showing all the products you may make for inclusion in NBCC shows, so that we may have an idea of your full range.

Submit one container of each type of product (for example, one of jam, one of jelly, one of pickles), and a representative selection of items in final packaged form as they will be presented at NBCC shows.

Photographs or sketches of your booth display will be helpful to jurors in assessing your ability to fit well into NBCC shows.

Design

Department of Health standards must be followed.

Packaged foods will be assessed on taste, texture, and appearance, as well as presentation and labelling.

Materials

Foods should be of high quality as should be expected with the association with fine crafts.

The following types of food are suitable:

- Long-keeping cakes and cookies, such as Christmas cakes, shortbread, gift-packaged cookies.
- Plum puddings
- Candies (packaged, not loose)
- Pickles, sauces, mustard, oils, vinegars, spreads
- Jams, jellies, preserves, marmalades
- Maple syrup and maple products
- Birch syrup and birch products
- Cheeses
- Wine and beer (approved by NBLCC)

Technique

No commercial mixes should be used in preparation.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

Products must be labelled with weight (or volume if applicable), ingredients, and place of manufacture. Include a best-before date.

Packaging and presentation

Foods accepted are not intended for eating on the premises, so they must be packaged appropriately.

Presentation is extremely important. A high standard of booth display is expected, and packaging must be of appropriate quality.

Gift packages should contain products of juried members of the NBCC only.

Pewter

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Submit at least five distinct and separate pieces incorporating different designs and techniques of construction, representative of the full range of your work.

Design

Jurors look for:

- The skills and techniques that show the applicant is knowledgeable in the craft.
- Understanding of the limits and possibilities of the materials used.
- Knowledge of varying techniques of construction (molds, chucks, casting, spinning, forging, soldering, welding, and so on).

- Designs that allow functional pieces to be durable and serviceable.

Originality of design and quality of workmanship are critical because they differentiate the craftsperson's product from the run-of-the-mill item.

Materials

Purchased findings are permitted as long as they are subordinate to the design. A finding is defined as that part of a piece that enables it to function as its intended purposes (for example, pin back, ear wire). All clasps, pin backs, or other moving parts must function well.

Assemblages or items using found items are acceptable as long as they form only a small portion of your overall range of work, and meet with the criteria of originality, and excellence of execution.

Technique

The execution of the pieces should be complete (i.e. finished and clean). Finished means the design has been brought to the point where nothing further can be done to it.

- If the piece is cast, no flashing should be visible.
- If there is detailing on the surface, it should be clear.
- The backs of pins, the bottoms of goblets, and so on, should be clean and presentable without scratches or gross blemishes.
- Spun pieces should be free from tool marks.
- Distorted surfaces are to be avoided as much as possible.
- Trimmed edges should be free from cutting and chatter marks.
- The inside of spun vessels/pieces should be free from surface stress marks and the bottoms should be clean and without scratches.
- Soldered points should be clean and uniform - solder overflow and solder pitting is unacceptable.
- Soldered parts should be centered and glue stains absent.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Include an information card or label with recommendations for cleaning and storage if applicable.

Photography

The general standards apply. It is expected that an advanced level of skill will have been reached, and excellent design skills will be demonstrated. Individuality in design and technique is encouraged.

Scope

All photographic modes are included.

Collage is acceptable if all included elements are the artist's original work. Collage is distinguished from assemblage.

Design

Design or subject matter may be contemporary or traditional, representational or abstract.

Photographs must be the artist's own original design and copyrightable as such. Studies or copies of someone else's design are not allowed.

Materials

Acceptable supports are archival canvas (stretched), mounting board, archival paper, rag, metal, and acrylic.

It is acceptable to finish prints with archival varnish or UV-resistant digital laminating film.

Technique

Advanced technique must be evident. Jurors will be looking for the following:

- Visual design: including composition, line, shape, texture, perspective.

