

Jurying Standards | 2021

Submitting for Member Review

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Jurying Standards

Works submitted for jurying must be representative of the full range of your work. They should demonstrate what the maker would like to include in craft festival booths or for consideration in Craft NB exhibitions and programming. It is understood that one's work will change and evolve over time, and re-jurying is only necessary if a craftsperson lets their membership lapse for more than 5 years or deviates considerably in technique or material from what they originally had approved by a jury.

Submit at least five distinct and separate pieces incorporating a variety of designs and construction techniques used by the maker on a regular basis. The items will be evaluated in person by our jurying committee, made up of professional artists. If your submissions, i.e. furniture, sculptures, are too large to bring to our offices, we can discuss with you alternate ways to evaluate your work.

Collaborative Submissions

Craftspersons who work collaboratively may apply to be juried as a group. Collaborative work is defined as artwork which has been created by multiple craftspeople, with each individual participating in some aspect of the creative process. The group is to pay one membership fee. The work must be produced exclusively and collaboratively by the members identified on the application form. If the membership of the group changes, re-jurying may be required. A separate submission will be required for each medium. The group must identify one member as the contact person. Members of the group who wish to participate independently in CraftNB initiatives must be juried separately.

General Standards

These general standards apply to all individual categories listed below. If your work incorporates more than one category of craft, be sure your work meets criteria in all applicable sub-categories:

Originality

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- Individuality in design and technique is encouraged.
- Whether an original design, or an adaptation of a traditional design, the work should clearly reflect the personalized influence of the individual maker and demonstrate a clear, personal vision and unique, distinctive style.
- Style or subject matter may be contemporary, traditional, representational, or abstract.
- Articles made from commercial kits or which require simple assembly of commercially available parts, as opposed to skillful manipulation of materials, will not be accepted.
- Both one-of-a-kind and production pieces are acceptable.

Design

- Objects must be well designed both technically and aesthetically. Good design requires the consideration of the elements of design (form, line, colour and texture) and the principles of design (contrast, rhythm, repetition, transition, proportion and scale).
- Work must 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.
- Pieces must reflect an advanced level of skill, and demonstrate excellent design.
- Designs must have appropriate proportions, structural integrity, and materials for the intended use, finishes, colours, and decoration.
- If deviation from the norm is intended, it must be part of the overall design and not affect the intended use of the piece.
- Items from editions (i.e. prints) must be numbered, i.e., 4/50, the fourth of 50 to be produced.
- If any fabrication of the pieces/products is done by persons other than the artist themselves, they must be under the implicit direction of the artist.

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- The overall design, including all its elements, should have unity and balance.
- Functional and/or food/beverage products will be tested during jurying.

Materials

- Products must be made of high quality materials, suitable to the item produced.
- Ready-made components are permitted only if they are subordinate to the total design. (i.e. findings for jewellery, frames, hardware, decoration)
- Works on canvas must be stretched.
- A piece must show understanding of the properties and limitations of the materials as well as competent methods of construction. No matter the craft the pieces should show structural integrity.
- When appropriate, warning labels or tags about care and maintenance must accompany the product, e.g. “raku pottery cannot go in the dishwasher”; “This doll is not a toy and should be used for decorative purposes only”.
- The craftsperson is responsible for understanding and complying with government health, safety and labeling regulations for their business. Please see specific categories for useful links.

Techniques

- While most techniques in craft are accepted, a high level of technical skill and consistency of quality is expected for all work.
- Work must be able to withstand normal expected usage.

Workmanship

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- High quality workmanship should be evident in all finished pieces.
- Excellent finishing is expected.
- Work should be neat and clean.
- Work should hold up to intended use and show structural integrity.

Presentation

- Labeling must meet federal regulations and products must be registered with Health Canada when applicable. For website: <https://bit.ly/39yZvVr>
- Any labeling/packaging must be high quality and well designed in appearance.
- Labeling/packaging must also show a distinct style which is unique to the maker.
- If you use framing or mounting, it should complement the design composition and background; Framed pieces should have hanging hardware installed with protective coverings; When glass is used on framed pieces, gallery/museum glass is recommended.
- Provide any pertinent instructions to the consumer concerning care and maintenance, as well as any information to the consumer required by law. Craft NB assumes no responsibility for the maker's compliance with government health, safety and labeling regulations.

Basketry

Scope

- Baskets are typically defined as a container made of reeds, thin strips of wood, or other flexible material woven together.

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Design Considerations

- The texture should be integrated with all surface textures and elements of the design without overpowering them.
- The use of colour should also enhance, not overpower the design of the object.
- Embellishments must be appropriate, compatible and subordinate to the overall design.
- Size and shape of handles must suit the basket. Baskets must be appropriately shaped and not appear lop-sided or crooked unless as a design feature.
- Work does not necessarily have to be functional, however, if the basket is designed to be functional, it should be strong and durable enough to serve its intended use.

Materials

- All materials will be considered.
- Hardware (hinges, dowels, pins, rods, etc.) should be durable, compatible and securely attached.
- Two-part rims that are lashed on after the basket is made must be free from cracks and "hairs".
- Incorporated handles must be an integral part of the design.
- Finishes should be carefully selected and applied with consistency, unless purposefully otherwise intended.
- If dye is used to colour materials, it should be colourfast and permanent.

Technique

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- A variety of techniques (such as weaving, coiling, twining, plaiting, etc.) may be used, as long as they prevent unravelling, warping, shrinkage, etc., and fulfill the function intended.
- Ends must be properly inserted and concealed.
- Free-form baskets must have a finished appearance. Finish should be neat and strong.
- Reeds and wood should not show signs of splitting.

Body Care Products

Soaps and Lotions

Scope

- This category includes a variety of products including soap, lotion, beard oil, lip balm and body care products. Diversity is recommended and preferred.

Design Considerations

- Any decorative elements used must be original and show a high level of understanding and application techniques.

Materials

- All materials used must meet government standards. For guidelines: <https://bit.ly/37Upoyb>
- The use of natural vegetable or animal oils is preferred.
- Products should not contain toxic dyes.
- The use of natural scents is preferred.

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- Scents should be appropriately used, and not be significantly overwhelming.
- Antioxidants or preservatives to increase shelf-life must be used.
- The use of petrochemical products such as mineral oil, petroleum etc. is unacceptable.

