

About CLAS

The Calligraphy & Lettering Arts Society (CLAS) is one of the largest and most supportive western calligraphy and lettering societies in the world. It is based in the United Kingdom and has an extensive membership in Europe as well as many countries overseas.

As a charity registered with the Charity Commission CLAS exists to promote the study, practice and teaching of western calligraphy and lettering in all its forms. It also encourages awareness and appreciation among the wider public by means of exhibitions and the regular publication of the Edge.

Whether you're just starting out in the wonderful craft of calligraphy, have more experience or are at the top of the profession, there is something in CLAS for you.

To find out more visit our website at:

www.clas.co.uk

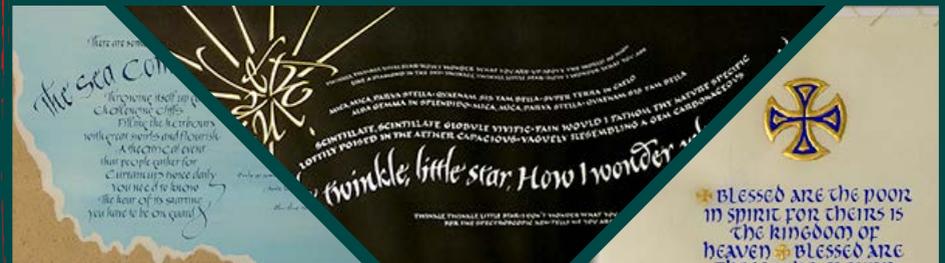
 [@clascalligraphyletteringarts](https://www.instagram.com/clascalligraphyletteringarts)

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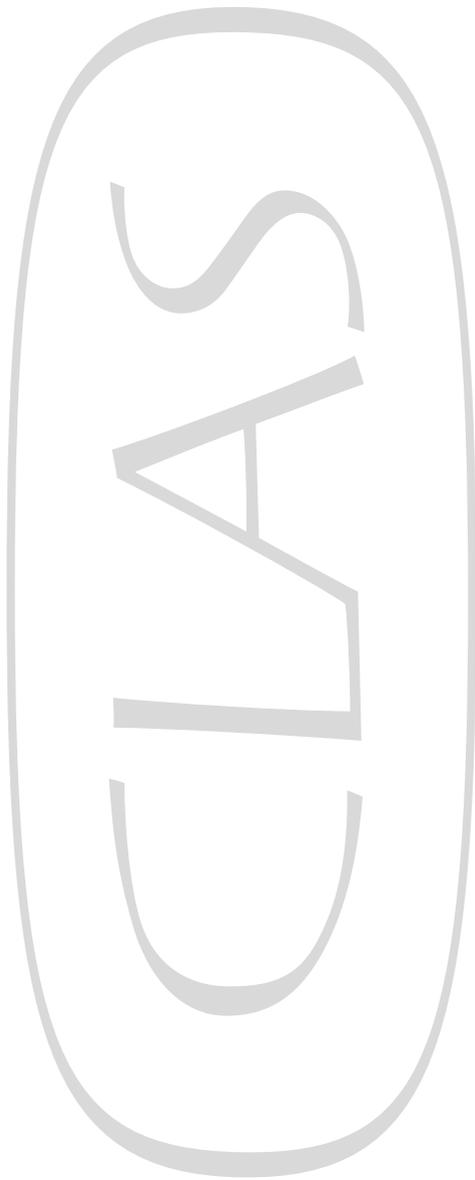


NATIONAL Diploma IN CALLIGRAPHY Advanced



CALLIGRAPHY & LETTERING ARTS SOCIETY

A charity registered with the Charity Commission no.1046526



The National Diploma in Calligraphy was originally written in 1994 by four eminent practitioners and educationalists – Peter Halliday, Brian Walker, Margaret Daubney and Tom Barnard, and it was sponsored by Berol Ltd., a company that specialised in manufacturing writing implements, particularly Osmiroid pens. The syllabus was appraised by various Fellows of the Calligraphy & Lettering Arts Society (CLAS) and of the Society of Scribes & Illuminators before being issued to members as a programme of study and a way to gain recognition for their level of attainment.

This revised version of the Diploma was written in 2020 by Josie Brown with the assistance of several CLAS Fellows and Tutors. It takes into account the many changes and innovations that have occurred in the calligraphy and lettering world over the 25 years since its first publication. This new version gives greater scope for exploring developments in the lettering arts, incorporating a wider range of tools, materials, techniques and applications, as well as acknowledging and encouraging differences in creative approaches.

THE NATIONAL DIPLOMA OF CALLIGRAPHY ADVANCED LEVEL

The National Diploma in Calligraphy was devised by CLAS for serious students of calligraphy in the Western tradition, based on the Roman alphabet, providing recognition of attainment at three separate levels. These offer study regimes which build one upon the other, increasing in depth of knowledge and breadth of practical experience. Each level covers contextual research; letterform theory; layout and design; practical skills with a wide range of tools, materials and techniques as well as the opportunity to develop a personal working approach and a portfolio of original artworks. You do not need to work through all three levels and can enter at the appropriate level for your experience.

The Diploma is not a training course in itself and self-study alone may not result in gaining the right skills or achieving assessment criteria sufficiently to pass. CLAS offers various learning opportunities to support submission – Live Online courses, Certificates of Calligraphy, Certificates of Skills and Preparing for the Diploma – see the Ladder of Progress at www.clas.co.uk. It is advised that candidates seek guidance from a CLAS Accredited tutor or Fellow about preparing work for submission

The Aims at Advanced level:

1. 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.
2. To maintain the highest traditions and innovative use of lettering crafts to meet the requirements of potential clients and for teaching purposes.
3. To promote lifelong learning and encourage the achievement of masterly standards of skill, competence, knowledge and aesthetic awareness through the art of calligraphy.
4. To encourage greater satisfaction and fulfilment from participation in the art.
5. To offer an advanced vocational qualification for calligraphy tutors, confirming a proficient standard of skills and techniques.
6. To provide recognition bench-marks for calligraphy and lettering as an occupational art and craft at a national level

This will stimulate and develop:

1. An expert understanding and use of the skills and working vocabulary needed to produce works in calligraphic form;
2. The understanding and use of a wide range of alphabetic forms and calligraphic hands;
3. The ability to research, originate, design and produce calligraphic work in a creatively systematic, responsive and personally innovative way;
4. An acute awareness and thorough appreciation of the historical context

- of the calligraphic art and its relevance to contemporary practice;
5. The self-assurance and initiative to experiment with tools, materials, techniques and design with intuition and originality to produce calligraphic works;
6. Extensive high level skills to undertake commissioned work.

OVERVIEW

Standards and Skills Required:

- Completion of an in-depth course of study covering letterform analysis and the use of a wide range of scripts and lettering styles. A highly proficient and masterly level of calligraphic forms and the ability to make informed decisions with an awareness of personal strengths and weaknesses is expected.
- The ability to independently research, critically analyse and express knowledgeable personal opinions about historical and contemporary practitioners' work and materials used.
- Studies and experience should demonstrate expert use of colour and textured effects, skilled use of a comprehensive range of tools, techniques and materials, and the talent to pursue design and composition ideas in a systematic and inspired way.
- Substantial (4 or more years) systematic study including tuition, support and practice.
- It is assumed that an appropriately high level of competence is reached to enable direct entry at Advanced level or the Intermediate level will already have been achieved.
- Extensive calligraphic skills combined with sensitivity of responsiveness, interpretation and imagination are essential aspects at this level.

Candidates must submit five modules in line with the syllabus, to include:

- A research study of an historical scribe, letterer or illuminator.
- A critical analysis of the works of a contemporary lettering practitioner.
- Letterform analysis.
- A study of traditional tools and materials used in historical manuscripts.
- Seven creative pieces of work -
 - 1st using a personalised script with formal use of decorative elements, minimum of 80 words
 - 2nd showing use of decorative elements in a contemporary manner
 - 3rd using tool/s other than metal broad-edge nibs
 - 4th on a surface other than paper
 - 5th using calligraphy/lettering only, minimum of 80 words
 - 6th expressive design using lettering combined with decorative techniques
 - 7th a sustained project or several related pieces

Trials with notated working stages of the design process for 3rd, 4th & 5th pieces must be included

Finished pieces should show how a comprehensive understanding of historical context, underlying letterform structure and composition, as well as an acute awareness of contemporary works, tools and methods, underpin an independent and inspired approach. The work should exhibit mastery of calligraphic forms, other lettering and associated decorative techniques, together with originality of design, proficient working practices and talented execution. These should aim to meet the Assessment Criteria – read and follow these in detail (see page 12).

The work should be submitted on A1 or A2 mount boards with the comparison studies and lettering analyses attached (overseas candidates – please see page 12). See Packaging your work on page 14 & 15

Complete submissions of all five modules at the same time are encouraged, but for those who prefer to submit them separately – the modules MUST be submitted in numerical order – ie: Module 1, then Module 2, then Module 3, etc. Please see page 5 for further details.

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, and who are members of the Calligraphy and Lettering Arts Society.
- For modular entries you must be a member for all years in which you submit work for assessment as of 31st March of that year.
- If there is doubt about which level of Diploma to enter, refer to the CLAS website which has images of successful entries at all levels, or seek advice from a CLAS Fellow or an Accredited tutor. For further information contact the Diploma Administrator.
- It is not compulsory to have gained the Diploma at Intermediate level to enter at Advanced, but it is necessary to have gained the required level of skills and knowledge.
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2. Enrolment

- Enrolment must be received by 31 March of the year in which submission is to take place.
- The enrolment form and methods of payment can be found on the website at www.clas.co.uk
- If applying by post, enclose an A5 stamped addressed envelope with the enrolment form and an entry pack will be sent out when those are received. If online, the entry pack will be emailed to you.

3. Submission of work

- You must write your name, address, post code, telephone/mobile number and candidate enrolment reference number in block capitals on the back of each separate piece of work, on each mount board, and on the research and analysis

presentations.

- Label each Module clearly and carefully.
- You must have completed your entries during the period of study for this Intermediate level and within five years prior to the date of submission.
- In selecting the pieces of work to submit, seek advice from tutors or someone who understands the requirements of the Diploma at this level. These and the research and analysis presentations must be all your own work.

