



**A Carver's Guide
To
CCG Carving Competition**

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Introduction

There is carving "for fun" (just because you enjoy it), and there is carving "for competition". This guide is about the latter --- entering your work in competitions "sanctioned" by California Carvers Guild. As you participate in various woodcarving shows throughout the state, you will find that competition procedures may vary. They are determined, for instance, by judging space available, or by size of the competition (in terms of entry numbers), or by special circumstances requested by the host chapter. However --- you will find that, no matter which competition you enter, if it is a CCG sanctioned competition, the criteria for judging, the points required for any given award, and the category descriptions will be the same at every show. This is our guarantee that there will be no surprises in the parameters established for competition. All of the judges in the Southern and Northern regions hope you will find our competitions to be the most objective, fairest, and unbiased in which you have participated.

We hope your new Carver's Guide will help you become a better carver AND be more successful in competitions. The Guide has been printed on "one side" only. This gives you the back of every page to take notes or make drawings, or a space on which to tape or staple additions and changes to the Carver's Guide as they occasionally appear in The Log". This allows your copy to be up-to-date and saves CCG the cost of printing new editions every year or so.

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The CCG Judging System

Judges are guaranteed anonymity as they judge, as are carvers --- ALWAYS.

The primary purpose of this system is to create a fair, objective, unbiased structure for evaluating competition entries. We consider artistic quality and technical quality. We consider how well the carving fits the category into which it was entered. While we certainly do not "forbid" the use of non-wood materials, we strongly encourage the carver to use wood for all aspects of the composition. That said, some competitions allow carvings in non-wood media. Whether or not this occurs is the prerogative of the host chapter. Check at the competition entry table to see what is allowed.

There are "Classes"

We recognize that carvers of different abilities often feel uncomfortable competing against those they perceive to be significantly better carvers. To that end, we offer four different carving levels, or "classes":

Junior **Novice** **Advanced** **Expert**

NOTE: *A carver may, at any time, declare for a specific class at a competition. But once that person has competed at a given class level, he/she may not compete at a lower level. See page 9 for a complete explanation of each class.*

There are "Categories"

There are differences in carving approach and subject choice which call for the separation of carvings into different "categories". The "category descriptions" lay out the parameters for each competition category. We are not telling you what or how to carve; we are telling you what we will look for as we evaluate carvings in each category. Presently there are 71 categories --- listed at the end of this guide.

And there is the "Judging Program"

Finally, there is the judging program itself. It will suffice to say that its purpose is to train individuals to be fair, honest, objective, unbiased "evaluators" of the carved work. Carvings are never compared to one another; no carver is identified intentionally.

The Judging Program

There are three "levels" of judging expertise: Apprentice, Provisional, and Certified. A person's status vis-a-vis these levels is determined by the Chief Judge of each region. The "Chief Judge" is periodically elected by judges in his/her judging region (north or south).

In general, there are a number of factors considered for promotion to a given level:

1. Performance at practice judging sessions;
2. Supervised performance at sanctioned competitions;
3. Discussions with the Chief Judge regarding various components in the "Apprentice Workbook"
4. Pertinent comment from certified judges who have worked with the apprentice.

Normally, it takes a person 2 to 3 years to become a certified judge. Certainly, that time frame is not "set in stone", but as a rule it works. It needs to be said here that an apprentice's scores in competition are not a factor in determining an award. Further, a provisional judge's scores are only used as needed, and as determined by the Chief Judge of the region.

Certified judges are not allowed to discuss any carving while it is being evaluated. They may discuss said carving with apprentices as a teaching method. This is vital for the apprentice to learn what to look for. Our judges do not work as "teams of three", but three evaluations are required for each carving. Of course it is hoped that all three judges will agree as to the point value of a given carving, but judges differ in their backgrounds, interests, and experience as carvers. From time to time, points will differ greatly. That carving will be re-evaluated after the three involved judges have discussed it. Neither Chief Judge has the authority to **force** a change in points if there is still a significant difference in evaluation points.

A final point about the judging system we use. It is a "point system", meaning that a certain minimum number of points is required for the giving of a specific award. Having earned that number of points does not mean that you have automatically earned that award. It means that you will get that award IF no other carver in your class, or in that category, got more points than you. As a quick example: if you are a Novice carver, and if another Novice carver entered the same category, and if that carver got more points than you, that carver will receive the award and will "bump" you to a lower award. There are at least two instances in recorded competitions where three Expert carvers earned first-place points in the same category. One got a first, one got a second, and one got a third. It happens.

CCG Carver's Code of Ethics

1. Will abide by the hosting chapter's decision regarding CCG membership for competition entry.
 2. Will do his/her best to understand, and will willingly abide by, the competition rules as stated in this guide.
 3. Will be responsible for knowing the criteria for entering the appropriate CLASS, and will voluntarily advance to the next higher CLASS when he/she meets the requirements. (See Classes of Carvers, page 9).
 4. Will be responsible for entering his/her carvings in the appropriate category.
 5. Will agreeably abide by the decision of the judges in case of conflict in interpretation of a category.
 6. Will not enter into competition an uncompleted carving (including wet or tacky finish).
 7. Will enter into competition ONLY those carvings that are entirely his or her sole work, except where work done by more than one carver is allowed:
 - a. TC - Team Carving
 - b. SM - School or Mentored
 - c. RM - Roughouts & Machine Carved categories.
- NOTE:** Carvings in these 3 categories are not eligible for Best of Show.)*
8. Will disclose ALL participants involved in a Team Carving entry, and will enter the carving in the highest class of any member. However, carvers in lower class are NOT automatically elevated to that class because of this.
 9. Will not enter any carving into the same competition in which it has been entered in the past 365 days (e.g.: you enter the carving at Hemet in 2011; it cannot be entered in the Hemet show again --- ever).
 10. Will not ask a judge for a critique of a carving BEFORE entering it into the competition, except for the purpose of determining its proper category.
 11. Will courteously accept the decisions of the judges if they change the category in which a carving is entered, or if a carving is disqualified for cause.
 12. Will courteously accept the judges' evaluation as final.
 13. When requesting a critique of his or her carvings, following the completion of judging, will accept the judges' comments gracefully.
 14. Will only address judging complaints to the **Competition Chairperson** or to the **CCG Chief Judge**.

CCG Judges' Code Of Ethics

1. Will read, understand, and judge using competition rules as stated in the current "A Carver's Guide to CCG Carving Competitions".
2. Will be unbiased, fair, and objective in his or her evaluations.
3. Will not allow personal contact or feelings for a carver to influence his or her evaluation of a carving.
4. Will not judge a category in which he or she has entered a carving or in which a relative or student has entered a carving, or a category with a carving to which he or she has contributed major design or carving assistance.
5. Will NOT discuss a carving in a degrading manner in public.
6. Will discuss a carving before it is evaluated ONLY with the show Competition Chairperson or the CCG Chief Judge, and then ONLY regarding the category or safety of the carving, etc.
7. Will not discuss a carving during the evaluation process with other judges unless directed to do so by the Chief Judge. After the category has been judged, the Chief Judge will direct the three relevant judges to discuss and re-evaluate a carving where a significant difference in scores has occurred. Also, certified judges are encouraged to "tutor" apprentices by discussing carving during the evaluation process.
8. Will not judge a category in which there is a carving the judge finds morally or ethically objectionable and is therefore unable to make an objective evaluation.
9. Will not vote if his or her carving is in the **second** round of "Best of Show" or for "runner-up".
10. Will fairly and willingly, and without payment, review a carving when requested by a carver so long as judging is complete and awards have been given.
11. Will voluntarily contribute his or her time and talents to improving the quality of the CCG Judging System, and will perform any operational function needed.
12. Will make the effort required to attend such periodic seminars as the Chief Judge may call, in order to maintain certification.