Technique

- Cold process, hot process, melt and pour and French-milled are acceptable methods of soap making.
- Colorant in soap should be uniform in appearance and consistent unless it is part of the design and obviously intended.
- Stability and consistency of final product should be appropriate (example: soaps should not be sticky).
- Soaps should be cured for at least 4 weeks before use.

Clay

Clay Sculpture

Scope

- Work consisting of at least 75% clay using carving, modeling, or otherwise producing figurative or abstract works of art in three dimensions.

Design Considerations

- Sculpture should have unity and balance and must show careful designing, with consideration for intended use.
- Appropriate proportions, choice of materials, choice in process, and a high level of skill are expected.

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- No dangerously sharp edges should be present.
- Pieces must be constructed in such a way that they can be easily and securely displayed, and not cause damage to a tabletop, floor, or wall.

Materials

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

Technique

- The 4 primary technical methods of producing three-dimensional objects, or a combination of these methods is acceptable. These include manipulation, subtraction, addition and substitution.
- Joining techniques, i.e. fastening, fitting, gluing, anchoring, bolting, etc. should be appropriate and well executed, and should not interfere with the visual integrity of the piece. No glue should be visible.
- Transfer material, i.e. glaze, stain, ink, etc. must be compatible with the glaze and clay of the piece and fired to assure proper fusion in the work.

Pottery

Scope

- This category includes pots, mugs, dishes, and other functional articles made of earthenware or fired clay.

Design Considerations

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- Pottery should have unity and balance and must show careful designing, with consideration for intended use.
- Work must be stamped or signed by the maker.

Materials

- Purchased greenware is not acceptable (if you are a porcelain painter, please see 'Decorative Painting category')
- Materials should be appropriate to the intent of the pieces, both in purpose and visual appearance.
- Wired lamps must be made with CSA approved materials. For CSA website: <https://bit.ly/32tTveQ>
- 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 must be evenly thrown and trimmed.
 - Seams and joints must be clean.
 - Appendages, such as handles, spouts, knobs, must be cleanly attached, comfortable, and safe to use.
 - Rims and edges must be smooth and soft to the touch.
 - Warping, "S" cracks or other obvious defects are unacceptable.

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- Lids must fit well.
- For pouring vessels, the vessel must pour well and not drip.
- **Transfers:**
 - Transfers must 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, and fired to assure proper fusion to the piece.
- **Finishing:**
 - Each piece must 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

Fabric Work and Textiles

Clothing and Home Décor

Scope

- This category is defined as a textile worn on the body or used for home décor, including pillows. If more than 50% of the product consists of materials handwoven or otherwise handmade, please see weaving standards or appropriate category.

Design Considerations

- In this category, emphasis is on the design, rather than the material choice of the garment. Makers are expected to create both the design and the pattern.

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- Use decorative fabrics and threads, beading, and three-dimensional effects in ways that are compatible with the intended purpose of the item.
- Smocking, quilting, applique and embroidery designs must be your original designs, unless they are subordinate to the overall design of the garment.
- Garments should be clean and well pressed.

Materials

- Materials should be clean, of good quality, and appropriate for the intended use of the garment.
- Linings, interfacings, trims, and so on must be compatible with fabric weight, pliability and care quality.
- Materials should be pre-washed, steamed, or dry cleaned prior to construction (all fabrics, zippers, trims, shoulder pads, interfacings, and so on).

Technique

- Garments should be technically well finished inside and out with no loose threads, raw edges or marking lines visible.
- 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; hems and seams should be smooth, straight, and even with proper stitch length and tension.
- Fabric grain must be maintained.
- Fabric should drape properly and be comfortable to wear.

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- Applique stitching should be smooth and consistent with no raw edges or shadowing showing through the fabric. If stitches are not intended to be part of the design, they should be invisible.
- Quilted, padded and embroidered pieces should be lined.
- Smocking should be elastic and of even tension, it should be centered where applicable and back smocked in areas smocked with an open design. It should have all rows lined up at side seams, and have the beginning and ending pleats caught up in a seam.

Embroidery

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 Considerations

- Colour, design, material choice and texture must all have an overall unity and balance.
- Thread or yarn must be consistent and not go from thick to thin unless intended for design purposes.
- Finishing is extremely important. The grain of the fabric, both warp and welt, should be parallel to a frame.
- If a frame is used, it should enhance the finished piece, not overwhelm it.

Materials

- Materials must be of high quality and suited to the technique used.

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Technique

- No tracings of the design should be evident.
- The piece should show that the maker competently understands the techniques used.
- The back of the work should be neat; all thread ends should be hidden.
- Stitches should be properly executed and used in the right places to enhance the design.
- No fabric should be 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.
- If a hoop was used during construction, there should not be evidence of it on the finished piece.

Soft toys

Scope

- A soft toy is a toy or doll sewn from a textile, and stuffed with a soft material. Toys must be comprised of more than 75% fabric to be considered in this category (otherwise please see both this category and other categories appropriate for the work i.e. woodworking if wooden parts are incorporated, knitting if knit, etc.)

Design Considerations

- The design of the toy should be in keeping with its intended use.

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- If the doll has a jointed body, limbs should move easily

Materials

- Non-toxic materials must be used.
- Only clean, sturdy, high-quality material (including thread) which are suited to the design should be used.
- Use washable & fireproof materials whenever possible.
- Felt or fabric trims, snap fasteners, or Velcro are preferred. Avoid plastic whenever possible.
- Glue should be good quality, non-toxic and not visible.
- If the intended user is a child, sewn-on plastic or button eyes or trims should be avoided as they can wear or be chewed off. Plastic eyes with washers appear to be safe, but should be carefully checked for flaws.
- Sticks that can break, wires that can poke out, and small parts that come off must be avoided.
- There should be nothing on a toy intended for children that could be pulled off and swallowed.

Technique

- Features should be neatly painted or embroidered.
- If plastic eyes are used, they must be anchored securely with safety washers.
- On soft sculptured dolls and toys, 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 the fabric.

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- Stuff the toy firmly so heads, limbs, and bodies do not flop or sag.
- If the toy or doll is clothed the clothing should fit properly. If the toy is to be played with, clothing is best if it can be removed easily. Fastenings should be easy to manipulate by small hands.
- Stitches should be neat and seams should be finished evenly, meeting where they are supposed to in order to prevent unravelling.
- Use close stitching, reinforced at wear points.
- 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.

Other Considerations

- Provide any pertinent instructions to the consumer concerning care and maintenance, as well as any information to the consumer required by law. For more information about toy making in Canada: <https://bit.ly/2PAgCiH>
- If the toy is intended as a decorative object and not intended for children, this should be VERY clearly labelled as such.

