

# AGS Judging Program



## Judging Guidelines by Category

2013

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The purpose of this document is to assist AGS Certified Judges when performing their judging duties. It should help you answer the following questions. What does good look like? What are the expectation differences for Novice, Intermediate, and Advanced levels? What do experts in a given technique expect to see that demonstrate quality execution of the skill? Conversely, what are errors that we should be aware of?

We believe these represent a fair and consistent approach to evaluating gourds at AGS Gourd Art Competitions. We know that no two artists will agree 100% on a set of guidelines — these or any other guidelines. Prior to becoming an AGS Certified Judge, each of you had different expertise, training, and opinions. Those differences, along with these guidelines are designed to make for a well-rounded judging team.

This document has been compiled thanks to the efforts of numerous gourd artists and judges with expertise in one or more gourd art categories. Our thank you's go to

Carving: Bonnie Gibson and Phyllis Sickles

Clay: Kim Bilek and Carrie Rogers

Coiling: Toni Best

Inks, Dyes & Finishes: Judy Richie

Painting: Hellen Martin

Pyrography: Bill Decker

Weaving & Teneriffe: Marianne Barnes and Shelly Fletcher

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## Judging Carving Categories at Gourd Competitions

Depending on the show, "carving" categories may encompass several different techniques. Typical carving categories may be separated out in large shows, or lumped together for smaller competitions. Rules vary; some competitions allow no additional techniques or added colors. Carving techniques should be the predominant feature of gourds entered in these classes. Other techniques, if allowed, should accent but not overpower the carving.

**NOTE** to competition chairmen: It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.

- **Relief Carving**

1. For basic relief carving, background material is removed around the focal subject, but the focal subject itself is not carved. Simple geometric shapes and textures are considered basic techniques.
2. For advanced dimensional carving, the main subject is carved in a sculptural manner. The carving is executed in a manner that gives an illusion of depth.
3. Background areas may be dimensionally carved, rendered as smooth or textured, or as cutout areas. (Some shows may not allow carvings that pierce the shell.)



Basic Relief Carving



Advanced Relief Carving

- **Filigree/ Fretwork/ Outwork** — Ornamental work in which the design is formed by perforations. The sizes and shapes of the holes may vary, but the holes are spaced so that they appear as a unified pattern.



Filigree



Fretwork

- **Chip Carving** — Geometric patterns that are carved with hand gouges.



Chip Carving

## Judging Checklist for ALL Carving Categories

1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Carving Categories, carving must predominate

### The Gourd

1. Is the gourd appropriate for the carving?
2. Are there thin spots, flaws, or mold markings that detract from the finished project?
3. Is the gourd shell thick enough to be appropriate for the carving?

### Neatness

1. Are areas carved cleanly without obvious errors, patches, or tool marks?
2. Has the carving been sanded or smoothed so there are no unintended rough edges that distract from the carving?

### Presentation and Design

1. Is the carving placed on the gourd in an attractive manner? Does it catch your eye?
2. When pyrography, painting or other embellishments are permitted, they are not judged as separate techniques. Only the carving should be judged.
3. The judge should consider these added elements only when scoring for overall appearance.

### Details matter

1. Does the gourd sit well without danger of tipping over?
2. If opened, is the inside of the gourd clean and neat?
3. Has an appropriate finish been applied?
4. Do added techniques or embellishments add to the carving, or do they take away from the appearance?

### Skill and Artistry

1. Carving skill should be noted - how well has a piece been carved, and what is the level of difficulty?
2. Has the artist used a fresh approach, or is the piece lacking in originality?

## Checklist for Relief Carving:

### For basic relief carvings:

1. Is the background texture neat and even?
2. Are borders or edges clean, even and smoothed?
3. Are simple geometric shapes such as ripples, basketry, etc. smooth, even, and without roughness or "fuzzy" areas?

### For advanced, dimensional carvings:

1. Are proportions and shapes of the subject matter correct?
2. If it is a subject from nature, it should be anatomically correct.
3. If it is a man-made object, the proportions and perspective should be correct.
4. Are items "layered" correctly - (i.e. does the background appear to be behind the subject?) A good example will give the impression of depth even when the gourd is not really thick.
4. How complex is the design and carving? Well done complex or extensive carvings should be scored higher than basic carvings.

