

Ice Dragon Scoring Rubric

Glass

	9-10	7-8	5-6	3-4	1-2	Comments
	<i>A piece at this level:</i>	<i>A piece at this level:</i>	<i>A piece at this level:</i>	<i>A piece at this level:</i>	<i>A piece at this level:</i>	A ✓ means "I noticed this." room for
Documentation <i>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</i>	Describes time, place and context for the item. In depth description of form, decoration, techniques, materials and tools (including images). Discusses the historic accuracy and context for each. Extensive bibliography, perhaps annotated. Sources should include multiple recognized authorities on the subject. Complete list of materials and tools	Describes time, place and context for the item. Discussion of form, decoration, techniques, materials and tools. Includes historic accuracy and context for each. Thorough bibliography, perhaps annotated. Sources include at least one recognized authority. Complete list of materials and tools.	Describes time and place, materials used and cites sources of exemplar(s) Includes basic description of processes or materials and images of exemplars. Thorough list of sources. Sources only contain popular coffee table books.	Describes time and place, materials used and cites source(s) of exemplar(s) Does not explain nor document processes or materials.	Simply states what item is OR time and place OR materials	
Authenticity <i>the extent to which the entry uses period materials and techniques to create an item of a specified period (may be influenced by process, materials, or aesthetics)</i>	Is based on one or a few similar examples from a very narrow place and time (i.e. 50 years and a one cultural area) Uses materials, tool, decorations and techniques consistent with a period manner, may have made the tools or materials. Similar tools and materials existed in period and were commonly used. May have used a modern annealer or furnace. May have substitutions for highly dangerous or hard to obtain materials if an explanation is provided. Object is at a historical accurate size May have used modern soda-lime glass. For blown work, small tools and materials are accurate for period. For cold work, used period abrasives (such as pumice). Beads were done with a furnace, not a torch.	Is based on several examples from a narrow place and time. Uses materials tools, decorations or techniques consistent with period practice. May have logical or necessary substitutions. Similar tools and materials existed in period and were used. May have used a modern annealer or furnace. Object is at a historical accurate size. Cast or stamped forms were made of period materials. Fiber paper is not used for fusing and slumping.	Is based on several examples from a wide time frame or single country. Uses reasonable modern substitutes for materials, techniques and/or tools. Similar tools or materials may have existed in period and/or were occasionally used. Object is near a historically accurate size. Modern versions of period tools are ok. Tools unknown in period are not used. Cold work does not use diamond saws, sand-blasting, or acid-etching. Fused and slumped pieces may have one of the pattern or shape off, if the other is correct.	Based on historic examples. Uses modern materials. Object could conceivably have existed. Borosilicate glass is used without documentation.	May not be based on historic examples from before 1600. Uses inappropriate modern techniques, tools and materials, such as copper foil stained glass construction or polymer clay. Modern or fantasy decorations. Object was unlikely to exist before 1600. Uses iridized glass or glass substitutes (such as polymer clay "glass" beads).	

Complexity

The extent to which the entry was difficult to make (difficulty of script, number and difficulty of steps, intricate details, and overall size)

Executed a very difficult technique or multiple moderately difficult techniques in concert with only historically accurate tools. Used multiple techniques, or complex forms. Precise and accurate execution.

Intricate and complex design, may have required multiple assistants or extensive planning. Included self-made materials and/or tools.

Blown pieces may have been enameled, have good handles, folded lips, spouts (closed), and separately made pieces that were assembled.

Cold work shows under-cutting, or 3-dimensional effects.

Beads use pieces that were manufactured separately and then applied (complex twisties, murrini).

Executed a moderately difficult technique with only historically accurate tools or a very difficult technique with modern equipment. May combine techniques, separate pieces, forms, shapes, or colors. Clean execution.

Intricate design. May have repeating elements.

Blown forms may have blown feet, optic twists, or crackle effect.

Cold work shows repeated facets or floriate design.

Beads have multiple layers to decoration.

Fused and slumped pieces may be intentionally ribbed.

Executed a moderately difficult technique with only historically accurate tools or with modern equipment. May combine techniques, pieces, forms, shapes, or colors. Obviously practiced.

Intricate design. May have repeating elements. Staining or painting used for decoration. Stained glass has curved cuts.

Blown pieces may have used optic molds, lip-wraps, or trails. Long-necked bottles.

Cold worked pieces have well curved lines.

Beads have bits applied to the bead.

Casting and stamping shows deep relief.

Fusing and slumping done with simple shape, multiple cut pieces fused together in one level.

Used multiple simple techniques and basic forms. Some decorations. Object out of scale from a historic size. Used modern shortcuts and equipment. Simple design.

Blown forms show significant shaping.

Cold work has flat or dished areas.

Beads are a basic shape, no applied bits.

Fusing and slumping has cut pieces on top of main body.

Totally plain, no decoration, only simple techniques and basic forms. Object is out of historic scale. Used modern shortcuts and equipment. Simple design.

Blown forms have little shaping or are close to bubble shaped.

Straight lines only in cold work.

Beads are round.

