

SCOTTISH WOMEN'S INSTITUTES



EDUCATION AND INTERNATIONAL COMMITTEE

PROFICIENCY CERTIFICATE SCHEDULE

&

RULES FOR CANDIDATES

April 2017

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INTRODUCTION

Welcome to our National Proficiency Certificate Programme. We are delighted that you are considering sitting a certificate. We hope this booklet will give you all the answers to any queries you may have.

The guidelines are in no way intended to be specific, they are written in order to give some help in selecting the items presented for certificates. Candidates must carefully read the schedule, as this is an important part of any certificate or competition. Rules must also be read, understood and adhered to.

Always allow plenty of time to plan, prepare and carefully make the articles to be submitted for judging.

Pre certificate schools are helpful and can be arranged within federations, where members holding relevant bars can give advice and pass on information on various subjects.

RULES

Relevant to all certificates - Please read this schedule very carefully

1. To gain a real knowledge of materials and processes in any subject takes time and infinite patience. Members are therefore encouraged to send in work for an assessment in order to learn from the judges' critique.
2. Certificates are open to members of the federation. Members are not obliged to attend a class before entering.
3. The Education and International Committee of Central Council will arrange assessments in federations within the Tour Scheme Rota. Assessments may be held outwith the Tour Scheme Rota by arrangement.
4. The maximum mark in each Certificate for Art and Calligraphy is 90. Each item is awarded a mark out of 30. An Honours Certificate is awarded if 95% or above is obtained, a First Class if 85% or above is obtained, a Second Class if 75% or above is obtained and a Third Class if 60%, or above is obtained. The maximum mark for Photography is 180. The same percentages apply. For the Photography Certificate each photograph is awarded a mark out of 20. There is also a mark out of 15 for balance and variety (of subject matter; lighting; location; mood, etc) and a mark out of 5 for the overall presentation of the certificate.

A candidate gaining an Honours or First Class Certificate is entitled to purchase the SWI and Proficiency Badges and the appropriate Certificate Bar.

5. A certificate must be candidate's own work.

The whole certificate of all sections must be submitted in the first instance and cannot be built up in stages.

However, candidates who gain a Second Class or a Third Class pass and who want to upgrade their mark may do so. They would be free to resubmit the original mark sheet for any paintings/photographs or calligraphy entries in which a good mark was obtained. For the Photography Certificate only the actual photograph must also be resubmitted due to the balance and presentation marks. New items must be submitted for the part of the certificate in which upgrading is being sought and the judge will only mark the new item(s) submitted. Any items must have been assessed within a two certificate cycle. For the Calligraphy and Photography certificates this would be within four years and for the Art certificates it would be within six years.

6. A non-returnable fee will be charged to each candidate per certificate entered.

Intending candidates should complete the entry form (printing forename and surname in block letters) and return it to the federation secretary. The form should not be sent directly to Headquarters.

Closing dates for the receipt of entry forms at Headquarters for the Art Proficiency Certificates are 1 November for Spring certificates and 1 April for Autumn certificates.

Closing date for the receipt of entry forms at Headquarters for the Photography Proficiency Certificates is 1 April for Autumn certificates.

Closing dates for the receipt of entry forms at Headquarters for the Calligraphy Proficiency Certificates is the first Friday in July.

7. Numbered labels will be sent to each candidate through the federation secretary and should be fixed to each item in such a way as not to interfere with judging.
8. Where possible with the agreement of candidates a post certificate discussion will take place.

Candidates will see their own mark sheets briefly prior to the post certificate discussion. Mark sheets will be collected by National Judge and returned to Headquarters.

9. Candidates will receive their mark sheets with critique from Headquarters as soon as possible after the assessment and certificates awarded will follow.

Art and Photography Proficiency Certificates

The Art and Photography Proficiency certificates will be held in local centres.

Calligraphy Proficiency Certificates

Headquarters will contact entrants to the Calligraphy Proficiency certificates with the arrangements for the assessment. Numbered labels will be sent by Headquarters and should be fixed to each item in such a way as not to interfere with judging. Entries to be sent to Headquarters.