4. Entry form

You should complete the entry form sent to you and include it with the research and analysis notes for submission – see Packaging your work on page 14 & 15

5. Despatch of work

All your works should be packaged into one parcel, not exceeding 5 kg total in weight. See the instruction sheet sent to you on enrolment and also page 14 & 15

6. Damaged, lost or delayed entries

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

7. Date of submission

Work should be submitted between 15 June and 6 July each year for assessment in July / August. If the submission is not received within these dates, the fee will be forfeited.

8. Appeals Procedure

The assessment team 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 you need to question the marks, arithmetic or administration please see the Appeals Procedure on page

9. Photographic record of submissions

CLAS reserves the right to create a photographic record of candidates' work for standardisation, educational and publicity purposes.

10. Disqualification

CLAS' Academic Standards Board reserves the right to disqualify any entry which does not comply with the rules and conditions as set out in this document.

11. For overseas candidates only ...

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

ENROLMENT FOR FULL OR MODULAR ENTRY

- The enrolment form, which can be downloaded from the Ladder of Progress page at www.clas.co.uk, should be completed and emailed to the Diploma Administrator (see website for contact details), and the appropriate fee paid by bank transfer or PayPal on the CLAS website. Alternatively, post it with a cheque in pounds sterling made payable to CLAS, to arrive no later than 31 March for assessment in the July/August of that year.
- Upon receipt of these CLAS will send you an entry pack.
- Work for the CLAS National Diploma in Calligraphy at Advanced level is submitted in five modules. For the annual assessment you may submit the modules individually, in groups, or all at once.
- If work is submitted in modules over a period of years (maximum 5 years), they MUST be submitted in numerical order, that is Module 1 first, Module 2 second, etc., and the full fee must be paid the first year, then return postage paid each time another module is entered. Candidates must also be a member of CLAS during those years. Example: You enrol in 2021, you must complete by 2025 (2021, 2022, 2023, 2024, 2025 = 5 years). Extensions by agreement in exceptional circumstances only and your fee may be forfeit if not completed within this time.
- If a change in script is desired part of the way through a modular entry, analysis of the replacement hand is required.
- Please be clear about whether the enrolment is for full or modular submission on the form.
- See page 15 for more details and www.clas.co.uk for information about fees

SYLLABUS AT ADVANCED LEVEL

Your choice of scribes and manuscripts for Module 1 will inform the direction of Modules 2, 3 & 4. You should therefore read the requirements for all modules before deciding which scribes or manuscripts to study and consider which scripts you wish to use throughout. Module 5 does not need to be based on Modules 1 - 4, though it can if you prefer, and it allows you to explore your own style.

Throughout the Diploma a full awareness of others' work should inform the work you carry out, but it should not be copied for your creative pieces of work. All ideas and designs should show originality.

Creatively, there are few constraints – if the final works of art are too bulky or large to post – submit sufficient high-quality images in hard copy (not electronic format) for the assessors to be able to consider the work with care and accuracy in view of the assessment criteria. The images should show 360 degrees around an object if it is 3-D, with images overlapping with no gaps, and enlarged shots of details. Larger or 3-D projects should not be considered if there is any doubt about the quality of images to be submitted.

You risk losing marks if the images do not adequately show the full extent of the work or enough clear detail, and the submission may be rejected entirely if assessors are unable to see the work/s properly. See appendices for advice about photography.

Module 1 – Context Research and Theory

(Two written accounts with critical analyses)

- a) In A4 or A3 format using photocopies and images, present an illustrated written account of approximately 1500 words with a critical analysis of the works of an historical scribe, letterer or illuminator.
- b) In A4 or A3 format, produce a written account of approximately 1500 words with a critical analysis of the works of a contemporary lettering practitioner and present it using photocopies and images to illustrate your investigations.

Module 1 – tips and guidance

- *For the purposes of this Advanced Diploma “historical” may be taken as approximately prior to 20th century, that is before 1900. “Contemporary” means from Edward Johnston’s time to the present, as he is considered the key instigator of contemporary broad-edged calligraphy.*
- *These tasks offer you greater background context to the practical work to be carried out. Choice of both historical and present-day practitioners will depend on the range of work you admire as well as what you like to do, for example – more emphasis on lettering – whether on paper, wood, stone, or glass, etc., or more on gilding, painting, stitching, carving, printing, etc.*
- *Critical analysis is more than just description. Greater depth is required to ask relevant and searching questions in order to carefully consider the differences, similarities or common aspects in the person’s work, and to compare these with others of the time. What or who were they influenced by? Ask – who, what, where, when and why? Especially – discuss what makes their work distinctive or individual; include your own judgements and explain your reasons for choosing to research those particular practitioners.*
- *Although historical letterers may not be easy to identify by name, their work will be distinctive so it is acceptable to select manuscript/s of an unknown scribe/artist, but full references must be cited. Note the influences of the time and other similar works that may have affected the development of their lettering/ scripts.*

- The word count is a guide only, 20% above or below is acceptable.
- Include a bibliography and credit contemporary practitioners cited.
- There may be links in the content of the two studies or they can be entirely separate.

Module 2 – Theory in Practice

(several letterform analyses, one materials study and one 2-D creative piece)

- Carry out letterform analysis of the historical script/s and/or display lettering researched in Module 1 along with two other historical scripts, plus two hands written by a contemporary letterer..
- Make a study of traditional tools and materials generally used in historical manuscripts, for instance quills, pigments, use of vellum, gilding methods, and at least two styles of decoration.
 - Carry out and present your own trials and developments with these, using available materials, for applying in the following modules as appropriate.
- One 2-D creative piece with a substantial text of 80 words or more, using a personalised script/s developed from the analyses and to include formal use of decorative elements such as gold, metals, heraldry, borders, Celtic Knotwork or similarly formal devices or design-work.

Module 2 – tips & guidance

- The letterform analyses and materials research must be completed before undertaking further modules. It is essential for the assessors to see that the work produced clearly demonstrates what has been learned from these studies.
- Minimum of 5 and a maximum of 8 scripts to analyse.
- Suggest 2 to 3 studies of different historical materials.
- Modified and appropriate analysis will be required for certain scripts or use of non-broad-edged tools – see appendices.
- This must be created as a 2-D (flat) piece work of a size for the original to be submitted, not a photograph.
- Include decorative elements used in a traditional or formal manner in this module.
- For gilding trials – authentic mordants should be used, that is: garlic juice, gum ammoniac,

raised gesso, etc. Modern bases such as PVA, Miniaturum, Ormoline, etc, may be used for modules 3, 4 or 5.

- If powdered pigments are unobtainable or too expensive, try grinding down chalk-based pastels into a very fine powder tempered with egg water for your own trials.

Module 3 – Techniques and Design

(three creative pieces with experiments/trials for two)

- One creative piece showing the use of decorative elements in an informal and contemporary way.
- One creative piece of lettering resulting from explorations with tools other than standard metal broad-edge nibs, for example – ruling pen, folded metal pen, balsa wood/reed, brushes, automatic pens or pointed nibs etc.
- One creative piece, to include lettering, carried out on a surface other than paper, for instance – vellum, wood, slate, fabric, glass, terra cotta, acetate, canvas, etc.
 - Submit the trials and experiments carried out for (b) & (c) along with critical evaluations of successes and not so satisfactory attempts, as well as personal preferences.
 - One of the above must be created as a 2-D (flat) piece work of a size for the original to be submitted, not a photograph.

Module 3 – tips and guidance

See advice about photograph quality requirements before deciding to submit a 3-D piece of work

- Here you have the freedom to experiment with traditional decorative techniques in a more contemporary and individual manner, also with tools other than metal broad nibs and surfaces other than paper.
- Choose materials you already enjoy or make pro-active use of the module to explore and play with a range of different ones.
- Present unsatisfactory trials as well as the successes together with notes critically evaluating these and demonstrating the stages in the design process.
- Submit high quality images of finished 3-D objects if they cannot easily be fixed to a board: these must show the object from all-round viewpoints and close ups of lettering and decorative elements. Wood veneer or thin glass are possible to mount if protected well for postage. Books do not need to be mounted but should be

adequately protected.

- Trials with tools, surfaces and alternative layouts may be presented in various ways – they can be attached to the board using tape hinges or adhesive and set out slightly staggered in numerical for the assessors. Alternatively they can be placed in a large envelope which is then labelled and attached to the board.

Module 4 – Interpretation and Expression

(one piece of lettering alone and its working processes; one piece using lettering with decorative techniques)

- a) One creative piece using calligraphy / lettering alone with at least 80 words – showing skill, sensitivity and originality in interpreting text/s suitable for imaginative designs and capable of being expressed in various different ways.
- This must be on a plain background which can be white or any colour.
 - This piece must be a 2-D or a manuscript book, of a size for the original to be submitted.
 - Include step-by-step working processes from first ideas, through alternative drafts to the final design. Attach photocopies and paste-ups with notes to explain the decisions taken, for the assessors to understand your creative process.
- b) One creative piece using calligraphy / lettering in conjunction with any decorative techniques to produce an expressive, inspired and original design.

Module 4 – tips and guidance

- This is an opportunity to showcase your expressive and imaginative capabilities – more abstract lettering is acceptable.
 - The choice of texts for both pieces is important. They need to be suitable for different layouts and design possibilities and capable of dramatic interpretation.
- a)
- This piece relies on calligraphy / lettering on its own for impact, so take time to try a number of different ways to express the feelings and meaning of the text/s.
 - This must be created as a 2-D (flat) piece work or a manuscript book – the original to be submitted, not a photograph.
 - The background must be plain although it can be of any colour, whether an overall even colour created by you or coloured paper.

- The lettering itself may include any desired effects or techniques – for instance embossing, dropped in colour, textured strokes, cut letters, etc., but there should be no other decorative elements included in 4a)

Module 5 – Personal Innovation

(one substantial piece **OR** several related ones)

Choose just **ONE** (a, b **OR** c) of the following 3 options to complete this module.

- a) Create a series of 6 related works based around a chosen theme which could focus on:
- common subject matter.
 - a particular form such as producing 6 small manuscript books, scrolls, boxes, hangings or tiles, etc.
 - a certain technique, for instance – embossing; lino, collagraph or monotype printing; gilding methods; stitching, silverpoint; egg tempera, a distinctive form of decoration, etc.
 - experimental lettering combined with decorative techniques.