- Sharpness: elements of the design that should be in sharp focus are in focus. If soft focus or deliberate aberrations are present it should be because of design intent and not lack of mastery. Avoid over-sharpening.
- Exposure control: appropriate for the desired effect. Generally, a broad range of tones with no blown highlights or loss of detail in the dark areas, unless the design intent is high key or low key. If HDR technique is used, it should be subtle unless the design intent is clearly to use excessive HDR for effect.
- Post processing: corrections are not discernible to the eye.
- Overall impression or visual impact.

Workmanship

Work should be neat and free from defects such as warps, kinks, scratches, specks, or inkblots.

Finish should be skillfully applied and sufficient to protect the artwork.

High quality workmanship should be evident in the total finished piece.

Definitions and admissibility

When a piece contains digital painting or drawing, it should be submitted under the Fine Art Painting and Drawing category.

Acceptable are:

- Archival quality digital photographic prints
- Photographic prints made using traditional methods (examples: tintype, bromoil, platinum)
- Greeting cards featuring the artist's work

Archival quality: generally, a photographic print made with archival pigment inks on archival substrates (sometimes called giclee).

Greeting cards: originals, archival quality reproductions, and hand-assembled (e.g. photo adhered to card stock) are all allowed. When sold at a craft fair booth, commercially reproduced greeting cards may comprise no more than 10% of the work shown in the booth.

Identification

Artwork should be signed and dated.

Attach to the work information identifying:

- Title of the piece
- Materials and finish
- Dimensions of the piece
- Artist's name and appropriate information

Artists are encouraged to include a permanent label on back.

Items from editions must be numbered, i.e., 4/50, the fourth of 50 to be produced.

All aspects of work not done by the artist should be acknowledged (e.g., when printing is done by a professional print shop).

Packaging and presentation

Works on canvas must be stretched.

Works on paper or other non-rigid supports must have a firm backing such as foam board, and be packaged in clear envelopes or film, or sleeves.

Framing and matting are optional. Framing and matting should complement the design composition and background. Framed pieces should have dust covers on the backs. When glass is used on framed pieces, gallery/museum glass is recommended.

Stretched and/or framed pieces should have hanging hardware installed. Hanging hardware should have protective coverings.

Porcelain dolls

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Dolls may be made from your own designs, from modern molds, or authentic recognized antique reproductions. If they are interpretations of existing designs, you must acknowledge the name of the original doll. All non-original materials must be properly attributed.

Design

Body design should pay strict attention to proper proportions.

Materials used must be in proper scale to the size of the doll.

Materials

Purchased greenware and china blanks are not permissible.

Bodies, eyes, hair:

- Bodies may be cloth or porcelain. Composition bodies are not permitted.
- Eyes may be painted, glass, or glass-acrylic.
- If you hand-make wigs, use materials appropriate to the age and period the doll represents (examples: mohair, human hair).
- You may use commercial wigs providing the wig material is in keeping with the scale and design of the original doll.

Clothing & shoes:

- Must be your original design or an accurate copy of an appropriate antique design.
- You must hand make all clothing and shoes.

Technique

All bodies must be properly stuffed so as to maintain their shape.

Stitching must be neat and uniform.

Specific attention must be paid to detail such as fingers and toes.

All jointed parts must fit properly.

Porcelain must be of high quality and defect free:

- no bubbles
- no sanding marks
- seam lines smoothed out
- must be satin smooth to touch
- must be of proper thickness and weight

You must pour and clean all greenware yourself.

- Dolls must be incised (signed) with the your name and the date of making.
- Dolls should carry the mold mark from the original (e.g. A.M. 341).

China painting must be:

- As close to the original doll as possible.
- Of high quality with attention to detail and colour characteristics.

Eyes must:

- Be sized properly to opening.
- Not have glue or plaster residue showing on surface.
- Be properly aligned.

Workmanship

Regardless of design source, caliber of workmanship is very important.

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

Identify the materials used, for allergy awareness as well as cleaning and maintenance.

Packaging and presentation

Include washing or cleaning instructions.

Pottery

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Both one of a kind and production pieces are acceptable.

You may submit sculptural and functional pieces. Functional pieces are tested during jurying.

Provide at least five examples, including representatives of the full range of your design and production.

