

Ice Dragon Judging Criteria Sheet - General 2019

	1-2	3-4	5-6	7-8	9-10
<p>Documentation: the extent to which the entrant provides written material that explains what they were trying to produce, the materials used, and the processes followed, as well as appropriate historical background and source(s) for the entry. WHEN EVALUATING RESOURCES, TAKE INTO ACCOUNT 1. THE NUMBER OF RESOURCES AVAILABLE IN A GIVEN AREA OF STUDY AND 2. THE SPECIFICITY OF THE AVAILABLE RESOURCES TO THE TARGET ARTIFACT (MORE IS NOT ALWAYS BETTER)</p>	<p>Item identified, but no resources or documentation presented.</p> <p>ranging to</p> <p>Indirect (eg - Victorian drawings of 14th century clothing, Dover coloring books) or encyclopedic sources are used exclusively. The quality of the sources is limited. The authority and significance of the sources has not been discussed.</p>	<p>A minimal variety of direct or analytical sources used. Many of the sources are of inadequate or limited quality. Significance and authority has been minimally established.</p> <p>A fair variety of direct or analytical sources are used. Quality of sources is uneven. Significance and authority has been mostly established.</p>	<p>A good variety of direct or analytical sources are used. Quality of sources is generally good. Significance and authority of sources has been clearly established</p>	<p>An extensive variety of direct or analytical sources is employed. Quality of sources is excellent. Significance and authority of sources has been well established & the limitations of sources used or available have been discussed.</p>	<p>An exhaustive variety of direct or analytical sources is employed. Quality is superlative, and may include unique sources or original research. Significance and authority of sources has been well established & the limitations of sources used or available have been discussed in detail.</p>
<p>Authenticity: the extent to which the entry uses period materials and techniques to create an item of any specified period (may be influenced by process, materials, or aesthetics)</p> <p>AREAS OF DISCUSSION FOR AUTHENTICITY INCLUDE BUT ARE NOT LIMITED TO: Materials Techniques/Process Historical Period Tools</p>	<p>Connection of work to historical time or place is tenuous at best. Discussion or analysis of historical and cultural context is weak. Use, meaning, or value of the work is not clear.</p> <p>Work uses clearly modern or industrial materials. Information about historical accuracy is vague or difficult to ascertain.</p> <p>Work uses modern techniques. Tools used are entirely modern.</p> <p>ranging to</p> <p>Some substitutions may be explained and justifiable. Minimal information about historically accurate materials is present.</p> <p>Work uses a majority of modern techniques with some use or emulation of period techniques. Some use of the modern techniques may be explained. Minimal information about period technique is supplied. Some tool use is discussed in relation to historical method, though tools are mostly modern.</p>	<p>Connection of work to historical time or place is vague, covering a broad range of possibilities. Discussion or analysis of historical and cultural context is developing. Possible use, meaning, or value is subject to some speculation.</p> <p>Work uses or emulates a combination of period and modern techniques. Most techniques employed are reasonably justified and explained. Some information is provided about period technique. Some attempt at period tool use is made, and most tool use is related to historical practice.</p> <p>Work uses more modern materials than historically appropriate ones, but does use historically appropriate materials. Some information is provided about historically accurate materials.</p>	<p>Work attempts to build a connection to a historical time or place. Discussion or analysis of historical and cultural context is clear. Plausible use, meaning, or value is investigated.</p> <p>Work uses or emulates mainly period techniques, but some modern techniques are used. Substitutions are reasonably explained, appropriate, and justifiable. A good amount of evidence related to period technique is provided. Period tools are employed in significant parts of the work; information on tool use informs process.</p> <p>Work uses a roughly even combination of historical and modern materials. A good amount of evidence about historically accurate materials is provided.</p>	<p>Work is mostly successful at building a connection to a historic time or place. Discussion or analysis of historical and cultural context is thoughtful. Insight into probable use, meaning, or value is provided.</p> <p>Work uses or emulates the same techniques that were used in period, save for those which are extremely expensive or unreasonably time consuming. Substitutions are minimized as much as possible, and all substitutions are thoroughly explained, justifiable, and appropriate. Ample evidence pertaining to techniques and their period accuracy is provided. Work employs period tools wherever possible. Deviations from period tools are justified and explained.</p> <p>Work uses primarily historically appropriate materials. Substitutions are minimized as much as possible. Ample evidence pertaining to materials and their historical accuracy is provided.</p>	<p>Work builds a connection to a historic time and place. Work uses historically appropriate materials, except for those extremely expensive or difficult to locate.</p> <p>Work employs total use of period techniques, including ones that are obscure or the product of experimental archaeology. No substitutions made except for those that are cost-prohibitive or impact health and safety. Information on all period methods is completely supported by reputable evidence. Period tools are employed exclusively, and may themselves be researched and reconstructed independently of the work in question.</p> <p>Work presents a clear and compelling connection to a specific time and place in history. Work uses exclusively historically appropriate materials, including obscure, expensive, or difficult-to-locate materials; materials may even be researched and reconstructed independently. No substitutions have been made except in the case of health and safety, or materials which are cost-prohibitive, or unavailable in their period form. Information on all materials is completely supported by reputable evidence.</p>