OR

- b) Produce one substantial piece of work – a sustained project that could have been commissioned. For example:
- a manuscript book containing a minimum of 10 poems or 10 written pages of prose, the equivalent of these or more.
 - a large panel based on any chosen subject matter containing multiple texts from one or more sources, with a minimum overall word count of 400 words.

OR

- c) Select and present two of the following reproduction briefs (a minimum of 12 designs in total):

Produce a set of 6 or more related designs intended for reproduction:

- wedding stationery and signage including a monogram / logo
- a series of greetings cards
- promotional / information leaflets for 6 different lettering courses
- book jackets of 6 different titles
- 6 alphabet designs, each in a different script and including upper and lower cases in each one.

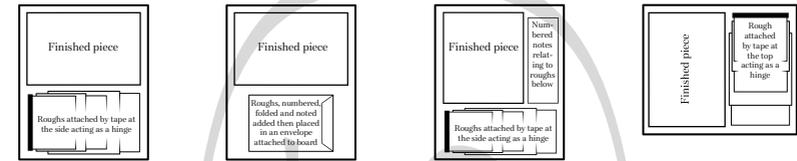
Whichever option is chosen, all the designs should include calligraphy/lettering and one or more forms of decorative techniques. The originals must be submitted.

Modules 5 – tips and guidance

- This module offers creative freedom and for you to specialise and explore a preferred direction, but it must show a masterful level of calligraphic expertise.
 - It is an opportunity to build on strengths and to excel in calligraphic/lettering, decorative and applied skills across either a series of works or a sustained project.
 - The work should reflect high quality workmanship with a strong sense of originality which means your own design-work and the use of interesting and different applications of alphabet styles, tools and materials.
- a)
- These works must be clearly related in some way and are a means for you to thoroughly develop a particular area of interest, so your choice needs to be sustainable.
 - “... experimental lettering” can be interpreted as using alternative tools or developing personal or unconventional/abstract scripts and alphabets.
- b)
- The manuscript book can contain any subject matter, it doesn't have to be poems or prose – it could be a play, information, journalistic, expressive or diagrammatical content, etc. It should have a minimum of 16 pages primarily of calligraphy or lettering in addition to decorative elements.
 - Any binding chosen should not be bulky but suitable for including on the presentation board, whether in an envelope, wrap or via another fixing. Soft covers are acceptable.
 - A knowledge of book page layout relating to the subject, orientation and form of binding is essential.
 - The large multi-text panel can contain texts from more than one source, illustrations, gilding, formal or informal decorative aspects and a minimum of 500 words. It should display your ability to design and execute a sustained piece of work, maintaining quality of composition and workmanship.
- c)
- Two of the options must be submitted to complete this module.
 - Single word designs are not acceptable: either use words repeatedly or choose a longer text.
 - Alphabet designs should be more than just exemplars – they need to be creatively conceived.
 - Originals of the designs must be presented, whether larger or the same size as the intended reproduction.

- Printed versions of the final form and at the correct size can be displayed in addition, though this is optional.

HOW TO PUT ROUGHS ON BOARDS



ASSESSMENT

- It is necessary to meet the requirements of the syllabus – if not marks are lost, but it is the quality of the work that also gains the marks.
- Comments on the assessment sheets are made for separate modules, not necessarily each individual piece of work. They will give indications of your strengths and areas for improvement.
- Personal interpretation of words is important to how a piece of work is designed. Whether the assessor would do this differently is immaterial, as long as the piece works in its own right.
- Bland comments on the assessment sheets are not particularly helpful so assessors may make comments that could be taken the wrong way. They are merely trying to give useful pointers such as “choose a tool that is more sympathetic to the surface” or “the formal serifs chosen are incompatible with this cursive script – try a less rigid style” or “the amount of contrasting elements in the page layouts looks confusing for the subject matter – try a little more unity” so that the candidate knows what to concentrate on for future development. The comments should not be taken as being abrupt, since space on the form is limited.

ASSESSMENT CRITERIA

Aim to ensure that the work submitted achieves the following – they are what the work will be marked against, with 5% of the marks for each criterion:

Module 1 – Context Research and Theory – 10% marks

- a | Critically analyse the practices of an historical scribe, illuminator or lettering artist, making connections with contemporary works
- b | Critically analyse the work of a contemporary practitioner making relevant connections and personal judgements.

Module 2 – Theory in Practice – 20% marks

a I Critically analyse lettering styles from module 1, further historical scripts and 2 contemporary hands.

b I Research historical manuscript materials and techniques b & c II Apply consistent alphabet family characteristics

b II Demonstrate informed and highly skilled use of several of the methods and techniques in b I

c I Exhibit highly proficient letterforms, rhythm and spacing with a masterly execution of formal decorative elements.

Module 3 – Techniques and Design – 20% marks

a I Synthesise knowledge and skills with historical decorative techniques to apply in a contemporary manner a II Maintain consistency in letterforms, rhythm and spacing

b I Display proficient skills in the use and effects of a range of tools other than metal broad-edge nibs and critically evaluate the results

c I Trial and achieve efficient results on an alternative surface/s to paper and make critical judgements about the outcomes

a, b & c II Exercise highly developed problem-solving skills during the design process.

Module 4 – Interpretation and Expression – 20% marks

a I Bring together technical expertise with original ideas to best convey the meaning or purpose of the text/s

a II Evidence proficient problem-solving skills with alternative designs to interpret texts sympathetically and imaginatively

b I Synthesise learning from previous modules with inspired and expressive design intentions using lettering and decorative techniques

a III & b II Show a confident and masterly use of tools and materials with an awareness of others' work.

Module 5 – Personal Innovation (optional content) – 30% marks

a/b/c I Evidence masterly capabilities in controlling alphabetic forms, improvising and personalising as appropriate

a/b/c II Make inspired and refined use of at least two decorative techniques

a/b/c III Exhibit imaginative design solutions in the use of colour, lettering textures and composition

a/b/c IV Show the ability to respond to other's work with a personal, highly innovative approach and sensitive interpretation

a/b/c V Demonstrate the ability to effectively organize, complete and suitably present a sustained project

a/b/c VI Synthesise prior learning with critical judgements and original concepts to meet the demands of the brief.

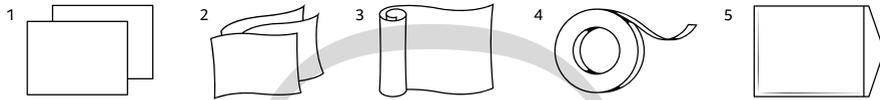
CRITERION REFERENCED ASSESSMENT EXPLAINED

- This form of assessment uses the work submitted as evidence of the candidate's attainment. The assessor decides to what level the work satisfies each of the criteria.
- It is recommended that candidates and tutors use them as guidance for creating, making decisions, checking and selecting work for assessment.
- The assessment process is fully transparent: the criteria, pass mark and maximum marks awarded in each module are known to candidates, tutors and assessors. Candidates receive copies of their assessment forms which will include comments from the assessors to assist with further development. The assessment is not competitive and there is no fixed percentage of candidates who pass or fail.
- Assessors are CLAS teaching Fellows and/or Accredited Tutors with experience in assessing work at various levels and of encouraging students in furthering their skills and knowledge.
- Assessors convene at the start of the assessment event to assess a random selection of entries to ensure the criteria are being interpreted uniformly and consistently. Borderline or doubtful entries are re-marked by another assessor/s. Afterwards the marks across all entries are scrutinised and adjusted, if necessary, by a moderator.
- The assessor and moderator panel is overseen by the CLAS Academic Standards Board (CASB) whose aims with regard to calligraphy and lettering are to maintain the highest standards in education and certification; to regulate and ensure high quality accredited teaching, assessing and moderation; and to continue to develop and provide wide reaching educational opportunities for all.

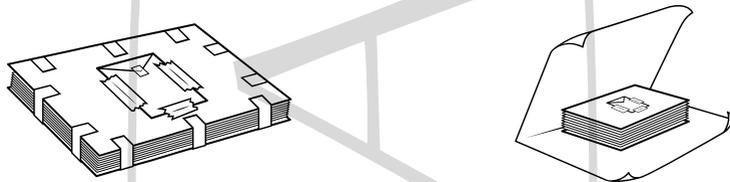
PACKAGING YOUR WORK

- Instructions for packaging the work will be sent after the enrolment form is received. They should be followed carefully.
- Only postal deliveries will be accepted. The work will be returned via the postal system after the assessment has taken place.
- The work should be put together carefully in one parcel only, weighing no more than 5 kg.
- Do not use cardboard boxes, hardboard, large bubble wrap, or tissue paper for interleaving.
- Attach work to one side of the mount boards only, laying it out to best advantage and using suitable adhesives or fixings. Please DO NOT use wire staples as they damage the work and the assessors.
- Work should not be framed or glazed but may be protected by card mounts if the weight limit allows. Protect small or delicate pieces appropriately.
- Gather together:
 1. two thick card outer boards;
 2. sheets of plain paper (not tissue) for

interleaving the presentation boards; 3. brown paper; 4. masking tape (not parcel or clear adhesive tape); 5. large card-backed or bubble-filled envelope for the research and analysis studies and the entry form:



- Put a sheet of plain paper between each board mounted with the work. Sandwich the presentation boards between the two thick card boards and secure all round with masking tape. Slide the completed entry form, the development of historical scripts study and the script analysis into the envelope. Stick this on top of the outer board with masking tape, making sure the envelope flap is secure. Wrap the whole stack in brown paper and tape up safely. Write the address of the Diploma Administrator – find the contact details on the website and post to be received between 15 June and 6 July.



OVERSEAS CANDIDATES ONLY

Because of the prohibitive cost of posting pieces mounted onto boards, overseas candidates may submit the required number of pieces, named and labelled as stated, together with their historical scripts development study and analysis packed flat without the boards. Candidates should however make all attempts possible to protect their work from damage during transit. Labelling of the step by step design process drafts for Module 3 a) & b) should be clear and obvious.