Design

Designs must be originals, or adaptations of traditional designs.

Materials

Purchased greenware is not acceptable.

Materials should be appropriate to the intent of the pieces, both in purpose and visual appearance. Commercially fabricated elements must be of fine quality, and if appropriate, fulfill the requirements of other media.

Wired lamps must be made with CSA approved materials. You may use molds and transfers if you design and fabricate them yourself.

Transfers should relate to the complete piece in both function and design (i.e., not merely a “stuck-on decoration”)

Technique

Construction:

- Thrown pieces should be evenly thrown and trimmed.
- Seams and joints should be clean.
- Appendages, such as handles, spouts, knobs, should be cleanly attached, comfortable, and safe to use.
- Rims and edges should be smooth and soft to the touch.
- Warping, “S” cracks or other obvious defects are unacceptable.
- Lids should fit well.
- For pouring vessels, the vessel should pour well.

Transfers:

- Transfers should be properly applied with no breaks, folds, bubbles, pinholes or lifting of transfer.
- Transfer material (glaze, stain, ink, and so on), must be compatible with the glaze and clay of the piece and fired to assure proper fusion to the piece.

Finishing:

- Each piece should be well finished on all sides.
- Bottoms of each piece must be smooth and soft to the touch.
- Glazing must be consistent with the intended use.
- Handles must be comfortable, easy to use, and visually consistent with piece.

Workmanship

Regardless of design source, caliber of workmanship is very important.

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

Identify the materials used, as well as cleaning and maintenance.

Packaging and presentation

Include washing or cleaning instructions.

Preserved flowers

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Flowers include all plant materials such as flowers, leaves, seed pods, seaweeds, bark, fungi, and so on.

Preservation of plant materials may be achieved by processes such as pressing, air drying, sap replacement, desiccants, freeze-drying, and so on.

Design

Standards for design skills will be more stringent in the case of technically less demanding applications.

A minimum of three (3) completely different items should be presented. Three versions or sizes of the same thing will not be acceptable.

Materials

Accessories such as containers, ribbons, and so on should be of good quality, and should complement the overall design of the preserved materials used.

Where pieces presented for jurying contain materials preserved other than by the applicant, note of this should be made on the application form.

Technique

Technical skill must be demonstrated in the ability to use many different floral materials in a variety of ways.

Materials should be properly preserved and in good condition. Over-dried, over-mature or mouldy items are not satisfactory. Imperfections are only acceptable when they are part of the design.

Materials should be adequately secured to withstand handling appropriate to the finished product. Designs should be carefully finished so that securing materials, such as glue, wires, and so on are not readily visible.

The unexposed side of the work must be neatly finished.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

No particular requirements.

Quilting

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Your original designs, or a skilful rendering or interpretation of a traditional or classic design, are acceptable.

Traditional reproductions must be attributed on the application for jurying.

Design

Design of the piece should make a striking visual impact.

The overall design, including all its elements, should have unity and balance.

Quilting design should be well planned and executed, enhance the design of the piece and reflect a sound knowledge of the technique(s) used (i.e. hand or machine quilting).

Quilting design should be uniform and lines close enough to keep the batt from migrating.

If deviation from the norm is intended, it must be part of the total design and not affect the intended use of the piece.

Materials

Materials should be clean, of good quality.

Materials should reflect the intended use of the piece. For example, decorative fabrics and threads, beading and three-dimensional effects can add interest to a wall hanging, but would be unsuitable in a quilt intended as a bed covering.

All materials used in bed quilts should be washable and durable, and fabrics should be prewashed.

Weight, texture and quality of materials used should be compatible.

Fillers should be suitable to the technique used. For example, Thermolam™ and Polyfam™ add body to a machine-quilted wall piece but are not soft or drapable enough for a bed quilt, nor do they lend themselves to hand-quilting.

Technique

Construction should be smooth and well-stitched with harmonious thread.

Thread ends and fabrics should not show through (shadow) top fabrics.

Quilt marking lines should not be visible.

Points should be sharp; intersections should meet evenly and be flat; all curves precisely executed with no puckers.

