

Judging Guidelines

Judges will be rating sculptures on each of these criteria on a scale of one through seven, one being the highest and seven being the lowest.

After all of the carvings have been judged, the judges will total up the points for each carving and place them in order from lowest to highest. The winner will be the artist with the lowest point total.

In case of a tie, the highest and lowest rating will be taken out of each score to determine a winner. If the tie continues, the highest score will be added back. If a tie still remains, judges may be asked to re-evaluate the tied artists.

Judges will be available to discuss their decisions with the contestants after the judging is completed and their results will be available upon request.

The nine criteria to be judged are as follows:

WOW FACTOR 1. Theme: "Open" 2. Design and artistic impact 3. Correctness of form, proportion, anatomy	TECHNICAL/DEGREE OF DIFFICULTY 4. Cuts 5. Complexity of composition 6. Subject matter and scale
EXECUTION OF CRAFTSMANSHIP 7. Basic cuts 8. Difficult cuts 9. Consistency of quality and finish	

Judging Criteria

WOW FACTOR

The following three categories deal with the artistic aspect of sculptures. They are subjective, and are influenced by the judge's perspective and personal understanding of the proportion and anatomy and how well it fits his concept of theme. The same applies to design and artistic impact.

1. Theme: "Open"

Sculptures can be caricatures or realistic. Artists may be greatly reducing a favorable perception of their work by carving abstract work due to the difficulty of judging it against the aforementioned styles.

2. Design and artistic impact:

Consideration will be given to balance, form and composition, dynamics, three dimensionality, and how they contribute to the overall artistic impact of the sculpture. Well-designed joints and structural integrity will have no effect on scores. However, if obvious flaws or poor design are exhibited, scores will be downgraded in these criteria.

3. Correctness of form, proportion, anatomy.

Self explanatory

TECHNICAL/DEGREE OF DIFFICULTY

Degree of difficulty is a technical and more objective criterion. It is observable, not perceived, and is not influenced by emotion or personal prejudice. It is either present in a sculpture, or not. Two main areas that directly relate to degree of difficulty are: difficulty as related to cuts and difficulty as related to complexity of composition. Two additional areas of lesser importance are: subject matter as related to difficulty and scale as related to subject matter.

4. Cuts – defined as follows:

A) Line cuts: Like drawing with a pencil. These cuts are used for lettering and relief work as well as texturing, hair, and detail.

B) Block out cuts: Major waste removal cuts that form the rough shape of a three dimensional carving. If the cuts leave the sculpture with a carved front, back, and two sides the carver has blocked out a three dimensional sculpture.

C) Plunge cuts: (2 types)

Pierce thru cuts: Cuts that go all the way thru the carving. Cuts that penetrate from front to back or side to side.

Hole cuts: Cuts that penetrate deep into the carving without coming out the other side (2 types).

Closed hole cuts: A recessed cut completely surrounded by the surface of the carving (more difficult).

Open hole cuts: A cut surrounded by the carving on 3 sides, open on one side (easier to execute).

D) Appendage cuts: Cuts that leave surfaces or areas jetting out from the body of the carving.

5. Complexity of composition:

A carving primarily made with line cuts, two dimensional flat work, will be least difficult. A simple symmetrical, three dimensional carving having no plunge cuts or appendages, with line cuts for detail, is the next level of difficulty.

The following elements increase the level of difficulty:

- **Plunge cuts and appendages**
- **Asymmetrical – not a straight line carving, but having twists, curves, spirals and bands, depicting motion**
- **Double objects containing elements of plunge cuts, appendages, and asymmetrical**
- **Triple and multiple objects containing elements of plunge cuts, appendages, and asymmetrical**

A multiple subject sculpture, containing three simple figures is not necessarily a difficult carving. A single figure carving containing elements of plunge cuts, appendages, asymmetrical, and complex pose could easily have a higher level of difficulty.

6. Subject matter and scale:

The following lists subject matter from least difficult to most difficult:

- **Inanimate objects (rocks, dirt)**
- **Plant life**

- **Animals, human form**

It is generally accepted that human form is the most difficult subject matter. But most competition sculptures, depicting people, are usually heavily clothed or robed. If this is the case, the challenge of recreating human form and anatomy has been greatly reduced. Example: If a human figure with only a face exposed or hands and face exposed, is heavily clothed with no difficult cuts, (plunge, appendages, and is static and straight), this is an easy way to depict human form and level of difficulty is very low. Conversely, a sculpture depicting a single animal showing anatomy and muscle definition, with difficult cuts, along with a complex pose, (twists, curves, etc., displaying motion, would have a much higher level of difficulty. Which subject matter is more difficult, human form or animals? The answer is either can be more difficult, depending on anatomy actually carved, difficulty of pose, and difficulty of cuts used.

Small Scale: Given the size of chain and the radius of a carving bar, there is a scale that fits the physical attributes of the bar and chain. Some contestants attempt carvings so small in scale they are difficult to execute and finish. Often times this distorts proportion and the latitude for correcting miss cuts is minimal or none. This may increase degree of difficulty but possibly lower the scores in anatomy and craftsmanship.

Large Scale: It is often considered easier to carve large rather than small. There is more latitude in correcting miss cuts. The main area of difficulty in carving large is working off the ground. It is always more difficult and awkward carving on a ladder or scaffold than carving at the ground level.

EXECUTION OF CRAFTSMANSHIP

7. Basic cuts

How well the basic cuts are executed.

8. Difficult cuts

How well the difficult cuts are executed.

9. Consistency of quality and finish

All completion pieces are finished to some degree. If the piece is sanded, does it display finish consistency, or are there textural variations intended by the artist to contrast areas of the carving? However a carver chooses to finish his entry (burned, wire brushed, flap sanded, sand blasted, rough sanded, finish sanded, etc.) Judges need to look at each of these techniques and evaluate the skill needed to execute each one. It does take skill to sand a piece evenly and consistently leaving no areas untreated or unfinished because they are hard to reach. Also, competitors need to consider the complexity of their design and how it impacts their ability to finish the carving the way they choose and in a manner that best suits the sculpture