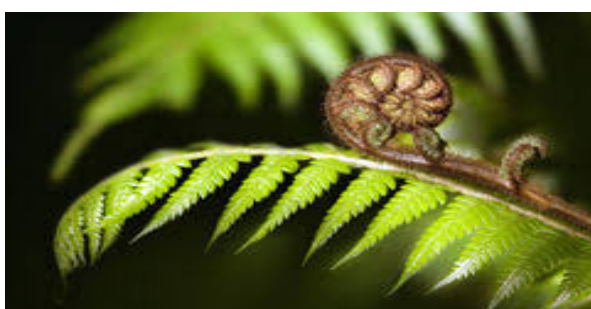


## Northern District Guidelines for Home Industries



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## **Introduction**

*We, Diane Neumann and Rose Walker have been daughters, granddaughters, great-granddaughters and now parents and grandparents of active show participants. We are currently members, exhibitors, judges and stewards of Shows in the RAS Northern District.*

*We felt there was no support in the way of common guidelines that we could utilise in our roles, as many of the newer exhibitors and judges were constantly asking for guidelines. Consequently, we decided to create a book of guidelines to support ourselves and others involved in the RAS Shows and any other community show.*

*This book is only a guideline as some shows will have slightly different criteria in some of their sections.*

*The guidelines can be added to if you have other sections particular to your Show. Simply send the recommended additions through to the RAS. These can be collated and added each time the guidelines are reviewed.*

*A number of other people and resources (listed at the end) have helped in the preparation of these guidelines. Thank you to everyone for their assistance along the way.*

*Diana and Rose would like to thank Maria Barta, Palmerston & Waihemo A&P in RAS Southern District, and RAS Executive member, for her work in editing the guidelines.*

## **GUIDELINES FOR HALL EXHIBITORS**

1. Ensure you follow the schedule as this will inform you how and when you need to enter and have your entries at the hall.
2. Please read the criteria for your exhibits and any tips and guidelines. If there is a guidelines book available, read it beforehand and/or check your show's website.
3. Please ensure that each exhibit / entry has your number and show class number attached. Children are asked to use their name, age, school year level, and school.
4. The judge's decision will be final and absolute.
5. Presentation is part of Judging. The Judges will open, cut, and taste all entries as appropriate.
6. All entries are to be home grown or homemade unless otherwise stated.
7. All baking must be in a clear see-through bag or appropriately covered.
8. Find out when exhibits and prize money MUST be collected.
9. Entries in the Hall Section of the show are exhibits, as per the schedule, and are not to be advertised or offered for sale with the general public by the exhibitors or stewards.
10. In the event of a dispute or a protest, the Hall Supervisor or Chief Steward must be called. If he/she is unable to resolve the matter, then it must be taken to the Judicial Committee in accordance with the rules.

## **GUIDELINES FOR HALL JUDGES**

1. Judges should be competent and confident to judge in their sections.
2. Judges should be impartial and not let their affinity to a specific colour or taste influence their judgment of a quality article.
3. Judges will be familiar with the schedule and the "Guidelines for Exhibitors and Judges"
4. If time frame allows judging sheets and/or written comments can be helpful to encourage further participation.
5. If marking an exhibit NAS (not according to schedule) reason for this should be stated for the exhibitor in a positive constructive manner.
6. As presentation is part of Judging this needs to be considered at all times. The Judges should open and/or taste all pickles and preserves entries. Soiled or dirty articles will be automatically disqualified. All jars and bottles must be able to be opened easily. All baking must be in a clear see-through bag or container that can be opened easily. Judges should cut or break all baking.

## **GUIDELINES FOR HALL STEWARDS**

### **BEFORE SHOW DAY**

1. Review classes in your Section to see what was not used in the previous year and to decide if you want to include any new ones.
2. Arrange sponsorship for your Section. Approach sponsors and donators that you have used in previous years and also new ones. Please check the list of **all** sponsors of the Show so as not to approach sponsors who are already sponsoring other sections of the Show.
3. All changes to the schedule need to be in the hands of a Chief Hall Steward or Convenor, and to be reviewed by the Secretary. This includes a list of all sponsors and their addresses and logos, along with their sponsorship.
4. Arrange Assistant Stewards to help you — no one can do everything.
5. Read the Schedule and become familiar with your section. This will include special prizes and trophies that will need to be handed out on Show Day.

## ON SHOW DAY

1. Be there early!
2. Stewards should set the standard by being as well-dressed as is suitable for the occasion.
3. Ensure you have pens, ribbons, prize cards, (any extra requirements e.g. teaspoons for preserving section, rulers for floral section) entry books to write results in for your section etc. Any queries please ask the Hall Supervisor or Chief Stewards.
4. Make your Exhibitors feel welcome and make sure they understand the programme.
5. **Please note in entry boards/sheets any changes to exhibitors and/or exhibits so that all results are correct.**
6. Search out your Judge and make him/her welcome. Wear a nametag to identify yourself to enable others to seek your support.
7. If possible, please remain in the hall for approximately 30 minutes after opening your area.
8. It will possibly be helpful to clean up your area at the end of the day.

## SECTION CONTROL

1. You, as the Steward, **must control your area** — not the Judge. You are the Judge's right hand and obviously you must agree on procedure, but only you know in detail the order and timing of events, number of exhibitors, etc. A capable Judge should expect you to control and organise your section for him/her to work in.
2. Have a timetable for each event and keep to it. This is your responsibility — not the Judge's. Too fast may be unfair on the competitors. Too slow and everyone is bored to tears. A slow Judge is often an unconfident Judge, and the kindest way of speeding them up is to tactfully tell them.
3. Discuss with the Judge the order of events and especially procedures with regard to Championships, Reserve Awards and any special awards.
4. **NO EQUAL prizes are to be awarded as we cannot split some prizes.**
5. Chief Hall Stewards have the right and may make a judgment of the appropriateness of an entry into a class and change it if necessary
6. Make absolutely clear the details of any points system (if it is to be used) or if there is anything to be judged in an event.
7. Have all Exhibits in each class assembled **before** you allow judging to commence. Then have exhibits organised in the Schedule order and displayed as well as possible for the public to view.
8. When decisions have been reached, the Judge should **tell you**, the Steward, in which order they have been placed.
9. At completion of judging please ensure your judge receives a pass for any refreshment, and has someone to escort them to where it is available.
10. Check if photographs are permitted — they may only to be taken in the presence of a chief steward.

## AFTER JUDGING HAS BEEN COMPLETED

1. Gather together all your tools as soon as possible after judging has been completed. Let the Hall Supervisor or Chief Stewards know of any discrepancies, etc., so they can be rectified for future Shows. If possible, please write these down for future reference.
2. Display the Rosette (if applicable) and fill out any prize cards and display them with the exhibits so they will not blow away or be confused with another exhibit.

## **DISPUTES**

In the event of a dispute or a protest, the Hall Supervisor or Chief Steward must be called. If he/she is unable to resolve the matter, then it must be taken to the Judicial Committee in accordance with the rules.

*The matter should be documented with the name of a witness if possible.*

## **CONCLUSION**

Showing should be an enjoyable occasion for everyone concerned. If the weather is bad and things go wrong, even the red ribbons will be the wrong shade of red, and it is likely that the responsibility for everything, including the weather, will fall on your shoulders.

If you are properly prepared and willing to help, your events will run like clockwork and everyone will be praised for the success.

## **MARKNG GUIDES**

These are in Appendix 1 and are for photocopying as required.

## Baking

The following will help you to ensure your exhibit has the best possible chance of success. Baking exhibits are marked on a combination of internal and external standards as follows:

- *External appearance* – colour, shape and uniformity.
- *Internal appearance* – texture and the even distribution of ingredients.
- *Flavour* – flavour and aroma as entries must be enjoyable to eat.

For all entries, judges will cut the exhibit to display the inside and will taste to ascertain overall enjoyment.

### *Display*

- Do give yourself enough time to set up on the day. You want to have time to set up your exhibit attractively and avoid damaging anything because you are hurrying.
- The judge's first impression will be what it looks like, so try to make your baking look special enough to stand out from the opposition.
- Read the schedule carefully to make sure that your entry complies in all components, i.e. size, weight, and numbers in each exhibit as appropriate. If it says a maximum of 20cm for a cake, make sure it measures 20cm or less to avoid being disqualified. Likewise, if it says 5 hot cross buns, 4 or 6 won't do! Be accurate!
- Make sure to use a ruler when cutting up slices or brownies, and arrange them neatly on the plate.
- Sponges and shortcake shouldn't be dusted with icing sugar for exhibition (as imperfections can be hidden).
- Think about the way your exhibit will be displayed and choose a suitable plain plate.
- Please note: if you enter a number of cookery classes please use different plates as the Judge will know which your entries are if you use one sort of plate.
- A doily can be used under sweet entries, such as cakes. This is not essential but does enhance your entry, but should only be used for sweet exhibits.
- All exhibits should be clean and hygienic.
- Do cover with an air tight plastic bag or see through plastic container to prevent the exhibit drying out.
- Ring tins are not permitted as it is easier to bake a perfect cake in this than in a square or round cake tin.