THE JUDGE'S DECISION IS FINAL. NO CORRESPONDENCE CAN BE ENTERED INTO WITH THE JUDGE.

ACRYLICS

THREE paintings to be submitted. One from each of the following groups:

Group One

Animals or
Flowers or
Life Study or
Portrait

Group Two

Buildings or
Interiors or
Landscape or
Seascape

Group Three

Abstract or
Fantasy or
Still Life

One of the paintings submitted must show all the stages from your source of inspiration to the final outcome e.g. photograph, sketch, tonal or colour study etc.

Framing is optional and does not form part of the certificate.

Competence in a variety of techniques should be demonstrated e.g. palette knife work, brush, impasto

Points to be judged:

- **Composition:-** Bear in mind leading the eye over and around the picture. Avoid cutting the picture in half or areas fighting for attention. Think of the focal point.
- **Perspective:-** In a 'realistic' representation, this should be correct. It should show depth and distance. Check eye level is uniform. Can also show depth using colour, dull colours in the distance and bright in foreground. Generally warm colours come forward and cool recede. In the abstract section perspective may not necessarily be applicable.
- **Use of colour:-** Looking for harmonies in colour and/or contrast. In quiet areas of paintings, colour harmony would emphasise this. Contrasting areas would highlight the topic.
- **Tone and form:-** Balance of light and dark throughout the picture. Tonal changes used to show form (3D) of object or area.
- **Brush or knife work:-** Brushstrokes would perhaps show the texture or direction of an object, animal or area e.g. stonework, fur, grasses.
- **Originality:-** Looking for a slightly different approach or angle or view e.g. an unusual choice of objects for still life, a higher or lower viewpoint in a landscape or seascape. 3/4 view in a portrait instead of straight on.

Please bear in mind when choosing size that your paintings need to be transported to the certification centre.

DRAWING

THREE pieces of work to be submitted. One from each of the following groups:

Group One

Animals or
Flowers or
Life Study or
Portrait

Group Two

Buildings or
Interiors or
Landscape or
Seascape

Group Three

Abstract or
Fantasy or
Still Life

Using at least three different medium from the following list:

Pencil

Pen

Pen and ink can include ink and wash but keep monochrome otherwise it becomes more like a watercolour.

Charcoal

Conte

Coloured pencils:- NOT watercolour pencils unless NO water is added.

One of the pieces of work submitted must show all the stages from your source of inspiration to the final outcome e.g. photograph, sketch, tonal or colour study etc.

All pieces of work should show a variety of techniques and be mounted and fixed or framed. Framing is not part of the test.

Points to be judged:

- **Composition:-** Bear in mind leading the eye over and around the picture. Avoid cutting the picture in half or areas fighting for attention. Think of the focal point.
- **Perspective where appropriate:-** In a 'realistic' representation, this should be correct. It should show depth and distance. Check eye level is uniform. Can also show depth using colour, dull colours in the distance and bright in foreground. Generally warm colours come forward and cool recede. In the abstract section perspective may not necessarily be applicable. Perspective can be a very important part of a drawing it is particularly important in a drawing including buildings in drawing section.
- **Line drawing:-** Looking for variation in the type of line used e.g. broken, soft, hard.

- Tone and form:- Balance of light and dark throughout the picture. Tonal changes used to show form (3D) of object or area. Looking for effective use of tonal variation particularly in pencil, charcoal and conte.
- Appropriate use of colour if used:- e.g. in coloured pencil work – tonal variation in the coloured area - build up of colour and blending colours.
- Originality:- Looking for a slightly different approach or angle or view e.g. an unusual choice of objects for still life, a higher or lower viewpoint in a landscape or seascape. 3/4 view in a portrait instead of straight on.

Please bear in mind when choosing size that your pieces of work need to be transported to the certification centre.

OILS

THREE paintings to be submitted. One from each of the following groups:

Group One

Animals or
Flowers or
Life Study or
Portrait

Group Two

Buildings or
Interiors or
Landscape or
Seascape

Group Three

Abstract or
Fantasy or
Still Life

One of the paintings submitted must show all the stages from your source of inspiration to the final outcome e.g. photograph, sketch, tonal or colour study etc.