Suggestions For Entering A Good Carving Into Competition

1. NO DUSTY CARVINGS! Wipe off the dust; be proud of your work!
2. Keep your carving clean. Fingerprints, smudges, or rubbed-in dirt do not contribute to a quality carving. Wash your hands while carving light-colored woods or wear cotton gloves. If your hands feel oily, that's bad for the wood --- wash them. Cover your carving when not working on it.
3. **Aim your carving at a specific category.** If it just "mostly" fits a category, it won't earn any better than "mostly" good points (see "category descriptions")!
4. Is your carving 3-dimensionally correct? If YOU think your carving is sort of funny-looking, so will the judges.
5. Make clean cuts. Do not rip, tear, or crush the wood fibers with a dull carving tool unless that is the exact effect you are striving for.
6. Remember --- everything about your carving is assumed, by the judges, to be exactly the way YOU want it to be. That's why you entered it the way it is, isn't it?
7. Put your carving on a base. The base should add to the carving and show it off. Contrast or differ the base from the carving, or make the base "part of the scene" (habitat).
8. Do not enter work if there are loose pieces which may be broken or lost, and do not enter carvings which may fall off their bases.
9. Try to show or imply action in your composition. A person running is more interesting than a person just standing.
10. Sand carefully and consistently. Sandpaper is just a tool meant to leave a texture on the carving's surface. Be sure the texture is appropriate to that surface area.
 - A. Do not round off sharp edges with sloppy sanding;
 - B. Be careful not to rub sanding grit into the grain of soft woods;
11. Try to create different textures on the surface of your carving --- real things have many textures --- so should your work.
12. Protect your work --- put a finish on it
 - A. It will sit in the open; eventually the dust will alter the color of the surfaces.
 - B. People (at least judges) will handle your carving; PROTECT IT.
13. If you wish, use a finishing wax or a clear spray finish, even over painted work. PROTECT IT.

Entering Carvings Into Competition

1. Non-CCG members are allowed to enter sanctioned competitions
2. Traditionally, any carver who has rented an exhibit table is allowed 2 free entries into competition.
3. There will be a nominal fee, collected at the Competition Entry Table, for each entry over the "free two". That fee is set by the host chapter and CCG Chief Judge.
4. If you do not have an exhibit table, you will owe a fee to the host chapter for each carving (payable to the Show Chairman) AND there will be the additional fee for each carving over 2 entered into competition.
5. **You need to fill out a "Competition Entry Form" for each carving you enter. You will need to know your CCG number, what "Class" you are in, and the category in which you wish to enter the carving.** There will be people at the Competition Entry Table who will help you decide on the category.
6. You will also need to fill in a brief description of your carving. It **MUST** clearly identify the exact piece you are entering. (e.g., if you are entering a Least Tern in the Shore Bird category, be more specific than "Least Tern"; what if there are 2 or 3 Least Terns?)
7. Normally, the host chapter will specify what is to be done with competition carvings after judging is done. Most often, first-place carvings are displayed in a special area for visitors to appreciate. Very often the carver is required to leave his/her carving in that display until the show concludes Sunday. Please cooperate in this matter; that display is a great part of a successful show.
8. There is no need to stand in a great, long line waiting to enter your work into competition. Yes, it takes time to enter work correctly, but just keep an eye on the line. When it goes down to a few, THEN get in line. We try to begin judging shortly after 9 AM, but we WILL NOT "reject" you if you are in line at that time.
9. In almost ALL cases, judges will take your work to the judging tables.

Changing Categories

On the Competition Entry Form you will notice not only an area for you to enter the category symbol (BN for Bird Natural, for example); there is also an area beside that for entering the new category symbol if your carving is moved. Normally, you and the judge at the entry table will agree on the appropriate category, but mistakes happen. Before judging begins, there is a "challenge" period. Any judge may question the placement of any carving he/she feels is misplaced. The carving will be moved if your carving simply does not fit into the category you selected (mistake made). The judges are obligated to see that your carving is entered into that category which will give it the best possible chance for the best possible award.

NOTE: *This is a very good reason for having bought this guide; read the category descriptions before entering your carving.*

Special Entries

There are three categories with special entry requirements:

RM --- Roughout & Machine carved. All carvings that began as roughed out or machine-carved stock, no matter the subject matter, shall be entered in this category.

SM --- Schooled a/o Mentored. All carvings that were mostly or completely done in a class, or on which a mentor did significant physical or design work, no matter the subject, shall be entered in this category.

TM --- Team Carving. If more than one person worked on the carving, in any capacity, the carving shall be entered in this category. Further, the name and CCG#/assigned # of each participant shall be noted at the bottom of the Competition Entry Form and the carving will be entered at the highest class of any of the carvings.

NOTE: *These three categories are not eligible for Best In Show consideration*

We offer a "Miscellaneous" category. Read its description very carefully. If your carving fits into any other category, it may NOT be entered in Miscellaneous. This is not a place to dump a second or third carving just because you don't want to compete against yourself; it is for the carving that truly does not fit any of the other 71 categories.

Disqualification From Competition

Carvers must keep in mind that every woodcarvers' show and competition is considered a "family" event, meaning that those carvings aimed solely at the "adult" viewer might not be considered appropriate viewing for children. **The Show Chairperson and/or Competition Chairperson both have the authority to remove from both the exhibit floor AND competition any carving they feel is not of an appropriate nature for a "family-oriented" show.**

The judges will not, **ever**, disqualify a carving for the above reason. We are not censors. However:

1. If a carving is incomplete, in any way, it will be disqualified from competition (this includes wet or tacky finishes);
2. **If the judges decide** that a carving is of such low quality as to be inappropriate to judge, it will be disqualified from competition;
3. If it is discovered that a carver has intentionally entered a carving in the wrong category, it will be disqualified from the competition.

EXAMPLES of #3:

A carver enters a carving on which he/she received significant help, but enters it in a category other than SM (School-Mentored), it shall be disqualified;

A carver enters a carving in any other category but TM (Team Carved) on which a group of carvers worked, or a carving on which a friend or spouse shared in the work in any way, it shall be disqualified from competition.

A carver attempts to enter into any of the "Relief" categories a carving in which elements have been glued or otherwise affixed to the carving, it shall be disqualified from competition.

Carvers will be notified of the reason for the disqualification, and will be given the choice of putting it in the proper category or entering a different carving.

As much as we can, we intend to prevent the disreputable carver from debasing the integrity of CCG competitions. Our carving competitions are not "life and death" battles! They are enjoyable moments for the competitive among us, and we just want the event to be fair.

Classes of Carvers

Any judging system must develop a set of graduated levels of competition. The levels established should provide equal opportunity to carvers of relatively equal carving skill. Our CCG Judging System has established 4 separate classes for carvers:

JUNIOR NOVICE ADVANCED EXPERT

1. Carvers may enter any class for which they are eligible. Once a carver has entered competition at a higher class, they may not reenter at a lower class level. The exception is when a lower class carver enters the TM Team Carving category with a higher-class carver. The lower class carver retains the lower class status unless the award requires advancement to a higher Class.
2. Most new CCG carvers enter competition in the Novice Class. If one has carved awhile, perhaps achieved a measure of success in other competitions, it is not necessary to "start at the beginning" --- just be aware of #1.
3. The **Junior Class** includes all carvers who are under 18 years old.
 - a. Upon reaching age 18, the carver must move to the NOVICE CLASS.
 - b. After earning 3 first places, the JUNIOR carver will be moved to the NOVICE CLASS.

