



Donated by the Country  
Women's Association in  
Tasmania Inc.

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# Foreword

The original publication of *Winning Ways*, came into existence following a discussion between Mr. E. Smith, Secretary of Stanley Show Society and Mrs O.R. Hine, A.M. from CWA that there was a need for a book to be available standardising home industries judging at Agricultural Shows and Exhibitions.

Following this, Mrs Hine approached Mrs Edna Rundle who agreed to be involved in writing such a book and together with other members of Country Women's Association, '*Winning Ways*' was published in 1985.

It was recognised by Mrs Hine as early as 1990 that there was a need for a revised edition of '*Winning Ways*.' A Committee was formed and a revised edition was published in 1994.

This revised edition was published in 2024. The original publication was carefully studied by the Committee members much of which has been retained, but there are revisions, additions and a few deletions. Throughout the text the emphasis is on presentation and workmanship, using the points system as a basis for judging.

It is hoped that this edition will continue to be of great assistance to all Show and Exhibition Committees, and an aid to Judges, Stewards and Exhibitors.

Handcraft and Home Industries Chairman

Mrs Lindy Perkins

# PART 1: INTRODUCTION

The object of this book is to help Exhibitors, Judges, Stewards, and everyone concerned with a Show /Exhibition to standardise judging and to extend the use of the 'points system' so that each exhibit receives marks allotted under a uniform system.

## SCHEDULES

Schedules are the responsibility of the Show /Exhibition Committee, and should be very carefully compiled, and be specific. In arranging for judging, the Committee should allow plenty of time for a Judge to complete judging.

The Schedule must clearly state what is expected from every entry both for the Exhibitor, Judge and the Stewards so that they are in no doubt as to what is required. It is a complete guide to the Judge, who must make the decision if any entry is "Not according to the Schedule" (NAS).

Exhibitors should obtain a Schedule as soon as possible; read all instructions carefully and see that their work complies.

The schedule should clearly state the following specific regulations and conditions;

### General:

- a) Date by which entry forms must reach Secretary.
- b) Date and time exhibits must arrive.
- c) Time of opening and closing to the public.
- d) Time when exhibitors may remove exhibits.
- e) Any other arrangements for receiving and returning of exhibits.
- f) Type, size, style and number of articles.
- g) Materials required, where applicable.

## **Home Industries:**

- h) The Cookery Schedule may include specific details - e.g. Size of tins, and amount of shortening (as in Fruit Cake -250 grams butter).
- i) Cookery exhibit must be not less than twenty four (24) hours old, unless otherwise stated.
- j) Articles to be iced, or un-iced; filled or unfilled; decorated or not; required number of biscuits, etc.
- k) Types of bases to be used for quiches, flans, etc.
- l) Varieties, i.e. raspberry jam; marmalade (orange, lemon, mixed fruit, vegetable etc.) and type (shredded, minced, etc).

## **Handcraft:**

### **CHIEF STEWARD**

1. The Chief Steward is appointed by, and responsible to the Show Exhibition Committee for the receiving, displaying, judging and returning of exhibits, under direction of the Show/Exhibition Secretary.
2. The Chief Steward's responsibilities are:-
  - a) To brief all Stewards on their duties.
  - b) To clear the hall of all unauthorised people before judging begins.
  - c) Ensure that only Judges and Stewards are present whilst judging is in progress in appointed section. No exhibitors or public should be present.
  - d) To change any entry to the correct class, if brought to their notice prior to judging.
  - e) To be aware of any decision of Show/Exhibition Committee regarding awards, e.g. if equal first may be awarded.

- f) On completion of their judging, ensure that Judges leave judging arena.
  - g) At the conclusion of judging, to ensure that all official forms are returned to the Secretary, after having checked that all placings are correct.
3. If a Display Co-ordinator has not been appointed, the Chief Steward is responsible to ensure that exhibits in all sections are displayed as attractively as possible, and certificates are correctly placed.

## **STEWARDS**

1. Stewards are appointed by the Show/Exhibition Committee and are responsible to the Chief Steward and/or Show/Exhibition Secretary.
2. Stewards responsibilities are:-
- a) To report to the Chief Steward on arrival.
  - b) To take delivery of exhibits for their sections from the unpackers.
  - c) To sort all exhibits into position for judging.
  - d) To check all exhibits against the Schedule; see that they comply with the requirements, and that they have been entered in the correct class. Entries not in the correct class should be brought to the notice of the Chief Steward, who may re-class them if done so before commencement of judging.
  - e) To be thoroughly familiar with the layout of the Section.
  - f) To be in attendance at the Section prior to arrival of the Judge.
  - g) To arrange for a table and chair for the Judge, placed in a good light, and a copy of the Schedule, Scoring Sheets and/or books (as provided by the Committee), note- paper, pencil (not biro), ruler, and eraser be available. Cooking Judges should also have teaspoons, cutting board, glass of drinking water, towel or damp cloth, corkscrew (if

wines), large sharp knife, plain bread or biscuits for tasting pickles or chutneys.

- h) To ask the Judge to mark placings (1st, 2nd, 3rd, etc.) on Exhibit tickets.
- i) To check with Chief Steward or Secretary if Judge queries any entry.
- j) To hand exhibits to the Judge and replace in display when judging is finished.
- k) To record the placings carefully on official forms provided against corresponding entries.
- l) To ensure Judge signs official forms when judging is completed. These are then handed to the Chief Steward.
- m) To replace exhibits carefully, and tidy-up after judging.
- n) To display the Sections as attractively as possible, under the direction of the Chief Steward and/ or Display Coordinator, (if appointed by the Committee), featuring the prize winning entries and certificates.
- o) To display a notice "DO NOT TOUCH" in a prominent position. Viewers should be made aware of this notice and adhere to this instruction.

3. Stewards should not make any comments, unless in response to a query from the Judge, while judging is in progress. Questions may be asked after judging in order to answer questions from exhibitors.

4. It is preferable that Stewards do not exhibit in the Sections where they are assisting the Judge.

## **DISPLAY**

1. The display to be arranged under the direction of the Chief Steward or Display Co-ordinator (if appointed by Committee).

2. The Section should be displayed as attractively as possible - featuring prize winning entries and their certificate.

## **EXHIBITORS:**

1. Exhibitors should obtain a Schedule as soon as possible, and study it carefully, and note all instructions, rules and regulations. If in any doubt, contact the Secretary.
2. All entries must be the work of the Exhibitor, unless otherwise specified in the Schedule.
3. Entry forms must be filled out, as specified by the Committee.
4. Attach official Show/Exhibition labels to article in appropriate Class.
5. The only directions to appear on any article are only those as specified in Schedule. No other directions allowed.
6. Ensure that work is well presented. Any criticism given by Judges is given in the Exhibitor's interest to improve their standard of work, and should be accepted in the spirit in which it is given.
7. Exhibitor must comply with rule for age limit of article.

## **HOME INDUSTRIES:**

8. In cookery, entries should be presented, as requested in the Schedule, or attractively on a plate, paper doily, or cake stand.
9. Flavour and appearance are important in all Home Industries.
10. If several products are required, e.g. three (3) scones, these should be of the same shape and size.
11. Small cakes and biscuits, etc., should be uniform in size.
12. If Schedule states "Collection', jars should be uniform in size and shape if possible.
13. Jars should be clean and polished and labelling should be neat, clear and descriptive with date product was produced. Ingredients should be listed.

# JUDGES

1. Persons receiving or unpacking entries, Chairman, Secretary, and other Exhibition Officials, should not be Judges as they are familiar with the entries.
2. Judges should not exhibit in any class in the section they are judging.
3. Good judging conditions should be requested as regards lighting, table, chair and any other requirements. Judges should check with Secretary that all necessary equipment will be provided - otherwise provide their own, i.e. Notebook, pencil, rubber, judging sheets similar to sample given, and for Cooking Judges - sharp carving knife, cutting-board, teaspoons, paper towel or tissues.
4. Judges should:-
  - a. Use common sense and keep themselves up-to-date with materials, methods and techniques, and not let personal taste interfere with assessment.
  - b. Develop a sensitivity to what constitutes good design which gives visually satisfying results.
  - c. Be sure that all articles judged are according to Schedule. If not according to Schedule, the article is disqualified - it cannot be changed into another class once judging has commenced. In cooking, if a recipe has been given be sure it has been complied with.
  - d. Check if any special prizes are to be awarded so that article can be selected accordingly.
  - e. Not accept invitations to judge in any class of which they have limited knowledge, unless considerable study has been done prior to judging. Early knowledge of the Schedule will alert the Judge to the necessity for this.
  - f. Be aware that OPEN CLASS is included on Schedules to cover exhibits for which THERE IS NOT A CLASS in the section. **If** there is a class to cover the work exhibited it must have been entered in that class.

- g. Take into consideration the presentation, workmanship, the amount and degree of difficulty of the work involved to arrive at a final placing. Be prepared to allow additional points for originality, complexity of work, design and finishing.
  - h. With cookery - judge every exhibit, cutting and tasting according to type. The only exceptions are decorated cakes and the vacuum packed preserves.
  - i. Only a truly perfect exhibit deserves full marks in any area, be it presentation or workmanship.
  - j. Detailed observation and a thorough knowledge of the cookery in question should be the basis on which good judging is based.
5. A judge must be pleasant and polite, fair and impartial, and should not be talkative. The steward is appointed to present exhibits for judging, NOT TO JUDGE. **If** in any doubt, call in a second opinion from another judge.
6. Any criticism made by judges should be constructive NOT destructive. They should not judge work too harshly, nor too leniently, but mark on a positive scale looking for the good points.
7. The points system of judging is used in an endeavour to get more uniformity so that exhibitors compete under the same standard of judging. Marking out of ten (10) points is generally accepted.
8. Detailed assessment arises when having to decide 1st, 2nd and 3rd, and this can be done by breaking figures down to decimal points, e.g. 9.5; 9.8; etc. It is often necessary to check again to re-mark before deciding final placings.
9. If the quality of workmanship is not up to standard, a prize or placing does not have to be awarded.
10. In disqualifying any article for "Not being according to Schedule", judges must be sure they are making a correct decision, and be able to point out to the steward their reasons.
11. If provision has not been made by the Committee for written constructive criticism, comments should be given to the steward

after the conclusion of judging to encourage those who did not receive a placing. A higher standard of work can be achieved with encouragement and helpful comments.

12. At the conclusion of judging their section, Stewards should be thanked and, after seeing the Chief Steward, Judges should leave the judging arena.

## **SCORE SHEETS AND THE POINTS SYSTEM**

The points system is being used to introduce a uniform standard in Shows and Exhibitions.

Prior to judging, Judges should prepare marking sheets for each class according to the number of Exhibitors. It is preferable for the Judge to draw-up own Score Sheets. Break-up into columns, if required, for Appearance/Presentation and Workmanship, etc. Workmanship can be divided again into columns for special requirements of Crafts/Home Industries entries.