Fabric grain should be consistent.

Edges of the quilt should lay flat.

Quilting lines should be smooth, free of wrinkles and puckers, with no loose threads or buildup of threads. Knots should be firmly anchored in batting.

Applique stitching should be smooth and consistent with no raw edges or shadowing through. If stitches used are not intended to be part of the design, they should not be visible.

Bias:

- Binding must be securely stitched.
- Bias binding must be true bias. Square corners must be 90 degrees.

- Stitching should be inconspicuous, unless used as a design element.
- True bias must be used on curved edges; straight binding must be on the straight of the grain and limited to straight edge.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

State the materials used and provide instructions for proper use and care.

Soft toys

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Your own original designs as well as traditional designs are acceptable.

Design

The basic principles of good craftsmanship are of particular importance in toy-making; good design because toys influence the way a child develops, good quality materials and careful workmanship result in toys that will withstand a great deal of play and possible hard use.

If traditional designs are used (e.g. teddy bears) thought should be given to adapting the pattern to modern fabrics.

Original design should be created with the child always in mind, and should be aesthetically pleasing.

If the design involves mobility (such as a puppet or doll with moving arms) it must work well. It is better to avoid toys that “do things” if the moving parts cannot be designed to move freely.

Materials

Use:

- Only safe materials.
- Clean, new fabric that is suited to the design.
- Good quality thread compatible with the fabric.
- Clean new synthetic stuffing material.
- Washable materials whenever possible.
- Firm stuffing that will not sag.
- Felt or fabric trims, snap fasteners, or velcro, not plastic.
- Glues should be good quality.

Do not use:

- Wire and plastic “teddy bear” eyes because they will split, leaving a sharp wire and jagged piece of plastic.
- Sewn-on plastic or button eyes or trims. They can wear or be chewed off. The plastic eyes with washers appear to be safe but should be carefully checked for flaws. Sticks that can break, wires that can poke out, small parts that come off should be avoided.

Technique

Use close stitching, reinforced at wear points.

Affix hair, trims, and so on so they do not come off.

Glue should be invisible.

Finish all seams.

Eyes must be firmly attached.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging

Stained glass

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Your own original designs as well as traditional designs are acceptable. When using traditional designs, you must specify it in the submission.

No commercial designs are permitted (including stencils for sandblasting and acid etching).

The minimum of five (5) submissions should include:

- The copper foil method and/or traditional lead came techniques
- A three-dimensional work of some complexity, of your own design.
- A larger two-dimensional piece of advanced complexity having a minimum of 1½ square feet (Size considerations may be waived if the submissions are of obvious exceptional quality).

Although not necessarily essential to a quality piece, relatively intricate cuts must be included in the submission for jurying in order to demonstrate proficiency in this basic skill. Other techniques incorporated with stained glass (such as acid etching, sandblasting, and so on) may be utilized.

Design

Designs must show:

- Effective and appropriate choice of leadlines and glass (in type and colour).
- Familiarity with different glasses, such as antique, opalescent, cathedral, and so on.

Materials

Electrical components must meet CSA standards.

Painting on glass must be with kiln-fired vitreous paints.

Technique

Structural integrity of the work appropriate to its nature and purpose is essential.

Painting must be utilized in conjunction with other traditional stained glass techniques.

Copper foil considerations:

- Appropriateness of the sizes of seams from structural and design considerations.
- Quality of the soldering (pleasing uniform bead or consistent texturing).
- Beading or perimeters, reinforced if necessary.

Leading considerations:

- Appropriateness of leadline widths.
- Structural soundness of joints and leadlines, and appropriate reinforcements.
- Quality of puttying.
- Adequate cleanup and overall appearance.

Leading in suncatchers and lampshades is discouraged.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

State the materials used and provide instructions for proper use and care.

Electrical components must be labeled as CSA compliant.

Surface design

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Only original designs or adaptations of traditional designs are acceptable. They can be executed as either one of a kind and production items. Traditional designs should be indicated so to the jury.

Functional items will be tested by the jury.

Design

There should be some sort of coherent design, be it of line, colour, or shape, and it should suit the item.