Note: In any of those categories their work will not receive any special considerations.

4. The **Novice Class** is for the "beginner" carver.
 - He/she is too old for the JUNIOR CLASS.
 - He/she has never entered a CCG-sanctioned competition
 - He/she has not won **2 first-place awards** which would require a move to the ADVANCED CLASS (each first place must be earned on a different carving)

NOTE: *The carver may move to either Advanced or Expert as he/she wishes.*

5. The **Advanced Class** is for experienced carvers. It is open to all carvers who are not eligible for the NOVICE or choose not to compete at the Expert level. When the carver has earned **7 first-place awards** (with 5 different carvings) in **CCG-sanctioned competition**, said carver will automatically be advanced to the EXPERT CLASS. An experienced carver may, of course, choose to compete at the Expert level at any time.
6. The **Expert Class** is for all carvers who are not eligible for the Novice or Advanced Classes. They have won sufficient first-place awards to move them out of the lower classes. Carvers may voluntarily move to this class at any time.

Point Count for Awards

In our system, a certain number of “points” is required to be eligible for any given award. .

At the judging tables, your carving is never compared to any other carving in its class or category. As long as there have been carving competitions, carvers do not believe that simple statement. Every Chief Judge has sworn to CCG carvers that judges do not EVER compare work in the same category while judging; so either believe it or don't.

Minimum point scores to be eligible for a given award are:

Placement	<u>1 Judge's Total</u>	<u>3 Judges' Total</u>
First Place	75-100	225 to 300
Second Place	65-74	195 to 224
Third Place	55-64	165 to 194
Fourth Place **	45-54	135 to 164

** *Awarded at the discretion of the host chapter*

These totals are the sum of 3 judges' scores. They **DO NOT** mean you will receive that award. They mean you are ELIGIBLE for it if no one in your class, in that same category, has a higher score.

Example: **Carver "A"**, a Novice, receives 226 points for a carving in Carved Footwear. but **carver "B"**, a Novice also, receives 238 points in that same category. Carver "B" receives the first place; he beat carver "A" by 12 points. Carver "A" **is bumped to second place**, but will receive a card saying that his/her work was of first-place quality --- but got beat.

Let's go a step further.

Let's say that **Carver "D"**, also a Novice, got 225 points; also eligible for first. But carver 'A' got bumped to second, and **he bumps carver 'D' to third**. It's a harsh, cruel competition world --- but utterly fair.

Just because yours is the only entry in a category, you do not automatically get a first place award.

Example: Carver "C", an expert, enters a carving in MI - Mammal Interpretive, and gets 198 points. That is worth only a second-place award, and that is what he will get.

The CCG Judging Division does not adhere to the belief, held by some clubs that, just because you showed up and entered, you get first place. We believe that there are standards of objective quality that should determine your award level. We also believe that, **as in almost all competitions, there is one "winner"**.

Record-keeping

The two Chief Judges are required by CCG to keep a record of the results of every CCG-sanctioned carving competition. We do not keep a record of competitions where CCG judges were involved but were done in a manner inconsistent with CCG accepted practices, forms, and standards, nor do we keep any record of competitions where judges other than CCG judges were used. We have no idea what their standards are.

It needs to be mentioned, also, that since non-CCG carvers are allowed to enter competitions, they need to know that there will be no record kept of their participation.

These records are kept in the possession of each Chief Judge, and are kept on CD as a permanent record of each competition.

"Best of Show" Judging

Each judging region, north and south, is free to adopt its own system for judging these. In fact, since the awarding of both is at the discretion of the host chapter, it is fair to say that the procedure could vary from show to show.

***NOTE:** If a judge's carving wins a first place and is eligible for any "Best of" award, that judge may vote only in the first round. If his/her carving is advanced, the judge may not participate further.*

Usually, these sorts of awards are decided by each judge selecting one carving from among the firsts as the best, writing his/her choice (category symbol & CCG #) on a slip of paper and handing it to the Chief Judge (or Competition Chairperson) to be tallied. Typically, this will "narrow the field to 4 or 5 choice carvings. The procedure will be done again, considering only the 4 or 5 selected. If there is no clear majority vote-getter, the process will be done again, selecting from only the 2 or 3 that received the most votes.

Normally, awards are chosen within 3 ballot rounds. But, because these awards MUST receive a majority of votes, there is no limit as to how many ballot rounds there will be. The procedure maybe different for each show.

"Best in Class" Judging

"Best of the Blues" competition for each skill level (Novice, Advanced, and Expert) is open to both members and non-members, and is normally chosen by selected members of the host chapter (although Certified Judges may be asked to do this).

- The local chapter should provide the winners with a certificate (and at the discretion of the hosting chapter may possibly provide another type of award) recognizing their outstanding work.
- The Guild will award each winner two years membership in the CCG.
- The individual will fill out the membership application and send it in to the CCG Membership Chairperson.

Judging Attributes

Carvings are evaluated based on 4 attributes.

1. Composition (30 points)

- Is there balance and focus in your carving from every point of view?
- Is there spatial harmony in the shapes chosen AND their positioning?
- Are all objects useful to the composition, or is there a “cluttered” look?
- Is this the proper medium, color, and texture for the project?
 - How does its color, grain, and surface texture support the carving’s quality?
 - Does your wood choice enhance “movement” or “pose”?
 - Does your wood choice obscure carved features, making them hard to appreciate?
- Is the carving from a single piece of wood? If not from a single piece of wood are the joints tight and clean?

2. Correctness (30 points)

- **In-the-Round**: Have you considered the relationships between the various surface textures? Flat vs. curved surfaces? Use of light and shadow? Is the base an integral part of the presentation, or “just there”? Is there any suggestion of “motion” or “action”?
- **In Relief**: In addition to the above, have you utilized proper principles of “foreshortening” and “perspective”? If not, your work will look odd to the judges. Have you carved at various depths to suggest “Depth of Field”?
- **Realistic Carvings**: If the carving is of an existing thing, is it true to life and nature in terms of shape, proportions, pose and color? Is the habitat (base) consistent with the workmanship of the figure?
- **Interpretive Carvings**: The shape should be intentionally altered, but the subject should still be recognizable. There should be a purpose to the alteration as a means of “saying something” about the subject. The carving may or may not be detailed; ***merely omitting anatomical detail is lazy realism.***
- **Non-representational Carvings**: There is no recognizable form; otherwise, the carving should be removed to a stylized category. Of concern is the relationship of “positive” (the physical objects of the carving) to “negative” (areas in and around the figures) space. Also very important: choice of woods as they relate to the composition. Physical and compositional “balance” are of prime importance.

3. Care in Execution (20 points)

Includes all evidence of tool use that is visible when studying the carving, at whatever range:

- Are visible tool marks appropriate to the composition in terms of placement, texture, and shape?
 - a. Have texture errors been left to detract from the “finished” look of the piece?
 - b. Were all cuts smooth?
 - c. Are textures consistent with the design and crisp and detailed?
 - d. Is the carving free of unnecessary cuts, chips, scratches, fuzzies, dirty marks, and dust or spider webs?
- Where the composition demands very delicate work, has that been done cleanly and precisely?
 - a. Were the components of the carving a challenge or difficult to carve?
 - b. Are the ears and eyes clean and sharp?
 - c. Is there piercing?
 - d. Are small-scale features accurate and detailed?
 - e. Are there different textures (clothes, hair, hands, etc.)
 - f. Is the detail crisp with good cuts and undercuts?
 - g. Are their fuzzies, miscellaneous cuts, gouges, and rough spots?
- Are all portions of the carving carved consistently?
 - a. Is there a uniformity of quality throughout the carving, or it very good in the easy areas, and not so good in the difficult areas?
- If you turn the carving upside down, is the carving of the same quality?