RE-SUBMITTING MODULES

It will be clear from the assessment sheet if one or more pieces of work in a module may not have gained sufficient marks to pass the Foundation Diploma. It is possible to repeat those pieces of work but if only one needs re-doing, all the pieces for that particular module must be re-submitted. Each module may be re-submitted for re-assessment **once** only, and this must be in the year following the original submission. The module in question needs to be clearly indicated on the enrolment form and payment made through the website.

APPEALS PROCEDURE

The appeals procedure has several stages. If a candidate is not happy with a mark/s, the following steps should be taken:

1. Discuss the issue/s in relation to the mark sheet/s with your tutor
2. If you remain dissatisfied, write to or email the National Diploma Administrator (enclose a s.a.e. if by post). You will receive a reply with an explanation if the matter is administrative or the matter will be referred to the assessor concerned who will consider your appeal in the light of any additional explanation you may have provided.
3. If the assessor remains of the same opinion, it will be referred to the lead assessor, moderator or the standardisation officer who may offer a re-assessment on payment of the appropriate fee, or confirm the assessor's original decision and explain why.
4. The standardisation officer's decision is final.
5. You must appeal within 3 months of receiving your mark.

EQUAL OPPORTUNITIES STATEMENT

The Calligraphy and Lettering Arts Society is open to anybody and everybody who enjoys calligraphy and lettering. 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 needs additional support accessing the process should contact the National Diploma Administrator.



CALLIGRAPHY & LETTERING ARTS SOCIETY

NATIONAL DIPLOMA IN CALLIGRAPHY - ADVANCED LEVEL Enrolment Form

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

The closing date for receipt of enrolment forms for summer assessment is 31 March in each year.

Please complete in block capitals and send to the National Diploma Administrator (contact details on the website)

First Name _____ Surname _____

Address _____

Postcode _____ Email _____

Mobile _____ Tutor _____

| | | | | | | | |
|--|-----------------------|---|---|---|---|---|----------------------|
| I will be submitting <i>please tick</i> | All modules this year | | | | | | |
| | Separate modules | 1 | 2 | 3 | 4 | 5 | <i>please circle</i> |
| | Re-assessment | 1 | 2 | 3 | 4 | 5 | <i>please circle</i> |

In which year did you start the Diploma? _____

I have paid via the website - by bank transfer or by PayPal, or enclose a cheque as well as an A5 stamped addressed envelope for the entry pack to be returned.

GDPR Statement: Your information will be used by CLAS to process your enrolment, assessment and related administration. Results sheets will be retained for up to 5 years. Result scores and grades will be added to the CLAS archives. Entry and enrolment forms are only retained until completion of the diploma and work has been returned to the candidates.

CLAS USE ONLY

We acknowledge with thanks receipt of your entry fee for the
Advanced Diploma assessment.

Candidate Reference Number _____

Signed _____ Date _____

FURTHER GUIDANCE FOR MODULE 1 Context Research and Theory

a) In A4 or A3 format using photocopies and images, present an illustrated written account of approximately 1500 words with a critical analysis of the works of an historical scribe, letterer or illuminator.

b) In A4 or A3 format, produce a written account of approximately 1500 words with a critical analysis of the works of a contemporary lettering practitioner and present it using photocopies and images to illustrate your investigations.

The reasoning behind doing this research is that all works of art not only have a personal story behind them but also an historical and cultural context. For both a) and b), in researching a single artist's work, it is possible to gain insights into social, political, religious or economic, as well as creative factors that may have influenced or affected what inspired them, how they approach their work and, of course, the content and how it is presented. This knowledge can help you to draw more informed conclusions in order to evaluate the works from a wider, more critical perspective.

For the two studies here, it is assumed that you will select practitioners you admire, so it is unnecessary to state what you "like" in the works. Critical analysis has three stages – it is not just a description of the artist's work:

1. How the manuscripts or pieces look – this is where description does come in!
2. How the pieces/designs function – identifying the different component parts and how they work together.
3. How they compare – so a judgement can be made about their significance or value.

1. Description:

- what are the manuscripts/inscriptions/illuminations etc.?
- what are they about?
- who are they for or what are their purposes?
- when/where were they written/created?
- which script/s, lettering, gilding or painting method/s?
- what is the style of decoration, if present?

2. Analysis:

- how do the different elements affect each other?
- how well do the proportions work?
- how was a particular effect gained/what was the technique used?
- why was that script/colour/weight/position/style/painting or gilding method chosen?
- would an alternative have been more successful?
- could anything have been added, altered or removed?

3. Evaluation:

- Are the works successful – and why?
 - Do the component parts work well together – how?
 - Are there other possible solutions to the design/s – what would they be?
 - How do these compare to other similar works?
 - What have you learned from critiquing these?
 - What might you apply, or not, to your own work?
- Historical”, for the purposes of this Advanced Diploma, is a term referring to manuscripts prior to the 20th century, that is – before around 1900. For convenience, “Contemporary” means from Edward Johnston’s time to the present, as he is considered to be a major instigator of contemporary Western broad-edged calligraphy.
- For the historical scribe, letterer or illuminator – find out what else was going on at the time – in terms of other similar works and practitioners, but also socially, politically, etc. Did he/she have any patrons, work in one place or travel afield, work in collaboration with others? Is their work limited to one discipline alone (calligraphy/gilding/painting)? Often there won’t be that much detail available but whatever you are able to establish, consider how these facts might affect their work.
 - For the contemporary practitioner, who may be working with glass, ceramics, textiles, fonts, printing, stone, etc. not just calligraphy – and if they are still alive, you might consider contacting them for information about their work and circumstances. If you include direct comments ensure they are in quotation marks and be prepared to send the artist a copy of the final version so write sensitively in that regard. Details of training; major commissions; main aims, influences and inspirations; preferred processes, tools and mediums; contribution or impact on others could all be included.
 - Integrate illustrative images and references to support your discussions throughout, remembering to number (eg. Fig 1) and annotate them with title, date, place of origin.
 - Provide a list of sources for the information gained – books, television programmes, catalogues, podcasts, websites, an interview, etc., and credit the practitioners cited.

FURTHER GUIDANCE FOR MODULE 2

Theory in Practice

a) Carry out letterform analysis of the historical script/s and/or display lettering researched in Module 1 along with two other historical scripts, plus two hands written by a contemporary letterer.

- At this Advanced level, letterform analysis is expected to play an initial part in scrutinising any script and also in considering contemporary work to any kind of depth. There are various helpful guides in the appendices to assist with these tasks including suggested analysis questions for studying capitals, pointed pen scripts or calligraphy/lettering carried out using tools other than the traditional broad-edge.
- Find suitably enlarged and detailed illustrations of the chosen historical and contemporary hands, and show by pencil lines and measurements on the copy or image how you have worked out the various details and note the relevant information on a separate sheet for each one, using numbers for reference.
- To show your full understanding of how these scripts/letters have been written, write each letter of the alphabets (present each hand separately), drawing numbered direction arrows around the letters detailing the ductus, that is – indicating the order and way each stroke has been written

b) Make a study of traditional tools and materials generally used in historical manuscripts, for instance quills, pigments, use of vellum, gilding methods, and at least two styles of decoration.

- Carry out and present your own trials and developments with these, using available materials, for applying in the following modules as appropriate.
- This study should benefit you in relevant ways, so keep in mind how you might wish to use the techniques you are investigating throughout other modules. The References and Source Material appendix lists specialised suppliers as well as publications and websites offering a wealth of information for researching how traditional tools and materials were prepared, used and methods for painting and gilding.
- Your findings may be presented in any suitable way – with annotated illustrations of historical examples (note the originator, date and materials used) numbered and integrated with your descriptions, recipes and trials (eg. Fig 1). The trials with various materials and processes should be set out in order – again numbered (eg. garlic juice gilding trial 1 etc.) – and collected together in an organised manner, fixing items such as quills or gilding carefully for packing in the portfolio.

- Your own trials should be taken further as preparation experiments for use in pieces of work for subsequent modules using authentic materials, although comparisons can be made with modern mediums and methods later in the relevant module.
- Provide a list of sources and site any practitioners mentioned

c) One 2-D creative piece with a substantial text of 80 words or more, using a personalised script/s developed from the analyses and to include formal use of decorative elements such as gold, metals, heraldry, borders, Celtic Knotwork or similarly formal devices or design-work.

- This creative piece must be carried out on a flat substrate and of a size to fit into the portfolio – the original must be submitted.
- The script/s and any display lettering needs to show how your analyses have informed your own developed/modified script and it should be appropriate to the subject matter and formality of the piece of work. The word count is to show you are capable of writing a sustained amount of text with consistency and rhythm.
- Similarly the decorative content you choose to include should be in sympathy with the text and subject matter.
- Formal use of decorative elements doesn't mean the design-work has to be absolutely traditional – you may create your own formal motifs, use variegated metals in place of gold, design your own borders or knotwork, but the overall aspect of this piece should be formal.

