

STANDARDS CRITERIA FOR CLAY

League standards for work in clay require that the ceramic materials be fundamentally transformed by the ceramist/potter, resulting in finished work that demonstrates technical fluency, integrity of intent and a spirited sense of personal vision.

The League does not draw a hard and fast line between "utilitarian" and "art" ceramics. Clay is a craft material of great expressive power, and the primary function of a ceramic object may be expressive or decorative, rather than utilitarian.

TECHNICAL GUIDELINES: Thrown and Hand Built Work

1. Forms should reflect a strong, consistent and original stylistic development. Applicant should present a body of work (6-12 pieces) that demonstrates range in ability.
2. Glazing and decoration should fit and enhance the form in a way that is integral to the function and expression of the piece.
3. Thickness of clay should be in proportion and harmony with the form and function of the piece. Each piece should be finished inside and out

The following guidelines refer to functional work:

1. On surfaces which come into contact with food the clay and glaze should be fired to maturity and fit each other without excessive crazing, pitting, crawling or shivering.
2. Handles and surfaces which come into contact with food or furniture should be without sharp edges.
3. Attachments should be physically strong. Handles, spouts and lids should function well.
4. Any purchased parts must be of high quality and not dominate the work (i.e.: lamp parts, bamboo handles, clockworks, etc.).
5. For health and safety reasons, all glazes on food containers must comply with Federal standards.

Commercial Production Techniques:

The League's focus is on work made by hand by individual craftspeople. Commercial production methods used solely for high volume are not acceptable for League standards, though exceptions may be made, especially if the following criteria are met.

1. The finished product is best made by this particular method, with a higher aesthetic and technical quality resulting than if made by hand.
2. The work has an extremely high level of originality and expressiveness in design.
3. The model for the master mold is made by the state juried craftsman.
4. All guidelines for thrown and hand built work apply.
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6. am pressed, jigged and unaltered cast work may be reviewed in the workplace whenever deemed necessary by the standards system to determine ongoing suitability of the work for state juried status.
7. Items are numbered and limited in quantity.
8. Unaltered items are clearly marked in clay as cast or molded pieces.

TRUTH IN LABELING

State juried craftspeople are encouraged to permanently sign or stamp their work and to provide supplemental materials that educate the public on craft and process. Labeling must comply with League State Juried Standards. Craftspeople must comply with any specific legal requirements for labeling their craft.

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 and stylistic development, with every attention to detail, design, function and finish. A harmony of intent, process and result is the measure of successful work.

Standards Guidelines for Juried Work - Applicable to all media categories

Components and Accessories

Components or accessories are parts that are not made in the studio of the juried LNHC 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 LNHC members.

Health and Safety Guidelines

The craftsman is responsible for assurance that craftwork meets all federal, state, and local health and safety requirements.

Musical Instruments

Successful League-juried musical instruments can originate in any of a number of media (ceramics, wood, metal, etc.). An applicant must successfully meet the standards guidelines of the particular medium in which the instrument is crafted. Refer to specific media guidelines.

The applicant will provide the jury with either a live performance, or the opportunity for jurors or consultants to play the instrument. Jurors will evaluate, not the technical proficiency of the performance or aesthetics of particular musical selections, but rather the extent to which the particular musical instrument is capable of sound that is consistent with other instruments of its type and/or the intention of its maker.

A successful jury result means the applicant has been approved only for the class of instrument for which he or she was juried. If the individual later wishes to represent other types of instruments as "League juried" he or she must repeat the jurying process for the new instrument class. For example, a successful "violin" result does not generalize to "classical guitars". Nor does a successful "recorder" generalize to "flutes".

1. Quality of sound. The successful League-juried instrument should demonstrate that the builder has technical knowledge of the aesthetic qualities of the sound produced by an instrument. These include loudness, sustain, complexity of waveform, richness of overtone structure, speed of attack, and balance of volume across the range of the instrument.
2. Musical accuracy. The instrument must produce technically correct sound within the context of its manufactured genre (other instruments of a similar type). This may include temper, tuning, and intonation, befitting the context of its design.
3. Technical excellence. The instrument must demonstrate high levels of technical craftsmanship and quality showing a thorough and professional understanding of that type of instrument. Innovations to the instrument should be justifiable (eg. contribution to the desired sound, durability of the instrument, ease of maintenance, ease of playability, overall aesthetic visual impact, etc..).
4. Repair ability. All instruments need repair and maintenance. The instrument must be designed and built to make this straightforward.
5. Materials. The overwhelming majority of the instrument must be hand-made by the maker. Instruments constructed from kits are not acceptable.