4. Finish (20 points)

We do not require any “finish”, per se, but we should ALWAYS recommend that the carver protect his/her work in such a manner.

- A. If unpigmented, that finish should never reduce the quality of the piece or in any way distract the viewer from appreciating the finished quality of the carving.
 - a. Do natural wood color and grain enhance the finish?
 - b. Are their sags? Runs? Air bubbles? Trapped dust?
- B. If pigmented, colors should be correct for the area treated, and be subject to the criteria in “Correctness.”
 - a. Are tool/brush marks visible, and are they appropriate to that covered area?
 - b. Are their sloppy paint edges? (separate and not overlapped at their borders)
 - c. Are their sags? Runs? Air bubbles? Trapped dust?
- C. Was the luster appropriate to the surface being painted? Bright eyes? Matte clothing? Semi-gloss leather, perhaps.”

"Be proud of your work!"

Glossary of Terms

The following is a list of terms or words used to clarify its usage and meaning when it is used in a category description. Only these definitions are applicable in CCG Competitions. All other interpretations of the terms and words listed are excluded.

Abstraction: In this type of approach, the carving is not recognizable as a real thing. Focus is entirely on form, texture, and color – and the relationship between them. This is our “Non-Representational” category.

Base: The surface upon which a subject rests, or to which it is affixed. The base may be a separate surface or an integral part of the carving, and may be of any thickness. The inclusion of accurate habitat is not necessary, but is HIGHLY recommended. It is further recommended that any included habitat be made by the carver, of wood materials.

Burned: The surface of the carving has been darkened by the use of a heated tool, referred to as a “Woodburner.” The darkness of the burn is varied to provide tonal variations in the “color” of the burn to simulate the variations in the color pattern of the subject. It also refers to burned striations used for hair or fur simulation.

Cartoon: See “Caricature”. Same intent and approach, but usually not a “whittled” look characteristic of caricatures.

Caricature: The extreme exaggeration of physical features and/or characteristics for the purpose of satire, ridicule, or humor.

Commercial Roughouts and Machine Carved Blanks: Carvings made from pre-made forms that are normally created on a spindle, router, or duplicator machine that creates the basic shape of the carving from another “master” carving. Blanks that are cut using a band saw or scroll saw to cut the shape on one or two surfaces, are not included in this definition.

Dimensions: In art and carving, there are three dimensions: height, width (or length), and depth.

Fabricate: To make or assemble.

Finish: That material used as the final coating or treatment, applied so as to adhere to or be rubbed into or onto the surface of a carving.

Foreshortening: "In drawing, to shorten parts of the representation of (an object) so as to create the illusion of depth and distance while retaining the proper proportions of size and extent."

Habitat: The materials surrounding the carving subject or figure that depicts its natural environment. Carver-made habitats will be clearly favored over found or purchased items, but the latter are permitted.

Inlay: To set a material into a surrounding background surface in a decorative sense.

Instructed: A project which has been started and/or finished in a class or seminar setting should be entered in the SM - Schooled and Mentored category. Even if this significant help is given by a chapter member, it should still be entered in SM.

Intarsia: A mosaic of wood fitted into or on a supporting surface. The individual pieces of are carved and/or shaped. They may be of different thickness.

Interpretive: The intentional significant alteration of the form or surface texture of a carved figure for an artistic purpose. If the form is accurate, but detail is omitted, this is “lazy realism”. Both caricature and cartoon are types of stylization, but stylization itself attempts a more serious, artistic statement about the subject.

In The Round: The carving can be viewed from any point of view except that of the mounting surface (the floor or wall).

Marquetry: The gluing of precisely shaped and fitted pieces of veneer to a backing board to create a picture.

More than 50%: The object is covered with a burned or painted pattern (as is applicable), over 50% of its exterior surface. The actual area that is burned or painted may be less than 50% due to an “open pattern” so long as that pattern covers more than 50% of the surface.

Mounting Surface: The surface that is intended to support the carving (floor, wall, etc.).

Natural: A totally realistic carving, but the wood color and grain are clearly visible through some CLEAR finish.

Non-representational: The carving world's way of saying "abstract". There is no identifiable subject to the carving. The carver concentrates on the relationship(s) between forms and spaces within the composition.

Painted: Defined broadly as being a pigmented coating on a carving surface (or parts thereof), to include opaque paints, washes, tints, dyes, pigmented polishes, etc.

Parquetry: Geometric patterns made of veneers that are applied to a supporting surface. This is a form of Marquetry.

Perspective: The appearance to the eye of objects in respect to their relative distance and position with a point of convergence clearly identifiable (not that of a smaller object within a larger object in the same basic plane equidistant from the eye).

Predominant: A figure having more importance than any other figure in the carving.

Pyrography: The accepted term for “woodburning”. See “Burned”.

Realistic: The carved figure conforms to life and/or nature in form, pose, motion, detail, and setting as closely as possible. As nearly as possible, there is no idealization or stylization.

Relief: Carved for viewing from the front as in a picture. The subject stands “proud of” (in front of) the background and is carved as an integral part of the background wood, a portion of which is visible. Gluing-on of figures is STRICTLY prohibited.

Segmentation: One piece of wood which is cut into pieces and fit together and then pigmented in some manner. The grain of the wood, if visible at all, normally runs in the same direction regardless of the nature of the composition. This work will be entered in MS-Miscellaneous, not Intarsia.

Significant: Subjects that are of equal importance in a composition, but superior to habitat or background.

Stylization: The act of carving in a particular “style” (e.g.: realistic, interpretive, caricature, etc.).

Turning: The shaping of a piece of wood on a lathe.

Utilitarian: The carving has a use other than simple decoration or adornment (examples: lamps, switch covers, undecorated utensils, letter openers).

Veneer: Woods of various species, lengths, and widths but NORMALLY of less than 1/16th of an inch in thickness.

Washes, stains, waxes, and dyes: Various liquids or semi-solids that are designed to alter the color of a carved subject without obscuring the grain of the piece. They may be applied with a brush, by hand, or with a cloth. They are not necessarily the final finish of a carving, but might be.

Woodcrafting: The construction of furniture, boxes, mantles, etc. for either use or decoration.

Categories of Carvings

To establish a sound basis for evaluation, the carvings are separated into categories (described in detail by the CCG Judging Division). Each category exists so that similar carvings may be grouped together for evaluation. The category description is carefully worded to delineate the characteristics of that category.

Any or all of these categories may be offered in a particular show. The decision to offer is made by the sponsoring chapter's Competition Chairperson. Chapters sponsoring shows may offer "special categories" as their membership requests. They may provide alternative judges for those categories, or request judging by CCG Judges. In the latter case, they must provide the CCG Judges with a description of the category and the criteria they wish to be considered.

Changes to an existing category description will be considered by the judging division if submitted by a judge or by five CCG members. Detailed wording of the proposed change(s), the reason(s) for implementing said change(s), and any effect the change(s) will have on other CCG rules and/or policies must be submitted. Send all such requests to the Chief Judge for your region.