The design should not be dominated by a technique (for example, salt patterns with French dye; wax drip patterns with batik).

Monochromatic colour schemes should have variety of contrasts:

- The design should be proportioned to the size of the item
- Care should be taken that the design does not totally disappear when a garment is worn. For example, a detailed design solely in the center of a square scarf vanishes when the scarf is folded and worn around the neck.

Materials

The materials should be appropriate for the intended use of the article. For example, a cushion needs heavier silk than a scarf does.

Use colour-fast dyes where appropriate, such as for a kite or a washable garment.

Commercially fabricated elements (findings, buttons, zippers, packaging, and so on) must be of fine quality, and if appropriate, fulfill the requirements of other media.

Technique

The intended use of the article should dictate the finish.

- Finish should be neat and strong, no threads hanging, extra pieces strongly attached, stitching of appropriate size using appropriate size thread to secure edges or backing.
- Quilted, padded, or embroidered pieces should have a lining to cover the back.
- Hems and seams of clothing should be well finished.
- Cushions should be smoothly stuffed with zipper closings properly installed.
- If a frame is used, there should be no raw edges showing.
- Pieces should be well pressed and clean.

Competence with the techniques for application of the dyes and inks should be in evidence.

- Dye should be properly applied, even, and not splotchy or grainy looking.
- Colours should be clear and true, not muddy looking. (Pastels need not look faded)
- Dyes should be properly set not to run (for example. steamed/ironed).
- If a resist is used such as in silk painting, the dyes should be carefully placed so that they do not run into each other.
- While little discrepancies are almost unavoidable, carefully applied French dye should have a minimum of bloopers, if any.
- In silk painting, use a technique such as salt patterns only in a way that it is subordinate to the overall design. It should be used for accent and embellishment, rather than purely for effect.
- All traces of resist (such as wax, starch paste, gutta latex) should be removed by boiling or dry cleaning. Exceptions are allowed for some items such as wall hangings which can benefit if a certain amount of wax is left in to stiffen and give body to the fabric.

- Each colour area should be consistent, not interrupted with splotches, pinholes or clogged areas on screen.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

State the materials used and provide instructions for proper use and care. Clothing and home furnishings should be labeled, providing content and care information as required by law.

Weaving

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

Only original designs or adaptations of traditional designs are acceptable. They can be executed as either one of a kind and production items. Traditional designs should be indicated so to the jury.

Functional items will be tested by the jury.

Design

Designs must allow for appropriate proportions, structural integrity, materials for the intended use, finishes, colours, and decoration.

Fringes are acceptable only if the yarn will withstand the intended use and cleaning without deterioration (placemats, runners).

Your choice of process for fabricating the piece should let you demonstrate a high level of skill in the execution.

Materials

The materials should be appropriate for the intended use of the article. For example, use soft fibers for garments that are worn next to the skin, and strong, durable yarns for rugs.

Use colour-fast dyes where appropriate, such as for a washable garment.

Commercially fabricated elements (findings, buttons, zippers, packaging, and so on) must be of fine quality, and if appropriate, fulfill the requirements of other media.

Commercial pillow forms are acceptable for inside of cushions.

Technique

Weaving should be technically correct. The selection of the warp and the beat of the weft should be appropriate to the function of the article.

The beating should be regular. Overshot weaves and tartans should be beaten in a way to produce or reproduce the 90 and 45 degree angles of the traditional cloth.

The edges should be straight and well done.

The final cloth should exhibit the drape or stiffness needed for end use

Selvages should be firm and straight

Weave structures and yarns should enhance the appearance, ('hand') of the finished cloth

In weft face tapestries and rugs, the cotton or linen warp should be covered. The end fabrics should be firm, but not beaten so vigorously as to be spongy. If the warp is intended to show, this fiber should blend appropriately with the weft.

No knots should show on the surface of the cloth

Clothing should be comfortable to wear. Neither a rippling, indicating too much weft, or a tight appearance indicating not sufficient weft, should be apparent .

Fringes should be attached securely in a way that complements the piece.