### *Baked appearance*

- Cakes should be well risen, even in shape and baking ingredients should be well distributed throughout the cake, well mixed and evenly cooked.
- For cakes, texture should be moist, fluffy and velvety, but not undercooked, and an even texture all through the cake.
- There should be no large air holes within the bake.
- Flavour should be consistent and balanced.
- Generally, cakes should have a flat or slightly rounded top, and slight cracking is acceptable for light fruit cakes.

### *Schedule must state:*

- Number of items i.e. 3 cupcakes
- Variety required e.g. savoury, sweet, iced or un-iced
- Size and shape e.g. 25cm square, round

### *Schedule must be specific:*

- Fruit cakes and loaves will contain fruit.
- Vegetable cakes will contain vegetables, not fruit as the taste will be altered.

- Fruit and nuts - must have nuts and fruit added.
- Fruit can be specified e.g. apricot loaf, sultana cake.
- Spices – must be stated in the schedule.

### **Scones, Muffins, Bread Doughs**

- *Scones* — Judging points: even shape, nice golden colour, soft interior, fresh smell. Break the scone open vertically.
- *Pikelets* — Judging points: break open vertically, nice gold and even colour, smooth surface with no rings or holes, light and spongy.
- *Loaves* — type needs to be stated — yeast, baking powder, bran, wholemeal, etc.
- *Gems* — must be cooked in a gem iron (preheated). Even colour and slightly domed.
- *Muffins* — golden brown colour, slightly rounded top, no cracking, slightly moist texture, muffins may be cooked in patty cases or muffin tins.
- *Yeast Products* — Schedule must state type, rolls or loaf, white or wholemeal. Judging points: even golden, brown colour, not doughy, rounded, uncracked surface, yeast smell (no baking powder used).
- *Breads and Loaves* — Judging points: loaves cut through centre, smooth exterior, can have slight crack down centre, even sides (no overhang), medium texture inside, no tunnels or holes, even distribution of fruit.

### **Pastry**

Type of pastry and filling must be stated in the schedule.

- *Short Pastry* — 4 parts flour to 2 parts shortening.
- *Sweet Short Pastry* — 4 parts flour to 2 parts shortening, sugar added.
- *Puff Pastry* — 4 parts flour to 4 parts shortening.
- *Flaky Pastry* — 4 parts flour to 3 parts shortening.
- *Choux Pastry* — butter, salt, flour and eggs.
- *Tart* — large open pastry case, sweet or savoury filling, can have lattice work on top.
- *Tartlet* — small individual tart.
- *Pie* — single crust — has top only, no base.  
double crust — top and bottom layer of pastry.
- *Quiche* — pastry case containing savoury egg mixture.
  - Pastry judging points: even colour, well risen, taste should be mild and not too fatty, each pastry must have its own characteristic — flaky, short or sweet short.
- *Pizza* — base and size to be stated on schedule.
- Judging points: flat even edges, attractively filled, not too soggy. Wedge should be taken out.

### **Cakes and Biscuits**

- *Butter cakes* — creamed butter and sugar, eggs added, then dry ingredients.
- *Madeira* — must have two or three pieces of fresh lemon peel cooked on top to give a lemony taste.
- *Meringues and pavlova* — smooth, well risen, regular shape, white colour, dry, crisp texture. Do not display with fruit or cream decoration.
- *Queen cakes* — sultanas or currants added, use patty pans or paper cases. No icing or decoration.
- *Carrot Cake* — grated carrot added, Schedule must state whether icing or cream cheese topping required.
- *Fruit Cake* — schedule will state what type of fruit. Judging points: cakes cut through centre vertically, colour even, sides straight, corners square, flavour true to type.
- *Sponges* — type of sponge: butter, cornflour, sandwich etc.



Judging points: cut vertically through centre, well risen, light in colour and texture, not dusted with icing sugar. Sandwich not filled unless stated.

- *Biscuits* – even shape, soft texture but a firmer texture than for slices, not over cooked, good colour according to type, even distribution of fruit, nutty flavour for coconut biscuits.
- *Shortbread* – pale smooth texture, no cracks, pricked on top, 5mm-10mm in height, breaks with a snap, mild delicate flavour.
- *Slices* – more cake like texture, baked in a flat tin with sides usually about 2cm deep. Required number to be cut into squares or rectangles of uniform size, even colour and well-cooked base.

### **Microwave Baking**

Schedule could include cakes, muffins, slices – similar varieties as conventional cooking. Generally cooked in a ring tin. Cakes will not be brown, topping/ icing is usual. Cake should be slightly moist and coarser than conventional baking.

### **Schedule**

Stewards should ensure that the exhibits in the schedule cover the four different methods used for baking:

- Creaming butter and sugar as in butter cakes, fruit cakes, small cakes and biscuits.
- Beating eggs and sugar as in sponge cakes.
- Rubbing butter into dry ingredients as in rock cakes, scones, pastry, etc.
- Melt and mix method as in carrot cake, gingerbread, etc.

<b>Baking Score Sheet</b>		
<i>External</i>	colour	4
	Shape	4
	Uniformity	4
<i>Interior</i>	texture	5
	even distribution of ingredients	4
<i>Palatability</i>	aroma	4
	Flavour	5

## Beers and Wines

- Exhibits may be shown in the bottle size stated in the schedule.
- Air space between the top of the contents and the closure should be 12-20mm.
- Ideally bottles should not be trademarked. Cover with your own label instead.

### Beer

#### Presentation

- Use bottles that are clean, flawless, unmarked standard bottles and clearly labelled with type and brew date.
- Should be mildly effervescent with fine bubbles steadily and continually rising from the bottom of the glass.
- Over fobbing will not be judged.
- Use new crown seals of good quality.

#### Clarity

- Free from any floating particles or haze and be clear or brilliant.
- A firm, thin yeast deposit should be evident.

#### Colour

Should range through light straw, pale to golden, amber, dark copper and dark brown to black (relative to the type of beer).

#### Flavour

- Characteristic to the type.
- Indicative of the ingredients and method used.
- Should be no unpleasant after taste.

#### Head retention

- Bitters and dark beer should be fine and full.
- Should last and cling to the glass.
- Lager should have a head and fast-moving bead.
- Stout should be thick and foamy while barley and wheat beer should have very little head.
- Wheat beer should be highly effervescent.

#### Body

Refers to the existence of residual non-fermentables, which give density (strength) and produce fullness on the palate.

### Wines

Clarity — brilliant, free of floating particles, not dull or cloudy.

#### Colour

- White wines — yellow, gold, straw colour, absence of amber bleached look.
- Rosé wines — distinct pink with tones of red or orange, absence of violet and amber tones.
- Red wines — light to deep red, blue to violet tones acceptable.

#### Aroma and bouquet

- Aroma (odours from the fruit) — pleasant
- Bouquet (odours that develop after wine is made) — absence of alcoholic, woody, mouldy, musty, yeasty or vinegary odours.

#### Flavour

- Pleasant refreshing taste — fruity, clean, full, balanced.
- Absence of flat, bland flavour or unpleasant sharpness.
- Not too sweet or too dry.
- Absence of vinegary or metallic flavours.

<b>Beer Score Sheet</b>	
<i>Appearance</i>	5
<i>Colour</i>	5
<i>Aroma</i>	5
<i>Flavour</i>	5

<b>Wine Score Sheet</b>	
<i>Appearance</i>	5
<i>Colour</i>	5
<i>Aroma</i>	5
<i>Flavour</i>	5

# Flowers

## Definitions

- Bloom — one flower only, no buds.
- Cluster — one stem with a group of flowers coming only out of the top of the stem.
- Spike — one stem with individual flowers coming off it.
- Truss — several stems with flowers coming off them.