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 (may include modern elements, using period elements in a novel manner)

Uses and combines historic techniques, forms, motifs, colors or decorations in a unique way that is still consistent with historic practice. Impressive and/or ornate design with new or unexpected interpretation of historic models. Have incorporated SCA conventions in a historically accurate manner. Solves a difficult problem in a manner consistent with historic practice. Mistakes dealt with using historic practices

Uses or combines historic techniques, forms, motifs, colors or decorations in a way consistent with historic practice. Good and/or complex design based on informed interpretation of historic models. Have incorporated SCA conventions in a historically plausible manner. Solves a problem in a manner consistent with historic practice. Mistakes dealt with using historic practices

Uses historic techniques, forms, motifs, colors or decorations in a way consistent with historic practice. Design based on historic models. Have incorporated SCA conventions in a historically inspired manner. Simple decorations or design.

Uses modern motifs in a historic manner. Design inspired by historic models. Have incorporated SCA conventions. Mistakes dealt with in a modern manner.

No sense of individual artist or total fantasy basis with no attempt to use historic motifs

Workmanship

the extent to which the entrant uses their skill combined with knowledge of materials and techniques to produce an entry

Form and design are graceful and well proportioned according to the exemplar. Decorations are distinct, clear and appropriately spaced. Colors are consistent throughout the piece. There are no unintentional bubbles, fuses or cracks.

Any "short cuts" that were appropriate in period, and used in the piece, are documented.

For stained glass: soldered areas are immaculate and blend in completely with joining metals. Cement is applied evenly. Piece is waterproof. Stain is applied evenly and with care.

For blown forms, walls are of a consistent and appropriate thickness, bits are well executed.

Beads are centered and well shaped. Decoration is clear and appropriately placed. Decoration is melted in an appropriate amount.

Cold work is evenly done and the depth is appropriate to the design.

Fused and slumped work shows that work slumped fully into form, edges are even.

Form and design is well formed and proportioned according to several exemplars of similar providence. Decorations are clear and created or applied with some skill. Colors are consistent throughout the piece. There are few unintentional bubbles, fuses or cracks.

For hollow forms, walls are of a consistent and appropriate thickness. Mold blown pieces hide their mold-lines well in decoration.

For stained glass, soldered areas are clean and blend with joining metals. Cement is applied evenly. Piece is waterproof. Stain is applied evenly.

Cast and stamped pieces show a clean impression with a full filling of the mold or stamp.

Fused and slumped work shows no devitrification, or air pockets. Clean boundary between separate areas.

Form and design are formed and proportioned to the time, place, and style. Decorations are distinct, clear and appropriately spaced. Colors are mostly consistent throughout the piece. There are small unintentional bubbles, fuses or cracks.

For hollow forms, wall thickness has some inconsistencies but is mostly of appropriate thickness. Minor shaping flaws, uneven lip-wraps and stringers may be seen. Handles may be functional but not well executed.

For stained glass, soldered areas are tidy but may have small bumps or inconsistencies. Cement is applied evenly with few mistakes. Piece is waterproof. Stain has few splotches.

Stamped work is properly centered.

Beads are roughly centered. Decoration may have been melted in too much/not enough. Beads must be annealed.

Cold worked decoration is balanced. Size and thickness does not vary radically. Some faceting of flat areas is ok.

Fused work may show indistinct borders between areas.

Form and design are ill formed and proportioned with little regard to historic practice. Decorations are unclear or hard to distinguish. Colors have streaks. There are small unintentional bubbles, fuses or cracks. Glass may be burned.

For hollow forms, wall thickness is inconsistent and/or thick. Obvious shaping problems are present.

For stained glass, soldered areas are messy with large bumps or inconsistencies. Cement is applied unevenly and may encroach on glass. Piece may leak. Stain has splotches.

Cast or stamped pieces should have a level base.

Fused and slumped work may have release still on the piece. Bubbles may be seen at joins. Grinder grit may be seen in joins.

Form is wobbly and/or inappropriately off center. Color is inconsistent. The glass appears burnt. Decorations cannot be discerned. Piece is cracked and/or had multiple unintentional bubbles.

For hollow forms, walls are inappropriately, thick and/or of inconsistent thickness. Shape is off.

For stained glass, solders are sloppy and blatantly obvious. Spots of cement (if used) encroach on glass. Piece is not waterproof. Stain is indistinct or missing

For casting, seams are obvious and jagged.

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)

Size and proportion of piece are appropriate for time, place and style. Decorations used appropriately. Piece reflects aesthetic of exemplar(s) and/or looks like glass from a medieval home or church

Size and proportions are out of scale to exemplars. Aspects of piece are stretched. (lips may be slightly irregular or object may be off center). Decorations are appropriate for the piece and/or its intended time place and style. Object looks like it could have come from the Middle Ages.

Decorations match in time and place, but don't work together.

Proportions or size out of scale to medieval aesthetic. May have inappropriate mix of styles from one time period or one geographic location. Decorations are lopsided or ill fitting to the intended location and time.

Size inappropriate for piece. Decorations are poorly spaced or reflect a modern or fantasy aesthetic. Piece looks like a conglomeration of styles.