

The National Diploma of Calligraphy

The National Diploma in Calligraphy was devised by CLAS for serious students of calligraphy in the Western tradition, based on the Roman alphabet. There is recognition at three levels of achievement – *Foundation*, *Intermediate* and *Advanced*.

The Diploma recognises calligraphy as a form of artistic expression and communication, which combines the use of the alphabet as a means of direct communication, as well as the use of language and the interpretation of literature.

The Aims

The main aims of the National Diploma in Calligraphy are:

- (i) To enable students of calligraphy and lettering to gain accredited recognition in calligraphic skills and knowledge in the Western tradition, based on the Roman alphabet.
- (ii) To maintain the highest traditions of the lettering crafts as a basis from which to promote innovation in the techniques of lettering and calligraphic production to meet the requirements of potential clients of all kinds.
- (iii) To encourage the achievement of higher standards of skill, competence knowledge and aesthetic awareness through the art of calligraphy.
- (iv) To encourage greater satisfaction and fulfilment from participation in the art.
- (v) To provide a basic craft qualification for calligraphy teachers and tutors which will indicate a good standard of skills and techniques.
- (vi) To create bench-marks of recognition of occupational craft at a national level and for recognition of standards for calligraphy as an art and a craft.

This in turn will stimulate and develop:

- (i) the understanding and use of the skills and working vocabulary needed to produce works in calligraphic form;
- (ii) the understanding and use of differing alphabetic forms and calligraphic hands;
- (iii) the ability to research, originate, design and produce calligraphic work in a systematic and innovative way;
- (iv) the awareness and appreciation of the historical context of the calligraphic art and its relevance to contemporary practice;
- (v) confidence, initiative and the ability to experiment with tools, materials, techniques and design by the harnessing of intuition and imagination in the production of calligraphic works;
- (vi) the skills to undertake commissioned work;

The Advanced Diploma – Submission of Work

This level of the National Diploma is for those who have considerable knowledge and experience of calligraphy. As a guide, the period required to gain the Advanced Diploma from Intermediate level is considered to be a minimum of two full years' systematic study including tuition, support and practice. It is expected that you will have attained the Intermediate level or achieved a level of competence to enable you to enter directly at the Advanced level.

At this level you should be working with a considerable degree of independence and should be able to pursue ideas in a systematic and imaginative way with enjoyment. You must display a skilful and highly competent use of calligraphic forms and should be able to make informed decisions about your work in relation to your own strengths and weaknesses. You will be given credit where there is evidence that historical and contemporary influences have been adapted and interpreted, not merely imitated.

You should submit five modules, which include eight pieces; at least one piece in a basic hand, and other pieces which show the use of other alphabet styles, together with a critical analysis of a respected present-day lettering practitioner and a study of an historical scribe/letterer or illuminator, whose work is evident in manuscripts or inscriptions.

Three pieces, including one piece which shows the development of your own personal initiative and originality, should contain a substantial body of writing. As a guide (but not a rule) this should include a body of text which is about 80 words, this may be, say, the length of a sonnet, a poem of three verses of four lines each, or ten lines of continuous prose. For one of these pieces you should include the working stages, with notes, to show the progression of ideas. Other pieces can contain fewer words, where the design and layout may take a more prominent part.

The historical study may be hand-written, typed or produced on a computer and should be in your own words. Relevant illustrations and photocopies should be included to support the study. A bibliography should also be included. The study should also include your own experimental use of historic tools and materials such as quills, gesso and gold, egg tempera, etc. which are then applied in one or more of your finished pieces.

You should submit no more than 12 **A2** (or 6 **A1** or a combination of both sizes) mounting boards of finished work and working stages for one piece, together with the A4 or A3 historical study, analysis and practical experiments.

The Advanced Diploma – Modules A, B, C, D and E

Module A Historical Studies and Analysis of the Work of a Contemporary Lettering Practitioner

In A4 or A3 format and in no more than approximately 3,000 of your own words, use photocopies, illustrations and photographs to give a critical analysis of one historical scribe/letterer or illuminator and one contemporary lettering practitioner. Make a study also of letter-forms used in selected historical manuscripts and of traditional tools and materials such as powdered pigments, gesso, gold, and include your own experiments and developments, which are then applied in Module D and can be used in other Modules if appropriate.