EXAMPLE:-

### **HOME INDUSTRIES**

Presentation/appearance - 2

Consistency/colour/texture - 4

Flavour/Aroma - 4

Total - 10

### **HANDCRAFT**

Appearance - 2 (includes Suitability of fabric to design, shape & presentation.)

Workmanship - 6 (Evenness, stitching, tension & general assembly.)

Finish - 2 (includes Seams, joins, button-holes, fastenings & trims.)

Total - 10

Score Sheets should be marked in pencil, with an eraser handy to make adjustments or change marks. Avoid writing marks on tickets attached to exhibit until sure of marking.

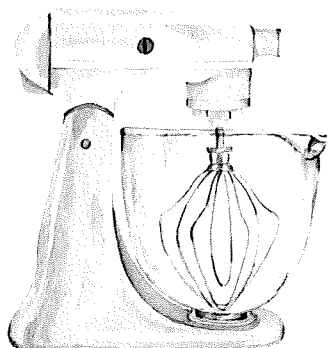
### **SUGGESTED MARK SHEET:-**

- a. Single Entry
- b. Composite Entry

In a large class, look at all entries first to get an idea of the overall standard. The first entry marked gives a 'bench-mark' by which all other entries are judged. They will be better, worse, or as good as. Judging should work on a positive scale of marks looking for the good points in each entry and balancing with the not so good. Total up points.

If some entries are equal in marks these may have to be re-marked to get placings. In this case, the finer points should be considered, i.e. amounts and degree of difficulty and work involved.

# PART 2: COOKERY



# BISCUITS

## *Definitions:*

A biscuit should be firm, crisp and hold its shape. A cookie should be soft and doughy.

## *Schedule should state:*

- a. Type, variety and number required.
- b. Decorated or not.

## *What judges look for:*

- a. Biscuits should be small, not too thick, firm and crisp.
- b. They should be even in size and colour, and of good shape.
- c. Unhandled look and eye-appeal are important.
- d. Common faults are over-baking, too thick, or too large, coarse texture, too moist, too highly coloured and decorated.

## *Hints for exhibitors:*

- a. A spotless oven tray, and slow cooking are essential.
- b. Castor sugar gives a finer texture.
- c. Where different varieties are called for, definite flavouring, and separate mixtures should be used.
- d. Fancy cutters are not necessary but may be used.

# CAKES (LARGE)

## *Definitions:*

- a. **Butter Cakes** - This term applies to all cakes made by the method of creaming butter and sugar, adding eggs, then dry ingredients and liquids.
- b. **Fruit Cake** - See section further on
- c. **Sponge Cake** - See section further on

### ***Schedule should state:***

- a. Variety of cake.
- b. Approx. size and type of tins **may be required**.
- c. Whether or not fillings, icings or other decoration to be used.

### ***What judges look for:***

- a. Even, golden-brown colour with no spotting.
- b. Level or slightly rounded top with an unbroken surface.
- c. Fine, tender crust.
- d. Straight sides with no overhang.
- e. Even, fine crumb with no tunnelling.
- f. Easily cut and not crumbly.
- g. Velvety texture.
- h. Delicate and smooth.
- i. Lacking flavour.

### ***Hints for exhibitors:***

- a. Best results achieved by using highest grade of shortening, as flavour is largely determined by this.
- b. Ensure all ingredients are fresh, (flour can deteriorate as time passes)

## **CAKES (SMALL)**

### ***Definition:***

- a. **Patty Cakes** - Plain, fruit, or flavour mixture, e.g. orange.
- b. **Fairy Cakes** - May be made in patty cases; circle is cut from top of cake. Cake filled with jam or lemon butter, whipped cream, piped or spooned on top before replacing top circle.

- c. **Butterfly Cakes** - Cut circles from cakes and cut each circle in half to represent wings. Fill with jam and whipped cream and replace wings.
- d. **Jelly Cakes** - A soft sponge cake dipped in jelly and rolled in coconut and filled with cream.
- e. **Rock Cakes** - A dry mixture, with fruit and spices.
- f. **Queen Cakes** - Sultanas or currants are the only added ingredients. The tops should be rounded, not peaked or cracked. They should not be iced. May be made in patty tins or patty cases. Fruit must be evenly distributed throughout the cake.
- g. **Lamingtons** - Plain butter cake, cut into squares, dipped in chocolate icing, and covered with coconut.
- h. **Muffins** - See section further on.

***Schedule should state:***

- a. Number required.
- b. Whether filled or iced.
- c. Cooked in patty cake tins or paper cases.

***What judges look for:***

- a. Even, golden brown, no cracking.
- b. Easily cut, with fine texture (not crumbly), except for Rock Cakes.
- c. Rock Cakes - should be broken, not cut.
- d. Lamingtons - Uniform shapes and size; Icing should lightly cover - not penetrate; Coconut should be fine and clean. Appropriate size and appearance suitable for afternoon teas.

***Hints for exhibitors:***

- a. Patty Cakes - must be nicely rounded, not cracked.
- b. Jelly Cakes - Jelly should not have soaked through the cake.

- c. Lamingtons - Chocolate should not have soaked through the cake.
- d. Cake tins and patty cases should not be over-filled.
- e. Cakes should not be over-filled with cream, etc.
- f. Ensure all ingredients are fresh, (flour can deteriorate as time passes)

## FRUIT CAKES

### *Definitions:*

- a. **Light Fruit Cake** - Crumb light in colour, and the cake contains one to two parts of fruit and nuts to one part of flour.
- b. **Dark Fruit Cake** - Crumb is dark, fruity, and moist and may contain any fruits and nuts - approximately four and half parts of fruit to one part of flour. Spices and essences may be added.
- c. **Sultana Cake** - sultanas being the only fruit used. No spices or nuts are allowed.
- d. **Wholemeal Fruit Cake** - Should contain at least 50% of wholemeal flour.
- e. **Simnel Cake** - A medium-light fruit cake containing any fruits and spices. A layer of almond paste is cooked in the middle of the batter. Some almond paste is piped round the outside of the cake.

### *Schedule should state:*

- a. Variety of cake.
- b. Approx. size and type of tins if required.
- c. Weight of cake mixture
- d. Terms such as plum cake, or family cake not to be used as they are misleading.

### ***What judges look for:***

- a. Well risen with rounded or flat surface (suggested heights approx. 8cm deep for small mixture cakes, and 11cm deep for large mixture cakes).
- b. Smooth, glossy surface with no cracking or shrinking.
- c. Medium fine, tender crust with no protruding fruit or spotting.
- d. Velvety, fine crumb in light fruit cakes; moist and fruity in dark fruit cakes with even close texture.
- e. Cuts without crumbling.
- f. Mellow and fruity. (Dark cakes are richer in flavour).

### ***Hints for exhibitors:***

- a. Best results achieved by using highest grade of butter/margarine, fruit, etc.
- b. Ensure all ingredients are fresh, (flour can deteriorate as time passes)

## **MERINGUES/ PAVLOVAS**

### ***Definition:***

**Meringue:** Made from white of eggs, sugar and baked in a very slow oven until crisp and dry.

**Pavlova:** Large circle or roll of white meringue with marshmallow centre

### ***Schedule should state:***

- a) Decoration should be specified if required.
- b) Number and approximate size required.

### ***What judges look for:***

- a) Glossy, smooth and well puffed, and not weeping.
- b) Inside, thick layer of soft fluffy marshmallow.

- c) Neither should weep or be sticky and sugary.
- d) Outside should be smooth and not broken.
- e) Interior should be dry, fine and tender, and easily cut.
- f) If decorated, cream should hold its shape, and fruit not be over moist or juicy.
- g) A cut wedge should hold its shape.

**Hints for exhibitors:**

- a. If decoration not specified, present undecorated.
- b. If decorated, should be with a design of fruit, etc. in a pleasing combination of colours.
- c. Fresh eggs must be used - not chilled.
- d. Beat in half sifted castor sugar, one dessertspoon at a time, then fold in the balance thoroughly, but not for too long as mixture will begin to collapse.
- e. They should be dried out rather than cooked - using a very slow oven. After turning off heat, leave in oven until quite cold.

## **MICROWAVE COOKING**

Food cooked by Microwave has a different texture and appearance from conventional cookery and must be placed in a separate class. Apart from this, normal rules for judging cookery exhibits still apply, together with suggested markings.

**Definition:**

Microwave cooking is a moist form of cooking and so does not produce a crust.

**Hints for exhibitors:**

- a. Use reliable recipes contained in your microwave cookery books.
- b. To improve colour of cakes - take advantage of the hints presented in your microwave cook book to enhance the appearance of your exhibit.

***Points to avoid: (Same as in the main sections of Cakes, Biscuits and Jams]***

- a. Do not overcook exhibits, causing them to be dry and tough.
- b. Do not overcook (can cause a burnt spot in the middle.)

## **MUFFINS**

***Definition:***

- a. A small cake that can be plain, fruit or savoury.
- b. Muffins are cooked in patty tins, or patty cases.

***Schedule should state:***

- a. Number
- b. Variety

***What judges look for:***

- a. Rounded and symmetrical with no cracking or peaking on top. (Surface may be slightly pebbled).
- b. Crumb fairly uniform, medium fine, and slightly moist.
- c. No holes.
- d. Colour appropriate to type.
- e. Flavour mild, not flat, and characteristic of type.

***Hints for exhibitors:***

- a. Do not over-fill the patty tins, or patty cases with mixture.
- b. Do not stir excessively.

# LOAVES

## **Definitions:**

- a. Dark Loaf - The crumb is dark in colour.
- b. Light Loaf - The crumb is light in colour.
- c. Fruit and Nut Loaf - contains fruit and nuts.
- d. Nut Loaf - contains nuts only. Crumb is light in colour.
- e. Savoury Loaf - Schedule must specify type, e.g. cheese.

## **Schedule should state:**

- a. Type and variety of loaf.
- b. Approx. size of tin.
- c. Whether spices and added flavourings are allowed.

## **What judges look for:**

- a. Loaf should be flat and uncracked on top, the exception being sourdough.
- b. Loaf should be evenly browned on all sides.
- c. Texture should be fine and moist.
- d. Flavour characteristic to type, not flat and no taste of salt or soda.
- e. Fruit to be evenly distributed.

## **Hints for exhibitors:**

As for other sections of cakes.