Framing is optional and does not form part of the certificate.

Competence in a variety of techniques should be demonstrated e.g. palette knife work, brush, impasto, glazes and sgraffito.

Points to be judged:

- **Composition:-** Bear in mind leading the eye over and around the picture. Avoid cutting the picture in half or areas fighting for attention. Think of the focal point.
- **Perspective:-** In a 'realistic' representation, this should be correct. It should show depth and distance. Check eye level is uniform. Can also show depth using colour, dull colours in the distance and bright in foreground. Generally warm colours come forward and cool recede. In the abstract section perspective may not necessarily be applicable.
- **Use of colour:-** Looking for harmonies in colour and/or contrast. In quiet areas of paintings, colour harmony would emphasise this. Contrasting areas would highlight the topic.
- **Tone and form:-** Balance of light and dark throughout the picture. Tonal changes used to show form (3D) of object or area.
- **Brush or knife work:-** Brushstrokes would perhaps show the texture or direction of an object, animal or area e.g. stonework, fur, grasses.
- **Originality:-** Looking for a slightly different approach or angle or view e.g. an unusual choice of objects for still life, a higher or lower viewpoint in a landscape or seascape. 3/4 view in a portrait instead of straight on.
- **Glazes:-** These can be used to show subtle changes in colour or tonal differences.

Please bear in mind when choosing size that your paintings need to be transported to the certification centre.

SOFT PASTEL

THREE pieces of work to be submitted. One from each of the following groups:

Group One

Animals or
Flowers or
Life Study or
Portrait

Group Two

Buildings or
Interiors, or
Landscape or
Seascape

Group Three

Abstract or
Fantasy or
Still Life

One of the pieces of work submitted must show all the stages from your source of inspiration to the final outcome e.g. photograph, sketch, tonal or colour study etc.

All pieces of work should show a variety of techniques and be mounted and fixed or framed. Framing is not part of the certificate.

Points to be judged:

- **Composition:-** Looking for the eye to be led round the picture. Placing of areas which you wish to be seen as the focal point.
- **Perspective:-** In realistic paintings this should be correct i.e. showing depth, can be done using size or colour. In abstract section may not be necessary.
- **Texture:-** Show the surface quality of what is being painted e.g. fur, stone.
- **Tone and form:-** Showing depth of object, 3D. Looking for the play of light and dark in the picture e.g. is the object sitting in the picture or floating out of the surface.
- **Blending:-** Looking at layers of colour applied and mixed to create other mixtures but also tonal variation.
- **Luminosity of colour:-** How vibrant the mixtures are - avoid muddying the colour by over mixing. Colours should sing.
- **Originality:-** Looking for a slightly different approach or angle or view e.g. an unusual choice of objects for still life, a higher or lower viewpoint in a landscape or seascape. 3/4 view in a portrait instead of straight on.

Please bear in mind when choosing size that your pieces of work need to be transported to the certification centre.

WATERCOLOURS

THREE paintings to be submitted. One from each of the following groups:

Group One

Animals or
Flowers or
Life Study or
Portrait

Group Two

Buildings or
Interiors or
Landscape or
Seascape

Group Three

Abstract or
Fantasy or
Still Life

One of the paintings submitted must show all the stages from your source of inspiration to the final outcome e.g. photograph, sketch, tonal or colour study etc.

Paintings must be mounted but framing is optional and does not form part of the certificate.

Competence in a variety of techniques should be demonstrated e.g. brush, glazing, use of washes, wet on wet.

Points to be judged:

- **Composition:-** Bear in mind leading the eye over and around the picture. Avoid cutting the picture in half or areas fighting for attention. Think of the focal point.
- **Perspective:-** In a 'realistic' representation, this should be correct. It should show depth and distance. Check eye level is uniform. Can also show depth using colour, dull colours in the distance and bright in foreground. Generally warm colours come forward and cool recede. In the abstract section perspective may not necessarily be applicable.
- **Texture:-** Looking for this being shown where relevant e.g. use of dry brush work or wet on wet technique.
- **Tone and form:-** Balance of light and dark throughout the picture. Tonal changes used to show form (3D) of object or area.
- **Luminosity of colour:-** Looking at the use of transparent and opaque watercolour, showing an understanding of these. Also trying not to muddy the colour. The paper should shine through where appropriate.
- **Originality:-** Looking for a slightly different approach or angle or view .e.g. an unusual choice of objects for still life, a higher or lower viewpoint in a landscape or seascape. 3/4 view in a portrait instead of straight on.