New Categories may be introduced if a minimum of five CCG members submit a written description to the Judging Division. The reasons the new category is needed and the types of carvings to be entered must also be included in the written request. If approved, the carving will be included as "experimental" for a year. After that, if demand is sufficient, it will be a permanent offering.

Four things to keep in mind:

1. At the discretion of the host chapter, work in non-wood materials may be accepted in competition. This is not a decision for the judging division to make; check with the Competition Chairperson.
2. There are no restrictions on the use of non-wood materials in creating the habitat of a carving scene. However, there is a **STRONG PREFERENCE** for the use of habitat items created by the carver from wood, especially those items that realistically simulate the natural materials.
3. Carvings that qualify for a specific category may only be entered in that category. Carvings for which there is no clearly described category are to be entered in the **MS, "Miscellaneous"** category
4. **All bases** will be judged as part of the carved entry. The only exception will be purchased supports (e.g.: tripods for relief carvings, etc.)

Category Descriptions

BB Bird Burned

One or more bird figures (or portion thereof) carved in the round. More than 50 % of the surface is burned or covered by a burned pattern to provide realism. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of the burning.

BC Bird Caricature

One or more bird figures (or portion thereof) carved in the round. Exaggeration, by means of ludicrous distortion of parts or characteristics, for the purpose of satire, ridicule, or humor must be evident. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed.

BI Bird Interpretive

One or more bird figures (or portion thereof) carved in the round. The identity of the figure(s) must always be recognizable, but the basic form is definitely modified for a reason. Generally, the modification(s) will be of a more serious or "artistic" nature than in caricature. Anatomical detail will not necessarily be accurate. All types of finishes are allowed.

BN Bird Natural

One or more bird figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed as long as the natural color and grain of the wood remain clearly visible.

BP Bird Painted

One or more bird figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. More than 50 % of the wood must be painted. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. **This category excludes "decorative" and "service" decoys**. Primary consideration shall be given to the quality of the painting.

BR Burned Relief

Any relief carving which is burned on more than 50% of the surface will be in this category. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of the burning. Consideration will be given to frames carved by the artist.

A “relief” is basically just that: the carved design is relieved from a background. While we recognize there are other possible approaches to this carving style, we are adhering to the traditional practice of relief carving. Please see the Glossary of Terms for that description.

Carvings where pieces are glued onto the composition, or are without a background surface, should be entered in the MS-Miscellaneous Category.

CA Carousel Animal

The animal figures should be carved as though they are on a carousel; that is, the most elaborate carving should be done on the side facing to the outside of the carousel. All animal species are allowed, as long as they are carved to allow a rider. They should be mounted with a pole running vertically through them. Various non-wood materials may be used for decoration, but **major consideration will be given to all-wood carving**.

CB Carved Bark

The entry must be carved from the bark of some tree. The subject may be an individual subject, combinations of items, or scenes made up of multiples. Special emphasis will be placed on utilization of the texture, grain, and color of the original bark. As in the case of other similar categories, judges will take note of precise cuts, overall composition as it relates to the piece of bark, and, if coloration is used, the appropriateness of that color. Uncarved pieces of bark or arrangements of same may not be entered. Found wood or "driftwood" should be entered into the DR – Driftwood category.

CC Chip Carving

A form of carving that incises a pattern or design directly into the wood. Precise, regular pieces of wood are removed to create an engraved design below the surface of the wood. All types of finishes are allowed, **but the crispness of the cuts must remain clearly visible**. Both traditional geometric and more modern free-form designs are allowed. There is no restriction on the type of tools used. Judging shall focus on the originality of the design, the crispness and exactness of the cuts, and the quality of the finish.

CF Carved Footwear

This category includes three-dimensional carvings of any type of human footwear. All finishes are allowed. Laces or decoration of another medium are allowed, but preference will be given by the judges to laces and decorations made of wood.

CG Carved Gourds

This category specifies carving done on dried, seasoned gourds. There is no size limit, but all entries must feature carved design on a minimum of 50% of the exterior surface. Non-gourd materials may be used for decoration, but are not encouraged. Burning, painting, or staining may be done as the carver wishes, and all clear finishes are acceptable. The judging emphasis will be on design quality and excellence of carving technique.

CJ Carved Jewelry

This category includes, but is not limited to, pins, brooches, pendants and necklaces, bola ties, belt buckles and earrings. Matched sets will be judged as a single entry. Items made from Tagua or Ivory nut are allowed. All finishes are allowed.

CM Mixed Category

This category is intended for carvings which include two or more significant figures which would individually qualify for different categories. A composition of two or more closely related species shall be entered in the same category as a single figure of that same species; e.g., herd of horses --- a Mammal category, a wren buzzing an eagle --- one of the bird categories. All finishes are allowed.

CP Carved Pipe

The bowl must be bored and the stem bored and fitted. Stems may be hard rubber, Lucite, or any suitable stem material, but all-wood stems will earn special credit. Any finish is acceptable if the wood grain remains visible. Two-pipe sets may be entered as one entry provided they are displayed on a stand made for the purpose.

CS Carved Spoons

This category includes all ornamental, non-functional spoons as exemplified by the "love spoon". It is certainly possible that other decorative approaches to this category might exist; for instance, spoons with a Celtic design handle, or a simple geometric pattern. Keep in mind --- if there is not major decoration on the spoon, it must be entered in the UT - Utilitarian category.

DD Decorative Decoy

This is the place to enter **life-sized** waterfowl species, carved as a decoy. The carvings will have a flat bottom and will not be mounted on a base. They will not have a keel. All details of anatomy and physical features will be rendered as accurately and realistically true to nature as possible. The surface should be textured and burned a/o painted to provide realism. Glass eyes are permissible.

Note: Carvings which are full-bodied, or flat-bottomed and affixed to a base (or in a habitat) are to be entered in Bird Painted or Bird Burned, as is appropriate.

NOTE:

- 1) *The Decoy category does not allow less than full-sized bird carvings. There is no "miniature decoy" category in CCG competition.*
- 2) *No machine-carved blanks are allowed in decoy categories.*
- 3) *In reality the decoy categories are "painted" categories. Unpainted figures will have little chance of success.*

DR Driftwood

This category includes carvings made from driftwood, weathered alpine wood, Pine knots, burl, or any other type of weathered wood. Special credit will be given to carvings that feature the natural grain and shape of the wood. However, uncarved pieces of driftwood or driftwood arrangements may not be entered.

DS Service Decoy

This is exclusively for the **full-sized** decoy commonly referred to as a "Smoothie". Anatomy and posing must be correct. There will be no significant undercuts or attempts at feather texturing. Swatches of correct color shall be located correctly on the decoy, with no attempt at detailed feathering. Extreme detail in either carving or painting is **strongly** discouraged. **The carving must have a keel.**

NOTE:

- 1) *The Decoy category does not allow less than full-sized bird carvings. There is no "miniature decoy" category in CCG competition.*
- 2) *No machine-carved blanks are allowed in decoy categories.*
- 3) *In reality the decoy categories are "painted" categories. Unpainted figures will have little chance of success.*

FB Fish Burned

One or more fish figures (or portion thereof) carved in the round. More than 50 % of the surface is burned or covered by a burned pattern to provide realism. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of the burning.

FC Fish Caricature

One or more fish figures (or portion thereof) carved in the round. Exaggeration, by means of ludicrous distortion of parts or characteristics, for the purpose of satire, ridicule, or humor must be evident. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed.

