



# **International Guild of Miniature Artisans, Ltd.**

## **Guidelines for Submission Year 2012 Fellow Membership Application**

As a continuous Artisan member of the International Guild of Miniature Artisans since May 2010, or before, you are eligible to apply for Guild Fellow membership. If you are already a Fellow member and are applying in a new category, you only need to wait one year from the date you received your Artisan membership in the new category. **If selected and elevated to Fellow, you must remain a member in good standing of The International Guild of Miniature Artisans, Ltd. in order to retain use of your Fellow membership.**

Please review these Guidelines carefully before completing the Application Form.

### **Fellow Selection Categories**

The following list of categories is used to classify handcrafted pieces. Fellow membership is awarded to successful applicants in their chosen category.

Please submit five (5) pieces if you are applying in one of the following categories:

<b>Accessories</b>	<b>Fine Arts</b>	<b>Glass</b>
<b>Animal Figures</b>	<b>Flowers/Plants</b>	<b>Metalwork</b>
<b>Pottery/Porcelain</b>	<b>Folk Art*</b>	<b>Needlework/Textiles/Wickerwork*</b>
<b>Costuming</b>	<b>Foods</b>	<b>Toys</b>
<b>Figures</b>	<b>Furniture</b>	<b>Other**</b>

**Please note** – **Wickerwork and Folk Art** are now listed as a subcategory. For example, if you make wicker baskets or wicker furniture, you will be listed as **Accessories/Wicker or Furniture/Wicker**.

Please submit three (3) pieces if applying in one of the following categories:

### **Landscaping**

**\*Other** — If you feel that none of the above categories adequately describe your submission, you may use this Category and clearly present your reasons why none of the listed categories are applicable. Please contact the Chairperson as soon as possible so that we can discuss your category well before the evaluation.

For the category of **Structures**, send:

**EITHER three (3) sections of structures**, with each section including interior and exterior architectural elements such as floors, moldings, doors, windows, stairs, ceiling treatments, lighting, clapboards, brick, stone, etc. In addition, send good quality photographs of at least one of your completed structures, including various views – front, back, sides, etc. and close ups to show detail work.

**OR send one (1) complete structure**. It should include interior and exterior architectural elements such as floors, moldings, doors, windows, stairs, ceiling treatments, lighting, clapboards, brick, stone, etc.

### **Evaluation Criteria and Submission Requirements:**

- Please do not send more than the maximum number of items required unless otherwise noted. Photographs or reviews of other work will not be considered as submissions.
- All pieces sent for evaluation must have been handcrafted by you within the past two years (unless otherwise noted).
- Items made from a kit or in a class, or needlework made from commercially available charts will not be accepted.
- Items should demonstrate a range of techniques and skills including design as well as a diversity of presentation, e.g. in Fine Arts, a variety of subject matter should be depicted, not five pastoral scenes.
- Evaluation of each entry is judged on a range of parameters including First Impression, Degree of Difficulty and Workmanship, with Workmanship comprising the bulk of the score.
- In all cases, any accessories used to complement your work must be of the same quality as your own. Commercially-made accessories are not acceptable at the Fellow level. Please acknowledge the maker of any accessory pieces used. Use of accessories should be very limited.
- If the submission is an original design, it is highly recommended that documentation explaining the inspiration be sent. For submitted pieces that are reproductions, send photographs, drawings, magazine articles, photocopies, etc., of the original work. If your piece is your original design, please document or explain your inspiration. **It is very important that you include supporting documentation for each of your pieces in ALL categories.**
- **It is now required that you include photographs of at least one of your submission pieces in various stages.**
- If you are submitting work for a second or third time, you must send different items to those previously submitted. The same work will not be considered.
- In order to keep your new Fellow Membership, should you attain it, it is necessary to keep your membership current. **If you let your membership lapse, you will no longer retain Fellow Membership and are no longer eligible to advertise yourself as an IGMA Fellow.**
- The Guild expects and requires that you maintain the standards by which you are awarded Fellow Membership (should you attain it), both for your benefit and for that of the Guild.
- Members of the Board of Trustees are not permitted to apply for Artisan or Fellow Membership while serving on the Board. If you are anticipating running for office, consider carefully whether you will be content to wait until your tenure ends before applying for Fellow.

