

The National Federation of Women's Institutes
On With The Show



EVERYTHING
YOU WANT IT
TO BE

*An NFWI Handbook for
Exhibitors, Judges and
Show Committees*



Preface

This 2021 edition of On with the Show has been written for exhibitors, judges and show committees and replaces all previous editions. It is an invaluable guide and should be recommended for use by everyone, whatever their involvement in show work.

Show work should be fun for everyone involved whatever their role, whether experienced or a newcomer to the show scene. The monthly competition held by many WIs provides an opportunity for members to compete against others on an informal basis. Members learn from taking part and, as their confidence grows, many are encouraged to enter area or county shows. The sections are clearly divided but it is important that users cross reference to gain the fullest advice possible. To assist show committees there are several

checklists and booking forms included which users are welcome to photocopy if this helps their personal organisation. On with the Show is available for WI members to download free of charge from My WI.

Any questions or request for further advice should be addressed to the NFWI Education Team.

Email: wilearninghub@nfwl.org.uk

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Part 1: Organising a show



The success of any show depends on:

- Detailed planning and organisation by a committee
- An attractive hall or marquee
- Good staging and displays
- An interesting schedule
- Thoughtful and constructive judging



The Show Committee: Who Does What?

A successful show depends on good team work, by the appointed committee and by the show officials.

The size of the committee will depend on whether it is a village, county or regional show. It is important to be able to spread the load by delegating jobs.

At its first meeting, the Committee will elect a Chairman, Vice-Chairman, Secretary and Treasurer, and appoint a Chief Steward, as well as allocating responsibility for:

- Publicity
- Staging and design
- Catering

The responsibilities of the Chairman

- lead the team
- chair committee meetings
- control activities according to the planned timetable
- chair the opening ceremony on the day of the show
- host any guests.

A Vice-Chairman must be able to deputise if necessary.

The responsibilities of a Secretary

- call meetings
- work out agendas with the Chairman
- take the minutes at all meetings
- deal with the correspondence
- carry out the decisions of the committee
- receive and keep records of all entries for the show together with marks, results and awards
- keep a petty cash book for incidental expenses.

COMMITTEE



The responsibilities of the Treasurer

- help the committee draw up a budget for the show
- advise the committee in keeping to the budget
- deal with all necessary insurance of the show
- look after all payments and receipts, keeping a record of all transactions
- draw up a financial statement for the committee after the show
- arrange for the show accounts to be examined by an independent financial examiner, if required.

The responsibilities of the Chief Steward

In a small show, this job may be combined with that of the Secretary.

- attend committee meetings, to keep up to date with plans, prepare duty rota
- contact each steward, in writing, before the show, informing them of times on duty, what to wear and arrangements for meals, etc.
- brief stewards on arrival
- introduce judges' stewards to judges
- ensure that the show is running smoothly
- liaise with show officers.

You will find further details of stewarding in 'Stewarding the Show'.

What needs to be done and when?

Fixing the date and place

This depends on the ordinary activities of the district and type of produce available, which must tie in with the schedule. As many shows take place in summer months, when judges are heavily booked up, you could consider an autumn, winter or spring show. The number of days the show is open will depend on likely attendance and local activities.

Factors to consider are:

- time of year
- availability of produce and flowers
- day of week
- early-closing days/market days
- other events in the area on the day
- accessibility of hall or site on the day
- public transport, parking facilities
- convenience of exhibitors
- time of opening.

Booking a hall/site

When booking a hall, check:

- what insurance cover is provided in the hire agreement
- whether there are regulations covering staging materials, for example, attaching things to walls
- fire regulations
- if special lighting or electrical appliances may be used, or are available
- whether sales/raffles are allowed
- the most reasonable rate of payment, daily or hourly
- name and address of caretaker.



If using a marquee, check:

- the shape and size required
- what is included in the hire terms
- the accessibility to the site
- the state of the ground, which should be flat and dry, even in poor weather.

Bookings should be made in writing immediately the date of the show is known. Include details of:

- date and time of show
- date and time of access for staging (you may need the day/evening beforehand to set up)
- date and time of taking down/clearing the site, confirmation of charges
- deposit if required.

Timetable of tasks

Working backwards from the date of the show, decide by which date each task should be completed. Each member of the committee should have a copy of this timetable.

On the following pages there is an outline plan which you can use as a guide.

Remember to keep a diary of events to pass on to the committee for next year. This can act as a reminder and be very helpful to any new officers.

BEFORE THE SHOW

9 months	Appoint Show Committee Fix date and place of show Discuss outline plans of show - theme, special attractions, etc. Appoint a designer Draw up a budget and present to parent body for approval After approval, book hall or marquee
7 months	Draw up a schedule and regulations Send draft schedule to specialists/judges for advice Get estimates for printing/duplicating Plan and book demonstrations, special features
6 months	Revise, draft schedule and prepare for printing and final proof read Appoint and invite judges Arrange opening ceremony if required
4/5 months	Send out schedule in plenty of time, remembering that some items will need more time for preparation than others, for example, craft, chutneys Begin publicity
3 months	Arrange printing of posters, mark cards, tickets, award cards, etc. Plan and book staging Make catering, hospitality arrangements
1 month	Send special invitations Appoint stewards, make out rotas Put up posters Send reminders to judges Contact police if extra traffic is likely Make firm layout plans Remind press reporter/photographer
2 weeks	Send press releases to local media
1 week	Receive entry forms. Prepare entry cards Allocate staging for each class
1 day	Prepare hall/marquee and staging

DAY OF SHOW

- Stewards on duty to receive exhibits
- Checking and staging of exhibits
- Clear hall for judging
- Judging and recording of results
- Final re-staging of exhibits
- Hospitality for guests/judges/demonstrators
- Payment of judges
- Opening ceremony
- Payment of prize money, awards
- Clearing of exhibits
- Payment of demonstrators
- Clear up hall or field

AFTER THE SHOW

- Letters of thanks to judges, demonstrators
- Collect and pay all accounts
- Prepare financial statement and have it checked by an independent financial examiner, if required
- Prepare report on show
- Collate and record suggestions for future shows

Financial Checklist

The Budget

Until the budget has been approved by the parent body, the show committee has no right to authorise expenditure. Often a committee is instructed to work within a certain sum. The main items you will need to budget for are:

Income:

- Entry fees
- Admission charges
- Programme sales
- Advertisements
- Sponsorship
- Commission on sales
- Stalls
- Raffle
- Catering

Booking a hall/site

- Hire of hall/marquee
- Staging and labour
- Insurance
- Printing programmes, prize cards
- Committee meetings
- Publicity
- Judges' fees and expenses
- Demonstrators' fees and expenses
- Secretarial/officers' expenses
- Prizes, awards
- Catering



Note: Any surplus at a WI show must be paid into the WI's general account. Cheques for payment will be arranged by the Treasurer, if different from the Show Treasurer. As a WI show is not a financially independent enterprise, it may not hold funds, or carry forward profit.

Insurance

Remember:

- An all risks insurance should be arranged to cover hired or borrowed equipment and the exhibits.
- Public liability is usually covered by the hall you hire, but check this.
- A WI show/event carries cover for public liability, through your own WI insurance, but you will need extra cover for exhibits.
- Nearly all insurance companies insert a waiver clause excluding £X of loss or damage, so read the policy carefully.
- If exhibits are left overnight, check that the policy does not have a special clause about overnight security, and manning of exhibits.
- It is advisable to state on the schedule that, while the committee will endeavour to safeguard exhibits, no responsibility can be taken for any loss or damage to any property of the exhibitor.
- Some committees insure against the weather, but this can be very costly.

Banking

This could be a great worry to your Treasurer, who may have to keep a large amount of money secure overnight. Use a night safe if possible, and check your insurance policy concerning the limit of money both in transit, and secured in the home.

CHECKLIST FOR SHOW COMMITTEES

Date	Schedule printing
Venue	Exhibitors' cards
Budget	Mark cards
Time of opening	Prize cards
Time of closing	Notice board
Hall booking	Flower arrangements/ decorations
Insurance cover	Stewards' appointment
Compiled schedule	Publicity, press, radio, etc.
Judges' appointment	Posters
Demonstrators' arrangements	Raffle tickets
Catering arrangements	Raffle prizes
Hospitality/guests	Stalls, sale tables
Staging plans	First aid
Booking of staging equipment	Promotional stall
Tables	Car parking
Chairs	Security/banking
China	Financial statement
Electricity/water supply	Independent examiner
Extension leads	Transport of equipment
PA system	Entry tickets
Health and Safety Checklist	Risk assessment

Writing the Schedule

A show stands or falls on its schedule

The schedule should be a comprehensive guide for exhibitors, judges and stewards, and needs to be clearly written so everyone knows what is expected.

It will help to look at past schedules, schedules from other shows and reference books, and to ask advice from experienced judges, specialist craft workers, your Federation Sub Committee or Home Economists. Always have the draft schedule checked by someone other than the compilers, to avoid unclear wording or impracticable regulations.

Arrange the classes clearly with consecutive numbering.

The schedule is usually divided into sections such as crafts, flower arranging, garden produce. These are all listed in detail in Part 3: ***Finding the Winner***.

If an entry form is included in the schedule, it must be possible to remove it easily without destroying the text. Remember to put the Secretary's name and address on this form.

Compiling the schedule:

You should consider these points when compiling your schedule:

- How much space is available?
- Set standards, by making demands on the exhibitors.
- At the same time, provide scope for all types of competitors, from experienced to novice.
- Include some 'safe' classes, showing classic skills, so that anyone could enter.
- Include all members of the family; fathers and children enjoy entering too.
- Make the classes interesting and imaginative, giving the exhibitor a chance to show flair.
- The use of original design in craftwork should be encouraged by asking for it in the schedule.
- Make sufficient changes each year to keep the interest of the exhibitors and visitors.
- Keep up to date, by trying new crafts and skills.
- A separate class for microwaved items, perhaps using a given recipe, is worth trying.
- Try a beginners class in a craft skill to encourage first time exhibitors.
- Eliminate rows and rows of the same item, by adding open classes, for example, 'something for tea', 'a gift to say thank you' or having preliminary rounds.
- Provide the opportunity for a mixture of colours, textures, sizes and themes to give variety for the onlooker.

- Include seasonal items – for example, harvest loaf, painted egg for Easter.
- Allow the shortest possible time between staging and judging.
- For cookery items, state approximate sizes for tins and portions in the schedules.
- State ‘not exceeding’ measurements rather than exact.

Show organisers should make exhibitors aware of the health risks when food is displayed for judging.

Do not include items which could give risk of food poisoning.

Avoid items of food which contain perishable ingredients that deteriorate easily if not refrigerated, such as pâté, fish, meat, cream, rice, eggs and yogurt.

Soya may be used, as a good alternative protein, to reduce health risks.

Consider how food items could be covered to prevent contamination e.g., transparent covering or clear domes.

Front cover

On the front cover, remember to include:

- title of the show
- place/venue
- day/date/time of opening
- name, address and telephone number of Show Secretary
- organisation sponsoring the show.

General rules/regulations of the show

These need to be clear and definite, helping the exhibitors, by making clear exactly what is required, and making the judges' work more straightforward.

Avoid rules which cannot be enforced, or which are impracticable. Use the word 'must' in a schedule to indicate a mandatory condition. The word 'should' implies a recommended option.

Print the rules clearly on your schedule. For example:

- date by which entry forms must reach the Secretary
- no late entries accepted
- time of arrival of exhibits
- if staging to be done by the exhibitor (County show)
- how many members may stage the exhibit (co-operative entries)
- time of completion of staging
- time of judging
- time of opening to the public
- time of closing to the public
- removal of exhibits
- arrangements for disposal of unclaimed exhibits.

Allow enough time for receiving and staging exhibits, judging, compiling results and writing prize cards.

Allow plenty of time between receipt of the entry forms and the show day, to do the paper work and planning.



Conduct rules

You might need to add other rules concerning the conduct of the show, for example:

- That exhibits are to be the intellectual property of the exhibitor.
- Whether bought items are allowed – for example, flowers in flower arrangements, fruits for preservation, craft/wine kits, or convenience foods.
- Whether the exhibitor may submit more than one entry per class, or may receive more than one prize per class.
- That the committee will appoint judges, whose decision is final.
- That exhibits will be judged in accordance with the criteria laid down in *On With the Show*, the NFWI handbook for exhibitors, judges and show committees (latest edition).
- That the committee cannot accept responsibility for any loss or damage to the property of any exhibitor.
- That the committee has the right to enquire into the source of supply of any exhibit.
- All classes are open to all eligible competitors, and all reasonable adjustments will be made by the show committee to accommodate competitors with disabilities in accordance with the Equality Act 2010.

Local rules

You will also need to add rulings which will apply to your own show, covering:

- Entry fees.
- Exhibitors' special qualifications (resident, membership of WI, etc.).
- Classes specifically for novices, which should be defined clearly (not entered a show before/ not won a prize before).
- Methods of labelling exhibits.
- Provision of plates, vases, backings, staging.
- Awards and prizes: details of how individual awards, certificates or cups are to be awarded, methods of marking or grading (points out of 20, placings, stars, points).
- Reasons for withdrawal of classes/prizes – for example, if class has not attracted a given number of entries.
 - Goods for sale.
 - Commission on sales
 - Pricing of exhibits, if to be sold.
 - That while every entry will be judged, the show organisers reserve the right to stage a limited number of entries. (This could be necessary if space is limited or you need to exhibit only those items over a certain mark/grade).

Specific class rules

Special rules/regulations may also apply to specific classes or groups of classes. (For specific details refer to Part 3: ***Finding the Winner***, under each item of the schedule).

Co-operative classes

Most schedules include at least one co-operative class.

Co-operative classes add greatly to the visual impact of the show and can be an additional opportunity to demonstrate and develop further skills, such as the staging and interpretation of a theme. A group of members can be involved in putting an entry together, offering a chance to have fun and work as a team. Specific rules may state the number of members required to contribute to or stage the exhibit, but it's the spirit of co-operation and working together which is key to the success of the finished display.

Co-operative exhibits are usually given a class title or theme and may consist of a selection of items from any one group of skills, or be a specific mix of skills. Before writing a Co-operative schedule please refer to the Interpretation and Staging section (page 50-52) as the interpretation and staging of Co-operative exhibits is always judged first, before any individual items are removed.

Once all displays have been viewed to gain an overall impression, it may be agreed with the other judges that stewards can remove items (one at a time, with position carefully recorded) in order that the work will not be held up.

An entry is about visual impact and the shared skills within a branch to include all members and all levels of talent, where that is the case the entrants should not be disappointed or discouraged if their entry does not achieve high marks.

Co-operatives entries support the branch, demonstrating all levels of skill and giving confidence to beginners who offer their work to contribute to a team effort, while helping newcomers to gain confidence, and learn from those who are more experienced.

If entries are made up of a collection of small items, only one of these entries can be judged to avoid giving the advantage over a single item. The item to be judged should be indicated to the judge.

Co-ops in general should include the views of the several judges usually involved.

Schedules should clearly state:

- theme or title of class
- number of items required within a specified range of skills
- space allowed (width, depth & height) or area within which the exhibit must be contained
- number of accessories, if any, allowed
- number of people who may contribute to the exhibit
- number of people to stage the exhibit
- that all items must be removable for judging
- whether the list of items to be judged should be displayed separately or as part of the display

Booking the Judges

When to book the judge

Include the judges in your plans as soon as possible, preferably after the draft schedule is written, so that they can check their sections for ambiguities or any corrections needed. Look for someone of sound technical knowledge of the section to be judged. A list of qualified NFWI judges is available from your WI Federation Office or the NFWI Unit.

Your Show Committee should be prepared to pay any suitable fees and to reimburse travelling expenses. Latest NFWI recommended fees are also available from your WI Federation Office or the NFWI Unit.

What the judge needs to know

Your Show Secretary should send judges details of:

- date/venue
- the draft/final schedule
- any given recipes included
- the classes to be judged
- the method of marking (marks, stars, grades, etc.)
- the approximate number of entries expected
- the judging time
- whether written or verbal comments are required
- when the show will be opened
- whether refreshments will be provided for the judge
- directions to the show.

Ask the judges to state fee and estimated travelling expenses which the Treasurer should pay after the judging.

Keeping standards high

- Ask suitably qualified judges to judge their own specialist subject only.
- Never ask them to judge a class in which they or their friends are competing.
- Draw judges from outside the area served by the show.
- Invite two or three different judges each year, so that exhibitors are not unduly influenced by any one regular judge.
- Try to avoid friends of the committee members, who may be disastrous as judges and can unwittingly cause embarrassment.
- Allow adequate time for judging, and encourage the judge to make written constructive comments.

The number of judges should be determined by:

- the sections of the schedule
- estimated number of entries
- the time available.

You should allow the following time (approximately) per item in judging time for marks and written comments. If judging time does not allow for this, the judge may mark each item and only make an overall class comment.

	Minutes per item
Crafts	4
Cookery	4
Preserves	4
Flower Arrangements	6
Garden Produce	2 (unless 1st, 2nd and 3rd only)
Interpretation and Staging	8-10

Specimen form for booking judges

You may like to photocopy the following pages, to aid your Show Secretary, who can keep duplicate copies for the correspondence file.

SECTION A JUDGES BOOKING FORM

To be completed by the Show Secretary, and sent to the Judge.

To _____

Address _____

Post Code _____ Tel No _____ E-mail _____

From the Secretary of _____

Show Name _____

Address _____

Post Code _____ Tel No _____ E-mail _____

Website: _____

We are delighted to invite you to judge at our show on

_____ at _____

Sections and Class Numbers _____

Judging will take place from

_____ to _____

Anticipated number of entries _____

Car park available at _____

Opening and closing times of show _____

Refreshments available _____

Enclosed: _____

Draft schedule

Reply slip

Signed _____ Date _____

SECTION B JUDGES BOOKING FORM

To be completed by the Judge and returned to the Show Secretary, as soon as possible on receipt

To _____

Secretary of _____

Show _____

From _____ (Judge)

I am delighted to accept the appointment of Judge of _____

sections/class at your show on _____

My time of arrival will be _____

Special requirements _____

My fee will be _____

My estimated travel will be _____

I do/do not require overnight accommodation on _____

I look forward to receiving confirmation of these arrangements.

Signed _____ Date _____

SECTION B JUDGES BOOKING FORM

To be completed by the Secretary and returned to the Judge, as a final agreement to the arrangements.

To _____ (Judge)

From _____

Secretary of _____

Show Address _____

Post Code _____ Tel No _____ E-mail _____

I confirm your appointment as Judge at our show on _____

for the following sections/class _____

Your expected time of arrival _____

Agreed fee _____

Agreed estimated expenses _____

Overnight accommodation has been arranged at _____

Estimated travel will be _____

A reminder will be sent to you _____ weeks before the event, with the final numbers of exhibits to be judged.

Enclosed:

Draft schedule

Reply slip

Map of area

Signed _____ Date _____

Stewarding the Show

The Chief Steward oversees and organises the work of all stewards. The work of the Chief Steward is outlined in The Show Committee.

Depending on the size of your show, the committee will need to appoint stewards to help:

- Judges
- Demonstrators
- Staging
- Door/gate
- Programme
- Traffic
- Stands and stalls

What is expected of a steward?

Stewards should be appointed some weeks before the show. Try to assign them to classes which are appropriate to their special skills or interests. Make sure you have plenty of stewards for all tasks.

Your Chief Steward will have informed them, in writing, of:

- the times of their duties
- the name of the steward in charge of their section
- any regulations about overalls, badges to be worn
- arrangements for refreshments
- any special equipment they need to bring
- what to wear (especially comfortable shoes!).

Stewards should not work for more than three hours without a period of rest. They should be discouraged from chatting with friends, or gathering in groups, when on duty, as this can tend to lower the standard of the show. Stewards should be encouraged to be helpful, friendly and approachable.

Stewards must arrive at the show in plenty of time to be briefed by the Chief Steward or section steward about:

- The arrangement of the show
- The layout of the classes
- The times and places of demonstrations
- Other events taking place
- Facilities and refreshments
- What to do in an emergency
- Their specific responsibilities

Judges' stewards

The responsibilities of a judge's steward are to:

- Arrive on time to learn the layout of the classes.
- Greet the judge on arrival.
- Check that the judge has all the equipment required including the schedule and cards.
- Check that all exhibits in your section are according to schedule. If not, inform the judge.
- Follow instructions given by the judge, such as:
 - uncover food items and re-cover after judging
 - write comment cards or keep note of marks, if required
 - fasten up items of craftwork
 - check dimensions

All stewards should keep comments about the exhibits to themselves, during judging and afterwards, otherwise they could cause embarrassment to both judge and exhibitor.

The judge will not view the exhibits until the hall is cleared for judging. Before beginning to mark individual items in a class, a judge will usually wish to survey the class as a whole.

