

**Exhibitor's
Association
Judging
Program
Guide Lines**

Exhibitors Association Judging Program

Classifications

1. **Novice:** Someone over the age of 17 that has done ceramics for less than 1 year..
2. **Hobbyist:** Someone that has done ceramics more than 1 year and hasn't sold any ceramics or taught a ceramic class.
3. **Advanced Hobbyist:** Someone that has won 5 or more top Blue Ribbons, a Freddie or a Palette Trophy.
4. **Master Hobbyist:** Hobbyist that has won Advanced Hobbyist class.
5. **Professional:** Someone that is an owner of a shop, sold finished ceramic pieces, does production ware, teaches class, is certified by a product company, (Duncan), or writes a book.
6. **Master Professional:** Someone that has won one top award, such as the Peggy or Exhibitors Association Artist Award.
7. **Senior Professional:** Someone that is a Professional that is over 65 years of age.
8. **Senior:** Someone that is not a Professional and is 65 years and older.
9. **Children:** Ages 6 and under, 7-10 years, 11-13 years old.
10. **Young Adults:** 14-17 years of age.
11. **Special Needs:** Someone that has a disability. There will be an adult class and a youth class. The youth will be divided up by age.

Classification Awards: Awards given at Exhibitors Association Show

Top Masters: Will receive the Special Award Ming and Best of Classification Ribbon

Top Professional: Will receive the Exhibitors Association Excellent Artist Trophy and Best of Classification Ribbon.

Top Senior Professional: Will receive a Best of Classification Ribbon.

Top Master Hobbyist : Will receive a Best of Classification Ribbon.

Top Advanced Hobbyist: Will receive the Palette Award and the Best of Classification Ribbon.

Top Hobbyist: Will receive the Palette Award and the Best of Classification Ribbon.

Top Senior: Will receive a Best of Classification Ribbon.

Novice or Young Adult: Could receive the Palette Award and will receive the Best of Classification Ribbon.

Special Needs: Will receive the Best of Classification Ribbon.

Ribbon Information

There will be a **Best of Technique Ribbon** for each technique within a category, then from all of those ribbons in that category there will be a **Best of Category Ribbon**.

The **Best of Classification** will be determine from the Best of Category ribbons in each Classification.

These winners will receive the top awards.

The order of the ribbons awards:

1. **Best of Technique** (high blue, blue, red, & white)
2. **Best of Category** (Dark Purple Rosette “Best of Category” on ribbon)
3. **Best of Classification** (White Rosette Ribbon with Best of Classification on it)
4. **3 Palette Awards or EA Achievement Award** (replaces the Freddies)
5. **1 Excellent Artist Award.** (Replaces the Peggy’s for Professionals)
6. **1 Trophy for the Masters** (Ming Award)
7. **Best of Show – Tim Hayes Exhibitors Association trophy.**

Other Awards:

Decal Award (A dollar amount of retail Vir-Ma Decals).

This amount decided by Glaser Ceramic Supply. They are the donors for this award.

The piece must be using a Vir-Ma Decal.

Entries Information:

Ceramics:

1. **Category:** This will be where the entrant will designate what broad category they want to enter.
 1. **Technique:** Will be what you did to the piece, such as dry brushing, underglaze, combination glaze and stain

Names of Categories:

Category 1 Greenware Adaptation

Technique:

- 1-A **Sprigging– Attaching hand built or cast decoration to a clay body**
- 1-B **Texturing– Using any method to create a pattern to change the background**
- 1-C **Carving– To bevel a design and create a 3-dimensional pattern**
- 1-D **Cut Out- Removing pieces of clay to create a pattern**
- 1-E **Clay Lifting– Using a tool to cut into the clay and lift, creating flower petals**
- 1-F **Water Carving– Using water to wash away clay to create a design**
- 1-G **Applied Decoration– Hand building of flowers or designs attached to a cast clay body**
- 1-H **Miscellaneous– Anything that doesn’t fit one of the above techniques**

Category 2 Underglaze

Technique:

- 2-A Opaque– Non translucent
- 2-B Translucent– Watercolor effect
- 2-C Underglaze Decoration– Glazed or unglazed
- 2-D Brush Strokes– Design is made by the stroke of the brush
- 2-E Brushstroke Pattern Applied– Pattern applied and brushwork makes the design
- 2-F Water Color Background- Adding color to the background of your design
- 2-G Airbrushing– Using an airbrush to create your design or background
- 2-H Sgraffito– The act of scratching a design through the color using a tool
- 2-I Detail– Applying color to a raised design
- 2-J Antiquing– A method of applying color to a raised design and wiping away
- 2-K Polished– Polishing damp underglaze with a soft cloth
- 2-L Piping– Technique of using a product that can be a raised outline, or detail
- 2-M Combo Opaque and Translucent Underglaze– Both used on one piece
- 2-N Miscellaneous– Any combination of these techniques

