

FOREWARD

The Agricultural Fair has an important role in our communities as a place to display and feature our skills and accomplishments.

Exhibits should set the standards of excellence. Classes should be designed to best illustrate the high quality of the product and workmanship and to encourage creativity and originality. They should also develop pride in doing quality work and in demonstrating skills to others.

The purpose of this book is to suggest guidelines for the judging of foods, clothing, quilts, handcrafts, needlework, youth work, photography and other Homecraft related classes at Ontario fairs and exhibitions.

These guidelines, by identifying accepted standards and desired qualities of a product, may also be helpful to exhibitors.

The main objective of fairs and exhibitions is education. It is our hope that these guidelines will assist in helping Ontario's fairs and exhibitions accomplish this goal and provide consistency in judging standards.

Copies of this book can be ordered on the:
Ontario Association of Agricultural Societies website -
www.ontarioagsocieties.com/shop/

Homecraft Judging Standards

Revised by the Ontario Association of Agricultural Societies

Edition 1 - February 2020

Edition 2 – April 2024 –

Note: Sections of the Handbook that have been added or existing sections that have had significant information added are marked with the date April 2024

If you would like to see additional categories or information added to this Handbook, email the OAAS - oaas@oaasfairs.com

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NOTE:

If an item does not fall under any of the Categories listed in this book, then try to find a Category which most closely matches the items being judged.

JUDGES' KIT CHECKLIST

Judges are responsible to carry these items when attending Fairs to judge. A good idea is to keep these items in a kit all the time and ready for use. Dress in layers! Prepare for hot and cold

Culinary

- | | |
|--|---|
| <input type="checkbox"/> plastic cutting board | <input type="checkbox"/> small plastic pail |
| <input type="checkbox"/> bread knife | <input type="checkbox"/> plastic garbage bag |
| <input type="checkbox"/> pie lifter | <input type="checkbox"/> paper towels |
| <input type="checkbox"/> jar/bottle opener | <input type="checkbox"/> disinfectant wipes |
| <input type="checkbox"/> sharp knife | <input type="checkbox"/> tea towel |
| <input type="checkbox"/> multiple plastic forks, spoons | <input type="checkbox"/> clip board or folder |
| <input type="checkbox"/> paper plates | <input type="checkbox"/> pencil, eraser and sharpener |
| <input type="checkbox"/> lemon-based drink or water | <input type="checkbox"/> paper for notes |
| <input type="checkbox"/> white smock/apron | <input type="checkbox"/> sticky notes |
| <input type="checkbox"/> disposable gloves | <input type="checkbox"/> band aids |
| <input type="checkbox"/> waxed paper | <input type="checkbox"/> facial tissues |
| <input type="checkbox"/> scotch or masking tape | <input type="checkbox"/> hand wipes or sanitizer |
| <input type="checkbox"/> twist ties | <input type="checkbox"/> any required paperwork |
| <input type="checkbox"/> current OAAS Homecraft Judging Standards Manual | |

Handcrafts

- | | |
|--|---|
| <input type="checkbox"/> white cotton gloves | <input type="checkbox"/> hand wipes or sanitizer |
| <input type="checkbox"/> white smock/apron | <input type="checkbox"/> paper for notes |
| <input type="checkbox"/> tape measure or ruler | <input type="checkbox"/> pencil, eraser and sharpener |
| <input type="checkbox"/> magnifying glass | <input type="checkbox"/> clip board |
| <input type="checkbox"/> small safety pins | <input type="checkbox"/> sticky notes |
| <input type="checkbox"/> scotch or masking tape | <input type="checkbox"/> band aids |
| <input type="checkbox"/> small calculator | <input type="checkbox"/> any required paperwork |
| <input type="checkbox"/> facial tissues | |
| <input type="checkbox"/> dark piece of material 24 x 24" (40 x 40cm) | |
| <input type="checkbox"/> white piece of material 24 X 24" (40 x 40cm) | |
| <input type="checkbox"/> current OAAS Homecraft Judging Standards Manual | |

Judging Etiquette and Responsibilities of Judge at the Fair

- **IMPORTANT:** If you are unable to judge at the Fair, contact/phone the Agricultural Society **immediately**. Please give the Agricultural Society as much notice as possible so they can find a replacement.

Be prepared to suggest a suitable replacement if the Society asks.

NOTE: If you are unable to judge at a Fair – DO NOT book a substitute judge for the agricultural society unless they specifically ask you to do so.

- ❖ It is the Judge's responsibility to obtain and thoroughly read the Fair's Prize Book and all its rules and ask the Fair for clarification if you have any questions.
- Arrive early on the day of judging – at least 30 mins **unless stated otherwise in your agreement with the Agricultural Society**, report to the location indicated and confirm what areas you are there to judge. If the Agricultural Society is paying mileage, the Secretary would appreciate receiving the mileage at this time. That way the cheque can be ready at the end of judging. There might be coffee or lunch served and/or time to talk with Directors or other Judges. Each Fair will be different.
- ❖ **Dress Code:** Judges are representing the OAAS and expected to present a professional appearance while Judging. If you will be working or speaking with or presenting reasons to the General Public, it is particularly important that you are dressed professionally.
 - Be well groomed and dressed appropriately for the classes you are judging
 - No shorts or tank tops, sweatpants, yoga pants, baggy T-shirts, etc.
 - Wear comfortable shoes, appropriate to the facility or building you will be working in
 - **Food/Culinary Arts: dressed in white smock or full apron, no nail polish and have controlled hair or a hair net**
 - **Sewing/Quilting/Crafts: dressed in white smock or full apron**

IMPORTANT: Be aware of jewelry especially rings while judging items that could be damaged e.g. quilts, knitting, crochet, needlecrafts, wood crafts, antiques or other items.

- Avoid hand lotion or perfumes
- Prepare and carry a fully stocked Judge's Kit
- All cell phones to be turned off before judging begins until all judging is completed
- Do not smoke or vape, chew gum or drink alcoholic beverages while judging. Be respectful of people's work.
- OAAS **strongly recommends** that Judges with any food allergies or any food-related health issues refrain from judging food items. If you choose to do so, you do so at your own risk

- Judge must be knowledgeable of the **OAAS Judging Standards Handbook** and follow those Standards and not your personal preference in judging decisions.
- Judge “Special Classes” near the start of judging, if possible, because of the prize money offered.
- Judge’s decisions should be made with priority given to individual Fair/committee policies and rules in their Prize Book. The only exception is for District/Provincial Competition classes and the rules listed on the OAAS website must be followed.
- Split classes are the discretion of individual Fairs

Items should be clean, freshly laundered if they have been worn or used and free from distinct /strong odours (i.e. smoke, moth balls - **NOTE:** some fairs specify items must be new). Otherwise, the items should have been disqualified by the Committee. If they haven’t been disqualified, Judge should disqualify and note the reason on the back of the tag and notify the Convenor.

- ❖ Disqualify all entries not complying with the prize lists.
IMPORTANT: If this action is necessary, **always take the time to put a note of explanation on the back of the tag** for all disqualifications.
- ❖ Always discuss with Convenor or Committee chairperson why you are disqualifying an item.
- You should be able to support your decision with substantial reason if asked.
- Offer constructive criticism whenever possible. A small legible note by the judge on the back of the tag means a lot to an exhibitor.
- **DO NOT LET COMMITTEE COMMENTS INTERFERE WITH YOUR DECISION.**
- If there is a class that you have difficulty judging, ask the opinion of another Judge.
- If you finish judging early, ask the Committee Chairperson if assistance is required in another area. You may not be qualified to make the final decision, but you can help narrow the entries in each section.

OAAS District and Provincial Competitions:

Please see the OAAS website – www.ontarioagsocieties.com for complete rules and requirements for these competitions. Please read the Contest rules carefully as failure to meet any of the stipulated criteria will result in disqualification.

NOTE: the classes and requirements are subject to modification at any time so always refer to the website for the latest updates.

Some Agricultural Societies have noted in their Fair Prize books that certain classes are eligible to compete for the privilege of showing at the District Competition and some Fairs have separate classes to determine their winners to send to the District Competitions.

Judges must follow the Fair Prize Book rules and stipulations regarding size, numbers of items, etc. for all classes. **An item that meets the Fair Prize book requirements should not be disqualified for any Fair classes** simply because it doesn't meet the OAAS Provincial Competition rules.

The OAAS Provincial Competition rules and regulations **only apply to items that are selected to go to the District and Provincial Competitions.**

Winners from the District Competition will be eligible to compete at the Provincial Competition at the OAAS Convention in February.

Provincial Photo Competition

Individual fairs select winning entries for the OAAS Provincial Competition. See the Photo Competition rules and requirements on the OAAS website.

ANTIQUES AND COLLECTIBLES

❖ **ANTIQUES:** “An object of considerable age valued for its historical or aesthetic significance”

IMPORTANT Use the age range specified in the Fair Prize book. If one is not specified, antique is generally considered to be more than 50 years old.

❖ **COLLECTIBLES:** an item that is worth far more than it was originally sold for because of its rarity and/or popular demand.

IMPORTANT: Use the age range specified in the Fair’s Prize book. If one is not specified, a collectible is generally considered to be over 25 years old.

❖ **VINTAGE:** anything that is less than 25 years old or has cycled back into fashion i.e. clothes, home furnishings, dishes, etc.