### **Application Form:**

Type or legibly print the information on the application form. If additional space is needed to answer any of the questions, use additional sheets of paper with well-referenced additions. **Neither the application form, nor any supporting documentation will be returned.**

The name that appears on the application must be that of the individual. Fellow membership is only awarded to an individual. Thus, an application submitted in a trade name, corporate name, or any name other than that of the applicant cannot be accepted for consideration.

### **Application Completion:**

Your submission must include the following:

- Required number of items for evaluation.
- Completed Application and supporting documentation
- Non-refundable application fee of \$100.00 unless fee has already been paid for up to two previously-unsuccessful applications. Make check **payable to IGMA** (contact the Fellow chair if paying by credit card).
- Self-addressed return label
- **PREPAID return postage and insurance forms**, (if applicable) must be included. The Guild council cannot return your work without advance payment having been made. Using a credit card for fee and return postage is preferable, especially for overseas applicants.
- Please indicate in US currency the amount of return insurance requested. **If no amount is listed, the items will not be insured.**
- For foreign returns please indicate in US currency the value for customs.
- Please be sure each submission is securely packed using box-within-a-box packing and surround your submissions with sufficient cushioning so that nothing moves when the box is shaken. **Please do NOT use packing peanuts as they shift. The inside box only will be used to for the return.**

### **Shipping Requirements:**

\*VERY IMPORTANT: Before shipping you MUST inform the Fellow Chair of your intent to apply in order to put your submission evaluation on the meeting schedule. Failure to do so may mean there is not sufficient time to evaluate your submission pieces.

#### **Shipping within the United States**

Send items securely packed in cartons strong enough to be used for return shipping. The choice of shipper is up to you...U.S. Postal Service, U.P.S. Federal Express, etc.

#### **Shipping from outside the United States**

**ALL ITEMS SUBMITTED FOR EVALUATION MUST BE RECEIVED BY APRIL 14, 2012. Please do NOT ship any items for receipt prior to April 1, 2012.**

**Ship to: Pat Hartman, 165 Remington Ct., Youngsville, NC 27596**

If applying within the **Structures or Landscaping categories ONLY**, please contact Pat Hartman at the above address or at [pathartman13@yahoo.com](mailto:pathartman13@yahoo.com) to make delivery arrangements.

### **Return of Items:**

The Guild cannot assume the expense of returning your items. Return **PREPAID postage** and shipping instructions must be included with the submission, including **PREPAID insurance** if applicable. Enclose the required postage, an International Reply Coupon, or, depending upon your choice of shipper, a purchased return label.

**DISCLAIMER OF RESPONSIBILITIES:** The Guild Council for Fellow Selection will make every effort to carefully package your submission for return shipping. However, neither The Guild Council, IGMA, nor any of their agents, can guarantee undamaged delivery and will not be liable for any damage suffered.

### **PACKING & MAILING GUIDELINES & TIPS**

The packing and mailing instructions described below have been written to guide you through getting your work safely through the postal system without damage.

**IMPORTANT:** Use the box-within-a-box method. Pack your submission pieces in a sturdy box and pack this box inside a larger box. The first box will be used as the return box.

Do not use brown parcel paper and string. Items wrapped this way invariably get damaged, and the US Post Office no longer accepts packages tied with string.

When wrapping the individual items into the inner box, a soft material such as tissue paper or polyester batting offers good protection as a first layer. Bubble-wrap is often not suitable as a first layer as it has no ‘give’, but is excellent for wrapping around the first layer and for padding out the smaller boxes. Don’t use too much tape to secure your bubble wrap – a single piece should suffice. A rubber band can hold the bubble-wrap in place providing your item can withstand the pressure.

When packing the inner box into the larger box, **do not use packing peanuts!** They move too freely within the carton, and shift upon impact. Instead, use materials that will completely prevent the inner boxes from moving. Bunch up bubble-wrap and/or use crumpled newspaper or crumpled plastic bags. Make sure your inner box has an even amount of protection all around it, and a lot of it. When you have closed and taped the shipping carton, it should be so well-padded that you should notice a slight bulge. After taping, shake the box gently. You don’t want to hear any movement within the box at all. If you hear nothing, the chances are that you have done a good job!