Category 3 Glaze

Technique:

- 3-A Transparent and or Translucent - one glaze
- 3-B Opaque Glaze– one glaze only
- 3-C Brushstroke Pattern Applied– Pattern applied and brushwork makes the design
- 3-D Matt Glaze– a dull finish
- 3-E Crackle– a glaze that produces a netting in the surface of the glaze
- 3-F Mingled– where two or more glazes are combined with a flowing glaze between
- 3-G Brushstrokes– Brush strokes made using glazes.
- 3-H Controlled– Deliberate placement of colors to create a special effect
- 3-I Glazed in Design- Glaze painted in a design
- 3-J Texture Glaze– Glaze with a texture added, such as sand
- 3-K Majolica– Design painted with translucent underglaze or glaze on a matt or satin unfired glaze
- 3-L Antiquing– Using a glaze to brush on and wipe off embossed areas, then glazing over with translucent glaze
- 3-M Crystal Glaze– a glaze with particles and chips of color that fuse in firing
- 3-N Glaze/ Stain Combination- (75% of piece is Glaze)
- 3-O Art Glaze– A glaze that when fired antiques itself, or produces a pattern
- 3-P Glaze Combo– Using 2 or more glazes on a piece
- 3-Q Miscellaneous

Category 4 Stain Unfired finish on bisque

Technique:

- 4-A Opaque Stain Only– not transparent
- 4-B Translucent Stain– a transparent oil or water base stain
- 4-C Antiquing with a translucent stain– applying stain and wiping back
- 4-D Antiquing– with an opaque stain– same as above
- 4-E Dry brushing- removing most of paint from the brush and brushing onto the ware
- 4-F Airbrushing– using an airbrush to apply color to ware
- 4-G Metallic– unfired colors with a metallic finish
- 4-H Brush strokes– Design painted with a brush that shows the stroke of the brush
- 4-I Sand Painting– Adding sand to the stain and creating a design

Category 4 Stain Unfired finish on bisque (Continued)

Technique:

- 4-J Pearl– stain with a pearl finish
- 4-K Chalking– using chalk over stains to complete the design
- 4-L Wet Brushing– leaving more paint in the brush and brushing across texture
- 4-M Translucent and Opaque Stain Combination
- 4-N Combination Stain/ Glaze (75% of piece is Stain)
- 4-O Texture Non-Fire - Product that has a texture but has not been fired
- 4-P Mud– A glass based Texture Medium that can air dry to a rock hard does not need to be fired
- 4-Q Miscellaneous

Category 5 Hand-Modeled Clay

Technique:

- 5-A Wheel Thrown– Clay pieces formed by hand on a potters wheel
- 5-B Slab– Clay rolled out to an even thickness and formed into a shape
- 5-C Coil– a rope of clay formed into a shape
- 5-D Pinch Pot– a pot formed by hand only
- 5-E Puzzling– ropes of clay laid into a mold to create a form
- 5-F Draped– an even thickness of clay draped over a form
- 5-G Sagged– an even thickness of clay laid in a concave mold
- 5-H Press– small round balls of clay press into a mold to form a design
- 5-I Raku - Specialty firing that brings out coppers in paint (see next category)
- 5-J Jewelry– beads, pendants, and etc.
- 5-K Englobe decoration– creating your own underglaze using slip and water
- 5-L Sculpture- constructing a figure out of clay.
- 5-M Miscellaneous

Category 6 Raku A way of firing Raku Clay pieces using Raku glazes and firing to temperature and then putting into garbage cans with flammable material

Technique:

- 6-A Greenware Adaptation - changing the shape of the piece in the greenware.
- 6-B Metallic– glaze that is mostly copper or silver finish, metallic appearance.
- 6-C Crackle- a glaze producing a netting in the surface of the glaze, fine cracks
- 6-D Matt - a glaze producing a dull finish
- 6-E Gloss– a glaze with a shiny finish
- 6-F Combination– two or more of these glazes
- 6-G Horse Hair– process of adding horse hair or other hair to hot piece for a design
- 6-H Glaze with Glass Frit– glaze with glass frit added and show when fired
- 6-I Smoke Fire– design produced from the reduction chamber on bare bisque
- 6-J Airbrushing– using an airbrush to create your design for the background
- 6-K Miscellaneous– any combination of the above techniques.

