

GENERAL WORLD COMPETITION RULES

COMPETITION LEVELS

THE COMPETITION IS OPEN TO WOOD SCULPTORS OF ANY LEVEL OF ARTISTIC SKILL. IN ADDITION TO WORLD AND MASTERS, THERE ARE THREE GENERAL LEVELS OF COMPETITION: ADVANCED, INTERMEDIATE AND NOVICE.

Carvings are grouped together by levels indicated by colored banners hanging over the display areas.

- **World (white banners):** In the five World Divisions, entrants compete for the title of World Champion, championship ring and cash award.
- **Masters (turquoise banners):** Only carvers who have previously won two Best of Show awards in Advanced, or placed 1st, 2nd or 3rd in World in any division other than SR, Shootin' Rig are eligible to enter in Masters and are no longer eligible to enter Advanced. They are eligible to enter any of the four divisions of the Masters Class competition and/or they may elect to compete for a World title. This applies to either an individual carver or a carver in partnership with another artist. If it is discovered that a carver has entered Masters without meeting the eligibility requirement, the entry will be immediately removed from the Masters area. If judging has already occurred, any awards will be rescinded.
- **Advanced (blue banners):** This level represents advanced amateur and professional carvers, including those who have obtained top rankings in competitions. Entrants compete for cash awards, ribbons and rosettes. Advanced is not open to MASTER carvers. Any carver who is not eligible for Masters but has entered at the World Level, must enter Advanced.
- **Intermediate (yellow banners):** This level includes carvers who have refined their sculpture and painting skills beyond the novice level. Intermediate carvers compete for ribbons, rosettes and Best in Show cash awards. Carvers who have won one Best in Show or two Best in Division (excluding Bench) awards at this level in the World Competition must move to the Advanced level. Carvers who have been consistent blue ribbon winners at this level are encouraged to move up to Advanced.
- **Novice (red banners):** This level is reserved for entry-level carvers. Novice carvers compete for ribbons, rosettes and Best in Show cash awards. Carvers who have won one Best in Show or two Best in Division (excluding Bench) awards at this level in the World Competition must move to the Intermediate level. Carvers who have been consistent blue ribbon winners at this level are encouraged to move up to Intermediate.

JUDGING CRITERIA

The following definitions of judging criteria have been adopted by the Ward Foundation. Each criteria is given equal weight in the judging process. The higher the level the more critically assessed. These criteria will be used for all of the following levels of competition — World, Masters, Advanced, Intermediate, and Novice — in all divisions except Interpretive:

- **Technique/Craftsmanship** refers to the technical skills involved in bird carving: sculpting, painting and finishing

techniques and their execution. It covers the bird or birds, 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 bird carving. Without it, a piece will go no further.

- **Accuracy** involves the correctness of a piece from a scientific perspective. Is the bird the right size? Are the feathers the right shape? 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 places? All these are questions of accuracy. Anything accompanying the bird must be given the same scrutiny. 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. 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 of length 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, your bird will not achieve its fullest potential.

- **Artistry** of a piece involves its design and composition. This is where presentation, innovation and creativity all come into play. There should be a beauty in the concept apart from the beauty of the bird 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 valuable. Bird 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 bird carving is to move beyond craft to art, our goals and expectations must do the same. No artificial lighting will be used during judging, artificial lights (handheld or tabletop) are not permitted and will not be on the display.

- **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 and eventually to the Masters and Advanced levels, technique/craftsmanship and accuracy as criteria are taken almost for granted, as 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. Please refrain from posting images of your work in progress to finished carving of your entry pieces on social media.

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 rules with guidance from the Ward Foundation. The judges' decisions are final.

DECORATIVE MINIATURE MEASURING CRITERIA

Entries must be one half life-size or less. The Ward Museum reserves the right to move entries deemed too large for miniature to the bench class.

WATERFOWL PAIR

Unless otherwise stated, a waterfowl pair is a drake and a hen of the same species.

RULES FOR BEST IN CATEGORY AND DIVISION AWARDS

- **First, Second and Third in Category winners (Division E, CD, GP, SW and YG)** will be determined with First in Category being selected from the First in Species winners. Second in Category will be chosen from the remaining First in Species winners along with the Second in Species of the previously selected species. Third in Category will be chosen from the remaining First in Species winners plus the next runner up at the species level in the species previously selected for First and Second in Category. In other words, it is possible to select First, Second and Third in Category from the same species.
- **Best in Division (All Divisions except World's, MH & H)** will be selected from the winner of each of the Categories. Second in Division will be selected from the remaining First in Category winners plus the Second in Category winner from the previously chosen Category. Third in Division will be chosen from the remaining First in category winner(s) and the next runner up at the Category level in the category(ies) previously selected for First and Second Division. In other words, it is possible for judges to select First, Second and Third in Division from one species.
- **Division MH & H** will be judged for Best in Division with second and third awarded as well.