Quilting

Scope

- Quilting is defined as the process of sewing two or more layers of fabric together using a needle and thread.

Design Considerations

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- The quilting design must be well planned and executed, enhancing the overall piece and reflecting a high skill level and knowledge of the techniques used, i.e. hand or machine quilting.
- Quilting design must be uniform and lines close enough to keep the batt from migrating.

Materials

- Materials must be clean, high quality and 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 must be washable and durable, and fabrics should be prewashed.
- Weight, texture and quality of materials used must be compatible.
- Fillers must be suitable to the technique used. For example, a material that adds body to a machine-quilted wall piece vs. one which is soft and drapeable enough for a bed quilt.

Technique

- Construction must be smooth and well-stitched with harmonious thread.
- Thread ends and fabrics must not show through (shadow) top fabrics.
- Quilt marking lines should not be visible.
- Edges and intersections must be sharp and flat; quilting lines must be smooth, free of wrinkles and puckers, with no loose threads or buildup of threads.
- Fabric grain should be consistent.
- Knots must be firmly anchored in batting.

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- Applique stitching must be smooth and consistent with no raw edges or shadowing through.
- Bias:
 - Binding must be securely stitched.
 - Bias binding must be a 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.

Dyed and Printed Textiles

Scope

- Textile printing or dyeing is defined as the process of applying colour to fabric in definite patterns or designs. This can include pieces made for visual aesthetics or to be worn. However, if intended work for jurying is to be worn, please also see standards for clothing.
- May prioritize aesthetic value over utility.

Design Considerations

- The design must not be dominated by a technique (for example, salt should be used in “French dyes” only when appropriate to design; as with wax drip patterns in batik).
- Monochromatic colour schemes should have a variety of contrasts.
- The design should be proportionate to the size of the item.

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- If wearable, care must be taken that the design does not totally disappear when a garment is worn. For example, a detailed design solely in the centre of a square scarf vanishes when the scarf is folded and worn around the neck.
- In surface printing, stencils, woodblocks, or silk screen patterns must be of original design by the craftsperson and show great technical skill in execution.
- If a frame is used, there should be no raw edges showing and it should enhance the finished piece, not overwhelm it

Materials

- The materials must be appropriate for the intended use of the article.
- Use non-toxic, colour-fast dyes and pigments where appropriate, such as for a washable garment.
- The pigments must be used without injuring or changing the fabric's texture.
- Commercially fabricated elements (findings, buttons, zippers, packaging, and so on) must be of high quality, and if appropriate, fulfill the requirements of other media.

Technique

- The intended use of the article must dictate the finish.
- Finish must 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 must have a lining to cover the back.
- Cushions should be smoothly stuffed with zipper or button closings properly installed.
- Pieces should be well pressed and clean.

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- Dyes and pigments must be heat set, steamed and washed as appropriate and/or needed.
- Dyes and pigments must be properly applied, even, and not splotchy or grainy looking.
- All dyes and pigments must be colourfast.

Dyeing Techniques

- Competence with the techniques for application of the dyes and inks must be evident.
- Colours should be clear and true, not muddy looking (Pastels need not look faded).
- 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 unless intended.
- While small 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.
- 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 to stiffen and give body to the fabric.
- A tied, sewn or applied resist should reserve the intended area in white or desired colour and show a firm, consistent drawing style.

Printing Techniques

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

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- All fabric printing must be done by the craftsperson; commercial screening is only permitted if it is an original design of the craftsperson and forms a small (subordinate) part of the finished product.
- Cut stencils should leave a sharp, clean edge with no fuzziness or blurring.
- In surface printing, registration should be exact.

Felting

Scope

- Felt is a nonwoven fabric typically made of animal fibres that are matted together by either a wet felting technique or with specialty felting needles.

Design Considerations

- Finished material(s) must be evenly felted with no lumps and bumps in the finished piece unless intended.
- Finished fabric must be stable so as not to pill, and must withstand pulling without coming apart (relevant to both needle felting and wet felting and applies to all layers)
- Clothing must be wearable, durable, and appropriate for its intended use.
- Finished weight of fabric must suit the function for which it is intended (e.g. loose and supple for scarves and clothing, stiffer for footwear)

Materials

- All materials must be prepared appropriately to maintain durability and longevity.
- Good quality recycled/up-cycled materials are acceptable.

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Technique

- Any stitching used must be even. The size of thread and stitches must be appropriate to the material and design. Machine stitching must be appropriate to the material and have even tension.
- If using felt in jewellery making, all findings (earring hooks, pin backs, etc.) must be neutral to the design. Findings should be sewn not glued to felt whenever possible.
- Select appropriate fibre for the intended use. (e.g. scratchy, course fibre should not be used for clothing that will be worn next to the skin, but it may be appropriate for felted wall hangings)

Knitting

Scope

- Knitting is a method by which [yarn](#) is manipulated to create a [textile](#) or [fabric](#). It consists of a number of consecutive rows of interlocking loops. Knitting may be done by [hand](#) or by using a [machine](#).

Design Considerations

- See all “Technique” subcategories

Materials

- Different types of yarn (fibre type, texture, and twist), needle sizes, and [stitch types](#) may be used to achieve knitted fabrics with different properties (color, texture, weight, heat retention, look, water resistance, and/or integrity). The yarn used should be the correct type for the design and intended purpose.

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- All yarn in a one-colour garment should be of the same dye lot.
- Natural fibres are preferred over acrylic.

Technique

- **Colour**
 - When using more than one colour of yarn, the yarn not in use must be woven (or twisted with the yarn in use) on the wrong side every three stitches. Woven over every other stitch is best.
 - There must be no long loops of yarn on the wrong side.
 - Garments must not show any puckering where yarns have been pulled too tight when changing colours, and should not show holes if yarn was not pulled tightly enough.
- **Ribbing**
 - Ribbing must be consistent, not too tight or too loose.
 - Ribbing on sleeves and bottoms of garment must be lined up evenly when it is being sewn together.
- **Sleeves**
 - Sleeves must not be too tight, too loose, too long, or too short.
 - Sleeves must be set in armholes with no puckering.
- **Seams and Stitches**
 - Seams must be finished in a neat, smooth fashion.
 - Yarn must not be split when sewing up, and sewing stitches should go between each knit stitch.