ASSESSMENT CRITERIA - ADVANCED LEVEL

Candidates are expected to achieve the following to a capable and competent level.

| Module 1 - CONTEXT RESEARCH AND THEORY - 10% | | | | | | |
|--|--|---|---|---|---|---|
| Module Outcomes | Assessment Criteria <i>each one can be awarded up to 5%</i> | 1 | 2 | 3 | 4 | 5 |
| a) Submit an illustrated comparison study for each of the three lettering styles | <i>a I</i> Critically analyse the work of an historical scribe, illuminator or lettering artist, making connections with contemporary practices. | | | | | |
| | <i>b I</i> Critically analyse the practices and work of a contemporary practitioner making relevant connections and personal judgements. | | | | | |
| b) Provide a critical investigation of the works of an appropriate contemporary practitioner | | | | | | |

| Module 2 - THEORY IN PRACTICE - 20% | | | | | | |
|---|--|---|---|---|---|---|
| Module Outcomes | Assessment Criteria <i>5% each</i> | 1 | 2 | 3 | 4 | 5 |
| a) Complete letterform analyses for a minimum of 6 lettering styles | <i>a I</i> Critically analyse lettering styles from module 1, further historical scripts and 2 contemporary hands. | | | | | |
| | <i>b I</i> Research historical manuscript materials and techniques | | | | | |
| | <i>b II</i> Demonstrate informed and highly skilled use of several of the methods and techniques in <i>b I</i> | | | | | |
| | <i>c I</i> Exhibit highly proficient letterforms, rhythm and spacing with a masterly execution of formal decorative elements | | | | | |
| b) Present an investigative study of traditional tools and materials used in historical manuscripts and display your own trials and developments of these | | | | | | |
| c) Produce a 2-D piece using personalised script/s and formal use of decorative aspects | | | | | | |

| Module 3 - TECHNIQUES AND DESIGN - 20% | | | | | | |
|---|---|---|---|---|---|---|
| Module Outcomes | Assessment Criteria <i>5% each</i> | 1 | 2 | 3 | 4 | 5 |
| a) Submit a piece with informal use of decorative elements | <i>a I</i> Synthesise knowledge and skills with historical decorative techniques to apply in a contemporary manner | | | | | |
| | <i>b I</i> Maintain consistency in letterforms, rhythm and spacing | | | | | |
| | <i>c I</i> Trial and achieve efficient results on an alternative surface/s to paper and make critical judgements about the outcomes | | | | | |
| b) Present a piece of lettering executed with one or more alternative tools, with annotated experiments | | | | | | |
| c) Provide a piece carried out on a surface other than paper, with annotated trials. | <i>a, b & c II</i> Exercise highly developed problem-solving skills during the design process | | | | | |

| Module 4 - INTERPRETATION AND EXPRESSION - 20% | | | | | | |
|--|--|---|---|---|---|---|
| Outcomes | Assessment Criteria 5% each | 1 | 2 | 3 | 4 | 5 |
| a) Present a piece with lettering only, to showcase originality and sensitivity of interpretation (minimum of 80 words), also displaying the entire design process | a I Bring together technical expertise with original ideas to best convey the meaning or purpose of the text/s | | | | | |
| | a II Evidence proficient problem-solving skills with alternative designs to interpret texts sympathetically and imaginatively | | | | | |
| b) Produce a piece to include lettering and decorative features | b I Synthesise learning from previous modules with inspired and expressive design intentions using lettering and decorative techniques | | | | | |
| | a III & b II Show a confident and masterly use of tools and materials with an awareness of others' work | | | | | |

| Module 5 - PERSONAL INNOVATION (OPTIONAL CONTENT) - 30% | | | | | | |
|--|---|---|---|---|---|---|
| Outcomes | Assessment Criteria 5% each | 1 | 2 | 3 | 4 | 5 |
| a) Produce 6 related works based on a theme OR | a/b/c I Evidence masterly capabilities in controlling alphabetic forms, improvising and personalising as appropriate | | | | | |
| | a/b/c II Make inspired and refined use of at least two decorative techniques | | | | | |
| b) Create a substantial work – either a manuscript book or large multi-text panel OR | a/b/c III Exhibit imaginative design solutions in the use of colour, lettering textures and composition | | | | | |
| | a/b/c IV Show the ability to respond to other's work with a personal, highly innovative approach and sensitive interpretation | | | | | |
| c) Present two sets of 6 designs for reproduction | a/b/c V Demonstrate the ability to effectively organize, complete and suitably present a sustained project | | | | | |
| | a/b/c VI Synthesise prior learning with critical judgements and original concepts to meet the demands of the brief | | | | | |

REFERENCES AND SOURCE MATERIAL

BOOKS

Historical context and manuscripts

The Story of Writing

by Donald Jackson (Cassell Ltd, 1981).

The Golden Thread

by Ewan Clayton (Atlantic Books Ltd, 2013)

Historical Scripts from Classical Times to the Renaissance

by Stan Knight (Oak Knoll Press, 1998)

The History of Illuminated Manuscripts

by Christopher de Hamel (Phaidon Press, 1994)

The Art of Calligraphy-A Practical Guide to the Skills and Techniques

by David Harris (Dorling Kindersley, 1995)

Calligraphy, Illumination & Heraldry – A History and Practical Guide

by Patricia Lovett (British Library, 2000)

The Cambridge Illuminations –Ten Centuries of Book Production in the Medieval West

edited by Paul Binsky & Stella Panayotova (Harvey Miller Publishers, 2005)

The Historical Source Book for Scribes

by Michelle Brown & Patricia Lovett (British Library, 1999)

Scribes & Illuminators

by Christopher de Hamel (British Museum Press, 1992)

Making Medieval Manuscripts

by Christopher de Hamel (The Bodleian Library, 2017), revised edition of Scribes and Illuminators above

Medieval Illuminators and their Methods of Work

by Jonathan Alexander (Yale University Press, 1993)

Writing, Illuminating & Lettering

by Edward Johnston (Dover Publications Inc - reprint, originally published London, 1906)

Letterform, scripts & improving calligraphic skills

Historical Scripts from Classical Times to the Renaissance

by Stan Knight

The Historical Source Book for Scribes

by Michelle Brown & Patricia Lovett

The Art of Calligraphy – A Practical Guide to the Skills and Techniques

by David Harris

Calligraphy Step by Step

by Gaynor Goffe & Anna Ravenscroft (Collins, 1994)

Step by Step Calligraphy: A complete guide with creative projects

by Susan Hufton (Weidenfeld & Nicolson, 1995)

Contemporary Calligraphy: How to Use Formal Scripts Today

by Gillian Hazeldine (Robert Hale Ltd, 2011)

Foundations of Calligraphy

by Sheila Waters (John Neal, 2014)

Calligraphy: Tools & Techniques for the Contemporary Practitioner

by Gaye Godfrey-Nicholls (Jacqui Small Llp, 2013)

The Calligrapher's Companion

by Mary Noble and Janet Mehigan (Quantum, 2006)

Mastering Copperplate Calligraphy

by Eleanor Winters (Dover Publications Inc, 2003)

Copperplate Calligraphy from A to Z

by Sarah Richardson (Ulysses Press, 2018)

Further techniques, illumination, modern scribes, design, etc:

Advanced Calligraphy Techniques: Ideas in Action

by Diana Hoare (Cassell Ltd, 1989)

The Art & Craft of Hand Lettering: Techniques, Projects, Inspiration

by Annie Cicale (Bloomin Books, 2011)

The Encyclopedia of Calligraphy & Illumination

by Janet Mehigan & Mary Noble (Search Press, 2005)

The Art of Illuminated Letters

by Timothy Noad & Patricia Seligman (Headline Book Publishing, 1994)

Decorated Lettering

by Jan Pickett (Search Press, 2016)

The Bible of Illuminated Letters: A Treasury of Decorative Calligraphy

by Margaret Morgan (Barron's Educational Series Inc, 2006)

The Calligrapher's Handbook

edited by Heather Child (A&C Black 1985),

Painting for Calligraphers

by Marie Angel (Michael Joseph, 1989)

Artist's Colour Manual

by Simon Jennings (Collins, 2003)

Colour: A Course in Mastering the Art of Mixing Colours

by Betty Edwards (Jeremy P Tarcher, 2004)

WEBSITES AND DIGITAL RESOURCES

Many libraries around the world have digitised significant parts of their collections, including manuscripts. Some of the main UK ones are given below. The sites can be interesting to browse but what is probably better, if you have the title or reference for a manuscript, say from a book, is to enter the details directly into the search facility for that particular library, or straight into your search engine. You can then explore that manuscript in more detail if it's available digitally.

British Library:

<https://www.bl.uk/manuscripts>

Bodleian Library:

<https://digital.bodleian.ox.ac.uk>

[https://digital.bodleian.ox.ac.uk/collections/western-medieval-](https://digital.bodleian.ox.ac.uk/collections/western-medieval-manuscripts/)

manuscripts/

John Rylands Library:

<https://www.digitalcollections.manchester.ac.uk>

<https://www.digitalcollections.manchester.ac.uk/collections/>

Christianus Prolianus's *Astronomia*:

<https://rylandscollections.com/2012/05/19/christianus-prolianus-astronomia-manuscript-now-digitised/>

Cambridge University Library:

<https://cudl.lib.cam.ac.uk>

National Library of Scotland:

<https://digital.nls.uk/gallery/>

<https://digital.nls.uk/gallery/category/medieval-manuscripts>

National Library of Wales:

<https://www.library.wales/discover/digital-gallery/manuscripts>

Help with reading manuscripts:

National Archives – Reading old documents

<http://www.nationalarchives.gov.uk/help-with-your-research/reading-old-documents/> (Archived, so no longer interactive, but can still be helpful.)

University of Nottingham: Manuscripts and Special Collections – Research Guidance

<https://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/introduction.aspx>

CALLIGRAPHY SUPPLIERS:

Disclaimer: This chart is to help you source suppliers for your calligraphy needs. CLAS does not recommend any particular supplier over any other supplier and inclusion or omission of any supplier is not an indication of quality or service, or that any particular item is still for sale. Any contract you enter into is between you and your chosen supplier. Unfortunately, we are not able to provide a global supplier list but do include a few of the major overseas suppliers. If you are a supplier of tools or materials relevant to our members, please get in contact with our Chair with the relevant information.