FI Fish Interpretive

One or more fish figures (or portion thereof) carved in the round. The identity of the figure(s) must always be recognizable, but the basic form is definitely modified for a reason. Generally, the modification(s) will be of a more serious or "artistic" nature than in caricature. Anatomical detail will not necessarily be accurate. All types of finishes are allowed.

FN Fish Natural

One or more fish figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed as long as the natural color and grain of the wood remain clearly visible.

FP Fish Painted

One or more fish figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. More than 50 % of the wood must be painted. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. Primary consideration shall be given to the quality of the painting.

GR General Relief

All relief carvings not specified in other relief categories are entered in this category. All types of finishes are allowed as long as the wood grain remains visible. Consideration will be given to frames carved by the artist.

A “relief” is basically just that: the carved design is relieved from a background. While we recognize there are other possible approaches to this carving style, we are going to adhere to the traditional practice of relief carving. Please see the Glossary of Terms for that description. Carvings where pieces are glued onto the composition, or are without a background surface, should be entered in the MS Miscellaneous Category.

GS Group Scene

Entries in this category include multiple items (figures, fixtures, and habitat) that, when assembled, tell a story. The entry must be self-contained and permanently assembled, and not to exceed 3 feet wide by 3 deep by 3 feet high. All pieces in the composition must be of the same style (all cartoon, all realistic, all interpretive, or all caricature). They may be natural, painted, or burned. All finishes are allowed. Non-wood materials (glass, bone, simulated ivory, etc.) may be included to compliment the story, but are **STRONGLY discouraged**. Judges will pay special attention to the carving of each piece and its assembly.

HF Human Fantasy

One or more human figures (or portions thereof) from fantasy, mythical tales and legendary stories carved in the round. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All finishes are allowed.

NOTE: *Mystical (occult or religious) figures are not entered in this category.*

HB Human Burned

One or more human figures (or portion thereof) carved in the round. More than 50 % of the surface is burned or covered by a burned pattern to provide realism. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of the burning.

HC Human Caricature

One or more human figures (or portion thereof) carved in the round. Exaggeration, by means of ludicrous distortion of parts or characteristics, for the purpose of satire, ridicule, or humor must be evident. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed.

HI Human Interpretive

One or more human figures (or portion thereof) carved in the round. The identity of the figure(s) must always be recognizable, but the basic form is definitely modified for a reason. Generally, the modification(s) will be of a more serious or "artistic" nature than in caricature. Anatomical detail will not necessarily be accurate. All types of finishes are allowed.

HN Human Natural

One or more human figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed as long as the natural color and grain of the wood remain clearly visible.

HP Human Painted

One or more human figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. More than 50 % of the wood must be painted. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. Primary consideration shall be given to the quality of the painting.

IM Inlay & Marquetry

This category is for Marquetry scenes and designs, including Parquetry, as well as inlays in solid wood surfaces (see the Glossary of Terms for brief definitions of these terms). Emphasis will be placed on the use of the natural wood color and grain to simulate typical forms. Pre-dyed veneers are allowed. Non-wood materials are allowed in inlays. The closeness of fit between veneers and the quality and evenness of the wood surface and finish are important. Only clear finishes should be used.

IN Intarsia

This is the creating of a figure or picture by assembling various pieces of wood, which have been precisely cut, fitted, and smoothed, and then glued to a backing-board of some sort. The pieces may or may not be fitted into a wooden framework. Credit will be given for appropriate wood color and grain orientation. The fit of the pieces, their height (relative to each other) in creating depth, and three-dimensionality will be considered. Only clear finishes should be used.

NOTE: "Segmentation" pieces will not be allowed in Intarsia (see Glossary of Terms for brief description). ***Also*** --- at this time CCG does not accept painted intarsia work for competition.

IV Invertebrates

All carvings of life forms not having a backbone will be entered in this category. There are no limits on carving style or finish. The category includes, but is not limited to: crustaceans, mollusks, cephalopods, insects, arachnids, & worms. Non-wood materials may be used where necessary for strength, but otherwise, wood or wood materials are preferred. There is no limit on finish or style.

KD Kachina Dolls

Carvings representing Native American ceremonial images and dancers carved in the round. Secular or "modern" Kachinas will be evaluated for correct body proportions and pose. Non-wood materials may be used for decoration, but will be carefully evaluated for appropriateness. All finishes are allowed.

LP Little People

Little People are described as **humans measuring no more than 3 inches**, whether standing, sitting, bending, reclining, carved in-the-round. Any style of carving is allowed. The 3-inch measure does not include the base. It may be painted, natural, burned, or a combination of the three.

LS Little Stuff

Items in this category **must measure no more than 3 inches** in any dimension, and of any subject other than human or human fantasy. The 3-inch measure does not include the base. Also included in this category: "scenes" made up of a multiple of figures, each meeting the "under 3-inch requirement", and arranged on some habitat. All carving styles and finishes are allowed.

MA Carved Masks

A mask is a representation of a human, animal, or fantasy figure face. The mask should be hollowed out (in other words, wearable). There are no limits on style, color, finish, texture, or size. The appropriateness of each of the above will be carefully considered. Non-wood decorations may be used, but those made of wood or wood products are preferred. All finishes are allowed.

MB Mammal Burned

One or more mammal figures (or portion thereof) carved in the round. More than 50 % of the surface is burned or covered by a burned pattern to provide realism. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of the burning.

MC Mammal Caricature

One or more mammal figures (or portion thereof) carved in the round. Exaggeration, by means of ludicrous distortion of parts or characteristics, for the purpose of satire, ridicule, or humor must be evident. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed.

MI Mammal Interpretive

One or more mammal figures (or portion thereof) carved in the round. The identity of the figure(s) must always be recognizable, but the basic form is definitely modified for a reason. Generally, the modification(s) will be of a more serious or "artistic" nature than in caricature. Anatomical detail will not necessarily be accurate. All types of finishes are allowed.

MN Mammal Natural

One or more mammal figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed as long as the natural color and grain of the wood remain clearly visible.

MO - Carved Models

Entries in this category include what are commonly referred to as "models". The entire object has been shaped by the carver. They may be smaller than the real thing (e.g. a truck), full-sized (e.g. a pistol), or larger than the real thing (e.g. a calculator or bolt and nut assembly). Judges will pay special attention to the fit of assembled pieces and correctness of the model. All finishes are allowed as long as they support the model. Non-wood materials may be included in construction, but are **STRONGLY discouraged**. There are no limits on subject matter, except that they will not include living matter (animals or humans). They will be entered in their appropriate category.

MP Mammal Painted

One or more mammal figures (or portion thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. More than 50 % of the wood must be painted. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. Primary consideration shall be given to the quality of the painting.

MS Miscellaneous

Miscellaneous includes any carving that does not fall within the definition of another category.

NOTE: *Carvings that qualify for a specific category may ONLY be entered in that category. In the case that a carver tries to enter more than two carvings in any given category, only two will be allowed – the others will be disqualified.*

NF Non-human Fantasy

One or more non-human figures (or portions thereof) from fantasy, mythical tales and legendary stories carved in the round. Non-wood materials such as glass eyes, metal, bone simulated ivory, etc. are allowed but not encouraged. All finishes are allowed

NOTE: *Mystical (occult or religious figures) are not entered in this category.*

NR Non-Representational

Carvings in this category bear no resemblance to any “real” thing. They are “abstract” or “free-form”. Judges will evaluate wood grain and color as they relate to the composition, use of texture, physical and compositional “balance” and the use of “negative space” (open areas). All carving styles and all finishes are allowed.

