



Frog Hollow Vermont State Craft Center JURY STANDARDS FOR WOOD

At Frog Hollow juries in which furniture and other wood products are juried, there must be at least one (more would be better) exhibitor member present on the jury who is a woodworker with a good general knowledge of woodworking, relevant to the woodwork being juried. Frog Hollow standards for work in wood require that the wood be fundamentally transformed by the craftsman, resulting in finished work that demonstrates technical fluency, integrity of intent and a spirited sense of personal vision. Frog Hollow does not draw a hard and fast line between "utility" and "art". Wood is a craft material of great expressive power, and the primary function of a piece may be expressive or decorative, rather than utilitarian.

TECHNICAL GUIDELINES

Objects should meet the criteria listed below:

1. A finish appropriate to the intention of the piece.
2. Attention to all areas of the piece, including the back, bottom, and inside.
3. Good quality hardware, well installed.
4. As designs and styles may differ greatly, it is most important that each piece has a design and execution with a cohesive overall feeling of quality.
5. The piece should show the maker's spirit and individuality of design. This includes toys and small tabletop objects.
6. Painting and decoration should fit and enhance the form in a way that is integral to the function and expression of the piece.
7. Any purchased parts must be of high quality, well integrated within the work.
8. All furniture pieces, regardless of whether they are of traditional or contemporary design, must be of proper design and construction that allows for seasonal wood movement (expansion / contraction). If pieces are designed properly, they should not crack and joints should not split or separate. This is an important standard of quality, as many amateurish pieces will often crack or split in places due to improper design (not allowing for wood movement). Such pieces may look fine at a jury if they are brand new, but may have issues down the road after spending a change of seasons (and change in relative humidity) in a gallery or customer's home. Exceptions can be made for pieces (such as sculpture) made of green wood, where cracking may be an inherent and intended part of the piece.

Some of the specific things generally not accepted are:

1. Poorly or not completely sanded surfaces, machine or hand tool "tear out" areas (unless intentionally part of the overall concept of the piece, such as rustic pieces or reclaimed wood), poorly applied finishes such as brush applied polyurethane, surfaces that are not polished, have runs, dust, etc.

2. Anywhere on the piece with glue squeeze out, machine marks, low quality hardware and materials, or overall lack of care.

Standards Criteria For Wood Carving

Frog Hollow accepts abstract, realistic, interpretive and folk carving. Finished work should demonstrate technical fluency, integrity of intent and result, and a spirited sense of personal vision. Craftsmanship refers to the technical skills involved in carving: joinery, sculpting, painting and finishing techniques and their execution. Craftsmanship should be consistent throughout the entire piece. Artistry of a piece involves design and composition. Presentation, innovation and creativity all come into play. Line, form, content, color, mass and movement should all be working together to create an integrated whole.

Aesthetic Criteria

The work must demonstrate more than technical proficiency, more than reproduction of a recognized style; it should express the personal aesthetic and vision of the maker, and demonstrate a coherent stylistic development, with every attention to detail, design, function and finish. A harmony of intent, process and result is the measure of successful work.

Commercial Production Techniques

Frog Hollow's focus is on work made by hand by individual craftspeople. However, Frog Hollow acknowledges that to improve efficiency and production, some craftspeople will wish to employ tools, technology and other people to their best advantage.

Production techniques used solely for high volume output are unacceptable for Frog Hollow standards if such techniques do not add to the overall quality and design, or if they are not performed with all the skill and craftsmanship required for exhibitor acceptance. The end product should not be dominated or limited by a machine's capability. However the work is produced, it must speak to the individual craftspeople's creative spirit.

Components and Accessories

Components or accessories are parts that are not made in the studio of the juried Frog Hollow member, which are incorporated into craft objects. Such components and/or accessories are acceptable and appropriate only if: they are of high quality construction and materials; they do not visually dominate the finished object; and they would not be reasonably interpreted, based upon appearance, as objects created by juried members.

Truth in Labeling

Juried craftspeople are encouraged to permanently sign or stamp their work and to provide supplemental materials that educate the public on craft and process.