If the judge prefers to work seated at a table, the steward will place the various exhibits in front of her, and return them after judging to the staging. Take care to replace the exhibits in the correct place on the show bench.

As the judging of each class is completed, the steward turns the exhibitors' cards face up and attaches award labels, entering awards and marks in a record book. If special awards are given (such as trophies) the results should be known by the time the show opens.



Other stewards

- **Demonstrators' stewards** will assist the demonstrator in various ways (preparation, measuring, clearing) wherever help is needed.
- **Staging stewards** will work under the direction of the Chief Staging Steward.
- **Door/gate/programme stewards** should be able to deal with money and should have helpers who can control queues if necessary.
- **Traffic stewards** (nothing to do with car parks) are sometimes needed to help move people around the exhibits without interfering unnecessarily. A well-planned layout will prevent congestion.
- **Stands and stalls stewards** ensure that exhibits are not handled by the on-looker public and are available to answer any questions on the classes stewarded. For that reason, select stewards who know and understand the type of items exhibited on the stall/stand/class.

Creating a Good Show

What is your aim?

A show or exhibition can provide:

- excellent publicity for your organisation
- a shop window for showing off your talents
- a chance to educate
- an excellent way of gaining new members.

This can be achieved by:

- creating a friendly atmosphere
- displaying your exhibits by showing them to their best advantage
- creating impact and interest by imaginative use of colour, texture, space, light and heights
- choosing a theme for your show
- creating a good, up-to-date schedule
- achieving a high standard of judging.

Visitors always enjoy home-made refreshments, WI Markets, WI Books and gift stalls, and these can be useful sources of income.

Press and publicity

One committee member can be responsible for organising this using:

- your WI programme/Federation newsletter
- posters in the area
- handbills
- advertising in local papers
- sending an article to your local newspaper editor
- a banner across the road
- local radio
- car stickers
- website.

The general public are often attracted by details of gift stalls, sales of work, produce sales, interesting demonstrations, and other attractions, so make sure these feature in your publicity material.

A few days before the show, send a reminder to the local paper.

On the day of the show, the publicity officer should be available to deal with any press correspondents and photographers.

Printing

The schedule is often the first contact that an exhibitor has with the show. It is important to create a good impression by high standards of design and printing.

Posters, entry forms, tickets, mark cards, labels and award cards should be well designed, with a common style, and written clearly by hand or computer generated.

Photocopying is readily available in local libraries and businesses, but it may be cheaper to use a local printer, depending on the length of run.

You might like to design a logo or symbol for your show and use it on all publicity and labelling material.

Staging

One committee member should take overall charge of designing and staging at the show, with the option of co-opting others if necessary.

The theme for the designers to work to will be agreed by the committee.

You need to budget generously for staging materials, giving the designer scope for imaginative results in the areas of:

- layout
- colour
- coverings
- staging materials
- display containers
- lighting.

At a larger show, sponsors may be able to help with paint, materials, and such like.

Layout

Note that:

- Every exhibit should be visible to the public (be aware of the natural and artificial light available).
- Vertical display can be as effective as horizontal and visibility can be improved by staging in tiers.
- Strong staging is essential to carry the weight of the exhibits safely.

It may be useful to make a scale model, particularly if it is a big show, using graph paper. Draw in all the permanent fixtures and use cut-out shapes for all the movable items. Allow approx. 2¼ metres (7-8 feet) for gangways.

Staging materials

Staging should enhance the exhibits, not overpower them. However, to some extent, your choice of table coverings and other staging may be governed by the existing decor, or by local regulations such as the need for fireproof materials.

Allow all materials to reach the floor level, with all frayed edges hidden, and covering any mechanics. When table tops are covered and skirts are used, these should match. Corners should be mitred neatly and secured.

Materials should be chosen carefully, to suit their purpose. For example, crash or sheeting is useful for covering table legs. Softer man-made knitted fabrics do not fray or crease, are usually made in 150 cm (60 inch) width, wash well and are useful for draping. Felt can be very useful, being 1.8m wide, making it suitable for a floor length (front only) table cloth without the need for a seam. Material can be stored on cardboard rolls to prevent creasing. All creases and fold marks should be ironed out.

Other suitable materials are:

- coloured tissue
- crepe paper (do not use where wet, as colour runs)
- end of newsprint rolls
- decorators' lining paper
- banqueting catering paper rolls
- coloured sheeting
- hessian
- felt

Soft board or hinged MDF panels which take emulsion paint is useful for vertical display, and staging craft items. Corrugated cardboard or foam centred board made into bays, can enhance some classes.

Colour is important, and should set off the exhibits well. Try 'broken' white for preserves, giving good reflected light. Flowers look well if backed with grey or neutral colours, or even a bright colour, depending on the class.

It is useful to have a supply of cardboard or china plates, or paper doilies available for competitors to use.

Demonstrations and displays

Demonstrations such as cake decorating, flower arranging, or current popular crafts will add greatly to a show's educational value. In addition, you might like to ask voluntary organisations, local authorities and local firms to put up educational displays of topical or local interest. Local schools or colleges may like to display their students' work, or local libraries may display books on a chosen theme.

Publications/literature stalls add to the interest at a WI Federation Show, and demonstrations can be geared to new skills being taught in the federation; these can be followed up by day schools/certificate work.

Make your arrangements early so that:

- demonstrators are well prepared
- adequate space can be allowed
- publicity can be arranged.

When booking the demonstrators, in writing, give details of:

- date
- venue
- time/s of demonstrations

Ask the demonstrators to let you know:

- space required
- equipment needed (tables, electricity, water etc.)
- their fees and estimated expenses.

Include the timetable of demonstrations in the programme of events and publicity material.

Entering a Show - Hints for Exhibitors

Before the show

Obtain a show schedule as soon as possible and read it carefully. The wording is crucial, and governs the judging on the day. It will be worth the extra effort, when you achieve success.

Check that you comply with all regulations set down in the schedule governing matters like size and number, otherwise your exhibit could be marked 'Not According to Schedule' and eliminated from the competition.

If you have any queries, contact the Show Secretary well in advance.

Take careful note of:

- the rules of the show
- the day, date and times of the show
- when your entry form must be returned
- what classes you are interested in entering
- what time you will need to stage your entries
- how long you will be allowed for staging
- any specific instructions that apply to the classes you are entering for example, size, number
- how you should present your exhibit (on a plate, mounted, with drapes, etc.)
- when you should collect your exhibit.

Try out new recipes, and practise your entries for the show well in advance. Consult the relevant sections of *On With the Show* to check details of items you will be exhibiting.

Pack all items suitably, so that they arrive safely:

- Some textiles could be rolled rather than folded.
- Florist boxes are useful for carrying conditioned plant material.
- Food which deteriorates easily should be transported in a cool box.
- Slide a folded length of greaseproof paper under a cake to place in and remove from the container.
- Jam jars should be well polished, then wrapped in a clean paper bag or tea towel, to avoid fingermarks.

At the show

On arrival, collect your exhibitor's card from the Show Secretary and check the whereabouts of the classes you have entered. Ask the Show Secretary or Steward if you need help. It is usual to place the exhibitor's card (with your entry number written on it), face down, under your exhibit.

Allow plenty of time for staging, particularly flower arranging and co-operative exhibits.

It is a good idea to take spares with you, but remember to put the correct number of items out for the class.

With a co-operative exhibit, you might be required to re-stage after judging, so check this with the steward.

Leave the hall or marquee at the advertised time, to allow judging to begin.

Do not speak to the Judge or Judge's steward.

After judging

When you return to the show, if you have any queries, contact the Show Secretary immediately. It is often possible to speak to the judge, who will be pleased to answer any queries, or give you hints for future competition.

Study the mark card and comments carefully to see where the points have been lost or gained and where, if any, improvements can be made.

The work of the judge is exacting and arduous, and mistakes do occur occasionally. A courteous note to the Show Secretary will ensure that any problem is dealt with by the committee.

Remember to collect your prize money, cups and awards during the show, and collect your exhibits at the time specified.

Alternative ways to hold a Show or Competition

In some circumstances it is not possible to hold a conventional show or a competition in the established way. Creative people can still enjoy an outlet for their skills and enthusiasms and an opportunity to demonstrate their abilities and the chance to respond to fresh challenges. An alternative show/event will create a chance for entries to entertain and inspire viewers, can provide a focus for a community and offer a means for a group to highlight their talent. Working in collaboration with others can be mutually beneficial and the nature of an alternative format means an event can be held throughout the year, independent of weather, venue availability or tradition.

Though much of the advice offered in the previous chapters can apply to all events, there are some specific points to be considered when organising or planning to enter a show or a competition which is being held in different circumstances.

The competition might take one of several forms, any of which could either be simply shown as an exhibition or judged as a competition.

- Entries are submitted in the form of photographs, either uploaded, emailed, or printed and posted in an envelope to a given location.
- The event is held live online, by means of Zoom or similar, where entrants show their entry to the audience and judge in real time.
- Competition entries are posted to a central location for judging at a later date.

The style of show or competition selected will depend on several factors including technical expertise, the type and likely number of exhibits and the resources available.

Advice for Organisers

Decide on what type of show you wish to hold.

Decide on a date – ideally some weeks before judging. Entrants will need time to make decisions and create their entry. You will need time to get everything in place.

Decide on class/es (to complete a schedule) being specific in the instructions. On choosing classes bear in mind the format they are to be submitted in i.e. submitted by photographs - the item will be viewed flat. Try to keep the number of classes to a minimum.

Consider if you wish to charge entry fees and or have prizes, which will in turn lead to setting up an online payment area (may need special software). Check and confirm any associated costs i.e. Judges Fees.

Decide on how entrants will enter the various class/es i.e. photographing the item and sending them to one specific address (postal, online).

Decide if you need assistance on the IT side, which will be dependent on what type of Show you hold.

If required, contact Judges to see if they are available to assist, giving them as much information on the relevant class i.e. what format they will be asked to look at and does it need a specific software to enable them to do so (if online). Give them contact details for any questions (usually the Organiser).

Check if they are happy to judge by themselves or require a second judge to assist.

Put the schedule together and include any rules and instructions that you feel necessary i.e. – all your own work, made in the last 3 months, deadline for submission.

Advertise the Show via online meetings, on a relevant Facebook page, e-mail and on any other suitable environment with instructions on how to enter and who to contact for questions.

Set a deadline for entries i.e. 10 days before Judging. Once that date has passed inform Judges of relevant numbers in the class and work out how much time will be needed to judge to get a result.

If judging has been online – a drop box etc. (not live) – the results need to be advertised after completed.

If judging has been live – a Zoom meeting, then results can be delivered at the end of the meeting – allowing the judge to comment on everyone.

Points to consider for a schedule

In addition to schedule advice in earlier sections:

- The classes should be clearly defined.
- Make it clear that unless it is a photography class, it is the item in the photograph which is being judged, not the photograph itself.
- Look at open and closed classes, for example an open class is 'a gift to say thank you', a 'closed' class is a tea cosy or one specific item.
- If size is important, ask competitors to place a ruler next to their entry.
- Be clear about the format photographs should arrive in, eg. JPEG, TIFF, GIF etc.
- Ask for entries to be presented with a clear plain background in a good light.
- If the object is 3D, ask for two photographs, front and side.
- Write a timescale for entries and results, include time for the photographs to be checked before sending to the judge.

- Consider asking your chosen judges for advice, they have experience and ideas which may help.
- If relevant refer to the appropriate section in OWTS.
- Give a clear date for entries, to a single email address, consider setting one up just for the show.
- If working to a theme, one option is to make it seasonal, eg. Easter, Harvest or Christmas, given enough time. This can ensure that entries are newer items.
- The most common format for virtual shows is to send in or upload a photograph, but zoom shows are an option, these are a different way of letting the judge see the item.
- For zoom shows, have a clear time limit in which the object is held up and shown to the judges. Note this is a more pressured option for the judges.
- Attach an entry form at the end of the schedule

Advice for Judges

- Confirm all arrangements in writing in the usual way.
- Make a note in your diary of the date of the show together with contact details etc.
- Be aware of the closing date of the show and the time scale for judging.
- Request an advance copy of the Show Schedule.
- Check what will be required to ensure compatibility with software and hardware.
- Virtual judging may require more flexibility and trust. Marking schemes may have to be adjusted to allow for any particular circumstances.
- Exhibits submitted via photographs should not be judged as if they are part of a photographic competition.

Advice for entrants

Any show or competition is an opportunity to show your skills and challenge yourself to extend your abilities. An alternative format might open up fresh opportunities to acquire new skills, to try something different and be a part of an innovative event. Your entry will be appreciated, and your work will reach a wider audience.

- Read the schedule carefully and take note of any advice offered.
- Don't be afraid to ask for technical help if necessary. Perhaps the schedule offers a source of support, you can ask for help in photographing and submitting your item, from friends or family.

- Consult the subject-specific chapters of OWTS for advice. If the show is to be judged, try to make sure your entry shows any specified features. Check that your photograph shows the whole entry – try to leave a bit of space all around.
- Remember that your item and not your photography skills are going to be judged so keep it simple and clear.
- Good light and a plain background can help show your item to best advantage.

Some suggestions for classes in virtual shows

Craft

- A greetings card for a specific occasion
- A circular snowflake cut from a sheet of white A4 paper
- A small piece of hand embroidery to a given size (include a ruler in the picture)
- A knitted or crocheted dishcloth of a specified size
- A quilted table mat
- Calligraphy e.g. an invitation

Flower Arranging

- An exhibit featuring a teacup and saucer (or an egg cup)
- A seasonal wreath
- A gift to say thank you
- A vase of flowers

Cookery

- Battenburg
- Sausage rolls make 4; show 3 whole and one cut in half
- Gingerbread people
- Six identical cupcakes
- A specified, decorated cake, i.e. Simnel cake
- Swiss roll
- A decorated quiche or pizza

Including a ruler in the photograph is useful to get an idea of scale.

A plain white plate enhances the appearance of most items and offers consistency.

Photograph a cake whole and with a slice cut and placed on the side to show the interior. One of a plate of smaller baked goods can also be cut in half for the same reason.

Preserves

A “live” show could show the entrant opening a jar and spooning out a small amount of the jam/jelly/chutney/marmalade demonstrating the consistency as well as the appearance.

Staging and interpretation

- An arrangement of five items on a given theme
- A shelfie suitable for a Zoom background
- A square flatlay on a given theme, suitable for Instagram
- A themed mood board
- An arrangement of five items on three different levels

Part 2: Judging a show



As a judge you are an ambassador for your subject, and should keep up to date with the latest developments.

It is important for you to be an exhibitor too, in order to keep in touch with the traumas and difficulties of exhibiting, which will make you far more understanding of, and sympathetic to, the problems.

Guidelines for Judges

The role of the judge is to:

- Assess fairly
- Maintain and encourage the high standard required of the exhibitor
- Help improve standards by giving constructive advice, to both exhibitor and Show Committee
- Represent the NFWI as an Ambassador



Role and Responsibilities of a Judge

Your responsibilities as a judge are to be:

- fair
- tactful and diplomatic
- decisive
- familiar with the schedule
- well-prepared
- of sound knowledge, up to date
- encouraging to exhibitors
- available, for comments
- an educator
- an excellent ambassador of the NFWI and WI

As a judge you must ensure that you always follow good food hygiene practices. It is recommended that you hold a food hygiene certificate.

Work in a neat and methodical way, ensure any equipment used is kept in good condition.

Jewellery should be kept to a minimum, nail varnish, gel or false nails should not be worn and Judges should maintain high standards of personal hygiene at all times.

It is good practice to keep hair tied back and a cut or wound should be covered with a suitable dressing.

Remember that judging is not fault-finding, but an evaluation of work done.

You must be seen to be fair and maintain the highest standards of judging procedure.

The award of full marks (100%) is rare but, when merited, credit should be given.

You should give some consideration to the type of show, as it would be unrealistic to mark a small village show on the same level as a County Show, and vice versa.

Training to be an NFWI Judge

One of the best ways to become an NFWI judge is to graduate from being an exhibitor. NFWI can train you to be a qualified judge in your special subject (see Part 4: **Going Further**).

Before the Show

When you receive your letter from the Show Committee, reply promptly, making sure the following details are clear:

- day, date and time of show
- venue
- which classes you are expected to judge
- how many exhibits
- how long you will be judging
- the prizes to be awarded
- if written/verbal comments to be made
- directions
- when show will open for the public.

Often the Show Committee will contact you with a draft schedule, for you to check the wording of your classes, instructions, the method of marking, recipes, etc. Any queries should be made to the Show Secretary in plenty of time for the schedule to be distributed.

When accepting appointment, state your fees and approximate travelling expenses to the Secretary. Current NFWI recommended fees are available from your Federation office. Note your time of arrival and whether hospitality and/or accommodation is needed.

If you are unable to judge on that occasion, it is helpful to suggest a suitably qualified colleague to take your place.

Recommended judging times for individual items are given in Part 1: **Booking the Judges**.

The recommended maximum time for judging is 4 to 5 hours. Prepare your judging papers.

Refer to *On With the Show* (Part 3: **Finding the Winner**).

Assemble your judging equipment.

ESSENTIAL EQUIPMENT FOR ALL JUDGES

To be carried in a suitable holdall with a checklist of contents.

Common items

On With the Show, latest edition
Personal aide-memoir system/crib book
Appropriate reference books
Schedule and correspondence from show
Car pass/ticket/map
Name badge
Clip board (or firm base) with marking papers
Pen, pencils, rubber, sharpener, notepad, Handy wipes/towel
Plasters, Wellingtons!
Watch and spectacles! NFWI judge's badge
Pocket Dictionary

Specific items

Craft

A plain apron
Tape measure, metal and retractable
Magnifying glass for close work
Small piece of dark cloth for judging crochet, lace and glass engraving

Sugarcraft

Overall
Long-bladed tweezers
Tape measure, metal and retractable

Cookery

Overall
Table covering/cloth/a tea towel
Small board
Scissors
Large knife, small knife, palette knife, 2
forks, teaspoons
Flask of boiling water with cup top
Kitchen roll or J cloth roll
Palate cleansers (apple, dry biscuit)
Scales, tape measure
Basin
Plastic bag for rubbish

Preserves

Overall
Table covering/tray
Knife, forks, scissors
White plastic spoons in lidded containers
Flask of boiling water with cup top or
basin
Kitchen roll or tea towel
Palate cleanser (dry biscuit)
Torch for testing clarity
Spare rubber bands
Magnifying glass
Plate
J Cloth roll
Antibacterial gel
Jar/bottle opener



Wine

Bottle opener

Corkscrew

Clear glasses

Bowl

Large plastic bottle and funnel for use as a spittoon

Garden Produce

Ruler

Tape measure, metal and retractable

Sharp knife

Wiping cloth

Ring for measuring diameter of pickling shallots/dahlias

RHS Show Handbook (current edition)

References for checking varietal name

Flower arrangements

Tape measure, metal and retractable

Gauge for miniatures

NAFAS Handbook of Schedule Definitions (current edition)

Interpretation and staging

Tape measure, metal and retractable

At the Show

Procedure

- Arrive **on time**. If you arrive early, the exhibits may not be quite ready, and you can be in the way of the exhibitors and Show Committee.
- Avoid conversation with the competitors.
- Present yourself to the Show Secretary, who will introduce you to your Judge's Steward. You will need to brief your steward as to what you require. (See notes on stewarding in Part 1: **Organising the Show**.)
- Take a little time to walk around, to assess the standard and get the feel of the show.
- Every item will be judged on its own merits, according to the marking schemes in On With the Show, Part 3: **Finding the Winner**.
- Work in a methodical way, from left to right, so that no item is missed.
- Your steward will be able to assist you in finding exhibits which are NAS (Not According to Schedule). These exhibits are generally not marked, but do require an explanation/comment to help the exhibitor. It is advisable to discuss NAS exhibits with the Show Secretary before eliminating an entry.
- When judging cookery or preserves, work from bland or delicate flavours to stronger flavours.
- Keep to time – watch the clock!
- A judge can encourage or deflate an exhibitor, so comments should be constructive, tactful, and encouraging so that exhibitors will try again, and improve.
- Base your comments on your mark sheet breakdown, with specific praise for aspects gaining the highest marks and helpful tips on how to improve the area(s) which were weak. Never merely point out observable faults without suggesting a remedy.
- Look for a clear 1st, 2nd and 3rd. If there is a tie in the marks, re-mark and compare.
- If a prize is not warranted, you may consult with the Show Secretary and award a lower prize. For example, you may refuse to award a first, but give a second prize. It lowers standards to award a first prize if it is not deserved.
- Items below standard should be marked NA (Not Acceptable) and should be eliminated, but you should comment on them in full.
- After judging, you may be asked to consult with other judges in awarding special prizes and cups.
- You may, at a small show, be asked to judge a class which is unfamiliar to you. It is a good idea to state in a class comment, which is clearly visible, that you are not qualified to judge this class, and that you are judging purely on personal preference.