Use enough tape on the outside of the box to ensure that the meeting-edges can’t re-open, and pull the flaps tightly together as you tape.

When mailing plants or flowers, you need to do more than just affix them to the base of a “crystal” display case. We can’t count how many times these items have broken loose and bounced all around the container. The heavier the planter, the greater the risk that the fixative won’t hold. Consider holding your pieces to the base with wire, double-faced tape or Quake Hold, and surrounding the piece with a suitable material before replacing the crystal top so that even if the item breaks free of its base, it won’t sustain damage through impact with the display case.

**VERY IMPORTANT -RETURNS:** Return postage is required before any pieces will be returned. This may be done by either prepaid return postage, credit card or check. Include return label, method of shipment (priority, express, etc.) and you **must** indicate if you want the package insured for the return and for the amount of insurance. **If we do not have an amount of insurance then NO insurance will be added.**

\* If being returned to an overseas address I will need to know method of prepayment and customs information.

**Submission of the Fellow Application does not guarantee that the applicant will receive Fellow membership. The Fellow Application is used as an aid in the review process.**

## **Guild Council for Fellow Selection – Category Guidelines**

### **Introduction**

Designation as a Fellow member of The International Guild of Miniature Artisans is a singular honor that recognizes excellence in the field of miniatures. In compliance with the goal of The Guild to advance miniaturia as an art form, the work of a Fellow member must stand on its own as art in miniature. A Fellow member is considered to have achieved a status above that of Artisan membership. A Fellow member is indeed an artist whose work has developed beyond the level of craftsmanship and who demonstrates continuing growth. An artist does not simply reproduce another work, but brings an element of originality to the work.

An Artisan elevated to Fellow membership is not merely a technician, although perfection of technique is a vital consideration in the selection process. The work of a Fellow member is distinguished and there must be in the work a certain beauty.

The Guild Council for Fellow Selection considers many aspects of an Artisan's work, historical and educational as well as artistic. There must be an enduring quality about the work that is both aesthetic and material. Each member of the committee considers the look, the feel, and the statement a work makes. An open-minded recognition of quality is the goal of the Guild Council. Excellence is self-evident and those members who are dedicated to excellence can recognize it.

The following criteria are to be used both as a guide in evaluating an Artisan's application for Fellow membership and by the Artisan as guidelines for submission. They are intended both for the use of the committee and the applicant to supplement the thought process and concept of what each item is portraying or intending to portray.

### **General Guidelines**

**Please read this section carefully, it applies to all categories.**

### **Overall Statement**

The following criteria are to be used as a guide in evaluating an Artisan's application for Fellow membership and by the Artisan as guidelines for submission.

Evaluation of each entry is judged on a range of parameters including First Impression, Degree of Difficulty, and Workmanship with Workmanship comprising the bulk of the score. Items submitted should demonstrate a range of techniques and skills including design as well as diversity of presentation (bed, table, chair rather than 5 tables or 5 chairs, etc.). Please be aware that Workmanship, one of the key criteria in which your work is evaluated, represents the major part of the score. Therefore, very serious attention needs to be paid to detail, finishing and scale. There have been numerous changes made to the criteria that all applicants will want to be aware of.

**Any accessories used to complement your work must be of the same quality as your own. If accessories used are the work of someone other than you, please indicate the maker's name if known. Commercially-manufactured accessories are NOT acceptable at the Fellow level.** Along with this, it is suggested that if it is necessary to elevate the piece for ease in viewing by the committee, that a simple block of wood or Lucite be used rather than a table, etc. If a piece of furniture or any other item is used, it will be considered as part of the submission.

It is important to stress that you should submit only your very best work with plenty of supporting documentation. Photographs of the original items being reproduced or similar real items in the case of flowers or food, are highly recommended. Please DO NOT include personal information with your documentation, such as magazine or newspaper articles, as this is a “blind submission” process, meaning the committee is not aware of the applicant’s identity during evaluation. All identifying information will be removed from the application and documentation. However, if the piece already has an identifying mark (*i.e.* signed painting), that is acceptable.

All materials used in your work must be inert, *i.e.*, not organic, so there is no potential for mold or contamination by insects. Materials that are unacceptable include plants (even if dried), seeds, and any type of food.