# PASTRY

## **Definition:**

- a. All pastries contain flour, salt, fat and water. They differ in their proportion of fat and method of incorporating this fat.

b. **Short Pastry:**

Exterior: Even, golden-brown colour top and bottom.  
Slightly blistered with a good edge and unbroken shell.  
Interior: Tender and short.  
Flavour: Mild and not flat or fatty.

c. **Flaky Pastry:**

Exterior: Even, golden-brown colour top and bottom.  
Slightly blistered and flaky.  
Well risen with an attractive edge.  
Interior: Tender and slightly crisp with even flakes.  
Flavour: Same as for short crust pastry.

d. **Puff Pastry:**

Exterior: Even, golden-brown colour. Well risen and evenly shaped. Slightly blistered and flaky.  
Interior: Tender and slightly crisp with definite flaky layers.  
Flavour: Delicate, not flat or fatty.

e. **Choux Pastry:**

Exterior: Even, golden-brown colour. Well puffed and crisp.  
Slightly irregular in shape.  
Interior: Tender and dry. Hollow. Flavour: Mild.

f. **Tart** - A large, open pastry case containing a sweet or savoury filling with or without lattice work on top.

g. **Tartlet** - Small individual tart.

h. **Flan** - Same as tart, except baked in a special flan tin.

i. **Pie** - Must have top covering of pastry. Single crust or deep dish pie (only top layer of pastry). Double crust pie (pastry top and bottom).

j. **Quiche** - A savoury flan. Type of base should be stated in Schedule. Has a creamy filling.

### ***Schedule should state:***

- a. Type of pastry and filling.
- b. Number of exhibits.
- c. With Choux Pastry- Entry must include one (1) unfilled case.

### ***What judges look for:***

- a. Colour should be golden-brown and even, with the exception of Quiche - if vegetables and/or bacon are used in filling the golden colour on top may be irregular.
- b. Short crust should be crumbly and not hard.
- c. All pastry should be tender and not leathery.
- d. Edges should be even and unbroken.
- e. Air vents in pieces should be neat and evenly placed, china vents may be used.
- f. A fatty taste is unacceptable in all types of pastry.
- g. Choux cases should be medium size, and dry inside. One unfilled case should be included in exhibit.
- h. Sausage Rolls should be evenly browned underneath. The base should not be undercooked and soggy, and there should be sufficient sausage meat in the roll.

### ***Hints for exhibitors:***

- a. Handle pastry as little as possible.
- b. Pastry should be moist enough to handle without sticking to hands.
- c. Use just enough water. Iced water can be used in hot weather.
- d. A squeeze of lemon juice will enhance the flavour and make the dough pliable.
- e. Quiche (Where crust is stated) - Crust well cooked and the filling should come to slightly below the rim of the crust. The filling should be set like a custard, without weeping, and when cut, hold its shape.

# PIKELETS

## ***Schedule should state:***

- a. Number to be exhibited.

## ***What judges look for:***

- a. Even, round or oval shape, small (approximately 6cm in diameter).
- b. Golden-brown on both sides; no bubbles.
- c. Light and spongy when pressed.
- d. Fine and tender texture, and evenly cooked throughout.
- e. Self flavour, no essences (nutmeg permissible).

## ***Hints for exhibitors:***

- a. Well greased griddle - wipe clean of grease before dropping batter.

# PIZZA

## ***Schedule should state:***

- a. Whether yeast dough, shortcrust, or scone base to be used.
- b. Approximate size.

## ***What judges look for:***

- a. Appearance and eye appeal.
- b. Variety in toppings.
- c. Flavour.

## ***Hints for exhibitors:***

- a. Scone mixture using half plain; half self-raising flour makes a good base.

# PLUM/CHRISTMAS PUDDING

## ***Definition:***

- a. Rich and dark brown fruit pudding

## ***Schedule should state:***

- a. Boiled in a cloth (Whether plastic lining is permissible).
- b. Steamed in a basin.

## ***What judges look for:***

- a. Good round shape and smooth even skin without blemishes or deep grooves. No sogginess from water having penetrated the pudding.
- b. Smooth, close and even texture. Moist with the pudding cutting cleanly.
- c. Delicious flavour and aroma with a full flavour of fruit and spirits. There should be no bitterness or overpowering flavour of essences.
- d. Distribution of fruit.

# SCONES

## ***Schedule should state:***

- a. Number.
- b. Variety.

## ***What judges look for:***

- a. Be well risen, with even sides and smooth top, and should be evenly browned top and bottom.
- b. Have tender crust, no flour spots or excess flour on base.
- c. Be uniform in size and shape, smallish, and with pleasant aroma.
- d. Have soft spongy crumb.

- e. Have fresh aroma; no taste of salt or excessive rising.
- f. Wholemeal scones are darker and rougher than plain scones.

**Hints for exhibitors:**

**Plain Scones:**

- a. Medium plain cutter is best.
- b. Tray, which must be spotlessly clean should be lightly greased rather than floured.
- c. Prior to cooking, glaze scones with a little milk.

**Wholemeal Scones:**

- a. To prevent dryness, the consistency should be well balanced and allowed to stand before kneading and shaping.

**Variety Scones:**

- e. Cheese, savoury, sultana, date, etc. Oven should not be quite so hot, so that scones can cook a little longer (225°C or 15 minutes).

## SHORTBREAD

**Definition:**

- a. A traditional biscuit made from flour, butter, sugar, and salt. No additional flavourings are allowed. It must be pricked. Fluted edges are optional. Schedule may include a section for other types of shortbread, e.g. ginger, wholemeal.

**Schedule should state:**

- a. Whether to be cooked in one piece and separated afterwards, or individual biscuits.
- b. If shortbread biscuits, number of pieces.

**What judges look for:**

- a. Shortbread should have a bright appearance and not look

- muddy and dull (too slow baking). Height of 5 to 10 millimetres.
- b. It should have a pale smooth outer surface, with no crustiness.
  - c. Texture should be fine and crisp, with an even pale colour throughout.
  - d. Taste should be smooth and bland, rich and buttery. A little salt, but no essences may be used.
  - e. Shortbread-board impressions are permissible.

***Hints for exhibitors:***

- a. Prior to baking, shortbread should be pricked, scored to desired size, and separated after cooking.
- b. Shortbread biscuits may be done likewise (though a really neat break is hard to achieve), or cut prior to baking.

## **SLICES (COOKED & UNCOOKED)**

***Schedule should state:***

- a. Variety, number and approximate size of pieces (5x5 cms recommended.)
- b. Iced or not iced according to type.

***What judges look for:***

- a. Size and shape should be uniform. Pieces should be cut cleanly with straight sides.
- b. Pieces should be smooth and even on top.
- c. If iced, icing should be smooth, glossy and of even thickness.
- d. Texture moist - not crumbly.
- e. Flavour should be good.

# SPONGE CAKES

## **Definition:**

- a. True Sponge - Made from eggs, sugar, flour and salt. Contains no rising agent, cornflour or butter.
- b. Sponge Sandwich/Victoria - Contains a rising agent, little or no butter, eggs, flour and may have cornflour. The cake that is sandwiched with jam and butter cream or whipped cream filling.
- c. Butter Sponge - Contains not more than two (2) tablespoons butter per cup of flour.
- d. Sponge Roll - Type of sponge mixture to be used must be specified by the Schedule. Should not have ends cut, be filled, or dusted with icing sugar, unless otherwise specified by the Schedule.

## **Schedule should state:**

- a. Type of sponge.
- b. Approx. size of sponge tin.
- c. Whether fillings and icings to be used.

## **What judges look for:**

- a. Light, golden-brown colour.
- b. Well risen, good volume.
- c. Slightly rounded or flat top with no cracking or shrinking.
- d. Straight sides with no overhang.
- e. Fine, tender crust. (Sponge sandwich has even layers).
- f. Elastic and slightly moist crumb with fine cell walls.
- g. Preferably medium-yellow colour.
- h. Delicate, not sweet or flat.

### ***Hints for exhibitors:***

- a. Tins for sponges are traditionally buttered and floured.

## **SPECIALITY CAKES:**

- a. Simple decorated sponge - Iced on top only. Soft glaze or butter icing. Almonds, cherries, angelica, etc. and piped buttercream may be used for decoration. Design neat and simple.
- b. Decorated cake - Often high in proportion to size; Iced top and sides, icing, well applied, down sides of cake. Decoration to be simple, artistic and well executed.

NOTE: As a general rule decorated cakes are not cut, but judged as presented.

### ***Hints for the exhibitor:***

- a. Presentation of the exhibit is most important. Care should always be taken to ensure that the baseboard complements the finished work.
- b. Cake free from cracks, excess cornflour, and icing sugar, etc.
- c. Figures and ornaments need to be realistic. Flowers, buds and leaves must be lifelike, finely moulded and as true to nature as you can make them. Artistic license may be taken with colouring, etc to suit a particular design.
- d. Be careful not to leave foreign objects in icing, e.g. pins.

## **YEAST PRODUCTS**

### ***Definition:***

- a. Bun or bread that has yeast as its raising agent and contains no baking powder.

### ***Schedule should state:***

- a. Type and variety of products, e.g. loaf, roll, bun, raisin and/or cinnamon.

- b. Number of rolls.
- c. Weight of loaf may be asked for.
- d. Bread section should state whether machine or hand made.

***What judges look for:***

- a. Shape and roundness of loaf, smooth surface, no cracks or bumps, good volume.
- b. Good golden brown colour all over, crisp light and of even thickness.
- c. White, medium fine, elastic uniform crumb.
- d. Moist, tender, soft velvety texture.
- e. Nutty, fresh and slightly sweet flavour. No taste of yeast or salt.

***Hints for exhibitors:***

- a. Spices and/or fruit may be added, according to the recipe.
- b. Tins should be clean before greasing.

## **BOTTLED FRUIT & VEGETABLES (PRESERVED IN BOTTLE/JAR)**

***Definition:***

- a. Preserved fruit or vegetables presented in glass jars/bottles.

***Schedule should state:***

- a. Number of bottles/jars to be exhibited.
- b. Size of bottles/jars.
- c. Contents of bottles/jars.

***What judges look for:***

- a. Clean jars inside and outside.
- b. Neat and correct labelling.

- c. Vacuum sealing. No air bubbles.
- d. Ripe looking fruit or vegetables, true to colour and type.
- e. No discolouration, or browning.
- f. Even and desirable size.
- g. Contents should look cooked yet still retain their shape.
- h. Fruit should not have risen in jar.
- i. Liquid should be clear with no sediment and cover the contents.

***Hints for exhibitors:***

- a. Fruit or vegetables may be packed to a pattern to make attractive.
- b. Use only good quality fruit or vegetables.
- c. Clean polished jars and lids gain marks for presentation.

## **PRESERVES**

All jars should be labeled with type, date made and list of ingredients.

## **JAMS**

***Definition:***

- a. Made from crushed/sliced fruit or vegetables, boiled with sugar. Sets when cold.

***Schedule should state:***

- a. Type.

***What judges look for:***

- a. Jars should be clean, polished and neatly labelled with date when cooked.
- b. Jars should be filled to the top with no more than 5mm head space.

- c. Jam should be well set, but not stiff, and look freshly made.
- d. Colour should be bright and flavour should be typical of fruit/vegetable used and evenly distributed.
- e. There should be no scum, mold, blemishes, sugar crystals, or weeping on top.