After judging

- Before leaving the show, make notes and general comments on each class and the general standard of the show, together with any improvements you recommend for the future, which you can then pass on to the committee in a letter.
- Thank your steward.
- Check with the Show Secretary, before leaving.
- It can be helpful to remain for a short time to answer questions, when the show is open to the public. You may also be asked to give a verbal adjudication during the show.

After the Show

- As soon as convenient, write a short report to the committee, commenting on the good points of the show.
- You may like to add (tactfully) any constructive practical suggestions for the committee to consider in the future, concerning the classes, schedule, and staging.
- Remember that this report could be duplicated for exhibitors, so take care when compiling!
- Don't forget to congratulate the winners.
- Thanks should be sent for hospitality and stewarding.
- It is advisable not to judge more than three years in succession at one show, otherwise you might start to recognise people's work.



Part 3: Finding a Winner



Stated guidelines by which the items exhibited are judged according to criteria

This chapter will help exhibitors, judges and show organisers by providing guidelines for:

- the standard of exhibit expected
- the recommended marking scheme
- special features to be considered when marking
- the method of judging

The following areas are covered:

- Interpretation and Staging
- Crafts
- Sugarcraft
- Art and Photography
- Cookery
- Confectionery
- Preserves
- Wine
- Honey
- Butter
- Cheese
- Eggs
- Garden Produce
- Floral Art & Design



Interpretation and Staging

Interpretation and Staging are treated separately, each marked out of 20.

INTERPRETATION

Visual Impact	7
Is the theme obvious?	
Is it eye-catching with a good focal point?	
Suitability of choices for scheduled items	7
To interpret the theme, have the correct numbers and suitable choices been made for the scheduled items?	
Suitability of accessories/staging aids for the theme	6
Have the accessories and staging aids been chosen to enhance the presentation but not to overpower the scheduled items?	

STAGING

Use of space and proportion	7
Has the space been used to create a well-balanced and proportioned overall design?	
Display/Mechanics	7
Have all the items been displayed with care and to advantage? Are mechanics well made?	
Use of colour	3
Has colour scheme been used appropriately and consistently throughout the exhibit?	
Finish	3
Has there been attention to detail?	
Is it all in pristine condition?	

Items chosen should:

- be relevant and in keeping with the theme
- display skills appropriate to the theme
- be at their best at the time of judging and remain so throughout the show.
- be in proportion with each other and the total display space.

If accessories are allowed they should complement the items to be judged and reinforce the story. Too many will detract from scheduled items.

Scale and proportion should be considered throughout.

If a schedule has food, preserves or craft as a requirement, then unless the schedule states otherwise, these items must be presented life-size for the relevant judges. Scale must match throughout.

The display should:

- show all items to advantage without overwhelming
- balance shapes and space
- use a variety of heights and levels.

Well-made display mechanics should be unobtrusive and blend into the background, unless being used to interpret the theme:

- Covered blocks should be appropriately finished.
- Tables should be covered neatly with uncrumpled fabric.
- Draped pieces of fabric over boxes or tins as a means of gaining height should be avoided as there is always a more appropriate way of achieving the desired effect.

The eye should travel easily around the display without being distracted by items obviously out of keeping.

Colour should blend well or present good contrasts; colour can help create a mood.

Always try to incorporate something like a backing panel or strip, to 'stop the eye', unless specifically forbidden in the Schedule. Base, backing and sides should be neat including the reverse where visible.

Interpretation and staging of co-operative exhibits is always judged first, before any individual items are removed. Once all displays have been viewed to gain an overall impression, it may be agreed with the other judges that stewards can remove items (one at a time, with position carefully recorded) in order that work will not be held up.

As with all other judging, it is not recommended that interpretation and staging be judged by several people conferring. Not only is this unfair to the exhibitor – since all may not necessarily be qualified in the subject – but it also takes more time to reach a consensus of opinion.

Co-operative exhibits require detailed planning and co-ordination between members with many skills:

- **planners** who dream up the concept
- **designers** and **builders** who create the scenery, and mechanics
- **cooks, flower arrangers** and **craftswomen** who make the individual items.

One person should be elected to be Design Director to take final decisions on the overall look of the exhibit. It is recommended that a simple scale drawing of the exhibit should be produced to check that everything has suitable proportions and will fit within the display area comfortably. A swatch showing the colour scheme to be adhered to is also useful for all to see at the planning stage.

It can be fun as well as hard work! (See also 'Co-operative Food Items').

The judge will first check:

- whether all measurements are correct
- exact number and categories of items asked for
- whether accessories are allowed; if so how many
- that all schedule rules are obeyed—for example, in not on a box.

If measurements do not conform to schedule requirement, it will be reflected in the marks and it may be that you will be judged 'Not As Schedule' and the appropriate comments will be made.

Interpretation of the theme should be visually obvious, with a good focal point and immediate impact.

Crafts

Each item is marked out of 20, on its own merit, and is not directly compared with other entries.

Recommended Marking Scheme:

Design and use of colour	5
Suitability of materials	3
Techniques and workmanship	9
Finish and presentation	3

Guidelines

These guidelines apply to **all** crafts and should be used in conjunction with the individual skill notes where listed.

NB: This is not a definitive list of crafts.

Design and use of colour

A well designed item:

- is fit for its purpose
- will be suitable for its likely conditions of use and easy to maintain for its expected lifespan
- is safe and easy to use
- is pleasing to look at and handle.

Aspects to be considered might be: shape, scale, balance, space, colour, texture, proportion, form, variety, harmony.

If the schedule states 'credit will be given for original design' then any craft item not shown to be from an original design cannot gain the full five marks.

How colour is used within an item is important. Relative colour values will be considered and looked at objectively. Colour schemes need to be compatible, and whether simple or complex, harmonious or contrasting, they need to have a discernible relationship.

The judge should not be influenced by personal colour preferences.



Suitability of material Materials should be appropriate for the design and intended purpose and show the workmanship to best advantage.

Accessories and trimmings should be comparative in weight and size, of equal quality to the rest of the item and appropriate for decorative and practical needs.

Hard craft materials should be correctly conditioned.

Techniques and workmanship

Items incorporating a variety of appropriate techniques allied to high standards of skilled workmanship are likely to gain greater marks.

Finish and presentation

Items should be clean and fresh.

Textile items should be unused/unworn and can have been washed (unless the schedule states otherwise). Carefully laundered work is preferable to soiled.

Badly washed work will lose marks.

Textiles should be finished correctly by dampening, blocking, Pressing, etc., without over-handling or losing texture.

Adhesive should not show on top surfaces.

Presentation is often enhanced by being mounted on a suitable background, lightly stuffed to emphasise shape or being propped up rather than lying flat.

According to Schedule

Make sure each item really is according to schedule by re-checking the wording to ensure that all specified quantities, dimensions, numbers and instructions, in both general rules and individual class rules have been followed.

SOME GENERAL DEFINITIONS

DESIGN: Process whereby something is planned to fulfil a definite requirement. Considerations involved must therefore include all the facets needed to make it successful.

ITEM: When an item is requested (for example an item of jewellery), this could in some circumstances be a pair of items; a pair of earrings would count as an item, where as a single bracelet would also count as an item. Another example would be a pair of socks, which would also count as an item.

KIT: Set of supplies sold in one package ready for assembly, with no extra materials (other than where specified) or design elements required for completion.

OUTFIT: Carefully selected set of clothes or items designed as one co-ordinated unit.

APPLIQUÉ

For traditional appliqué the raw edges should be turned under smoothly with consistent stitches, where stitches are meant to be inconspicuous the thread should blend with the appliqué piece. Hand appliquéd stitches should be small and invisible unless used as a decorative element. Machine appliquéd stitches should be even and close together with no raw edge of appliqué showing beyond machine stitching. Identical pieces should be consistent in size and shape. No shadow or appliqué seam allowance should show against background.

BASKETRY

The elements of good basket design are:

- shape
- proportion
- texture
- strength
- colour.

Materials are shown to their best advantage if exhibited shortly after making when condition and colour are at their peak. Cane (known as centre or core cane) is easier to manipulate than willow. Choose straight, firm stakes. Thickness (plus sound technique) governs the strength of the finished basket. No nails (except on metal fastenings or hinges).

Smooth, even weaving gives good texture and shape. Ensure trimmed ends are finished randomly throughout construction, and well secured. Handles should be firmly fixed, with the integral type being strongest. Avoid weak borders.

Cane whiskers should be removed by singeing. Straw, cane and willow should be cleaned with warm water or spirits. The basket must stand firmly on base with no wobble.

BEADWORK

Beadwork is a very broad title and can include beading in the hand, loom beading, beading on fabric, the use of waste canvas, beaded jewellery, etc. Unless otherwise specified in the schedule, the following general guidelines should be followed.



Designs should be appropriate for the purpose and the beads used in proportion with the design and the size of the item presented.

Consider whether the size and type of beads, wire and threads are suitable and the appropriate size(s) and shapes for the item being judged.

If the item contains only one size of bead, these should present a smooth and even surface. Beads (even from the same manufacturer) do vary in quality and size and any uneven or rough ones should have been discarded.

The ends of threads, wires etc., should be neatly finished so as to be completely hidden and tension, where applicable, should be consistent.

Beads used for fringing and tassels should be sufficiently loosely threaded to “dangle” attractively but not such that gaps are apparent or the thread visible.

Beaded purses: fringe and necklace should be in proportion to the size of the purse and the colours of beads carried through each element. Two threads should be used in constructing a necklace for a purse and the method of attaching to the purse should be very secure – incorporating “double-locking” at intervals helps to avoid beads scattering should the necklace break.

Loom beading should give a pleasing overall appearance, with side edges even and threads woven in discreetly.

Embroidery using beads on fabrics should co-ordinate and/or contrast appropriately with any pattern and the colour and design carefully considered. The tension should be such as to avoid ‘pulling’ on the fabric and the embroidery should be carefully finished. If ‘waste canvas’ has been used, there should be no trace of this.

Any ‘finding’ employed should be in proportion to the item and attached securely with complementary thread.

BOOKFOLDING AND CUT AND FOLD BOOK

A creative and precise art form using readily available materials which are usually recycled second hand books

Materials should be chosen carefully to ensure weight of paper which will give sharp creases. Hard backed books in good condition will give a firm spine to support the finished work. Clean sharp edged pages are ideal for making clear marks.

If the book has a dust jacket, it can be left on to protect the book while working, but should be removed when finished unless it forms part of the presentation.

Pictures are usually printed on heavier paper than text, and should be removed to avoid distortion of the design. Removing too many pages may affect the stability of the spine.

Patterns can be freehand drawing on the fore-edge of the pages, charted drawings or counted charts. Freehand drawings are not as accurate as “measure and mark” charts.

The number of pages, the size of the book and the width of the margins, should be considered with the intended design in mind. An even margin round each page of text throughout the book will make measuring and counting more accurate.

When using numbered chart patterns, ensure there is also a photograph of the finished design to confirm the pattern has been tried and tested and the result will be as expected.

Marks made with a soft pencil are more easily removed in case of mistakes.

Precise counting, measuring and marking of the pages are essential for a clear sharp design. Folds can be made sharper with a bone folder.

Decoration of the outside cover can be used effectively to enhance the theme.

CALLIGRAPHY

The aim is a visually interesting, cohesive unit, balanced and with a good use of space. Select a lettering style and method of presentation suitable to the text. Consider if legibility is important or if the text is the basis for design.

Select materials of the best quality available for the type of work presented; markers and some inks are fugitive (tend to fade).

Adopt a consistent style, with common basic shapes and proportions, including flourishes if used and crisp letters with good contrast in thick and thin strokes, even in size and slope – unless variation is a design element.

Spacing should be:

- optically balanced within the word and related to counterspace
- between words – applicable to script
- between lines – related to line length and script.

- Decoration, if used, should be well integrated into layout, sympathetic to script and text.

Mounts must be in good proportion.

A professional, clean finish is wanted, ready for use (mounted, framed, in folder, etc.).

CANAL WARE

Painted items should have a dark coloured background or be on self-coloured wood.

Roses and castles should be confidently painted using single strokes of the brush. Where the brush strokes go from wide to narrow they should be executed using clean line with no feathering. There should be plenty of tonal range with strong contrast between light and dark shades. Decoration should be well balanced in relation to the size and shape of the object painted. Roses are usually painted in three colours, white roses, red, or yellow. Give credit for accurate, confident work with full and rich decoration.

CANVASWORK

- Are stamped canvases or kits allowed?
- If adapted, should this be stated?
- Is there credit for an original design?
- Can it be mounted and/or framed?
- Does the work have to be done on traditional canvas or can any grid be used (e.g., metal or paper?).



DEFINITIONS

CANVASWORK: Any stitchery or applied work on canvas (whether of man-made or natural fibres).

TAPESTRY: Woven fabric; sometimes used commercially to describe a canvaswork kit.

Sections of canvas may deliberately be left unworked as part of the design; textural interest may be helped by incorporating a variety of threads and stitches.

Any threads, ribbons, beads, etc., may be used as long as they are suitable for the canvas and project; grounding thread, if intended to be single colour, should have no obvious variations.

Threads should fill each hole and bed evenly to form smooth texture.

Avoid wool wearing thin and unevenly covering canvas by using short lengths in the needle. To avoid a noticeable ridge when working large areas in one shade, don't begin and finish on the same vertical line. Upper half of cross- stitch diagonals should lie in the same direction.

Stretch before mounting – in absolutely straight horizontal and perpendicular lines!

Professionally mounted and glazed work is acceptable, if schedule permits, but your own work could indicate more skills.

See also Embroidery (*Hand*)

CERAMICS

DEFINITIONS

CERAMICS: Products made by shaping moist clay or similar substances which are then dried and subjected to temperatures high enough to give the finished item strength and permanence.

Although originality will gain credit, the pot should still be functional and show good line.

Specific requirements:

- **thrown:** even thickness, an appropriate foot, be well- turned
- **pinch:** well-shaped with evenness
- **coil:** no cracks between the coils

The glaze application should be even and well-fixed, with no crazing. Handles should feel comfortable and balanced.

Lids should fit well.

See also *Painting on china*.



COLLAGE AND FABRIC PICTURES

DEFINITIONS

COLLAGE: An art form in which compositions are made from pieces of fabric, paper, plant material, minerals etc., then pasted onto a dry ground. Separately constructed units may be padded, embroidered or beaded, but all will be glued to background.

FABRIC PICTURE: Textiles sewn or embroidered by hand or machine onto background. Can include beads, leather, padding.

MONTAGE: The art or process of composing pictures of miscellaneous elements such as other pictures or photographs to form a single image. Glued and essentially flat.

A balanced composition is essential with a sense of pattern and space as well as shapes. Backing can help create atmosphere and padding gives a 3D interest. Too many colours may confuse.

Select materials for a mix of surface textures. Match adhesives to fabric types.

Backgrounds must be wrinkle and pucker-free and stitches neat.

The finished work must be well stretched. The back need not be visible. Hanging arrangements must take weight.

CORN DOLLIES AND STRAW WORK

Straw work includes the following techniques: plaiting, marquetry, tied, Swiss, embroidery and lip work.

- Where used, heads should be in good condition and evenly matched.
- Their size should be in proportion with the design as a whole.
- Joins in straw plaits must be inconspicuous.
- Straws must be evenly matched and ends cut at a pleasing angle.
- The design must be well assembled.

Traditional corn dollies should be true to type and according to the design, decorated with ribbon, fabrics, papers or raffia.

Original designs may include one or more traditional techniques and should show consideration in the choice of components and proportions.

Marquetry should be neatly cut and joined. The surface must be smooth and free of glue.

Tied straw work should be neatly shaped and the straws should be creased only where tied. Ties should be neat and made with thread that is appropriate to the finished item.

Swiss techniques should be neat and incorporate evenly matched components.

Embroidery straw should be without cracks, creases and tears. The proportion between straw and thread should be well balanced. In other respects the work should conform to the criteria for laid work embroidery.

Lip work designs should be made with evenly sized coils and be neatly bound using a material suitable for the design.

The finished piece must be of good proportion and presented where appropriate, on a mounting which enhances the design.



CREATIVE USE OF A COMPUTER

Credit can be given for the creative use of a computer in a number of crafts, although a simple printout alone would not be sufficient to constitute a craft entry

Where specific reference is made to the use of a computer, the schedule must be followed. In a greetings card class, it may be stated that the use of a computer is not permitted, in which case the greeting should be handwritten.

Many products are available for the computer which enable fabric, plastic and other media to be printed, and judicious use of such products can enhance a craft exhibit.

Credit should be given for using these techniques creatively, to create an interesting effect which might have been difficult or impossible to achieve in another way.

Slavish use of such materials 'for their own sake' should be avoided. The best exhibits will incorporate a variety of materials successfully to create an

interesting and well- designed end product, in a hand-made book, for example. Marks should be awarded for skillful placement and adaptation of design motifs and for creative use of the program features beyond the mundane inclusion of commercial clip-art.

Transfers can be printed and used on a wide variety of materials and credit can be given for using such products successfully. High marks will be awarded to those exhibits which have involved limited use of a computer to enhance the traditional craft skills of the entrant and where the digital aspect of the work does not predominate.



CROCHET

- Are there extra marks for an original design?
- If adapted pattern, should this be included together with supporting notes?



The design should show craft to good advantage taking into account colour, pattern, texture and flexibility. Originality should be rewarded with additional marks.

Yarns and tension should be appropriate and the tension should be correct matching hook size to yarn. Mixing of yarns should be encouraged. The edge stitches should be neat with the correct turning chains and any shaping should be accurate. Seams should be neatly grafted or crocheted together. Stitches should be carefully picked up for bands and edgings, collecting two threads to avoid holes. All ribs should be worked in crochet.

Finishing edgings should be worked continuously, turning at the end of each round to avoid curling of the border and increasing/decreasing at the corners. Buttonholes should be a neat integral part of the border.

Light blocking is advisable. Garments should be unworn and attractively presented in accordance with the schedule.

Amigurumi is the Japanese art of knitting or crocheting small, stuffed yarn creatures, usually worked in the round.

Baby garments have additional features: see *Hand Knitting*.



CROSS STITCH

DEFINITION

Cross stitch is usually worked on even weave linen or, more commonly, aida fabric, in stranded cotton to a charted pattern. It can make use of half and quarter stitches and back stitch outlines.

It is generally framed.

Many cross stitch pictures are worked to a commercial design, mostly from a chart, and using recommended colours of thread, although computer programs which can generate a chart from a photograph are becoming more widely available. Use of such a program can be indicated by the use of a large number of colours in any small area.

The scale of the design can indicate a high level of skill, with stitching 'over one thread' resulting in some of the finest work.

There should be no trailing threads visible through the fabric, and stitches should be even and accurately formed in the same direction, to achieve consistent quality of stitching, the thread being taken down the centre and filling each hole. An even texture can be achieved by separating each strand of cotton before combining in the needle, laying the strands of thread neatly as each stitch is formed.

Stretching before mounting is essential and absolutely straight horizontal and perpendicular lines should match to the mount in the frame.

CUSHIONS

- A **cushion cover** means that a pad need not be put inside.
- A **cushion** means a complete, ready to use item.



The fitting should be sufficiently tight to keep the cover tensioned without creasing.

Is cover designed to be removable? If so, is type of opening and fastening suitable?

Colour and pattern can be enhanced by manipulation of fabrics.

The intended use, room setting and lifestyle will govern the choice of fabrics and fastenings, which will also be reflected in the overall design.

A soft pad should completely fill the cover, sufficiently stuffed to remain firm, without drooping or sagging, when balanced on the palm of the hand. Corners may be slightly tapered to give better fit. Binding, piping and applying handmade edgings show extra skills. Openings, if used, should be neatened inside, of sufficient size to remove pad and have the correctly applied fastening. Since the cover could incorporate many individual craft skills, refer to other sections as appropriate.

Remove all tacking cotton from piping.



DECOUPAGE

Originally a flat decoration on boxes and furniture, now 3D decoupage is used in making pictures and cards with three dimensional effect.

Flat Decoupage and 3D Decoupage need to be two different classes on a schedule as one cannot be judged against the other.

Flat Decoupage, to give the effect of being inlaid, needs many coats of varnish to seal the paper which is then sanded to give a smooth finish.

3D Decoupage is the art of making a three dimensional picture from several identical prints which are cut out, moulded, shaped and re-assembled using silicone rubber sealant to give a realistic effect. Sticky pads are not acceptable.

Flowers Each petal should be cut separately then moulded, shaped and re-assembled to give a realistic effect. Flowers may then be varnished to look like porcelain, although this is a matter of taste.

Figures Each item of clothing should be cut out and shaped and figures dressed in a life-like way.

Birds and Animals Must be feathered to resemble fur or feathers. Birds and animals are not varnished.

Cut edges should be coloured appropriately and pieces matched exactly. Work should be clean with no silicone visible. Pictures should be suitably mounted and framed.