JUDGING STANDARD

20 Identification

- is the article properly identified as per the Fair Prize book requirements?
- name of article, use, approximate date of manufacture, manufacturer

20 Originality

- original finish or has the article been painted, stained, refinished
- all original parts or have any been replaced?

10 Rarity

- is the article common or something rarely seen?

50 Condition

- condition commensurate with article’s age
- cleanliness
- complete and not missing any pieces, if applicable?
- in working order, if applicable?
- cracked or chipped?
- finish faded significantly?
- rusted?
- water stains, wrinkling, tears on paper products?

ART

- All works must be clean and dry, and ready to hang.
- Please consult the Fair Prize book regarding the following:
 - Presentation – instructions regarding requirement for framing, mounting etc.
 - Size requirements – minimum and maximum sizes
 - Other - i.e. Maximum entries per person, creation date
- Entries not adhering to above criteria should not be considered by judges.
- Junior/School Work – take into account the difficulty for age and years

- Definition of original art vs copy painting. *Added April 2024*
 - Art is a visual object or experience consciously created through an expression of skill or imagination. The term art encompasses diverse media such as painting, sculpture, printmaking, and drawing.
 - Original artwork is the exhibitor's composition, designed from life, still life, or imaginative concepts from their own experiences.
 - Copy painting is taken from someone else's concept and is often used as a means of teaching a technique or to help an exhibitor learn the skills of colour, composition, and design.

JUDGING STANDARD

- 25 Design and Material(s)**
 - design clear for intended effect
 - materials selected appropriate for project
 - effective use of line, colour, shape, balance, and texture

- 25 Originality**
 - captures attention through imaginative use of materials and ideas
 - does the exhibit show originality, freshness, and imagination?
 - should be an original idea

- 50 Quality of Workmanship**
 - good technique demonstrating skill with medium and materials selected
 - appropriately finished, framed or mounted
 - appropriate for artist's maturity and ability

General Points to Consider When Judging Food

- **ensure that you are using the correct methods described in each section for taking samples of any food. For example:**
 - Bread - cut a slice from the centre of the loaf to get a true sample
 - Tea biscuits - do not cut – twist horizontally to open, taste the bottom half then discard remainder of it
 - Muffins - do not cut - break vertically in half, taste one half and discard remainder of it
 - Pies - Cut a wedge of at least 1/6th of the pie, to the centre, lift and turn over to check if bottom crust is baked
 - Cakes - cut to centre of cake and remove a slice, to determine completeness of baking
 - Cookies - Break cookie in half. taste and discard one half

Note: See specific sections for directions on sampling other foods

- all foods must be tasted with the following exceptions:
 - unsealed jars unless labeled “no cook”
 - any sign of spoilage
 - exhibit rancid odour
 - items judged on appearance only i.e. decorated cakes
- Hot/spicy foods should be judged last e.g. salsa, dill pickles, chili sauce, chutney

Common Food Terms

- *Appearance:* aspect, or contour
- *Odour:* volatile substances affecting the sense of smell
- *Colour:* normal for the food, pleasing to the eye
- *Complements:* adds to the food in a way that enhances or improves the food
- *Consistency:* degree of firmness, density
- *Crumb:* very small piece of bread, cake, cookie or other food.
- *Flavour:* combination of its taste and aroma
- *Grain:* structural quality of the food product, such as crystals in candies, sizes of pores in cake & bread and thickness of cell walls in breads or cakes
- *Moistness:* degree of moisture
- *Lightness:* well leavened, not dense, having low specific gravity
- *Shape:* proportionate dimension
- *Size:* meets size requirement listed for the class
- *Taste:* bitter, salty, sweet, sour/acidic
- *Tenderness:* ease with which can be cut, broken, pulled apart, or chewed
- *Texture:* the way food feels to the touch and the mouth

BAKING

- baked goods containing whole grains will have a smaller volume and coarser texture

A) YEAST BREAD AND ROLLS

Breads and Rolls

- Same standards used to judge bread made in automatic bread makers
 - Paddle should be removed
 - Paddle hole to be taken into consideration
- judge breads and rolls first because of bland flavour
- cut a slice from the centre of the loaf to get a true sample
- gently squeeze half the loaf to get the full aroma
- fit halves together to prevent pieces from drying out
- cut slice in half, taste one half and discard the remainder of it
- place other half of the slice on top of the loaf to show texture
- to examine texture, move fingers gently over cut surface and/or hold slice up to light to check the grain
- rolls are single with unbroken crust
- buns are joined together; they are not sliced but pulled apart for tasting
- glazes, if used, should enhance the appearance of the product.
- cinnamon buns must be rolled up with only butter, cinnamon, and brown sugar - does not have fruit or nuts,
- chelsea buns must be rolled up with butter, cinnamon, brown sugar, dried/candied fruits and/or nuts

JUDGING STANDARD

25 General Appearance

- size and shape: well proportioned
- colour: even, golden brown top and bottom
- crust: about 1/8" (3mm) thick, tender yet crisp, rounded, no cracks or bulges.
- bottom seam should be well blended in

25 Internal Appearance

- texture: soft, smooth, silky, springy crumb
- grain: small, evenly distributed cells appropriate for type of flour
- lightness: light for size, well leavened
- colour: uniform, characteristics of the type of bread or roll, appropriate to type of flour, no dark streaks
- weight: appropriate to size of item and type of flour

50 Flavour and Aroma

- sweet and nutty
- aroma: sweet and free from yeast odour

B) QUICK BREADS

A quick bread is made without yeast and relies upon leavening agents like **baking soda** and **baking powder**. They are baked or cooked immediately after mixing. They can be made from a dough (tea biscuits, scones, etc.) or from batter (muffins, loaves, etc.)

Added April 2024

❖ **Tea Biscuits** - Rolled and cut

- **do not cut – twist horizontally to open**, taste the bottom half then discard remainder of it
- place the other half on plate

JUDGING STANDARD

25 **General Appearance**

- size: uniform
- shape: symmetrical, straight sides, level top, baked individually on pan so sides do not touch
- colour: even, golden brown, no surface flour
- crust: thin, tender top, bottom, and sides;

25 **Internal Appearance**

- flaky, even grain; slightly moist, tender, springy crumb, peels off in layers
- light for size

50 **Flavour**

- pleasing, not flat: no one flavour too pronounced- should not taste of baking powder, salt or shortening
- the flavour should be characteristic of the food and not overpowered by any one ingredient

❖ **Scones**

NOTE: Use Tea Biscuits Judging Standard for Scones.

- **cut with a knife – should crumble when cut**
- raisins/currants evenly distributed
- scones contain cream, egg and more sugar.
- heavier than a tea biscuit
- can be glazed with an egg wash

❖ **Loaves, Coffee Cakes and Fruit Bread** Modified April 2024

- **cut to center and remove a slice, put loaf together to prevent pieces from drying out**
- cut slice in half, taste one half and discard the remainder of it
- place other half of the slice on top of cake to show texture

Note: Glazes are thinner than icings, and are designed to be brushed, drizzled or spooned over baked goods and intended to enhance the flavour of the loaf

JUDGING STANDARD

25 General Appearance

- size and shape: well proportioned, even contour, rounded top
- colour: even and attractive, characteristic of type of cake or bread
- crust: tender, no excess moisture. A crack in the centre of fruit bread top surface is acceptable. Evenly browned/baked bottom and top.

25 Internal Appearance

- even grain, well baked, no soggy centre, no tunnels or large air holes
- relatively fine crumb and uniform crumb colour
- no lumps of flour or any dry ingredients
- fruit should be evenly distributed in breads

50 Flavour

- pleasing, blended, no one flavour too pronounced
- the flavour should be characteristic of the food and not overpowered by any one ingredient
- the flavour should be consistent throughout the loaf.

❖ **Muffins**

- **do not cut - break vertically in half**, taste one half and discard remainder
- place the other half on the plate

JUDGING STANDARD

25 General Appearance

- size: uniform
- shape: symmetrical, well-rounded tops, free of peaks and knots
- colour: characteristic of the type of muffin, evenly browned
- crust: should be tender and thin with rough surface
- muffins may be baked in muffin tins or muffin liners – check Fair Prize book to see if muffin liners must be removed
- volume: light in weight in proportion to size

25 Internal Appearance

- texture: moist, tender crumb, even grain,
- grain: round even cells, free from tunnels, not doughy
- colour: uniform characteristics of the kind of muffin

50 Flavour

- pleasing, blended, no one flavour too pronounced
- the flavour should be characteristic of the kind of muffin and not overpowered by any one ingredient

C) PIES AND TARTS

- **Cut a wedge of at least 1/6th of the pie, to the centre, lift and turn over to check if bottom crust is baked including in Special Classes.**
- Discard wedge that was removed and tasted
- turn all the tarts over to check if bottom crust is baked
- cut tart in half, taste one half and discard remainder of it
- place the other half on the plate
- When judging two pies/tarts that are tied, go back and judge the pastry

❖ TWO CRUST PIE

JUDGING STANDARD

20 General Appearance

- shape: symmetrical, slight shrinkage
- colour: even, golden brown, no burnt edges
- attractive edging

40 Crust

- top crust: medium thickness, flaky, tender, attached to lower crust, no one flavour too pronounced
- bottom crust: medium thickness, flaky, well baked, not soggy, no one flavour too pronounced – no distinct flavour of shortening/lard or salt
- lattice top must be woven, no cut outs

40 Filling

- depth of filling should be in proportion to depth of crust (approx. 3/4 full)
- consistency of filling should be adequate to hold shape when served
- flavour characteristic of the type of filling
- the flavour should be characteristic of the food and not overpowered by any one ingredient
- moist but not syrupy, fruit thoroughly cooked

❖ ONE CRUST PIE OR TARTS

JUDGING STANDARD

20 General Appearance

- shape: symmetrical, slight shrinkage
- colour: even, golden brown, no burnt edge
- attractive edging

40 Crust

- medium thickness, flaky, tender, well baked not soggy, no one flavour too pronounced – no distinct flavour of shortening/lard or salt
- if crumb crust: characteristic of ingredients used
- no pronounced folds in tart shell

40 Filling

- depth of filling should be in proportion to depth of crust (approx. 3/4 full)
- consistency of filling should be adequate to hold shape when served
- flavour characteristic of the type of ingredients, complements crust and not overpowered by any one ingredient

- ❖ **BUTTER TARTS** may or may not have fruit and/or nuts. Check Fair Prize book for requirements at individual Fairs.