## Follow the rules

- If the schedule calls for five specimens, do not enter four or six.
- Check for *unwanted buds* when staging your exhibit. All buds are considered to be blooms.
- Check your schedule as to *what container/vase* the exhibit should be presented in.
- Where possible, choose *vases* to suit the height of the stems. Some containers may be provided at the Show but come prepared with suitable vases anyway.
- *Cut for the show* the previous evening or early morning when the flowers are cool and not affected by heat.
- *Cut flower stems* as long as possible with an angled cut to assist uptake of water and, if possible, place in cool water 'up to their necks' overnight and away from bright light. It is best to do this the night before the show as it can encourage the blooms to expand. Be careful not to squash flowers by packing too tightly in a bucket for transport.
- *Protect your exhibits* for travel – it's amazing how much they roll around in a car even at 10kph!
- *Arrive at the hall in plenty of time* to stage your exhibits. If you are rushed, mistakes can occur and an exhibit may be disqualified for being 'Not According to Schedule'.
- Make sure the *container is full of water*. A small watering can is useful to top up. A final spray with clean water will help to keep the blooms fresh; it can get very warm in the hall.
- Take some *marbles or glass beads* as this helps to hold stems in position.
- Pay particular attention to the number of specimens required. Take *spares* with you in case of accidents, and always do a final check before leaving.
- *Face the flower towards the judge* rather than away from you.
- When staging flowers, remove any *damaged flowers and leaves* and re-cut the stem. Everything should be clean, free from disease and insect damage.

## **Mixed Flowers and other Cut Flower classes**

- Choose exhibits that are in good condition, that is, when they are at their most perfect and all parts are fresh and free from damage due to weather, pests, diseases, careless handling, etc.
- In vases of one kind of flower, choose exhibits that are the most uniform, that is, when they are most alike in age, size and form.

## **Pot plants including Cacti and Succulents**

- Turn frequently to avoid lopsided growth and water as necessary to ensure the plants are fresh for the show.
- Pots or containers should be clean and undamaged, and with no slugs underneath.
- Plant should have no dead leaves on the soil and the leaves are dust free, insect free and undamaged.
- Any staking should be neat and should not detract from the appearance of the plant.
- The exhibit should be large for the particular type of plant, well-balanced in shape and in good health.
- Plants should have healthy unblemished foliage (and flowers in the flowering plant classes).
- Cacti/succulents should be as free as possible from defects, including damaged or missing spines, distorted bodies or leaves, abnormal marks, etc.

<b>Flowers Score Sheet</b>	
<i>Condition</i>	5
<i>Uniformity, form</i>	5
<i>Shape + texture of flowers + foliage</i>	5
<i>Colour</i>	5

## Children's Section

Most exhibits will have the same criteria as adult classes.

### **Sand Saucer**

- Must be on a saucer or similar sized plate with no sand showing.
- Symmetrical design and evidence of pattern.
- Using whole flat flowers or leaves (for edging only).
- Completed by the child only.

### **Vaseline Saucer**

- Must be on a saucer or saucer sized plate.
- Covered in Vaseline with flower petals or small flat flowers.
- Patterns arranged in a symmetrical design.
- Petals/ flowers firmly attached to the saucer with Vaseline.
- Completed by the child only.

### **Miniature Garden**

- Please check the schedule for the maximum size of the container.
- Remember the judges will be judging a miniature garden — not a scene.
- Some shows use a “Garden from a Book” theme — the following criteria could be used:
  - The title of the book is displayed (if following a book theme).
  - A short description of how the scene fits with the book.
  - The scene is visually, florally pleasing and interesting.
- Completed by the child only.

### **Unusual Floral Container**

- Container must be able to hold water.
- Container must be stable.
- Majority of plants/flowers must be living, but may be supplemented with some artificial or dried material.
- Completed by the child only.

### **Aqua Jar**

Create a lovely colourful flower display enclosed in water in a jar — like a snowglobe without the snow.

- *Presented in a quart-size jar.*
- Fill with only clear water, no colouring.
- Remove all air from the jar so there are no bubbles.
- Flowers and foliage should not touch the insides of the jar.
- Able to be viewed from all angles.
- Flowers and foliage should be attached firmly with Plastercine on the lid.
- The flower should stand no further than 2/3 of the jar's height.
- Completed by the child only.

### **Novelty Animals**

- Check schedule whether fruit (may attract fruit flies) and/or vegetables can be used.
- Join with toothpicks only, no pins allowed.
- Toothpicks must not be seen.
- Animal must be able to stand alone.
- Should be presented on a firm flat surface (plate, saucer, etc.).
- All joins and cutting to be completed by the child.

<b>Children's Flowers Score Sheet</b>	
<i>Condition</i>	5
<i>Presentation</i>	5
<i>Use of flowers and foliage</i>	5
<i>Creativity</i>	5
<i>Originality</i>	5

# Dahlias

## Group 1: Single Dahlia



SINGLE

Single dahlia has a bloom with a single outer ring of florets, which may overlap the centre forming a disc.

## Group 2: Anemone-flowered Dahlia



ANEMONE

The group of tubular florets which comprises the centre of the bloom should be circular in outline, close and compact.

The outer ray florets should be equal in shape, size and formation, generally flat and regularly arranged around the central florets.

## Group 3: Collarette Dahlia

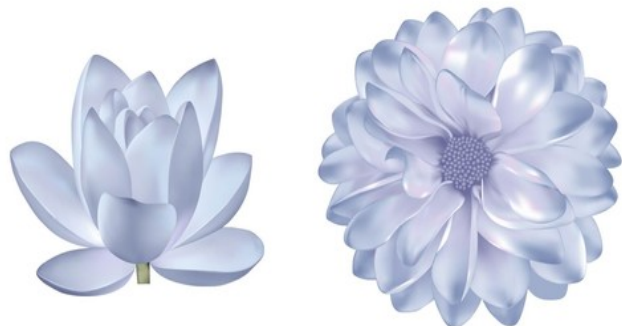


COLLARETTE

Single dahlia has a bloom with a single outer ring of florets, which must overlap the centre forming a disc.

## Group 4: Waterlily Dahlia

- Fully double blooms.
- Firm, circular, closed centre which should be proportionate to the size of the bloom.
- The depth should be approximately one third the diameter of the bloom.
- Poised at an angle of not less than 45 degrees to the stem.
- Stem straight and of a length and thickness proportionate to the size of the bloom.





### Group 5: Decorative Dahlia



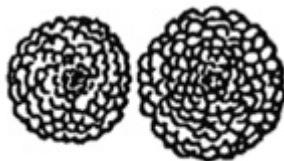
FORMAL DECORATIVE



INFORMAL DECORATIVE

- Has fully double blooms showing no disc.
- The ray florets are generally broad and flat and may be involute for more than 75% of their length or slightly twisted, and usually bluntly pointed.

### Group 6: Ball Dahlia



BALL

- Stems straight and of a length and thickness proportionate to the size of the bloom.
- All ball dahlias should be ball-shaped but the tendency towards flatness on the face of the larger cultivars may be tolerated and reasonable latitude may be allowed.
- The florets should be symmetrically arranged and should dress back to the stem to complete the ball shape of the bloom. The florets should be compact and dense at the centre.
- Ball dahlias should be poised at an angle of not less than 45 degrees to the stem.

### Group 7: Pompon Dahlia

- Perfectly globular. Florets involute for the whole of their length, evenly and symmetrically arranged throughout the bloom and dress back fully to the stem.
- Firm, circular, closed centre which should be proportionate to the size of the bloom.
- Blooms of Pompon dahlias should face upwards on a straight, firm stem.



POM PON

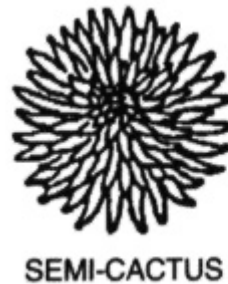
#### Group 8: Cactus Dahlia



- Has fully double blooms.
- The ray florets are usually pointed, the majority narrow and revolute for 65% or more of their length and either straight or incurving.

#### Group 9: Semi-Cactus Dahlia

- Has fully double blooms.
- The ray florets are usually pointed, the majority narrow and revolute for more than 25% but less than 65% of their length, broad at their base and either straight or incurving.



#### Group 10: Miscellaneous — any dahlia that does not fall into the above groups.

- Blooms in the exhibit shall be similar in size and formation.
- Blooms poised at an angle of not less than 45 degrees to the stem which should be straight and proportionate to the size of the bloom.

#### Group 11: Fimbriated Dahlia

- Generally, a Fimbriated dahlia should be a fully double bloom.
- Tips of the ray florets evenly split or notched into two or more divisions, uniformly throughout the bloom to create a fringed overall effect.
- The petals may be flat, involute, revolute, straight, incurving or twisted.
- Blooms poised at an angle of not less than 45 degrees to the stem which should be straight and proportionate to the size of the bloom.