If you are submitting work made of air-dried clay (sometimes referred to as Cold Porcelain), you must provide the Committee with information about the clay. If it is commercially made, please supply the name of the clay. **If you use homemade clay, please provide the formula (or recipe), so the Committee can decide whether or not to accept the material. It is recommended that you supply the formula before submitting your work, in case the material is not acceptable.**

Questions? Please contact Pat Hartman, Committee Chair, via email at [pathartman13@yahoo.com](mailto:pathartman13@yahoo.com) or phone 919-562-8183.

### **CATEGORY CRITERIA**

**Please Note:** Most categories have been defined, but at this time there are still some that remain undefined. If your work falls into one of these categories, please accept our apologies, as the work on them is still ongoing. Please feel free to ask any questions you may have.

#### **ACCESSORIES**

This is a broad category. Accessories can be made of almost any material. Please use the guidelines that most closely relate to the material you are using. If you submit one type of accessory, the Committee will very likely add a subcategory that reflects the type of work you submitted. For example, a submission of lighting fixtures would be designated as Accessories/Lighting.

#### **ANIMAL FIGURES**

- The animal figure should be a realistic portrayal and accurate reproduction of the species or breed in miniature scale.
- Attention to detail is very important. Muscular structure, bone structure, limbs, eyes, ears, teeth, tongue, paws, claws, skin, wrinkles, scales, fur, feathers, etc., should be accurately shaped, sized and detailed.
- The animal should have an essence of being alive, and the eyes should have light to suggest this.
- The bottoms of all pieces should be neatly finished.
- Accessories, such as harnesses or saddles, etc., may be handcrafted by you or someone else and must be of the same quality as the animal being submitted.

#### **COSTUMING**

- Costumes should be submitted on mannequins or by themselves, not on figures. A mannequin may be as simple as a dress form or articulated with limbs and/or a head. Hats may be displayed on a mannequin or a hat form. Shoes, purses, fans, etc., should be displayed separately.
- Fabric and trim must be accurately in scale.
- Garments must drape well in a realistic way.
- Stitching should be hidden unless it is a design feature. Fine threads should be used to be in scale.

- No glue, seam sealer or soiling should be visible.
- Belts, buttons, bows, jewelry, etc., must be in scale.
- Undergarments must drape well and not add bulk to the finished costume.
- Colors and textures must please the eye and be appropriate for the style and period.
- You must indicate whether or not you have designed the patterns for your garments. If not, you must provide the source of the pattern. Use of another designer's miniature pattern is not acceptable. It is permitted to scale down another designer's full-size pattern; in such a case, you must provide the name and source of the original pattern.
- Mannequins are considered accessories to your submission. As such, you or someone else may handcraft them, and they must be of equal quality to your costumes. This applies also to any other accessories.

### **DECORATIVE ARTS**

We currently have no guidelines for this category. If you intend to submit items of this type, please contact the Chairperson as soon as possible, so the Committee can provide you with guidance.

### **FIGURES**

- Human figures must be either hand-sculpted or made from the applicant's own original mold. The use of commercial molds is not acceptable.
- The following materials are acceptable: porcelain, ceramic, metal, resin, papier maché, wood, clay, polymer clay, fabric, leather, or natural fibers.
- At least one of your figures must be unclothed or minimally clothed (i.e., undergarments only), so that the structure of the figure itself (whether fully sculpted or wired and padded) may be evaluated.
- Correct proportions are necessary, with the exception of fantasy or character figures. Attention to the hands, feet, and length of limbs is important.
- Figures should be posed in a natural way and properly displayed (i.e., standing or sitting).
- Figures must be neatly and securely wrapped. Lumps, wire ends or unpadded sections must not be evident. Cloth figures must be smooth and evenly padded.
- Hands, fingers, feet, nostrils, ears, dimples and other features must be well defined. In particular, the scale and sculpting of hands and feet require careful attention. Many otherwise excellent submissions have lost considerable points due to poor rendering of these vital areas.
- Shading on facial features should be even and blended. Eye make-up should reflect the period in which the figure is historically based.
- Wiggings must not show glue, stitching or bald spots. Wigs should not be glued to ears.
- Accessories may be handcrafted—by you or someone else must be of the same quality as the figure.

