



**ALBERTA WILDLIFE CARVING ASSOCIATION
IMAGES OF NATURE
ANNUAL WILDLIFE CARVING COMPLETION**

GUIDELINES AND INSTRUCTIONS FOR CARVERS-REV. 2017

*****Entries must have been carved in the last 2 years and cannot have been previously entered in **this** competition. *****

1. LEVELS OF COMPETITION

NOVICE

Open to carvers who have not won Five Best of Shows, in the Novice level in any wildlife competition.

INTERMEDIATE

Open to carvers who have progressed beyond the Novice level by winning Five Best of Shows, at the Novice level in any wildfowl competition. A carver cannot enter who has previously won Five Best of Shows, in the intermediate level at any wildlife competition.

OPEN

All carvers may enter and must include carvers who have won Five Best of Shows, in the Intermediate level from any wildlife carving show.

JUNIORS

Are divided into two age groups 12 years and under, 13 to 17 years old. This is based on the age of the carver at registration date. 18 years or older is considered Novice.

Event 1

2. DIVISIONS

A Life-size Flat bottom

This division includes waterfowl of actual size within the range of size of the species.

B. Champagne Waterfowl

Entries must fit within a 3 ½ inch circle, and must float properly but do not have too self right. They may or may not have a keel, judges will not give preference to either. Entries must be smooth; but groups of feathers can be defined. No texturing is allowed. There is no restriction on painting. Entries will first be judged in the tank, entries that do not float properly will be removed. The remaining entries will then be judged in hand as per judging criteria. The goal of the division is to produce a miniature floating waterfowl that has superior painting represents the best essence of the species.

C. Super slicks-non-floating

Any non detailed birds with superior painting and no texturing. Does not have to be full size.

D & E. Life-size full body

This division includes birds of actual size within the range of size of the species and which form part of an environmental display.

F. Miniature

Entries must be one-half size or less and must be 8" or less in every dimension. The entrant must demonstrate that every dimension of the bird (habitat excluded) fits inside an 8" hoop. Birds must be decorative. All criteria must be met. (Textured) Smoothies are to be entered in Div. C.

G. Exotic Non North American

Any bird that is not listed in "The Sibley Guide to Birds" reference book. The carver must supply reference material with photo's and description of the bird, all birds will be grouped, miniatures and full size together.

Event 2

H. Fish, Amphibians, Reptiles

Any carving that is mainly of fish, amphibians' or reptiles'. Miniatures and full size are judged together.

I. Sculptures/Stylized

The composition and finishing is open to interpretation of the artist.

J. Mammals

This Division is for any wildlife other than birds and waterfowl.

K. Wildlife Carvings

Wildlife carvings other than wood. May be of stone, antler, bronze etc.

L. Bust

Wildlife bust consisting of head and shoulders or just head.

M. Native

This covers all types of native style art, does not have to depict wildlife as the main focus.

N. Other Carving

This category covers other type of carving technique; however, the main focus must be wildlife.

Event 3

(There is only one level and all entries are judged at this Level)

O. Traditional Decoys

- Decoys must be made of wood, cork, or stretched canvas; glass eyes are permitted and materials other than wood can be used in fragile tails and crests. Machine duplicated decoys will be disqualified.
- Decoys will be floated and must self-right from any position the entire bird placed underwater and then released, except Geese, Swan and Confidence, which must right only from their side(s). All entries will be judged for stability and proper floatation.
- Carvings must have sturdy tails and all raised wings must be durable. No feather groups are to be carved.
- No burning or fine stoned texture is allowed. However, simulated texture using gesso, modeling paste, or texturing paint in combination with combing, scratching, or brushing is acceptable. Minimal carving techniques used to simulate feather texture on heads, i.e. merganser heads are acceptable.
- Painting techniques shall be typical of modern functional decoys. Entries may include some simple blending of feather edges and internal markings, feather splits, highlighting and hand vermiculation. Carvings with fully developed painting should be entered in the Super Slick division.
- Any deterioration of the paint or structural integrity at the completion of judging will result in the disqualification of the entry.
- Judging of the decoy construction will be done when the decoys are put in the water. Final judging will be done from a distance of 30 feet or more.