| UK | | |
|----------------|--|---|
| SUPPLIER (A-Z) | CONTACT DETAILS | SUPPLIER TYPE |
| A S Handover | www.handover.co.uk | Brushes, paints, gold leaf & sundries |
| Artesaver | www.artesaver.co.uk | General art supplies and drawing boards |
| Artifolk | www.artifolk.co.uk | General art supplies and drawing boards |

| SUPPLIER (A-Z) | CONTACT DETAILS | SUPPLIER TYPE |
|---------------------------|--|--|
| Atlantis Art | www.atlantisart.co.uk | Art materials |
| Blots | www.blotspens.co.uk | General calligraphy supplies, including gilding and writing boards |
| Calligrafitti | www.calligraphity.com | Calligraphy related books |
| CASSart | www.cassart.co.uk | General art supplies including writing boards |
| CLAS Sales | www.clas.co.uk/sales/ | Pens, nibs, specialist grounds, CLAS merchandise, and back issues of The Edge |
| Cornelissen | www.cornelissen.com | Specialist art supplies including gilding, pigments, and calligraphy equipment |
| Cult Pens | www.cultpens.com | Pens, pencils, limited calligraphy pens |
| Gold Leaf Supplies | www.goldleafsupplies.co.uk | Gold leaf and gilding supplies |
| Granthams ArtDiscount | www.artdiscount.co.uk | General art supplies, lightboxes |
| Great Art | www.greatart.co.uk | General art supplies including calligraphy supplies |
| J Hewit | www.hewit.com www.hewitonline.com/ | Bookbinding supplies and leather Vellum and parchment |
| Jacksons | www.jacksonsart.co.uk | General art supplies including paper and easels |
| Jaffe et Fils LTD | www.jaffefeathers.co.uk | Feathers including untreated quill feathers (wholesale with a minimum order value) |
| John Purcell | www.johnpurcell.net | Paper specialist |
| Ken Bromley Arts Supplies | www.artsupplies.co.uk | General art supplies including writing boards |
| London Graphic Centre | www.londongraphics.co.uk | General art supplies and technical drawing tools |
| Pegasus Arts | www.pegasusart.co.uk | General art supplies including writing boards |
| Penman Direct | www.penmandirect.co.uk | General calligraphy supplies, books, paper |
| Pullingers | www.pullingers.com | Graphic and fine art supplies |
| RK Burt | www.rkburt.com | Paper specialist |
| SAA | www.saa.co.uk | General art supplies |

| | | |
|-----------------|--|--|
| Scribblers | www.scribblers.co.uk | General calligraphy supplies |
| Shepherds | www.bookbinding.co.uk | Bookbinding supplies and papers |
| SSI Sales | www.calligraphyonline/shop | SSI merchandise, quills and vellum |
| T N Lawrence | www.lawrence.co.uk | General art supplies including pigments, paper, and vegan art supplies |
| William Cowley | www.williamcowley.co.uk | Parchment and Vellum |
| Wrights of Lymm | www.stonehouses.co.uk | Gilding and gold-leaf specialist |

| OVERSEAS | | |
|----------------------|--|--|
| SUPPLIER (A-Z) | CONTACT DETAILS | SUPPLIER TYPE |
| Hollanders (USA) | www.hollanders.com | Paper and bookbinding suppliers |
| John Neal (USA) | www.johnnealbooks.com | USA based supplier of calligraphy books, magazines (including Letter Arts Review) and general supplies |
| Paper Ink Arts (USA) | www.paperinkarts.com | General arts and calligraphy supplies |
| Talas Online (USA) | www.talasonline.com | Paper and bookbinding supplies |

GUIDE TO ANALYSING SCRIPTS FOR MODULE 2 OF THE CLAS DIPLOMAS

The level of information in this guide is suitable for Foundation level, yet also serves well for Intermediate and Advanced levels where increasingly more detailed comments are required.

Note that at Foundation level only **one** of the three basic hands of Foundational, Formal Italic or Uncial should be chosen to focus on for the whole submission. Also note that at Intermediate level Roman capitals are compulsory and there is a separate analysis questions sheet for capitals.

This guide seeks to offer a procedure to follow in order to fully understand how scripts were originally written and has purposely chosen a script other than the basic hands previously mentioned as a model, so if you select a Carolingian hand at other levels, you must use a different example for your own analysis to submit – if you are found to have copied this in any way, it may result in the module being rejected for assessment.

Analysis notes to accompany the example are in Italics.

Select a clear model of the script to analyse where letterforms can clearly be seen in detail or obtain an enlargement sufficient for analysis. Suitable books are listed at the end of this document.

Briefly introduce the example giving its reference, date when written, location and scribe if known. Then a general description of the script.

This example (Fig.1) is taken from the Moutier Grandval Bible. British Library, Add. Ms. 10546 which was written at St Martin's Abbey, Tours in France between AD 834 and 843. The script is short and rounded, although with long ascenders/descenders and written with rhythm and some speed, yet it is very consistent.

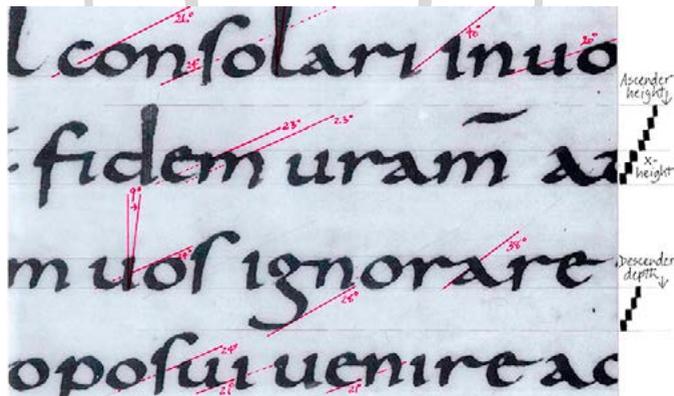


Fig.1

1. Pen angle: (ie. the angle the nib is to be held at, measured from the horizontal)
To estimate the pen angle, measure about 10 examples from different letters where you can clearly see the angle at which the nib was held. This is most easily found at stem beginnings/endings or axis strokes on o and other round strokes. Draw a straight line with a ruler along the axis or edge of the entry/exit stroke, then draw a horizontal line so that the two meet, then measure the angle between the two lines with a protractor, noting it on the photocopied model (see Fig.1). Calculate the average pen angle from these examples and note the answer. If you think there are instances where the pen angle is intentionally altered for some letters, strokes or serifs, do not include these when working out the average but comment on them.

In this example the average pen angle is 26 degrees although some entry serifs are steeper at 30 and even 40 degrees. The angle of the pen is steeper for the crossbar of a – 35 degrees and exit serifs vary, being both flatter and steeper than the average.

2. Letter weight or the x-height:

To find out the x-height – identify the thickest stroke on the historical model enlargement, this will be opposite to the thinnest stroke which is the pen angle or axis stroke. Try various sized dry nibs against the thickest stroke to find one exactly the same width. Draw a base line across the bottom of a line of writing on the enlargement and another across the top of the letter bodies and minims, then measure the distance between the base and x-height line. Re-draw these two lines across another piece of paper and try writing a couple of straight and round letters to see if they look the same weight/thickness of strokes as in the model. If not try slightly wider or narrower nibs until the right size is found. Use this to determine the x-height in terms of nib widths by holding the nib edge vertical/at 90 degrees to the horizontal and making a nib widths ladder, see the example in Fig. 1. The number of nib widths measured between the base line and x-height line gives the letter weight or x-height. The minims and bodies of letters fit between these while ascenders and descenders rise above and go below them.

Although the line depths vary slightly in the example, the x-height here is approximately 3 nib widths high. See Fig.1

3. Shape of the O:

Look at several Os on the historical example to determine which is the most consistent form as a basis for the rest of the script – it may help to look at other related letter shapes to decide which is the most suitable O. Describe how the O is constructed – whether the thicks overlap the thins and if in two or more separate strokes or all in one.

These Os are fully rounded but almost a nib width wider than their height. The thin axis strokes overlap each other for smooth joins and this is also the case for c and e.

4. Arches: (the shape and structure)

State where on the letter stems the arches branch from and whether from inside or outside of the uprights; in an upward, horizontal, curved or downward movement; with or without a pen lift. Describe the shape of the arches.

Clockwise arches branch from 2/3 up the upright/minim, whereas anti-clockwise arches on u meet the minim at 1/4 up the stem. Arches spring from within the uprights as there is a slight thickening of stroke as they leave the stems, and appear to be cursive (no pen lift) as there are no foot serifs on first minims of n and first and second minims of m. The general shape of arches is rounded, like the o but occasionally become slightly pointed at the top of p, h and r.

5. Ascenders and descenders:

Measure and state the height and depth of ascenders and descenders in terms of nib widths, not mm, and note if there are any variations on different letters – Fig.1.

In the enlarged example the ascenders and descenders extend approximately 4 nib widths above and below the x-height but on the whole page example (of the same manuscript) they vary between 4½ and 6 nib widths in height and depth. The long s rises only about 2 nib widths above the x-height line. The tail of g is 3 nib widths below. The second stroke of x descends below the base line but not as far as p, q or g.

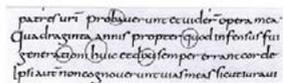


Fig.2

6. Serif types: (the form of entry and exit stroke)

It may be that not all serifs are the same on any given example script – for instance the exit serifs on descenders may be quite different to those on minims or ascender entry strokes. Explain how you think they were constructed and if in one or more strokes.

The serifs on ascenders are heavily wedged which may have been formed by increased pressure with the quill originally, but could be imitated in two possible ways with a metal nib – either by making the top left side of the wedge first, then a pen lift to go back to the right top and down the length of the stem, or by starting half way down the upright, pushing up to the top on the left side and then back down to complete the whole stem. Serifs on upright minims appear to be two strokes: a small wedge, a pen lift to go back to the top and down into the full minim stem. Exit foot serifs are small ticks/axis strokes but the first foot on n and first and second feet on m do not have serifs – indicating that no pen lift occurred. This is not the case for h which has both foot serifs.

7. The ductus: (the order, direction and number of strokes to make each letter)

Consider how the original letters were constructed and make general observations to determine common sequences, then copy each letter leaving enough space to include numbered direction arrows showing how each letter was written. Alternatively use individual photocopied letters to write your own replicas beside them, but still include the ductus indicators (numbered arrows) – Fig.2.

This example script is a flowing hand which has some ligatures between letters where convenient links can be made, ie. r to i or a; g to n; or a to m; and m, n and r are cursive – written without pen lifts. Elsewhere letters are not joined and most letters are written with pen lifts. The accompanying practical analysis and copying of letterforms indicate the ductus.

8. Letter slope:

If letters slope forwards, rule a straight line down through an ascender or stem to the base line and then rule a vertical line next to it until they meet at the base. Measure the angle of slope from the vertical using a protractor – Fig.1.

This Carolingian has a gentle forward slope at a consistent angle of 9 degrees from upright.

9. Spacing:

(between letters within words, between words and between lines of writing)
Describe the letter spacing inside words, whether close, wide or middling. Relate the space between uprights of two adjacent straight letters to an n width, for example ask if the ni distance is closer, the same as or wider than the inside width of an n. For spacing between words – relate this to the outside width of an o – whether similar, closer or wider. For line spacing, measure this in multiples of x-heights as this is often the case in historical manuscripts for ease of ruling up.