DRESSMAKING AND TAILORING

The style design – whether original, commercial or adapted – should be compatible with the fabric weight and pattern.

Materials, including interfacings, linings, fastenings and trimmings, and should be suitably matched with similar wearing and laundering properties. Thread colour, fibre and strength should all be compatible with the materials.

Dressmaking

Check for straightness of grain, nap, and one-way patterns, when cutting and sewing all fabrics, including linings. Seams should be correctly stitched, neatened with appropriate allowances and pressing. Use of an overlocker is acceptable. The depth and type of hem should be correct for the fabric weight and use. Ensure even, accurate control of fullness by using darts, pleats, gathers, tucks, etc. Openings and fastenings should be well placed, correctly worked and inserted, with buttonholes in good proportion, not bulky, even and able to hold the button without strain. Collars, cuffs, pockets and sleeves should be correctly inserted, visually balanced. There should be no seam/hem imprints and no tacking threads. Light shaping with tissue paper often enhances the presentation.

Tailoring

Traditional processes are normally used but speed tailoring using up-to-date methods is acceptable if suitable to the style and fabric. Collars must roll or mould well, the under-collar being press-shrunk so the edge is invisible. Darts are treated similarly, so that the tip moulds well to form a good shape. Sleeves should be smooth-headed with no gathers. Linings and pockets inserted neatly, buttons and buttonholes correctly handled. Interlinings and tapes must be appropriately used. Correct pressing is vital with no hem or seam impressions.



EGG CRAFT

Design considerations include the positioning of cuts and hinges with a balanced proportion of decoration and trimmings.

Cut edges should be even and linings well-inserted and positioned. Paint should be smooth and hinges should match and close correctly.

Display egg safely 'cradled' on a stand, rather than lying loose on the show bench. There should be no visible cracks.

EMBROIDERY (HAND)

1. An embroidered picture does not require the back to be open so is acceptable framed and behind glass.
2. Check the schedule to see if kits are allowed.



All embroidery designs should seek effective combinations of fabric, thread, stitchery and applied material to give colour and texture appropriate to the shape and intended purpose.

Judges will look for skill in the use and adaptation of basic and (where appropriate) more advanced stitches worked in well-chosen threads. The edge of the work should be suitable for the design and traditional embroidery techniques such as Hardanger and Ruskin Lace should be carried out and finished appropriately.

Items should be unsoiled and appropriately presented with the

shape not distorted and design markings or iron-on transfer marks not visible. Mounting may enhance the presentation, if the schedule allows.

See also *Canvaswork and Cross-stitch*

DEFINITION

Creative Embroidery: An art form where the embroiderer interprets established techniques and stitches in her own way, choosing materials and methods to achieve an imaginative result. Stitches can be worked by hand or machine, using a wide variety of threads in an original, creative manner, including techniques such as appliqué, quilting, fabric manipulation and the incorporation of other contemporary materials such as paper, metal and beads to add interest and texture. This definition is also applicable to Machine Embroidery.



EMBROIDERY (MACHINE)

1. Is 'free machine embroidery' specifically required, i.e., the free-style manipulation of machine and hooped fabric?
2. Are computer-generated embroidered images, worked on an embroidery machine, allowed?
3. Is the use of in-built embroidery patterns worked on a sewing machine acceptable?



Machine embroidery skills may be demonstrated by the achievement of maximum effect from the minimum of stitch. Skillful use of a variety

of threads and tension can indicate a high level of ability with a sewing machine, and the incorporation of beads and other contemporary materials as embellishment can add interest. In-built patterns can be used to great effect by the alteration of machine settings, including tension, and the use of interesting threads. Techniques such as quilting and hand embroidery may be included but the machine embroidery should predominate.

Computer-generated designs can be identified by their "manufactured" appearance. Whereas computer skills such as digitising may have been applied, the machine embroidery should be judged on the end result, which should be even and sufficiently dense to cover the background without stitches overlapping and distorting the fabric. If an outline

has been applied, it should be accurate and follow the design – poor stabilising of the hooped fabric can result in the outline being slightly "off". Trailing threads visible through the stitched areas can be avoided by trimming after every colour change.

DEFINITION

Machine embroidery may refer to any decorative stitching worked on a sewing or embroidery machine. Free machine embroidery specifically refers to work done in a hoop on a sewing machine with the feed removed and the stitching guided by hand.

ENAMELLING

Jewellery items such as earrings and cufflinks should not be too large or heavy. Dishes and rings should be large enough for their purpose. Slightly domed shapes give depth.

Copper, being malleable, is an ideal metal for enamelling, but you could also use a gilding metal, such as silver and gold. The findings must be strong enough to hold the weight of the article. Aim for clarity of well-matched colour; use of lustres shows additional skill. The edges of cut-out shapes need cleaning before firing. Counter enamel must be thick enough to prevent distortion.

Self-supporting items should stand flat and jewellery hang evenly. Remove surplus flux. The display will be enhanced by sensitive presentation.



ENCAUSTIC ART

Different textures can be achieved by the use of an iron to apply wax to card or fabric. Smoothing wax on gives a flat coloured surface.

Dabbing will give a veined effect. The tip of the iron can be used to draw with.

Iron should be used clean – colours will be muddy if a dirty iron has been used, like using a dirty paintbrush in painting.

Designs can be abstract or fantasy or more realistic, usually showing a landscape.

All designs should be well balanced and have a pleasing use of colour. Interpretations of landscapes should show depth and proportion, rather as you would see in a painted landscape.

Watch for encaustic work on fabric used as a background to be stitched and embellished.

DEFINITION

True encaustic art is the process by which coloured wax is permanently burnt into an absorbent backing such as plaster, canvas and some woods. Today the art of laying wax on a non-absorbent backing is generally referred to as encaustic art.

FABRIC COVERED BOXES

1. Is the box purely decorative or do the design, shape, size and fabric make it suitable for its intended purpose?
2. Will it stand up to constant use if it has a practical application? If it has drawers, will the method of opening allow frequent use?
3. Originality of detail and box design will be taken into consideration.



The fabrics should be handled well, showing no signs of wear and colours co-ordinated or contrasted. Interiors, drawer linings etc. should be accurate, equal and undamaged.

If the box is sewn, no stitches should be visible unless decorative (the use of a curved needle will assist in achieving a good finish). There should be no evidence of glue, which should only be used to reinforce fixing when card faces are involved e.g., linings to lids or drawers.

If it is a glued rather than a sewn box, no glue should be visible (PVA is a strong, clear glue).

Facings should be secure with no gaps. Corners should be mitred and neatly finished.



GLASS ENGRAVING

Design considerations include:

- balancing the subject within the background
- the proportion of engraving, especially on hollow-ware curved surfaces with base distortion.

Individuality gains higher marks.

Engraving should be firm, showing fine line and good rhythm around hollow-ware and strong contrasts of shading with accurate polishing.

Display against dark background, traditionally matt black when suitable.

GLOVEMAKING

To ensure a tailored fit the pattern should be designed with the stretch of leather going around the hand and thumb. The thumb must balance with the palm of the hand.

Skins should be dressed especially for glovemaking, be fine grained and supple; finer textured leather is needed for fourchettes.

Accuracy in cutting out can be helped by really sharp-edged scissors. Stab stitches should be even, pulled firmly to sink into the skin; size depends on firmness of skin. Tips of fourchettes must be concealed.

Gloves should be a matched pair, presented completely flat, fourchettes folded, thumbs lying flat to the palm, palms placed together.

Note: Judges **never** try on gloves. See also *Leather and suede*.

GREETINGS CARDS

Marks awarded may differ from other classes. If a stand-alone craft technique is used i.e. silk ribbon embroidery, the marking will involve more than just that example of the craft, folding and cutting of the card, placement of the design, having an accompanying envelope etc. and therefore may gain higher marks than the piece of embroidery alone would deserve in a silk embroidery class.

Watch for:

- Glue – using the appropriate glue for the craft is recommended, double sided tape and non-distorting adhesives for paper and card.
- No glue marks should be visible.
- Clean and crisp finish. Corners and folds accurate and square.
- Clean and neat cutting.
- Mounts and motifs placed square and even unless deliberately laid otherwise.
- Addition of envelope and greeting according to schedule. Show committees should specify if they are expected.
- Colour and design are vital to success.
- Is it suitable for posting – 3D decoupage, fragile additions?
- Almost impossible to credit for 'original' design, so many designs available in magazines.
- Even a kit can be badly made.
- Be aware of 'card toppers' (readymade motifs for sticking on cards).

There are many new techniques, tools, patterns and templates around to use for producing a design on a card – remember the basic rules, regardless of the technique:

- Does it look good – well designed in a pleasing colour palette?
- Is it well finished? ('Handmade' not 'home made')
- Does it show a range of skills and artistic flair and an eye for detail?
- Confident use of materials and artistic media chosen.
- Does it have an accompanying envelope?

HATS

- Could be part of an outfit or in a class of its own.



The design style and fabric choice depend on intended use (special occasion or everyday practical). Handmade trimmings add individuality.

Dressmaker type: sometimes made to match an outfit, usually softer fabrics, possibly lined; petersham ribbon is not always essential.

Dressmaker, knitting or crochet skills apply.

Milliner type: usually firmer materials, blocked. Stitches, unless decorative, should not show. Petersham ribbon is usual at the headline.

Display lightly stuffed with tissue and/or on a stand. The foundation shape should not be buckled and trimmings must be attached securely.



KNITTING (HAND)

1. Are there extra marks for an original design?
2. If adapted pattern, should this be included together with supporting notes?
3. Can crochet edgings or surface embroidery be included?



The design must take into account the intended use, with originality or adaptations rewarded with additional marks.

Unless it is a design feature, garments should be symmetrical, especially details such as decreases which should mirror each other on either side e.g., raglan armholes.

Shawls, cowls, scarves, gloves, hats, socks, and ponchos are not garments but accessories.

Yarns should be suitable for the chosen item and the substitution of alternative yarn or mixing of yarns is encouraged. Suitable sewing thread can be used where the main yarn is too bulky or fragile e.g., attaching buttons, zips.

Tension should be consistent to provide a suitable fabric and texture.

Finishing techniques are as important as the knitting. The choice of the casting-on technique should be carefully selected, the seams should be invisibly joined and patterns matched from the right side; stitches should be picked up carefully to avoid holes; shoulder seams invisibly grafted or finished with extra skill; matching casting off with elasticity; neat buttonholes which show imagination in their arrangement (not necessarily equidistant). Steeks (openings cut into knitting with or without machine stitching) are acceptable, particularly in traditional Fair Isle work. They should be finished securely and neatly and with minimal bulk. Knots should not be visible in the knitted fabric and all ends should be neatly and unobtrusively darned into the work (apart from steeks, see above). Socks should have no ridges on toes, soles or heels: top-down socks should have grafted, not seamed, toes. Toe-up socks should use an invisible start. All should have adequate stretch around the ankle to allow the heel to pass through.

Blocking is preferable for presentation for most natural yarns but synthetics should be finished without pressing. Garments should be unworn and in accordance with the schedule.

Baby garments have additional features: no fabrics and no ribbons at neck or round face: these should be replaced with buttons.

Although lace can present safety concerns when used in everyday baby garments, some traditional designs and heirloom patterns may be acceptable for occasional use.

Beads should be of an appropriate weight for the item and not drag or chafe the yarn, and buttons should be of an appropriate style and colour for the garment and fit easily but closely into the buttonhole. Where necessary, the edges of buttonholes should be stitched. They should be evenly-spaced with the first and last placed near the ends of the border and button bands

should not ripple. Lace should be blocked evenly to give an open, draping fabric.

Knitted toys should be worked to a tension that enables them to be stuffed adequately without the stuffing showing through the fabric.

KNITTING (MACHINE)

- If hand is not specified, then machine knitting is also acceptable.
- It is helpful to attach a note stating machine used.



Seams should be secure, even, inconspicuous or invisible, with a stretch compatible with knitted fabric. They may be joined by machine or hand. The cut and sew method of making-up may be used where suitable, using dressmaking principles, with seams overlocked. Floats on back of Fair Isle should be kept as short as possible or treated appropriately. Intarsia and single motif designs should not have a hole where the colours meet. Twist yarns together with ends neatly woven on back. Button holes finished on machine do not need to be reinforced with a button hole stitch. Appliqué should not distort the knitting.

See also *Knitting (hand)*.



LACE

DEFINITION

Lace: Textile patterned with holes which are created by manipulating threads. The term could be applied to needle lace, bobbin lace, cutwork, tape lace, crochet or knitted lace and lace made using a machine. 'Chemical Lace' can be created using soluble fabric on a domestic sewing machine and patterns can be purchased online for use on an embroidery machine. These can reproduce a fairly close representation of traditional methods.

The lacemaking design can include established traditional patterns as well as original modern interpretations.

Threads must be suitable for the type of lace and its intended use and, where appropriate, compatible with the fabric to which it is attached.

Tension should be even throughout with unobtrusive joins. In bobbin lace accurate prickings will avoid distortion. Edges, corners, starts and finishes should be well-managed, with regularity of picots, tallies/ leaves, etc. where included in the design. Care should be taken that a fan is not confused with a half circle or collar e.g., could give the appearance of an unfinished piece of lace.

One should be able to view the lace from both sides. Where this is not possible, when mounted behind glass for example, the mount should be suitable and complement the lace.

LAMP SHADES

First, consider the effect of light through materials. Match shade style and material choice to intended use.

The frame should be not distorted, free of any sharp edges and appropriately painted.

The cover and lining must have a good shape and fit, with pleats taut

and swathes even. Seams are normally positioned over struts, well-trimmed to avoid frayed edges or stray threads showing when lit; braid joins should match the cover seams and be unobtrusively attached.

If the schedule allows, present the item on a base.

Card shades

- Card should be strong but flexible.
- Small shades only need a top ring; if base diameter is larger than 25 cm (10 inches) then a bottom ring is needed for support.
- When using self-adhesive backing with fabric or paper, air bubbles should be smoothed out and fabric not overstretched.

LEATHER AND SUEDE

The skins chosen should suit the item, be well matched and cut carefully to avoid thin parts being positioned in areas of hard-wear. The thread needs to match the leather in colour and strength. Linings need to be hardwearing and also washable, if used with washable suede.

General dressmaking techniques should be used for garments, with excess fullness of hems gently eased out, not clipped. Use strips rather than patches for bound buttonholes. Fastenings, handles and frames should match in weight and visual balance and be firmly attached.

Raw edges may need lightly staining to achieve a good finish.

MACRAMÉ

Design considerations include overall knotting pattern, density, surface texture, repetition, space and proportion with controlled use of colour.

Threads should show knots clearly and be of appropriate type, weight and ply for the project. Accessories and linings should be compatible.

Look out for modern threads and materials used for more innovative items e.g., textile jewellery.

Firm tension, crisp knots, even repeats, correct beginnings and endings, unobtrusive joins all indicate skill. Cording should be firm and straight, with diagonals at identical angles, fringes even and linings inserted neatly.

Crisp finish, not 'overworked' – a pot helps to push out sennits. Bags should be lightly stuffed.

MATS: PLAITED, TWISTED, HOOKED AND PRODDED

DEFINITION

Mats are essentially practical, frugal, hard-wearing floor coverings.

Design may incorporate traditional manipulated patterns such as scrolls and roses in addition to all types of plaiting. Generally unlined.

Durable materials – sometimes natural, often recycled– could include: synthetic cords, tights, wool cloth and rush. Prodded and hooked traditional (rag rugs) can be of mixed fibres with sacking or hessian as backing; rush should be conditioned correctly before use.

Round or square mats give good results; exact corners on a square or oblong mat show extra skill. Opposite sides should match in pattern and length. Tight plaiting is essential to give body, with unobtrusive adding-in and cutting-away of ends. Stitching should be firm, not visible on the surface, with no large unstitched gaps. Rolled techniques should have a consistent twist with a discernible pattern. Hooked should be dense, but not over packed, and of consistent length (unless design dictates otherwise). Plaited mats must be reversible with no wrong side.

See also *Rugs*.



MOULDED ARTICLES/ITEMS/MODEL

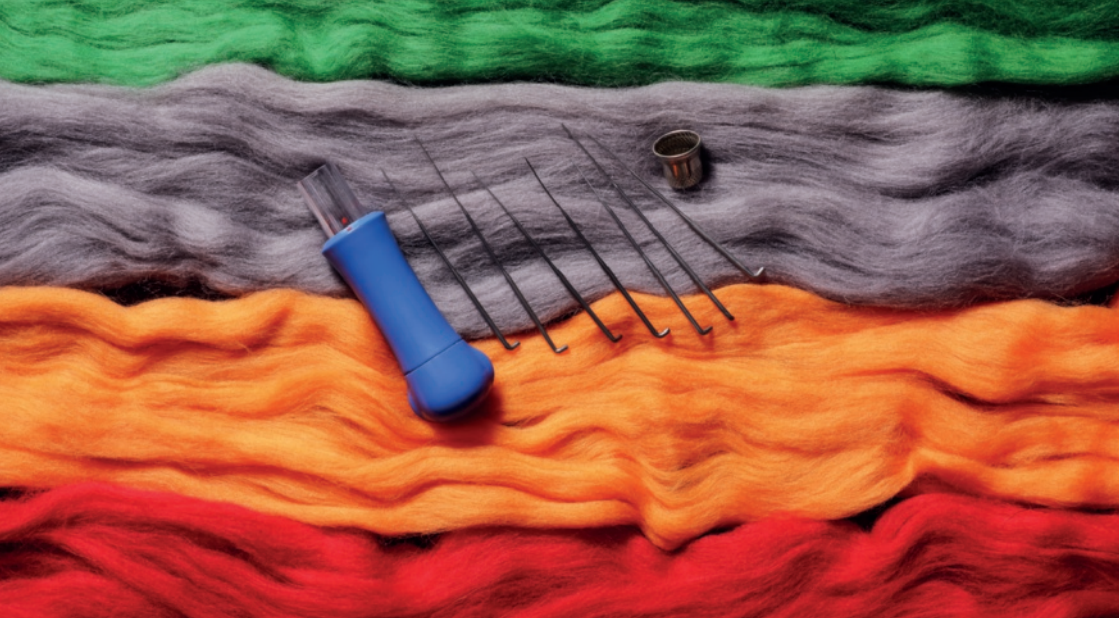
Modelling/Floral work

(see also Sugarcraft)

The spray or arrangement must be in proportion, height to base and be fresh, dust-free and appropriately presented.

Judges will look for imaginative use of the medium, for neat joins and edges and a fine, smooth finish with no fingerprints or creases. Effective use of colour, highlighting and shading can demonstrate skill.





NEEDLE FELTING

Make sure that the felted piece does not 'pick' or shed. It should be slightly springy when you press it, a bit like good bread dough but firmer. If it's an animal/bird is it in proportion? Check there are no holes or thin patches and the fibres are well meshed together creating a smooth surface. Make sure there are no loose fibres. Framework should not be evident and should be well covered by felted wool.

PAINTING ON CHINA

- Painted pottery is not acceptable; commercially produced, undecorated china must be used.



Balance the placing of the subject in relation to its shape and space. Credit will be given for originality.

The paint should be even, of good colour. Consideration will be given to the number of colours used.

Finished china should be clear of black marks due to dampness under glaze. Clean gold with methylated spirit to avoid purple marks.

PAPERCRAFT

The term can be used to describe a variety of techniques and methods of embellishment. Design considerations include the choice of materials and their relative weight and the palette of colours chosen. Work should be clean and crisp with any markings erased from the finished exhibit and no adhesive visible. Edges should be neatly cut and curves smooth, open scissors wide to cut a curve in one smooth movement or use a blade and cutting mat. Digital cutters make cutting the most complex shapes more straightforward and credit can be given for clever use of such machines in cutting repeat and offset patterns. Folds and other manipulations should be carefully made with no resultant bruising to the paper and the end result should show no signs of wear and tear. Additional marks may be awarded for higher level paper engineering skills, for complex and technically challenging work and projects which combine several techniques successfully.

PAPIER MÂCHÉ

Layering

Although basically a very simple process, it needs to be worked with great care to get a good finish.

Care must be taken to smooth down each layer of paper so that no air or lumps of glue are trapped between the layers. If this does happen, the piece will have the feel of flaky pastry, or be very flexible and loose.

Paper should be torn along the grain and not cut.

Paper strips should be laid in one direction for one layer then crosswise for the next, although this may be difficult to see.

There should be an even thickness to the piece. Approximately 10 layers as a minimum. The finished item should have a crisp, firm feel (like thin wood).

Too rapid drying may cause distortion.

If the edge is trimmed, it should then be bound with about two layers of pasted paper.

Pulping

This is the quickest method of building up thickness.

Cardboard moulds

Start with a card construction and then cover with a thin layer of pulped paper or a few layers. Fixtures like handles, rims and footed bases must be firmly attached and the overall feel of the piece should be firm and strong.