Q. Contemporary Decoys

- Decoys must be made of wood, cork, or stretched canvas; glass eyes are permitted and materials other than wood can be used in fragile tails and crests. Machine duplicated decoys will be disqualified.
- Decoys will be floated and must self-right from any position the entire bird placed underwater and then released, except Geese, Swan and Confidence, which must right only from their side(s). All entries will be judged for stability and proper floatation.

- Carving detail acceptable includes bill detail, feather groups, mandible separation and nostril holes' tails may be thinner than Traditional but must be durable. Individual feathers are not to be carved.
- No burning or fine stoned texture is allowed. However, simulated texture using gesso, modeling paste, or texturing paint in combination with combing, scratching, or brushing is acceptable. Minimal carving techniques used to simulate feather texture on heads, i.e. merganser heads are acceptable.
- Detailed Painting and finishing of individual feathers or feather groups is acceptable. Carvings with fully developed painting should be entered in the Super Slick division.
- Any deterioration of the paint or structural integrity at the completion of judging will result in the disqualification of the entry.
- Judging of the decoy construction will be done when the decoys are put in the water. Final judging will be done from a distance of 30 feet or more.

R. Contemporary Antique Decoys

- Decoys must be made of wood, cork, or stretched canvas; glass eyes are permitted and materials other than wood can be used in fragile tails and crests. Machine duplicated decoys will be disqualified.
- This division covers all decoys and shorebirds carved in the "old decoy tradition" original design or an interpretation of an "old decoy or shore bird" e.g. Rusty nail shorebirds, decoys made to look aged by the manner in which they are carved, painted and finished. These are NOT floated.

S. Shorebird Decoys

- Shorebirds are judged in their category of Traditional and Contemporary they are to be full body without legs, "stick birds"
- No detailing is acceptable.
- Judging will be done at 30 feet or more
- Best of Show Shorebird will be placed near the tank and judged against the Decoys.

Event 4

P. Purchase Awards

See our website for the current list of purchase awards.

3. CATEGORIES:

- **Puddle or Marsh Duck Category** - Includes all species of Mallard, Black Duck, Pintail, Widgeon, Gadwall, Teal, Wood Duck and Shoveler.
- **Diving Duck Category** - Includes all species of Canvasback, Redhead, Scaup, Ring Neck, Golden-eye, Bufflehead, Ruddy Duck (summer or winter), Merganser, Old Squaw/Longtail, Scoter and Eider.
- **Goose Category** - Includes all species of geese and brant.
- **Confidence Category**-Includes all species of Swans, Gulls, Terns, Grebes, Loons (summer or winter), Coots, Gallinule and all others.
- **Official Species Designation:**

Small Songbirds: Includes buntings, chickadees, creepers, finches', flycatchers, gnatcatchers, hummingbirds, kinglets, nuthatches, pipits, sparrows, swallows, swifts, titmice, vireos, warblers, waxwings, wrens.

Large Songbirds: Includes blackbirds, crows, cuckoos, dippers, gnatcatchers grosbeaks, jays, kingfishers, larks, orioles, parrots, robins, shrikes, starlings, tanagers, thrashers, thrushes, woodpeckers.

Shorebirds: Includes avocets, coots, cranes, flamingos, gallinules, godwits, herons, ibises, limpkins, oystercatchers, plovers, rails, sandpipers, snipe, stilts, storks, woodcock.

Seabirds: Includes auks, boobies, cormorants, frigates, grebes, gulls, jaegers, loons, pelicans, petrels, shearwater, skimmers, terns.

Upland game birds: Includes doves, grouse, pheasants, pigeons, quail, turkeys.

Birds of prey: Includes eagles, falcons, hawks, owls, vultures.

4. AWARDS

Ribbons and Medallions

Ribbons will be awarded to the top three winners in each Category. "Best of Division" medallions will be awarded to the top three entries in each Division. "Best of Show" medallions will be awarded to the top three entries in each Event except Event 1 OPEN which will be top six entries "Best of Show."

5. JUDGING PROCEDURE ALL DIVISIONS:

- The Judges will select the first, second and third in each category.