PC Carved Plant

Carved plants of all types should be entered in this category. All styles are allowed. All finishes are allowed. Non-wood materials such as artificial stems, stamens, etc., are allowed but not encouraged. If any other figure (e.g., worm, butterfly, lizard, etc.) is present, it is very likely that the carving will be placed in either CM (Mixed Category) or XC (Mixed Caricature).

PF - Plains-style Flute

The flute has either 5 or 6 holes. The "block" must be moveable. At the time of entry into competition, the entrant will play the flute. No judge will be required to do so. Carved ornamentation will be judged very carefully. Non-wood materials, such as beading, bone, and animal parts are allowed, but not encouraged. All finishes are allowed.

NOTE: *If the flute has less than 5 holes, or more than 6, or if the block will not move, or if, at time of entry the flute will not play, the flute shall be placed in MS - Miscellaneous.*

PP Pierced Relief

Any relief carving which is decorated with perforations through the thickness of the surface to leave a carved design is entered into this category. This does not include jig-sawed or fret-sawed surfaces without detailed carving of the remaining surface. Consideration will be given to frames carved by the artist.

A “relief” is basically just that: the carved design is relieved from a background. While we recognize there are other possible approaches to this carving style, we are adhering to the traditional practice of relief carving. Please see the Glossary of Terms for that description.

Carvings where pieces are glued onto the composition, or are without a background surface, should be entered in the MS-Miscellaneous Category.

PR Painted Relief

Any relief carving that has more than 50% of the surface painted to add color is entered in this category. Quality of the painting will be of special consideration. Consideration will be given to frames carved by the artist.

A “relief” is basically just that: the carved design is relieved from a background. While we recognize there are other possible approaches to this carving style, we are adhering to the traditional practice of relief carving. Please see the Glossary of Terms for that description.

Carvings where pieces are glued onto the composition, or are without a background surface, should be entered in the MS-Miscellaneous Category.

PY Pyrography

This is the creating of a picture on some medium by using what is normally referred to as a woodburner. Although the surface might be carved or curved? (As on the outside of a vase, gourd, or bucket), the work is in no way three-dimensional. This is two-dimensional art. As in burned carvings, though, the burning must be clearly visible. Emphasis will be placed on clearness of lines, shading and use of texturing, illusion of depth and perspective, and overall composition. A formal frame will not be considered unless it is a carved part of the composition. All finishes are allowed so long as the burning remains clearly visible.

RB Reptile/Amphibian Burned

One or more reptiles, amphibians, or dinosaur figures (or parts thereof) are carved in the round. More than 50% of the surface is burned or covered by a burned pattern to provide realism. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed provided the quality of the burning is clearly visible. Primary consideration will be given to the quality of burning.

RC Reptile/Amphibian Caricature

One or more reptiles, amphibians, or dinosaur figures (or parts thereof) carved in the round. Exaggeration, by means of ludicrous distortion, of parts or characteristics for the purpose of satire, ridicule, or humor must be evident. Non-wood materials such as glass eyes, metal, bone, simulated ivory, etc. are allowed but not encouraged. All types of finishes are allowed.

RI Reptile/Amphibian Interpretive

One or more reptiles, amphibians, or dinosaur figures (or parts thereof) carved in the round. The identity of the figure(s) must always be recognizable, but the basic form is definitely modified for a reason. Generally, the modification(s) will be of a more serious or “artistic” nature than in caricature. Anatomical detail will not necessarily be accurate. All types of finishes are allowed.

RM Roughouts & Machine Carved

Any type of carving made from a commercial roughout or machine-carved blank must be entered in this category. The carver must carve all surfaces. All types of finishes are allowed. Judging rules will be the same as for the regular category for the type of carving entered.

NOTE: *An entry in this category is not eligible for Best of Show.*

RN Reptile/Amphibian Natural

One or more reptiles, amphibians, or dinosaur figures (or parts thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and true to nature as possible. Non-wood materials, such as glass eyes, metal, bone, simulated ivory, etc. are allowed, but not encouraged. All types of finishes are allowed as long as the natural color and grain of the wood remain clearly visible.

RP Reptile/Amphibian Painted

One or more reptiles, amphibians, or dinosaur figures (or parts thereof) carved in the round. All details of anatomy and physical features must be rendered as accurately and realistically true to nature as possible. More than 50% of the surface must be painted. Non-wood materials such as glass eyes, metal, bone or simulated ivory, etc. are allowed but not encouraged. Primary consideration shall be given to the quality of the painting.

SA Carved Santas

All styles of male and female Santa figure(s) are acceptable in this category. All finishes are allowed. Where the approach is obviously realistic, proper proportion will be considered. Where the figure is painted, the quality of the paint job will be a strong consideration. This category is intended for the human Santa figures. Santa and his sleigh and reindeer need to be entered in CM - Mixed Category or XC - Mixed Caricature.

SD Shore Bird Decoy

This category is for full-bodied, life-sized decoys **carved from wood**. Anatomy and posing must be correct. There will be no significant undercuts or attempts at feather texturing. Swatches of correct color shall be located correctly on the decoy. The decoy must be mounted on a single stick on a base. **The stick must be removable or the carving is disqualified from competition.** The base and dowel will not be considered in the evaluation. Glass eyes are allowed. Extreme detail in either carving or painting is strongly discouraged.

Note:

- 1) *The Decoy category does not allow less than full-sized bird carvings. There is no "miniature decoy" category in CCG competition.*
- 2) *No machine-carved blanks are allowed in decoy categories.*
- 3) *In reality the decoy categories are "painted" categories. Unpainted figures will have little chance of success.*

SM Schooled or Mentored

This is for the carver who had significant help with the entry. Advice from a friend or fellow chapter member does not count. The instructor did part of the carving, or very closely monitored the student's progress such that the work cannot truly be said to be entirely the carver's. All types of finishes are allowed. All styles are allowed.

NOTE: *An entry in this category is not eligible for Best of Show. Judging guidelines will be the same as for the regular category for the type of carving entered.*

TM Team Carving

A team carving is a carving created by two or more persons. Judging rules will be the same as for any other category. It is mandatory that all carvings on which more than one person (carver, turner, painter, burner, etc.) participates be entered in this category.

NOTE: *Eligibility of non-CCG members to participate in sanctioned competitions is the prerogative of the host chapter. Check with the Competition Chairperson regarding this matter. Otherwise, all persons contributing to the carving must be CCG members.*

NOTE: *An entry in this category is not eligible for Best of Show. This carving must be entered at the Class level of the highest-ranking participant. However, carvers in lower class are NOT automatically elevated to that class because of this entry.*

TC Turning with Carved Decoration

This category includes items that are usually shaped on a lathe. Decorative carving has then been done on that turned piece. All finishes are allowed as long as 50% of the wood surface remains visible.

TR Turning

This category includes items that are usually shaped on a lathe, and finished without further carving. All finishes are allowed as long as 50% of the wood surface remains visible.

UT Utilitarian

This category includes all carvings that have a primary use other than ornamental or decorative. Examples include (but are not limited to) trivets, bookends, switch plates, lamps, and weathervanes. This category does not include any carving that would fit into either “Woodcrafting” or “Woodcrafting with Decoration” category. All finishes are allowed. All carving styles are allowed.

VI Visually Impaired

This category is for those carvers who are visually impaired and considered legally blind. It includes all types of carvings and finishes.