If a piece is a cast resin duplicate of a carved wood original, it must be properly labeled in a visible place so that it is clear to the customer that they are not buying a wood object. This is particularly important in the case of cast resin that is painted, as it can have the same grain pattern as the wood, with no way for the layman to know it is not actually wood. It is also helpful if exhibitors provide instructions for proper care of the piece. This is helpful for gallery staff while the piece is on display, as well as for customers once the piece is purchased. Craftspeople must comply with any specific legal requirements for labeling their craft.

Health and Safety Guidelines

The craftsperson is responsible for assurance that craft work meets all federal, state, and local health and safety requirements. All wood items made for contact with food, such as cutting boards, utensils and bowls, must have a nontoxic finish that is safe for food. Some oil finishes (meant for furniture and general woodwork, but not items for food use) have heavy-metal chemical driers in them, that make them unfit and toxic for food use. Other oils, like most vegetable oils, while nontoxic when first applied as a finish, will go rancid over time, and are therefore a poor choice for finishing items for food use. Some finishes that are labeled nontoxic, are not actually nontoxic until they have reached their fully cured state (when all solvents contained in the finish are no longer present and the finish has fully hardened). The best choices are finishes containing ingredients with FDA approval for contact with food, as well as mineral oil and bees wax based finishes. Reclaimed wood should not be used for items for food use unless the history of the wood is clearly known. For example, an old barn beam that may have been sprayed with poison for termites (or a fence post that may have been treated with creosote), should not be used to make salad bowls or utensils. Painted toys and all products intended for children must be painted with nontoxic paints. Some acrylic paints contain heavy-metal pigments like cadmium and cobalt, while some sign paints contain lead, and are not intended for use on such products for children.

GLOSSARY OF TERMS

Glue squeeze out - when a piece made out of wood is assembled using glue at the joints, excess glue will squeeze out of the joints when it is clamped together. This squeeze out should be thoroughly cleaned from the wood before it fully dries, and any remaining spots should be scraped and sanded to remove them. If not removed, glue squeeze out will show as hardened blobs and drips around and near the joint.

Glue spots - Glue that remains in the grain of the surface of wood as a result of not being cleaned up properly. When glue squeeze out is cleaned up around a joint, care must be taken to ensure that none of it remains in the grain, or else it will show up as a lighter spot when the finish is applied. Glue spots will typically be around and near a joint, but can also appear in other areas if care is not taken to clean glue off of hands when handling parts during assembly.

Joinery - The way in which pieces of wood in a piece are connected, attached or joined together - dovetails, finger joints, mortice and tenon, miters, dowel joints, to name a few. Machine marks - lines, marks, swirls, dents, burns, etc. that result on the surface of wood from being machined. These marks should generally be removed, unless they are an intended aesthetic element of the piece (as in some rustic work, and sculptural pieces). When wood comes out of a planer, it has lines or cutter marks across the grain, which can be subtle or very heavy depending on how it was planed. Saws can leave various machine marks on edges of wood where it is cut. Routers can leave cutter marks. Sanders can leave gouges, swirl marks and other marks on a surface. Dull blades and router bits and dull abrasives on sanders can leave burn marks.

Reclaimed wood - Wood that has been recycled and reused to build new pieces.

Reclaimed wood can come from old buildings, old furniture or other things made out of wood that have been dismantled for reuse.

Tear out - A chipped surface on wood that results from the grain of the wood being lifted up and chipped away by a tool, rather than being cut smoothly as intended. This can happen when the surface of wood is planed (either with a hand plane or machine planer), and also when it is run through a jointer, or table saw. The drilling of holes can also result in tear out (at the top edge or underside of the hole) if not performed properly, as can certain procedures performed with a router. Some woods are more likely to tear out than others (such as highly figured woods with wavy grain), but proper steps can be taken to eliminate or reduce tear out. Tear out should be removed by scraping or sanding, unless it is an intentional aesthetic element of the piece, as in some turnings and sculptural pieces.