Module B Two calligraphic pieces, including one piece showing personal initiative and originality

Two pieces, one with at least 80 words which shows the development of your personal initiative and originality, evident by making a choice of subjects which lend themselves to imaginative renderings and exploration of different ways of presentation. For this piece include the working stages from first roughs through to the finished design. Photocopies and paste-ups accepted. Attach these to a board so that it is easy for the Assessors to see the progression of your ideas. Add notes to the stages to make the decisions that you took regarding size(s) of lettering, layout, colour, design, etc clearer.

Module C Two calligraphic pieces, one which shows informal and one which shows formal calligraphic designs

Two pieces, one formal and one informal, both showing skill and sensitivity in interpreting your text, one with at least 80 words.

Module D Two calligraphic pieces which show the use of formal and informal decorative elements

Two pieces, which show the use of decorative elements in a formal and informal way, for example using gold, metals, heraldry (and similarly formal designed devices) where appropriate, one with at least 80 words.

Module E A manuscript book and a design for reproduction or printing

A manuscript book in any format, and a design for reproduction or printing, such as a certificate or invitation (if the design has been printed, please include photocopies or paste-ups of the final piece before printing as well as the printed version).

The Advanced Diploma – Assessment Criteria

The overall method of assessment is to use the work submitted as evidence of the skill, knowledge, responsiveness and understanding developed by the candidate.

Criterion I ANALYSIS AND HISTORICAL STUDY Show knowledge and appreciation of the history and traditions of calligraphy and a knowledge of the work of a contemporary practitioner (Percentage for this section 20%)

The work submitted in A4 or A3 format should include photocopies, drawings, photographs, the candidate's own use of historic tools and materials, and other appropriate illustrative matter relevant to:

- (a) **research** into an historical scribe/letterer or illuminator;
- (b) **studies** of historical manuscripts including those manuscripts which relate to (a);
- (c) **notes on historical materials** and methods of working;
- (d) **personal observations and views** on the work of a contemporary lettering practitioner.

Criterion II CALLIGRAPHY Select and control alphabetic forms and calligraphic hands in a skilful and appropriate manner (Percentage for this section 25%)

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 the candidate's ability to produce letter-forms which, to a high standard, are:

- (a) **well-constructed**, as shown by pen angle, number, beginnings and endings of strokes; ascenders and descenders, etc;
- (b) **well proportioned** and of **an appropriate weight** in relation to their size.

There should be

- (c) **consistent family characteristics** in minuscules and majuscules within alphabets.

Letters should be combined into words, lines, sentences and pages using

- (d) **writing rhythm**, together with
- (e) **spacing and evenness of texture** (except where variation is introduced to meet the design).

Criterion III DESIGN AND LAYOUT Use and control the formal elements of design and layout (Percentage for this section 15%)

The pieces of work submitted should collectively demonstrate a high level of skill and competence using calligraphic forms (together with decorative elements, where appropriate) to achieve design objectives. These will be assessed through:

The Advanced Diploma – Assessment Criteria (continued)

- (a) **appropriate use of colours** and/or gold and other metals;
- (b) **a variety of alphabets**; differing weights and contrasting textures;
- (c) **an appropriate relationship between text area and the design** as a whole (including margins and decorative elements if these have been used).

Criterion IV CREATIVITY **Make sensitive and imaginative responses to the work undertaken** (Percentage for this section 20%)

The work submitted should demonstrate the ability of the candidate to perceive and respond to the connection between meaning on the one hand and design components such as colour, size, contrast, texture, pattern and layout on the other. In addition a significant proportion of the work should display a strong sense of originality in both concept and execution. Assessment will focus on

- (a) **perception and selection** of subjects which lend themselves to imaginative rendering and exploration of different ways of presentation;
- (b) **sensitivity of interpretation**, ie the quality of response to the meaning which the candidate perceives within the chosen texts;
- (c) **awareness and response** to the work of others, both calligraphers and other artists past and present;
- (d) **originality in design** ie freshness of ideas in the use of visual elements.