If the carver wishes, he/she is free to enter any other category, but will not receive any special consideration for having done so.

WC Woodcrafting

This category includes objects that require woodworking skills to fabricate. These items may be furniture, boxes, game boards, lighting, etc. Emphasis will be placed on the quality of the woodworking: close-fitting seams and joints, fit of doors, lids, and drawers. All types of finishes are allowed as long as the wood grain remains clearly visible. Items may be decorated with inlays, overlays, or marquetry.

WD Woodcrafting with Carved Decoration

This category includes objects that require woodworking skills to fabricate. These items may be furniture, chess sets, boxes, game boards, lighting, etc. Emphasis will be placed on the quality of the woodworking; close-fitting seams and joints, doors, lids and drawers. Design appropriateness to function will be carefully considered – especially the carving that serves to decorate the object. All types of finishes are allowed as long as the wood grain remains clearly visible.

WH Whittling

This is for carvings that are made with a knife. The knife marks must be discernible to enter this category. No sanding, filing, or scraping are permitted. That "crispness" of the knife cuts will be a major factor in judging these carvings. The category includes carvings in the round, figures of all sorts, carved objects, and decorative items. This is a “whittler’s” category. All finishes are allowed (but not required) provided the wood grain remains clearly visible.

WS Walking Sticks and Canes with Decoration

This category includes objects that provide assistance when walking and hiking. These objects may require woodworking, metalworking, turning, carving, and other decorative techniques. The woodworking skills will be emphasized in judging. Moveable parts are acceptable. The objects may be decorated with carvings, inlays, overlays, and marquetry, but the object **MUST** be of significant assistance in walking or hiking. All types of finishes are allowed.

NOTE: *Metal swords, daggers, and metal gun mechanisms enclosed within the walking stick or cane WILL NOT be accepted for competition. (It's a felony – concealed weapons.)*

XC Mixed Caricature

This category is intended for carvings that include two or more significant figures that would individually qualify for two different caricature categories. A combination of two or more of the same or closely related species shall be entered in the same category of a single figure or that species; e.g.: a herd of horses – MS - Mammal Caricature, a wren buzzing an eagle – BC - Bird Caricature. All finishes are allowed.

Listing of Categories – Alphabetically

BB	Bird Burned (pg 18)	MA	Carved Masks (pg 25)
BC	Bird Caricature (pg 18)	MB	Mammal Burned (pg 25)
BI	Bird Interpretive (pg 19)	MC	Mammal Caricature (pg 26)
BN	Bird Natural (pg 18)	MI	Mammal Interpretive (pg 26)
BP	Bird Painted (pg 18)	MN	Mammal Natural (pg 26)
BR	Burned Relief (pg 19)	MO	Carved Models (pg 26)
CA	Carousel Animal (pg 19)	MP	Mammal Painted (pg 26)
CB	Carved Bark (pg 19)	MS	Miscellaneous (pg 27)
CC	Chip Carving (pg 19)	NF	Non-Human Fantasy (pg 27)
CF	Carved Footwear (pg 19)	NR	Non-Representational (pg 27)
CG	Carved Gourds (pg 20)	PC	Carved Plants (pg 27)
CJ	Carved Jewelry (pg 20)	PF	Plains Style Flute (pg 27)
CM	Mixed Category (pg 20)	PP	Pierced Relief (pg 28)
CP	Carved Pipes (pg 20)	PR	Painted Relief (pg 28)
CS	Carved Spoons (pg 20)	PY	Pyrography (pg 28)
DD	Decorative Decoys (pg 21)	RB	Reptile/Amphibian Burned (pg 28)
DR	Driftwood (pg 21)	RC	Reptile/Amphibian Caricature (pg 29)
DS	Service Decoy, Waterfowl (pg 21)	RI	Reptile/Amphibian Interpretive (pg 29)
FB	Fish Burned (pg 22)	RM	Roughouts & Machine Carved (pg 29)
FC	Fish Caricature (pg 22)	RN	Reptile/Amphibian Natural (pg 29)
FI	Fish Interpretive (pg 23)	RP	Reptile/Amphibian Painted (pg 29)
FN	Fish Natural (pg 22)	SA	Carved Santas (pg 29)
FP	Fish Painted (pg 22)	SD	Shore Bird Decoys (pg 30)
GR	General Relief (pg 23)	SM	Schooled or Mentored (pg 30)
GS	Group Scene (pg 23)	TC	Turning with Carved Decoration (pg 30)
HB	Human Burned (pg 23)	TM	Team carving (pg 30)
HC	Human Caricature (pg 23)	TR	Turning (pg 31)
HF	Human Fantasy (pg 23)	UT	Utilitarian (pg 31)
HI	Human Interpretive (pg 24)	VI	Visually Impaired (pg 31)
HN	Human Natural (pg 24)	WC	Wood Crafting (pg 31)
HP	Human Painted (pg 24)	WD	Wood Crafting w/ Carved Decoration (pg 31)
IM	Inlays and Marquetry (pg 24)	WH	Whittling (pg 32)
IN	Intarsia (pg 24)	WS	Walking Sticks and Canes (pg 32)
IV	Invertebrates (pg 25)	XC	Mixed Caricature (pg 32)
KD	Kachina Dolls (pg 25)		
LP	Little People (pg 25)		
LS	Little Stuff (pg 25)		

Listing of Categories – Grouped

BIRDS

BB	Bird Burned (pg 18)
BC	Bird Caricature (pg 18)
BI	Bird Interpretive (pg 19)
BN	Bird Natural (pg 18)
BP	Bird Painted (pg 18)
DD	Decorative Decoys (pg 21)
DS	Service Decoy, Waterfowl (pg 21)
SD	Shore Bird Decoys (pg 30)

FISH

FB	Fish Burned (pg 22)
FC	Fish Caricature (pg 22)
FI	Fish Interpretive (pg 23)
FN	Fish Natural (pg 22)
FP	Fish Painted (pg 22)

HUMAN

HB	Human Burned (pg 23)
HC	Human Caricature (pg 23)
HF	Human Fantasy (pg 23)
HI	Human Interpretive (pg 24)
HN	Human Natural (pg 24)
HP	Human Painted (pg 24)

MAMMALS

MB	Mammal Burned (pg 25)
MC	Mammal Caricature (pg 26)
MI	Mammal Interpretive (pg 26)
MN	Mammal Natural (pg 26)
MP	Mammal Painted (pg 26)

RELIEFS

BR	Burned Relief (pg 19)
GR	General Relief (pg 23)
PP	Pierced Relief (pg 28)
PR	Painted Relief (pg 28)

REPTILE/AMPHIBIAN

RB	Reptile/Amphibian Burned (pg 28)
RC	Reptile/Amphibian Caricature (pg 29)
RI	Reptile/Amphibian Interpretive (pg 29)
RN	Reptile/Amphibian Natural (pg 29)
RP	Reptile/Amphibian Painted (pg 29)

TURNING

TC	Turning with Carved Decoration (pg 30)
TR	Turning (pg 31)

WOODCRAFTING

WC	Wood Crafting (pg 31)
WD	Wood Crafting w/ Carved Decoration (pg 31)

MISCELLANEOUS

CA	Carousel Animal (pg 19)
CB	Carved Bark (pg 19)
CC	Chip Carving (pg 19)
CF	Carved Footwear (pg 19)
CG	Carved Gourds (pg 20)
CJ	Carved Jewelry (pg 20)
CM	Mixed Category (pg 20)
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CS	Carved Spoons (pg 20)
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