### **FINE ARTS**

#### PAINTING:

- The overall effect of the subject matter within its frame should be a pleasing presentation.
- Attention to the surface of the 'canvas' is important. If silk or wood is used, it should not be overly evident under the painted surface. The 'canvas' should be perfectly flat.
- Attention to the weight of line work and brush stroke needs to be considered in order to keep the painting in scale. All materials, such as type of paint and final finish, should be in scale.
- The reverse of the painting must be clean, except perhaps for the name of the painting, artist and the date.
- Watercolors must adhere to the same guidelines regarding paper and application. The paper must lie perfectly flat.

- Frames should be appropriate in style and not detract from the painting. They may be handcrafted—by you or someone else—or commercially made, and they must be of the same quality as your work. A poorly made and finished frame can cause a deduction in points.

**PRINTMAKING:**

- The same requirements apply – scale of surface, line and thickness of paper are paramount. Frames also follow the same guidelines as for paintings.
- Preparation of the plates should leave clean edges so that only the image appears on the paper. The paper should lie perfectly flat, and there must be no ink smudged on the back.

**OTHER ART:**

Please contact the Chairperson if you intend to submit other types of fine art.

## **FLOWERS & PLANTS**

- Formal cut-flower arrangements should follow all the design rules used for professional full-size flower arrangements. This includes style, balance, texture, movement and the proper use of color and scale.
- The structure of a plant must be accurate for the specific variety, and the growth pattern must look realistic.
- Attention to scale is essential. If a plant is potted, it should be obvious whether the plant is floor size or table size.
- The flowers and plants should look real.
- The type of material used for the leaves and petals must not be obvious.
- The use of laser-cut leaves and petals is acceptable as long as the applicant made the original templates. Altering techniques—painting, shading and shaping—must be used to lend realism and originality.
- Leaves should vary in size and color. They must be veined and connected to the stems or branches in a realistic way.
- The use of natural foliage is unacceptable, as it does not demonstrate enough skill and is unstable over time.
- All pots and vases should complement the work and must be the correct size for the flower arrangement or plant.
- Containers and other accessories may be handcrafted by you or someone else and must be of the same quality as the work.

## **FOOD**

- The five pieces submitted should not amount to more than five plates of food or the equivalent. Five tables (or the equivalent) laden with food will not be considered.
- Submit a good variety of foods using different accessories. Above all, be creative.
- Foods that are grouped together must be in scale with each other.
- Use only inert materials. Edible items or spices used in real foods are not to be used in miniature. There is a real possibility of disintegration or the development of mold over time.
- Surface finishes and textures must be true to the look of real food.
- Accuracy of color, shading and contrast is important.
- No glue should be visible, and there must be no evidence of fingerprints.
- Containers or other accessories may be handcrafted by you or someone else and must be of the same quality as the food.

## **FURNITURE**

Pieces submitted in this category must be made of wood. The only exception is wicker furniture, which may be submitted in this category with a subcategory of Wicker. (See the guidelines for Wicker on page 8.) Metal furniture should be submitted in the Metalwork category. If you are submitting furniture made of yet another material, please contact the Chairperson for help with choosing a category.

- The overall size and appearance should be in the correct scale as documented in the application.
- A variety of joinery should be presented showing historical accuracy and the scope of the applicant's expertise.
- The choice of wood must be appropriate for the furniture in terms of period reproduction or style. The size of the grain should be properly in scale.
- The thickness of the wood should be properly in scale. Likewise, knot holes should be in scale and used sparingly.
- All joints should be smooth and even. There should be no holes or gaps where wood parts meet. Joints should also be tight and closed.
- There should be no evidence of wood filler or excessive sanding to make a joint fit.
- Drawers should be perfectly square, fit the opening, and slide smoothly yet tightly.
- No glue should be visible anywhere on the piece.
- Visible tooling marks are unacceptable.
- A clear or painted finish must be smooth and without brush marks.
- Stain on the end-grain should not be too dark compared to the other edges of the wood.
- The finish material should be realistically in scale and not appear too thick or glossy.
- All hardware must be in scale with the piece.
- Hinges must fit tightly and work smoothly. Hinged doors should swing square to the body of the piece and close cleanly without binding.
- Overall, the furniture piece must sit square and level.
- Accessories submitted with your work may be handcrafted by you or someone else and must be of the same quality as the furniture.