Please bear in mind when choosing size that your paintings need to be transported to the certification centre.

CALLIGRAPHY

Three pieces to be submitted, one from each of the following categories:

1. Four lines of verse

Choose poetry that you really like, and don't be too concerned about line length. Verse is your chance to be less formal and more inventive. You might want to work your words into or around some form of illustration or place them against an atmospheric background.

2. Short text from either the Bible, Shakespeare or a proverb

This should be a more formal piece, with a decorated or illuminated initial.

3. A menu card or invitation

This is your chance to display a sense of design, either formal or playful. You should show your ability to combine text of different weights and sizes.

Points to be judged:

1 Writing

You should demonstrate a knowledge of at least three different scripts, one of which should be capital letters, either formal or informal. Letterforms should be sharp and writing should be consistent.

2 Design

Each piece should demonstrate a sense of good design, either formal or informal. You may wish to use colour, and remember to give careful consideration to margins to offset the work.

3 Presentation

With the exception of the menu card or invitation, work should be mounted, either on mount board or behind a cut mount, but not framed. Remember that the work has to be posted, and must not get damaged in transit, a serious consideration for any calligrapher.

PHOTOGRAPHY

Please read Rules for Candidates (particularly point 1).

As the title *Proficiency Certificate* indicates the judge is looking to see that you have gained a basic knowledge and understanding of the rudiments of photography and that you have, to a reasonable degree, become competent in understanding and operation of camera and settings. Whilst the judge is not looking for perfection the judge would expect you to be familiar with the very basic components such as Aperture and Shutter speed settings and focusing control. If you have had no previous training or guidance a good starting point is to read and familiarize yourself with your camera manual which will explain not only the camera functions but also the different affect these will have on your photographs. Reading one or two copies of a photography magazine can be very beneficial as well as letting you see the type and style of photographs being taken by fellow amateur enthusiasts.

A total of **EIGHT** photographs (**not slides**) to be submitted, as follows:

1. Landscape **OR** Seascape
You should be looking to achieve good composition, clarity and demonstrate that you understand how different lighting and time of day significantly affects the result of your image. A grasp of basic technical skills, such as aperture settings, should be evident in sharp focus and depth of field control.
2. Portraiture
Demonstrate that you have thought carefully about how you wish to portray your subject. The judge is looking to see that you understand how your chosen angle and lighting is affecting the picture as well as technical control over focus.
3. Movement
Generally speaking the judge is looking for fluidity in your picture, not a static subject, in order to fully convey the theme of 'Movement'. A knowledge of your camera settings are important, particularly control of shutter speed.
4. Wildlife
Well thought out shots taken with care and patience are always better than 'grab' shots. Even if you not achieve the best wildlife image in the world your efforts can demonstrate that you understand the difference in angle choice and awareness of light direction.

5. Children at Play **OR** People at Work
Imagination, timing and composition should be demonstrated in this category.
6. Shadows/Reflections
The judge is looking to see well composed images with good awareness and /or control of lighting. Strong textures, tones and/or colours are a good guideline.
7. & 8. Own Choice

Of the above, at least **one**, but no more than **three**, must be in **Black and White**.

Presentation is part of the certificate, so each photograph should be suitably and individually mounted (**BUT NOT FRAMED**). This should be the candidate's own work, i.e. no-one should be paid to do this work, and it is up to the individual to decide whether to cut the mount herself, or buy pre-cut mounts, or ready-made cards.

There is no stipulation on size.

You should show a mixture of indoor and outdoor locations with as much variety and diversity of subject, mood, lighting, atmosphere, etc as possible.

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