- From the First Place carving within all category in the division, the judges will select the Best of Division. The Judges will then select Second Best in Division from the other First Place carvings and the Second Place carving from the category that the Best of Division was selected. They then could select this Second Place carving in category as Second Best of Division. If this occurs, they would then remove that carving and replace it with the Third Place winner from that same category. The Judges will then select Third Best in Division from the other First Place carvings and this Third Place carving. A simple method of judging for Best of Division is to always replace the carving selected with the next place winner from that same category. Once the judging is completed by divisions, the Judges will reorder the First Place carvings only from each division. They will pick the Best of Show from one of these carvings and remove. They will replace it with the Second Place carving from that division, and so on. **Again, remember to always replace the carving selected by the next place carving from that same division.** This allows an outstanding Second or Third Place in division to be judged ahead of a First Place carving in another division and now makes the judging truly equitable.
- Prior to judging the show, the Judge Chairman will hold meetings to ensure all judges are familiar with these rules.

6. JUDGING CRITERIA

The following definitions of judging criteria have been adopted by the Ward Foundation. AWCA will use these criteria for all of the following levels of competition, Novice, Intermediate and Open in the division of realistic birds and animals.

- **Technique and Craftsmanship:** This refers to the technical skills involved in carving, sculpting, painting and finishing techniques and the execution. It covers the bird or animal, any habitat or accessories that may be involved and the base itself, if there is one. Craftsmanship should be consistent throughout the entire piece. Good craftsmanship is basic to wildlife carving, without it, a carving will go no further.
- **Accuracy:** Involves the correctness of a piece from a scientific perspective. Is there symmetry throughout the carving? Is the bird/animal, or habitat accurate and of the correct size/proportion? Are the anatomical features of the bird/animal the right shape and size and in proportion to the rest of the carving? Is the coloration and pattern correct? Are the eyes properly placed? Do the toes have the right number of joints and are they in the right place? Are beaks and nose straight and in proportion to the rest of the carving. All are questions of accuracy. Anything accompanying the bird or animal must be given the same scrutiny (example leaves, branches, moss, lichen, artificial water, etc.). Accuracy involves the natural history of the whole piece, all of its components and the appropriateness of these components together.

- **Essence of the species:** Involves taking accuracy one-step further. Birders call it “jizz”. Psychologists use the term “gestalt”. It involves a thorough knowledge of one’s subject and the ability to capture an attitude in wood. You see a bird on your lawn at dusk. You can’t see any details in the failing light, just a silhouette, and yet the hop and cock of the head immediately identify it as a Robin. The essence of the bird is there without a feather count, a measurement or a check on color. You may have flawlessly crafted your bird with faultless accuracy, but unless you have captured the essence of your subject and given it the spark that brings it alive, it will not achieve its fullest potential.
- **Artistry:** Artistry of a piece involves its design and composition. This is where presentation, innovation and creativity all come into play. There should be beauty in the concept apart from the beauty of the bird/animal itself. Line, form, content, color, mass and movement should all be working together to create an integrated whole. Of all the concerns in carving, artistry is the most elusive, the most difficult to explain, to teach, to analyze in the work of others, and to instill in one’s own work. But the difficulty is an indication of the importance.
- **Overall Presentation:** What is rare is often what is most valuable. Wildlife carving requires a multitude of technical skills brought together in overall presentation. Additionally, it requires a thorough knowledge and understanding of birds scientifically as well as emotionally. But most importantly, it involves the ability to bring all these elements together artistically. If wildlife carving is to move beyond craft to art, our goals and expectations must be the same.
- **All criteria are important:** They all overlap and build on each other. In order for a piece to reach its fullest potential it must succeed in all five areas simultaneously. For the sake of clarity, we have dealt with them individually, but in reality the distinctions are not so clear-cut.
As the competitor moves through the different levels of competition, novice, intermediate, and advanced/open, techniques, craftsmanship and accuracy as criteria, are taken almost for granted. These are the tools expected to have been mastered, allowing the artist to concentrate on essence of the species and artistry of the competition piece entered.
Some rules are open to individual interpretation, giving an artist as much artistic license as possible; some are very specific. It is up to the judges to interpret the guidelines with guidance from the AWCA. The judges’ decisions are final.