#### Group 12: Star Dahlia



- The outer ray florets should be equal in shape, size and formation, and regularly arranged around the central disc.
- Blooms poised at an angle of not less than 45 degrees to the stem which should be straight and proportionate to the size of the bloom.

### Group 13: Double Orchid Dahlia



- The outer ray florets should be equal in shape, size and formation, and regularly arranged around the central florets.
- Blooms poised at an angle of not less than 45 degrees to the stem which should be straight and proportionate to the size of the bloom.

### Group 14: Paeony Dahlia

- The outer ray florets should be equal in shape, size and formation, generally flat, and regularly arranged around the central disc.
- Blooms poised at an angle of not less than 45 degrees to the stem which should be straight and proportionate to the size of the bloom.



### Size Classification of Dahlias (2017 edition of the National Dahlia Society Classified)

Giant	over 260mm in diameter	Miniature	not exceeding 115mm in diameter
Large	not exceeding 260mm in diameter	Small Ball	not exceeding 170mm in diameter
Medium	not exceeding 220mm in diameter	Miniature Ball	not exceeding 115mm in diameter
Small	not exceeding 170mm in diameter	Pompom	must not exceed 55mm in diameter

Dahlia Score Sheet	
Condition	5
Colour	5
Shape & Texture of flowers + foliage	5
Impact, Symmetry, Uniformity	5

## Floral Art

- Keep within the **measurements** allowed – the judges do measure!
- Ensure your plant material is in peak condition and there are no damaged leaves or blooms.
- Stakes, wires etc. are fine as long as they are neat and do not look ugly.

### Judges of floral art entries generally consider six elements:

1. Interpretation
2. Colour harmony
3. Design balance, proportion, space, form and texture.
4. Plant material relativity and condition. Condition your plant material thoroughly, i.e. gather foliage 24 hours beforehand and stand foliage and flowers in buckets of cool water in a cool place.
5. Accordance and mechanics of other components.
6. Presentation and effect.

### Marks may be lost for:

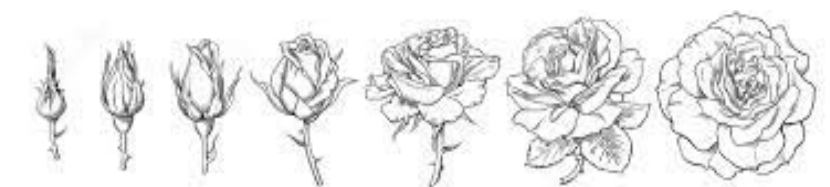
- Exceeding the allotted space.
- Not utilising space allowed to full potential.
- Poor use of elements and principles of design.
- Poor workmanship and presentation.
- Lack of harmony.
- Creased, stained or unsuited accessories.
- Water leaking from the exhibit.

Floral Art Score Sheet	
<i>Presentation and Effect</i>	5
<i>Balance, proportion, face, form, texture</i>	5
<i>Symmetry</i>	5
<i>Colour, Impact</i>	5
<i>Plant condition</i>	5
<i>Interpretation of Title</i>	5

## Roses

The following will help to ensure your exhibit has the best possible chance of success:

- *Specimen bloom*: fresh, no blemishes, full size for cultivar. Petals regularly arranged within circular outline, well-formed centre.
- *Colour*: bright and brilliant. Other than specimen bloom: as for specimen, but additionally well-formed foliage of good size and texture.
- *Strong stems* with healthy foliage displayed.
- To be displayed in a green bottle with entry number on the front.
- Please name rose (if possible).
- Bloom = 1 stem with 1 flower
- Large stem = 1 stem and more than 4 flowers open.
- Small stem = 1 stem with at least 1 open flower plus other buds.
- Fully open =  $\frac{3}{4}$  or more open — if showing stamens they must be yellow, not black.
- Delete “patio” rose classes as roses are either large or miniature. “Patio” is just a selling tactic.



Stages of rose flowering from bud to fully open.

### Judges are looking for:

- Appearance sparkling clean and fresh.
- Blooms in perfect stage of good size for cultivar.
- Outer petals regularly surrounding a central formation.
- Petals firm, smooth and good texture.
- True colour bright and glowing for cultivar.
- Straight stem of thickness and length for bloom size.
- Foliage fresh, clean, undamaged and good in colour.
- Presentation balanced overall and to container
- A complete absence of defects.

Roses Score Sheet	
<i>Typical to variety</i>	5
<i>Condition</i>	5
<i>Freshness, brilliance, purity of colour</i>	5r
<i>Presentation (named)</i>	5
<i>Stem and foliage</i>	5
<i>Bloom</i>	5

## Art

Is the art work —

- Pleasant to view?
- Well executed?
- Using an appropriate medium for the subject?
- Check with the schedule — pictures may be framed or mounted or backed as they may not be able to be hung up in the hall, some may just need a thin cardboard frame to be gun stapled on the wall.
- What is the maximum or minimum size of the artwork?
- Please don't show any sketching / pencil marks as your art work may be considered a "colouring in".

### Judges of art entries generally consider six elements

1. Eye appeal (*focal point*)
2. Colour
3. Perspective
4. Balance and composition
5. Tonal value
6. Use of materials (*presentation*)

### Other considerations —

- Sense of pattern, space, form and shapes
- 3D interest
- Mix of surface textures: the tactile sensation or feel of a surface (rough, smooth, spiky, etc.) or how something appears to feel.
- Adhesives suited to individual element
- Wrinkle and pucker free backgrounds
- Stitching neat and appropriate
- Finished work well stretched

### Principles showing —

proportion, rhythm, harmony, texture, movement, and variety

**Hue** is the colour

**Value** — the hue's lightness or darkness and changes when white or black is added to it.

**Intensity** — the aspect of brightness and purity of a colour. High intensity colours are bold and bright. Low intensity colours are faint and duller.

Art Score Sheet	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, gluing, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5

## Crafts

- **Materials** used — are they appropriate for the item, too heavy, too light, etc?
- **Stitching** — colours chosen, is it neat, finished off?
- **Textures** — use of interesting textures and a range of textures will catch the judge's eye.
- **Colour** — is it pleasant to look at? Do the colours, stitches and any embellishments go together?
- **Finish** — the judge will look closely at how your item is finished off. Are the stitches neat, the ends sewn in almost invisibly?
- **Originality** — for a self-designed item, is it a pleasing and original design?
- **Attention to detail** — this is what will catch the eye of the judge. What is special about your item that makes it a bit more eye-catching than everything else on the table?

### Rug Hooking

- Technique and appropriateness of materials.
- Finishing — quality of the type of finish including whipped, frames, novelty edging, rolled edges, etc.
- Excellence in skills in making the piece. Neatness on both front and back, evenly hooked loops.
- Impact on viewer, the WOW factor.
- Visual appeal — attractive, good use of colour, keeps the viewer's eye moving around the rug.
- Elements flow together for continuity of hooking.
- Unique approach suitable to the use of the piece.
- Expresses creativity, difficult elements are done well.

### Weaving

- Impact on viewer — expresses creativity and execution.
- Technique and craftsmanship of a standard expected for competition.
- Appropriately displayed to enhance the exhibit.

### Cane work

- Article must suit its purpose, be well-shaped, firm, in proportion.
- Stakes and bi-stakes well shaped, ends evenly and neatly cut and woven in.
- Woven bases should be even, not warped, and well-finished.
- Handles or any additions need to be in proportion to the article.

### Macrame

- Check schedule for type of article e.g. pot holder, wall hanging, etc., and the type of yarn or media to be used, as well as the size.
- How will the article be displayed?
- Good design, even shape and tension.
- Suitability of design and yarn for article.
- Neat finishing on the front and back or inside and outside.

### Leatherwork

- Check schedule for type of article or garment e.g. holder, wallet, belt, hat, bag or garment.
- Originality, design suitable to use of article or garment.
- Finishing, stitching, tooling, on all sides.
- Suitability of leather used.

### China Painting

- Check schedule for type of article e.g. plate, cup, tile, saucer, set/s.
- Originality and proportion of design.
- No brush strokes visible, clean articles both front and back.
- Colour harmony and contrast, shade and light.

- No stylised flowers, leaves true to flower.
- Suitability of design to article.

### **Pottery**

- Check schedule for type, purpose, size of article and decorative or domestic ware.
- Originality of design and purpose, good proportion, handles, etc., in proportion to article and fitted securely and neatly.
- Appropriate glazes to articles.
- Well-finished inside and out.