Surface decoration can be very varied, but a general rule would be to paint the finished article with a coat of primer (acrylic) or emulsion paint, before paint techniques are applied.

A sealing coat of varnish or several, depending on the desired effect, should also be applied, to make the article durable.

There are no set rules to design or decoration as long as the finished piece is aesthetically pleasing. This can therefore range from the neat and conventional to free-form and the downright zany.



PARCHMENT CRAFT

DEFINITION

Designs are traced onto parchment paper and then embossed. (The embossing causes the parchment to stretch and as it stretches the parchment turns white.) Parchment paper can be coloured using oil pastels. Designs are painted before embossing.

Paints used:

- inks – pale delicate effect
 - acrylics – bolder shiny effect
 - felt pens – outline traced in black ink
-

Traced lines should be very thin. Items should be evenly embossed.

There should not be any grey areas in the embossing.

Shading on an item should be balanced and show a variety of embossing techniques.

'Lace Work' – there should be no traced outlines within the lace grid (embossing should be done freehand). Embossing within the lace grid should completely fill the gap between the crosses. The crosses should be cut neatly and evenly.

Oil pastels – these should be applied evenly (no streaks).

Painting – the paint should be applied thinly and look transparent. There should not be any greasy marks on the parchment.

PATCHWORK

- Does the schedule specify hand or machine? If not, either is acceptable.
- If the item is a quilt, are rings or a hanging sleeve on the back requested to aid display?



The design should be imaginative and well-balanced, with colours used to good effect.

For any items that are to be washed during use, fabrics of a similar weight and with similar washing requirements should be used. If recycled fabrics are used, avoid worn areas. New fabrics should be pre-laundered before making up.

For decorative items that will not require washing during use, a much wider range of both woven and unwoven fabrics can be used with great effect.

Accuracy is vital. Cut fabrics on the straight of the grain, unless there are good design reasons for doing otherwise (such as stripes or other pattern effects). Sewing threads should be chosen to blend with the fabrics. Quilting thread does not have to be self-coloured, but should always enhance the quilt, not detract. Quilting stitches should be even and neat. Hand or machine stitching should be even with good tension. Joins, points and corners should be exactly matched.

Use appropriate finishes to neaten and strengthen the edges, such as piping or binding. Large areas of patchwork should be knotted or quilted if they are lined.

Items designed to be wall hung need to have adequate rings or hangers to display the items to its best advantage. The method of hanging should be considered at the design stage.

In all types of patchwork, aim for a crisp presentation with no loose threads (such as tacking stitches) visible.

PEWTERWORK

The design should fit the shape of the item and not overlap the edge, unless designed to continue down the sides. Boxes need careful planning to ensure the sides balance and the lid closes properly. The lining should be appropriate to intended use.



Patterns should show a crisp outline, not marred by background texturing, well-rounded, and carefully filled to avoid denting in use. Joins must be as narrow as possible, with even overlaps. Corners should be mitred and glued.

Stones must be mounted, not stuck directly into jewellery. Brooches should be well finished to avoid damaging clothes. Frames should stand well. The patina needs to be evenly applied over a clean surface.

PRESSED FLOWER PICTURES

These need to be well-balanced, with a focal point, and appropriate plant material in scale to the size and shape of the frame or card. They may be framed or unframed, but must be glazed or sealed with transparent material.

Incorporate a variety of collected, home preserved plant material which should be in good condition with no visible damage and well-pressed without wrinkles. Background, plant material and frame should all relate with good colour harmony. Butterflies are not acceptable.

Position the plant material with no space between it and the glass. Seal correctly at the back.

QUILLING

Quilling can decorate cards, jewellery, pictures, boxes etc.

Consider the size, shape and colour variations of the coils relative to their intended use.

Coils can use paper ranging from 2-10 mm wide, with the ultimate size depending on the paper length and the quilling tool. Coils may be embellished by aerosol paint sprays, paints, glitter, beads, sequins, etc.

The correct coil tension and clever manipulation of mosaic and filigree shapes to emphasise design shows skill.

Display on a quilled base or stand if appropriate. Cleanliness is paramount.



QUILTING

- Does the schedule specify hand or machine-sewn? If not, either is acceptable.
- If the item is a quilt, are rings or a hanging sleeve on the back requested to aid display?



Traditional or modern designs, whether hand or machine sewn, should be in proportion to the finished item, with central or main patterns standing out against the background. Borders and centres should balance and patterns harmonise.

Selected fabrics should highlight the quilting techniques used. If the item is reversible, stitches should be even on both sides. Wadding threads and fabrics should be appropriate for its intended use.

Even stitches, correct tension of fabric, and balanced distribution of filling are essential quilting skills.

Items can be finished with piped, turned-in or bound edges, as appropriate. Panels and pictures should be stretched and mounted. Dressmaking finishes apply to quilted garments.

RIBBON EMBROIDERY

DEFINITION

Every piece of ribbon embroidery is unique. It is always, by the nature of the medium, an interpretation by the embroiderer even when working from a kit. It is physically impossible to work two identical pieces.

Areas of ribbon embroidery should have a lively 3D appearance.

Watch for

- Ribbon widths suitable for each item and in relation to other stitching surrounding it.
- Suitability of work in relation to its use e.g., laundering, wear etc.
- Maximum use made of ribbon width, ribbon not creased or over-handled.
- Each stitch/technique should be clearly executed. Many stitches are worked with a second needle held to control the flow and placement of the ribbon: this allows every stitch to be placed at a specific angle, rolled or curved to 'sit' thus creating the 3D effect.
- Suitability and variety of techniques used and placing of stitches to show clearly the subject being worked.
- Suitability of threads used. Each category of flower should have its own shade/thickness of thread. A tree trunk is thicker than a branch which is thicker than a twig. Threads should be graded accordingly.
- Painted ribbon (additional technique), usually hand painted/shaded by the maker, is used to give depth or to highlight an area. Paint can be applied before or after the ribbon is worked. Gutta may be used for hosta leaves, pansies or spots in the centre of a lily.
- Check that any paint used has not been allowed to bleed into the base fabric or surrounding ribbons.

Mounting – base fabric should be free from puckering. Glass should not be placed directly onto the embroidery

RUGS (STITCHED)

Restricting choice of colours to four or five helps achieve design unity, adding tones within range increases the interest. Curved shapes can be unsatisfactory, as edge finish can present problems. This can be avoided by making the rug an exact rectangle. Length, width and borders should be in proportion and should look good from any angle.

Pull flat stitches firmly to lie smoothly and not distort the canvas, with no long trailers on the back and the canvas completely covered. A variety of stitches adds textural interest. Piled rugs should be dense, evenly cut, and of sufficient length to show up the design.

Finish hems and sides with edging plait, making sure the corners are well covered. Present the rug unlined, lying flat with no wavy edges.

See also *Mats*.



SALT DOUGH MODELS

General appearance

- colour, proportion and finish
- originality and creativity
- expertise and skills.

Dough

- should be smooth, no cracks or blisters, neatly joined parts
- not too many non-dough additions
- hooks or ribbon for hanging – should be in appropriate place to enable model to hang symmetrically and sturdy enough to hold weight of model.

Techniques

- should be appropriate for the subject
- frills/flowers etc. may just be rolled out and shaped, i.e., of uniform thickness or have edges 'worked out' as if using sugarcraft techniques.

Painting

- a good standard, back of model painted if appropriate
- primary colours or colour mixing— again technique used should be appropriate to style of model.

Finishing

- polyurethane or yacht varnish, matt or gloss
- very good finish – no 'runs' – all crevices coated
- more than one coat to ensure model is well sealed to keep out moisture, which would cause softening of the model.

SILK FLOWERS

A careful choice of colour combinations and types of ribbon will improve the desired effect. Commercial or handmade stamens are acceptable.

Petals and leaves should have well-applied linings, be cut with smooth curves and not show adhesive tape. Wiring should be tight and stems neatly covered, with no bare wires showing. Joints should be inconspicuous when the flowers are attached to natural branches.

Arrange the flowers attractively, rather than have them lying flat on the show bench.

See also *Flower arrangements*.

SILK PAINTING

Watch for

- Well balanced composition.
- Item suitable for intended use.
- Suitability of weight of silk for item.
- Patchy backgrounds – could be deliberate.

Outline Technique

- If a structured pattern or design is depicted it should be well executed with no breaks or bleeds.
- Watch for more freestyle work where outliner may be less defined and more painterly e.g., Watercolour style.

Presentation

- If the item is framed, it should have a card mount and not be placed directly into the frame.

SMOCKING

- If the section or class says hand sewn then the garment seams should not be sewn up by machine.



Colour, weight, texture and flexibility of fabric

can be changed by smocking, providing an interesting design medium for modern as well as traditional uses. Choice and position of stitches need care (only the top third of each pleat should be picked up) to give elasticity. Correct depth of smocking will ensure visual balance.

Any fabric that drapes well and is of a suitable weight and type for style and purpose can be used. Thread or ribbon should show smocking to advantage, have similar laundering properties to the fabric used and not shred. Beads may be incorporated to enhance the design.

Gathering should be well prepared and pleats evenly placed. Starting and finishing should not join any pleats together. Smocking stitches should maintain an even tension. General sewing and dressmaking techniques apply to made-up articles.

Stacked cables are usually referred to as picture smocking. Cable stitches should be worked in straight parallel lines with each row a mirror image of the previous one. The edges should be crisp and neat, the tension even and at least half the pleat should be picked up by each stitch. Four or more strands of cotton should be used, keeping strands parallel. If thread frays, change yarn on the back between a pleat.

Back smocking can be done before or after picture smocking using a stitch to give an appropriate background texture.

Counterchange smocking is a form of fabric manipulation which does not require prior gathering but uses the design of the fabric, e.g., squares, stripes, etc.

Transfer dots or any other methods of marking gathering lines should not be visible on the right side. Gathering threads should be removed after smocking. Set by steam if necessary **BUT DO NOT PRESS.**

SPINNING

Well-spun yarn will be evenly twisted and constant in diameter; some unevenness contributes to the charm of handspun wool. Slubbed yarn has unspun portions, alternating with high twist areas.

The fibre type should be selected for the particular purpose: for knitting or crochet, softly spun wool which is plied is preferable; for weaving, plying is not necessary. Weft threads are usually soft, loosely twisted. Warp threads are fine and more closely twisted.

Yarn should be constant in strength (this shows even spinning). Pliability depends on the natural resilience of the fibre and should be retained. There should be no matting or felting.

Spun yarn is usually exhibited in skeins, tied in four places and suitably labelled with the fleece identification. Made-up items should be worthy of the time taken to spin wool (see also relevant craft notes) and free from grease and dirt.

SUGARCRAFT (IN CRAFT)

In the event of a sugarcraft item being presented as a craft in a show schedule this should not take the form of a decorated cake. Items such as flower sprays, structures or models may be presented as a craft item. It must be marked in accordance with the Sugarcraft marking scheme.

Sugarcraft is no longer to be judged as a separate discipline; the exhibit must be determined as either a craft or a cookery item.

If the sugarcraft or decoration on a cake is not edible because it has wires, skewers or cocktail sticks it will be judged as a craft item, with the cake itself not being judged. If the sugarcraft or decoration on a cake is entirely edible with no wires, skewers or cocktail sticks it could be judged as a cookery item, with the cake itself being judged. All elements must be edible for the exhibit to be judged as a cookery item. The show schedule must clearly state what is to be allowed.

All information from pages 128-132 should be referred to in order to judge a sugarcraft element of a cookery or a craft item.

TATTING

Threads which stretch are unsuitable; they must be tightly twisted, smooth, even-textured and give clear and distinct knots.

Tension should be firm with no gaps between rings and chains. Joins on rings should be flat and joins in threads unobtrusive. Picots should be even-sized with no twist. When used as an applied decorative trim, a hand-finished edge on base fabric will demonstrate more skill.

To enhance the finish, dampen and pin out with rustless pins and leave to dry. If the item is presented mounted against a contrasted background, use unobtrusive fixing stitches to support, but leave the back accessible.

DEFINITION

Soft toys: (specifically designed for babies with safety in mind) Light in weight, washable with no glass or plastic eyes, wires, joints, squeakers, etc., no hard piece down neck. Note: some commercial soft toy patterns may need adapting to conform.

Stuffed toys: Any other toy which is stuffed. These can be sub-divided into jointed toys and wired toys.

Knitted toys: Body and clothes all knitted or with some clothing integral with body parts, i.e., sleeves and arms, legs and trousers, jackets or jumpers as body.

Rag dolls: Should be in a class of their own.

Character dolls: Can include historical dolls.

Hard toys: Such as wooden trolleys, building block sets.

Textile/Art dolls: These are usually a decorative item and not for constant handling.

Toy design should be suitable for the intended age group, be colourful and have either good play or comfort value. Toys for babies need to be small enough to handle well. Toys for older children should be more sturdy with imaginative characterisation.

Washable fillings and fabrics must be used for soft toys. For older children the choice is wider and will depend on intended use.

Character doll material should be in keeping with the historic period or representation.

Fur fabric pieces should be cut without cutting pile and sewn with no pile trapped in seams.

Attachment of limbs, ears etc. should be secured using ladder stitch or other neat method of sewing if they are not enclosed within a seam. Closures of seams after filling should be neat or unobtrusive.

Character is largely determined by the correct positioning of facial features. Noses should be securely attached. Eyes and ears should be level unless the expression warrants asymmetry. Embroidered eyes are preferable to felt for washable toys. Whiskers, if used for an older child's toy, should be firmly anchored. Whiskers should not be used for baby or toddler toys.

Hair must be securely attached and suitably styled.

Dressmaking rules apply when sewing clothes and seams should be in proportion to garment size. Stuffing should be even and soft with no lumps and should reach the ends of limbs, noses and tail ends. Stuffing of both jointed and wired toys needs to be slightly firmer with a good amount of filling around joints and wire supports. Non-jointed animal toys, particularly those which are designed to stand, should be well filled at the joining point of body and limbs. Neck should be firmly filled and support the head well.

Knitted toys should be well filled without distortion of the knitted fabric. Filling should not show through.

Wooden toys need an inbuilt ruggedness as they are often used imaginatively and entirely different from their intended use. Joints must be strong, wheels of even size and capable of turning if this is intended. Sharp corners to be eliminated and edges rounded. Screws should be counter sunk and the toys smooth to touch. All finishes must be non-toxic.

A discreet stand should be used to support an upright doll or toy rather than placing flat on the show bench. Clothing worn by dolls or toys should be neatly pressed. Fur fabric should be brushed carefully. Any staging support should be neat and fit in with the made item. The toys and dolls should be capable of being removed from their staging for judging.

Rag doll: It should be a soft fabric doll with painted or embroidered face. It can have covered button eyes but these must be firmly secured. Limbs and head can be integral or separate, but if separate, they need to be firmly attached. The hair and any strands of hair need to be firmly attached. The clothing is judged as dressmaking. It should be easy to dress and undress the doll.

UPHOLSTERY

The weave and weight of the fabric should be appropriate for the piece of furniture and attached with even tension to create a smooth appearance. Grain should run from centre back to centre front.

Edges of the frame need to be well upholstered with no hard or sharp corners.

Buttoning should be of uniform depth.

Traditional: The webbed base and springs need to be very firm and well anchored. Covering stuffing should remove any feel of springs and be evenly distributed to give a smooth outline. There should be no evidence, to the touch, of fibre or hair if adequately covered by wadding.

Modern: Any rubberised webbing base should be firm with a slight 'spring'. Use foam of suitable thickness and density to give balanced appearance and firm comfortable finish. Underside needs protection from sunlight to avoid perishing.



WEAVING

The use of different yarns and colours should be planned before working so a cohesive result is produced.

The loom must be properly warped and closely woven textures should not part or pull. Closely woven textures must be pliable and fall gracefully. Selvedges should be even with no wasting.

The quality of texture or handle depends on the finishing, that is, washing of cloth after weaving.

See also *Rugs* if appropriate.

WOOD SCULPTURE AND WOODWORK

The choice of wood influences the design. For example, very fine grained wood is used for detailed work. Naturally occurring faults and knots should form part of the design.

It is usual to cut with the grain, but it is sometimes necessary to cut across. There should be no apparent vice marks.

The finish should be smooth and well-polished, to enhance the grain and show the design to best advantage.

WOOD TURNING

The natural colours of the wood are usually the main feature: careful selection will enhance the finish. Wood needs a closeness of grain to be turned successfully and must be in perfect condition to turn. Faults will be apparent if the raw material is not suitable. Wood should be turned to an even thickness, with good shape if required, i.e. square.

Watch for lathe marks and cuts: to form pattern or shape these should be clean, indicating a steady use of really sharp tools.

The correct grain of sandpaper should be used for finishing marks. The wood will indicate if too coarse a grain has been used.

Final finish may be wax, stain, oil or varnish but must be suitable for the purpose. If the article is for food, varnish is more appropriate as it can be wiped.

Art and Photography

Show committees seeking judges with appropriate expertise could approach their federation office or appropriate federation sub committee, art departments of their local school(s) or FE College, local artists, local/ county art societies, a staff photographer from local/county newspapers and magazines or local/county photographic societies for advice and practical help.

If an NFWI Judge is approached to judge these classes, which are not at present covered by the NFWI Judges Training Scheme, she will probably be prepared to help (providing there is enough time after judging her own speciality).

Remember, though, that she is not qualified in these subjects and will be selecting on personal preference, bearing the following points in mind:

- eye appeal (focal point)
- colour
- perspective
- balance and composition
- tonal value
- use of materials (including presentation).

Recommended Marking Scheme for Photography

Each photograph is marked on its own merit, out of 20 marks

Interpretation

7

Does the photograph show originality?

Does it comply with the schedule and the class title?

Technical Quality

5

Is the photograph perfectly in focus?

Is it properly exposed?

Does it show correct choice of film?

(This does not apply to classes concerning digital photography.)

Composition

5

Is the photograph well composed with the emphasis on the main subject?

Presentation

3

Is the photograph clean and suitably mounted and/or framed?



Cookery

When creating a schedule avoid food items which contain perishable ingredients that deteriorate easily if not refrigerated such as pâté, fish, meat, cream, soft cheese, rice, eggs and yoghurt.

Recommended marking scheme

(For exhibits including bread, cakes, scones, biscuits and pastries.)

Each item is marked on its own merits, out of 20 marks. The majority of marks are given for flavour/aroma, because this is the hallmark of home cooking.

External appearance	4
colour, shape , uniformity	
Internal condition	4
depth of crust, texture, distribution of ingredients	
Flavour/aroma	12

Flavour and aroma

The flavour/aroma should be characteristic for the item judged, e.g., there should be no 'off' flavours or staleness, and no pronounced odours (rancidity, mustiness, yeastiness, etc.). There should be an average acceptance of spices, flavourings and salt. A judge will observe aroma as well as taste, and will not be influenced by strong personal preferences in flavours.

Guidelines (flavour marks out of 12)

- 12** Excellent (100%), a good balance of flavours, true to type
- 11** Very good, but lacking in one aspect of flavour
- 10** Good, but lacking in more than one aspect of flavour
- 8-9** Average, but lacking in several aspects of flavour
- 6-7** Below average, bland, flavourless, untypical
- Below 5** Not acceptable (NA), not edible, uncooked, off flavours. If it is not acceptable, the exhibit will NOT be marked.

Recipes

If the schedule requested that a recipe is displayed it should be a set of instructions for preparing a particular dish including:

- List of ingredients
- Method
- Cooking required



BREAD, ROLLS AND PIZZA

The schedule will usually state the size of loaf or number of rolls and should specify the type of flour, white, wholemeal, spelt, rye or a mixture of flours.

Please remember that trade names should not be used but a description of the flour.

- A separate class is advisable for bread produced in a home bread making machine.
- A loaf is usually presented on a bread board. Rolls are usually presented in a breadbasket.
- Bread should be baked within 24 hours of judging.
- Bread should be presented covered for judging.
- A tin shaped loaf is cooked in rectangular bread tin, otherwise loaf may be any shape.
- Any loaf baked in a tin should show no residue or marks from the tin, tins used for baking cakes can leave sugary deposit along edges and discolour loaf.
- All bread will lose some moisture when baked, usually around 10%. This should be considered if a specific weight of loaf required e.g., a 500g loaf will weigh approximately 450g when baked.
- Sourdough loaves must contain no commercial yeast. (Some packs sold at supermarkets will contain yeast as well as a sourdough starter)
- A typical hydration (liquid added) will be 65% to 75% of flour weight e.g., 1000 grams and 700 grams of water.
- Salt percentage should be no more than 2% of flour weight. Salt allows the flavour to be well developed.

