



This document is from Laura Uden's notes on how the judges worked and what their comments were.

### Overall Process Observations

The judging comments were in three categories: form, fit and finish, in addition to general comments.

The judges really examined each piece and tried to understand the turner's intent when possible. They took three hours to judge 49 pieces, which averages out to over three minutes per piece. The judges didn't disagree with each other on very many things; they seemed fairly aligned on their ratings.

The judges seemed really objective, discussing the facts around each piece. Personal preference and impact of the piece only came into the picture when there were two pieces with equal ratings, which only happened once or twice.

The judges noted in their comments certain items that weren't the turner's fault, and they didn't mark down for those: for example, a crack in the piece, or a pen kit which didn't enable the lid to fit on the pen.

Suggestions for improvement were also provided in some cases, to help the turners remedy some of the issues with their pieces.

If the pieces entered didn't suit the quality needed for their particular skill level and ribbon, the judges didn't award a ribbon.

### Themes to the Feedback

Finishing was the most common type of issue noted by the judges: tool marks, torn grain, sanding scratches.

Another issue that came up often was the weight of certain pieces. Some pieces were too heavy for their intent, or their wall thickness was inconsistent throughout the piece. This is especially difficult to get right on hollow forms.

No one method of form or finish was preferred or "correct" – it depended on the context of the rest of the piece and the intent of the turner. It was important that the finish and the form match: for example, a rugged or natural piece should have a natural type of finish, not too polished (unless the intent was to have part of the piece contrast with the rest of the piece). It was also important that the form be consistent: for example, there shouldn't be a lot of finely turned items such as beads or classical elements on a natural edge item or a rugged piece.

The orientation of the shape of the piece to the wood's grain pattern is something to pay attention to: for example, noting where a knot is placed on the piece or the symmetry of the grain pattern or sap wood placement across the piece. It can really add to the overall effect of the piece.