

Calligraphy & Lettering Arts Society

Fellowship Assessment Guidelines

These are the criteria which will be used when your submissions for Fellowship level of CLAS are considered. Also included is the marking sheet. These are very similar to those used for *National Diploma of Calligraphy Advanced Level*, which were devised by Peter Halliday and Martin Wenham.

The overall method of assessment is to use the work which you submit as evidence of your skill, knowledge, responsiveness and understanding of lettering. There are five main criteria which will be assessed. For ease of understanding these broad categories are broken down into separate points which are listed below. These correspond to the categories on the Assessment Sheet which is included with this and which you will receive after the assessment procedure.

Criterion A – Select and control alphabetic forms and hands in a skillful and appropriate manner

The work submitted should show a consistently high level of understanding and skill in the formation of letters and their combination into words and text.

Every piece of work submitted should demonstrate your ability to produce letterforms to a consistently high standard.

- 1 The letterforms should be well constructed, as shown by pen or tool angle, beginnings and endings of strokes, ascenders and descenders and so on.

- 2 They should be well-proportioned and of appropriate weight in relation to their size.
 - 3 The family characteristics within each alphabet used and between related majuscules and minuscules should be consistent.
 - 4 Letters should be combined into words, lines, sentences and possibly pages showing writing rhythm.
 - 5 There should also be evenness of spacing and texture, except where variation is introduced to meet the needs of design.
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Criterion B – Use and control the formal elements of design and layout

The pieces submitted should collectively demonstrate a high level of skill and competence in using alphabet forms, together with decorative elements where appropriate, to achieve design objectives.

- 1 There should be appropriate use of colour, texture, tone, gold and/or other metals.
 - 2 A variety of alphabet styles should be shown with differing weights and contrasting textures.
 - 3 There should be an appropriate relationship between text area and the design as a whole including margins and decorative elements if these have been used.
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Criterion C – Initiate and develop works from first ideas to final stages of presentation

- 1 Developmental work should be submitted which collectively shows imaginative exploration of the possibilities offered by the chosen media and subject matter.
 - 2 There should be effective selection and development of rough designs into a finished workpiece.
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Criterion D – Select and use materials, processes and techniques in an informed and disciplined way appropriate to the work undertaken

- 1 Work should collectively demonstrate the selection and appropriate use of tools and materials as the basis of calligraphic and/or other appropriate techniques.
 - 2 There should be informed and disciplined use of materials and tools to develop ideas and themes.
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Criterion E – Make sensitive and imaginative responses to the work undertaken

The work should demonstrate your ability to perceive and respond to the connection between meaning on the one hand and design components on the other. In addition, a significant proportion of your work should display a strong sense of originality in both conception and execution.

- 1 The perception and selection of subjects should lend themselves to imaginative rendering and exploration of different ways of presentation.
- 2 There should be sensitiveness of interpretation in the quality of response to the meaning which you perceive within the chosen text.
- 3 There should be originality of design and a freshness of ideas in the use of visual elements.