Criterion V SKILLS AND TECHNIQUES **Select and use materials, processes and techniques in informed and disciplined ways appropriate to the work undertaken** (Percentage for this section 10%)

The pieces of work should collectively demonstrate:

- (a) **selection and appropriate use of materials** as the basis of calligraphic and other appropriate techniques;
- (b) **informed and disciplined use of materials and tools** to develop ideas and themes.

Criterion VI WORKING PROCESS **Initiate and develop works from first ideas through to final stages of presentation** (Percentage for this section 10%)

Developmental work should be submitted which collectively shows evidence of:

- (a) **imaginative exploration and investigation** of the possibilities offered by the chosen media and subject matter, leading to
- (b) **effective selection and development** of working roughs into a finished product.

Candidates are encouraged to make concise notes and critical comments on the development process.

Rules and Conditions of Entry

1 Eligibility

The National Diploma in Calligraphy is open to all calligraphers who submit work in the Western tradition based on the Roman alphabet. Candidates may enter at any one of three levels: *Foundation, Intermediate, Advanced*.

2 Completion of Enrolment Forms

You should complete the Enrolment Form on page 32 of this booklet (photocopies are accepted) and enclose it with a cheque drawn on a Sterling account, Postal Order or International Money Order for the appropriate fee made payable to CLAS to arrive no later than the 31st March for assessment in the July/August of that year.

3 Submission of work

You must write your name, address, post code, telephone number and candidate enrolment reference number in block capitals on the back of each separate piece of work, and on each mounting board, and on the historical and letter analysis studies.

Label each Module carefully.

You must have completed your entries during the period of study for each level and within three years prior to the date of submission.

It is expected that you will seek the advice of your tutors and others skilled in the requirements of the National Diploma in selecting your work. You should choose only the very best pieces. The pieces submitted and the letter analysis and historical study must be your own work, although it is accepted that your tutor will have given normal help, assistance and advice as part of the course.

If you fail to submit work in time for it to be received as required under Rule 7, then the fee will be forfeited.

Work should be attached to *one side of the mounting boards only*, and thought should have been given in laying out the work to best advantage on these boards. Work should be firmly attached using proprietary mounting spray adhesives, double sided tape or similar methods. (Wire staples should not be used as they damage both work and Assessors.)

Work should not be framed or glazed. However work can be protected by mitred card mounts if weight allows. Delicate or small work should be protected by careful mounting.

The Submission of Work and details of modules for each level should be used as a guide. Reference can also be made to the booklet *Guide for Tutors*. However, some flexibility within these guidelines is accepted.

Rules and Conditions of Entry (continued)

4 Entry Form

You must complete an Entry Form, which will be sent to you after you have enrolled. It should be completed and placed into the envelope provided. This should itself be inserted into the analysis and historical study which is mounted outside the protective boards as shown on page 30.

5 Despatch of work

It is important that your work is assembled in one parcel, not exceeding 4 kg total in weight, in accordance with the packaging instructions shown on page 30 and on the sheet sent to you after enrolling.

6 Damaged, lost or delayed entries

No liability can be accepted for any work damaged during transit, to or from its destination and, while all reasonable care will be taken, no liability can be accepted for any work lost while it is in the hands of the organisers or their agents.

7 Date of submission

Work should be submitted between the 15th June and the 6th July each year for assessment in July/August.

8 Appeals Procedure

The Assessors make every effort to be fair and consistent in the marks they award, and there are checks in place to ensure this. If you feel that you have a problem with the marks, arithmetic or administration, please see the Appeals Procedure on page 31.

9 Photographic record of submissions

The Calligraphy and Lettering Arts Society reserves the right to create a photographic record of candidates' work for educational and publicity purposes.

10 Disqualification

The Calligraphy and Lettering Arts Academic Standards Board reserves the right to disqualify any entry which does not comply with the rules and conditions as previously set out above.

NB For Overseas candidates only:

Work may be submitted unmounted and packed flat with your name, address, reference number, and with the Module, clearly marked on the back of each piece.