## Judging Checklist for ALL Carving Categories, continued

### Checklist for Filigree/ Fretwork/ Outwork:

1. Are the holes neat and clean without ragged edges?
2. Are borders clean and sharp?
3. On carvings where the skin has been removed, is the exposed surface sanded smooth and have an overall neat and clean appearance, without any obvious tool marks or irregularities?
4. Hole sizes may vary in size and shape, but should be spaced evenly without huge variations in distances from one another.
5. "Bridges" between holes should be structurally sound.
6. Out edges should be either completely natural, or completely painted. You should not see evidence of overspray or paint drips within the holes.

### Checklist for Chip Carving:

1. Is the design laid out in a neat and evenly spaced manner?
2. Are the cuts neat, clean, and carved to an even depth and size throughout the design?
3. Are there "chipouts" - unintended cuts, or inadvertent tool marks?

## Judging Clay on Gourds

Sculpture principles and practices apply when working on gourds, just as any other sculpture project. Sculpture is taking an idea from your head to your hands and making it in 3D. The "Clay on Gourds" category encompasses any type of air-dry clay, oven baked clay, or epoxy clay.



Above: Examples of Advanced/Master Sculpting. Bas relief or three dimensional additions of sculptured clay bring the gourd to life. Painting or other finishes should complement the clay sculpture.



Above: Example of an Intermediate piece. The elements are hand formed and not merely molded or stamped out like a cookie cutter. The paint job is clean, and adds to the design of the piece.



Above:

Examples of Novice clay work. Pieces may be molded or stamped, decoration is much simpler.

## Checklist for Clay on Gourd Categories

1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Clay/ Sculpture Categories, use of clay must predominate
3. Every show is different and has different criteria. If all levels are judged in one class, overall form and balance, eye appeal and how well done the piece is should be considered. Intricateness and detailing of the piece is critical, especially in Advanced/ Master classes.

### The Gourd

1. Does the gourd appear thin or solid enough to accommodate the weight of the clay?
2. Has the inside been cleaned, sealed and finished?

### Neatness

1. Does clay have rough edges?
2. Are there fingerprints in the clay or random bits of clay stuck to the gourd in unintended locations?
3. Is there debris in the clay that is not part of the design?
4. Are joints where handles or other pieces attached smooth and neatly finished?
5. Are there unintentional cracks in the clay that are not part of the design?
6. Is the painting complete, or are there areas left that should have been painted?
7. Is there paint on the body of the piece that shouldn't be there making it look sloppy?
8. How well are the clay pieces formed?
9. Do glues and adhesives show in the finished piece?
  - Soppiness should be penalized, especially in master/ advanced classes.

### Presentation and Design

1. Is the composition (the arrangement of forms, lines, values, and other elements into a design) attractive to the eye?
2. Does the gourd sit well, or does it lean or want to fall sideways?
3. Do added techniques or embellishments detract from the piece?
4. If it is a "functional" piece, has it been properly finished for that use? Is it structurally sound as a "useable" piece?
5. Are the clay pieces in proportion?
6. If it is a low or bas relief, does it appear to have depth?

### Skill and Artistry

1. Is it an original work? Is this a fresh approach to what you have encountered before?
2. Is it a class piece? (Class pieces should score lower on the originality scale.)
3. Does it look like it was made with a cookie cutter or mold?
4. What level of artistic complexity is it?
5. Will the gourd structurally hold together with the weight of the clay and the weighted bottom?
6. Is the piece believable when you look at it? Is it something that looks natural to the gourd, or in nature?
7. If perspective is used, is it correct?
8. Is the clay work technically sound? Are the clay pieces thick enough, or do they appear too fragile?
9. Does the finish give the desired effect and enhance the piece? Painting and faux finishes are acceptable on clay pieces.
10. Can you see the armatures (wire, dowels, and other supports may be used for construction? They should be covered in the finished form.)