## **GLASS**

We currently have no guidelines for this category. If you intend to submit items made of glass, please contact the Chairperson as soon as possible, so the Committee can provide you with guidance.

## **LANDSCAPING**

- If submitting only one piece, it must incorporate several different landscaping features in order to demonstrate a variety of skills. If one piece does not include enough features, please submit three pieces which, overall, include a good variety.
- Examples of landscaping include a garden or yard, an outdoor scene such as a campground or beach, etc.
- Features may include—but are not necessarily limited to—trees, shrubs, plants, flowers, walls, pathways, sand, soil, water features, ornamental bridges, grasses, rocks, outdoor ground cover, arbors, sheds, benches, figures, animals, statues, etc.
- All materials must be in scale and should duplicate nature as closely as possible without the use of natural materials.
- Natural plant materials should not be used, as they do not demonstrate skill on the part of the applicant. There is also a potential for disintegration over time.
- The base should be prepared in an appropriate color so that, for example, no bald spots are apparent underneath the overlaying ground cover.

- Accessories submitted with your work may be handcrafted by you or someone else and must be of the same quality as your work.

**PLEASE NOTE:** If you submit a very large piece, it will be necessary for you to transport it to the evaluation site. This can be done at the committee's meeting in the spring or, alternatively, at the Guild Show in the fall. Please contact the Chairperson to make arrangements.

### **METALWORK**

- Silver, copper and brass may be etched and blackened using a variety of acid products.
- Tin and iron may be painted to give a proper finish.
- An applied wire may be used to give the appearance of rolled bead.
- Tinware and ironware pieces must be fabricated from sheet and wire material rather than being cast. The only exception would be if the original was cast.
- Joints should be soldered with a silver-bearing solder or, in some cases, joined in a riveted and peened style.
- Joints must be flush metal-to-metal; solder should be contained completely within the joint. There should be no visible solder outside the joint.
- In the reproduction of historical pieces, tinsmiths and blacksmiths should not use purchased hinges.
- If using purchased hinges and/or jewelry findings (such as beads for handles, domes for lids, etc.), those items must be re-worked to appear original.
- Components such as handles, lids, knobs, etc., must be properly aligned.
- Accessories submitted with your work may be handcrafted by you or someone else and must be of the same quality as your work.

### **NEEDLEWORK & TEXTILES**

- Items made from a kit or in a class are unacceptable.
- Patterns can be original designs or adaptations of existing full-sized work. It is recommended that you send your pattern/chart with your submission.
- It is recommended that you send photos of the full-sized work.
- All finished pieces must be clean, neat, smooth, perpendicular, parallel and soundly constructed. Backs must be equally neatly finished.
- Knitted or crocheted garments should be submitted on mannequins or by themselves, not on figures. Starting in 2012, it will be required that costumes be submitted in this manner.
- Accessories submitted with your work may be handcrafted by you or someone else and must be of the same quality as your work.
- Bed linens and table linens must drape naturally. The thickness should be in scale.

#### **NEEDLEPOINT:**

- For needlepoint, 40-count silk gauze is the largest count allowable for 1:12-scale work.
- Mesh sizes from 40 to 84 stitches per inch are acceptable, as is suitable cloth for surface stitching.
- Threads must be the proper size for the mesh, allowing for uniformity of stitches (no looping or bulging), and texture stitches must be in scale.
- If needlework is submitted on a piece of furniture, each must be compatible and complementary to the other. The furniture may be handcrafted and must be of equal quality to the needlework.

#### **RUGS (NEEDLEPOINT OR WOVEN):**

- Rugs and carpets must each be squared; no diagonal striations should be visible.
- The thickness of rugs must be in scale, not bulky, so the rug lays flat.
- Fringes should be the proper length in scale in proportion to the rug.