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- Seams should appear like part of the knitting.
- There must be no drop stitches or twisted stitches.
- Cable patterns must be consistent with no knit stitch showing where a purl stitch should be and vice versa.
- Yokes must be smooth and not show holes where stitches have been picked up.
- **Tension and Overall Execution**
 - The piece must 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 be uniform.

Rug Hooking

Scope

- Rug hooking includes all products produced using hooking techniques in which a hook is used to push or pull materials through a heavy backing fabric.

Design Considerations

- Binding on rugs, fringing hemming, lining, stretching and framing for wall hangings, etc. must all be skillfully finished.
- Loops must be even unless the intent is for an uneven textural effect.
- Use of latex is not acceptable.

Materials

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- All materials must be of good quality.
- All materials must be appropriate to the function of the product (e.g. durability must be a prime consideration in a floor rug)
- Unconventional materials can be used to create texture but must be appropriate to the piece and be securely incorporated into the work.

Technique

- A floor rug should be very durable and show loops of even height.
- There should be no cross-overs underneath.
- All clipping should be done from the top unless imperative to a different technique.
- Edges should be suitably finished.
- Fabric used must fray.

Weaving

Scope

- Weaving typically involves fabric created by interlacing yarns, or strips of fibre, however, can also include the use of other materials. While often created on a loom, this can also describe off loom techniques such as backstrap weaving or card weaving.

Design Considerations

- Designs must show knowledge of appropriate proportions, structural integrity, materials used, finishes, colours, and decoration.

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- Fringes are acceptable only if the yarn will withstand the intended use and cleaning without deterioration or felting.
- Clothing must be comfortable to wear. Neither a rippling (indicating too much weft), or a tight appearance (indicating lack of sufficient weft), should be apparent. Hems and seams of clothing must be well finished.

Materials

- Materials used 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.
- Dyes must be colour-fast.
- Commercially fabricated elements (findings, buttons, zippers, packaging, and so on) must be high quality, and if appropriate, fulfill the requirements of other media categories.
- Commercial pillow forms are acceptable for inside cushions.

Technique

- Weaving must be technically correct. The selection of the warp and the beat of the weft must 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 must be straight, neat, and strong with no hanging/loose threads.
- The final cloth must exhibit the drape or stiffness needed for end use.
- Selvages must be firm and straight.

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- Weave structures and yarns must enhance the appearance and hand drape of the finished cloth.
- In weft face tapestries and rugs, the cotton or linen warp should be covered. The end fabrics must be firm, but not beaten so vigorously as to be spongy. If the warp is intended to be visible, the fiber should blend appropriately with the weft.
- Knots must not be visible on the surface of the cloth.
- Fringes should be attached securely in a way that complements the piece.
- The intended use of the article must dictate the finish.
- Finishing stitches must be of appropriate size and thread to secure edges or backing.
- Cushions must be smoothly stuffed with closings properly installed.
- For floor mats and rugs, the ends should be braided, twisted, or turned under and covered with fabric tape, or threaded back into the body of the rug.
- Because most materials will shrink to some degree, weaving should be washed and well pressed before being deemed 'finished'.

Food and Beverage

Scope

- Anything needing refrigeration or which is easily perishable is not suitable.
- The following types of food are suitable, though others may also be considered:
- Long-keeping cakes and cookies (such as Christmas cakes, shortbread, gift-packaged cookies.)
- Plum puddings.
- Chocolate and fudge (packaged, not loose)

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Submitting for Member Review

- Candies (packaged, not loose).
- Pickles, sauces, mustard, oils, vinegars, spreads.
- Jams, jellies, preserves, marmalades.
- Maple syrup and maple products.
- Birch syrup and birch products.
- Wine and beer (approved by NBLCC).

Design Considerations

- Products must demonstrate a high level of technical skill and consistency of quality.
- Taste and quality of food or beverage should outshine the packaging and branding.
- Foods accepted are not intended for eating on the premises, so they must be packaged appropriately.

Materials

- Foods and ingredients should be of high quality. The use of natural and locally sourced ingredients is favourable.

Technique

- All cooking techniques are accepted as long as the finished product is of high quality and meets government regulations.
- No commercial mixes should be used in preparation.

Jurying Standards | 2021

Submitting for Member Review

Other Considerations

- Labeling must meet federal regulations and products must be registered with Health Canada. Follow link for government guidelines: <https://bit.ly/3a0wFOg>
- Department of Health standards must be followed. Follow link to Dept. of Health guidelines <https://bit.ly/32kXqdT>
- Products must be labelled with weight (or volume if applicable), ingredients, place of manufacturing, and best-before date.
- Items will be tested at the time of jurying and will be assessed on taste, texture, and appearance, as well as presentation and labelling.

Glass

Scope

- This category should include any article made with glass as the primary material. This could include leaded stained glass, foiled and soldered stained glass, fused and/or slumped glass, lamp-working, and blown glass
- No commercial designs are permitted (including stencils for sandblasting and acid etching).
- Other techniques incorporated with stained glass (such as acid etching, sandblasting, and so on) may be utilized.

Design Considerations

- When using traditional designs, you must label it as such.
- The success of a given piece of glass work is in the effective combination of colour, texture, line, quality and finish.

Jurying Standards | 2021

Submitting for Member Review

- The basic form/ shape must be well proportioned and the piece structurally sound and balanced with no cracks present.
- If a piece of stained glass is leaded, the soldered joints should be of a smooth, rounded unobtrusive quality (unless otherwise treated for a desired effect).
- Stained glass designs must show:
 - Effective and appropriate choice of lead lines and glass (in type and colour).
 - Familiarity with different glasses, such as antique, opalescent, cathedral, and so on.

Materials

- Use high-quality, stable materials.
- Use of materials involving lead is discouraged. Follow link for government information regarding lead: <https://bit.ly/2vaWdcP>
- Glass and thickness chosen must be appropriate for the design and structure of the object.
- Sheet glass, canes, metal foils, and solders are considered raw materials. Other glass or metal items, such as bevels, cast jewels, marbles and metal appliques, hinges, jewellery findings, and clock hands, are considered commercially fabricated elements and must be subordinate to the overall design.
- Items, such as cast metal figurines allowing glass inserts, and kits used to produce kaleidoscopes or marble scopes are not acceptable as their fabricated content far outweighs any contribution to the final design that can be made by the craftsman.
- The use of molds for glass casting is permitted only when these molds are designed and fabricated by the maker.
- The use of non-fired transparent enamels or resin-based line extrusion systems (i.e. squeeze lead in tubes) is not acceptable.