- ❖ **MERINGUE OR CRUMB TOPPING PIE**

JUDGING STANDARD

15 General Appearance

- shape: symmetrical, slight shrinkage
- colour: even, golden brown, no burnt edge
- attractive edging

35 Crust

- medium thickness, flaky, tender, well baked not soggy, no one flavour too pronounced – no distinct flavour of shortening/lard or salt
- if crumb crust: characteristic of ingredients used

35 Filling

- depth of filling should be in proportion to depth of crust (approx. 3/4 full)
- consistency of filling should be adequate to hold shape when served
- flavour characteristic of the type of ingredients, complements crust and not overpowered by any one ingredient

15 Topping:

Meringue

- appearance: golden brown, no beading or weeping
- texture: tender, easily cut without pulling
- depth: medium thickness, not less than 1”(2.5cm)
- arrangement – in peaks and should touch the sides of the crust

Crumb

- crisp, good proportion of topping to filling
- flavour complements filling

D) CAKES

❖ CAKES

- **cut to centre of cake and remove a slice, to determine completeness of baking**
- cut slice in half, taste one half and discard the remainder of it
- place the other half of the slice on top of cake, to show texture
- cut cupcake in half, taste one half and discard remainder of it
- place the other half on the plate
- cupcakes may be baked in paper cups or tins
- angel, chiffon, or sponge cakes should be dry in centre hole to show completeness of baking

JUDGING STANDARD

25 **General Appearance**

- size: medium, uniform thickness of layers
- shape: evenly risen, level or slightly rounded top, straight edges
- colour: even, colour appropriate to type of cake
- crust: thin, tender
- icing or frosting (if used): skillfully applied and in good proportion to cake (see frosting standards)

25 **Internal Appearance**

- texture: fine, even grain
- quality: tender, springy crumb, slightly moist
- filling must complement cake

50 **Flavour**

- delicate, pleasing, no one flavour too pronounced
- the flavour should be characteristic of the food and not overpowered by any one ingredient

❖ ICINGS AND FROSTINGS

Definition:

Frostings - are boiled or cooked.

Icings - should not be cooked and should have butter or shortening base

General Appearance

- creamy, not too thick, not necessarily a smooth surface

Texture

- well-beaten, smooth, not granular to taste, not brittle, or soft as to be sticky, holds shape

Flavour

- complements flavour of cake
- the flavour should be characteristic of the food and not overpowered by any one ingredient

❖ DECORATED CAKES

JUDGING STANDARD

50 **General Appearance**

- judged on decoration only
- must be a cake base unless otherwise stated (test with skewer)
- attractive
- good design, not overdone
- attractive combination of colours, pleasing and appetizing
- suitable for occasion

50 **Workmanship**

- creativity and variety of techniques should be considered
- neat, skillful
- type of icing or frosting suitable for decoration - must be edible

❖ CHIFFON, SPONGE, AND ANGEL CAKES

- cut to center using a serrated knife, and remove a slice, to determine completeness of baking
- cut slice in half, taste one half and discard the remainder of it
- place other half of the slice on top of cake to show texture

JUDGING STANDARD

25 **General Appearance**

- shape: symmetrical, evenly risen, even or slightly rounded top
- surface: smooth and even, uniform light brown
- volume – lightweight in proportion to size

25 **Internal Appearance**

- texture: fine, even grain, feathery, tender, springy crumb and no tunnels
- colour: uniform, characteristic of type of cake
- run finger in center hole to check if fully cooked

50 **Flavour**

- delicate, no one flavour too pronounced

❖ FRUIT CAKE

- cut to center, remove slice, to determine completeness of baking
- cut slice in half, taste one half and discard the remainder of it
- place other half of the slice on top of cake to show texture

JUDGING STANDARD

25 **General Appearance**

- shape: evenly risen
- colour: even throughout, no sign of burnt crust or fruit
- size: depth of average fruit cake tin

25 Internal Appearance

- sufficient batter to hold fruits, etc. together
- even distribution of fruits and nuts
- moist but not sticky
- holds shape when served, not crumbly

50 Flavour and Aroma

- blended, fruity rather than spicy
- aroma: pleasing, no rancid odour or flavour from nuts

OAAAS

E) COOKIES

- Break cookie in half. taste and discard one half
- Place other half on plate

Types –

- ❖ **Rolled** cookies are made from a stiff dough that is rolled on a lightly floured board to the desired thickness and cut out into shapes.
- ❖ **Dropped** cookies are made from a soft dough that is dropped onto a cookie sheet. They may or may not be flattened.
- ❖ **Refrigerator** cookies are made from a dough high in fat that is chilled. Cookies are then shaped into balls or formed into a roll for slicing before baking.
- ❖ **Pressed** cookies are made from a rich, stiff dough that is pushed through a cookie press
- ❖ **Bar** cookies may be more like a cake or may be chewy and are made from a stiff batter that is baked in a shallow pan and cut into squares or bars when cool
- ❖ **No-bake** cookies are made from ready-to-eat cereals, chow mein noodles, oatmeal, nuts, raisins or coconut and held together with a cooked syrup.

JUDGING STANDARD

25 General Appearance

- size and shape: uniform, appropriate to the type of cookie or approx. 2 to 2½ "(5 to 6.5 cm)
- colour: even, free from surface flour

25 Internal Appearance and Texture

- characteristic of the type of cookie
 - rolled cookies: tender, crisp, even crumb without being tough
 - drop cookies: soft slightly moist, tender without dryness or sogginess
 - filled cookies: tender, even crumb; filling firm enough to hold shape
 - fruit cookies: moist, tender, even distribution of fruit

50 Flavour

- characteristic of the type of cookie
- filling (if used): must complement cookie
- white chocolate chips accepted in chocolate chip cookies
- flavour should be appetizing and characteristic of the food and not overpowered by any one ingredient

❖ SQUARES AND BARS

- cut square in half, taste one half and discard remainder of it
- place the other half on the plate

JUDGING STANDARD

25 General Appearance

- size and shape should be uniform
- Check Fair Prize book for required size, if not stipulated use the following
 - squares - approx. 2"(5cm) square
 - bars are approx. 1½ x 2" (3.75 x 5cm) rectangle
 - party squares/bars are smaller than regular squares/bars

- should be clean cut, no outside edges
- 25 Internal Appearance**
- good proportion of filling to crust and top
 - consistency of squares/bars should be adequate to hold shape when served
- 50 Flavour**
- characteristic of the square/bar
 - filling must complement the square/bar
 - flavour should be appetizing and characteristic of the food and not overpowered by any one ingredient

OHAAS

CANDY, FUDGE, BARK, CARAMELS, BRITTLE

JUDGING STANDARD

25 General Appearance

- size and shape: uniform
- fudge should be clean cut
- colour: characteristic of the type of candy/fudge

25 Texture

- characteristic of the type of candy/fudge
- caramels: smooth, no graininess, chewy, not sticky
- brittle: smooth, hard
- fudge: smooth, no graininess, creamy, soft but firm enough to handle

50 Flavour

- flavourful, not just sweet
- no scorched taste
- flavour should be characteristic of the candy/fudge, and not overpowered by any one ingredient

SENSIBLE SNACKS

JUDGING STANDARD

30 General Appearance

- size and shape: uniform and suitable for the type of snack
- appealing
- attractive presentation and creativity
- variety of colours and textures

30 Flavour

- appetizing – not too strong or overpowering
- ingredients complement each other

40 Nutritional Value

- emphasis on nutritious, wholesome foods following Canada's Food Guide

SPECIAL CLASSES

- Judged by the same criteria as Sensible Snacks

DRIED FOODS

- foods that have been preserved by dehydrating or drying

JUDGING STANDARD

35 General Appearance

- condition of product: pieces of uniform size and shape
- colour: as near natural as possible and uniform throughout container
- container or packaging: appropriate size, moisture proof and vapour proof
- no foreign matter or visible moisture
- label: includes name, method and date, small, neat, visible

35 Texture

- pieces are uniformly dry throughout
- appropriate for type of product: leathery and pliable for fruits, brittle and crisp for vegetables, brittle and crisp for herbs – should pulverize when rubbed between fingers
- degree of dryness – excess moisture cannot be squeezed out