Academic Standards Board · Criterion Referenced Assessment

The CLAS Academic Standards Board (CASB) consists of the Chief Assessor of the National Diploma in Calligraphy, the National Diploma in Calligraphy Administrator, the Diploma and Certificate Moderator, the Certificate of Calligraphy Administrator, the i2a Administrator (*Intermediate to Advanced Support Groups*), the CASB Liaison Officer who also chairs the committee, the External Evaluator, the Education Day Administrator, the CLAS Accredited Tutors' Officer, the Promotions Officer, the Associates' Officer, the Chair of CLAS, and the Treasurer of CLAS and the Administrator for CLAS (the last two being *ex officio*). CASB is the artistic and intellectual guarantor for the National Diploma. Entries to the Diploma are assessed by CLAS Teaching Fellows and CLAS Associates with CLAS Accredited Tutor Status. The Assessors have many years experience at assessing work at the various levels, and of helping and encouraging others in furthering their interest and enthusiasm for calligraphy.

Criterion Referenced Assessment

Criterion referenced assessment operates by using the work submitted as evidence of the candidate's attainment. The role of the Assessor is to decide to what level the work satisfies each of a set of criteria.

The criteria are written as much for the guidance of candidates and tutors as for Assessors. It is expected that candidates and tutors will use them, in conjunction with the submission of work requirements, for guidance in developing and submitting work for assessment.

The assessment is fully open such that the criteria, the pass mark and the maximum marks awarded in each section are known to candidates, tutors and Assessors. Candidates receive a copy of their Mark Forms, which also include comments by the Assessors to help candidates improve and enjoy their calligraphy further.

Each candidate's work is judged on its own merits according to the criteria. There is no fixed percentage of candidates who pass and fail, and the assessment is in no way competitive. Assessors convene at the beginning of the assessment period to assess a random selection of entries in order to ensure that they are interpreting the criteria in a uniform and consistent way. Borderline and doubtful entries are always re-marked by a second Assessor, and sometimes a third. After assessment a Moderator scrutinises the marks of the individual Assessors for consistency, and makes adjustments if necessary.

Packaging Your Work

Your work should be put together carefully and protected in one parcel only, weighing not more than 4 kg. Please see the instructions for packaging work which are sent to you after you have enrolled. Do not use cardboard boxes, wooden boards, hardboard, large bubble wrap, tissue paper for interleaving, and so on – experience has shown that all are counter-productive to protecting the work.

Only postal deliveries will be accepted. Your work will be returned via the postal system after the assessment has taken place in the year in which the Diploma is entered.

What you need for packaging your work:



Two thick card boards to sandwich the boards showing your work.



Sheets of plain paper (not tissue) for interleaving your boards.



Brown (Kraft) or similar quality stout paper.



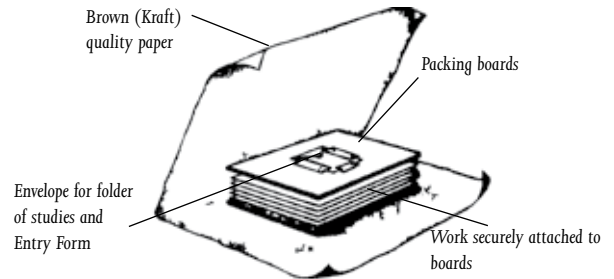
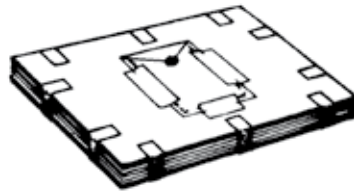
Reel of masking tape for sealing parcel.



Large card-backed or bubble-filled envelope for A4/A3 folder and entry form.

Pack your work in one parcel according to the instructions sent to you after you have enrolled. The envelope with your folder of studies and notes, together with your Entry Form, should be placed on the outside of the top board.

Interleave the work on boards with plain paper (not tissue), place these between backing boards and secure all round with masking tape (not parcel or clear adhesive tape). Stick the envelope to the top board with glue and secure on three sides with masking tape. Make sure that the envelope flap is secure to prevent the folder from falling out.