External Appearance – White, Wholemeal, Sourdough and Rolls

- The exterior of the loaf should be evenly proportioned and well risen.
- The colour should be even all over the loaf and a golden to dark golden colour. A darker crust will contribute to the overall flavour of the loaf. Wholemeal loaves can be a dark chocolate brown.
- When the bottom is knocked, it should sound hollow.
- The loaf should feel light rather than heavy for its size.
- The bread should have been scored to allow dough rise.
- If baked in a tin, the dough should have filled the tin well.
- The loaf should be free of any shaping marks, bulges, splits on the sides of the bread nor dough that has rolled over the edge of the tin.
- There should be no scorching.
- For rolls: rolls should be even in size and weight. Well risen, neat in shape and appearance. Rolls with kissing crusts are acceptable. Batch rolls are acceptable (where rolls are joined together). Rolls are sometimes made using enriched dough. If glazed it should be applied evenly and carefully.

Internal Condition

- A loaf should be cut in half for tasting.
- Rolls should be pulled in half to avoid compacting and view texture.
- The bread should be well baked, with an even texture.
- The texture will vary depending on the type of flour used and method. White flour will give a lighter texture than whole-wheat flour.
- When judging sourdough, you are looking for an intricate gluten network or webbing of irregularly patterned holes, ranging in size from small to fairly gaping
- When pressed, the crumb should bounce back. Some variation in the texture is encouraged (e.g., in sourdough there may be larger holes).
- The texture of the crumb should be considered. It should be dry or very slightly moist.
- If the crumb is pressed between two fingers and it does not spring back, the bread is underbaked.
- The crust should be even. There should be no obvious denseness at the bottom of the loaf or very large holes suggesting that the loaf has proved too quickly or is underbaked.

Taste and Flavour

- The loaf should be gently squeezed, and the aroma inhaled to pick up the flavour notes.
- Both the crust and the interior should be tasted together, then separately.
- The flavour should be well rounded with the appropriate amount of salt and flavourings if asked for. The flour will give the bread a distinctive flavour. A well-made loaf will have a long and lingering finish.
- There should be no off flavours which could be caused by old or stale flour or ingredients
- If additional flavourings are used, they should be well balanced and not overpowering.
- The dough should not be over salty
- A sourdough loaf should have a subtle not too tangy flavour.



Pizza

- The same rules used for other bread products should be followed.
- For scone based pizzas, rules for scones should be followed.
- For bread pizzas, the dough could be yeasted or sourdough.
- A pizza should be cut in half to view texture and cook quality of the whole pizza
- For pizzas baked at high temperatures expect the surface to be uneven and bubbly.
- The crust should be well formed and crisp.
- When cut, the dough should be an even texture, light and airy with network of small to medium holes.
- Topping and base should be in good proportioned with the topping evenly distributed with no burnt areas.
- A good balance of flavour, appearance, and texture,
- There should be no overpowering flavours.
- Guidelines for perishable foods should be followed.

CAKES

The schedule will ask for the type of cake to be exhibited. A recipe or tin size may be specified. When small cakes are to be exhibited, the type and size are stated.

General points for all cakes

- Cakes well-risen, even in shape and baking.
- In proportion (depth width/length).
- Sides smooth, indicating well lined tin.
- Lining papers removed.
- Cake liners not advised for show work.
- No cooling rack marks on top of cake.
- Texture will vary according to type (wholemeal flour will produce slightly closer texture than white flour).
- Crust thin and even.
- Any fruit evenly distributed, no signs of flour pockets.
- Flavour true to type, well blended.
- No untypical flavour predominating, no off flavours, no uncharacteristic strong spice flavour.
- Unless schedule states otherwise, or co-operative licenses needed, cakes should be presented on a plate with a sweet doily



Rubbing in method

Plain cakes

- Rubbed in mixture, not more than half fat to flour.
- May or may not contain fruit, which should be evenly distributed.
- Colour, golden brown on top and sides.
- No burnt fruit on surface, remove before baking.
- Domed appearance with slight cracking acceptable.
- Texture even but fairly coarse, without raising agent tunnels.

Rock cakes/buns

- Rubbed in mixture.
- Stiff mixture gives a rocky appearance.
- Even in size, evenly baked, no burnt fruit on outside.
- Flavour usually spiced.

Creaming method

Rich cakes

- Creamed mixture, between half and equal fat, sugar and eggs to flour.
- May or may not contain fruit, which should be evenly distributed.
- Colour of crust and crumb will depend on type of flour and sugar used and quantity of fruit.
- Top flat, or almost flat.
- No burnt or hard fruit on the outside.
- Texture fine and moist, but not wet, heavy or soggy.

Dundee cake

- Not as heavily fruited as a Christmas cake.
- Top of cake covered evenly with blanched, split almonds.

Madeira cake

- Top domed with slight cracking.
- Traditionally, slices of citron peel placed either side of cracks.

- Pale golden brown in colour, thin crust.
- Texture fine, even.
- Rich and moist, with pleasant flavouring of lemon.

Victoria sandwich

- Made by creaming method.
- Schedule may specify baked in either one or two tins.
- May be baked in one or two tins.
- No cooling rack marks on top or bottom surface.
- Traditional filling raspberry jam, sufficient and evenly spread.
- Light sprinkling of caster sugar on top.
- Pale golden brown in colour, evenly baked.
- Top flat without air bubbles or crumbly edges.
- Both halves same thickness (a good idea to weigh mixture into tins).
- Texture fine, even.
- Flavour delicate, characteristic, with no strong flavour predominating.

Small rich cakes

(Queen cakes, Fairy cakes, etc.)

- May be baked in bun tins or paper cases.
- Uniform in size, shape and colour
- Light in weight and with tops slightly peaked.
- Texture even, light and springy.
- Any fruit evenly distributed.

Cupcakes

- Uniform in size, shape and colour
- Texture even, light and springy, well risen
- Neatness, careful colouring and finish important
- A variety of decorating techniques may be used
- Colours and flavours should combine and relate well

Whisking method

Sponge sandwich

- Made by whisking method – usually without fat
- Schedule may specify recipe, tin size or number of eggs to use.
- Schedule may specify baked in either one or two tins.
- Pale golden brown in colour, evenly baked, flat top.
- Both halves same thickness.
- Filling usually raspberry jam unless stated otherwise, sufficient and evenly spread.
- Light sprinkling of caster sugar permissible.
- Texture open, spongy, no toughness, no pockets of flour.

Sponge flan

- Whisked sponge mixture, no fat.
- When flan turned out of tin, should have fine sugary coating, and be even in shape and baking.
- Texture open, spongy, no toughness, no pockets of flour.
- Filling decorative, neat, in good proportion to the sponge layer.
- Fruit filling should always be evenly and not thickly glazed with apricot or arrowroot glaze, not jelly.

Swiss roll

- Whisked sponge mixture, no fat.
- Carefully rolled, twice around the centre, with no cracks, join underneath.
- Ends and sides trimmed neatly.
- Usually has light layer of caster sugar from the rolling.
- Colour, light golden brown.
- Not overfilled with jam, but sufficient.
- Texture even, spongy, no toughness, no pockets of flour.
- Flavour delicate.
- If chocolate/coffee Swiss rolls specified, should be true to flavour, and filled with butter cream.



Melting method

Gingerbread

- Made by melting method.
- Unless schedule states otherwise, present in a slab.
- Shape differs around the country, according to custom. A variety of tins used e.g., 18cm (7 inch) square tin, an oblong loaf tin or roasting tray.
- If squares requested, cut into even pieces.
- Top flat, glossy, evenly baked.
- Excess raising agent causes peaks or cracks.
- Colour dark brown, darkness depending on amount of treacle and type of brown sugar used.
- Texture fairly open, spongy but moist. Cut with 2 forks to test true texture.
- Flavour distinctly ginger (with blend of other spices if used) and treacle. No other flavour should predominate.
- Gingerbread benefits from being stored for at least a week prior to exhibiting, to soften crust and mature flavour.

Parkin

- Melting method.
- Traditionally made in the North of England, similar to gingerbread, with oatmeal.
- Texture closer and more crumbly, varying according to the oatmeal used.
- Cut with fork to test true texture.
- Evenly risen, top flat and glossy.
- Colour very dark brown as generally made with treacle, white specks.
- Ginger flavour distinctive.



Miscellaneous

Small fancy cakes

- Cake base usually Victoria sandwich type or Genoese (sometimes specified in schedule).
- Assorted designs, shapes and flavours show greater skill than identical cakes.
- A variety of decorating techniques may be used.
- Nuts, glace cherries, etc. may be used (but daintily).
- Neatness, careful colouring and design important.
- Cakes uniform in size.
- Presented in paper cases, but not necessarily baked in them.
- If cut from a cake base, sides should be covered by brushing with apricot jam and rolled in finely chopped nuts.

Afternoon tea/assorted fancies

(often confused with fancy cakes!)

- Variety of bases, including pastries, éclairs, shortbreads, meringues, etc. as well as cake base.
- Variety of decorating techniques, colours, flavours and designs, to show artistic ability.
- Neatness important.
- Proportional in size.

Tea bread

- Recipe often specified, or displayed by exhibitor.
- Low or no fat content, one quarter or less fat to flour.
- Fruit often, but not necessarily, soaked in tea.
- Evenly baked in loaf tin.
- Well risen, with domed top which may have cracked.
- Texture fairly moist, but may be close.
- Flavour well blended, but any main ingredient should be recognisable (for example, banana).
- Spices should not predominate.
- Intended to be served sliced and buttered, but judged whole, unless otherwise specified.

Meringues

- Schedule will specify number and possibly filling.
- Presented in paper cases.
- Even in size, risen, light in colour with smooth clean base.
- If piped, shape should be clearly defined.
- Usually filled with fresh cream, piped neatly.
- Fine texture, completely dry, no sugary centre.
- Delicate, smooth flavour.

ICED AND DECORATED CAKES

These fall into different categories, depending on what the schedule specifies: whether both cake and decoration will be judged or decoration only. If the sugarcraft or decoration on a cake is entirely edible with no wires, skewers or cocktail sticks, it could be judged as a cookery item with the cake itself being judged. All elements must be edible. The show schedule must clearly state what is to be allowed.

A cake to be judged on decoration only is not a cooked item.

If decoration only, use the mark scheme for decoration only in ***Sugarcraft*** section.

Decorated sandwich cake

- Schedule may specify type of cake.
- Only top of sandwich is decorated and both decoration and cake are judged.
- Sandwich cake will be cut by the judge.
- If sides are covered with nuts, chocolate, coconut, etc., this will be classed as a gateaux.
- Colour design and neatness are important.
- Cake should not show through icing.
- Colours and flavours tasteful and suitable for the occasion.
- Flavour and consistency of icings suitable.
- Decoration should not be too heavy.

Gateaux

- Made up with three or more layers of fatless or Genoese sponge cakes.
- Decorated on sides and top with soft icings or cream, not rolled cold fondant icing.
- Fruit may be incorporated, together with nuts, chocolate vermicelli, coconut, etc.
- Colours and flavours should combine and relate well.
- Techniques and design are important.
- Decoration should indicate ingredients and/or filling.
- Both decoration and sponge will be judged, unless specified decoration only.

NOVELTY CAKES

- Novelty cakes can be judged as a cookery or craft item:
 1. If the sugarcraft or decoration on a cake is entirely edible with no wires, skewers or cocktail sticks it could be judged as a **cookery** item, with the cake itself being judged. All elements must be edible. The marking scheme for '**Iced and Decorated Cakes**' in '**Cookery**'.
 2. If the sugarcraft or decoration on a cake is not edible because it has wires, skewers or cocktail sticks it would be judged as a **craft** item, with the cake itself **not** being judged. The marking scheme for 'Sugarcraft' in 'Craft' or the marking scheme for 'Entries to be judged on decoration only' in 'Craft' should be used.
 3. The show schedule must clearly state what is to be allowed.
- The whole cake must be part of the novelty, with top and sides decorated to make the whole.
- Skillful cutting, shaping and construction, with no steps at joins of cake pieces unless by design.
- No cracks or air bubbles in covering medium.
- Smooth, even covering unless textured surface required.
- No finger marks or messy corners.
- Techniques skillfully and artistically executed.
- Decoration only to be judged.



SCONES

The schedule may specify number and type (fruit, plain, cheese, savoury). Individual scones would usually be expected unless the schedule states a round of scones.

- Plain mixture, rubbed in, up to one-quarter fat to flour.
- Milk is traditionally used for mixing, however, recipes can state yogurt or buttermilk.
- Eggs – optional.
- Best results from using a raising agent made from 2 parts cream of tartar mixed together with 1 part bicarbonate of soda.
- Kneading marks to be avoided.
- Scones even in shape, size and colour.
- Suitable size is 5-6 cms diameter (2-2½ inches), almost as tall as round.
- Should stand erect (take care not to twist cutter).
- Flat on top.
- Pale golden colour.
- Texture light, springy, more like a bread (not short like cake).
- No predominant flavour of raising agent, but good true flavour to reflect type.
- Judged by breaking at equator to view texture and avoid compacting.

Plain scones

- Plain cutter but, if a little sugar added, a fluted cutter should be used.
- No glaze, but may be dusted with flour before baking.

Fruit/sweet scones

- Fluted cutter.
- No glaze, but may be dusted with flour before baking.
- No overcooked fruit on surfaces.

Savoury scones (cheese, herb, etc.)

- Plain cutter.
- Glaze with milk or egg.
- Sprinkle grated cheese on top of cheese scones.

AMERICAN MUFFINS

The schedule may specify number and type (sweet or savoury).

- Muffins should be baked in deep tins or paper cases of a minimum depth of 4 cm (1½ inches).
- Muffins should rise above the rim of the tin or paper case.
- Some internal holes are acceptable.
- Texture should be springy.
- Muffins should be peaked with a crack.
- Predominant flavour according to the recipe e.g., chocolate, blueberry.

BISCUITS

If schedule states a biscuit, these are rolled, cut and uniform in size. Unless asked for assorted, should all be identical.

- Baked through until crisp, and should snap when broken.
- Approximately 3mm (¼ inch) thick, usually 5-6 cm (2-2 ½ inch) cutter.
- Fluted cutter for sweet.
- Plain for savoury biscuits.
- Even in colour, according to ingredients.
- Predominating flavour according to recipe.

Also refer to *Cookies*.



FANCY BISCUITS

- Scope for different decorations.
- Royal icing is better than water icing.
- Each can be decorated differently.
- Colouring delicate and tasteful.
- Even in size but not necessarily the same shape.
- May include piped biscuits.
- If sandwiched together, filling should not be excessive.

SHORTBREAD

- Shown in the round, unless otherwise specified, such as fingers or pieces.
- Approximately 12mm (½ inch) thick.
- Marked into sections with a knife before baking.
- Neat, evenly shaped and smooth.
- Colour pale golden brown. Neither overcooked at the edges nor pale underneath.
- Texture crisp.
- Smooth base.
- A traditional flavour of butter.
- May be lightly sprinkled with caster sugar.

For shortbread biscuits, see *Biscuits*.



COOKIES

These should be in a separate class to biscuits.

A cookie is an American term for a biscuit and is made from a softer mixture, which is rolled in the hands, or sliced from a roll.

An even softer mixture can be dropped in spoonfuls onto the baking tray. These usually result in a thicker item than a biscuit.

Ginger snaps, brandy snaps and florentines are made by this method and can often be a separate item on the schedule. Brandy snaps and florentines are not cookies.

- Uniform sizes and shapes, not too large.
- A good balance of flavours, reflecting the recipe. For example, chocolate chip cookies should taste first of chocolate, blending with other ingredients.

TRAYBAKES

- Any base mixture of cakes, biscuits, cereal and/or pastry.
- Should always be baked in/on a tray and cut into evenly sized squares or fingers to serve.
- May be topped with chocolate, nuts, fruit, preserves, icings, etc.
- Schedule should state number of squares.
- Cut uniformly.
- Even distribution of ingredients.
- Colour and balance of flavours, reflecting the recipe.
- Recipe sometimes displayed by exhibitor.

PASTRIES

The schedule should specify type and use of pastry, possibly the filling and the number of items. For example, one plate apple tart – short crust pastry, six sausage rolls – puff pastry.

There will be regional interpretation on any of the dishes made with pastry. Ensure you understand the regional name for a certain dish

General points for all pastries

- All pastries contain flour, fat, salt and water but differ in the proportion of ingredients and method of incorporation of the fat. Pastries should be presented on a plate, with a doily if sweet, and a dish paper if savoury (unless schedule specifies otherwise).
- Savoury items may be garnished with parsley, or a garnish reflecting the ingredients (for example, salmon quiche could be garnished with lemon/ cucumber/fennel). Garnish, if appropriate, will be included in the external mark.
- Pastries should be evenly baked.
- Base pastry should be completely cooked through.
- The texture should be typical of the type.
- Plain flour should be used for all pastries except suet pastry.

Shortcrust pastry

- Plain flour, half fat to flour.
- Texture light and short, not hard and brittle.

Sweet pastry

- Plain flour, higher percentage of fat to flour than shortcrust pastry.
- Sugar added and mixed with egg and water.
- Texture light and short, not hard and brittle.

Jam tarts/tartlets

- Individual tarts, identical in size and shape.
- Use same jam unless schedule states assorted.
- Jam level smooth and cooked in pastry, not overflowing.
- Jam tarts do not have lemon curd or marmalade filling.
- Pastry 4mm (1/8 inch) thick, not too deep.
- Light golden in colour, cooked underneath.
- A flavoursome jam.

Plate tarts

- Jam tart on a plate.
- As jam tartlets. The edge of the pastry not too wide in relation to the tart.
- May be decorated to give double thickness on edge (scalloped, fluted etc.).
- Cooked thoroughly underneath.
- Removed from baking plate onto plate with doily for serving.

Mince pies

- Individual pies, identical in size and shape.
- Use shortcrust pastry with a full-size pastry top, can use sweet or shortcrust pastry.
- Light golden in colour, cooked underneath.
- Light dusting of icing sugar.
- A flavoursome mincemeat filling.

Fruit tart

- Cooked on a plate/shallow dish with lining layer of pastry, fruit filling, and covered by a layer of pastry.
- Can use sweet or short crust pastry.
- Edges neatly 'knocked up' or 'fluted'.
- Pastry cooked through and crisp, slight domed.
- No decoration or glaze, but finished with a light scattering of caster sugar.
- Small hole may be made on top to allow escape of steam.
- Fruit filling true in flavour, adequately sweetened and in good proportion to the pastry.
- Serve on cooking plate.

Savoury tart

- As fruit tart, but a slightly deeper plate may be used.
- Good proportion of filling to pastry.
- Glazed with beaten egg.
- Arrangement of pastry leaves to decorate.

Fruit or meat pie

- A pie is cooked in a deep pie dish, with a rim, with pastry on top only, slightly domed.
- Savoury pies are glazed and decorated with pastry leaves.
- Fruit pies are not glazed or decorated, but may be sprinkled with caster sugar.
- It is traditional to cover beef steak pie with flaky pastry.
- The flavour of the pastry and filling should be characteristic of the ingredients used, adequately cooked and carefully seasoned or sweetened.

Flans

- Flan pastry is a variation of shortcrust pastry.

Sweet flan

- A rich shortcrust pastry is sometimes used (sugar added and mixed with egg and water).
- Pastry baked 'blind' in a fluted flan ring on a baking sheet.
- A flan dish may be used, but pastry base does not always cook through underneath. Try putting on a baking sheet to increase base heat.
- Main points as for shortcrust pastry.
- Pastry even at edges and not too thick.
- If a fruit filling is used, glaze with an arrowroot or apricot glaze, not jelly, covering evenly, but not thickly.

Savoury flan

- Savoury pastry is sometimes used (e.g., cheese, herb).
- Bake 'blind' in a plain flan ring on a baking sheet.
- A flan dish may be used but pastry does not always cook through underneath. Try putting on a baking sheet to increase base heat.
- Cooked sauce-based filling added to cooked pastry, then finished.

Quiche

- A quiche is not classed as a savoury flan and will be in a class of its own. It is a pastry flan base, with a savoury egg custard filling, which is cooked together with the pastry base.
- Be particularly careful that the egg mixture is cooked in the centre.
- Main points as for shortcrust pastry.
- Pastry even at edges, and not too thick.
- Filling adequate without spilling over, uniformly chopped/diced and flavoursome.
- A good blend and combination of flavours, seasoned carefully.



Rich pastry – flaky, rough puff and puff pastry

- Flaky and rough puff pastry contain three quarters fats to flour.
- Puff pastry contains equal amounts of butter and flour.
- Pastries should be an even golden brown in colour, top and bottom.
- Well risen in flaky layers.
- Texture tender, yet slightly crisp.
- Flavour delicate but not greasy.

Sausage rolls

- Uniform in size and colour.
- Approximately 5-6 cm (2-2 ½ inches) long. Cocktail size smaller
- Edges joined together and flaked at side (layered pastry only).
- If sausage rolls are made with shortcrust pastry, pastry join should be underneath roll.
- Glaze even and carefully applied.
- Sausage meat well-flavoured, and in good proportion to pastry.
- Display on savoury dish paper and plate.