## Checklist for Clay on Gourd Categories, continued

11. Does the gourd sit securely (in the stand, if one was provided) without sliding or tipping? A stand should not distract from the piece.
12. Has the ballast (weight on inside bottom) i.e. clay, resin, been finished off neatly and match the inside finish?

### Glossary:

**Armatures:** used to support the weight of the clay, not to form the contours of a figure.

**Bas Relief (or low relief):** A form of sculpture in which figures project only slightly from the background.

**Composition:** Arrangement of forms and lines, values, and other elements into a design.

**Faux Finish:** A decorative painted finish. These include but not limited to: stippling, distressing, aging, gilding, glazing, marbling, and crackling.

## Judging Coiling on Gourds

Coiling is a basketry technique that involves the use of a core and a binder material for wrapping and/or stitching the core material to the gourd or a previous row of coiling. Core material could be from a variety of materials such as pine needles, philodendron sheaths, long grass, bark strips, cotton clothesline, paper rush or Danish Cord. Binder materials most commonly used are artificial sinew, waxed linen, embroidery floss and raffia.

### Open Coiling

- The core of open coiling is exposed and materials such as pine needles, horsehair, Danish cord or plant fibers work well.
- Pine needles with or without their fascicles (tips), long grasses and other coiling materials can be bound with decorative stitches of varying degrees of complexity.

### Closed Coiling

- The core of closed coiling is NOT exposed.
- A simple or complex design may be incorporated into the wrapping.

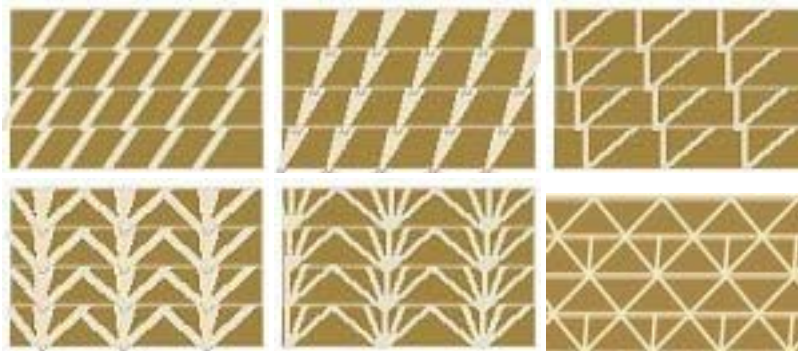
### Floating Coils

- Coils may float not attach to the previous coil.

### Stitches

- Below are a few examples – there are endless variations in stitches
- Some pieces may take a “Sampler” approach and include a variety of stitches

### Examples of Stitches (from Simple to Complex)



## Checklist for All Coiling Categories (Fine Needle, Open Coiling, Closed Coiling)

1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Coiling Category, coiling must predominate; a portion of the gourd must show.

### The Gourd

1. Are the holes dyed to match the gourd's color? (they should not be white)
2. Is the spacing between holes uniform? (It should be, unless it is a specific part of the pattern)

### Stitching

1. Is the placement of stitches uniform, evenly spaced?
2. Is the stitching in the coil neat? (sometimes the spacing is uneven on the floater, or stitches aren't neat, or thread is overlapped)
3. Are the stitches tight? (they should not be able to be moved)
4. What is the complexity of stitches? (time involved and complexity should be taken into consideration)
5. Is the stitching on the inside of the gourd as neat as that on the outside?
6. If a stitch was added or decreased, was it spaced evenly?
7. Are there visible knots?

### Stitching Material

1. Do you see scuff marks on the gourd surface from waxed linen due to excess wax? (it should have been removed with the use of a hair dryer)
2. Was the raffia split so that the size of the weaver is consistent?
3. Has the artificial sinew weaver split or are there feathers or thin threads on the sides?
  - As long as the stitching is neat, it should not matter what binder material is used.

### Coils

1. Are the coils uniform in size?
2. Are the pine needles in the coil twisted? (they should not be twisted)
3. Are the ends of pine needles sticking out of the coil? (they should not, unless it is part of the design)
4. Pine needle handle should be able to be held and handled without ends sticking into handler.
5. Is the beginning of the coil hidden or covered with the following coil? (it should be)
6. Is the ending of coil abrupt? (it should not be. The coil, including pine needles, should be feathered so it does not suddenly stop.