### **Paper Tole (3-dimensional Découpage)**

- Check schedule for type of article — are commercial kits permitted? Is use of accessories allowed?
- Can framing be completed by exhibitor or professional?
- Clean cutting, no glaze on base, silicone should be invisible from above.
- At least four layers of pictures.

<b>Craft Score Sheet</b>	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, gluing, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5



## Crochet

*Schedule must state:*

- Type of article, garment or set.
- Size of article and/or purpose.
- Material to be used i.e. fine or coarse cotton, wool or, in the case of baby wear, pure wool.
- Starch should only be used on novelty articles that need starching to stand alone.

*Judging Points*

- Work should be well presented, neat and clean, well proportioned.
- Pattern to suit design and use, even tension, no knots (reef knots allowed in tatting but must be firmly over sewn).
- Picots and rings must be pulled into shape.
- Back of flat work (unless framed) should be looked at.

Crochet Score Sheet	
<i>Presentation</i>	5
<i>Functional; in proportion</i>	5
<i>Even tension</i>	5
<i>Inconspicuous seams</i>	5
<i>Neat, invisible joins</i>	5
<i>Finishing neat on both sides</i>	5

## Hand Spun Wool

*Schedule must state:*

- Class i.e. bulky, medium, fine or rug wool.
- If the wool can be dyed or left natural.
- Colour i.e. black or coloured white.
- Lock of fleece to be attached to the entry.
- Even twist and colour, well presented in a skein, no knots and burrs. Weight of hanks in grams.
- Wool should smell pleasant — not too strong.
- Unwind skein and shake out — if it twists, it is overspun; if it hangs straight, it is good spinning

*Definitions*

- Hand spun yarn and garment must be the sole work of the exhibitor.
- All items constructed using hand spun yarn must include a minimum of 15cm sample of fibre or roving.
- Non-animal fibre includes flax/linen, hemp, etc.
- *Art Yarn* is a personal response to fibre, colour, texture and touch. It encompasses colour, yarn structure, fibres and material ingredients. However, it isn't suitable for normal patterns, even after making adjustments. Should be made from no more than 50% of non-hand spun materials.
- *Synthetic hand spun yarns* are spun from man-made or manufactured fibres.
- Hand spun yarn skeins should be wound neatly and tied in four places. They should be the weight indicated.
- Items made from hand spun yarn should be made from yarn that was hand spun by the maker.

Hand Spun Wool Score Sheet	
<i>Preparation: clean fibre, durable, suitable</i>	5
<i>Uniformity: consistency of spinning</i>	5
<i>Yarn finishing: twist; skein</i>	5
<i>Overall appearance: colour, texture</i>	5

# Knitting

*Please note that the same rules apply for both hand and machine knitting.*

## *Schedule must state*

- Article or garment, type and purpose, type of yarn and ply.
- Plain or patterned garment
- Label and sample of yarn to be attached.
- Baby knitted garments could be knitted in pure wool or soft cashmere yarn.
- Whether a trim is acceptable.
- Children's garments should state size rather than age group.

## *Presentation*

- Articles should be clean and well pressed (especially the seams).
- Do not flatten the pattern or leave iron impressions on the fabric.
- Take special care when pressing synthetics.
- Garments must have a good shape and be in the right proportions.
- Garments should be functional — heads should fit through necklines and hands through wristbands, etc.
- Buttons need to be at the waist to hold the garment firm and match up correctly with buttonholes. Buttons should be sewn on with matching yarn.

## *Baby Booties and Hats*

- No rough seams — especially on heels of booties, and any hats.
- Larger needles are often better for softer garments but take care with tension.

## **Judging points** — *whether hand or machine knitting*

- *Tension* — even and suitable for yarn and type of garment.
- *Stitching* — even, for example there should be the same number of stitches picked up for a neckband on either side of the centre of the garment. No holes where the stitches have been picked up. This also applies to sewn on neckbands.
- *Pattern* — no mistakes. Any pattern appearance should be the right scale for the size of the garment. It should be perfectly matched at the seams.
- In all multi-colour work, the pattern should be neat and even with threads carried over or woven in at the back.
- *Shaping* — evenly paired and spaced. When part of the design, such as raglan shapings, the decreased stitches should be paired (i.e. knit two together should be paired with slip one, knit one pass stitch over, or knit two together through back of stitches). Any place where the stitches on both armholes slant in the same direction is a bad fault.
- *Bands* — on cardigans and jackets bands should be the right length without too much stretching, and neatly attached.
- *Buttonholes* — evenly spaced, finished with appropriate yarn and buttonhole stitch.
- *Seam* — flat, inconspicuous, strong and elastic. Shoulder seams may be reinforced with tape. In a striped design, the stripes should match at the seams, and if in contrasting colours, they should be joined in the same colour.
- *Joins* — yarn should be joined at the end of the work or neatly or invisibly spliced with all the ends woven in. Knots on the wrong side of a garment or article are not acceptable.
- *Edges* — cast on edges should be even — neither too tight or too loose. Cast off edges should be in pattern, for example, ribbing should be cast off in rib at a looser tension than main tension.
- *Finishing* — neat on both sides with minimum bulk on the inside. Hems and double bands should be sewn up evenly, not twisted. Pocket, welts and lining should be attached neatly without twisting. Zips neatly hand sewn in, not machined, with edges slightly eased onto zip to avoid the switch back

railway look. Both fronts of cardigans should be compared. Compare sleeves on all garments. Count the rows if there is some doubt.

- Entry must state type and purpose of garment, and type of yarn.
- Labels and or sample/s to be attached if required.

### **Judging points for hand knitting**

- Articles or garments are lightly pressed, without leaving impression of iron or flattening knitting.
- Garments should be functional, necklines, wrist and waistbands not too tight.
- Even tension, no mistakes, neckbands matching on both sides, with no holes where stitches have been picked up.
- Seams neat and flat. Hand knits not seamed by machine.
- Joining in of colours must be neat; not stitched into knitting fabric.
- Front bands on cardigans must be the same length and buttons and buttonholes evenly spaced.
- Cast on and off edges must be even.
- All knitting should be even in tension and sizing.
- If zips are attached these should be done by hand and be neat.
- Woollen garments should be joined at seams with wool.
- Stripes should match at side seams.
- Fair Isle patterns go all around the garment.
- No knots or loose ends.

### **Judging points for machine knitting**

- Articles/garments must be clean, unworn and well-presented.
- All work must have been done on a knitting machine.
- Garments need to be in proportion, seams on stocking stitch garments may be seamed with purl side outside.
- Even tension must be maintained. No dropped stitches, ends, or knots.
- Seams may be sewn on a sewing machine, knitting machine, or by hand.

<b>Knitting Score Sheet</b>	
<i>Presentation</i>	5
<i>Functional; in proportion</i>	5
<i>Even tension</i>	5
<i>Inconspicuous seams</i>	5
<i>Neat, invisible joins</i>	5
<i>Finishing neat on both sides</i>	5

## Embroidery

### *Schedule must state*

- Type of article
- Size of article
- Is embroidery only to be judged or the whole article?
- Are stamped or charted designs acceptable?

### *Definitions*

**Embroidery** — freehand or counted thread work

**Fancy work** — worked over a transfer

- *Mountmellick* — bold surface stitchery, worked in one colour, traditionally white on white. Can be finished with a fringe or scalloped edge.
- *Crewel* — using surface stitches in wool or other embroidery yarns on fabric that has a suitable weight and texture for the yarn.
- *Jacobean* — traditional style on heavy weight linen, worked in wool with silks sometimes used as highlights on wool embroidery.
- *Stitches used* — long and short stitch, satin, sloping satin buttonhole, feather, herringbone, stem, French knots, chain.
- *Smocking* — material gathered in folds with decorative stitches holding folds in place. Knots are allowed at end of row. Schedule must state whether gathering to be done by hand or machine and if smocking only is to be judged or embellishing stitches also.
- *Shadow Work* — can be worked from the front or back, shadow effect is obtained with double back stitch or closed herringbone worked on reverse side. Small amount of stem stitch, Holbein, French knots and satin stitch are permissible on the right side of the work to enhance the pattern.
- *Cross Stitch* — take care that the top stitch of the cross goes the same way over the entire article.
- *Assisi* — variation of cross stitch where the background is worked in cross stitch and the motif is left as a plain outline in Holbein or double running stitch. Traditionally one colour was used but now colours can be mixed.
- *Blackwork* — counted thread work over an even number of threads. Traditionally black on white, now colours can be used. Textures obtained with dark, medium or light shades with stitches and closeness of thread.
- *Pulled Thread* — each stitch pulls the fabric to give an open lace effect, worked on even thread fabric.
- *Drawn Thread* — some warp or weft threads are cut and removed from fabric; threads left are embroidered.
- *Hardanger* — open work embroidery worked in blocks of satin stitch, some warp and weft threads cut and withdrawn, remaining threads covered with overcasting or woven bars.
- *Cutwork* — small pieces cut out of the design, outlined with buttonhole stitch. French knots and/or satin stitch are permissible on the right side to enhance the pattern.
- *Canvas Stitching* — worked on canvas, using a variety of stitches, covering all the canvas.
- *Florentine* — Bargello stitches are straight stitches worked in waves or zig zags of different shades and colours.