## **POTTERY & PORCELAIN**

- Clays and porcelains must be appropriately fired. Air-dried and polymer clays may not be submitted in this category. Please see paragraph 2 of the General Guidelines for instructions regarding air-dried and polymer clays.
- A piece may be carved, scored, modeled, burnished, underglazed, glazed, china-painted, lustered, etc.
- Acrylics and other types of paints are not acceptable finishes.
- The walls of a wheel-thrown pot must be in scale to the piece. There should not be excess weight in the foot of the piece.
- If the work is a reproduction of a full-sized piece, it should be as technically accurate as possible. Photographs of the original must accompany the submission.
- Spouts, knobs and handles must be in scale and in proportion to the body of the piece.
- Lids must fit snugly and sit well down into the flange or onto the rim of the piece.
- The bottoms of all pieces should be neatly finished.
- Decorative surfaces must be in scale. Drawn lines should be appropriately fine.
- Glaze applications must be even and not too thick, which would add bulk to the form and fill in dimensional detail.
- Accessories submitted with your work may be handcrafted by you or someone else and must be of the same quality as your work.

## **SMALLER SCALES**

This category refers to work in 1:48 (quarter-scale) and 1:144. For structures, please submit three (3) items; all other types of work require five (5) pieces.

- A complete structure must include exterior and interior architectural elements such as doors, windows, roofing, floors and moldings, and exterior surface finishes such as clapboard, brick, stucco, stone, etc.
- If a structure is a replica of an existing building, a photo of the original building must also be submitted.
- A structure may be submitted either furnished or unfurnished.
- All interior and exterior finishes such as paint, varnish, stucco, etc. should appear to be in correct scale.
- If landscaping is used, all materials used must appear to be in scale and duplicate nature as closely as possible.
- A room setting may be in a room box, dome, or appropriately scaled container.
- Any furnishings and accessories used in a structure or room setting must be hand made by you or someone else, appear to be in correct scale, in correct proportion to each other, and must be of the same quality as the structure.
- Furniture and accessories made using laser or other reproductive processes may be used if they were designed by the applicant.
- All materials used must appear to be in scale. Particular attention should be paid to weave and thickness of fabrics, grain and texture of woods and thickness of metals.
- No glue should be visible.

## **STRUCTURES**

- You may submit either one complete structure or three sections of structures. A complete structure must include interior and exterior architectural elements such as floors, moldings, doors, windows, stairs, ceilings, lighting, clapboards, brick, stone, etc. If submitting three sections of structures, the above elements should be included.

- In addition, send good-quality photographs of at least one of your completed structures. Include various views—front, back, sides, etc.—as well as close-ups to show detail work.
- All architectural details must be accurately scaled and be made of materials that look realistic.
- Accessories submitted with your work may be handcrafted—by you or someone else—or commercially made, and they must be of the same quality as your work.

**PLEASE NOTE:** If you submit a very large structure, it will be necessary for you to transport it to the evaluation site. This can be done at the committee’s meeting in the spring or, alternatively, at the Guild Show in the fall. Please contact the Chairperson to make arrangements.

## **TOYS**

This is a broad category. Toys can be made of almost any material. Please use the guidelines that most closely relate to the material you are using.

### **SUBCATEGORY GUIDELINES**

#### **FOLK ART**

This is traditional art that is produced in particular areas of countries around the world; it is not limited to North America.

- It is extremely important that very comprehensive documentation accompany the submission.
- If this submission is an original, please send photographs of the work from the same family of folk art that inspired you, as well as comprehensive documentation.
- The overall size and appearance should be in the correct scale as documented in the application.
- No glue should be visible anywhere.
- A variety of pieces should be sent to show the scope of your expertise.

#### **WICKER**

- For wickerwork, weaving must be tight and even in the solid areas, with equal spacing between ribs. Openwork should have equidistant spokes forming the diamond patterns.
- Waxed linen cord is generally acceptable, but other fibers may be used to get specific effects with even smaller, tighter weaves. Choose the material that will allow you to create the number of rows comparable to the full-sized piece.
- As in other needlework, exact scale may not be possible. However, the illusion of proper scale must be achieved.
- Upright spokes must be finished evenly and neatly. Flush cutting or bending back the spokes to finish the top edge should stay true to what is possible in real wickerwork.
- Wood bases and wheels must be of the same quality and workmanship as the woven sections.
- If you submit your work in the Furniture category, all five pieces must be wicker furniture. If you submit a mix of furniture and accessories, the category will be Accessories.

Questions? Please contact Pat Hartman, Committee Chair, via email at [pathartman13@yahoo.com](mailto:pathartman13@yahoo.com) or phone 919-562-8183.