

# Drawing

## Category Rules

This category includes works done with primarily dry or linear-oriented media such as drypoint, pen and ink, pastels, wax scribing, charcoal, etc. Historically, drawings were frequently not intended to be finished pieces of art, but rather they were studies for later works, sketches, or cartoons. Therefore, an unfinished quality is not necessarily a fault and should not be penalized if appropriate to the time period and rationalized in the documentation.

## Definitions

Chiaroscuro	Of light and dark to create the illusion of three dimensions.
Architectural elements	Buildings, walls, wells, staircases, other man-made objects rendered in a scene.
Composition	How elements are arranged on the page. Does the eye flow easily from one part of the piece to another without 'falling off the page'? Is your eye drawn to the important elements? Is there a border? Is the piece balanced?
Figure work	The human figure, animals or mythical creatures.
Drapery	Primarily clothing, this also refers to any fabric/other element which is 'draped' over another form. Of particular importance is the ability to recognize the object underneath the drape.
Line Quality	Are the lines smooth or rough (either is good, depending on the documentation for this particular piece)? Are the lines formed consistently?
Support	The paper, canvas, or other surface that is drawn upon.
Ground	Any preparation to the support, gesso, wash etc.

## Research and Documentation (Score: 0-4 points)

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of construction of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of construction are described and the reasons for the choices made are discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

## Materials and Methods (Score: 0-4 points)

- 0 Entry is completely modern with no relationship to period elements or practices.

- 1 Use of modern materials and methods to produce an item that would not be accepted in period but bears some relationship to an authentic work or which might be useful within SCA culture. Entry is inconsistent to period, location, and persona.
- 2 Use of **both** modern materials and methods to produce a work that looks or feels authentic to the intended time period, location, culture, and economic class.
- 3 Use of **either** period material **or** methods to produce a work that looks or feels authentic to the relevant time period, location, culture, and economic class.
- 4 Use of materials and methods entirely documentable to the period for which it was constructed. Substitutions of modern materials for those no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close look & feel to the original. Please explain the substitution in your documentation, and, if possible, explain how your substitution either resembles a period material, or how the handle of a period material would differ from the replacement.

**Scope** (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements.

- Composition and Balance: how the elements arranged on the page.
- Level of detail.
- Variety or difficulty of subject: how many different elements are in this drawing?
- Variety or difficulty of techniques used.
- Extent gone to ensure authenticity.

*Optional*

- Ground: preparation of paper, canvas, or other.
- Background.
- Figural or bestial forms.
- Drapery work.
- Perspective.
- Architectural elements.
- Landscape.
- Texture.

**Skill** (Score: 0-6 points for each bullet item)

How well is the entry made? Rank the **success** of the entry for each of the following elements.

- Control of media.
- Line quality.
- Perspective (or lack thereof as appropriate to the time period).
- Transitions of shade and color (if applicable) including washes and tinting.
- Chiaroscuro.
- Texture.
- Use of light (as an element in the piece).

*Optional*

- Relation of background to foreground.
- Figural or bestial work.
- Drapery work.
- Architectural elements.
- Landscape.
- Quality of ground.
- Moldings of ground.

**Ingenuity** (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant's period?

**Judge's Observation** (Score: 0-6 points)

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the criteria where the judges may allow their personality, private opinions, and personal preferences to influence scoring.