**Hints for exhibitors:**

- a. Dark fruits/vegetables do not show to advantage for exhibition purposes.
- b. Suitable covers are waxed paper, melted wax, cellophane covered, and sterilised self-sealing or other products on the market.
- c. Preserves that are two-thirds sugar by weight keep satisfactorily without an airtight seal.

## **JELLIES**

**Definition:**

- a. Made from strained fruit juice, boiled with sugar that sets to a clear jelly when cold.

**Schedule should state:**

- a. Main fruit to be used.

**What judges look for:**

- a. Small wide-mouthed jars, clean, neatly covered and labelled with date.
- b. Jelly should be clear.
- c. Colour should be sparkling and true to type of fruit.
- d. When cut, a clear angle should be made sharp.
- e. It should hold its shape when turned out, and should quiver.
- f. Flavour should be true to fruit used - not sugary or watery.

**Hints for exhibitors:**

- a. Use under-ripe freshly picked fruit for good jelly.
- b. Use wide-mouthed jars so that jelly may be turned out intact.

## **MARMALADE**

**Definition:**

- a. Usually made from, or including citrus fruit, but other types may be made, e.g. Carrot, onion.

**Schedule should state:**

- a. Variety, e.g. orange, lemon, grapefruit, mixed, etc.
- b. Type, e.g. shredded, minced, grated, or chopped.

**What judges look for:**

- a. Jars should be clean, neatly labelled, and dated.
- b. Jars should be filled to the top with no more than 5mm head space.
- c. Marmalade should be set, but neither too stiff nor runny.
- d. Colour and flavour should be typical of fruit used and peel evenly distributed.
- e. Peel should be tender and thin.
- f. There should be no scum, mold, blemishes, pith, or sugar crystals.

**Hints for exhibitors:**

- a. All fruit should be well washed before use.

# PICKLES, RELISH, CHUTNEY & SAUCES

## *1. Definitions:*

### PICKLES

- a. Fruit, vegetables and/or nuts preserved by cooking of vinegar, sugar, spices, and salt.
- b. Vegetable pickles - crisp vegetables in clear vinegar.
- c. Fruit pickles - tender fruit in sparkling syrupy vinegar.
- d. Piccalilli - A sour pickle flavoured and coloured with mustard and turmeric. Tender crisp vegetables in smooth sauce.

### PICKLED

- a. Any fruit or vegetable that has preserved in vinegar or a brine.

### RELISH

- a. A sweetish mixture from chopped fruit/vegetable, onion, salt, vinegar, or spice.

### CHUTNEY

- a. A sweetish mixture of chopped fruits and vegetables, cooked in vinegar, sweetening and spices.

### SAUCES

- a. Made from similar ingredients to Chutney, or specific ingredients, e.g. Tomato, Plum, etc. and is pourable.

### *Schedule should state:*

- a. Type of pickle, relish, chutney or sauce.

### ***What judges look for:***

- a. Jars and bottles must be clean, polished, and neatly labelled and dated.
- b. Covers must be airtight.
- c. Jars should be wide mouthed and well filled.
- d. Product should be true to type, with good flavour and colour.
- e. Vegetable/fruit pieces should retain shape and colour with consistency neither too thick, nor too thin.

### ***Hints for exhibitors:***

- a. To prevent acidity, break-down vinegar with water, and avoid using too much salt.
- b. Vegetables should be young and tender without blemishes and should be cut into small pieces and neatly packed.
- c. All pickles, relishes, sauces and chutneys should be at least six (6) weeks old in order to be mature.
- d. Covers for vinegar preserves:-
  - i. Melted paraffin wax, direct on to product or on to cloth or cork. New boiled corks, which are waxed over, may be used for sauces
  - ii. Lacquered metal lids with waxed cardboard disc.
  - iii. Metal lids with plastic linings.
  - iv. Rigid plastic screw-cap with or without waxed cardboard disc.
  - v. Pliable plastic covers or any other suitable products on the market.

### ***What judges look for:***

- a. Clean jars and neat labelling.
- b. Bottles filled within 10mm of top.
- c. Colour bright and characteristic of ingredients.

- d. Texture smooth.
- e. Flowing consistency, not watery, or separating out.
- f. No seeds or skins.
- g. Characteristic - pleasant, distinct well blended flavour.

## **GENERAL CONFECTIONERY**

### ***Schedule should state:***

- a. Type.
- b. Number of items, and if assorted.
- c. Any presentation requirements, e.g. 'box of .....

### ***What judges look for:***

- a. Items uniform in size and shape.
- b. Dainty, attractive appearance, with a clear distinct colour.
- c. Texture as determined by variety to cover smoothness, ease of cutting, quality of 'set'. Coconut Ice will have a grainy texture.
- d. Flavour should be delicate and subtle, and distinct to type.
- e. Colour should be clear and complement flavour, e.g. deep pink for raspberry or strawberry flavours.
- f. Decoration should be a suitable size in proportion to the item and not over-done.

### ***Hints for exhibitors:***

- a. Cubed sugar is the purest form. Never use castor sugar.
- b. For boiled sweets, a large marble slab is ideal as it absorbs heat quickly and evenly for rapid cooling. Smooth laminated bench top, or heavy glazed pottery can be used.
- c. For boiled sweets grease surface; DO NOT grease surface for fondant.
- d. Use heavy based deep saucepan with a capacity of

approximately four times the volume of ingredients to prevent spillage.

- e. Use a sugar-boiling thermometer. Gently stir chocolate as it melts to achieve smooth consistency.
- f. Never overheat chocolate as this will spoil glossy finish and cause streakiness when set.
- g. Always use oil-based colour and flavourings.
- h. Wear disposable or fine cotton gloves when handling chocolates to prevent damaging sheen with fingermarks and nails.

## DECORATED CAKES

### *Schedule should state:*

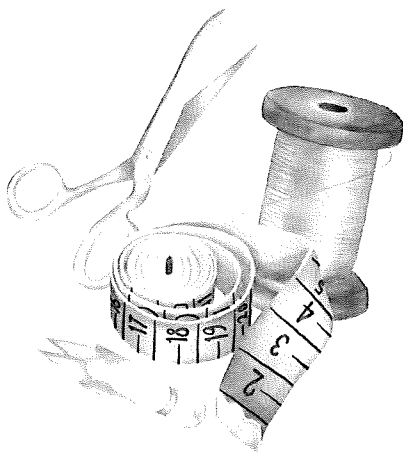
- a. Type.
- b. Number of tiers (where applicable).
- c. Number of layers (where applicable).

### *What judges look for:*

- a. **Novelty cakes** - These represent something, e.g. hat box, train, teddy bear, etc., and nothing inedible should be used. Suitable heavy colouring may be used on this type of cake, but should be suited to the novelty represented and not gaudy.
- b. **Birthday cakes** - Should be a simpler form than wedding cakes; suitable for a less formal occasion. More colour may be used than for wedding cakes, but pastel tonings are more suitable. Coating, design and execution are the major points to remember.
- c. **Wedding cake** - Must be well proportioned, well coated and shaped. Suitable design and good execution. Daintiness of final mounting. Placing of pillars. Arrangement of tulle or doily. Artistic top tier. General all-over suitability for formal occasion. Remember that simple work, perfectly executed, is preferable to a much handled, over-decorated exhibit.



# PART 3: HOMECRAFT



# APPLIQUÉ

## **1. Definition:**

Placing fabric shapes on a fabric foundation, then securing by hand or machine stitching.

## **2. Schedule should state:**

- a. Whether hand or machine.

## **3. What judges look for:**

- a. All edges must be neatly covered.
- b. Thread should match weight of the fabric.
- c. No puckering of background or design.
- d. Depth of stitching to suit the work.

## **4. Hints for exhibitors:**

- a. With hand sewing, preferable to turn under edges, except when using leather, felt, etc.
- b. Stitching by hand - stitches can be chain, slip, pin, stab, buttonhole, couching, or combination of these stitches.
- c. Stitching by machine - zigzag, buttonhole stitches.

# ART

## **1. Definition:**

- a. Watercolour – process of painting with pigments that are mixed with water.
- b. Oil Painting – process of painting with a pigment mixed with a medium of drying oil.
- c. Pastel – consists of a pigment and a binder and comes in many forms including a stick, square, pebble or pan.
- d. Acrylics – a paint made from a pigment suspended in

acrylic polymer emulsion and plasticizers, silicon oils, stabilizers or metal soaps. They are water based but become water resistant when dry.

- e. Calligraphy – a visual art related to writing, the design and execution of lettering with a pen, ink brush or other writing instruments.
- f. Drawing - pencil, fine liners.
- g. Coloured pencils - wax or oil based cataining pigments, additives and binding agents.
- h. Zentangle – drawing structured patterns using a combination of dots, lines, curves, orbs etc.
- i. Alcohol inks - Fast drying, highly pigmented, alcohol-based inks
- j. Diamond Dot Painting – using diamond cut resin or acrylic rhinestones that are glued on canvas following a colour guide.

## **2. Schedule should state:**

- a. If there is a theme.
- b. Framed or unframed.
- c. Size.

## **3. What judges look for:**

- a. Creativity and originality.
- b. Composition and design.
- c. Overall impression.
- d. Use of the medium.

# ARTIFICIAL FLOWERS

## **1. Definition:**

- a. Natural looking flowers made from different materials - paper, silk, ribbon, etc.

## **2. Schedule should state:**

- a. Type of flower.
- b. Type of material.
- c. Type of arrangement.
- d. Size, if applicable.

## **3. What judges look for:**

- a. Natural shape and formation, colour, tinting and proportion.
- b. Suitability of materials chosen and blending of colours.
- c. Leaves same type of materials chosen and blending of colours.
- d. Finishing, neat with no wire showing.
- e. No bulkiness in attaching flowers to stems.

## **4. Hints for exhibitors:**

- a. Stiffening should be evenly spread.
- b. Cut edges smooth - no pin or pencil marks showing and wires not left uncovered.
- c. Leaves and flowers to be of same type of material suitable to the flowers chosen.
- d. Leaves must be made by the exhibitor.

# BASKETRY

## **1. Definition:**

- a. Containers or articles made with cane or natural fibre, woven, stitched or coiled.

## **2. Schedule should state:**

- a. Type of basket.
- b. Materials to be used, e.g. Natural fibres, or cane, etc.
- c. Whether wooden or woven base.
- d. Method, e.g. woven, stitched, coiled, etc.

## **3. What judges look for:**

- a. Quality of material used.
- b. Good proportions and correct shape.
- c. Simplicity of form.
- d. Suitability for purpose.
- e. Lids should be well fitting.
- f. Handles should be securely fastened and comfortable to hold.
- g. Correct starting, joining, finishing, etc.
- h. Joins should be as invisible as possible.
- i. Tracs, bi-stakes and borders should not, if possible, have joins.

## **4. Hints for exhibitors:**

- a. Materials should be of good quality.
- b. Weaving should be firm and even.
- c. Various types of weaving should be used.
- d. With coiled baskets - lines of stitching must be neat and straight.
- e. Handles should be in proportion to basket, and securely fastened.