Category 7 Porcelain

Technique:

- 7-A Lace Draping– Cotton lace dipped into porcelain slip and applied to a porcelain greenware figurine or other porcelain greenware
- 7-B Hand-built flowers
- 7-C Carved– using a tool to carve a design in the greenware
- 7-D Sprigging– attaching hand built flowers to a piece of greenware
- 7-E Airbrushing– Applying color with an airbrush
- 7-F China paint– Applying china paint to bisque
- 7-G Jewelry– earrings, rings, pendants, watches
- 7-H Figurines– bisque figurines poured and painted by entrant
- 7-I Miscellaneous

Category 8 Overglaze

Technique:

- 8-A China Paint– on china blanks
- 8-B China Paint– on cast earthenware, low fire
- 8-C Enamel– fired to cone 016-018, a low fired medium that produces a design when fired over a matured glaze
- 8-D Fired Luster– An iridescent or colored luster finish fired at a temperature according to manufactures recommendation
- 8-E Fired Metallic– Such as gold, platinum, or copper
- 8-F Decal– An over glaze design fired to the ware at low temperature
- 8-G Airbrush Luster's
- 8-H Airbrush Metallica's
- 8-I Mud is a glass based Texture Medium that can air dry to a rock hard state and can also be kiln fired. Fire to 1375 degrees to 1545 degrees.
- 8-J Miscellaneous

Category 9 Stoneware Cast

Technique:

- 9-A Low Fired Bisque–(Up to cone 2) with underglaze (englobe) decoration
- 9-B Low Fired Bisque–(Up to cone 2) with glaze
- 9-C Low Fired Bisque–(Up to cone 2) with glaze and overglaze
- 9-D High Fired Bisque– up to cone 10
- 9-E High Fired Bisque– with (englobe) underglaze decoration
- 9-F High Fired Bisque– with glaze
- 9-G High Fired Bisque—with glaze and overglaze
- 9-H Miscellaneous

Category 10 Glass

Technique:

- 10-A Sagged Glass- when glass is placed in a concave form and fired
- 10-B Sagged Glass that has a Painted Design– with glass paint
- 10-C Laminated Glass– when two or more layers of glass are fired together
May have color or other material between
- 10-D Decorated with Enamels
- 10-E Decorated with Glass Paints
- 10-F Decorated with Glass Lusters & or Metallic Glass Paint
- 10-G Fired Decals
- 10-H Glass Plaques– Scene depicted with different Color glass
- 10-I Fired Glass and Clay Combination
- 10-J Glued Glass and Clay Combination– where the glass is glued to the fired clay
- 10-K Glass Jewelry
- 10-L Glass Mobiles
- 10-M Glass Mosaics-No commercial tiles or kits
- 10-N Mud– A glass based Texture Medium that can air dry to a rock hard state and can also be kiln fired. Fire to 1325 degrees to 1550 degrees.
- 10-O Miscellaneous

Category 11 Decoupage on Ceramic Bisque

Technique:

- 11-A Commercial Prints
- 11-B Hand Colored Prints
- 11-C Original drawing and colored
- 11-D Paper Tole– The use of several prints to make a 3 dimensional
- 11-E Repousse– Design is raised and stuffed
- 11-F Montage– A composition from many pictures or designs closely arranged
- 11-G Miscellaneous

Category 12 Mosaics (no commercial tiles or kits)

Technique:

- 12-A Creative Mosaics, glazed
- 12-B Carved Mosaics
- 12-C Simulated Mosaics, Glazed– The breaking up of the plain surface into small areas with incised lines or raised, beaded lines to imitate a mosaic
- 12-D Simulated Mosaics, Stained
- 12-E Miscellaneous

Entry Rules

Entrant must be sole creator, designer, and/or decorator of the ceramic piece or pieces being entered.

The piece/pieces must have been completed within the past twelve(12) months.

Each entry must have been kiln fired to at least 700 degrees and must be at least 75% ceramic, stoneware, porcelain, or glass. Synthetic clays, plaster, and hydrocal are not accepted .

An advisor will assist entrant in selection of category if help is needed. Final category decision must be specified by entrant and will not be changed once entered.

All entries will be accompanied by a signed entry form.

All entries need to be brought in and picked up in person. One person can bring in pieces for a group of people or a shop but will have to sign that the pieces were done entirely by entrant.

All entries must remain on exhibit for the entire duration of the show.

Entrant should supply plate/plaque stands where needed.