Jurying Standards | 2021

Submitting for Member Review

- Electrical components must meet CSA standards and/or be made with CSA approved materials. For CSA website: <https://bit.ly/32tTveQ>
- Painting on glass must be with kiln-fired vitreous paints.

Technique

- All glass should be clean, free of residues and without cracks, flaws or scratches.
- Fired glass must also be free of blisters and kiln wash.
- Etching and sandblasting designs must not be from commercial stencils.
- Consistency in technique must be evident throughout.
- Jewellery or wearable art should be constructed with lead free solder.
- Fused and/or slumped glass must be properly fused/ annealed.
- Fused glass should have a high-gloss finish, and if not, should have an intentional finishing that compliments the design.
- Structural integrity of the work must be appropriate to its natural intended purpose.
- Blown glass must be annealed properly
- Edges and bases must be smooth, and the base should not wobble.
- Stained Glass considerations:
 - Copper foil must be appropriately chosen with structural and design considerations.
 - Putty should create a subtle finish between the lead and the glass, and should not protrude beyond the lead line.
 - Solder seams must be uniform, smooth, and of a consistent finish and patina.
 - Joints must be neat and strong, and reinforced if necessary.

Jurying Standards | 2021

Submitting for Member Review

- Glass areas should be unblemished by flux or patina burns, scratches, or edge chips
- Leading in sun-catchers and lampshades is discouraged.

Other Considerations

- All supports, hinges and electrical additions must be of good quality well designed, sturdy and consistent with electrical codes.
- Stained Glass: If the panel is to be hung by the frame, the supporting hoops or wire must be properly placed (in a seam for greatest strength) and well attached.
- Any framing (if metal) should be cleanly finished with no jagged edges. If reinforced, the bar or rod must be integrated as much as possible with the design of the panel, so as to be unobtrusive.

Leather, Fur and Bone

Scope

- This category is for work consisting mainly of leather, fur, or bones, sourced legally and ethically. If pieces feature one of these materials but are made primarily through another craft, example jewellery or textiles, please see appropriate category standards.

Design Considerations

- A functional piece should be practical, comfortable, and durable.
- Commercially fabricated elements must be subordinate to the overall design.
- All materials must be listed (i.e. cowhide or fox fur)

Jurying Standards | 2021

Submitting for Member Review

Materials

- Materials must be ethically sourced and local materials are encouraged. Illegal materials will not be considered.
- An appropriate type of leather chosen for the intended purpose of the object must be used. For example, a light leather for a wallet, a medium leather for a bag, and a heavy leather for a belt.
- All materials must be of the highest quality.
- All materials must be prepared appropriately to maintain durability and longevity.
- Recycled material is acceptable but must be labeled as such.
- All materials must comply with all Canadian laws which regulate the use of these materials.
- Lacing should be leather not plastic.
- All materials must be prepared appropriately to maintain durability and longevity.
- Dyed material must be colourfast.

Technique

- The leather should be cut in such a way to ensure strength in the final product.
- All fur and leather must be properly and skillfully cured.
- 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.
- Dyeing should be even unless it is part of the design. The reverse side should be clean and free from drips.

Jurying Standards | 2021

Submitting for Member Review

- The edges should be dyed and polished when possible.
- Any stamping or tooling should be done carefully and demonstrate mastery of the process.
- Tooling must be even and of appropriate depth. Original designs are preferred, however, traditional (i.e. Celtic) designs are acceptable if it demonstrates the unique skills of the maker.
- Stitching, whether laced, hand stitched, or machine sewn, should be used in the appropriate place. If laced through holes, they should be evenly spaced unless part of the design.
- All cuts need to be clean and continuous with no pen marks or glue visible.
- There should be consistent grain, suppleness, colour and thickness where parts are combined.
- If using leather, bone or fur in jewellery making, all findings (earring hooks, pin backs, etc.) must be neutral to the design. Glue may be used if absolutely necessary but should not be visible on the finished product.
- Bone must be clean and free from debris, not cracked or showing signs of deterioration.
- If jewellery consists of over 10% of your product line; it must be juried separately under the standards for jewellery.

Metal

Enamel on Metal

Scope

- Enamelling work can include jewellery or decorative pieces. All methods of hand-working enamel are acceptable.

Jurying Standards | 2021

Submitting for Member Review

Design Considerations

- 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.

Materials

- Commercial pre-cut shapes and findings may be used, but should be subordinated to the overall design.

Technique

- Joins should come together evenly and neatly.
- The piece should not be over-fired or under-fired, unless it is part of the intended design.
- Wires:
 - Wire designs should have clean sweeping lines with no gaps showing knowledge of proper application.
 - Ends of wires should be filed neatly with all tool marks removed.
 - 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.

Jurying Standards | 2021

Submitting for Member Review

- 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.
- 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.

Jewellery

Scope

- Jewellery is defined as an object created with the purpose of personal adornment. This typically includes, but is not limited to, necklaces, rings, earrings, bracelets, etc. made of a precious metal (i.e. silver, gold, pewter).

Design Considerations

- Work must show 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.
- Simple assemblage jewellery is not acceptable.

Materials

- Purchased findings (jump rings, ear wires, etc.) are permitted as long as they are subordinate to the design.
- All clasps, pin backs, or other moving parts must function well.

Jurying Standards | 2021

Submitting for Member Review

- Work using found items or purchased components (i.e. beads) are acceptable as long as these components form only a small portion of the 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).
- 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 must be securely set.
- Work must be structurally strong enough for the design.
- Edges must be smooth, without rough or sharp parts.

Metal Sculpture

Scope

- Sculptures comprised of more than 50% metal.

Design Considerations

- Sculptures can be kinetic, functional, or non-functional.
- Sculptures should be self-supporting (for example, using a frame pedestal).
- There are no size restrictions.

Jurying Standards | 2021

Submitting for Member Review

- Good design should consider balanced proportions and appropriate selection of materials for the object's intended use.

Materials

- Use high-quality, stable materials that won't change over time so as to diminish the original intent of the object.
- Commercially fabricated elements are acceptable as long as they are subordinate to the overall design.
- Wired lamps must meet CSA electrical standards and/or be made with CSA approved materials. For CSA website: <https://bit.ly/32tTveQ>

Technique

- Sculptural metal-to-metal connections should be made in the traditional fashion and not with epoxy, unless there is no alternative.
- The execution of the pieces should be complete (i.e. finished and clean).
- 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.
- Work must be structurally strong enough for the design.
- Edges must be smooth, without rough or sharp parts.