15 Aroma

- free of musty or rancid odour

15 Flavour

- pleasant: fruit should taste similar to fresh product; vegetables after soaking should taste like fresh product

CANNING and HOME PRESERVED FOOD

- use only standard home canning jars with **new** metal lid or glass lid and new rubber ring **or** as indicated in Fair Prize book
- Metal ring should be free of rust or corrosion
- flip jar upside down and then up again. Liquid should remain clear and there should be little disintegration of the product
- test seal by removing the screw band
- disqualify jars if there are any signs of mold or spoilage
- properly sealed jars will have a slightly inverted lid, not bulged
- disqualify jars that are not properly sealed
- freezer jam /"No Cook" foods do not require a seal

A) CANNED FRUITS

- ❖ **Preserves:** whole small fruit or pieces of large fruit in syrup

JUDGING STANDARD

25 General Appearance

- condition of product: natural colour, original shape, no blemishes, spots or peelings
- liquid: clear, free from cloudiness or sediment
- pack: attractive, uniform pieces; headspace 1/2" (13mm)
- container: appropriate size and type, clean, clear and properly sealed
- label: Includes product name, & date preserved, small, neat, visible

25 Texture

- firm, yet tender; not mushy, characteristic of the type of product
- remove a piece of fruit for tasting and discard after sampling

50 Flavour

- as near to natural product as possible

B) JAM, CONSERVES, AND MARMALADE

- ❖ **Jam:** made from crushed or chopped fruit, jelly-like texture but soft and easy to spread. No separation of fruit and juice.
- ❖ **Marmalade:** a tender jelly with small pieces of citrus fruit evenly distributed throughout
- ❖ **Conserves:** a mixture of fruits and sometimes includes nuts and/or raisins, similar consistency to jam. Sizes of pieces may vary, absence of fruit juice
- ❖ **Freezer Jam:** do not require a seal but should be refrigerated
- ❖ **Butters:** Fruit pulp and sugar, thickened to a good spreading consistency by long, slow cooking

JUDGING STANDARD

25 General Appearance

- colour: natural
- even distribution of fruit
- headspace: should be 1/4"/(6mm)
- container: appropriate size and type, clean, clear, and properly sealed
- label: Includes product name, date preserved, small, neat, visible

25 Texture

- characteristic of the type of product
 - jams: soft and easy to spread, no separation of fruit and juice.
 - conserves: soft and easy to spread, thinner consistency than jam, size of fruits and nuts can vary, no free juice.
 - marmalades: jam or jelly-like consistency, must contain one or more citrus fruits

50 Flavour

- natural fruit flavour

C) JELLY

- made from fruit juices or peppers or other vegetables
- food colour is acceptable in mint jelly only – unless the Fair prize books specifically disallows it. *Added April 2024*

JUDGING STANDARD

25 General Appearance

- colour: natural
- clarity – fruit juice: clear
- clarity – pepper or other vegetables: clear with flecks or small pieces of pepper or vegetables, evenly distributed
- clarity - freezer jelly is slightly opaque instead of clear
- headspace: should be 1/4”(6mm)
- container: appropriate size and type, clean, clear, properly sealed
- label: includes product name, date preserved, small, neat, visible
- freezer jelly does not require a seal

25 Texture

- shakes slightly, retains shape
- cuts easily with smooth, shiny cut edge
- not gummy, sticky or rubbery, absence of crystals

50 Flavour

- fruit juices - natural fruit flavour
- peppers or other vegetables - natural pepper or vegetable flavour

D) PICKLES, RELISH, KETCHUP, SALSA, CHUTNEY & DRESSINGS

- ❖ **Sweet Pickles:** whole or large pieces of vegetable or fruit in a vinegar syrup mixture. Vinegar and salt are the preservatives. Ingredients also include spices and sugar
- ❖ **Cucumber or mixed vegetable Pickle:** whole or large pieces of vegetable in a vinegar mixture. Vinegar and salt are the preservatives
- ❖ **Dilled Pickle:** any variety of vegetable flavoured with dill
- ❖ **Relish:** finely chopped vegetables or fruit, vinegar, sugar, spices cooked to a desired thickness. Relishes can be sweet or sour, mild or hot
- ❖ **Ketchup:** strained product containing vegetables or fruit, sugar, spices and vinegar
- ❖ **Chili Sauce:** spicy sauce of chopped tomatoes, onions and peppers (sweet or hot) simmered with vinegar and sugar and various seasonings
- ❖ **Salsa:** spicy Mexican-style sauce. Blend of vegetable and/or fruit with spices or herbs. Flavour of fruit or vegetables should not be overpowered by spices and hotness
- ❖ **Chutney:** tangy mixture of chopped fruits and vegetables and raisins or currants with vinegar, sugar and spices to give a sweet-sour flavour. Pulpy, mellow and flavourful. Spiciness can range from mild to very hot
- ❖ **Sauerkraut:** is shredded, fermented cabbage

Some relishes, pickles and salsas are “no cook” recipes and will not have to be sealed but should be refrigerated.

JUDGING STANDARD

25 General Appearance

- colour natural – uniform, no food colouring
- clarity: not cloudy; sometimes semi-transparent; freedom from sediment
- uniformity of mixture: uniform and medium-sized pieces
- approximately 2/3 vegetable and 1/3 brine for pickles
- plump not shriveled
- headspace: should be 1/2" (13mm)
- container: appropriate size and type, clean, clear and properly sealed
- label: Includes name, date preserved, small, neat, visible

25 Texture

- cucumber or mixed vegetable pickles: firm, crisp
- sweet pickles: plump, firm, yet tender, not overcooked, smooth syrup
- relishes: finely chopped, uniform pieces, large enough to be recognizable
- ketchup: smooth, heavy consistency
- chili sauce: thick and chunky
- salsa: thick and chunky
- chutney: thick and chunky – similar to relish but thicker
- sauerkraut: light-coloured, thin-shreds; firm not mushy

50 Flavour and Aroma

- pleasing, no one flavour too pronounced
- aroma, no off odours or mustiness
- vegetable: not too sour or over spiced
- fruit: not too sweet

CRAFTS

- refers to handicrafts in which a specific craft technique is used as a basis in its construction.
- **Pair:** is two identical items that are matched
- **A set or "two of":** collection of items designed to be used together; can be different, but related

JUDGING STANDARD

15 General Appearance

- attracts attention (outstanding colour, design, etc.)
- neat, clean, well pressed if required
- accurate dimensions (both sides same length etc.)

15 Creative Design

- show creativity and individuality
- appealing, complements colour and material used
- functional; suited to use of article
- one focal point of interest in article

20 Colour & Materials:

- suits design and use of article
- harmonious colour scheme, including background or frame
- material choice suited to use of article (texture, weight, care required)
- complements chosen design
- use warrants value of materials involved

50 Workmanship

- shows knowledge and understanding of materials and methods used
- work finished appropriately and ready for use (mounted, framed, or incorporated into an accessory for the home)
- fabric mounted or framed on grain
- neatness of construction
- stability
- suitability of material used

❖ CARDS (CARD MAKING)

- Conforms to size stated in prize book
- theme, neatness and artistic work
- creativity and design
- originality
- use of colour
- trimming, if used, should be appropriate for the card and neatly applied
- appropriate size envelope with each card - check Fair Prize book to see if an envelope is required

❖ DECOUPAGE

- refers to craft of gluing a picture onto a background and finishing with layers of varnish or lacquer
- print suitable in size, shape and subject matter to background and end use
- no ripples or bubbles in print
- finishes (varnish, colouring, antiquing, gold leaf, etc.) appropriate to the overall effect

- varnish may be matte or glossy finish
- satin-smooth finish with no bubbles or distinct ridges at edge of print
- appropriately finished

❖ **FOLK ART**

- elevates an everyday object from the ordinary to the special
- can involve Folklore and Legends from various cultures
- the design is made from patterns, motifs, techniques and materials used over and over such as dry brushing, splattering, strokes, dots, antiquing
- colours are often vibrant
- project should be finished on the back with either paint or stain
- attention should be paid to shading and smoothness, e.g. facial expressions, hair, hands and clothing etc.

❖ **JEWELRY**

- the piece should be of sound construction with secure clasps
- endings are hidden or incorporated into design
- if beaded, there is even knotting, weaving or other joining
- if fabricated from metals, the metal is properly finished; rough or sharp edges are smoothed, cleaned, and polished
- the piece has quality materials – sterling or gold-filled components, no chipped or scratched beads or metals, quality stones, beads

❖ **MACRAMÉ** *Moved from Needle Crafts April 2024*

- texture and size of cord suited to article
- knots appropriate to cord use
- even tension and accurate pattern throughout
- additional material such as beads, leather, etc. suited to cord and intended use

❖ **PAPER TOLE**

- the craft of depth, contour and perception
- shaped and folded paper transforming a 2-dimensional piece of paper into a 3-dimensional creation
- a picture is built by cutting out certain parts of different prints of an identical image and shaping, layering and gluing the pieces to the base of a print to create a 3-dimensional effect
- the option of applying a lacquer or glaze to the selected areas is optional to highlight the 3-dimensional effect

❖ **POTTERY/CLAY** *Modified April 2024*

Pottery is a type of ceramics that specifically involves shaping and firing clay to create functional or decorative objects. It is fired at high temperatures.