Embroidery Score Sheet	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5

## Fabric Art

### *Schedule must state*

- *Appliqué – applied decoration*: Stipulate whether to be done by hand or machine, or both. This method of stitching is used to apply one piece of fabric to another. Hand appliqué can have raw edges exposed and then covered by buttonhole stitch or can have raw edges concealed and stitched invisibly. Appliqué can also be applied by machine. Schedule must state if appliqué film or similar can be used.
- *Patchwork* — pieces of fabric that are skilfully sewn together in patterns, colours and design.
- *Quilting* — stitching together two or three layers of fabric decoratively. In English or Wadded quilting the whole article is stitched through the three layers of fabric — top, wadding and backing.
- *Corded Quilting* — design is stitched in double outline through two layers of fabric and a cord is inserted to produce a pattern in relief, known as Trapunto.

### *Presentation*

- Embroidery must suit the article's purpose; design should be well placed, articles clean and neat, colours blend attractively and presented neatly.
- Threads neatly fastened on the back, no knots (except at end of rows of smocking), edges neat, hand sew all hems with mitred corners, binding of pieced articles should be a consistent depth and lying flat.

### *Judging Points*

- Balanced overall
- Good colour combinations
- Good technique, even stitching, no knots, no long threads on back of work
- Even tension with no distortion of shape.

Fabric Art Score Sheet	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, gluing, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5

## Needlework

- *Materials used* — are they appropriate for the item? Not too heavy or too light.
- *Stitching* — colours chosen; is it neat and finished off?
- *Textures* — use of interesting textures as a range of textures will catch the judge's eye.
- *Colour* — is it pleasant to look at? Do the colours, stitches and any embellishments go together?
- *Finish* — the judge will look closely at how your item is finished — are the stitches neat and the ends sewn in almost invisibly?
- *Originality* — for a self-design item — is it a pleasing and original design?
- *Attention to detail* — this is what will catch the judge's eye. What is special about your item that makes it a bit more eye-catching than everything else on the table?

Needlework Score Sheet	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5

## Sewing

### *Function*

- Article appears to serve its intended use.
- Type and quality of materials is suited to purpose (including supporting materials).
- Articles finished and ready for use; suitable finishing techniques.

### *Design*

- Appealing design. Materials, textures and colours are in unity with function.
- Applied design is in relationship to the size of the article, materials and end use.
- Shows individuality and creativity in choice of materials, textures, colours and applied design.

### *Craftsmanship*

- Stitching uniform with a balanced tension and no skipped stitches. Appropriate colour choice of thread.
- Accurate completion of buttonholes, zippers, collars, pockets, hems, etc.
- Stitch length — even, tension suitable for fabric.
- Seams — width even, suitable for garment.
- Darts — finish to a fine point with no pucker; pressed in correct direction.
- Facings for collar, neckline, openings, etc. do not roll to the right side. Under stitching, if used, should be neat and serve its purpose.
- Bulk of seam allowance removed, clipped and graded where necessary.
- Hand stitching, if used, is even and neat. Machine stitched finishes used where appropriate.
- Trim and topstitching accurately and neatly applied.
- Clean and well presented.

*Knit Fabrics* — same as above, but both seams can be overlocked together with loose overlocking threads darned back through the seam before trimming.

<b>Sewing Score Sheet</b>	
<i>Function; appearance</i>	5
<i>Design</i>	5
<i>Craftsmanship</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5



## Māori Mahi Toi

### Other Cultural Crafts

In some shows there may be a need for crafts of other indigenous groups but there will need to be cultural sensitivity as some people do not like their crafts to be judged or compared but would rather just have an exhibition to show their talents and diversity. Defined groups of interest (such as migrant communities) wish to maintain and preserve their distinctive artistic and cultural traditions from one generation to the next. There may be community-based arts groups devoted to the recreational pursuit of diverse art forms.

Craft/object art includes the traditional applied arts and contemporary practices of all the peoples of Aotearoa/New Zealand — Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/New Zealand today. Genres include, but are not limited to, ceramics, furniture, glass, jewellery, object making, studio-based design, raranga, tāniko, tapa making, tukutuku, kowhaiwhai, textiles, tivaevae, typography, and weaving.

#### Mahi Raranga — Harakeke and Raupo

Novice flax workers should know something of the observances and traditions linked with the raw material and the various processes involved in the craft such as cutting flax, burning flax, eating while working, women with their mate wahine, stepping over flax and unfinished work, perseverance, selling your work and giving away your first completed article.

#### Hints for Exhibitors, Tips for Judging

- Flax needs to be fresh.
- Articles or garments will be *judged on all sides*.
- *Materials used* — are they appropriate for the item, too heavy, too light, etc?
- *Stitching* — colours chosen, is it neat, finished off?
- *Textures* — use of interesting textures; a range of textures will catch the judge's eye.
- *Colour* — is it pleasant to look at? Do the colours, stitches and any embellishments go together?
- *Finish* — the judge will look closely at how your item is finished off. Are the stitches neat, the ends woven in almost invisibly?
- *Originality* — for a self-design item, is it a pleasing and original design?
- *Attention to detail* — this is what will catch the judge's eye. What is special about your item that makes it a bit more eye-catching than everything else on the table?

Māori Mahi Toi Score	
<i>Appearance</i>	5
<i>Purpose</i>	5
<i>Originality</i>	10
<i>Finish; neatness</i>	5
<i>Use of materials</i>	5

## Soft Toys

*Schedule must state*

- Whether toys are to be knitted, crocheted or stitched by machine or hand.
- Size to be stated.
- Whether it is functional or decorative.

*Judging Points*

- Should be strongly made of material which is non-flammable and washable.
- No sharp edges and all attachments, including arms, head and legs should be firmly secured.
- Stuffing should be firmer for a soft or decorative toy, softer for a cuddly toy, which is more “squashable” and still holds its shape.
- Should be realistic, be in proportion, and suitable in size and type.

Soft Toys Score Sheet	
<i>Appearance; design</i>	5
<i>Presentation</i>	5
<i>Technique – stitching, gluing, etc.</i>	10
<i>Finishing</i>	5
<i>Originality; eye-catching</i>	5

## Stick Making

### Identification Guide

*Tramper/Hiker 1* — a rustic stick; length midway between shoulder and elbow, thonged and ferruled.

*Tramper/Hiker 2* — a thumb stick, rustic with a contrasting timber Y, thonged and ferruled; 120cm (48").

*Musterer* — a shepherd's hill stick, rustic, either bark on or peeled, thonged and ferruled, standard length, nippy stick, 135cm (53").

*Shepherd's Crook* — traditional crook with timber bow. Can be full length or shortened 130cm (51"), to suit; three-finger gap and "nose" to hang a lantern when working with sheep at night, ferruled.

*Cardigan* — walking stick with bow grip, traditional with either a curled butt or plain (Llandovery style); can be shortened to suit rubber tip.

*Dress* — walking stick with T grip, plain, wood wax finish, can be shortened to suit rubber tip.

Stick Making Score Sheet	
<i>True to category</i>	5
<i>Design; appearance</i>	5
<i>Construction; workmanship</i>	10
<i>Finishing</i>	5
<i>Wood material selection</i>	5

## Woodwork

*All exhibits should show the following:*

- Remove pencil marks, saw marks, planner waves, saw chipouts, dents, and scratches.
- Ensure joints are tight and smooth.
- Nails and screws should be countersunk and filled.
- All wood should be sanded smooth.
- Drawers should roll freely with no wobbles.
- End grain should be smooth, same as the side grain.
- Use of expensive materials is of no advantage.
- No runs of stains, varnish or paint in the finish; application should be consistent over the whole item. No dust, etc., trapped in the finish.
- No finish on any glass incorporated in the item.