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<p>Creativity: the extent to which the artist combined original elements and substitutions with a knowledge of period styles to create a piece that did not exist in the Middle Ages</p>	<p>Substitutions are explained inadequately, or not at all. Reason for the use of the modern technique is explained inadequately, or not at all. Information about the period technique is vague or difficult to ascertain.</p>	<p>Many substitutions are reasonably explained and justifiable.</p>	<p>Most substitutions are reasonably explained and justifiable.</p>	<p>All substitutions are thoroughly explained, appropriate, and justified.</p>	<p>Discussion and analysis of historical and cultural context argues for the use, meaning, and value of the work.</p> <p>ranging to</p> <p>Discussion and analysis of historical and cultural context is deep, insightful, and nuanced; use, meaning, and value of the work are extensively discussed, creating a complex view of the work including the limitations of interpretation.</p>
<p>Workmanship: the extent to which the entrant uses their skill combined with knowledge of materials and techniques to produce an entry</p>	<p>Work demonstrates a basic degree of skill, workmanship, and/or artistic ability. Mistakes are not acknowledged or not known by artist</p> <p>ranging to</p> <p>Work demonstrates a minimal degree of skill, workmanship, and/or artistic ability. Mistakes are disguised in non-historical ways or misrepresented.</p>	<p>Work demonstrates a moderate degree of skill, workmanship, and/or artistic ability. Mistakes and/or shortcomings are acknowledged, and some speculation for improvement is given.</p>	<p>Work demonstrates a good degree of skill, workmanship, and/or artistic ability. Mistakes and/or shortcomings are discussed in some detail, and the artisan gives a concrete "next step" for their work.</p>	<p>Work demonstrates an advanced degree of skill, workmanship, and/or artistic ability. Mistakes and/or shortcomings are discussed in detail, and the artisan presents several possible "next steps" to address what they've learned.</p>	<p>Work demonstrates an exceptional degree of skill, workmanship, and/or artistic ability. Mistakes or shortcomings are embraced, being discussed in thorough detail, and in comparison to mistakes evident in period examples, if relevant. Lessons learned and multiple future avenues of exploration are outlined.</p>
<p>Complexity: the extent to which the entry was difficult to make (materials used, availability of materials, difficulty of style, number and difficulty of steps, intricate details and overall size)</p>	<p>Work demonstrates a basic degree of time, research, creativity and/or commitment.</p> <p>ranging to</p> <p>Work demonstrates a minimal degree of time, research, creativity and/or commitment.</p>	<p>Work demonstrates a moderate degree of time, research, creativity, and/or commitment. Project presents some challenge or risk of failure.</p>	<p>Work demonstrates a good degree of time, research, creativity and/or commitment. Project poses an interesting or new challenge for the artisan.</p>	<p>Work demonstrates a great degree of time, research, creativity and/or commitment. Project is difficult for the artisan, and poses multiple engaging challenges.</p>	<p>Work demonstrates an extensive degree of time, research, creativity and/or commitment. Project is of a very high degree of difficulty, addressing unique or esoteric challenges.</p>
<p>Aesthetics: the extent to which the elements of an entry work together to create a pleasing whole while maintaining the "flavor" of a period piece (may include elements like content, size and shape of piece, proportion, style, historical accuracy, composition, color choice, how it interacts with the viewer, and overall appeal to the viewer)</p>	<p>Appeals to modern preferences for color balance, size, layout, symmetry, construction, etc.</p>	<p>Appeals to mostly modern preferences for color balance, size, layout, symmetry, construction, etc.</p>	<p>Balances some modern preferences with medieval preferences for color balance, size, layout, symmetry, construction, etc.</p>	<p>Appeals mostly to medieval preferences for color balance, size, layout, symmetry, construction, etc.</p>	<p>Follows medieval preferences for color balance, size, layout, symmetry, construction, etc.</p>