- Hand Built: wet clay is shaped by pinching, coiling or use of slabs
- Thrown: wet clay is shaped as it rotates on a potter's wheel
- Slip cast: forming of ceramic pieces by pouring clay slurry into plaster molds.
 - item is functional
 - structural and applied design appropriate and in proportion
 - walls uniform in thickness, smooth and even
 - edges uniform and smooth
 - free of cracks
 - details such as lids, handles, etc. fit and in proportion
 - glaze if used, is appropriate to the piece and properly applied and fired
 - bottoms smooth and finished; if glazed, stilt marks should be smoothed

Products that are not fired at high temperatures are not generally considered to be food-safe.

Items made from air clay, polymer clay or other non-fired clays should not be included in classes with fired pottery or ceramics

- Air-Dry Clay
 - made from natural materials and dries or cures when exposed to air; does not require baking
 - suitable for sculpture, decorative pieces, jewelry, etc.
- Polymer clay
 - synthetic modeling clay made from PVC, otherwise known as polyvinyl chloride.
 - it stays pliable until it is baked. It hardens with baking
 - suitable for ornaments, decorative pieces, jewelry, etc.

❖ **SCRAPBOOKING**

- a story told by photos and journaling
- three elements are essential to a scrapbook page: theme, the photo and the journaling
- the theme sets the tone of the page and everything on the page should relate to the theme
- the photo or photos are main attraction on the page
- journaling tells the story on the page
- consider the quality of the photos, the use of colour co-ordination and the creative design
- when judging scrapbooking always remember the 5W's (who, what, where, when and why) and of course how
- every scrapbooking page should be in a transparent sleeve or covered with transparent material of some kind

❖ **STAINED GLASS**

- design and colours appealing and appropriate for end use
- glass cut precisely, no hairline cracks
- soldering even, of equal width with few bumps or iron markings
- beading of edges smooth and rounded
- structurally sound with reinforcing when necessary
- complete with hooks, hinges, etc. where applicable

❖ **SWAG**

- not a circle
- suitable to hang on a vertical surface
- 3-dimensional
- mechanics should be completely covered

❖ **TOLE PAINTING**

- One stroke painting method, whereby a single stroke is used to produce a leaf, scroll, bird, flowers etc. of the design
- brushes are double, and triple loaded to form the highlight and shadow of the petal or leaf
- although the brush carried one, two, three or more colours, it would have taken only one stroke of the brush to produce the more complicated shading
- modern tole is done on anything including wood, tin, cloth or china

❖ **WREATH**

- circle or band to make a decoration
- must have a hole
- mechanics (i.e. oasis. metal frame) should be completely covered
- must have appropriate hanger for weight of wreath if hung
- no glue strands
- cones, ornaments properly attached using fine wire or appropriate ties
- if outdoor wreath, plastic or outdoor ribbon and trims should be used

OASIS

YOUTH WORK Title updated April 2024

Description

Youth work should be judged using the same Judging standards as used for the same categories listed elsewhere in this Handbook. However, the Judge must take into account the age and capabilities of the exhibitor.

All work entered must be that of the child entering/exhibiting, not that of other family members or caregivers

Always assume that any work that is entered is the work of the child who is exhibiting it. If there is any question, it is the responsibility of the Committee Chair to speak to the parent. Be careful as we want to encourage not discourage youth exhibitors.

Refer to Fair Prize Book for age limits but Youth Work is generally limited to exhibitors under the age of 18 years at the time of the fair. School Work generally is set up under grade categories rather than by age. Generally, unless the Fair Prize book states otherwise, children may enter in an age group/class older than their age but cannot enter an age group/class that is younger than their age.

Always try to encourage young exhibitors by adding encouraging comments on tag for items that did not place.

Always work with the Committee to move an item to the proper class or another solution rather than disqualifying a competitor.

A) Posters

JUDGING STANDARD

50 Overall Appearance

- at first glance, does the poster capture your attention?
- does the poster clearly display its theme or message?
- is it easy to read?
- clean (no ink or marker smears; no glue or adhesive tapes visible)
- correct spelling and grammar
- effective and harmonious colour scheme

35 Creativity and Design

- attractive and well laid out/designed
- neat
- are the components of the poster balanced across the space?
- pictures may be hand drawn or computer-generated, photos or images cut from books or magazines or pre-printed pages, **unless specified by Fair Prize book**
- photos or images, if allowed, are mounted neatly

15 Criteria

- appropriate size
- material
- appropriate backing
- poster has title
- theme – does it follow the theme, if required?
- labelled appropriately, if required by rules
- does the item fulfill the guidelines for this contest? (correct size, theme)

B) Handwriting

The Judge must take into account the age of the child when judging handwriting. i.e. just learning cursive

Remember – **the ultimate goal** is always legibility!

Description of Handwriting Skills

- **Letter Formation** - Letters should be formed properly
- **Letter Spacing** - Letters should be properly and consistently spaced, keeping in mind that letter spacing varies depending on the shape of the letters
- **Word Spacing**
- **Line Quality** - Lines should be consistent and smooth. Inconsistent pencil pressure can result in a line that is too thin or thick
- **Slant** - Printed letters should be vertical, while cursive letters should slant slightly to the right. Perfectly legible lettering shouldn't be penalized if printed letters slants slightly or cursive lacks any slant. The key is consistency
- **Cursive Joinings** - In cursive writing, letters should be joined properly

JUDGING STANDARD

20 Legibility

- how easily we can read the writing
- clarity
- correctly formed basic strokes

20 Fluency

- the smoothness, grace, rhythm and flow of the writing
- the cursive joins between letters should be smooth and natural

40 Skill and Consistency

- spacing between letters, words, lines and paragraphs
- consistency of slant
- consistency of the size of letters with correct letter height
- heights of letters above the line and length below the line should be consistent, except for the letter 't' which is 3/4 the height of the other letters
- line quality
- ascenders and descenders are parallel
- balance - choice of layout and margins – wording should be placed well on the page
- correctness of spelling
- accuracy of the writing piece when transcribing

20 Neatness & General Appearance

- clean (no ink or pencil smears)
- no crossed out or erased letters
- paper should be clean and not wrinkled
- proper writing tool used as stipulated i.e. black pen, HB pencil

C) Baking - see pages 10 through 18 for Judging Standards and more information for baking classes. Remember to keep in mind the age and capabilities of the child.

NOTE: For any other Junior/School Work Categories being judged use the Judging Standards listed elsewhere in this book, remembering to keep in mind the age and capabilities of the exhibitor.

Additional tips re judging CRAFTS and ARTS

- Article should be true to size that is stated in prize list
- No trace marks on pencil sketches
- Collage must have a Theme and the paper must be completely covered
- No glue strands showing on any work –blow them away with a hair dryer
- An appropriate amount of sparkles or bling (not the whole package)
- All trim neatly secured
- Articles made from recycled material should be clean

Note: Check Fair prize books regarding the use of recycled material. Some Health units are restricting the use of certain recycled items such as cleaned meat trays, egg cartons and toilet paper rolls because they may harbour dangerous pathogens (bacteria, viruses, parasites)

- Because windchimes are for outdoor use, they should not be constructed using a glue gun
- Judge on originality
- Consider neatness, cleanliness and accuracy
- Finger painting must cover the entire page

KNITTING AND CROCHETING

- includes hand or machine knitting, broomstick, hairpin, and bobbin laces and other forms

Definitions

Afghan - a throw blanket, not a bedspread

- fringe (if used) should be adequate, attractive, evenly trimmed and well knotted
- fringe is included in the measurement of afghan

Baby Afghan or Shawl: Maximum - 40 x 40" (102 x 102 cm),

Lap Afghan: Maximum 40 x 40" (102 x 102 cm)

Doily: 12" (30.5cm) and under

Centrepiece: over 12" (30.5cm)

Pair: is two identical items that are matched

A set or "two of": collection of items designed to be used together; can be different, but related

JUDGING STANDARD

25 General Appearance

- neat and clean
- accurate dimensions
- work finished properly

25 Design & Material

- yarn suitable for pattern used
- harmonious colour scheme
- needles and yarn compatible

50 Workmanship

- elasticity of cast on and cast-off stitches and button holes
- uniform stitches and tension
- yarn ends are securely fastened & hidden
- flat seams done by needle weaving, crochet or slip stitch
- accurate pattern

A) Knitting:

- design, colours and materials suitable for end purpose
- buttons and zippers used should be suitable for type of yarn used and should open and close easily
- if a join is necessary, yarn should be spliced, not tied
- if in knitted class, one row of crocheting is allowed e.g. at the edge
- blocked - not over pressed or flattened
- soft, firm, and elastic
- uniform stitches and tension and accurate pattern throughout
- size of needles or hook appropriate to article
- seams done by needle weaving, crochet, slipstitch
- seams and joining not too tight, article lies flat
- elastic cast-on and cast-off stitches
- yarn ends securely fastened and well-hidden
- trims neatly and securely applied

- always turn all items inside out to check stitching and seams (if applicable) and for loose ends

Fair Isle: Diamond Star and double cross patterns form the basis of all fair isle designs. Traditional Fair Isle designs rarely contain more than two different colours in one row and the same colours rarely run over more than three rows.

Nordic: (Icelandic, Scandinavian)-Yoke pattern, no side or sleeve seams. May have pattern above cuff and waist band.

Argyle: Plaid overall or in design above ribbing. Diamond blocks overlaid with strips, two or more colours.