# BEADWORK

## **1. Definitions:**

- a. An article made or decorated with beads. Beads may be:
  - i. Stitched one bead at a time.
  - ii. Threaded and couched down between bead.
  - iii. Threaded on yarn and knitted.
  - iv. Threaded on yarn and crocheted.
  - v. Applied with a tambour hook.
  - vi. Threaded as for jewellery.

## **2. Schedule should state:**

- a. Type of article.
- b. Method to be used - sewn, knitted, crocheted, etc.

## **3. What the judges look for:**

- a. Good tension work not puckering, or too loose.
- b. Good design and continuation of colour.
- c. Suitability of article for purpose to be used.

## **4. Hints for exhibitors:**

- a. Sewn bead work needs to be worked in frame.
- b. Beads must be firmly attached.
- c. With knitting and crochet, pay attention to tension.
- d. With jewellery ensure fastenings are neatly and firmly attached.

# CANVAS WORK

## **1. Type of canvas work:**

- a. Andalucian; Creative; Florentine; Bargello; Long Stitch; Gros Point; Petit Point, etc.

## **2. Schedule should state:**

- a. Type of canvas.
- b. Type of yarn.
- c. Framed, if applicable.
- d. Size of article.

## **3. What judges look for:**

- a. Presentation.
- b. Originality.
- c. Blending of colour.
- d. Number, difficulty and variety of stitches used.
- e. Neatness and suitability of edging.
- f. No knots, loose ends or loops.
- g. Background well covered.

## **4. Hints for exhibitors:**

- a. If cross stitch on canvas, stitches must go in the same direction, unless to highlight a special part, e.g. roof of a house to give a thatched effect.
- b. Work must be well blocked before mounting, so that it is perfectly square.
- c. Landscape colours should be close to reality.
- d. Wool or yarn must suit the canvas. It must cover completely without being too dense.
- e. Threads used should be suitable to the size of the canvas.
- f. Bargello/Florentine work must be smooth, not pulled. Design and colour combination most important aspect of this work.
- g. No loose stitches or worn patches.

# CALLIGRAPHY

## **1. Definition:**

- a. Calligraphy comes from the Greek words Calli (beautiful), and Graphein (to write). Refers to beautifully formed letters written with a pen or brush, includes lettering (constructed or drawn letters), and illuminating (embellishment of text with gilding, coloured letters and illustrations).

## **2. Schedule should state:**

- a. Type and size of article.

## **3. What judges look for:**

- a. Over-all appearance, including layout, design and use of colour.
- b. Suitability of script to text.
- c. Fine penmanship - lettering technique, formation, consistency, spacing and use of colour.
- d. Originality and creativity of work.

## **4. Hints for exhibitors:**

- a. Work is not always framed but does need to be suitably mounted.

# CHINA PAINTING

## **1. Definition:**

- a. White china painted and fired in kiln.

## **2. Schedule should state:**

- a. Article required, e.g. Vase, plate, etc.
- b. Size of article (e.g. small vase, no taller than ....)

## **3. What judges look for:**

- a. Good design suited to shape and size of article.

- b. Colour harmony.
- c. Light and shade.
- d. Clean sharp colour, not 'muddy'.
- e. Base and inside of article to be clean and free from smudges.

#### **4. Hints for exhibitors:**

- a. Colour harmony showing at least three values - light, medium and dark.
- b. Ensure all paint, and gold if used, wiped from base and inside surfaces before firing.

## **COPPER COPING**

### **1. Definition:**

- a. This is the art of design or pattern being hand embossed on copper shim. Dimension is achieved with depth of relief and burnishing to attract light and shade.

### **2. Schedule should state:**

- a. Type of article.
- b. Size of article.

### **3. What judges look for:**

- a. Crispness of design.
- b. Depth of design to give effect of dimension.
- c. Embossing even, i.e. no lines or marks showing out, no holes (made by pushing too hard).
- d. If design is filled in sufficiently to stop it buckling.
- e. Copper is glued down to stop lifting. It should be evenly glued on back.
- f. Neatly folded over at edges to give smooth finish.

- g. Effect of oxidising, i.e. shading, or blotchiness.
- h. Burnishing and polishing to obtain best result for design.
- i. Lacquer applied evenly.

#### **4. Hints for exhibitors:**

- a. Copper shim used to wrap around object, i.e. tin, doesn't need to be pushed out as much, and doesn't need filling in the back.
- b. Completed article should be free from glue and finger marks, dents and scratches.

## **CROCHET**

### **1. Definition:**

- a. Crochet is done using various threads, a suitable ply yarn and size of hook for the article worked.

### **Types of crochet:**

- a. **Broomstick crochet** uses a piece of dowel or very large knitting needle to hold the stitches, then crocheted off in groups. Groups should be even.
- b. **Circular and Medallion crochet** - centre chain smooth, not twisted. Finish of round is Slip stitched to the commencement chain, then two or three chain for the first stitch. A doily should fit a plate, i.e. up to nine (9) inches (a dinner plate size). Over nine (9) inches becomes a table centre. Irish crochet is not suitable for tableware because it is raised work. A duchess set is one large mat and a pair of small mats. Dinner mats four or six, all to match for size.
- c. **Filet crochet** is a square mesh pattern with certain spaces filled to form a design. Spaces blocks and lacets, formed with chains and trebles being used.
- d. **Hairpin crochet** uses a U shaped pin to hold the loops. The number on gather-ups should be regular.

- e. **Irish crochet** - technically this is classed as lace. Tension is very firm to give body to the motifs. Motifs worked, such as shamrocks, roses, leaves, etc., are arranged to form the design, then tacked to paper and the background filled in with chain and picot links or sometimes with double treble bars. The bars and links should adequately support the motifs. There is a modified form of Irish crochet which uses the incorporation of the rose or shamrock motif into circular crochet.
- f. **Tambour crochet** is worked through the fabric stretched over a tambour frame. Stitching should be even length and not puckered. Lines of stitching should just touch when filling in shapes. Tambour is a form of embroidery.
- g. **Tricot/tunisian crochet** is worked with a hook that has a long shaft like a knitting needle, stitches for a row are stored on it for the first row, then worked off in the second row. The two rows are needed to finish a stitch. This whole process is called one row in some directions.

## ***2. Schedule should state:***

- a. Type and size of article.
- b. Ply of yarn.

## ***3. What judges look for:***

- a. Work neat and clean and well pressed with good shape and proportion.
- b. Suitable thread ply for design and purpose.
- c. Firm even tension so that design holds its shape.
- d. Firm, strong, inconspicuous joins.
- e. Flat, strong, elastic side seams.
- f. Matching patterns at seams.
- g. Variety and degree of difficulty of stitches.

#### **4. Hints for exhibitors:**

- a. May use a larger hook for initial chain to keep tension loose and elastic.
- b. Shaping, i.e. increasing or decreasing should be neat and consistent.
- c. Make joins at beginning of work and ends darned in vertically NOT across work.
- d. Do not use patterns that are too open for baby garments.
- e. Joining lace to linen -
  - i. Double crochet around the linen then slip stitch the lace to the double crochet with a needle and thread.
  - ii. A rolled hem on the linen, stitched with a slip stitch or pin stitch.
  - iii. With larger articles a hem of 38 mms (1½") or more hem stitched, then lace attached to the folded edge.
  - iv. If irregular lace or edge, (as with circular motifs), buttonhole stitch to the linen.
- f. Cords and ribbons are not recommended for baby wear.
- g. Cords around the neck and bootee, if used, must be stitched at the centre back to prevent pulling out.
- h. Ends in woollen work can be crocheted over in the next row. In all cotton and some woollen work, the ends should be sewn in with a needle.
- i. Woollen crochet is seldom ironed. If it needs a light press, use a cloth between iron and work.
- j. Cotton crochet should be blocked, dampened, and pinned out to size or shaped and left to dry.

# CUSHIONS

## **1. Schedule should state:**

- a. Size of article, and whether filled or unfilled.

## **2. What judges look for:**

- a. Seams straight with no puckering.
- b. Curves should be of a good shape.
- c. Inner cushion well filled.
- d. Suitable backing.

## **3. Hints for the exhibitor:**

- a. The Judge is only looking at the finished article, and not the inside, except when the Schedule asks for a Cushion Cover.
- b. The corners must be well filled.
- c. Where piping is used, this should sit well, be even in width and if corded, piping should not be wrinkled or stretched.
- d. Backing should be suitable - velvet, felt, or woollen fabric for woollen work on the front, and cotton material for cotton front.
- e. Opening for insert should be neat, and sit well;

# DECOUPAGE

## **1. Definition:**

- a. This is the art of cutting out pictures and arranging them on a smooth surface, then lacquering and sanding many times until you achieve a smooth appearance.

## **2. Schedule should state:**

- a. Type of article.
- b. Size of article.

### **3. What judges look for:**

- a. Smooth background, and composition.
- b. Prints clean cut.
- c. No runs, air bubbles, dust specks, or scratches.

### **4. Hints for exhibitors:**

- a. Paper must be sealed otherwise lacquer could seep into pictures and give a patchy appearance.
- b. Pictures should be arranged to complement each other, and care taken with corners. Composition can make or break a piece.
- c. Bubbles on pictures - failure to glue down carefully.
- d. With each coat, brush in one direction but change the direction for each coat.
- e. Scratches to varnish - caused by using coarse sandpaper or varnish not quite dry. Use wet sandpaper, never rub in a circular motion, like lacquering, go in one direction.

## **DRESSMAKING**

### **1. Schedule should state:**

- a. Size and type of garment and any other relevant details.
- b. Fabric to be used.

### **2. What judges look for:**

- a. A wearable garment made from a suitable fabric.
- b. Machining must be straight, even in stitch length and tension, with ends securely fastened.
- c. Seams, darts and hems must be uniform, and darts well placed.
- d. Overlaps of zippers and plackets should be even in width, evenly stitched and neatened both ends, with zipper working smoothly.

- e. Buttonholes should be evenly spaced, neat, durable, decorative, and not bulky. Suitable to the style and type of garment.
- f. Tailored buttonholes should be square at the inside edge.
- g. Necklines (including collar) with seams well trimmed, graded, and clipped with uniform under-stitching where used; good contours. Accurate centre-front and/or back termination for collars; good set to collar or neckline, sitting comfortably and laying correctly.
- h. Sleeves (including armhole finishes); seam allowance neatly trimmed. Overcasting or binding where necessary; with a smooth gradual curve of armhole. Fullness evenly distributed.
- i. Linings and interfacings should suit type of garment fabric, and be positioned correctly with no puckering. In lined garments, such as coats, the lining hem is stitched separately from the outer material.
- j. Hems of uniform width and heavy enough to hang well; they should be flat, smooth, and not over-pressed. Seam lines pressed open on bulky hems. The method used suited to the type of fabric.