### Fascicle (pine needles with tips)

1. Is the design using the fascicles (tips) neat?
2. Is the length of fascicles (tips) consistent?
3. Are the fascicles on the side of the coil so that they can be seen? (fascicles should not be hidden on the top of the coils) \*\* Note: These points do not apply to pine needle coiling without tips

### Closed Coil

1. Is the core of coil visible in a closed coil? (it should not be)
2. If a pattern is used for the closed coil design, is it consistent?
3. Is the wrapping of the coil neat and consistent? (the wrapping material should not overlap itself)

## Checklist for All Coiling Categories, continued

### Lids

1. If there is a lid, does it fit firmly into the basket? (it should fit well)
2. If there are stitches on the lid, do they match that of the basket? (they should unless variation is part of the design)

### Finish

1. This is a matter of personal preference among coilers.
2. If a spray finish is done, are there drips which would detract from the weaving?

## Checklist for Judging Use of Dyes, Inks and Finishes

Competitions do not have a “Dyes, Inks, and Finishes” category, but artists often apply them to their art work making them part of the overall work being judged.

### Dyes & Inks Used As a Solid Color

1. Is the color uniform with no overlapping marks or runs?
2. Are brush or applicator marks showing?

### Dyes & Inks Used to Paint a Design

1. Is the dye or ink contained within wood burned lines\*? (woodburned lines are not a requirement, but when woodburning and dyes/inks used together the color should stay within the lines for a neat appearance)
2. Are areas not dyed free of any smudges or spots of dye?

**Beginner Division** – One or two spots of uneven application or smudge may be forgiven.

**Intermediate and Advanced Divisions** – By this level the artist should not have any uneven applications of color or color application out of a designated area.

### Presentation & Design

The use of the dyes or inks to create a marbled or mottled design created by the dots, shaped, and intentional runs, that are the result of alcohol on alcohol reactions.

1. Is the design created pleasing to the eye?
2. Do the colors used should complement each other?
3. If part of the gourd is left natural, is it free of any smudges of dye or ink?

**Beginner Division** – Beginners normally haven’t developed a sense of design, so should not be judged down in points if the design is not as pleasing to the eye.

**Intermediate** – Should be able to create a nice design with the resulting marbling or dye reactions of this technique.

**Advanced** – The artist should have created a very nice design and composition with the colors and dots/shapes created by this technique and be very creative.

### If Dyes or Inks Were Used to Color the Inside the Gourd

- Does the color complement the surface design and not detract or overpower the artwork?

### Clear Finishes – Water, Alcohol and Oil Based

- Is the finish smooth and neat with no sagging of finish or runs?
- Is there lint, dust specks or grit on the finish?
- Does the glossy or satin finish complement the style of the gourd?
- Was the finish evenly applied with no missed areas?
- Does the surface feel very smooth?

## Judging Painting with Acrylic Paints or Colored Pencils on Gourds

Some competitions may not have a “painting” category. The actual technique of “painting” will be incorporated within other categories where the artists applied their painting techniques. These categories could be, but not limited to, carvings, birdhouses, bird feeders, dolls, holiday, international, miniature, mixed media, my idea, southwest/ Native American inspired, containers, wall hangings, or wearable.

The style and condition of the gourd plays an important part how the finished piece appears. Unless the artist incorporates the gourd’s imperfections (dents, bumps, etc.) within their painting, it will distract from the completed piece and not be a quality piece.

Painting with either acrylic paints or colored pencils are broken down on the same levels: beginner, intermediate, and advance. No matter what their level is, there should be no ridges within their painting, colors should complement each other ...pleasant to the eye and evenly painted/ penciled. The design should be placed properly on the gourd.

- Beginner – Artist generally use the “colored book” technique. This is where the artist will use only one color for one area and another color for other areas. There is no shading or highlighting to add interest to their piece. The colored pencil lines will be noticeable.
- Intermediate – Artist adds shading and highlighting (where appropriate) but not at an advanced level. The colored pencil piece should appear painted. The pieces are nice, but do not have the detail of the advanced level



Acrylic Painted



Colored Penciled

- Advanced – Artist adds several levels of shading and highlighting (where appropriate). The colors should be blended into the adjoining color. Their piece should have interest, focal point(s), and illusion of depth. The colored pencil piece should appear painted.