Arron, Fisherman Knit: Combination of diamonds, cables and rope twists, usually on reverse stocking stitch.

Variogated Wool: more than one colour on a continuous strand of yarn

Solid Colour: one constant colour on the strand of yarn

Multicoloured or More Than One Colour: may use variegated wool or several solid colour yarns unless clarified in the fair book

Intarsia: a method of knitting with a number of colours in which a separate length of yarn is used for each area of colour as opposed to different yarns being carried at the back of the work. Must be knit in round, no seams and no size restrictions.

B) Crocheting

- design, colours and materials suitable for end purpose
- uniform stitches and tension and accurate pattern throughout
- edging in proportion to overall size of article
- if a join is necessary, yarn should be spliced, not tied
- blocked - not over pressed or flattened
- soft, firm, and elastic
- size of needles or hook appropriate to article
- seams done by needle weaving, crochet, slipstitch
- seams and joining not too tight, article lies flat
- elastic cast-on and cast-off stitches
- yarn ends securely fastened and well-hidden
- trims neatly and securely applied
- doily – must look at back of item, if mounted, undo and check

C) Other

❖ CRO-HOOKING/CRO-KNITTING

- created using a cro-hook which is a special double-ended crochet hook that has a crochet hook on each side
- creates a beautiful reversible item that looks as if it was knitted
- most often two different colors of yarn are used with one color predominately on one side of your project and the second color is predominately on the other side

❖ AMIGURUMI

- Japanese art of knitting or crocheting of small yarn animal/creatures
- Small gauge crochet hooks or knitting needles give a tight gauge so that the stuffing cannot be seen through the fabric

NEEDLE CRAFTS

Definitions:

Dolly: 12" (30.5cm) and under

Centrepiece: over 12" (30.5cm)

JUDGING STANDARD

25 General Appearance

- neat and clean
- accurate dimensions
- work finished properly

25 Design & Material

- yarn/thread suitable for pattern used
- harmonious colour scheme

50 Workmanship

- uniform stitches and tension
- yarn/thread ends are securely fastened & hidden
- accurate pattern

❖ **CUSHIONS** - Apply sewing guidelines as well as those for judging creative top of cushion (for example, candle wicking, cross-stitch, etc.)

- size: 20" (51cm) and under (over 20" (51cm) is a pillow)
- cushion cover can be easily cleaned
- stuffing or form fills cushion nicely and goes into corners, not stuffed too tightly
- trim: suitable for fabric used - neatly attached - no puckers, etc.

❖ **EMBROIDERY ON MATERIAL**

- neat, even stitches, not too tight or too loose
- ends fastened securely
- no transfer marks visible
- background fabric smooth, no puckers
- accurate stitches
- no long thread ends or long float threads on back
- well blocked, not pressed flat

• **Brazilian Embroidery**

- Uses Z-twist 100% Rayon embroidery thread because of the sheen and smoothness
- uses dimensional stitches – i.e. knotted and cast on stitches
- features flowers and foliage
- stitches formed accurately
- no knots or long threads
- three-dimensional effect achieved

• **Candlewicking**

- Uses a heavy soft thread and combination of stitches
- French or colonial knots even, firm, and uniform throughout
- background fabric well pressed
- no float threads visible

- **Chicken scratch or Teneriffe**
 - embroidery worked over a gingham fabric to produce a lacy design
 - Star motifs are popular
- **Counted Cross-Stitch or Stamped Cross-Stitch**
 - all top stitches must go in same direction
 - two stitches, one over the other forming a cross or X
 - may be framed with or without glass
 - beading is allowable
- **Creative Stitchery**
 - suggests original design with no pattern to follow
 - However, if no kits are to be accepted, it should be specified that a totally original design is required
- **Crewel**
 - embroidery worked in a variety of stitches with crewel wool yarn on coarse fabric to create trees, birds, animals and swirl designs
 - stitches formed accurately
 - no knots or long threads to carry work from place to place
 - embroidery is raised (not flattened in pressing)
- **Hardanger**
 - combination of cutwork, drawn work and needle weaving techniques
 - designs worked over 4 thread units in a geometric design
 - uses thread colour that matches the even weave linen or cloth
 - satin stitch should be smooth and even
 - stitches are straight with fabric threads
 - needle goes between threads and does not pierce them
 - cutting should be precise and accurate with no thread ends showing
 - wrapping done tightly and evenly
 - accuracy very important.
- **Red Work / Linework**
 - consists of embroidering the outline of designs onto a white or off-white background with a contrasting color of thread. Sometimes referred to as linework embroidery
 - designs are composed of simple stitches with a main stitch used of a backstitch or outline stitching
 - Red work embroidery designs can be stitched in red thread or a different color, but are commonly one colour designs
- **Traditional**
 - embroidery is the craft of decorating fabric or other materials using a needle to apply thread or yarn
 - embroidery may also incorporate other materials such as pearls, beads and sequins
 - there is a wide variety of both thread and yarn color and types of threads and yarns
 - some of the basic techniques or stitches of the earliest embroidery are chain stitch, blanket stitch, running stitch, satin stitch and cross stitch. These stitches remain as the fundamental techniques of hand embroidery today

- **Machine Embroidery**
 - many newer sewing machines offer decorative stitches or embroidery units
 - judging standards of hand embroidery would apply to machine embroidery articles
 - stabilizer should not be visible on the back of article

- ❖ **RIBBON EMBROIDERY**
 - is a type of embroidery that uses delicate ribbon instead of thread or yarn to create exquisite sewn designs, often flowers
 - uses same techniques as other embroidery on material
 - creates a 3-D or raised effect
 - undesirable to have a stretch of ribbon across the back of the work, which can become damaged as more stitches are added

- ❖ **HUCK OR SWEDISH WEAVING**
 - a running stitch worked in a formalized design on linen or cotton toweling called huck

- ❖ **LACE NET DARNING**
 - weaving or darning on squares of special net to create designs with a lace look

- ❖ **LACEMAKING - handmade**
 - workmanship - even stitches/tension, ends properly finished
 - degree of difficulty - balance and symmetry of all components, complexity
 - design compatibility - has used the appropriate medium and beads, buttons, etc. that fit the design
 - presentation - properly blocked and mounted, attractive to the eye

- ❖ **NEEDLEPOINT ON CANVAS** (includes petit point, Grospoint, bargello, and quick point)
 - yarn size related to mesh size of canvas
 - may be framed with or without glass
 - stitches not pressed flat
 - stitches all slant in same direction
 - even stitches throughout
 - no holes, no canvas or stamped pattern visible
 - no long float threads or knots on back
 - blocked with straight rows and square corners

Needle Point - canvas has to be covered
Petit point - over 16 mesh per inch - canvas not necessarily all covered
Grospoint (regular) 8 to 14 mesh per inch
Quickpoint - 3 to 7 mesh per inch (rug canvas)

- ❖ **RUGS, HOOKED**
 - **Traditional rug hooking** is considered both an art, and a craft. Rugs are made by pulling loops of yarn or strips of fabric through a stiff woven base such as burlap, linen or rug warp. The loops are pulled through the backing material by using a crochet-type hook mounted in a handle (usually wood).
 - all material of similar weight
 - all material requires same cleaning method

- even loops
 - lies flat with no buckling
 - bound or taped edges
 - backing not visible when rug on floor
 - circular binding gathered evenly or eased rather than pleated
 - small, neat, durable, invisible hand-sewn stitches
- **Latch Hooking** is done on a mesh backing. Rug yarn is precut into lengths. The yarn is knotted into each square of the mesh with a latch hook. This tool has a little hook with a catch at the end that makes it easy to knot your yarn. A shag effect is created because both ends of the yarn stick up forming a pile
 - knots are tight and evenly worked row by row across the canvas
 - all spaces in the canvas should be filled
 - designs may be original or reproductions and should be pleasing to the eye. Yarn colors should be harmonious.
 - pile should be neat and brushed free of trimmings
 - article should be finished with hem and/or binding
- ❖ **SASHIKO STITCHING** *Added April 2024*
- simple running stitches that create intricate designs
 - traditional stitching is a white cotton thread on a dark or indigo background
 - the cotton thread comes in a variety of colours
 - often decorative stitching but may be seen in mending.
 - Can be used in quilting
 - may also be referred to as Boro stitching/quilting
- ❖ **STUMPWORK** *Added April 2024*
- Stumpwork is a style of embroidery that employs different techniques to raise stitches above the canvas, creating three-dimensional embroidery.
 - Stumpwork embroidery is also called raised embroidery for this reason.
- ❖ **TATTING**
- **Shuttle Tatting**
 - the stitches are formed directly on the thread, so the work is as fine as the thread used
 - shuttle tatting generally has tighter stitches than needle tatting
 - finer and crispier appearance
 - is sturdier, and harder to unravel
 - **Needle Tatting**
 - the stitches are formed on a tatting needle, then the threaded needle is pulled through the stitches.
 - finished lace is as fine as the needle used to make it.
 - slightly thicker and looser appearance
 - it can unravel more easily than lace made with a shuttle
 - rings even, picots uniform, new threads joined with square knots.
 - design, colours and materials suitable for end purpose
 - even tension and accurate pattern throughout
 - seam and edges stretchy but firm
 - ends worked in
 - edging in proportion to overall size of article
 - item lies flat

❖ **THREAD PAINTING** *Added April 2024*

- Hand embroidery technique that uses single strand threads to create a subtle transition between two or more shades of thread.
- Also known as 'silk shading'.