Stone Carving

Scope

Jurying Standards | 2021

Submitting for Member Review

- The process of shaping rough natural pieces of stone by the controlled removal of stone. This may be created using percussion tools, chisels, diamond tools, abrasives, powered tools, and other stone carving tools and objects.

Design Considerations

- Stone carving must be the result of careful designing, with consideration for intended use.
- When appropriate to the design, the use of contrasting textures is encouraged.
- Pieces must be constructed in such a way that they can be easily and securely displayed, and not cause damage to a surface such as a tabletop or wall.
- Unintentional cracks, dents, scratches, splinters or chips should not be present.

Materials

- Use of the natural grain, colour and texture of the stone should be carefully considered.
- Material can include “irregularities” but must be stable enough so as not to compromise the integrity of the piece.
- Regardless of the chosen finish, the attributes and characteristics of the base material should be apparent.

Technique

- The sculptor’s control over the medium must be easily recognized in the finished work.
- If a smooth surface is desired, it should be definite, i.e. there should be no visible scratches or chisel marks. However no edges should be sharp enough to cut.

Jurying Standards | 2021

Submitting for Member Review

- If a textured surface is desired, it should also be definite, i.e. the chisel marks, etc. should be controlled.
- Joining techniques, i.e. gluing, fastening, fitting, anchoring, bolting, etc. must be appropriate and well executed, and must not interfere with the visual integrity of the piece.
- If bases are employed, they must be appropriate for the sculpture and well integrated with the work.
- Placement of titles, names, etc. should not be predominant or distracting.

Paper Products

Book binding

Scope

- Bookbinding is the process of physically assembling a book from an ordered stack of paper sheets that are folded together into sections or sometimes left as a stack of individual sheets. The stack is then bound together by either sewing with thread through the folds, or by a layer of flexible adhesive. For protection, the bound stack is typically wrapped in a flexible cover or attached to stiff boards. Alternative techniques and designs will be considered.

Design Considerations

- Alternative/contemporary designs and materials are acceptable as long as the product's quality is not compromised.

Materials

Jurying Standards | 2021

Submitting for Member Review

- Although paper is the main material for this category, alternative materials will be considered.
- Cellulose must be made from natural materials such as cotton, linen, grass, reeds and trees.
- Recycled paper is acceptable but must be labeled as such as it will not stand up over time. It should not be sold for fine art purposes unless treated to museum standards.
- Ready-made parts, materials must be subordinate to the total design and craftsmanship of the object.

Technique

- The first principle in bookbinding is that books must endure repeated opening and closing without breaking down.
- Books must open flat enough to see into the gutter margins; Pages must follow one another when they are turned.
- All materials must have their grain direction parallel to the spine.
- To eliminate the possibility of wear points, there must not be any particles under the covering materials.
- To avoid fraying at the points caused by loose material, the corners must be turned in with edges overlapping; No adhesive should be visible.
- There must be a space on case bindings between the cover boards and the spine of the case so that the boards can flex on opening.
- The covering material must adhere to the boards in all areas with no bubbles or creases evident.
- It is usual to have a small projection of the cover boards beyond the textbook.

Jurying Standards | 2021

Submitting for Member Review

- To ensure that the book will stand, the lower spine edge of the cover boards should be cut square.

Paper Art

Scope

- Paper Art includes paper maché, paper making, paper sculptures, and origami.

Design Considerations

- Jewellery made from paper objects must be sealed on all surfaces with acrylic sealer. Please avoid epoxy or glue in jewellery making unless absolutely necessary. If used, no glue or epoxy should be visible.

Materials

- Cellulose must be made from natural materials such as cotton, linen, grass, reeds and trees.
- Recycled paper is acceptable but must be labeled as such as it will not stand up over time. It should not be sold for fine art purposes unless treated to museum standards.
- If found objects are used in paper sculpture they must conform to the overall design and be integral to the creative process. It's preferred that found objects make up no more than 10% of the final piece.

Technique

- There should be even pulp distribution and uniform thickness.

Jurying Standards | 2021

Submitting for Member Review

- Strength should be adequate for intended purposes.
- Paper should be sized to control bleeding.
- Paper sculpture and paper maché should be strong enough to hold its form.
- Materials used as supports should not contribute to the deterioration of the work.
- Paper maché must be fixed with a sealer on all surfaces.
- Lamp shades must be made of fire retardant paper and must be indicated on the packaging.
- Commercial lamp shades which are decorated must be neutral to the design. Design principles apply in decoration.
- Ornaments must be made from paper of sufficient strength to stand frequent handling.

Visual Art

Decorative Painting

Scope

- Decorative painting is defined by Craft NB as a craft that utilizes a variety of painting techniques and media to decorate functional and non-functional surfaces. This can include, but is not limited to, porcelain painting and painting on found objects such as rocks, shells, etc.

Design Considerations

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

Jurying Standards | 2021

Submitting for Member Review

- Surfaces must be properly prepared and the object completed on all surfaces.

Materials

- Work should be painted with a medium appropriate to the piece and finished well to uphold its intended use over time.
- Decorative painting must be done on a high-quality underlying surface.

Technique

- Work must demonstrate intensity control and the ability to neutralize or brighten colours within the composition to produce dimension, balance and harmony.
- Attention to line work and detail must be evident
- Background should support the composition, not detract from or overpower the design.

Fine Art Painting, Drawing, and Printmaking

Scope

- Acceptable work in this category may consist of traditional painting, printmaking, or drawing. Collages are acceptable as long as the majority of elements in the collage are the artist's work.
- Printmaking is included in this category and is defined as a lithograph, serigraph, monotype, relief, etching, collagraph or other print-making techniques 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 reopened.

Jurying Standards | 2021

Submitting for Member Review

- 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 or reproductions may comprise no more than 10% of work shown in the booth.

Design Considerations

- Paintings, drawings, and prints must be the artist's own original design and copyrightable as such.
- Craft NB deems reproductions that are acceptable to include a copy of an original or digital drawing, painting or print done on high quality archival paper.
- Studies or copies of someone else's design are not allowed.
- Artwork must be signed and dated.
- 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.
- Works on paper or other non-rigid supports must have a firm backing such as foam board, and be packaged in clear envelopes, film, or sleeves.