Vol au Vents

- Round, even in size and well risen.
- Plain cutter for savoury, fluted cutter for sweet.
- Twisting of the pastry cutter will result in uneven rising.
- Filling well flavoured.

Choux pastry

- A light pastry made from water, butter, salt, eggs and flour. (Used for example, for éclairs, profiteroles, gougère.)
- Pastry golden brown in colour and well puffed.
- Inside hollow and dry.
- Completely filled with well-flavoured filling.
- Chocolate or icing applied carefully to sweet pastries.
- Savoury dishes should be garnished and can be glazed with aspic, or sprinkled with chopped nuts (e.g., pistachio).

Hot water crust pastry

- A firm pastry made from flour, salt, lard and water (used for raised pies).
- Pastry golden brown, glazed and decorated.
- Well-proportioned, even shape.
- Completely filled with well-flavoured moist filling and jelly.



CO-OPERATIVE FOOD ITEMS

The schedule should guide the competitor to theme and what disciplines required i.e. craft, cookery, preserves, confectionary etc. These items may include supper dishes, vegetarian dishes, drinks, items of preservation etc. but do not include items which could give risk of food poisoning. Avoid foods that require refrigeration. They should be judged using the standard mark allocation. Presentation and garnish are included in the external mark.

Cakes

- The show schedule must clearly state if a cake is being judged as a cookery item i.e. everything must be edible, including all sugarcraft or decorations; or a craft item i.e., only the decoration will be judged and the cake will not be cut or tasted.

Preserves

- If the preserve is displayed in a dish or on a plate, an additional identical jar of sealed preserve should be available and included in the display.

Co-operative licence

Presentation of items should be appropriate to theme, for example:

- A drink may be presented in a bottle, or a jug or a thermos or a plastic container etc.
- Jam/marmalade must be presented in its sealed state, or in a jam dish/jar or a plastic container etc. but must be available for judging in a sealed state.

Harvest loaf

- If this is entered as a cookery item it must be edible.
- If inedible it must be entered as a craft item and will be judged as such.

Regional Foods

- Judges should consult the Show Secretary for extended guidelines for judging regional dishes.

Food Safety

- Avoid foods that require refrigeration, including curds.

Confectionery

Recommended marking scheme

Each item is marked on its own merit, out of 20 marks.

Suitability of container and packing	4
External appearance	6
Internal condition, consistency, texture, flavour	10

Confectionery is judged as part of cookery, although it has its own marking scheme.

Uncooked Confectionery is usually easy to make but tends not to keep well.

Cooked Confectionery often needs extra care and attention when making to ensure good results.

If included in a co-operative it should be marked unless the schedule states that confectionery is not allowed.

In an individual class of confectionery the schedule will usually state

- Quantity required.
- Method of Presentation, i.e. in sweet or petit four cases.
- Presented in a box.
- Whether cooked or uncooked sweets.

If a schedule does not state any requirements then any type of sweet can be entered and should be marked.

- Containers suitable and well presented, free from commercial markings.
- Sweets uniform in size, approximately 2.5 cm (1 inch).
- A good variety.
- Shapes may vary, but should be neat.
- Flavour, texture and consistency are important.

Sugarcraft

For exhibits including sprays or arrangements of flowers, decorated plaques, pastillage ornaments and models.

Each item is marked on its own merit, out of 20 marks.

General visual appearance, colour, proportion and finish	8
Originality and creativity/or accuracy of flowers	4
Expertise and skills and use of medium	8

Sugarcraft is no longer to be judged as a separate discipline; the exhibit must be determined as either a craft or a cookery item.

If the sugarcraft or decoration on a cake is not edible because it has wires, skewers or cocktail sticks it will be judged as a craft item, with the cake itself not being judged. If the sugarcraft or decoration on a cake is entirely edible with no wires, skewers or cocktail sticks it could be judged as a cookery item, with the cake itself being judged. All elements must be edible for the exhibit to be judged as a cookery item. The show schedule must clearly state what is to be allowed.

All information from pages 128-132 should be referred to in order to judge a sugarcraft element of a cookery or a craft item.

The schedule may state:

- the purpose of the item (e.g., flowers or plaque for a celebration cake)
- the maximum size of the item or shape and size of board/plaque on which it is to be displayed
- whether artificial decorations, ribbons or stamens may be included.



A SPRAY OR ARRANGEMENT OF FINE FLOWERS

- Shape should be as close as possible to that of the flower represented, although the size may be scaled down.
- Specimen flowers must be botanically correct.
- Petals and leaves smooth and without cracks, fine and delicate with plenty of movement.
- Colourings well-blended giving a natural effect.
- Wire, if used, on flowers, leaves or stems must be covered with florist tape and should not be visible.
- Flowers well-proportioned in relation to one another and the arrangement balanced.
- If to be used on a cake, never insert wires into the icing. Instead:
 - (a) insert into a sausage of sugar paste or gum paste.
 - (b) wire in such a way that the flowers lie flat and can be attached with a spot of royal icing.
 - (c) posy picks must not be used.

A DECORATED PLAQUE

This may use bas relief, brush embroidery, food colour painting, run outs/in, moulded flowers or any combination of the above.

- Plaque must be well-shaped, even thickness, with a good surface and clean edges.
- Well balanced use of colour.
- Neat finish to all mediums used.
- Shows good use of sugarcraft skills.

AN ORNAMENT OR STRUCTURE IN PASTILLAGE

- Fineness in pastillage used.
- Originality of structure/ornament.
- Neat finish particularly joins.
- Imaginative incorporation of other sugarcraft skills.

A MODEL

(for example a figure, a church, a house, a scene or marzipan figures)

- Well proportioned – good use of skills.
- Well-finished, especially at edges and joins.
- Extra marks for original design.
- Other sugarcraft skills shown in building up of scene setting for model.

NOVELTY CAKES

- Novelty cakes can be judged as a cookery or craft item:
- If the sugarcraft or decoration on a cake is entirely edible with no wires, skewers or cocktail sticks it could be judged as a **cookery** item, with the cake itself being judged. **All** elements must be edible. The marking scheme for '**Iced and Decorated Cakes**' in '**Cookery**'.
- If the sugarcraft or decoration on a cake is not edible because it has wires, skewers or cocktail sticks it would be judged as a **craft** item, with the cake itself **not** being judged. The marking scheme for 'Sugarcraft' in 'Craft' or the marking scheme for 'Entries to be judged on decoration only' in 'Craft' could be used.
- The show schedule must clearly state what is to be allowed.
- The whole cake must be part of the novelty, with top and sides decorated to make the whole.
- Skillful cutting, shaping and construction, with no steps at joins of cake pieces unless by design.
- No cracks or air bubbles in covering medium.
- Smooth, even covering unless textured surface required.
- No finger marks or messy corners.
- Techniques skillfully and artistically executed.
- Decoration only to be judged.

ENTRIES TO BE JUDGED ON DECORATION ONLY

These guidelines should be followed

Recommended marking scheme

Items are marked out of 20 as follows:

Originality, creativity and suitability of design	4
Covering of cake	4
Side decoration	5
Feature decoration	7

The schedule should state:

- Type of covering including marzipan, royal, sugar paste or buttercream.
- A theme or the occasion for which the cake will be used.
- Decoration only to be judged.
- A dummy may be allowed instead of a cake.
- Dimensions of cake or board may be given.

Originality, creativity and suitability of design

- Colour, design and neatness very important.
- Must be obvious for what or whom the cake is intended.
- Design must be in proportion to size of cake.
- Techniques skillfully and artistically executed.
- White icing must be a true white, not grey.



Covering of cake

General points

- level and flatness of cake
- shape of cake
- evenness of coating
- absence of take-off marks
- neatness of join between board and cake
- treatment of board – if any
- evenness of colouring in icing if used – no spots, streaks, blotches (unless part of design).

Crimping and embossing

Neat, accurate and carefully executed, usually used in conjunction with other techniques e.g., embossing, over piped or painted.

Garrett frill and flounces

Paste very thin, joins neatly butted at top and frill end turned under. Decorative finish at top of frill e.g., picot edge, herringbone etc. lace pieces/ribbon insertion/crimpers. Flounces equal in height and spread.

Gateaux

Cannot judge evenness of layers and fillings without cutting – likewise flavour. If to be judged for external appearance only, use marks as above. If cutting, use Cookery, 'Iced and Decorated' mark scheme.

- Sides evenly and neatly covered with nuts etc.
- General neatness and uniformity.
- Coating quality – texture, evenness, 'take off' marks etc.
- Decoration should indicate filling or flavour e.g., orange, chocolate.
- Artistic arrangement on top.

Preserves

Preservation is a method of 'keeping' fruits and vegetables at their best, for use until the next season of production. Containers are sealed to preserve items for this length of time or longer.

Low sugar jams, fruit curds, mincemeat and uncooked chutneys and relishes are not accepted as true preserves as they do not have this lengthy keeping ability (see further notes in this section), but are marked using the same recommended marking scheme.

Recommended marking scheme

For exhibits including jams, jellies, marmalade, bottled fruit, fruit syrups and squash, vinegar preserves and herbs.

Each item is marked on its own merits, out of 20 marks.

External standard

Container, cover, label, appearance 2

Internal standard

Colour and quantity 5

Quality

Consistency and texture 6

Flavour and aroma 7

General guidelines

Entry should be correct by the schedule (for example, size of jar, contents).



Classification of fruit

Soft: Blackberries, blackcurrants, elderberries, figs, gooseberries, grapes, loganberries, mulberries, raspberries, rhubarb, strawberries, redcurrants, bilberries, blueberries.

Stone: Apricots, cherries, damsons, peaches, plums, greengages, sloes, nectarines, mangoes.

Hard: Apples, pears, medlars, quinces, crab apples.

Citrus: Seville oranges, sweet oranges, grapefruit, lemons, limes, tangerines, satsumas, etc.

Covers for jams, jellies, marmalades

The first thing the judge looks for is a seal. This shows that the item is actually worthy of the term preserved.

Lids should always be put on freshly potted sugar preserves, **immediately** each jar is filled, when hot.

When making the preserve the temperature should not drop below 82°C (180°F) to ensure that yeasts and moulds do not survive.

A twist top or plastic cover will pop when opened, if there is a true seal.

Avoid honey jars with screw tops, as the thread does not produce a good seal. Twist Tops, however, do give a seal.

A seal can only be achieved by:

- a new twist top
- a waxed disc with cellophane cover.

Note. A wax disc, placed smooth side down, when carefully trimmed to fit the rim of the jar and the surface of the preserve, will cause an airtight seal when cooled, and only needs a cellophane cover to protect from dust. This should never be put on a tepid preserve as the moist air trapped may cause spoilage. Always put cellophane cover on when completely cold.

Recycled jars and lids

Plain jars must be used for showing preserves. Jars and lids bearing trade names e.g., Kilner, Lakeland etc. are discouraged and not recommended for shows. If twist top lids are used for showing, they must be new and plain, as old lids do not always give a good seal.

The container and cover should be correct, and suitable for the preservation of the contents. (Check appropriate section for each preserve.)

If no seal of preservation is present, the item is not acceptable (NA) and is not marked further. (Often an exhibitor will be tempted to test the seal before exhibiting, and thus destroy it!)

The containers should be clean and unblemished.

A little methylated spirit will always give sparkle to a jar, but be careful not to taint fruit curds, which are not sealed.

Labels should be plain, neat and straight and of suitable size for the container. Place label between the seams of the jar. Label should state contents and day, month and year of making.

An additional cover, (such as gingham) and label which is decorative, are sometimes used to complement a theme in a co-operative exhibit.

Notes for judges

- The use of white plastic spoons when judging the colour and clarity of preserves is quick and hygienic.
- Provide sufficient white spoons for one per exhibit.
- After use transfer to a container with a lid.
- At home, wash thoroughly and use again.
- When tasting, do not disturb the top too much; place spoon carefully and include peel in the tasting.

SWEET PRESERVES

Making jam is a popular method for preserving a wide variety of fruits. Marrows, carrots and root vegetables can be used for jam making to add bulk, but the addition of fruit and acid is necessary as vegetables alone are not suitable for this kind of preserve. Jams, jellies and marmalade rely on the sugar content to preserve the fruit. There should be 40% fruit to 60% sugar. Jellies should be sparkling clear and made from fruit juice obtained from cooking fruit. Marmalade based on citrus fruits can be fine cut, chunky or jelly. It should be stated on the label. Confiture consists of whole fruit preserved in fruit jelly. The terms preserve and conserve are interchangeable and refer to semi-candied fruit preserved in a heavy sugar syrup.

JAMS

- Jars filled to within 3 mm ($\frac{1}{8}$ inch) of top. Fill to the top and allow for shrinkage.
- Schedule may state size of jar and type of fruit to be used.
- Colour bright, even and characteristic.
- No scum or foreign bodies, mould or sugar crystals.
- Fruit evenly distributed, not too many stones.
- Skins tender.
- Consistency 'jellified', not runny or sticky, no loose liquid or syrup.
- Flavour full, fresh and characteristic of the fruit.

JELLIES

- Schedule often asks for small jar approximately 225g ($\frac{1}{2}$ lb).
- Should be brilliantly clear (with darker jelly, easier to see if sample removed by judge).
- No pulp, haze or scum.
- Colour even, bright and characteristic.
- Consistency should tremble, but hold its shape.
- No air bubbles.
- Flavour true of fruit, full and well balanced.

CITRUS FRUIT MARMALADE

Jelly marmalade is often in a class of its own because of its different nature to thick marmalade.

- Based on citrus fruits, but other flavourings (for example, ginger) may be added unless schedule states otherwise. Label accordingly.
- Colour will vary according to type, but bright and characteristic.
- Consistency 'jellified', not runny or too firm.
- No air bubbles or scum.
- Peel tender, uniformly cut and distributed.
- Traditionally peel should be sliced. Minced peel would lose marks, unless specified in schedule.
- Flavour slightly bitter, characteristic and true of fruit used.



NON CITRUS FRUIT/VEGETABLE MARMALADE/ CHILLI JAM

- Should be in a class of their own.
- Based on fruit and vegetables, but other ingredients (for example, spices etc.) may be added; label accordingly.
- Label should state hot or mild.
- Colour will vary according to type, but bright and characteristic.
- Schedule may state size of jar and type of fruit or vegetables to be used.
- No air bubbles or scum.
- Fruit/vegetables cut evenly.
- Flavour characteristic of ingredients used.

FRUIT CURD

- This contains eggs and butter and is cooked at a low temperature, therefore it is not a true preserve.
- In co-operative exhibits fruit curds must not be included as a preserve item.
- Be careful if schedule asks for a fruit preserve!
- Fruit curd must be covered with a 'breathing' top (that is, a wax circle and cellophane top). Curd does not achieve high enough temperatures for wax to seal, but disc forms double dust cover.
- Twist tops are not acceptable (NA).
- Colour bright, characteristic and even.
- Consistency spreadable, but not runny or rough.
- No egg spots, peel, scum, sugar crystals or air bubbles.
- Flavour fresh and well balanced, with no greasy taste.
- Must state date when made.
- Should be refrigerated and consumed within 4 weeks.

FRUIT BUTTER

Fruit butter does not contain butter but has a spreadable consistency.

- Must have an airtight seal as this is a low sugar preserve.
- Colour attractive and even, not 'muddy', although it may be dark due to spices.
- Even and spreadable like butter.
- Well-blended and pleasant without losing basic fruit flavour.

FRUIT CHEESE

- Made in a straight-sided container or mould.
- Covered with wax disc and cellophane.
- Present two identical cheeses for judging. One should be presented in its sealed state. The seal will be tested during judging.
- One should be turned out onto a plate.
- Appearance bright and clean.
- Smooth and cheese-like with no stones, skin, air bubbles or crystallisation.
- Should cut cleanly.
- Well blended characteristic flavour of fruit.

CRYSTALLISED OR GLACÉ FRUITS AND PEEL

Schedule will state finish – for example, glacé finish for cherries.

- Usually two kinds of peel shown.
- Mixed fruit, at least three kinds should be shown.
- Do not mix peel and fruit.
- Display in waxed cardboard or wood container which is protective but not airtight. Inner wax paper.
- Colour, bright, attractive and true.
- Uniform pieces, not over dry or sticky.
- Definite fruit flavour, not masked by sweetness.

MINCEMEAT

- This is not a true preserve.
- Should be made at least two months in advance to allow flavours to develop.
- Important to use good quality ingredients to prevent fermentation.
- If cooked, needs a wax disc and cover.
- Must state date when made.
- Must be stored in a cool place, preferably a refrigerator, to prevent fermentation.

LOW/REDUCED SUGAR JAM

- Not a true preserve
- Jams made with reduced sugar levels will not set as firmly or keep as long as jams made with 60% sugar, Saccharine does not form a gel and is not recommended for jam making
- Low sugar jams should be made with fruit containing a high pectin level
- Consistency has less characteristic gel and a softer set
- Label should state sugar content

HERBS

- Jars well filled.
- Even in texture, no stalks.
- Be careful not to over dry.
- Colour, bright and true.
- Aroma, full and true.
- Store in airtight dark jars but present for shows in clear jars. In a collection the jars should match.



FRUIT SYRUP, SQUASH AND CORDIAL

- Usually shown in clear glass bottles with screw tops.
- 12 – 25 mm (½-1 inch) headspace.
- Colour clear and bright, without haze.
- Consistency syrupy, but not too thick, and without clots.
- Squash and cordial have tissue, syrup clear.
- Aroma rich and true of fruit used, 1:5 dilution.
- Bottles should be sterilised to form a seal.
- Tops can be metal or plastic.
- Recycled screw tops can be used, as long as they are sterilised.
- Swing-stopped bottles with new rubber seals and corks can also be used.

BOTTLED FRUIT

The schedule may specify contents and size of bottle to be exhibited. Bottled fruit is not usually opened. To test for a seal unloose the wire and lift by the lid. If sealed the lid will be held onto the jar.

Standard marking scheme for bottle not opened.

Each item marked out of 20.

Container and label	1
Colour	5
Packing of fruit	5
Condition of fruit	6
Appearance and quantity of liquid	3

- Bottles will be vacuum-sealed and presented without screw band.
- Jars with twist tops are acceptable.
- Label states syrup strength.
- Colour bright, characteristic and even, with no darkening at the top.
- Fruit of good quality, carefully prepared, graded for size.
- Packing of fruit – well packed with no gaps.
- Attractively packed e.g., peach with cherry, rhubarb evenly cut and in brickwork or herringbone pattern.
- Uniform in ripeness and free from blemishes.
- Fruit should not be risen in the bottle (heavy syrup causes fruit to rise if it is not well packed).
- Syrup clear with no sediment, covering the contents.

Solid pack (for example, tomatoes or apple slices)

- Tomatoes blanched and skinned.
- Apples free of skin, peel and core.
- Colour even.
- Tightly packed, not squashed.
- Tender.

Fruit pulp

- Bright, even and characteristic in colour.
- Bottles well filled with a smooth pulp which is free from air bubbles and not watery.
- No stones.

Fruit purée

- As fruit pulp but sieved, no pips.
- Smooth in consistency.

PRESERVED FRUITS IN ALCOHOL

Alcohol, of no less than 40% proof, is an ideal preservative since nothing can grow in it. It can be used on its own or mixed with a heavy syrup.

- The schedule may specify contents and size of jar to be exhibited.
- Use plain jar with twist top.
- Use mark sheet as for preserves.
- Label should include syrup strength and name of alcohol used.
- Colour bright, characteristic and even.
- Fruit of good quality, carefully prepared, graded for size.
- Packing of fruit – well packed with no gaps.
- Attractively packed.
- Uniform in ripeness and free from blemishes.
- Fruit should not be risen in the bottle (heavy syrup causes fruit to rise if it is not well packed).
- Syrup clear with no sediment, covering the contents.
- Alcohol used to compliment flavour of fruit used.

VINEGAR PRESERVES

General notes

- The schedule may state type and size of jar to be exhibited.
- Keep at least two months before showing.
- Covers for vinegar preserves must prevent evaporation and should not be liable to corrosion due to presence of vinegar (for example, twist tops with plastic lining or cotton cloth dipped in melted wax).
- Lids must be a good fit, but in the case of cold vinegar preserves they will not always have a seal that pops when opened.
- Do not use waxed disc and a cellophane cover.

PICKLES

- See general notes on vinegar preserves.
- Jar should have a suitable neck for getting pickles out.
- Correctly filled 12 mm (½ inch) vinegar over pickle, 12 mm (½ inch) headspace between vinegar and lid.
- Colour of all pickles is better if white vinegar is used rather than malt.
- Flavour smooth, mature and well balanced.

Clear pickle

- May be either single or mixed vegetables in clear spiced vinegar.
- Bright in colour, especially beetroot and red cabbage.
- Vegetables should be crisp (except beetroot, which should be tender).

Sweet pickle

- Consists of fruit in sweetened spiced vinegar.
- Rich in colour.
- Fruit should be tender, in sparkling syrupy vinegar.