### ***3. Hints for exhibitors:***

- a. Selvedges should always be cut off. They are tighter weave and shrink more when washed.
- b. Bias binding to be joined with straight grain.

## **EMBROIDERY**

### ***1. Definition:***

- a. Embroidery is the art of enriching fabrics with stitchery. Other materials can be incorporated, e.g. Stumpwork.

### ***2. Schedule should state:***

- a. Type of embroidery. If purely traditional style work is required it must be stated.

- b. Type of article.
- c. Size of article (if applicable)
- d. Fabrics, and threads to use (if applicable).

### 3. *Types of embroidery:*

- a. **Assisi** - The background is filled with cross stitch traditionally using red, dark blue, or green thread. Black thread in double running stitch (Holbein) is used to outline the pattern.
- b. **Ayreshire** -White embroidery on very fine white linen.
- c. **Blackwork** (Traditional) - Black thread on even weave white fabric. Geometric and free form designs in double running (Holbein) stitch, and running stitch. A variety of thicknesses of thread and stitching is used to give effect of light and dark shading, and depth to the design. Reverse of work should be as uniform as possible. In contemporary work other colours are used.
- d. **Brazilian Embroidery** - Worked on firmly woven fabric with a flower theme using a variety of flat and raised stitches with rayon threads of various textures and thicknesses.
- e. **Candlewicking** - Worked on natural colour or white calico, or cotton homespun (not pre-shrunk); using several cotton threads (Candlewicks) plied together to match the fabric. Contemporary work uses perle cottons, or other cotton threads of varying thicknesses and colours. Finished work is washed and shrunk to hold stitching in place, and traditionally has a washed puckered look.
- f. **Canvas work** - See Canvas Section.
- g. **Chicken Scratch** -Various stitches worked on gingham.
- h. **Counted Thread** -
  - i. Cross Stitch on even-weave.
  - ii. Drawn or Pulled fabric.

- iii. Drawn thread
  - iv. Swedish darning
  - v. Schwalm
  - vi. Naversom  
and any other work where the threads are counted.
- i. **Creative Embroidery** - is the creation of an original piece of work using a variety of techniques, colours, threads, and other materials. If creative work comes under a specific heading, e.g. creative drawn fabric, the work must fall within the guidelines of drawn fabric work.
  - j. **Crewel Embroidery** (loosely called Jacobean) Traditionally worked with wool thread on linen twill or similar. Today, worked with wool, silks, stranded cottons on closely woven linen or similar fabric using a variety of stitches and . colours. Emphasis is on the shading of the design with the colours chosen, and the number of stitches used to get the effect. Designs can be traditional (Jacobean) or contemporary.
  - k. **Cut-work** - The design is outlined with buttonhole stitch or satin stitch, and fabric or threads cut away. Types of cutwork:
    - i. Broderie Anglaise
    - ii. Hardanger
    - iii. Hedebo
    - iv. Richelieu
  - l. **Dorset Stitching** - Originated in England, and usually features a pine cone or peacock's eye as an important part of the design. Stitches - Buttonhole, feather, satin, stem, and chain, using bright coloured threads. All trimmings, except for ric-rac braid, are hand made.
  - m. **Mount Mellick** - White thread on white closely woven cotton, traditionally cotton jean fabric. Heavily embroidered to give a raised effect using designs mostly from nature. Traditionally finished with a knitted fringe.

- n. **Raised Embroidery** - See Stumpwork Section.
- o. **Ribbon Embroidery** - Worked on a firm rich fabric. Schedule needs to state whether:-
  - a. Silk Ribbon Embroidery uses silk ribbon of varying widths as thread to embroider a variety of stitches, or to apply to fabric with embroidery stitches.
  - b. Ribbon Embroidery uses a variety of ribbons - these may be used as thread, but usually are applied as flowers, leaves, etc. to the fabric. Beads and embroidery in other threads are allowed to enhance the design.
- p. **Smocking** - An embroidery technique used to decorate pleats on clothing, accessories and home articles.
- q. **Stumpwork** - Is a raised embroidery that combines both embroidery and lace making techniques using a variety of threads, beads, semi-precious stones, hair, feather, mica, etc. Embroidered strips are made and applied to the design. Designs are taken from nature, maybe figures, animals, plant life, insects, etc., these are padded and softly sculptured to get detail. Pictures are not necessarily to scale, and animals can be no larger than an insect in the same picture. Contemporary work can have painted backgrounds with scenes, events, etc. incorporating human figures, vehicles, etc. [Stumpwork could also come under the heading of creative embroidery].

#### **4. What judges look for:**

- a. Work clean and fresh.
- b. Design, whether suitable to type and size of article.
- c. Tension of stitches.
- d. Hems, whether suitable to the article.
- e. Difficulty and variety of stitches used, and whether correct execution of stitches.
- f. No knots, loose ends, or loops, backs neat and tidy.

- g. With creative embroidery - quality of design and colour, interest of material, surfaces, craftsmanship and visual impact

### **5. Hints for exhibitors:**

- a. Colours must blend attractively and help to carry out the design effectively.
- b. No long floating threads.
- c. The back must be neat.
- d. In Hardanger, Richelieu, etc., ensure that only fabric threads are cut, and not the stitching, and that the edges are neat and even.

## **FABRIC PAINTING**

### **1. Definition:**

- a. Decoration using paints on fabric articles.

### **2. Schedule should state:**

- a. Type of article.

### **3. What judges look for:**

- a. Good design.
- b. Clear, fresh colours - not 'muddy'.
- c. Colour harmony.
- d. Blending of colours.
- e. Tonal values - light, medium and dark.

### **4. Hints for exhibitors:**

- a. Make sure brushes are clean and dry before using a different colour.
- b. Wash and dry all fabric prior to painting.
- c. Make a small sample to ensure fabric and paint are suitable.
- d. Natural fibres and blends are suitable fabrics to use.

# FLORAL ART

## **1. Schedule should state:**

- a. Type of arrangement, or display.
- b. Number and species of flower.

## **2. What judges look for:**

- a. Plant material in good condition.
- b. Good design, balance and harmony.
- c. Flowers in proportion to the container.
- d. Firm foundation.
- e. Needle aids, oasis and/or wires covered.

## **3. Hints for exhibitors:**

- a. Bouquets - well wired and light as possible.
- b. Arrangements - one and a half times height of the vase. The diameter not to exceed three and a half times the vase.
- c. Pot Plant (Two Classes) - Foliage plants and plants in bloom; pot should be clean.
- d. Plants must have all dead and broken limbs taken off down near roots. Foliage healthy. Hanging baskets must be neat and tidy and not over-crowded.
- e. Sprays - Dress 10cm - 15.5cm (4-6").

Shoulder spray-15.5cm x 20.5cm (6-8")

Must be fresh and of good quality, neatly covered at back with leaves. Back should be as flat as possible. Light and dainty with all wires covered.

- f. Dried Arrangements - must be made from naturally dried, or pressed materials. They must not be dyed, painted, varnished, unless specified. Height of container to be more than its diameter. Arrangement should be one and a half

times the height of the vase. Diameter not to exceed three and a half times the vase. Dry sand in bottom of container, cover with plasticine, then arrange flowers, etc. Cover plasticine with dry moss.

## **FOLK ART & DECORATIVE PAINTING**

### ***1. Schedule should state:***

- a. Type and size of article.

### ***2. Definition:***

- a. There are many forms of Folk Art (also called Tole Painting and Decorative Painting). It is the embellishment of domestic objects and surfaces to brighten surroundings and express a sense of belonging to a cultural group. In many cases, there is no distinction between decorative painting and fine art painting, and there are different traditions for different regions and cultural groups.

### ***3. What judges look for:***

- a. Article - well sanded and smooth, and the background (base-coat) even and smooth - any edges should be smooth. Various background techniques used, i.e. stippling, sponging and crackling.
- b. Design - well balanced, and in proportion to the surface area.
- c. Harmonisation of the background colour with the design colours.
- d. Balance of colour throughout the design - colours should work well together and not clash.
- e. Strokes (if applicable) should be well formed. If shading is used, there should be gradual movement, and not sharp edges between dark and light, except in folk art.
- f. Finish should be smooth and free from air bubbles and drips. Antiquing is generally darker around the edges and in mouldings, i.e. routed edges, and behind the design to give depth.

#### **4. Hints for exhibitors:**

- a. Prepare articles well before application of base coat, thus ensuring a good background.
- b. Strokes should be nicely curved to suit the design, i.e. flowers, animals, birds, etc., and be true to form or geometrical.

## **JEWELLERY**

#### **1. Schedule should state:**

- a. Type of medium.
- b. If single or a set requested.

#### **2. Definition:**

- a. An article intended for personal adornment made from beads, cut and polished stones, metal craft, needlework, china painting, and natural resources, etc.

#### **3. What judges look for:**

- a. Good safety features and secure fastenings.
- b. Artistry, balance, design, proportion, good workmanship, and finish.

#### **4. Hints for exhibitors:**

- a. Beads should be threaded evenly and firmly so that the thread does not show. Ends must be threaded back well and cut close.

## **KNITTING (HAND)**

#### **1. Schedule should state:**

- a. Size and style of garment, or article.
- b. Type and ply of yarn.

- c. Whether machine knitted bands are permissible for handknitted garments.

## **2. Definitions:**

- a. Socks - casting-on should be elastic and form a perfect circle. Lay foot over leg and it should reach the bottom of ribbing for a well fitting sock. No holes at ankle gusset. Grafted toes should be neat and soft.
- b. Gloves - casting on should be elastic, no holes between fingers. Good even knitting. Flat seams if not circular.
- c. Tea Cosy - should have a knitted lining with invisible seam.
- d. Bootees - neatly sewn up with flat seams, no ridges. Cord rather than ribbon with a stitch at the back so it does not pull out.
- e. Shoettes - a turned over top; as for bootees.
- f. Dolls Clothes - making similar to children's except press studs allowed. Should be able to be removed from the doll.

## **3. What judges look for:**

- a. Tension should be firm but elastic.
- b. Even knitting, e.g. picked up stitches around a neck band should be evenly balanced on each side of the garment with no large holes showing.
- c. No mistakes in pattern.
- d. Patterns should match at seams.
- e. Multi coloured work should have neat, even pattern, with threads carried over or woven in neatly at back.
- f. Consideration should be given to shaping, and setting-in of sleeves.
- g. Correct proportions of parts of garment - sleeves, cuffs, neck size, etc.
- h. Buttons must fit buttonholes, and be sewn on with same

yarn as garment. Buttonholes may be stitched to finish and strengthen. Splice yarn if necessary.

- i. Seams should be flat, inconspicuous, strong and elastic.
- j. Casting on and off should be even, neither too tight or too loose. Cast on, and cast off edges should be in pattern.
- k. Trims or decorations in another technique are permissible, unless Schedule states otherwise.