Spacing within words in this example is even and relatively generous giving the hand a slightly spread-out aspect. Spaces between adjacent upright strokes are pretty much equivalent to the internal width of an n. Spaces after r and a appear wider than others. Gaps between words are mostly the overall width of an o although sometimes less. Interlinear space is approximately 2½ times the height of the x-height but in the representation of a whole page it is at least 3 times the x-height. There may have been a discrepancy due to enlarging the page to such an extent.

10. Writing speed:

State whether you think the script was written slowly, moderately or quickly, giving your reasoning – upright, formal writing with more pen lifts and deliberate or multiple stroke serifs indicate slower a speed whereas writing with fewer pen lifts, some ligatures, a slope to the right and also compression are all signs of a faster speed.

This hand exhibits a steady rhythm, which the cursive formation of m, n and r, the slope and regular ligatures enhance. These features suggest considerable fluency and a moderately rapid speed of writing.

11. Other observations:

Comment on any peculiarities, anomalies or noteworthy aspects

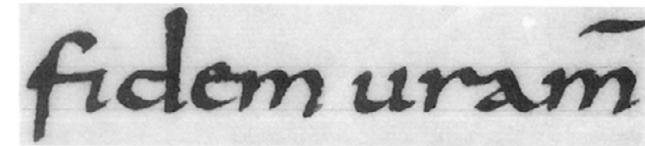
The club shaped ascender serifs appear quite heavy in comparison to other stroke weights but their tall height and the generous interlinear spacing offsets this. Uncials serve as capitals for this minuscule script. Certain letters are wider than the o, ie. d, a and q. The top of e reaches above the x-height line allowing the cross bar to form a ligature to the following letter, if convenient, along the x-height line.

PRACTICAL WORK FOLLOWING ANALYSIS

On A4 paper to be submitted with the analysis notes

a) Practise copying the historical letters with consideration to the results of the analysis research. To show your full understanding of how these have been written – display your replicas in **one** of two ways: either write each letter of the alphabet with generous space between each one and draw numbered direction arrows around the letters to indicate the order and way each stroke has been written, or cut photocopied examples of the letters and glue onto a sheet with lines drawn for several of your own to be written alongside each letter of the alphabet. X-heights of the historical versions may vary so ensure your lines are drawn accurately to correctly match the weight of the original. Note the ductus on one of each letter you have written with stroke order and direction arrows – see Fig.2.

b) To gain a practical insight into spacing in the original, copy 2 to 3 words at the enlarged size taking special care over the spacing – see Fig.3. Then try at a smaller size (if using Stan Knight’s “Historical Scripts” book the phrase in the panel at bottom right on the righthand page is actual size).



insalutē omni credenti. tuda

insalutē omni credenti. tuda

Fig.3

c) With the details of how to write the letterforms now clearly identified use this knowledge to form any letters that may be missing from the historical model. For instance – extend an i below the base line for a j; use two us joined for a w; extend the right stroke of u to form a y or foreshorten the descender on a y for a v. Practise the letterforms to gain some consistency before writing out the full alphabet or a pangram sentence.

d) To interpret this script in today’s terms – find an example of the hand written by a contemporary calligrapher and make comparisons between that and your historical model. Consider the analysis points and identify any particular differences, specifying at least 3 main ones. These might be to do with serifs, compression, letter weight, or height and depth of ascenders and descenders, etc.

A GUIDE TO ANALYSING CAPITALS

(Capitals from various sources or eras, not just Roman capitals)

Proportion and Form

1. Generally, are the letters distinct and formal in aspect or ornate and elaborate?
2. Are they all the same height? If not, which are taller/shorter?
3. Is it possible to discern and identify the skeleton forms of each letter?
4. What is the width of the O in relation to its height? Describe its underlying shape – is it round, oval, almond/diamond shaped, rectangular, softened triangle, etc?
5. Do other letters include any parts of the O (left/right sides or the arch)?
6. Does the O govern the width of any other letters?
7. Are there consistent proportions to particular letters/groups of letters? Which could be grouped together?
8. Are the letters upright? If not, what is the angle of slope from the vertical.

Construction

9. Are the capitals **monoline**, **weighted/pen-written** (single stroke thicks) or **compound construction** (double or multi-stroke, or outlined thicks)?

Monoline

10. Is there any variation in the density of line? Where – at the start and end of strokes or in the middle?
11. Is there any slight flaring of the line? Where? Is this made by the tool (pressure) or some other method?
12. Are there any serifs – if so, are they horizontal or angled? Where do they sit – entering the upright from the left or straight across the top; with the upright equally spaced over a foot serif; or do the exit serifs lead off to the right?

Weighted single-stroke

 (written with a broad-edged tool)

13. Are the thin strokes always in the same position/at the same angle to the horizontal? What is the most constant pen angle? Are there any variations and if so, do they occur for the same strokes, eg, 45 degrees for left-to-right

diagonals.

14. Find the widest stroke (opposite the axis), not including the serifs, this gives the width of the nib used. Measure this with dividers or by marking against a slip of paper, and use it to determine the x-height.
15. How many of these nib widths is the x-height? This gives information about the weight of the letters and for ruling up.
16. Are there variations of thickness in the verticals and diagonals? If so, where do they flare or narrow? Is the stress of weighted strokes consistent in other letters?
17. How is the O constructed? Do the thick strokes overlap the thin axes and is it constructed in two or more separate strokes? Does this follow for other letters in the same letter groups (eg, C, D & G)?
18. Where do the arches branch from the stems? From inside or outside the stems, in an upward, sideways or downward movement, with or without a pen lift?
19. How do the letters start and finish? Are there any serifs – if so, are they horizontal, angled, variable, built-up or flaring?? How are they constructed, by one or more strokes, using the same pen angle or a different one?
20. Is there any evident pen manipulation? Are there width changes within the strokes due to altering either the pen angle or the pressure exerted? Try using a dry nib of the same size as the model over the letters to find out. Do you have to alter the angle to obtain the same width of stroke?
21. What is the likely sequence of strokes and in what direction is the pen moving, for each letter? This is the ductus – the order, number and direction of strokes to write each letter.

Compound Construction

 (Versals, built-up or multi-stroke Roman capitals, or Cadels)

22. How many lines make up the thick strokes? Is this consistent or does this vary?
23. If there are more than two lines (outlines), identify which lines form the structure of the stroke and which are the “fillers” or serve a decorative purpose.
24. Are the compound strokes filled in (solid) or outlined only with space inside them?
25. Are the compound straight strokes the same width from top to bottom? If

A GUIDE TO ANALYSING POINTED PEN SCRIPTS

1. Is the writing upright or sloping? If it slopes, does it slant to the right or backwards and forwards? If it leans consistently to the right, what is the angle of that slope? Use a protractor to measure the slant from the vertical.
2. What are the characteristics of the heavy strokes?
 - are they blunt ended (immediately thick at the start and finish)?
 - is there a graduation from thin to thick?
 - are the thick strokes waisted or bulged (slightly narrower in the middle for straight strokes/wider in the centre of rounded strokes)?
3. How are the heavy and light strokes constructed – what movement or handling of the pen is required to achieve them?
4. Can the heavy and light strokes be performed in all directions – up/down, left/right?
5. Can both heavy and light lines be created with one stroke, one leading into the other, or is a pen lift necessary?
6. What is the nib angle – does it relate to the uprights or the slope of the letters? Using a dry pen, adjusting the pressure over the top of an example will give a good indication of how the pen is held and how to achieve the heavier strokes. If they are graduated, make the stroke from beginning to end – from light to heavy and back to light again.
7. What position does the arm have to be in to achieve the thickened strokes? Might the paper be positioned at an angle to achieve these strokes?
8. What is the measurement of the x-height? Measure this in mm or inches.
9. What is the proportion of the x-height in relation to the ascenders and descenders? Do they extend more or less than the x-height measurement above and below? These measurements give information about the form of the letters.
10. Describe the shape of the letter **o** – is it round, oval (narrower than its height or wider than its height), triangular, a diamond, etc? This is an indicator of any compression/expansion.
11. How is the **o** constructed? Where is the starting point? Is it constructed in two or more separate strokes, or all in one? This offers information about the positioning of the thick and thin strokes.
12. Where on the **o** is the weight? Is there one or more heavy stroke/s? Is it/are

not, where is the narrowing or flaring? Is it slight or significant?

26. Describe the internal shape of the curved compound strokes – are they rounded or almost straight sided?
27. What is the external shape of the curves – where do they start to thicken and get the thickest?
28. Does this follow for the larger and the smaller bowls?
29. Are the serifs a natural extension from any flaring of strokes or are they added separately?
30. Are the serifs created with one or more strokes? Does the angle of the tool need to change in order to make them? What direction is the tool travelling in?
31. Are the serifs the same thickness for their entire length – do they taper or flare? Are there any curlicues or bobbles on the ends? If so, are these made with the same tool as the rest of the letter?

The Tool Used

32. Considering all the analysis so far – estimate which tool was used to write/draw the model?
 - Pencil
 - Fine liner
 - Flexible pointed nib
 - Pointed brush or brush pen
 - Ruling or folded metal pen
 - Broad-edged metal nib
 - Cut reed or balsa
 - Flat brush
33. Was the tool held at a consistent angle to the horizontal or in various manipulated holds? Was any pressure and release used to accomplish certain effects?
34. For further research regarding tools used, please see the Guide to Analysing Pointed Pen Scripts and/or to Analysing Non-Broad-Edge Tool Lettering.

they vertical, horizontal, at the centre of the letter, or elsewhere?