The intended use of the article should dictate the finish.

- Finish should be neat and strong, no threads hanging, extra pieces strongly attached, stitching of appropriate size using appropriate size thread to secure edges or backing.
- Hems and seams of clothing should be well finished.
- Cushions should be smoothly stuffed with zipper closings properly installed.
- Pieces should be well pressed and clean.
- Sewing should be neat.
- For floormats and rugs, the ends should be braided, twisted, or turned under and covered with tape, or threaded back into the body of the rug.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Because most materials will shrink to some degree, weaving should be washed and well pressed before presentation or sale (if applicable).

Pieces intended to be hung should have hanging hardware with them.

Label as required by law. State the materials used and provide instructions for proper use and care. Labeling for clothing must have name and address, generic name, and percentage of fibre content. Sections must be declared separately (for example, Bodice – rayon, Skirt – wool).

Wood cabinetry and furniture

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

All wood medium groups must meet the product safety standards of Health Canada.

Low and deep relief carvings are acceptable.

Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship.

Reproduction, or period pieces, are acceptable providing they are historically accurate.

Functional items will be tested by the jury.

Design

Designs must allow for appropriate proportions, structural integrity, materials for the intended use, finishes, colours, and decoration.

The grain of the wood, the total form of the item, and any surface texture should all complement each other. Grain orientation must be appropriate to the structure of the piece.

It is acceptable to work defects into the design, provided the integrity of the piece remains sound. For example, solid knots or mineralization streaks can be worked into the design.

Materials

Furniture-grade wood should be used.

The use of any wood, or wood product, is acceptable, providing it is of furniture quality or grade, and is used in proper areas. For example, ply & particle board are acceptable as veneer cores, if veneered on both sides.

Soft woods should be avoided in heavy use areas unless premature visible wear is within the scope of the design concept.

Moving wooden parts such as drawer sliders should be of hard wood.

Commercially made molding and trim are not acceptable.

Smooth working, high quality hardware should be used.

Commercial 'Hardware Store' variety hinges, pulls, latches, catches, and so on should be used with care.

The types of stain and glue used should be appropriate to the design and intended use of the item. For example, outdoor pieces require different products from items that will only be used indoors.

The type of finish should be appropriate to its use and should enhance the over-all form of the article.

Stains should be used only to enhance the grain, not to disguise or represent another type of wood.

Pore fillers are acceptable on porous wood, and necessary on porous wood table tops.

Waxes and polishes are acceptable providing they are compatible with the finish.

Technique

All surfaces should be sanded, scraped, or planed to remove machine marks.

Stains, sealers, and finishes must be applied so as to prevent mottled and uneven surfaces. These effects are to be avoided unless it is a deliberate design effect.

Finishes should be smooth and consistent throughout. The piece should be finished on all sides, including the back.

All pieces should be smooth to the touch and have no visible scratch marks, brush marks, sags, or foreign matter embedded in the surface.

Panels should be laminated to minimize warpage.

All joints should be well edged as to almost see no joint.

No cracks or checks are allowed.

All members, structural or otherwise, should be square, well-joined, securely fastened, and consistent throughout the piece.

Floating panels and large slabs should be housed or secured in a manner which allows for wood movement across the grain.

Doors, drawers, and other moving parts should operate smoothly and with minimum of pressure.

Screws, nails, dowels, and other fastenings are to be concealed unless design requires otherwise.

All hardware should be fastened securely and squarely to ensure smooth operation.

Pieces to be laminated should be limited to 2.5 inches wide at most.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Items made from plans or patterns must be described as such.

If the item is meant to be hung, then hanging hardware should be provided.

Include a label listing all materials used in the piece, and care and maintenance recommendations if appropriate.

Woodcarving - relief

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

All wood medium groups must meet the product safety standards of Health Canada.

Low and deep relief carvings are acceptable.

Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship.

Functional items will be tested by the jury.

Design

Designs must allow for appropriate proportions, structural integrity, materials for the intended use, finishes, colours, and decoration.