Acrylic Painted



Colored Penciled

## Checklist for Painting Categories

1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Painting, Colored Pencil Painting Categories, painting must predominate

### The Gourd

1. Is the gourd appropriate for the design?
2. Are there thin spots, flaws, or mold markings that detract from the finished piece?

### Neatness

1. Is the piece painted/ colored without obvious errors, not smooth?
2. Can you see the gourd under the painting where the painting is otherwise opaque?

### Presentation and Design

1. Is the design placed on the gourd in an attractive manner?

### Detail Matters

1. Does the gourd sit well without danger of tipping over?
2. If opened, is the inside of the gourd clean and neat?
3. Has an appropriate finish been applied?
4. Do added techniques or embellishments add to the overall piece, or do they take away from the appearance?

### Skill and Artistry

1. How well has the piece been painted/ colored penciled?
2. What is the level of difficulty?
3. Has the artist used a fresh approach?
4. Is the piece lacking originality?

## Checklist for Acrylic Painting

1. Is the painting neat and smooth?
2. Are the edges of the painting jagged?
3. Do the colors complement each other?
4. Does the piece have various colors to give it depth and bring out highlighted areas?
5. Are the colors blended into the adjoining colors?
6. How complex is the design and painting? Well-done, complex and extensive painting (shading and highlighting) should be scored higher than work with less detail and complexity.

## Checklist for Colored Pencil Painting

1. Is the penciling neat and smooth?
2. Are the edges of the penciling jagged?
3. Do the colors complement each other?
4. Do you see the individual pencil marks of the colored pencils?
5. Does the piece have various colors to give it depth and bring out highlighted areas?
6. Are the colors blended into the adjoining colors?
7. How complex is the design and penciling? Well-done, complex and extensive penciling (shading and highlighting) should be scored higher than work with less detail and complexity.
8. Does the penciling have a painted appearance?

## Pyrography Judging at Gourd Competitions

Pyrography by definition is the art of burning a surface with some type of heated tool or fire. Typically with gourd art, the tool is a variable temperature burner with wire tips, or a solid point burner without temperature controls. Torches and other heated objects may be used.

Typical pyrography categories are:

- 1) Wood burned only, whole or cut, clear finish
- 2) Wood burned plus ink, dye, or stain, whole or cut, clear finish.

Of course, variations of these basic categories can be made depending on the decisions of the show committee, and written in their Show Book.

### Burning techniques

The burning techniques consist of three basic styles; line, shading and stippling. There isn't a right or wrong way of doing pyrography, however as in any type of art, there are certain guidelines that create a more appealing end result.

Examples of Good, Better, Best

Good





Pyrography Judging at Gourd Competitions, continued

Better



Best



## Checklist for Pyrography Categories

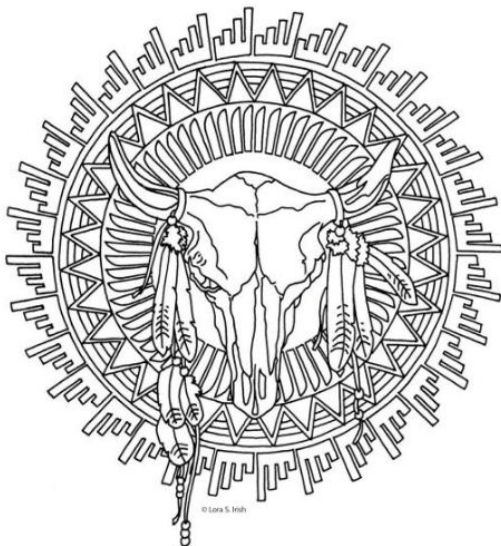
1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Pyrography Categories, pyrography must predominate

### Pyrography Based on Patterns

This Gourd was entered in the Open/ Intermediate level in a 2012 Gourd Show, but it is not original art.