Lace figurines must be mounted on suitable base, board, or dome, no larger than necessary.

No lamp shades are allowed and wiring should be folded and secured.

Entries with loose parts, such as lids, must be securely fastened with tape, not glue, to withstand handling. Judges will remove and refasten tape when examining entries.

Entries are judged on **workmanship** of the piece, therefore no extra props, drapes, plants, flowers, or candles will be allowed.

Entries which cannot be completely examined by the judges will be disqualified. No cork or felt will be allowed on bottoms of pieces, except for bookends and chess pieces when weighted.

No descriptive material, written or pictorial,, is permitted with any entry. Except a note may be left by a member of the entry committee in case a piece has been broken or chipped at the show.

All reasonable precautions for the safety and security of the pieces will be executed by the Exhibitors Association. All liability for breakage and/or loss remains with the entrant.

Entrants will receive a claim check for their pieces and need to present them when picking up their pieces.

Decision Of The Judges Will Be Final.

Explanation of the Evaluation Headings on The Judges Score Sheet

Following is the definition of how the pieces in competition are judged. This will help you understand what is looked at when your entries are judged. The following definitions follow the judging sheets used by the Exhibitors Associations Judging Program.

Design:

Appropriate for Function: Has the piece been done with the proper products for the piece to be used as it is intended to be used. Such as: any utility items should be finished with dinnerware safe glazes. Has the underneath rim of a plate been cast right so that there are no caps or spaces left for water or food particles to get into the bisque. Make sure that all bisque is sealed with glaze so that the piece could be used for utility item.

Proportion of Design to Piece: Is the design/pattern too large or too small for the piece? The size of the design should be in proportion to the size of the piece.

Balance of Design: Does the balance of the design fit the piece? The size of the design should be in proportion to the size of the piece. This balance also refers to the ceramic ware as well. Make sure that the ware is properly cast, not lopsided or misshaped.

Color:

Value of Color: Does the piece have a good dark and light balance? Have the color values been used to best advantage?

Intensity of Color: Is there good contrast between the bright and dull areas?

Color Harmony: Color harmony is a pleasing arrangement of colors that work well together. The most important consideration of color in design is the amount and placement of it.

Relation to Design: Does the color enrich the design? Color should be an important part of the design.

Originality:

Addition to design: When something is added to the design of a piece it should be for the betterment of the piece. It should not be something added to distract from the main design/or shape of the ware.
(**Decal/Pattern**)

Greenware Adaptation: Adaptation is the process of changing the look, function or decorative quality of a piece through addition or subtraction from the original piece. The changing of the ware should be a good addition not a distraction from the piece.

Explanation of the Evaluation Headings cont.

Interpretation of

Design/Pattern: Did the artist add their own interpretation of the design to make it their own design? Did they add to or change the design to make it stand out and be appealing to the eye? If they did, does it stay in balance and make things look as if it is their own.

Use of Color: This is the unique way the artist has used color to create a fresh new approach to their design. Color should be exciting!

Unique use of normal

Function of a Piece: When the normal function of a piece has been changed, it must be in such a way that it makes the piece seem unique.

Workmanship: This is the most important part of the judging sheet. This covers main things that are looked at when judging the pieces entered into competitions. In this area you are judged on the basic beginnings of your ceramic ware.

Casting Clean-up

and Construction: This area is judged on the casting and/or hand building, of the ware. Seams removed properly, lids fit properly, thickness of piece even, piece sit level, no drips or bumps, no swipe marks from wiping down with a sponge, handles filled and bottoms of plates and bowls filled so that no food particles can be trapped. Rims of cups, vases, bowls, jars anything with a rim all even.

Perfection of Technique: Make sure that you do what ever technique you are doing, to the best of your ability. Keeping things very neat, staying inside lines, cover areas with product correctly, and using products in the way in which they are intended to be used.

Proper Use of Media: Know the product you are using. Know that you need to use glazes on utility items, or that you shouldn't use non-fire products on techniques that might need to be sealed against moisture.

Firing: Make sure that all techniques have been fired to the proper temperature. Stilt marks left on pieces will be marked down in this area. Sharp points on bottom of items will be assumed they are stilt marks.
Example: No halo around decals, no pits or drips in glazes, no purples in luster's. Some of these problems can be do to wrong firing temperatures

Degree of Difficulty: Is the technique complicated or just one type of product thrown on a piece of ware and the piece entered in competition.
Example: Brushstrokes and detail, compared to just clear glaze slapped on to a piece. Just one glaze not much work, where a lot detail is much more time and work.