❖ **WEAVING – (two or more harness loom)**

- design, colours and materials suitable for end use
- straight edges
- firm, even tension and pattern uniform throughout
- thread ends worked in and hidden
- accurate design or pattern
- appropriate finish for article
- item blocked or pressed

❖ **OFF LOOM AND PRIMITIVE WEAVING**

Weaving in which a primitive loom or no loom is used, and yarns are interlaced to create a textile

- design, colours and materials suitable for end purpose
- even tension
- techniques are accurate and uniform
- finish and general appearance appropriate to the overall article

❖ **WOOL APPLIQUE**

This technique incorporates wool pieces, (and sometimes additional fabrics such as felt and velvet) cut in designs and appliqued onto wool or cotton. The applique method is by embroidery, plus additional embroidery stitches to accent the piece.

- quilts and projects with large backgrounds should have quilting. (refer to quilting standards)
- neat, even stitches, not too tight or too loose
- ends fastened securely
- no transfer marks visible
- background fabric smooth, no puckers
- accurate stitches
- size of project is in proportion to colours and variety of embroidery stitches used
- consideration of original design versus kit
- embellishments (i.e. beads, crystals) allowed
- well blocked, not pressed flat

ORGANIZED GROUPS DISPLAYS

❖ 4-H, Women's Institute, Scouts, Guides, Service Clubs, etc.

JUDGING STANDARD

40 General Appearance

- at first glance, does the display capture your attention?
- is it easy to read?
- clean (no ink or marker smears; no glue or adhesive tapes visible)
- correct spelling and grammar
- effective and harmonious colour scheme
- are all materials cut straight, or in the case of curves, smoothly?
- appropriate amount of material for the size of the display (not cluttered, no big empty spaces)
- material arranged attractively
- Size meets requirement of Fair, if stipulated

20 Quality of Materials Used

- good quality materials used for background, lettering, matting
- all articles used well made and prepared as expected in the Judging Standards Manual (i.e. clothing pressed, knitting and crocheting blocked, preserves exhibited in properly sealed mason jars)
- all perishable items should be fresh
- baking and cut fruit and vegetables covered with transparent wrap

40 Message

- central theme
- all components support this theme
- approach to subject is original and interesting
- important points emphasized
- has educational value
- subject matter meets requirement of Fair, if stipulated

PHOTOGRAPHY

When judging each class confirm the Fair Prize book rules for the following:

- size- 4 x 6" (102 x 152mm), 5 x 7" (127 x 178mm), 8 x 10" (203 x 254mm)
- number of photos
- mounted or unmounted
- title or caption
- colour or black and white
- if digital enhancements are allowed or not

JUDGING STANDARD

50 Composition

- proper exposure - focus, sharpness, detail, depth of field, brightness and contrast
- camera angle/choice of viewpoints
- balance, placement of primary and secondary subjects
- follow the rule of thirds
- background - simple, draws the eye to the subject
- good rhythm of colour and design
- creative use of colour
- does it tell a story?

25 Impact and Creativity

- does it catch your attention?
- originality
- subject matter - does it tell a story, convey emotion?
- appropriateness to theme
- use of imaginative thought
- overall artistic impression

15 Lighting/Colour

- effective use of light as it relates to subject
- does it provide shape and texture?
- enhances the subject and message
- shadows
- Colour balance - the effective use of colours and tones

10 Presentation

- does the size and colour of mounting or matting (if requested) meet the requirements of the Fair Prize book?
- mounts should be clean and neatly cut
- quality of printing - prints should not be streaked or blemished
- post processing/digital enhancements- appropriate for image

Photo Story

Consists of multiple print images that depict a series or tell a story. Refer to Fair Prize book for description and specifics re number and size of photos, etc.

Use the above judging standards to judge quality of photos and the overall effect

- consider the overall impression of the exhibit.
- photos should have similar proportion or be dissimilar intentionally
- display should be neatly done
- placement & balance of the photos should complement or add to the entry

QUILTS

Quilt - Must have 3 layers (top, batting and back) and be quilted through all layers. Not mounted on a frame.

- Quilts must comply with the sizes and measurements specified in the Fair's Prize Book for each class. If sizes are not specified, verify with the Chairperson
- **IMPORTANT: To determine the perimeter of a quilt, all 4 edges must be measured and totaled together.**
- **Picots/Prairie Points and scallops are included in the measurement of the quilt**
- Quilts may have a sleeve or tabs attached on the back for the purpose of hanging or displaying the quilt – it does not have to match the quilt. Means of hanging may not be visible, do not disqualify if no sleeve, tabs, rings are visible, unless specified by Agricultural Society Prize book.
- Unless otherwise specified by the Agricultural Society, an exhibitor may win both Grand and Reserve Championships with different quilts

A) Hand Quilting

B) Machine Quilting

- a) **Domestic Self-Guided: fabric is manipulated by hand using a Domestic machine**
- b) **Mid or Long Arm – Hand Guided: Machine rides on wheels and moves over the fabric guided by the person**
- c) **Long Arm – Computer-aided: Machine rides on wheels and moves over the quilt guided by a computer program.**

JUDGING STANDARD

25 General Appearance & Design

- attracts attention (outstanding colour, design, etc.)
- neat, clean, no chalk, pencil marks or blood stains
- must be smoke-free
- no rippling edges
- no basting threads or knots showing on front or back
- backing smooth and free from wrinkles and must complement the top
- no pencil or stencil markings should be visible
- design of quilting suitable to design of quilt (e.g., geometric quilting design complements geometric piecing design)
- scale and proportion of pieces and shapes relate to each other and to size of quilt
- one focal point, or eye travels around without and not over the edge
- pleasing proportion of border to rest of quilt
- scallops, picots, or additional features complement design of quilt and quilting and are included in the measurements
- a quilt or quilted article must have 3 layers, a front, a filling and a back and be quilted through all layers. Not mounted on a frame.

20 Colour & Materials:

- attractive combinations
- top and back harmonize – back may be pieced
- prints and solids used in pleasing relationships
- any interesting combination of light and dark, large and small print

- outer fabrics - good quality, uniform quality
 - colour fast and durable to warrant time and expense of making it
 - no variation in colour between pieces of same fabric
 - if necessary, will stand washing and hard use
 - selvage must be cut off
- thread - durable
 - suitable colour
- filling - smooth and evenly distributed
 - suitable weight for article
 - should launder well

Workmanship (55 total points)

30 Quilting:

- single thread used
- stitches uniform and evenly spaced on both front and back
- if pieced or appliquéd, more quilting than "stitching in the ditch" needed to give texture.
- even though different batts (cotton, polyester, wool, silk, bamboo and blends of these) have different minimum requirements for quilting
- quilting lines should be adequate to the design and material.

10 Borders:

- straight and even
- if pieced, seams inconspicuous and balanced

15 Binding and Picots/ Prairie Points: Modified April 2024

- **Picots are included in the measurement of the quilt**
- Binding should be complimentary to the quilt and must be even, neat and lie flat. Binding joins should be smooth
- Binding should match the workmanship of the quilting
- square corners mitered or neatly constructed using alternative method
- Mitre corners should be tacked down unless the binding is extremely narrow (1/4")
- all binding padded to edge.
- separate binding is preferred to the backing fabric being brought to front
- The preferred method for hand quilt is that separate bindings should be stitched to the top by machine and finished on the back by hand.
- if the backing is brought to the front as binding it should be hand hemmed on a hand quilt.
- binding on machine quilts may be machine stitched and unless it is decorative stitching, the stitches should disappear into the ditch on the back and form a line very close to the edge of the binding on the front.
- Binding on machine quilts may also be hand-stitched, if desired.
- dark binding better than light (doesn't show dirt and acts as a frame)

A) HAND QUILTING

❖ **PIECED:**

- Design on top made by joining pieces of fabric together with hand or machine seams
- points and corners meet
- blocks line up accurately with each other
- seam allowance trimmed to 1/4" (6mm)
- seam allowances are pressed consistently open or closed and generally toward darker fabrics

❖ **APPLIQUÉD:**

Design of top made by applying pieces of fabric to another background fabric, sometimes with machine stitching

- raw edge of appliqué turned under and stitched as per style of appliqué
- hand appliqué stitches small and invisible (blind hemming)
- embroidery stitches may be used for decoration only
- machine appliqué stitches even and close together
- grain of appliqué matches grain of background when possible
- no shadow of appliqué seam allowances showing against background
- art quilts (wall-hangings) may have the raw edges of the appliqué visible if they are well stitched with tiny machine stitches close to the edges to prevent further raveling and loosening of the appliqué

❖ **EMBROIDERED:**

Has quilting and embroidery as principal decorations

- attractive colour combination of threads and fabrics
- embroidered design and quilting design coordinate
- stitches neat and accurate
- no transfer lines visible
- no knots or carry-over (float) threads visible

❖ **PIECED AND APPLIQUÉD**

1. Design is pieced, then appliquéd to quilt OR
2. Parts of the quilt are pieced, and parts are appliquéd OR
3. The quilt is pieced, and appliqués are added to top.