Competitors must submit documented reference materials at the time of registration for those birds not listed in the National Audubon Society *The Sibley Guide to Birds*. These reference materials are necessary for the accurate judging of your bird. We are not responsible for lost reference materials.

OFFICIAL SPECIES DESIGNATIONS

DIVISIONS CD, SW AND GP-CONTEMPORARY DECOY, DECORATIVE SMOOTHIE WATERFOWL AND GUNNING PAIR

Marsh Ducks

Black Duck
Blue-winged Teal
Cinnamon Teal
Gadwall
Green-winged Teal
Mallard
Northern Pintail
Shoveler
Wigeon
Wood Duck
All Other

Diving Ducks

Bufflehead
Canvasback
Common Merganser
Eiders
Goldeneyes
Hooded Merganser
Long-tailed Duck
Red-breasted Merganser
Redhead
Ring-necked Duck
Ruddy Duck
Scaup
Scoters
All Other

Geese, Swan & Confidence

Brant
Coot
Geese
Grebe
Swan
Confidence and all others

DIVISION SS - SMOOTHIE SHOREBIRD & WADING BIRDS

1. Avocet, Oystercatchers, Stilt
2. Curlew, Whimbrel, Godwits
3. Dowitchers, Knots, Dunlins
4. Phalaropes, Woodcock, Snipe
5. Plovers
6. Yellowlegs, Red and Green Shank, Solitary Sandpiper
7. Small Sandpipers (under 9")
8. Large Sandpipers, Willets, Turnstones
9. Egrets, Herons
10. All Other Waders & Shorebirds

DIVISION SD - SHOREBIRD DECOY

1. Avocet, Oystercatcher, Stilt
2. Curlew, Whimbrel, Godwits
3. Plover
4. Yellowlegs/Willet
5. Peep
6. Turnstone, Dowitchers & Knots
7. Egrets & Heron

DIVISION E - DECORATIVE LIFESIZE FLOATING WATERFOWL

Marsh Ducks

Black Duck
Blue-winged Teal
Cinnamon Teal
Gadwall
Green-winged Teal
Mallard
Northern Pintail
Shoveler
Wigeon
Wood Duck
All other

Diving Ducks

Bufflehead
Canvasback
Common Merganser
Eiders
Goldeneyes
Hooded Merganser
Long-tailed Duck
Red-breasted Merganser
Redhead
Ring-necked Duck
Ruddy Duck
Scaup
Scoters
All other

Geese, Swan & Confidence

Brant
Canada Goose
All other Geese
Swan
Coot
Grebes
Loons
All Other

DIVISIONS F AND G- DECORATIVE LIFESIZE WILDFOWL / DECORATIVE MINIATURE WILDFOWL

Waterfowl

Ducks
Geese
Swans

Shorebirds & Wading Birds

Avocet
Coot
Cranes
Curlew
Egrets
Flamingo
Gallinules
Godwits

Herons
Ibises
Knots
Limpkins
Oystercatchers
Phalaropes
Plovers
Rails
Sandpipers
Snipe
Spoonbill
Stilt
Stork
Turnstones
Whimbrel
Woodcock
Yellowlegs

Upland Game Birds

Grouse
Guineafowl
Partridge
Peafowl
Pheasant
Ptarmigan
Quail
Turkeys

Birds of Prey

Caracaras
Eagles
Falcons
Hawks
Kites
Ospreys
Owls
Vultures

Pelagic & Coastal Seabirds

Albatrosses
Anhingas
Auks
Boobies
Cormorants
Frigatebirds
Gannets
Grebes

Gulls
Jaegers
Loons
Pelicans
Penguins
Petrels
Puffins
Shearwaters
Skimmers
Skuas
Terns
Tropicbirds

Non-Passerine Land Birds

Anis
Barbets
Bee-eaters
Cuckoos
Doves
Goatsuckers
Hoopoes
Hornbills
Hummingbirds
Kingfishers
Parrots
Pigeons
Roadrunners, Swifts,
Toucans, Trogons
Woodpeckers
South American and Old World Sub-Oscine Passerines

Songbirds A - Oscine Passerines

Birds of Paradise
Bluebirds
Bowerbirds
Catbirds
Chats
Chickadees
Creepers
Crows
Dippers
Flycatchers
Gnatcatchers
Jays
Kinglets

Larks
Magpies
Mockingbirds
Nuthatches
Pipits
Robins
Shrikes
Swallows
Thrashers
Thrushes
Titmice
Vireos
Wagtails, Warblers
Waxwings
Wrens

Songbirds B -

Oscine Passerines
Blackbirds
Bobolinks
Buntings
Cardinals
Cowbirds
Crossbills
Finches
Grackles
Grosbeaks
Juncos
Meadowlarks
Orioles
Redpolls
Sparrows
Starlings
Tanglers
Towhees