Here is the Pattern. It is from *The Great Book of Woodburning* by Lora Irish (2006)



## Checklist for Pyrography Categories, continued

### The Gourd

1. Is the gourd appropriate for the project?
2. Are there flaws or mold markings that detract from the finished project?

### Neatness

1. Are areas burned cleanly without obvious errors such as hot spots, scorch marks, uneven thickness of lines, uneven shading and color?

### Presentation and Design

1. Is the pyrography placed on the gourd in an attractive manner?
2. Has the artist used lights, darks and mid-tones, combined with soft and hard edges to create the illusion of depth and perspective and overall composition?
  - The judge should consider all these factors when scoring for overall appearance.

### Details Matter

1. Does the gourd sit well without danger of tipping over?
2. If opened, is the inside of the gourd clean and neat?
3. Has an appropriate finish been applied?
4. If color has been added does it add to the pyrography or take away from the overall appearance?

### Skill and Artistry

1. The skill of the artist should be noted. How well has a piece been burned and what is the level of difficulty?
2. Has the artist used a fresh approach or is the piece lacking in originality?
  - It should be remembered that unconventional methods can often achieve extraordinary results.
  - Be open minded and don't let personal preference overly influence your judging.



## Judging Weaving Categories at Gourd Competitions

Weaving techniques include Tenerife, but not coiling, kumihimo or braiding. Weaving has many different techniques from simple to complex. Weaving should be the predominate feature, even if the gourd itself is decorated. A gourd basket can have a handle or not.

NOTE to competition chairmen: It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.

### Basket Weaving Basics

#### Under/Over Weaving

- For basic weaving a simple over one, under one pattern using one or more than one material, but only this one technique with one weaver only. More than one color can be used.

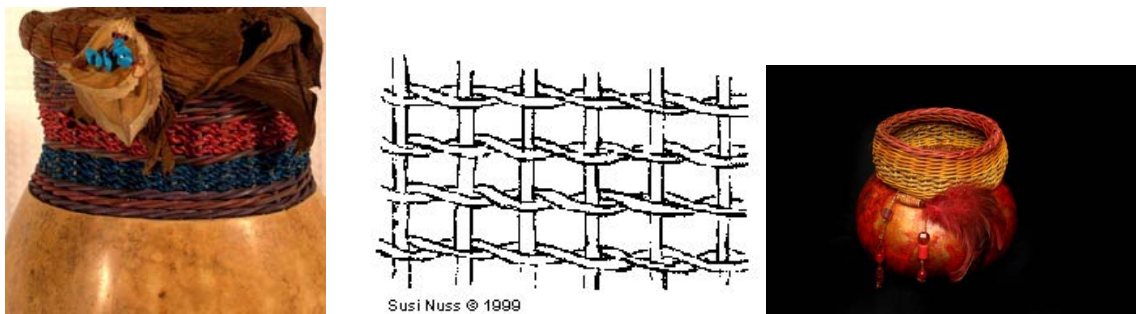


- For more advanced weaving, an advanced technique should be added, like a twill. This is where you go over and under different numbers of spokes and it creates a pattern. For example: over one, under three, over two. This requires the participant to know how many spokes to use and how to keep the pattern through the basket.



#### Twine Weaving

- For basic twinning a simple twist around each spoke with two different pieces of round material. More than one color and materials can be used and, depending on the number of spokes, a design can be created.



## Judging Weaving Categories at Gourd Competitions, continued

- For an advanced twinning technique the participant should know how many spokes to use to create a definite design and the placement of colors to create the design. Also different techniques can be combined in one gourd weaving.



### Shaping the weaving

- Basic shaping can be an undulating moving such as the following picture, using basic weaving techniques. This is not hard to do, but can add a different look to the basket.



- An advanced shaping would be a planned shaping of the weaving and would look more symmetrical whether you are using a basic or advanced weaving technique.