❖ **WHOLE CLOTH**

- principal decoration is created by the quilting stitch itself on a plain solid colour

❖ **PREPRINTED (CHEATER QUILTS)**

- stamped or preprinted design top with no added pieces, quilted only

❖ **QUILT AS YOU GO/ FLIP AND SEW**

- top, batting and back all stitched as item is created
- for this to be under the machine stitch category it must have a visible quilt design

❖ **KAWANDI QUILTING** Added April 2024

- this is a hand stitched quilt technique that is non-traditional
- usually, scrappy fabrics or design
- the quilting is a design element on this type of quilt.
- May also be referred to as Kantha quilting

❖ **MODERN QUILTS**

- must have 3 layers, but no limit to size, fabric, finishes
- often feature asymmetry and use unusual block placement and off-centre motifs
- tend to be more open design
- tend to include minimalist style and may feature bold colours and graphic designs
- improvisational piecing

B) MACHINE QUILTS

Machine quilts are judged by the same construction criteria as Hand Quilts
They can be quilted on a:

- a) Domestic Self-Guided: Fabric is manipulated by hand using a Domestic machine**
- b) Mid or Long Arm – Hand Guided: Machine rides on wheels and moves over the fabric guided by the person**
- c) Long Arm – Computer-aided: Machine rides on wheels and moves over the quilt guided by a computer program.**

- ❖ **COMPUTERIZED PATTERNED STITCHING** – Repetitive pattern throughout. Must not run off the edge.
- ❖ **PANTOGRAPH AND RULER WORK** – this method of quilting is a continuous line quilting pattern that the quilter follows for long arm or mid arm quilting. Ruler work can be done on domestic or mid and long arm machines. They are templates that assist obtaining a particular shape in quilting patterns.
- ❖ **FREE-MOTION** – curved designs consisting of loops and vines and fancy motifs. Stipple quilting is free motion quilting done with very small meandering stitches close together to fill in a background. They generally do not cross over each other. Meandering can be small and close together or larger pattern and can cross over as in loops and circles. Fancy motifs such as feathers and cables can be done with free motion.
- ❖ **STRAIGHT LINES** – These can be done in the ditch, beside seam lines and/or an even distance away from seam lines and/or in grids to fill in a background.
 - the quilt pattern should enhance the overall design
 - tension should be adjusted so that threads from one side of quilt do not show on the other side
 - ends of thread should be buried in quilt
 - quilting should enhance the quilt. Too much detailed machine quilting obscures the pieced design and makes the quilt very heavy
 - thread should be suitable to the quilt design
 - embellishments should be appropriate and serve a purpose to the design of the quilt
 - machine quilting must be visible

C) Other Quilted Articles

❖ **BAGS, CLOTHING, CUSHIONS/PILLOWS, WALL-HANGINGS, TABLE RUNNERS, PLACEMATS**

- use score for handcrafts. Refer also to score for quilts when judging quilting techniques.

❖ **COMFORTERS**

- if tied, knots secure and attractive (square knots) in a reasonable distance to the seam
- if hand quilted, stitches may be larger than for regular quilt, but must be uniform and even on both sides
- if machine quilted, stitching smooth with no puckers
- space between rows of quilting may be 5" (13 cm) or more depending on design and batting
- thick filling extends right to outside edge
- generally no binding

❖ **MINIATURE QUILTS:**

- are under 64" perimeter. They are representation of a large quilt and therefore block size should not be larger than 3"
- a single block is not a miniature quilt

❖ **QUILLOWS:**

- a quilt that folds into an attached pocket to form a pillow
- refer to the scoring for quilts when judging quilting techniques
- if not quilted, refer to the scoring for sewing

❖ **TIED QUILTING**

- backing, batting and top smooth and wrinkle free
- tie pattern supports the batting to keep it from bunching when quilt is laundered
- tying evenly spaced over the whole quilt or determined by design
- tying material matches or contrasts in colour to quilt fabric
- square knot is used and must be securely tied
- thread trimmed to 2"(5cm)

❖ **WALL-HANGINGS (QUILTED)**

- should be ready to hang
- size is defined by local fair; it is not up to the judge to qualify or disqualify on the basis of size
- should be judged by the same standards as full-size quilts
- special consideration should be given to the fact that the design is meant to be viewed on a wall, as opposed to laying on a bed

SEWING

- Designed for the judging of crafts, clothing, home furnishings, quilts and accessories where sewing is used as the main construction method.

JUDGING STANDARD

25 Design, Colour, and Materials

- choice of design, colour and materials shows creativity and individuality
- up-to-date style, suitable for intended use
- fabric, trims, notions well-chosen and compatible and suited to intended use of garment (consider care required)

40 Workmanship judged from outside of garment

- clean, well pressed
- garment cut on grain of fabric, and nap of pattern running in same direction on each piece
- all patterns (plaids, checks, other prominent designs) matched
- trims and fasteners sewn on neatly and securely
- topstitching straight, even, and of correct length
- accurate construction of details such as buttonholes, belts, pockets, plackets, collars, and cuffs
- zipper lies flat, is covered, and is accurately stitched
- try zipper and buttons for ease of opening and closing
- gathers evenly distributed
- collar has sharp points of identical length
- set in sleeves smooth over cap with no puckers
- garment hangs well, no puckers or pulled areas due to badly fitting lining or incorrect attachment of lining and interfacing
- hem area smooth with no puckers or hem stitches showing
- selvedge edges should be removed

35 Workmanship judged from inside of garment

- interfacing and lining, if used, are a suitable type and weight for outer fabric
- satisfactory method used to apply interfacing and lining
- stitching is of even length and tension
- seam finish, if necessary, is appropriate to garment fabric and neatly done
- dart stitching tapers gradually to nothing at point and is securely fastened
- facings are flat, smooth, and do not roll to outside of garment
- seams in collars, facings, etc. trimmed and graded to reduce bulk
- curved seams clipped so they lie flat and no puckering occurs
- hem an even width, securely and suitably stitched

SERGER work should be neat and lay flat, no loose threads or ends, seams fastened or chained off

A) CLOTHING

Several changes in clothing construction techniques have occurred in the last few years, among them the availability to home sewers of:

- sewing machines with more capabilities (serger)
- quick factory methods

- time-saving materials and equipment (i.e. iron-on interfacing)
- the wide use of knits which require different techniques and less finishing

There are many ways for a home sewer to achieve a desired effect. A judge should not rule out an unfamiliar method if the result is of satisfactory quality.

The scorecard for clothing has been developed to reflect changing sewing practices, while preserving a high standard of workmanship.

B) SMOCKING

- fabric should be suitable in texture, weight weave and design.
- stitch tension should be even and consistent
- pleats should be in a natural parallel position
- smocking should have elasticity, not rigid or tight
- garment should be judged for construction as well as smocking
- item may have a wide hem for adjusting

❖ **ENGLISH SMOCKING:**

- pre-gathered panel of pleats and smocking, joining pleats together in a design
- smocking should have elasticity - not rigid or tight

❖ **SURFACED, HONEYCOMB OR AMERICAN SMOCKING:**

- not pre-gathered
- dots ironed on back of fabric
- pattern is designed and pleated at same time, such as on gingham or striped material

C) FABRIC ARTS

Clothing, home furnishings, and accessories made by a technique using fabric as a basis in its construction, which includes quilts, rugs, cushions, wall hangings, toys.

❖ **STUFFED TOYS AND DOLLS**

- soft, washable, safe, child-proof
- firmly stuffed in all areas
- all trims and parts firmly attached
- eyes should be embroidered or self-locking
- no loose thread ends
- fur pile pulled away from seams
- decorative dolls and toys - do not need to be child proof

❖ **SOFT SCULPTURE**

- a stuffed article made with an outer covering of interlock knit or jersey
- characteristics (facial features etc.) are created with stitches.

❖ **HOME FURNISHINGS AND ACCESSORIES IN WHICH SEWING IS THE MAIN CONSTRUCTION METHOD**

- straight, even machine stitching
- neat, even, invisible hand stitching using single thread
- inner seams trimmed, graded, clipped where necessary
- corners mitred where necessary

❖ **WALL-HANGING (NON-QUILTED)**

- should be ready to hang and hangs flat
- finish is appropriate
- appearance is interesting and appealing
- suitable design, colours and materials
- techniques are suitable and accurate

WOODWORK

Wooden entries should be judged on smoothness and finish

- well sanded (when applicable)
- cut by machine or hand tool

❖ **Wood Carving:**

- workmanship done by hand
- one piece of wood used to make a finished article

❖ **Wood Building:**

- judged on smoothness and finish
- cut by machine or hand tool
- can be more than 1 piece of wood inlaid or joined

❖ **Wood Turning:**

- shaped wood is formed to desired shape as it rotates on a lathe

❖ **Wood Burning (Pyrography):**

- design appropriate for project, material and use
- balance, harmony at first impression
- shading and texture are appropriate for design
- shows imaginative use of technique for article
- neatness
- good technique

JUDGING STANDARD

25 General Appearance

- attracts attention
- well proportioned
- accurate dimensions

25 Colour, Material & Design

- suitability of wood used for the project
- choice of material used suited to article (texture, weight, care required)

50 Workmanship

- work finished properly e.g. screw nail holes filled properly (if applicable)
- joins, if any, smooth and secure
- neatness of construction
- smooth finish, no obvious errors, gouges or cracks
- finish properly applied
- if scroll saw used, pattern should be consistent (does not apply to wood carving)

Acknowledgements

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- Judging Standards for Foods, Sewing and Handcrafts, Alberta Agriculture and Forestry

OAAAS