Materials

- Acceptable supports are canvas (stretched), wood panels, masonite, glass, archival paper, slate, metal, and ceramic tiles. Other materials, such as fabric, are acceptable as long as standards are met in all appropriate categories.

Technique

Jurying Standards | 2021

Submitting for Member Review

- Work must demonstrate a skilled level of colour management with control of colour harmony and balance; value control over light and dark within each object and throughout the overall design; intensity control and the ability to neutralize or brighten colours within the composition to produce dimension, balance and harmony.
- Work must reflect consistent stroke control.
- Attention to line work and detail must be evident.

Digital Illustration and Painting

Scope

- The process of using digital tools to produce designs under the direction of the artist.
- Vector and raster are both acceptable as long as the finished printed pieces are of archival quality.
- 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 or reproductions may comprise no more than 10% of work shown in the booth.

Design Considerations

- Use of copyrighted imagery is unacceptable.
- Resolution should be appropriate for scale.
- Public domain or stock images are acceptable as long as they are subordinate to the design.

Jurying Standards | 2021

Submitting for Member Review

- Resolution of finished printed products must be 300 dpi or greater. Pixelation should not occur in finished products unless it is an intentional part of the overall design.
- Work should be neat and free from defects such as warps, kinks, scratches, specks, or inkblots.
- Artwork should be signed and dated.
- 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.

Materials

- Acceptable supports for finished pieces 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

- Artists must have the rights to the software they are using to create designs. Craft NB deems illegal downloading (pirating) of any design software or tools as unethical and unacceptable.
- With vector artwork, appropriate control of vector anchor points must be present.
- Attention to line work and detail must be evident

Photography

Scope

Jurying Standards | 2021

Submitting for Member Review

- All photographic methods are acceptable as long as the finished pieces are of archival quality.
- Collage is acceptable if all included elements are the artist's original work. Collage is different from assemblage.
- When a piece contains digital painting or drawing, it should be submitted under the Fine Art Painting, Drawing, and Printmaking category.
- 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 or reproductions may comprise no more than 10% of work shown in the booth.

Design Considerations

- Photographs must be the artist's own original design.
- Images must be sharp and 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.
- Work should be neat and free from defects such as warps, kinks, scratches, specks, or inkblots.
- Artwork should be signed and dated.
- 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

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.

Jurying Standards | 2021

Submitting for Member Review

Technique

- Visual design must be evident, including composition, line, shape, texture, perspective.
- Appropriate exposure control must be present 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 must not be discernible to the eye.
- Work must demonstrate value control over light and dark within each object and throughout the overall design; intensity control and the ability to neutralize or brighten colours within the composition to produce dimension, balance and harmony.

Woodworking

Wood Cabinetry and Furniture

Scope

- Handmade furniture made primarily from wood. Includes but is not limited to cabinets, tables, chairs, shelves, etc.
- Low and deep relief carvings are acceptable as part of the overall design.

Design Considerations

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

Jurying Standards | 2021

Submitting for Member Review

- Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship. Reproduction, or period pieces, are acceptable, however, work created from commercial kits is not. This includes molding and trim.
- 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.
- Smooth functioning, high quality hardware should be used.
- Woods must meet the product safety standards of Health Canada. For more information: <https://bit.ly/37UgLnh>
- 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.
- Commercial 'Hardware Store' variety hinges, pulls, latches, catches, and so on should be used with care, and should be subordinate to the overall design.
- 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.

Jurying Standards | 2021

Submitting for Member Review

- 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, with 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.
- 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 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.

Jurying Standards | 2021

Submitting for Member Review

- Lamination should be limited to 2.5 inches wide at most.

Wood Carving – Relief

Scope

- The art of carving wood to create something beautiful and/or functional. Low and deep relief carvings are acceptable.

Design Considerations

- Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship.
- It is acceptable to work defects into the design, provided the integrity of the piece remains. For example, solid knots or mineralization streaks can be worked into the design.
- 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.
- The use of colour should also enhance, not overpower the design of the object.

Materials

- All functional objects must meet the product safety standards of Health Canada. For more information: <https://bit.ly/37UgLnH>
- For most carving done in low and deep relief, select wood should be used (select wood being free of knots).

Jurying Standards | 2021

Submitting for Member Review

- Appropriate stains, sealers, and finishes should be applied so as to prevent mottled and uneven surfaces.
- 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.
- All joints should be well edged as to almost see no joint.
- No cracks or checks should be present.
- 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.
- 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.
- 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 unless intentionally placed.

Wooden toys

Scope

Jurying Standards | 2021

Submitting for Member Review

- Articles made from plans or patterns are acceptable when they exhibit a high degree of craftsmanship.
- Toys must conform to the safety standards outlined by the Department of Consumer and Corporate Affairs. For website: <https://bit.ly/2R29zzX>

Design

- Designs must allow for appropriate proportions and structural integrity.
- 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.
- The grain of the wood, the total form of the item, and any surface texture should all complement each other.
- 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

- All wood medium groups must meet the product safety standards of Health Canada. For more information about woodworking in Canada: <https://bit.ly/37UgLnH>. For more information about toy making in Canada: <https://bit.ly/2PAgCiH>
- Wooden toys generally require the use of hard woods for durability.
- Woods used should not splinter or crack easily.
- Stains should be used only to enhance the grain, not to disguise or represent another type of wood. 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.

Jurying Standards | 2021

Submitting for Member Review

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

Technique

- The piece should be finished on all sides, 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 use and allow for smooth wood movement.
- Cracks and checks are unacceptable.
- All units involved should be well-joined, securely fastened, and consistent throughout the piece.
- Doors, drawers, and other moving parts should operate smoothly and with minimum pressure.
- Screws, nails, dowels, and other fastenings are to be concealed.
- All hardware should be fastened securely and squarely to ensure smooth operation and safety for play.
- Pieces to be laminated should be limited to 2.5 inches wide at most.

Wood Turning

Scope

- The art or process of fashioning wooden pieces or blocks into various forms and shapes by means of a lathe.

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Design Considerations

- Object surfaces may be embellished through incorporation of colour, texture, and pyrography.
- Unsanded surfaces of turned objects are acceptable only when tool lines are intentional, consistent and clean.
- Objects must be appropriately finished, including points of attachment to the lathe.
- Transparent finishes should enhance, not dominate, the quality of the wood. Stains should be used only to enhance the grain of the wood, rather than to disguise it or to represent the wood as being of a different type.