#### **4. Hints for exhibitors:**

- a. Carefully check Schedule.
- b. Take care with casting on and off. Edges should be even and elastic; casting off should be in appropriate pattern e.g. plain and purl if in ribbing.
- c. Yarn should be joined in at the beginning of a row, or invisibly spliced.
- d. Stitches should be picked up evenly (a size smaller needles often helps).
- e. Ribbing for bands and cuffs, should preferably be done on finer needles unless otherwise stated, and should not be pressed.
- f. Pressing - Where necessary, lightly press pieces before making up garment, and again on completion.
- g. Joining - Sew seams according to type of wool and pattern, using same yarn as knitting if possible.
- h. Back-stitch - Should be sewn one stitch in from the edge, and a stitch worked over every row, with right sides facing each other.
- i. Flat seaming - This is done from the right side by picking up a stitch from the edge of each piece to be joined and may be used for most type of work. It should always be used for baby wear, and for joining cuffs and bands. It is also a very suitable method of joining lacy patterns, and is generally used for joining crochet work.

- j. Ladder stitch - is also worked from the right side and is useful for joining patterns and stripes.
- k. Baby wear - Flat seams must be used throughout; no very lacy or open patterns; openings are preferably down the front or on the shoulders. Use small flat buttons, not shanked buttons or press studs.

Cords and ribbons are not recommended for baby wear.

- g. Cords around the neck and bootee, if used, must be stitched at the centre back to prevent pulling out.

## **KNITTING (MACHINE)**

### ***1. Schedule should state:***

- a. Size and style of garment, or article - Classic garments should be in separate class.
- b. Type and ply of yarn.

### ***2. What judges look for:***

- a. Presentation - Eye appeal, colour and design.
- b. Design - Suitability of yarn for stitch chosen, matching side and sleeve seams, placement of panels, trims.
- c. Balance - Fronts and backs the same length and width, sleeves and neck shapes same, buttons and buttonholes to suit, welts match at seams, welts balance in comparison to cuffs, and collars.
- d. Tension - Correct for pattern and yarn, knitting even, no slubs (in plain yarn), pulls or knots, cast on tension correct, rib even. Special notice should be taken as to whether the garment needs special treatment before true sizing is achieved (e.g. Shetland needs washing and fluffs in the process thereby reducing size).
- e. Finishing and Seaming - Suitability of seaming, not essential that same method be used throughout, any neat method

of seaming, except overlocking acceptable. Watch for yarn ends, holes in seams, buttons sewn on in garment, yarn or wool. Cut and sew is only permitted on neckline.

- f. Materials not made on knitting machine may be added, but not account for more than 5% of the garment surface.
- g. Commercially designed appliques are not allowed.

## LACE WORK

### 1. *Definition:*

- a. **Battenburg** - A heavier and larger edition of needlepoint taped lace.
- b. **Bobbin Lace** - Worked on a pillow with lace bobbins holding the thread.
- c. **Branscombe** - Taped lace with numerous needle lace stitches, and spider formations, but has a thicker thread applied to the tape afterwards.
- d. **Carrickmacross** - Involves the application of muslin, or organdie, to fine net, and then parts are cut away to reveal a design with open areas of net that are filled with needle run stitches.
- e. **Limerick** - Delicate designs; worked on fine net.
- f. **Knitted Lace** - Worked on fine needles, with thread no thicker than number 10 crochet or 4 ply cotton.
- g. **Needle Lace** - Made up of detached stitches, worked over a foundation thread called a cordonnet which, in turn, is stitched to a fabric background.
- h. **Tatting** - type of knotted lace with a continuous thread using a shuttle or needle to hold the thread. A hook is used for joining.

### 2. *Schedule should state:*

- a. Type of lace work.

- b. Thread.
- c. Type of article, and size.

### **3. What judges look for:**

- a. Presentation and design. Suitable thread ply for design and purpose.
- b. Correct method of work, and stitches applied.
- c. Knots correctly dealt with.
- d. Even tension throughout, and no sections too tight. Design should hold its shape..
- e. Neat finish, and evenness of joining. Work neat - well pressed and clean.
- f. Variety and degree of difficulty of stitches.

### **4. Hints for exhibitors:**

- a. Battenburg - Avoid unnecessary joins. Joins and corners appropriate thread to enhance braid and design. Braids to be stitched neatly together using small stitches. Use should be as smooth as possible in forming designs, and should be fastened together wherever they cross. The thread should not be too fine to give the work a weak appearance. Edgings must be sufficient to prevent the work curling up. Filling stitches must never be drawn too tightly.
- b. Bobbin Lace - Evenness in tension. No visible knots or joining thread. Mounting edge needs to be straight. Shapes of leaves and tallies should be smooth even edged. Picots should provide a pleasing trim and be even in size.
- c. Branscombe - Work must look lacy. Tension is important. Avoid unnecessary joins in braid by working out a continuous pattern line to follow. Points, sharp angles and corners must be stitched together. Thread thickness to be appropriately used in conjunction with tape size.
- d. Carrickmacross - Take care when cutting not to cut net. Keep 'twirls' on edging even.

- e. Knitted Lace - Thread to use - no thicker than number 10 crochet or 4 ply cotton. Must show a sound knowledge of pattern. There must be no visible joins and knots. Take care with evenness of tension. Work must be blocked.
- f. Needle Lace - Show appropriate use of stitches in chosen design and be neat and even. Care given to finishing, and mounting. Scale is important. Buttonhole stitch edge should be even.
- g. Tatting - Should be flat and have good presentation. Picots should be even throughout, as well as rings. Watch for twisting of rings. even tension throughout, blocked not ironed.
- h. Blocking work- Wet the article - towel dry - pin out to correct size leave to dry.

## LEADLIGHTING

### **1. Schedule should state:**

- a. Type of article.
- b. Size of article.

### **2. Definition:**

- a. True - involves the cutting of glass of different colours and textures and rejoining to make a design.
- b. False - (Also can be called glass art); this involves painting the glass to give the impression of leadlighting.

### **3. What judges look for:**

True Leadlighting:

- a. Glass should be firm and joins invisible.
- b. Choice of design should be suitable for the size of article.
- c. The glass should be cut cleanly with no chips or cracks.

False Leadlighting:

- a. Lead paint should be applied smoothly and evenly, i.e. no thick and thin lines, all joins should be closed, i.e. no gaps where paint has seeped through.
- b. Paint should be evenly applied, no air bubbles or streaks.
- c. Paint should be smooth finish, no evidence or dust in paint.

**4. Hints for exhibitors:**

- a. Ensure that choice of design is suitable for the finished article in both forms of leadlighting.
- b. Cleanliness is also of importance.

## **LEATHERWORK**

**1. Schedule should state:**

- a. Type of article.
- b. Type of material.
- c. Size of article.

**2. What judges look for:**

- a. Choice of design and weight of leather suitable for the article.
- b. Tension of stitching; punched holes should be evenly spaced to allow for even stitching or thonging, and joins should be as invisible as possible.
- c. Handles, fastenings, buckles, zips, etc., should complement the article and be attached securely.
- d. Linings should not have any bubbles or wrinkles.
- e. Staining and polishing must be evenly applied.
- f. Carving and tooling are very important - cutting of designs must be clean and smooth. Bevelling and moulding should also be even and smooth.

### **3. Hints for exhibitors:**

- a. Choice of leather is important, the better the leather the better the finished article. Lightweight leather for smaller articles, heavier leather for larger sturdier articles.
- b. Punched holes must be evenly cut, and not too close to the edge.
- c. Article should have even, matt dressing to finish. If design does not sit up well above background, the leather has been too wet or cutting not deep enough.

## **MACRAMÉ**

### **1. Definition:**

- a. Arabic name given to the art of tying two or more threads together making a running knot.

### **2. Schedule should state:**

- a. Type of article.
- b. Type of material.
- c. Size of article.

### **3. What judges look for:**

- a. Knots should be firm and evenly placed.
- b. Shape of finished article.
- c. Suitability of yarn for article; e.g. thick yarn makes a chunky article (e.g. wall hangings), a finer yarn can be used for trimming for e.g. clothing, light-shades, etc.
- d. Any embellishments (e.g. shells, beads) should be suitable and correctly attached, same with belt buckles and handles for bags.
- e. Use and variety of knots.

### **4. Hints for exhibitors:**

- a. Materials used should be suitable for design and use of article.

# MISCELLANEOUS

1. There are many crafts that are not specifically covered in this book, but the general rules of judging apply.

- a. Article must be according to Schedule.
- b. Construction should be sound.
- c. Good presentation.
- d. Materials used suitable for the purpose.
- e. Well balanced design.
- f. Good workmanship.

Points are given for Presentation; Workmanship; Amount of Work.

# PAPERCRAFT

## ***1. Definition:***

- a. Quilling also known as paper filigree, paper mosaic, or paper lace. It is the art of rolling thin strips of paper into various shapes and using the shapes to form designs.
- b. Paper Tole -Also known as Three Dimensional Decoupage. A number of similar prints positioned over each other to create 3D effect. The pieces need moulding to give shape, before applying over master copy on the base board.
- c. Stamping - To put a mark on object by printing.
- d. Folded boxes – using firm paper to make boxes for gifts etc.
- e. Scrapbooking – decorating pages to depict a story
- f. Card making – single or set.

## ***2. Schedule should state:***

- a. Type of article.
- b. Size of article.

### 3. What judges look for:

- a. No glue showing.
- b. Ends secured.
- c. Uniformity in shapes and tension.
- d. Clean cut and clear design.
- e. Fringed edges should depict the flower represented.
- f. Presentation and composition.
- g. Prints clean cut, and white edges coloured.
- h. No show of glue, and glazing smooth.
- i. Depth of picture accommodates the work and glaze.

### 4. Hints for exhibitors:

- a. Well packaged for travelling and display.

## PATCHWORK QUILTING

### 1. Types of patchwork

- a. **PIECED** - Quilts are predominantly pieced using piecing, foundation paper piecing or English paper piecing techniques. Can be either hand or machine pieced, hand or machine quilted, traditional or modern design.
- b. **APPLIQUE** – Where applique is the predominant feature of the quilt. Can be either hand or machine appliqued, hand or machine quilted, traditional or modern design. Quilts must be greater than 50cm on shortest side up to 290cm on longest side.
- c. **COMBINED PIECED AND APPLIQUE** – Where applique is a feature on the quilt but piecing techniques have also been used. Can be either hand or machine pieced and appliqued, hand or machine quilted, traditional or modern design. Quilts must be greater than 50cm on shortest side up to 290cm on longest side.

- d. **OTHER TECHNIQUES** – Where the main technique is neither piecing or applique. Includes wholecloth, stencilling, embroidery, crazy quilting, painting, fabric manipulation and embellishment. Can be either hand or machine stitched, hand or machine quilted, traditional or modern design.

Quilts must be greater than 50cm on shortest side up to 290cm on longest side.

- e. **PICTORIAL/ART QUILT** – A concept or design reflecting deviation from traditional patterns and designs. Emphasis on colour, line and design.