Re-submitting Modules · The Appeals Procedure · Equal Opportunities Statement

Re-submitting Modules

It will be clear from your Mark Sheet if one or more pieces you have submitted as a Module will not have gained sufficient marks to pass the National Diploma in Calligraphy at the level you have entered. If you would like to repeat this (or these) piece(s), then the *whole Module* (but not necessarily the whole entry if you entered all the Modules in one year) can be re-submitted for re-assessment the following year. You will need to indicate on the Enrolment Form which Modules you are re-submitting.

Appeals Procedure

The Appeals Procedure for the National Diploma in Calligraphy has the following stages. After receiving the Mark sheets, you are recommended to take the following steps in the order suggested.

- a You should first discuss the Mark Form with your Tutor.
- b If you remain dissatisfied write to the National Diploma in Calligraphy Administrator enclosing a stamped addressed envelope. The National Diploma in Calligraphy Administrator will write to you giving you an explanation if the matter is administrative or refer the matter to the Assessor concerned who will consider your appeal in the light of any additional explanation you have provided.
- c If the Assessor concerned remains of the same opinion, the matter will be referred automatically to the Chief Assessor or an Assessor of equal status who may offer a re-assessment on payment of the appropriate fee, or confirm the Assessor's original decision and explain why.
- d The Chief Assessor's decision is final.

Equal Opportunities Statement

The Calligraphy and Lettering Arts Society is open to anybody and everybody who enjoys calligraphy and lettering. CLAS extends a warm welcome to new members of all races, creeds, ethnic groups, gender and religion, whether old or young, beginner or expert. Every reasonable effort will be made to ensure equality of access to the National Diploma in Calligraphy assessment process. Any candidate or potential candidate who has a problem accessing the process should contact the National Diploma in Calligraphy Administrator who will suggest appropriate support.

Enrolment Form

I would like to register my intent to submit work for the National Diploma in Calligraphy for the year

The closing date for receipt of Enrolment Forms for summer assessment is the 31st March in each year.

Please complete in block capitals and send to: National Diploma Administrator (address on the back cover)

First name Surname

Address Postcode

Phone daytime evening e-mail

Please tick one ✓

Entry Level Foundation Intermediate Advanced

I am proposing to enter my work as all Modules this year in separate Modules

For this year I intend to submit Modules A B C D E Please circle as appropriate

Are you submitting a Module for re-assessment? NO YES – please circle which one A B C D E

In which year did you start the Diploma?

I enclose an A5 stamped addressed envelope and a cheque, Postal Order or International Money Order made out to CLAS for £

Cheque/postal order number Bank

CLAS USE ONLY:

We acknowledge with thanks receipt of your entry fee for the Foundation/Intermediate/Advanced assessment

Candidate reference number

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Enrolment · Modules · Fees

Enrolment for the CLAS National Diploma in Calligraphy must be made by 31st March of the year in which submission is to take place.

You should complete the enrolment form. UK entrants should return it with the appropriate fee, cheque made payable to CLAS. Candidates outside the UK should contact the Diploma Administrator to discuss ways to pay.

Candidates can enter work for all the Modules at their chose level in one year; this is to be encouraged. However, you may alternatively choose to enter in Modules, taking up to 5 years to submit the complete entry. Please ensure you make this clear in the entry form.

Assessors will do their best to pinpoint successful and problem pieces. If candidates wish to repeat a piece or pieces in the light of an assessor's comments to improve their mark, these can be re-submitted as complete modules the following year for re-assessment on payment of the appropriate fee and return postage.

Please see the Diploma main page for current fees and return postage rates.

*For all matters relating to the
National Diploma in Calligraphy:*

*The Administrator: 99 Stockbridge Road,
Chichester, West Sussex, PO19 8QW
e-mail :diploma@clas.co.uk*

Module A – Analysis & History

Name

Number

| Analysis & Historical Study

Knowledge and appreciation of the history and traditions of calligraphy and knowledge of work of a contemporary practitioner

	4	8	12	16	20	24	28	32	36	40	Mark
A Research into an historical scribe or illuminator											
B Studies of historical manuscripts											
C Notes and experiments on historical materials											
D Observations on a contemporary practitioner											

The Assessors offer the following observations on your submitted work and hope that you will find it constructive and helpful in the future development of your skills.