Piccalilli (a mustard pickle)

- Consists of mixed vegetables, pickle – flavour and colour with turmeric and mustard, in a smooth sauce.
- Bright, characteristic, with vegetables crisp.
- Uniform pieces of vegetables.

Note: Runner bean pickle is often called chutney, but is actually a mustard pickle

CHUTNEY

- See general notes on vinegar preserves.
- Label should state hot or mild.
- Colour bright and even throughout.
- Dark chutneys should be dark and bright, but not muddy.
- Jars filled to 4 mm ($\frac{1}{8}$ inch) from top of jar to exclude air as much as possible and to allow for shrinkage.
- Consistency reasonably firm, and uniform.
- No large pieces of onion, skin, cores, or stones.
- No air bubbles or free vinegar.
- No repotting.
- Mature flavour improved by being potted for two to three months.
- Flavour blended well, and characteristic of ingredients used.

UNCOOKED/SEMI-COOKED CHUTNEYS AND RELISHES

Many recipes are available, but these are not true preserves as they are not fully cooked and will not keep.

- The schedule should clearly identify the type available.
- Be careful when interpreting schedule.
- Attractive and interesting in flavour and texture.
- Treat as salads, refrigerate and use quickly.
- Do not use airtight jars as fermentation may cause explosion. They are usually presented in a pot. If a jar is requested, make fairly firm, cover with a waxed disc and cellophane and label short term preserve.

FRUIT/HERB VINEGARS

- Usually shown in 300ml (½ pint) bottles and require vinegar proof tops.
- Headspace not to exceed 12 mm (½ inch).
- Colour bright, rich and very clear.
- Fruit vinegar: fruity and characteristic with a good balance between acidity and sweetness, syrupy consistency.
- Herb vinegar: true to herb flavour with delicate balance of flavours.

SAUCES

- These are usually shown in 300ml (½ pint) bottles.
- Should be covered according to type, for example, ripe tomato and mushroom need sterilising and should therefore be sealed.
- Headspace 12-25 mm (½ -1 inch) in sealed bottles, less than 12 mm (½ inch) in unsealed bottles.
- Consistency smooth, creamy and flowing with no separation.
- Free from seeds and skin.
- Flavour characteristic, mature and well-blended.

PRESERVES IN OIL

The storage of food in oil is an age-old technique; oil not only acts as a sealing agent but also imparts a delightfully mellow flavour to the preserve.

- Ingredients need to be preserved beforehand; drying, pickling etc.
- Type of oil is used to flavour ingredients, not to overpower.
- Sterilised jars with twist tops.
- Jar must be free from sediment and not cloudy.

Wine

Recommended marking scheme

(in line with the National Association of Winemakers and Beermakers)

Each item is marked on its own merits, out of 20 marks.

Presentation	1
Clarity	2
Colour	2
Bouquet	5
Balance and flavour	10

- The schedule may simply request a bottle of wine but, in larger shows, may specify the type (red, white, rosé, table or dessert wine).
- Must be presented in clear glass bottles with white plastic topped flanged cork, which need not be sealed.
- Bottles filled within 12 mm (½ inch) of base of cork.
- Labels should state type of wine, and year of making, and indicate sweetness.
- Colour bright, characteristic and brilliantly clear.
- No sediment in bottle.
- When cork drawn, wine should be stable, unless a sparkling wine.
- Aroma true, well rounded and pleasant.



Honey

Recommended marking scheme

Each item is marked on its own merits, out of 20 marks.

Cleanliness

Container and lid	4
Honey (no froth or debris)	4

Honey

Brightness	2
Density or viscosity	4
Aroma	2
Flavour	4

- Use a torch to see the clarity.
- Use a honey rod to see how runny it is.
- Honey should be shown in squat 454g (1 lb) jars with new lids.
- Jar clean, free from honey and not rusty, and neatly labelled.
- Honey free of debris and dust.
- Absence of froth or bubbles.
- Granulated honey is thicker.
- Aroma and flavour important, no external odours.
- Honey in the comb usually exhibited in 227g (8oz) commercial containers, new, unwrinkled and clean.
- Comb portion should be evenly cut to fill container, but not touch the lid.
- To judge a comb turn out onto the lid and check for no pollen or frame wires. Nice light cappings are what you are looking for.
- In larger shows, when gross weight limits may be specified between 200 – 250g (7 – 9oz), additional liquid honey in the container is not admissible.
- In small shows, different honey colours may be grouped as one and include varieties of set honey, naturally crystallised or creamed.
- In larger shows, light and dark honey may be separated as well as crystallised and creamed.

Note: Appoint an experienced honey judge if the number of entries allows.

Butter

Recommended marking scheme

Each item is marked on its own merits, out of 20 marks.

External appearance (colour and shape)	5
Internal condition (texture)	5
Flavour	10

- Butter should be neatly presented either in a block or mould.
- If printed, lines should be sharp, with outstanding pattern.
- Clear, bright colour.
- Close textured when cut with no sign of free moisture.
- Pleasant flavour without taints.



Cheese

Recommended marking scheme

Each item is marked on its own merits, out of 20 marks.

Appearance and finish	2
Colour	2
Body and texture	6
Flavour	10

- Cheese should be true to type. For example, Lancashire and Cheshire are crumbly texture, Cheddar very close textured.
- Outside skins smooth without cracks to avoid moulds forming.
- Cheese such as Stilton should be evenly blue veined.
- Flavour pleasing to the palate.
- Same principles for soft cheeses.

Eggs

Recommended marking scheme

Each item is marked on its own merits, out of 20 marks.

Uniformity (colour, shape and size)	3
External points (size, texture, colour of shell, shape, cleanliness)	10
Internal quality (air space, yolk, white)	7

- The schedule will ask for the number required and the colour.
- Usually presented on a plate, with container onto which judge may break egg.
- Uniform in size, colour and shape.
- Shells free from stains and dirt, good texture.
- When broken, small air space denotes freshness.
- Yolk good colour, standing proud, free from blood and meat spots.
- White firm, translucent and free from discolouration.
- Tap eggs together gently to check for cracks on shells.



Garden Produce

For further information regarding this section refer to the current edition of the *Royal Horticultural Society Show Handbook*. This can be obtained from RHS Enterprises Ltd, RHS Garden, Wisley, Woking, Surrey GU23 6QB.

The schedule will ask for the number of items to be exhibited in a class or the number on a dish (for example, four carrots or a dish of six strawberries).

Basic guidelines

- Stage exhibits as attractively as possible.
- Prepare all vegetables carefully, making sure they are clean.
- Use plenty of water, do not scrub, wash roots gently.
- Handle all fruit carefully – the appearance is enhanced by natural bloom.
- The interest and educational value of a show is greatly enhanced if the name of the cultivar (variety), species or genus is given. Accurate and neat labelling is essential.

A judge will look for the following points and mark accordingly:

- **Condition:** freshness, cleanliness, tenderness and freedom from coarseness and blemishes.
- **Size:** not so overgrown as to be coarse or too small to be useful. This will vary with cultivars.
- **Uniformity:** size, shape or form, colour and maturity.
- **Colour:** attractive and naturally produced.



FRUIT

Remember, over-ripeness is a defect in any fruit.

All fruit should be ripe, with the exception of apples and pears, which may be shown in an unripe condition, unless the schedule specifically demands otherwise. (In most horticultural shows the date is too early for many cultivars of apples and pears to achieve ripeness.)

Apples

- Handle with care so that the 'bloom' is retained (do not polish).
- Eyes and stalks intact.
- Skins clear and unblemished with colour characteristic of the cultivar.
- **Cooking apples:** large, shapely, solid fruits.
- **Dessert apples:** optimum sized and shapely.

Berries

(Blackberries, raspberries and strawberries)

- Large ripe fruit of good colour.
- Fresh and free from blemishes.
- In good condition with green stalks and calyx intact.

Currants

- Sprigs with full complement of berries.
- Berries large, ripe and of uniform brilliant colour.
- Stalks fresh and intact.

Pears

- Handle with care so that the 'bloom' is retained (do not polish).
- Large and shapely with eyes and stalks intact.
- Skins clear, unblemished and the colour of the particular cultivar.

Plums

(Cooking and dessert. Also damsons)

- Large, firm, ripe fruits.
- Good colour, carrying perfect bloom.
- Stalks intact.

VEGETABLES

Beans and peas

- All beans and peas are cut from the plant with a short stalk and staged in a neat row.

Broad beans and peas

- Pods of good size, fresh and dark green in colour.
- Well-filled with tender seeds.
- Free from disease or blemish.
- Peas should have a natural bloom.

Beans (French, dwarf and runner)

- Straight, flesh, crisp pods of good colour.
- No outward sign of seeds.
- Dwarf – tenderness paramount.
- Runner – slender and long.

Beetroots

- Good even colour, size according to type.
- Small tap roots and smooth clear skins.
- Leaves removed, leaving approximately 7.5 cm (3 inches) leaf stalk.
- One beetroot should be cut in half from each entry, in order to check the colour of the flesh which should be rich and dark without pronounced white rings.

Cylindrical: Not more than 150 mm long
Well proportioned with a tap root

Globe: Approximately 50 – 70 mm in diameter

Globe: Other than uniform red

Spherical: Not more than tennis ball size

Long: Broad well shaped roots, evenly tapered
Clean shoulders and without side roots

Brussels sprouts

- Fresh, solid, tightly closed.

Cabbages

- Well-shaped, fresh, solid hearts with surrounding leaves perfect. (A few discoloured outer leaves may be removed.)
- Size according to cultivar.
- Many schedules ask for 50 – 75 mm of stalk to be left on to avoid the use of ‘shop’ produce.

Carrots

- Good uniform shape, typical of cultivar.
- Tender roots free from side roots.
- Skins clear and colour bright.

Long: Fresh long roots of good shape and colour. Size to exceed 300 mm from the crown to the point where the root measures 5 mm in diameter.

Other than long: Fresh roots of colour and shape according to cultivar, with a decided stump root, and with the taproot intact.

Cauliflowers

- Leaves trimmed back to be almost level with head
- Symmetrical heads with close, solid white curds.
- Free from stain or frothiness.

Many schedules ask for 50 – 75 mm of stalk to be left on to avoid the use of ‘shop’ produce.

Celery

- Blanched or trench.
- Self-blanching or green.
- Large, firm, crisp and stringless head with fresh healthy leaves.
- Clean and free from slugs and worms.
- No flowering stem.

Courgettes

- Tender, young, shapely fruits, 100 – 200 mm in length or if round cultivars approximately 75 mm in diameter, with flower still adhering.
- Any colour but well matched.

Cucumbers

- Fresh, young, dark green, tender fruits.
- Straight and of uniform thickness.
- Blossom still attached and short handles.

Herbs

- Fresh, healthy clean leaves.
- No signs of disease, yellowing or age.
- Usually presented in a neat bunch, in water, sufficient to fill a vase 15 cm (6 inches) in height.

Leeks

Blanch, Intermediate or Pot

- Good length of straight, blanched stem without any bulbous base.
- Solid, thick and tight, collared with clean spotless skins.
- Not excessively stripped.

Note: Refer to *RHS Handbook* for rules on specialist leek classes.

Lettuce

- Firm, tender, well-formed hearts showing no bolting.
- Good colour with crisp outer leaves free from pest damage.
- Many schedules ask for 50 – 75 mm of stalk to be left on to avoid the use of ‘shop’ produce.

Marrows

- Young and not over-ripe.
- Not to exceed 375 mm in length or 550 mm in circumference.
- Uniform, well-shaped and tender.
- Any colour.



Onions

- Uniform bulbs, firm, well ripened and of good colour.
- No thickness or softness in necks.
- Excessive removal of outer skins to be avoided.
- All dressed onions should have tops neatly tied with natural material and roots neatly trimmed (unless otherwise specified).
- Onions shown as grown.
- They should have their roots cleaned and lumps of soil and decaying leaves removed. Usually tied round the necks with raffia in 3, 5 or 6 according to schedule.

Exhibition: Onions over 250 grams.

Onions: 250 grams and under.

Onions pickling: Small form well-ripened uniform bulbs which should not exceed 30 mm in diameter.

Potatoes

- Medium-sized 200 - 220 grams per tuber, of good shape.
- Skins clean and free from blemishes.
- Eyes few in number and shallow.
- Skins should never be scrubbed.

Rhubarb

- Stalks fresh, straight, long and tender.
- Well-developed red colouring.
- Leaves trimmed to approximately 7.5cm (3 inches).

Salad vegetables

- Schedules should state specific kinds required or refer to RHS definition.

Shallots

- Firm, well ripened bulbs of good colour, with thin necks.

Exhibition: Large, firm, well-ripened shapely bulbs, good form with thin neck and of good size and colour. Tied with natural material.

Pickling: Round, solid well ripened bulbs of good form and colour. Bulbs must not exceed 30 mm in diameter or as the schedule requires. Tied with natural material

Tomatoes

- Medium sized, five to six fruits to the 450 grams.
- Ripe but firm.
- Rich in colour with fresh calyx and stalk intact.

Note: Schedule makers are advised to provide separate classes for tomatoes: 'small fruited and cherry cultivar-type' tomatoes and 'large-fruited beefsteak- type' tomatoes.

Large: Fruits with a minimum diameter of 75 mm.

Medium: Fruits approximately 65 mm diameter.

Small: Size appropriate to cultivar but not exceeding 35 mm diameter.



CUT FLOWERS

Each item is marked on its own merits, out of 20 marks.

Single species/cultivar

Condition of flowers and stems	6
Shape and texture of flowers and foliage	6
Colour	4
Uniformity	4

Mixed vases

Condition and quality of flowers, foliage and stems	10
Colour, shape and texture	5
Presentation	5

- Good condition – that is, when the flower material is in the most perfect stage of possible beauty.
- Fresh and free from damage due to weather, pests, diseases or faulty handling.
- Stems straight and sturdy and leaves healthy. All stems must be in water.

Exhibits of single species or cultivars:

- Uniform in **age, size and form**.
- **About** 70% of flowers on a stem fully developed.
- Well displayed.

Mixed vases:

- In addition to the quality and condition of the flowers, the colour, balance and presentation will be judged.
- Foliage from plants other than that of the flowers being exhibited must not be included.

POT PLANTS

Each item is marked on its own merits, out of 20 marks.

Flowering or fruiting

Size, shape and condition of whole plant and its container 6

Quality and quantity of bloom or fruit 6

Foliage 4

Colour 4

Foliage

Condition 7

Decorative value 6

Presentation 4

Difficulty of cultivation 3

- Pots and containers must be clean, undamaged and of appropriate size.
- Any necessary staking, neat and inconspicuous.
- Plants, whether grown for foliage or flowers need to be sturdy, shapely and well furnished with healthy foliage.
- Flowers plentiful, of good size, colour and condition.
- Faded flowers and damaged foliage neatly removed.

Points to remember:

- If a plant entered in a foliage class happens to be in flower, the exhibit will be allowed, but the flower discounted.
- Where it is usual practice to grow several cuttings, small bulbs, corms and tubers in a pot, this will be allowed, although strictly speaking the pot contains more than one plant.
- When plants are judged of equal merit, preference will be given to that requiring the greater skill in cultivation.
- The diameter of a pot is the inside measurement taken as close to the top as possible (if a square pot, from side to side).
- Schedule makers are advised to state 'not exceeding' measurements rather than exact.

Floral Art and Design

Recommended marking scheme

Each item is marked on its own merits, out of 20 marks.

Interpretation	3
Colour harmony	3
Design: balance, proportion, space, form, texture	6
Suitability and condition of plant material	3
Suitability of other components (base, accessory/ies, container, background)	3
Presentation and distinction	2

Flower arranging schedules should not use the word *arrangement* but state *exhibit*. An arrangement is restrictive whereas an exhibit can contain backgrounds, bases, containers, drapes, exhibit titles, mechanics and more than one placement, all of which must be arranged within a space allowed stated in the show schedule, unless otherwise stated.

The schedule will specify:

- Type of exhibit – for example, miniature or pedestal.
- Types of staging: exhibits will be staged on open tabling or against a background, or exhibit to be hung etc., information on colour, choice of table covering i.e., fabric, paper etc., also state if the exhibit is to be viewed and judged from the front or to be viewed and judged all round.
- Overall dimensions allowed (depth, width and possibly height).
- Exhibit to be brought ready assembled or arranged in situ.

The following are the only reasons why an exhibit is marked “Not According to Schedule”.

1. Not complying with the schedule in its content and size.
2. The cut ends of fresh plant material must be in water or water retaining material (except strong fibrous stems which do not have to be in water: however, they must remain turgid for the duration of the show).
3. The use of artificial plant material is not allowed unless specifically stated in the schedule, e.g. Christmas.
4. The use of artificial grass turf for any purpose, including bases.

Remember that:

- Petite should not exceed 25cm (10 inches) in width or depth. Height if not stated, should be in good proportion. For example, width 25cm, depth 25cm, height 37cm.
- Miniature should not exceed 10cm (4 inches) in width or depth. Height if not stated, should be in good proportion. For example, width 10cm, depth 10cm, height 15cm.
- A foliage exhibit – leaves and unopened buds of any plant not showing petal colour. Flowerless bracts are acceptable as foliage.
- All components should be neat and clean.
- Plant material must predominate, be well prepared and in good condition.
- Natural plant material includes fresh and or preserved plant material in all its forms.
- Fresh plant material – living plants and/or parts thereof.
- Dried plant material – any dried, preserved or made up plant material.
- Accessories – any component that is not natural plant material e.g., candles, shells, stones, ribbon etc.
- In an interpretative exhibit the plant material should tell the story rather than any accessories used. These should be supportive of the theme and in scale.
- Ensure that your mechanics are suitable for the exhibit, very secure and unobtrusive.
- All entries should show good overall harmony in the choice of colour, texture and form of plant material chosen.
- There should also be evidence of good design by creative overall balance, scale and proportion and rhythm with a good overall shape.

Before leaving

Check the overall dimensions once again, especially necessary if the exhibit has been transported to the show.

Top up with water, making certain that there is room for the stewards to add more water if the show lasts more than one day.

Exhibitors are expected to have a knowledge of the regulations in connection with conservation and the listed rare and protected plants, and abide by them.

On With The Show should always be used. However, if more information is required refer to the current N.A.F.A.S Competitions Manual.

Part 4: Going Further



theWI
INSPIRING WOMEN



How the WI can help you to broaden your horizons



Learning a new skill

Denman comes to you

WI members and non-members alike are welcome to join our new series of informative, entertaining shared virtual experiences in the comfort of your home. From cookery courses, craft demonstration, history lessons and activities for all the family. We have something to suit all tastes, and courses, from only £5 per session

New technologies are already transforming lives and giving us the ability to stay connected through challenging times, yet all too often, people with hearing loss are left behind. As all of us adapt to the current norm, the need for 'Denman at Home' to be inclusive and accessible to everyone continues to be evaluated and we are pleased that the recent addition of 'subtitles' has taken 'Denman at Home' a step closer, as members and non-members alike with hearing loss can also join in. Don't worry you still have the option to turn On/ Off the subtitles.

Zoom is a video conferencing website/platform/app that we are using to conduct our "Denman at Home" courses. You do not need a Zoom account to join one of our courses because you will be sent a link with a password and all you need to do is click to join. We've found some external resources that may help answer some basic, or more technical, questions around how to use Zoom to its full potential. <https://blog.zoom.us/quick-info-how-to-zoom-new-videos>

If you would like some more information about 'Denman at Home' online the courses, please visit our website www.denman.org.uk

Explore Denman at Home online courses



Online cookery courses to suit all abilities



Online craft courses from felting to stitching



Online learning – including fascinating history talks!



Share virtual experiences with like-minded people

Positive Progression – the Next Step

Judges Training

The NFWI Judges Training scheme is open to both WI members and non-members, men and women, who wish to achieve a high level of competency and join the NFWI team of well-respected judges. Individuals can qualify in the following disciplines: Cookery, Preserves, Floral Art, Craft and Staging. Courses are accredited by Laser Learning Awards (LLA), a national awarding organisation recognised by the Office of Qualifications & Examinations Regulations (Ofqual). All courses are modular based and comprise of both classroom instruction and distant learning.

Further information about any NFWI Training can be obtained by contacting the Training and Development Team, NFWI Centre for Training and Personal Development.

Our vision:

We aim to be an organisation of choice for all women, building on our past successes and the strength of our current membership and influence to ensure a sustainable and strong future for the WI.

Bold and Inspiring

We will be a bold voice representing all women and the communities in which they live.

Growing and Relevant

We will work together to continually promote the achievements of our organisation, reach more women and grow our membership.

Inclusive

Our membership will reflect our local communities and we will represent women from all backgrounds through the work we do.

Thank you to all our subject experts for helping the NFWI to compile this new edition of *On With the Show*.

2021

Seventh edition

ISBN: 0 9999014 2 7

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National Federation of Women's Institutes

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