The grain of the wood, the total form of the item, and any surface texture should all complement each other. Grain orientation must be appropriate to the structure of the piece.

It is acceptable to work defects into the design, provided the integrity of the piece remains good. For example, solid knots or mineralization streaks can be worked into the design.

Materials

For most carving done in low and deep relief, select wood should be used (select wood being free of knots).

The types of stain and glue used should be appropriate to the design and intended use of the item. For example, outdoor signs require different products from items that will only be used indoors.

The finish used should be appropriate to its use and should enhance the over-all form of the article.

Technique

Panels should be laminated to minimize warpage.

Stains, sealers, and finishes must be applied so as to prevent mottled and uneven surfaces. These effects are to be avoided unless it is a deliberate design effect.

All joints should be well edged as to almost see no joint.

No cracks or checks are allowed.

All cuts should be hand performed, but when you have to eliminate a lot of background in deep relief carvings, a router or flex shaft can be used. The finished work of the carving should be tooled by hand. Sanding as means of taking away wood is not acceptable.

All cuts should be crisp and free from tears or splits.

On a relief panel, borders should be 1½" - 2" or scaled appropriately if the piece is very small or very large. Decoration of borders is acceptable.

The piece should be finished on all sides, including the back.

All pieces should be finished smooth to the touch and have no visible scratch marks, brush marks, sags, or foreign matter embedded in the surface.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Items made from plans or patterns must be described as such.

If the item is meant to be hung, then hanging hardware should be provided and preferably pre-installed.

Include a label listing all materials used in the piece, and care and maintenance recommendations if appropriate.

Wooden toys

The general standards apply. It is expected that you have reached an advanced level of skill, and demonstrate excellent design skills. Individuality in design and technique is encouraged.

Scope

All wood medium groups must meet the product safety standards of Health Canada. Toys must conform to the safety standards outlined by the Department of Consumer and Corporate Affairs.

Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship.

Reproduction, or period pieces, are acceptable providing they are historically accurate.

Functional items will be tested by the jury.

Design

Designs must allow for appropriate proportions, structural integrity, materials for the intended use, finishes, colours, and decoration.

The grain of the wood, the total form of the item, and any surface texture should all complement each other. Grain orientation must be appropriate to the structure of the piece.

It is acceptable to work defects into the design, provided the integrity of the piece remains sound. For example, solid knots or mineralization streaks can be worked into the design.

Materials

Wooden toys generally require the use of hard woods for durability. Woods used should not splinter or crack easily.

The types of stain and glue used should be appropriate to the design and intended use of the item. For example, outdoor pieces require different products from items that will only be used indoors.

Finishes must be non-toxic and provide a surface that can be cleaned. The type of finish should be appropriate to its use and should enhance the over-all form of the article.

Stains should be used only to enhance the grain, not to disguise or represent another type of wood.

Waxes and polishes are acceptable providing they are compatible with the finish.

Technique

All surfaces should be sanded, scraped, or planed to remove machine marks.

Stains, sealers, and finishes must be applied so as to prevent mottled and uneven surfaces. These effects are to be avoided unless it is a deliberate design effect.

Finishes should be smooth and consistent throughout. The piece should be finished on all sides.

All pieces should be smooth to the touch and have no visible scratch marks, brush marks, sags, or foreign matter embedded in the surface.

All joints must be able to withstand considerable abuse.

No cracks or checks are allowed.

All members, structural or otherwise, should be square, well-joined, securely fastened, and consistent throughout the piece.

Joinery should allow for wood movement.

Doors, drawers, and other moving parts should operate smoothly and with minimum of pressure.

Screws, nails, dowels, and other fastenings are to be concealed unless design requires otherwise.

All hardware should be fastened securely and squarely to ensure smooth operation.

Pieces to be laminated should be limited to 2.5 inches wide at most.

Workmanship

Work should be neat.

High quality workmanship should be evident in the finished piece.

Definitions and admissibility

No particular requirements.

Identification

No particular requirements.

Packaging and presentation

Items made from plans or patterns must be described as such.

Include a label listing all materials used in the piece, and care and maintenance recommendations if appropriate.