Quilts must be greater than 50cm on shortest side up to 290cm on longest side.

## **2. Schedule should state:**

- a. Type of patchwork/quilting.
- b. Predominately Hand or machine pieced.
- c. Predominately Hand or machine quilted.
- d. Size required

## **3. What judges look for:**

- a. Length and width should be even to form a perfect square or rectangle.
- b. Corners should be square or evenly rounded.
- c. Quilting should cover entire quilt.
- d. Quilting design should complement the design of quilt.
- e. Quilting design should match in opposite corners, if not all four. (Some designs are symmetrical and it is not possible to get even in all four corners).
- f. Quilting stitches should be even in length and distance between stitches equal to length of stitch.
- g. Seam lines should be straight, firm, and not pull apart, with special attention given to hand sewn seams.

- h. Tips of triangles should not be "ripped off"; squares and rectangles should have even sides. All curves should be smooth.
- i. Colours should complement each other or contrast well. Where blending is important in the design, the colours should blend well.
- j. Binding should be added evenly with filling (wadding) right to the edge, and stitching on inside invisible.
- k. Quilt should be finished with a label stating name of quilt (if applicable), maker and date. This should be covered for judging.

### **5. Hints for exhibitors:**

- a. All washable materials should be pre-shrunk.
- b. To join light and dark fabric use thread to match darker colour.
- c. Cut all patches or shapes with grain of fabric running in the same direction.
- d. Fabrics should be similar and of even weight if article is to be laundered.
- e. All quilts must be clean with all threads trimmed and lint removed.

## **PHOTOGRAPHY**

### **1. Schedule should state:**

- a. Subject/theme.
- b. Whether digital alteration is acceptable.
- c. Size limits of prints.
- d. Mounting/presentation requirements.

### **2. Hints for exhibitors:**

- a. Unless otherwise specified images must be captured by exhibitor but may be commercially printed.

- b. Each exhibit must be mounted on card.
- c. Keep the categories in mind as you use your camera during the year.

### **3. What judges look for:**

- a. Impact – the wow factor.
- b. Originality – angle, use of light.
- c. Interpretation of theme.
- d. Techniques; use of composition. Light, focus, colour and tone.

## **POTTERY/CERAMICS/CLAY**

### **1. Schedule should state:**

- a. Type of article.
- b. Size of article.
- c. Functional and/or non-functional.

### **2. What judges look for:**

- a. Originality of design.
- b. Shape, construction, and quality of glaze and decoration.
- c. Any cracks or bubbles in the article.
- d. Functional or Domestic Ware - Weight of the piece, fitting of lids, handles and spouts, if applicable.
- e. Whether article sits flat on the surface and is smooth so that it doesn't scratch the surface.

### **3. Hints for exhibitors:**

- a. Be sure the piece of work is not too heavy or too light for its size, and purpose.
- b. Be sure the piece is not warped out of shape, which may be caused by incorrect drying and/or firing.

- c. Handles on articles should suit size and shape, and be comfortable to the hand.
- d. Because of chemical reaction, glazes should be of suitable composition for the use of article, e.g. food container.

## **RECYCLED ARTICLE (SOMETHING USEFUL FROM SOMETHING USED)**

### **1. Definition:**

- a. Any scrap material that can be re-used or re-made into various articles.

### **2. Schedule should state:**

- a. If any new material is allowed, i.e. trimmings, etc. and if so, what percentage.
- b. Whether list of material used is to be attached.

### **3. What judges look for:**

- a. Establishing that article is made from used materials.
- b. If a small amount of new material is allowed, it should not exceed 25% of the material used, or the amount the schedule quotes.
- c. Originality and/ or usefulness of the article.

## **RUG MAKING**

### **1. Definition:**

- a. Many medias can be used for making rugs, but general principles apply to all. Mediums used - crochet, fleece, animal skins, hooked on canvas using fleece, rags, hay-band. Old stockings can be cut into strips and crocheted or plaited.

## **2. Schedule should state:**

- a. Type of article.
- b. Size of article.

## **3. What judges look for:**

- a. Design, suitability of material, and colour harmony.
- b. Work firm, uniform in texture and tension.
- c. Foundation well covered.
- d. Edges and hems turned in, and sit flat.
- e. If rug is lined, material should be straight, ends folded under and firmly stitched.
- f. Hooked Rugs - pile should be of even length and firmly attached to canvas, and lie in the same direction.

## **4. Hints for exhibitors:**

- a. Original designs gain more points.
- b. Article must be clean and fresh looking.
- c. Where a foundation canvas is used this should be well covered and should not be seen on front of rug; this also includes carpet tape.
- d. All edges should sit flat and not be bulky.

# **SPINNING (HAND)**

## **1. Definition:**

- a. Art of creating a thread from a fibre

## **2. Schedule should state:**

- a. Class - Heavy wool suitable for outdoor garment; Medium wool for general use; Baby Wool; Novelty yarn for weaving; Rug wool.

- b. Whether a lock of fleece to be attached.

### **3. What judges look for:**

- a. Appearance - Colour.
- b. Technique - Evenness of twist, fibre, and ply throughout the skein.
- c. Should be free from discolouration, (e.g. yolk) and burr.
- d. Wool should not smell unpleasant.
- e. Co-spinnings from coloured wools should be even colour.
- f. Count is important. A fine thread should be spun from fleece with a fine count.

### **4. Hints for exhibitors:**

- a. Soft spin and fine count must be used for baby wools; medium and coarse for cushions, upholstery and floor rugs; medium spin and ply for weaving wools.
- b. Yarn should be elastic, especially in finer wools (e.g. Merino)

## **TOYS (INCLUDING DOLLS)**

### **1. Definition:**

Toys or Dolls may be:-

- a. A plaything.
- b. Ornamental and/ or decorative.
- c. A collector's item.

### **2. Schedule should state:**

- a. Type.
- b. Size.
- c. Single or Collection.

- d. Plaything or Ornamental.
- e. Age suitable for, e.g. under three (3) years.
- f. With dolls whether dressing only, or doll and dress to be judged.

### **3. Toys:**

- a. Soft Toys - suitable for small children or babies. Should be made from soft fabric.
- b. Hard Toys - e.g. made from wood or papier-maché.
- c. Decorative Toys - not a plaything, but an object to please the eye, and be ornamental.
- d. Knitted Toys - should not have crocheted dresses or accessories.
- e. Crocheted Toys - should not have knitted dresses or accessories.
- f. Rag Doll - Hair well attached, press studs allowed, otherwise dressmaking directions apply. Child should be able to dress and undress doll.
- g. Porcelain and/or Antique Doll - Doll is usually judged as a whole so, if antique, the dressing must be of correct period.

### **4. What judges look for:**

#### **Soft Toys:**

- a. Harmless with hand-sewn features, and firm limbs.
- b. Even stuffing, and no hardness - cuddly.

#### **Hard Toys:**

- a. A smooth, practical hard-wearing finish.
- b. Functional moving parts.

#### **Decorative Toys:**

- a. Pleasing colour and design.

- b. Good finish.

### **Knitted and Crocheted Toys:**

- a. Firm, even tension.
- b. Suitable yarn and colour.
- c. Firm, even stuffing.
- d. Well joined.

### **Rag Dolls:**

- a. Hair well attached.
- b. Doll well finished, and well stuffed with no lumps.
- c. If dressed- clothes well made [See Rules for Dressmaking].

### **Porcelain Dolls and Antique Dolls:**

- a. Tidy smooth seams.
- b. Smooth finish especially between fingers and behind ears.
- c. Eyes even, and correctly focused.
- d. Facial features pleasantly shaded.
- e. If a reproduction, it must be correct to period and character both in doll and dressing.

### **Dolls (Dressed and otherwise):**

- a. A fully dressed doll with pants, singlet, shoes or bootees as well as outer garments.
- b. Hair well attached.
- c. Clothes well made (see Dressmaking section), with good fit and easily removable, with the exception of Bride Dolls and some character dolls.
- d. Knitted and crocheted bootees on baby dolls.

## **5. Hints for exhibitors:**

- a. Filling and fabrics used for playthings should be clean and new.
- b. Eyes should be firmly attached and focused correctly.
- c. If toys are wired, wrap and pad wire well so that it does not protrude.
- d. Press studs are allowable for dolls clothes, or other products on the market, e.g. Velcro.

# **WEAVING**

## **1. Schedule should state:**

- a. Size of article, e.g. curtain, skirt length, rug size, etc.
- b. Type of yarn.
- c. Whether linen warp permissible or not.
- d. Types of weaving, i.e. Warp-faced, tabby or plain, finger, off-loom, weft-faced, twining, tapestry, twill, tablet, inkle.

## **2. What judges look for:**

- a. Suitability of cloth for article.
- b. Proportion of colours and patterns.
- c. Neat finishing.
- d. Choice of yarn to suit type of weave.
- e. Even tension and beat.
- f. Straight selvedge.

## **3. Hints for exhibitors:**

- a. Rugs should lie flat.
- b. Cushions should be lined and well filled.
- c. Coarse weaving must not part or pull.

- d. Close weaving should drape NOT hang stiffly.
- e. If allowed, a commercial warp with handspun weft is easier to keep selvedge straight.
- f. Length of fabric should be submitted on a roll with no fold marks showing.

## **WOODWORK/METAL WORK**

### ***1. Schedule should state:***

- a. Type of article and use, e.g. child's toy.
- b. If other medium is allowed, e.g. tiles.

### ***2. What the judges look for:***

- a. Well proportioned article.
- b. Sound construction, joints neat and correct, no tool marks.
- c. Timber should be straight and true, not warped or twisted, no knot holes.
- d. Putty or fillers should be used correctly to give a smooth finish.
- e. Any moving parts should move freely, e.g. wheels.
- f. Article suitable for intended use, e.g. toys for age group, no sharp edges.
- g. Finishing off of article should be well done, no runs, bubbles or brush marks in paint.

### ***3. Hints for exhibitors:***

- a. Take care product is suitable for the intended use and of good quality.

# NATURAL FIBRE PICTURES

## **1. Definition:**

Picture made by using natural fibres e.g. bark, flowers, unwashed and/or dyed fleece.

## **2. Schedule should state:**

- a. Size of article.
- b. May include type of fibre e.g wool, bark, no flowers

## **3. What judges look for:**

- a. Design, suitable to size.
- b. Texture.
- c. Three dimensional effect.
- d. Light and shade.
- e. Tonal values -light, medium and dark.
- f. Backing should not show through picture.
- g. Composition and perspective,
- h. No glue visible.

## **4. Hints for exhibitors:**

- a. Spray with insect repellent when completed to kill any microbes.
- b. Take care when covering with glass not to disturb the picture.
- c. In landscapes, make sure that light is coming from one side, and shadows are on the opposite side of trees, etc.
- d. Ensure background is well covered.
- e. Bark should be torn not cut.
- f. Take care that glue does not ooze through picture.