13. Does the form of the **o** follow in the other similar shaped letters, ie, **c** and **e**? Is the method of construction consistent? This can be crucial information in certain scripts where other letterforms are modelled on the **o**.
14. Where, on the letter stems, do the arches branch from? In an upward, horizontal or downward movement, with or without a pen lift?
15. What is the form of entry and exit strokes on minims (the short downward strokes), ascenders and descenders – curved thin strokes; horizontal serifs; angled straight serif; sharply-angled stroke; no serif/blunt; a graduated swelling of the stroke, a blunt thickening at entry/exit?
16. If there are flourishes or loops on ascenders/descenders – are the widths of the loops consistent with each other? Do they extend the same length above and below the x-height and base lines or do they vary?
17. What shape are the flourishes or loops? Do they vary?
18. What is the space between lines of writing (interlinear space)? Is it a multiple of the x-height? This gives information for ruling up.
19. Compare the spaces between the letters. Are they defined by any connecting strokes? Does the spacing vary between the letters with different connecting strokes?
20. Compare the spacing between words. Is this consistent or are there variations?
21. Compare the spaces between lines and around the example text (margins – if available). This indicates the texture and overall density of the script.
22. Make a guess at the speed of the original writing. Cursive construction (ligatures between letters) may suggest a faster pace, while formal foot serifs indicate pen lifts and therefore a slower speed. Will the pace of the lettering affect the weight of the letters when applying more or less pressure with the nib? Looking for strokes that overshoot and inconsistency of arches and letter shapes may indicate a more rapid pace.
23. Is there any pen manipulation? Are the heavy strokes all achieved with the nib at the same angle?
24. Finally, for each letter of the alphabet, what is the likely sequence of strokes and in what direction is the pen moving, for each of those strokes? This is called the 'ductus', ie, the number, order and direction of strokes to make each letter.

A GUIDE TO ANALYSING NON-BROAD-EDGE TOOL LETTERING

1. What is the overall appearance of the lettering/script? Is it
 - dense and compressed
 - open and airy
 - regular and even textured
 - free flowing
 - dynamically contrasted in itself?
2. Which direction have the lines been written in? From the left/right, up/down, several directions?
3. Is the general character of the letters rounded, angular, squared-off, fluid or fragmented?
4. Describe the quality of line or appearance of the strokes . . .
 - smooth and even
 - slightly weighted at the ends or middles of strokes
 - regularly variable
 - textured
 - incomplete or inconsistent.
5. If the strokes of letters are not even in density – are those densities generally in the same areas on other letters as well or does this vary?
6. How do the strokes begin and end – at an angle; with a built-up serif; simple entry/exit stroke of tool; pointed; no serif; bluntly; or a swelling of the stroke (whether through pressure or turning the tool/manipulation).
7. Are the bowls of letters round, oval, soft, sharpened, rectangular or diamond/almond-shaped? Are these consistent within letter families and for arches as well? If not, draw the major shapes found.
8. If lower case – are the letter family characteristics consistent – ie, **o**, **c** & **e**; arches of **h**, **m**, **n**, **r** & **u**; bowls of **d** & **g**, **b** & **p**, etc.
9. If the example is solely in capitals or has a mixture of upper and lower case, which letters are consistent with each other in width and/or construction?
10. Proportions:
 - is there a consistent x-height?
 - if lower case, what proportion of the x-height are the ascenders and descenders?
 - are there any letters wider than the **o**?
 - estimate the interlinear space, if there is one.
11. Is the lettering upright or sloping – always forwards or does the slant vary?

12. Does the writing sit on level lines or is the base line variable?
13. Are you able to shape letters that are missing using others from the example – their proportions and/or strokes – to create a whole alphabet?
14. Are there several different versions of one letter?
15. Is the lettering monoline or are some strokes weighted?

If weighted . . .

16. Where is the main emphasis in terms of weight? Vertical, horizontal or diagonal?
17. Are the weighted strokes a single solid line or made up of lots of lines?
18. Are the thin strokes usually in the same direction or at the same angle throughout? How do you think the tool has made them?
19. Estimate how the weighted strokes are made . . .
 - pressure & release
 - changing the angle (to the horizontal) of the tool
 - altering the angle (to the surface) of the tool
 - swapping to a different edge/corner of the tool.
20. Consider which tool created this lettering – folded metal pen, pencil, ruling pen, pointed nib, marker, Speedball B nib, incising or embossing tool, pointed brush or brush pen, fine liner, etc.

PRACTICAL EXERCISES

Referring to the analysis undertaken above

21. Select one or several tools you think may have created the example.
22. Estimate how the tool was held and copy the range of component strokes to form all the letters of the alphabet – straight, upright, round, curved, diagonal and serifs. This could be tried on tracing paper over the top of the example to get a good feel for how the original letters were formed.
23. Compare your strokes with the example, carefully noting weights, the quality of line and any ligatures. Adjust or try an alternative tool if unsuccessful.
24. Fit these trials to the estimated x-height, if there is one, and try writing letters in their family groups.

25. Try to identify where there might be elements of pressure & release, manipulation/turning of the tool, or a change in position of the tool in the hand in order to obtain the weights or textures in the example.
26. Are your efforts to copy the original more accurate when carried out at speed or more slowly; with a controlled or relaxed grip on the tool; or on smooth or textured paper?
27. Try a full alphabet but, more usefully, write words paying attention to any ligatures present, changes in size of letters/words, spacing and whether the writing is level or not.

CLAS PHOTO GUIDELINES

Taking good quality photographs of your work is something anyone can do with quite modest equipment by following a few simple steps. Even a reasonably modern phone is capable of good results if used with care, though of course if you have a dedicated digital camera - a DSLR (Digital Single-Lens Reflex) or good 'point and shoot' then it will give more flexibility and potentially better results.

For most requirements, eg. web/email use and printing up to A3 for an assessment submission the following guidelines will give excellent results.

The only exception to this would be if you want to photograph your work in order to produce inkjet giclee fine-art prints for sale, as this brings a lot of other issues into play, including colour management and printing profiles. If this is your aim then you would be advised to consult a professional copy and print service, one familiar with and experienced in making prints for the art market.

Broadly, to photograph your work, two main things are required:

1. Good, even lighting (there are a couple of exceptions to this, detailed later).
2. Ideally, a means of holding your phone or camera steady and level, and centred over the work you are photographing.

LIGHTING

Daylight

For most purposes, the ideal light is bright, overcast daylight as it is a good diffused source and bright enough to give good results, even if you have to hand-hold your phone/camera. Obviously, everyone's situation will be different. If you are fortunate enough to have large windows in your studio or workroom that's ideal, but light from any window will be fine, providing it lights the piece you are photographing evenly. Very large work could be placed on the floor or hung on a neutral-coloured wall.

Using reflectors:

To ensure the light is even across the whole piece, carefully place **white** pieces of card (or expanded polystyrene) on the opposite side to the window, and possibly at each side as well, making sure you don't end up blocking light from the work or creating shadows. Using simple reflectors in this way is a cheap and effective way of getting good even lighting across the whole piece. Don't use anything other than pure white as a reflector, as you will introduce colour casts into the resulting images.

If you have no suitable windows, work can be placed anywhere that receives a good area of daylight - french windows (though watch out for shadows cast by

the glazing bars), an open door, open garage door or (perhaps the ideal solution), a conservatory or greenhouse. If necessary, you can always cover windows with diffuser - eg. tissue or thin material, but make sure they are white so they don't give a colour-cast. You could consider taking photos of work outside if the weather is suitably still and fine.

Exceptions:

The two exceptions referred to above are where gilding is involved, or if the work has a very textured surface. If these types of artwork are photographed using the above method then the results will not show the work to best effect.

Gilding in particular can be tricky as small changes in the position or angle of the work relative to the camera can make quite noticeable improvements in the overall result. Unfortunately, there is no one solution for this as the type of work varies so much.

The only way is to try **slight** changes to the angle of the work and carefully watch through the camera/phone until the result looks best. If using (eg.) tungsten lights then providing the overall lighting remains generally even that's fine, but with daylight the optimum position that shows the gilding may well mean the work is not then parallel to the camera. This is something that can be corrected in image processing software on a computer (perspective control), providing it's not too far out of parallel. If it is, some distortion of the image may occur.

The same applies to textured or 3D subjects; depending on how important these textures are, experimenting with lighting may give better results than trying to use daylight and simply moving the work around.

With both examples, there is no simple single solution, it's a case of try it and see - fortunately, you do get immediate feed-back with digital photography. In all cases, whether camera or phone, make sure the flash is switched off as it will cast shadows and affect the colour of your photo. Make sure the camera lens is clean - it's all too easy to get fingerprints on mobile phone camera lenses!

HOLDING THE PHONE/CAMERA STEADY & LEVEL

While hand-holding your phone or camera is possible, it is not ideal for two reasons.

1. It is difficult to ensure you have the work and the camera parallel to each other, and centred on the work.
2. It is very easy to end up with unsharp results due to camera shake.

The chances of camera shake are more likely if using lighting other than daylight, as the light level will generally be lower.

Obviously, the best option is a camera tripod, but it must extend high enough to allow the tripod legs to be kept clear of the work (you might also need to ensure no shadows are being thrown across the work from any of the legs).

A clamp that holds a mobile phone and can be attached to a tripod would be the best solution if you are using your phone camera. They are not expensive and are easily available.

Apart from holding the camera steady, a tripod enables you to ensure the camera is level, and to centre it on the work to make sure the photograph is perfectly free of distortion ie. the sides are parallel to each other. If you find that camera shake is still an issue, consider the use of the timer function for a hands-free trigger.

Many cameras, including those in phones, have settings that enable gridlines in the viewfinder or screen. These will help you align your photograph to avoid distortion

Using a scanner:

One other option for copying work is to use a scanner (obviously, this will not work with textured/3D works) and is generally not successful with gilding, as the gold often just looks black as the light is reflected back off it. It might be worth trying a scan, but you'll need to ensure the glass is very clean as they do pick up dust and other marks on the glass. Set the resolution to 360dpi for a good quality scan.

The resulting scans will probably need some work in image software before an acceptable result is achieved. Also, as with camera and phones, generally the better the scanner the better the result. Even if you try the scanner method, I'd still suggest using a camera or phone to see how the scanner result compares.

DPI (Dots Per Inch) is a term used to indicate the resolution of an image. The larger the number, the more detailed the image, but also the larger file size. 72 DPI is fine for websites, presentations and social media. Use 300/360 DPI for most printing requirements. Keep around 1200 DPI for your source image and archiving as this will allow you to zoom in for detailed close-ups.

This is just a brief outline of how to photograph your work and obtain good quality results. For those wanting more information, there are many websites that go into a lot more detail than can be covered here. Useful search terms are "how to photograph my artwork"

