

THE GUILD OF AMERICAN SPECTACLE MAKERS

CREATIVE BRIEF

Submitted with the Design Brief at the first stage of Fellowship review. Reviewed under double-blind conditions; please enter no name, workshop, geographic detail, or maker's mark. Submit to the Guild either by mail or by online submission form.

SUBMISSION NO.

WORKING TITLE OF PROPOSED FRAME

DATE

I. STATEMENT OF IDENTITY

The metaphysical or philosophical position from which you make this work. This may include what spectacle making is to you or what concerns animate your practice of design for this piece. This is explicitly not a biography.

II. STATEMENT OF INTENT

What the proposed frame is intended to be, and to do; what makes it the proper expression of that intent. This is a primary metric by which the judging panel will measure the finished frame against.

CREATIVE BRIEF

Cont'd.

III. TRADITION AND PRECEDENT

At least three precedents (traditions, makers, periods, or specific objects) this work draws upon, departs from, or argues with. Cite each with enough particularity to be located. In the case of extreme esotericism, necessary reference documents are welcomed for submission in addition to this brief.

FIRST

SECOND

THIRD

FURTHER, IF ANY

IV. WEARER AND CONTEXT OF WEAR

For whom is this frame made, and into what life does it enter? The face, posture, and conditions of wear. A single wearer is acceptable for a highly considered bespoke piece; so is a class of wearers for a piece designed for a batch production.

V. CRITERIA FOR SUCCESS

By what measures, in your own terms, will you consider this frame to have succeeded? These need not mirror the four criteria of the Standard.

THE GUILD OF AMERICAN SPECTACLE MAKERS

DESIGN BRIEF

Submitted with the Creative Brief at the first stage of Fellowship review. Enter no name, workshop, or maker's mark on this document or accompanying drawings.

SUBMISSION NO. WORKING TITLE OF PROPOSED FRAME DATE

I. IDENTIFICATION OF THE WORK

CLASSIFICATION NUMBER IN SERIES PROPOSED COMPLETION
zyl, metal, combination, rimless, etc. if applicable date

II. DIMENSIONAL SPECIFICATION

All measurements utilize the Boxing System where appropriate. The first three values, in the order shown, constitute the standard frame designation. If asymmetric, use two values separated by a slash, assuming OD/OS notation.

A DBL TEMPLE LENGTH
mm mm mm
B FRAME FRONT WIDTH FRAME FRONT HEIGHT
mm mm mm
PANTOSCOPIC TILT BASE CURVE FACE-FORM (WRAP)
° D °

FURTHER CRITICAL DIMENSIONS, IF ANY

Bridge projection depth, pad splay angle, temple splay angle, and any other dimension necessary to describe the geometry to your satisfaction.

III. DIMENSIONED DRAWINGS

Dimensioned drawings must be submitted as separate files accompanying this form, in any conventional format (DXF, SVG, PNG, PDF, etc.). Include at minimum a frontal elevation, plan view, and profile, drawn to a stated scale and bearing dimensions or a scale bar. The Guild will perform any formatting necessary to store the drawing, sketch, or render with the form for archival purposes.

DESIGN BRIEF

Cont'd.

IV. MATERIALS SPECIFICATION

For each material: name, the component in which it appears, and its source or particulars.

material

component

source / particulars

V. OPTICAL ELEMENT AND MOUNTING

Class of optical element, lens material, lens shape, and method of glazing or retention.

CLASS OF ELEMENT

prescription, plano, sun, fashion tint, etc.

METHOD OF GLAZING

bevelled rim, grooved, drilled, etc.

NOTES ON MOUNTING

Bevel position, prescription range accommodated, lens pattern appended, etc.

LENS MATERIAL

BOXED MEASUREMENTS (A, B, ED)

VI. ARTICULATION AND HINGE

How the temples articulate and how the design accommodates a brief hyperextension without permanent damage.

HINGE TYPE

barrel, spring, flexure, etc.

PROVISION FOR HYPEREXTENSION & OTHER ARTICULATING ELEMENTS

Hinge components and materials; folding bridge, removable temple, etc.

RESTING OPEN ANGLE

degrees

VII. SURFACE AND FINISH

For each surface (visible faces, contact points, edges and transitions) the finish and the color, by reference where color is critical.