<b>Woodwork Score Sheet</b>	
<b>General appearance</b> <i>Design; clean and well presented; well proportioned; suitable and functional.</i>	5
<b>Wood selection</b> <i>Good quality; suitable for the article made. Wood substitutes are not acceptable.</i>	5
<b>Construction/workmanship</b> <i>Pieces accurately cut and assembled.  Nails and screws countersunk and holes filled with wood filler  Hardware, e.g. hinges and fasteners fitted and operating smoothly.</i>	10
<b>Finish</b> <i><b>Indoor:</b> smooth to touch; may have a hard finish such as varnish; may have a soft finish such as wax; must be well sanded before finish is applied  A quality finish has several thin coats of a finish with fine sanding between coats.  <b>Outdoor and utility items:</b> smooth to touch; must have a durable finish as preservation of the item is most important.</i>	10

## Photography

Please read the schedule for the presentation of the photograph, which includes the size, mounting and backing of the photograph as this will vary between shows and how they will be displayed. Some photographs require a title.

Even if the Technical Requirements have all been met, does the photo entry create the visual impact that it should? Does the entry exude technical excellence?

Here are some examples of what to look for:

- *Impact* — what you feel when you first view the entry. Does the photo evoke an emotion from the viewer?
- *Creativity* — how the exhibitor is able to convey the idea, message or thought in an original and imaginative way through the lens.
- *Style* — how the exhibitor is able to showcase their personal originality and technique to influence how the image is presented and interpreted.
- *Subject Matter* — is the subject matter displayed in the photo appropriate to the schedule (visual, emotional, aesthetic context)?
- *Story Telling* — how does the exhibitor's entry evoke the viewer's imagination?
- *Technique* — the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are all techniques applied to an image.
- *Composition* — how all the visual elements harmoniously express the purpose or intent of the image. Does the photo draw the viewer in to look where the creator intended?
- *Colour Balance* — can bring harmony to a photo. Do the tones work together, effectively supporting the image? However, colour balance is not always harmonious and can be used to evoke diverse feelings for effect.
- *Centre of Interest* — the point(s) in the photo where the exhibitor wants you to view the image. Does the photo draw you in? Does it have more than one centre or interest or none at all?
- *Lighting* — how the exhibitor is able to use and control light. Is the lighting (manmade or natural) applied in the photo properly used to enhance the image?
- Does the photo entry tell a story? What is the overall impression? What is the effect? Does the photo stand on its own, as complete and outstanding? Does it have the **Wow! factor**?

Photography Score Sheet	
<i>Presentation (according to schedule)</i>	5
<i>Impact; WOW factor</i>	5
<i>Creativity; Centre of Interest</i>	5
<i>Originality</i>	5
<i>Technique: composition, lightning, balance</i>	10

# PRODUCE SECTIONS

## Cheese

### Judging Tips

#### *Appearance*

- Look at the cheese for colour and signs of freshness.
- Does the Brie look creamy and plump, or is there a chalky core?
- Does the Cheddar look shiny and smooth, or dull and crumbly?
- Does the Asiago look moist and springy?
- Each cheese has its own beauty marks, depending on its age.

#### *Colour*

White, yellow, gold, straw, butter, orange, blue-marbled, green-marbled, ivory (and any other applicable colours).

#### *Mouthfeel*

Creamy, smooth, semi-fluid, crumbly, hard, satiny, chewy, dense or firm, elastic, crumbly, soft, resilient, waxy, grainy, chalky.

#### *Aroma and taste*

Sharp, tart, creamy, autolyzed (cheddars), mellow, buttery, rich, tangy, spicy, herbal, earthy, nutty, salty, peppery, pungent, acidic, piquant.

#### *Body*

- While cutting the cheese, look at how well it holds its shape;
- While eating the cheese, make note of how it feels to chew it.
- Some cheeses taste best when melted or heated, so reserve those for menu applications..

#### *Flavour*

- May be delicate, fruity and sweet, to pungent and tangy.
- Take a sip of water to cleanse your palate. Then, slowly eat the cheese, allowing its flavour to permeate your palate. Wait a few seconds to identify any lingering or developing flavours on the palate.
- For example, a Gruyère may taste buttery and nutty at first, and finish with hints of pears or fruit.

#### *Other factors to consider (depending on the type of cheese)*

#### *Hardness*

- The style, age or ripeness of a cheese will affect its texture, which also affects its culinary applications.
- Dense, hard cheeses are often aged; ripened cheeses tend to be creamy and soft.
- Semi-soft cheeses are sliceable, but can be difficult to grate.
- Crumbly texture may result from the method of manufacture (e.g., veined Blue cheese) or the age (for example, Aged Cheddar).
- Young cheese can be chewy and springy.
- Fresh soft cheese is spreadable and buttery.

#### *Rind*

- Very hard cheeses such as Parmesan have rinds, or tough outer skin.

- Other natural rind cheeses include Cheddar and Swiss; most people slice off the tough and chewy rinds.
- Ripened cheeses, such as Brie, have a floury, white rind that is perfectly edible (though not to everyone's taste!).
- Other cheeses are dipped in an edible vegetable dye (e.g., Muenster) or a wax or fabric covering to protect the cheese (e.g., Gouda).

#### *Method of Manufacture*

- Cheese may be cooked or raw, pressed or unpressed, cured or uncured.
- Most cheeses, unless specified "fresh and uncured" have ripened and aged to some degree.
- Blue and Gorgonzola cheeses are treated to create the distinctive blue-green marbling and develop their characteristic tangy taste

#### *Storage*

Cheese loses both flavour and essential moisture if exposed to air. Store cut cheese in the refrigerator in an airtight container or plastic wrap (avoid storing cheese in foil). Covered bar portion trays work well for quick service of a bar menu or pub sampler

#### *Cutting*

- Cut cheese while it is still chilled, for ease in handling. Cutting tools should fit the style of cheese.
- Soft-ripened cheeses may be cut with a open-blade serrated cheese knife.
- Aged Parmesans and Cheddars may be cut with a wedge knife

#### *Serving*

Fresh cheeses may be served a little chilled; other varieties should be presented at room temperature for best flavour and aroma. Make sure each cheese has its own cutting knife to keep the flavours distinct. Keep mild cheeses away from strong ones on the serving tray as they may pick up competing aromas and flavours

### **Types of Cheese**

- *Fresh unripened cheeses:* Cheese curds, Cottage cheese, Cream cheese, Fromage Blanc, Fromage Frais, Mascarpone, Quark, Ricotta.
- *Soft-ripened cheeses:* White surface mould ripened cheeses: Brie, Camembert, etc.
- *Cheddars:* all Cheddars made from any milk: based on age at time of judging and competition.
- *Blue Mould cheeses:* all cheeses ripened with Penicillium.
- *Feta cheeses:* Excluded: cheeses with any added flavours.
- *Low Fat / Low Salt cheeses:* each entry must be labelled with one of the following terms: Fat-Free, Low Fat, Light or Lite or Reduced Fat.
- *Smoked cheeses:* aged cheddar is dipped in a hickory-smoked liquid to create a subtle smoky flavour.
- *Marinated cheeses:* entries must identify the type of marinade (olive oil, safflower oil, vinegar, wine, spirits and liqueur, etc., including additional ingredients).
- *Washed Rind cheeses:* cheeses with a rind or crust washed in salted brine, whey, beer, wine, other alcohol, or grape lees.
- *Sheep cheeses:* similar process as for cow's milk cheeses. Styles can include Feta, Cumerino, Pepperino, Manchego, etc.
- *Goat cheeses:* similar process as for cow's milk cheeses. Must have the technical skills to produce a cheese with complex flavours and without defects. Seasonal variations depend on what the goat has been grazing. Styles can include Camembert, Feta, and soft cheeses with a short shelf life.

<b>Cheese Score Sheet</b>	
<i>Appearance</i>	5
<i>Body</i>	5
<i>Aroma; taste</i>	5
<i>Flavour</i>	5
<i>Colour</i>	5
<i>Mouthfeel</i>	5



## Eggs

### *Display tips*

- Read the schedule and exhibit the correct number of eggs.
- Place the eggs on a saucer (or small container you can place a lid on) and provide another one underneath as judges will need to break one egg to judge the inside.

### *Judging tips*

- Shell texture is non-porous, uniformity throughout.
- Shell quality is not thin, resistant to breakage, free of hairline cracks, without bumps or spots.
- Shell shape is uniform, oval, smaller end quite evident.
- Shell colour is consistent, inside same shade as outside (allowing for dampness).
- Cleanliness — exterior is free of stains or evidence of sandpapering.
- Freshness — yolks “stand-up” and whites are not runny.
- Interior qualities — free of foreign spots or other impurities; yolk size proportionate to size of the egg.