Materials

- Non-toxic finishes must be used and government guidelines must be met. For more information on woodworking in Canada: <https://bit.ly/37UgLnh>
- Turned objects must be constructed primarily of wood, but may incorporate other suitable materials in order to enhance the composition, which may also provide structural integrity, such as resins and inlays.
- Appropriate choice of materials must be selected for intended use.

Technique

- Lathe work should be executed so that the piece is evenly turned, well balanced and of consistent proportions throughout, unless the design requires otherwise.
- Chisel marks and torn or separated grain must be avoided. Proper technique and sharp tools are necessary to achieve this.
- Sanded surfaces should be smooth to the touch, sanding scratches must be removed.

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- Methods of attaching work to the lathe should not be evident in the finished piece.
- Screw holes should be plugged, bottoms neatly covered with an appropriate, high quality material. Wood filler is not to be used to compensate for inaccurate joints or to cover flaws in the wood.
- Any joints should fit properly; laminations must be smooth and even with no perceptible gaps or ridges.
- Finishes should be chosen to complement the materials used and to be appropriate to the intended function of the piece.
- If wax or polish is used over a finish, the two must be compatible.

Other

Candle Making

Scope

- This category includes methods such as dipping, pouring, casting, molding and rolling.

Design Considerations

- Cast works in wax are acceptable if the master, the mold and the casting are the work of a craftsman.
- You may use commercial molds only if the mold is so neutral as to have no influence on the overall aesthetic of the finished piece.
- Surface decoration must show a high level of understanding and application of design principles, and show that you have considered the integration of the base form into the finished product.
- All pieces should have packaging that prevents scents from escaping into the air.

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Materials

- Stearic acid should be used to give paraffin toughness and greater density and to prevent sagging or bending.
- Only pure pigment of either wax or oil to colour candles is acceptable.
- Oil based fragrances are recommended to scent candles.
- Use only lead-free metal core wicks in sand-cast candles.
- Use 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

- 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 should be well proportioned and even at the base.
- Candles must be free from fractures, cracks, frost marks, mottling, blisters, pit marks and spots under the surface.
- They should not have dull surfaces unless intended in the design.

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Fly Tying

Scope

- Fly tying is defined as the process of producing an [artificial fly](#) used by [fly fishing anglers](#) to catch fish.

Design Considerations

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

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 permanent and colourfast.

Technique

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- Flies must be well made so that they do not come apart. The proper method must be adhered to and submissions may 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.
- The head must be treated with at least two coats of lacquer or head cement.

Quill Work

Scope

- Quill work is defined as a type of decoration for clothing and possessions characteristic of certain North American indigenous peoples, using softened and dyed porcupine quills to make elaborate applied designs.

Design Considerations

- Quill work designs may be traditional or contemporary.
- Quill work design should be well planned out, taking into consideration the direction in which the quills will be laid to enhance the overall effect created by the design.
- Quill work should be designed in a way that is best suited for the end product. i.e., jewellery, medallion, headpiece, clothing embellishment, basket, art piece etc...

Materials

- Materials for quill work are often collected from nature and must be clean.

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- Contemporary materials must support the natural quality of the quillwork and be subordinate of the over-all product and design.

Technique

- In the various forms of quill work (birch bark insertion, embroidery on leather or fabric, wrapping, weaving etc.), the maker must maintain a smooth consistent finish to the quills.
- There should be no gaps between the quills, in filled areas that are intended to be solid.
- Quill gauge should be uniform throughout a filled section of quillwork. If varied sizes are used in contemporary work to create effects and texture, it should be evident that it is part of the overall design.
- There should be no visible working marks, such as a pen or pencil lines.
- In cases of medallions and other birchbark insertion pieces, there must be an edged border covering the raw ends of birch bark, usually a stitched border of sweetgrass, or a contemporary material.
- All thread ends and quill tips should be removed and any knots hidden.
- The reverse side of the work should be properly backed.

Porcelain Dolls

Scope

- Porcelain doll making is defined as creating doll parts from a paste of clays and water which are molded and then fired at high temperatures. These pieces are then decorated/painted and used with other materials to create the final doll.

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- Dolls created using commercial kits are not acceptable.

Design Considerations

- Body design should pay strict attention to proper proportions, unless obviously exaggerated for design.
- Materials used must be in proper scale to the size of the doll.
- Dolls may be made from your own designs, however, if they are interpretations of existing designs, you must acknowledge the name of the original doll.
- All jointed parts must fit properly and move smoothly.

Materials

- Purchased greenware and china blanks are not permissible.
- Bodies may be cloth or porcelain.
- Eyes may be painted, glass, fimo 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

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- All bodies must be properly stuffed so as to maintain their shape.
- Stitching must be neat and uniform.
- Specific attention must be paid to details such as fingers and toes.
- Porcelain must be of high quality and defect free with no bubbles or sanding marks.
- Seam lines must be smoothed out and porcelain must be smooth to touch.
- Porcelain must be of proper thickness and weight.
- You must pour and clean all greenware yourself.
- Dolls should be signed with 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 of high quality with attention to detail and colour characteristics.
- Eyes must be sized properly and properly aligned.
- No glue or plaster residue should be visible.

Knife Making

Scope

- The art of fashioning knives.

Design Considerations

- Knife Design must be appropriate for the intended function of the knife and must be comfortable during use with design considerations regarding handle and blade.
- Blade must be symmetrical.

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- Object surfaces may be embellished through incorporation of colour, texture, and pyrography.
- Objects must be appropriately finished.
- Transparent finishes should enhance, not dominate, the quality of the wood. Stains should be used only to enhance the grain of the wood, rather than to disguise it or to represent the wood as being of a different type.
- If accompanied by a leather sheath, see leatherwork standards.

Materials

- Non-toxic finishes must be used for articles that are intended for contact with food.
- High-carbon steel must be used for blades.
- The use of commercial knife blanks is permitted, although it is expected that these will be modified to suit the artist's vision.

Technique

- Chisel marks and torn or separated grain must be avoided. Proper technique and sharp tools are necessary to achieve this.
- When blades or handles are sanded, sanding scratches must be removed.
- Un-sanded surfaces are acceptable when tool lines are intentional, consistent and clean.
- Handles must be securely attached to blades.
- Blades must be properly sharpened.
- Blades must be properly heat-treated.

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- Any joints should fit properly; laminations must be smooth and even with no perceptible gaps or ridges.
- Wood filler is not to be used to compensate for inaccurate joints or to cover flaws in the wood.
- If wax or polish is used over a finish, the two must be compatible.