Total mark for Module A / 8 Percentage for Module A ▲

Percentage for Module B ▲

Percentage for Module C ▲

Percentage for Module D ▲

Percentage for Module E ▲

TOTAL PERCENTAGE ▲

PASS MARK 55%

MERIT 70%

DISTINCTION 80%



Signature

Date

Name

Module B – Two pieces

Name

Number

II Calligraphy & Layout

Select and control alphabetic forms and calligraphic hands in a skilful and appropriate manner.

	1	2	3	4	5	6	7	8	9	10	Mark
A											
B											
C											
D											
E											

III Design & Layout

Use and control of the formal elements of design and layout.

	1	2	3	4	5	6	7	8	9	10	Mark
A											
B											
C											

IV Creativity

Make sensitive and imaginative responses to the work undertaken.

	1	2	3	4	5	6	7	8	9	10	Mark
A											
B											
C											
D											

V Skills & Techniques

Selection and use of tools and materials in an informed way.

	1	2	3	4	5	6	7	8	9	10	Mark
A											
B											

VI Working Process

Initiate and develop works from first ideas to final piece.

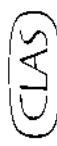
	4	8	12	16	20	24	28	32	36	40	Mark
A											
B											

The Assessors offer the following observations on your submitted work and hope that you will find it constructive and helpful in the future development of your skills.



Signature _____ Date _____
Name _____

Total marks for Module B / 8 Percentage for Module B



Module C – Two pieces

Name

Number

The Assessors offer the following observations on your submitted work and hope that you will find it constructive and helpful in the future development of your skills.

II Calligraphy Select and control alphabetic forms and calligraphic hands in a skilful and appropriate manner.	A	Construction of letter-forms	1	2	3	4	5	6	7	8	9	10
	B	Proportion and appropriateness of weight										
	C	Consistency of family characteristics										
	D	Writing rhythm										
	E	Spacing and evenness of texture										

III Design & Layout Use and control of the formal elements of design and layout.	A	Appropriate use of colour	1	2	3	4	5	6	7	8	9	10
	B	Skill in the use of a variety of alphabets										
	C	Relationship between text area and design										

IV Creativity Make sensitive and imaginative responses to the work undertaken.	A	Perception and selection of subjects	1	2	3	4	5	6	7	8	9	10
	B	Sensitivity of interpretation										
	C	Awareness of and response to the work of others										
	D	Originality in design										

V Skills & Techniques Selection and use of tools and materials in an informed way.	A	Selection and appropriate use of materials	1	2	3	4	5	6	7	8	9	10
	B	Informed and disciplined use of materials and tools										



Total marks for Module C	/ 8	Percentage for Module C
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Signature	Date
Name	

Module D – Two pieces

Name

Number

The Assessors offer the following observations on your submitted work and hope that you will find it constructive and helpful in the future development of your skills.

II Calligraphy <i>Select and control alphabetic forms and calligraphic hands in a skilful and appropriate manner.</i>	A	Construction of letter-forms	1	2	3	4	5	6	7	8	9	10	Mark
	B	Proportion and appropriateness of weight											
	C	Consistency of family characteristics											
	D	Writing rhythm											
	E	Spacing and evenness of texture											

III Design & Layout <i>Use and control of the formal elements of design and layout.</i>	A	Appropriate use of colour	1	2	3	4	5	6	7	8	9	10	Mark
	B	Skill in the use of a variety of alphabets											
	C	Relationship between text area and design											

IV Creativity <i>Make sensitive and imaginative responses to the work undertaken.</i>	A	Perception and selection of subjects	1	2	3	4	5	6	7	8	9	10	Mark
	B	Sensitivity of interpretation											
	C	Awareness of and response to the work of others											
	D	Originality in design											

V Skills & Techniques <i>Selection and use of tools and materials in an informed way.</i>	A	Selection and appropriate use of materials	1	2	3	4	5	6	7	8	9	10	Mark
	B	Informed and disciplined use of materials and tools											



Total marks for Module C	/ 8	Percentage for Module C
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Signature _____ Date _____

Name _____