<b>Egg Score Sheet</b>	
<i>Shell-shape, uniformity, texture, colour, quality</i>	10
<i>Freshness</i>	5
<i>Cleanliness</i>	5
<i>Inside qualities</i>	10

# Honey

## Cone Honey

- Honey must be exhibited in a standard square comb container with a clear removable lid.
- Label must identify the main source.
- Neatness and uniformity of cut with an absence of weeping honey and uncapped cells, without crystallisation.
- Cleanliness and uniformity of cells.
- Colour and flavour of honey.

## Liquid Honey

- Honey must be in an airtight jar.
- Label must identify the main source.
- Clarity, brightness and free of granulation.
- Free of specks, wax, lint and surface froth.
- Honey will be judged on appearance, consistency, flavour, density, colour, aroma, cleanness and brightness.

Honey Score Sheet	
<i>Container</i>	2
<i>Clean, appearance</i>	4
<i>Label</i>	2
<i>Contents</i>	8
<i>Brightness, density</i>	5
<i>Colour</i>	5
<i>Texture and consistency</i>	5
<i>Aroma</i>	4
<i>Taste/ flavour</i>	5

# Preserves

## Exhibitor's Tips

- Jars and lids must not show commercial origins such as name of previous contents, embossed or words in the glass.
- Jars should be cylindrical: i.e circular cross section, vertical sides (not hexagonal, octagonal, bulbous, etc.)
- Jars must be labelled, stating the main fruit / vegetable used and date made; labels should be half way up the jar and parallel to the base; they can be hand written or printed and of suitable size for the container.
- Preserves should be covered with an easily openable lid or cellophane top, but tightly sealed as those that leak will be disqualified.
- 'Frilly hats' make no difference to the judge's decision which is based on flavour, texture, colour.
- Jars must be clear glass, clean, well-polished and free of stickiness, drips, and finger marks.
- There should be no air bubbles or scum within the contents.
- Jars should be filled to within 1 cm of the top.
- Chutneys and pickles should be at least 2–3 months old before exhibiting to allow the flavour to mature.

## Judging Tips

- Preserves are marked on a combination of internal and external standards as follows:
- *External standard*: container, cover, label and appearance.
- *Internal standard*: colour, clarity, flavour, consistency, texture of fruit, and aroma.
- The judge will taste the exhibit, with marks for flavour and aroma given the biggest percentage of the overall marks.

## Bottled Fruit and Vegetables

- Preferably in a quart jar.
- Jars will be opened (provide a screw band to take it home).
- Jars must be clean, non-sticky and well filled.
- Contents should be bright, attractive natural colour in clear water or syrup with no sediment.
- Contents should be arranged symmetrically or neatly with the liquid covering the fruit or vegetables.

## Dried Fruit or Vegetables

- Fruit and/or vegetables should be fresh, bright and attractive.
- Judged on quality, flavour, aroma, moisture content and uniformity of size and shape.

## Jams

- Typically shown in a 300 to 400ml jar.
- Colour should be bright and characteristic.
- No scum or foreign bodies, mould or sugar crystals.
- Fruit evenly distributed, not too many stones, skin tender.
- Consistency 'jellified', not runny or sticky, no loose liquid or syrup.
- Flavour full, fresh and characteristic of the fruit.

## Jellies

- Typically shown in a 200 to 300ml jar.
- Should be brilliantly clear with no pulp, haze or scum.
- Colour should be even, bright and characteristic.
- Consistency should tremble, but hold its shape.
- No air bubbles.
- Flavour true of fruit, full and well balanced.

### Paste

- Has a firm texture for slicing, twisting and carving.
- Is made of fruit and there is no liquid on the surface.
- Displayed in a shallow jar.

### Lemon Curd or Lemon Honey

- Shown in a 200 to 300ml jar.
- Consistency spreadable, but not runny or coarse.
- Should be smooth with no egg spots, peel, scum, sugar crystals or air bubbles.
- Flavour fresh and well balanced, with no greasy taste.

### Marmalade

- Shown in a 300 to 400ml jar.
- If peel is included in the preserve, it should be tender and uniformly cut.
- Colour will vary according to type, but bright and characteristic.
- Consistency 'jellified', not runny or too firm.
- No air bubbles or scum.
- Flavour slightly bitter, characteristic and true of fruit used.

### Pickles

- Ripe fruit or vegetables preserved in vinegar, brine or thickened mustard sauce.
- No sediment, vegetables should be identifiable, cut evenly, raw or lightly cooked.
- Colour true to fruit or vegetables used (malt vinegar may not be the best choice).

### Relish

- Sour pickle with finely mashed or chopped vegetables.
- Cooked for less time than chutney so the ingredients retain their shape.
- Sharp tangy flavour, flowing but not runny.

### Chutney

- Fruit or vegetables cooked in vinegar with spices, herbs, raisins etc., to produce a thick even consistency.
- Has a sharp biting flavour and may be hot and spicy.
- There should be no separation of vinegar from the fruit.

### Sauce

Smooth pouring consistency, piquant flavour, bright colour, seedless and skinless. Contents should not separate out into liquid and solids.

Preserves Score Sheet			
Container	2		
Clean appearance	4	Contents	10
Correct quantity	2	Colour	5
Label	2	Texture and consistency	5
Aroma	5	Taste	5

## Fruit and Vegetables

### Harvest tips

- All fruit and vegetables are *clean, fresh and blemish free* with attractive, *naturally produced colour* and the natural bloom intact.
- If a specific number of exhibits are asked for ensure they are all *the same size, colour and shape* as much as possible. it is a good idea to arrange them on a plate to keep them together as a set.
- Most exhibits will be cut open.
- *Condition is fresh*, firm, with no signs of blemishes, bruising, pests or disease.
- *Size* — all fruits should be above the average size for the cultivar, but enormous specimens could be considered a defect.
- *Stalks* — apricots, nectarines, peaches, blueberries and citrus fruit are all shown without stalks. All nuts are shown without stalks or husks. All other fruits such as apples, cherries, grapes, olives, passionfruit, pears, plums and strawberries should be shown with stalks and remain intact.
- *Ripeness* — apples, gooseberries, pears and quinces may be shown either ripe or unripe and all other fruits should be ripe unless specified.

### Display tips

- For **leaf vegetables**, try not to cut away too many leaves from the stalk.
- **Root vegetables** may be washed gently to remove any loose earth and carefully remove any side-roots, but not the taproot.
- **Rhubarb or radishes** foliage should be neatly trimmed back to approximately 75mm and the bottom white heel left on.
- **Peas** should always be shown with a short length of stalk attached; be careful not to damage when picking — always hold by the stalk and try not to touch the pod itself so the natural bloom is still there. Display together on a suitably sized plate.
- **Carrots** to be shown with leaves trimmed to 75mm and neatly tied. Can be washed.
- **Beetroot** to be shown with leaves trimmed to 75mm and neatly tied. Can be gently washed.
- **Onions, Shallots, Garlic** to be shown with tops bent and tied and roots trimmed. Do not over peel.
- **Beans** such as Runner Beans, French Beans to be shown with stalks on. Pods should be well matched and of good colour, clear, fresh (snap when bent), free from stringiness, fine grained, smooth, fleshy, clean, well filled, not over mature. Stems attached. Specimens should not be washed.
- **Lettuce** to be shown with roots washed and left on. The roots can be wrapped in moist kitchen roll and put in a polythene bag.
- **Potatoes** to be gently washed and shown on plates with “rose” end outwards. Can be covered with damp kitchen roll.
- **Courgettes** and **Cucumbers** can be shown with or without flowers.
- **Pumpkins** and **Squash** to be shown with the stalks attached.
- **Tomatoes** to be shown with stalks left on.
- **Soft Fruit / Berries** e.g. Raspberries, Blackberries, Loganberries, Strawberries should be shown with stalks on.
- **Pip** and **Stone Fruits** e.g. Apples, Plums, Pears, etc. should be shown with stalks on.
- **Nuts** should have no rancid, unpleasant stale taste or aroma.
- **Herbs** — display the part of the plant that is used for culinary purposes, that is, the leaves, flowers, roots or seeds.

<b>Fruit and Vegetables Score Sheet</b>	
<i>Condition</i>	10
<i>Uniformity</i>	5
<i>Flavour / Aroma</i>	5
<i>Shape or Size</i>	5
<i>Colour</i>	5

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