## Judging Weaving Categories at Gourd Competitions, continued

### Teneriffe Weaving Basics

1. Teneriffe weaving is created in a circular manner around a center and has two parts.
  - a. The warp which is the framework or loom created on the gourd and requires the use of a strong thread material which can hold tension.
  - b. The weft which is the fiber used to create the design across the warp and can be many different fibers since no tension is required on the weft threads.
2. Many weaving materials can be used
  - a. The warp on teneriffe is usually waxed linen thread or sinew.
  - b. The weft can be created using waxed linen, sinew, raffia, yarns, embroidery thread or any other decorative threads which can be inserted through a needle.

### Types of Teneriffe Weaving

1. Traditional Teneriffe Weaving – The traditional teneriffe design is done across a symmetrical opening in the gourd which is usually a circle, oval or diamond. Inside that opening, a pattern is followed which creates a symmetrical design.
  - a. The holes holding the warp should be evenly spaced and the warp threads tightly strung so they don't sag.
  - b. The weft threads should be evenly woven/placed but not pulled tight so that the warp threads are pulled out of alignment.
  - c. These are two examples of good warp and weft on traditional teneriffe.





## Judging Weaving Categories at Gourd Competitions, continued

2. Freestyle Tenerife Weaving – Some of the same principles apply as in the traditional style. The warp may be across an opening cut into the gourd or it may be done across the surface of the gourd.
  - a. Generally, a symmetrical shape is chosen for the warp and the holes holding the warp should be evenly spaced.
  - b. However, a prescribed pattern is not followed for the weft and a weaving design is created which need not be symmetrical.
  - c. As in traditional, the warp threads should be snug and the weft threads should be evenly woven/placed. Here are two examples of freestyle teneriffe.



## Checklist for Weaving & Teneriffe Categories

1. It is recommended that the use of commercial patterns and class projects should not be allowed above the novice class.
2. In Weaving Categories, weaving must predominate

### The Gourd

1. Is the gourd appropriate for weaving – correct width to hold the weaving?
  - Is it excessively top heavy for the gourd?
  - Is the weaving disproportionately small for the diameter of the gourd?
  - Does the gourd go with the weaving?
2. Is the gourd appropriate for the type of weaving - whether the holes are on the side of the gourd or on the top?
  - From the top: Do the spokes come through the side of the gourd and had to be repaired?
  - From the side: did the gourd crack and had to be repaired?
3. Are the holes drilled in a neat manner and evenly spaced?
4. Does the gourd stand straight (on its own or when put on a base)?
5. If left natural, is the gourd neat?
  - Inside of gourd clean and sanded smooth?
  - Outside of gourd clean and polished smooth?
  - Is the blossom end clean and neat?

### Neatness of Weaving

1. Is the weaving free of hanging fibers or fuzzy-looking materials? Does it look neat?
2. Are all stray materials trimmed outside and inside?
3. Is the reed or other material laying flat inside (not sticking out)?
4. Is the tension too tight, too loose, or inconsistent?

### Neatness of Stitching (Teneriffe)

1. Do the stitches appear to have even tension?
2. Are there an adequate number of stitches to hold the fiber in place?
3. Are there any areas where stitches are too loose or uneven?
4. Are the knots or color transitions (as in adding new threads) invisible when viewing the weaving?
5. Do the weaving fibers and the binders (stitching threads) chosen compliment each other?

### Presentation and Design

1. Does the weaving work with the gourd (form, shape, color)
2. Is the weaving enhancing the gourd, or just woven for the sake of weaving?
3. Does it contain properties of a good weaving?
4. Does the overall appearance of the gourd and the weaving look good together?
5. Do any embellishments added compliment the weaving style and not detract from the overall appearance and theme of the gourd?
6. Is the weaving creative and imaginative? (more for advanced category)
7. Have appropriate materials been chosen?
  - a. Do the fibers and binders compliment each other?



## Checklist for Weaving & Teneriffe Categories, continued

### Details Matter

1. Is the overall weaving level, or leaning slightly to one side?
2. Do the embellishments work with or take away from the weaving?
3. Are there mistakes within the weaving?
4. Has an appropriate finish been added to gourd?

It is important that the judge is familiar with weaving. Someone who is not familiar will not spot mistakes in the weaving. If possible have at least one judge who is an advanced weaver or very familiar with weaving techniques. Sometimes techniques look advanced and difficult to do when they are not and very simple to do.