

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:

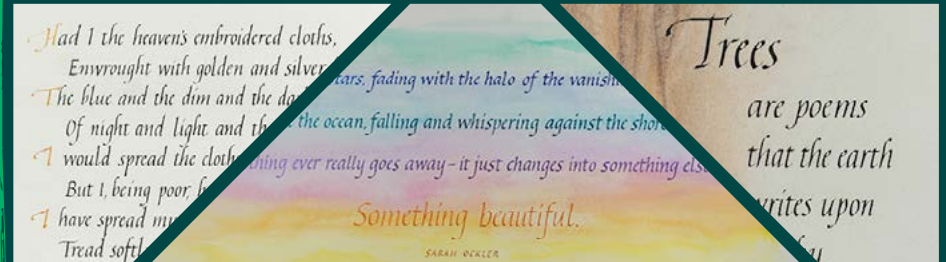
www.clas.co.uk

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

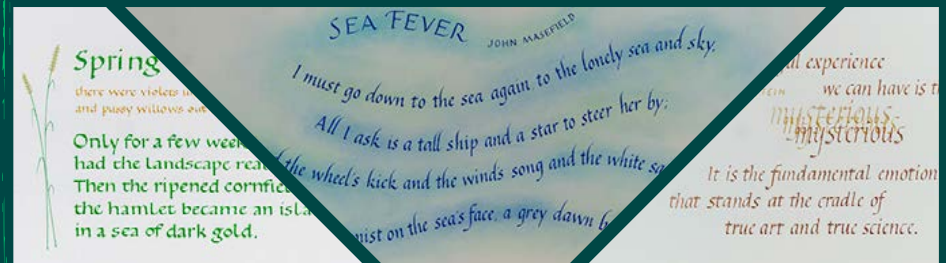
 [@clasarts](https://twitter.com/clasarts)

 [@clas.co.uk](https://www.facebook.com/clas.co.uk)

CLAS

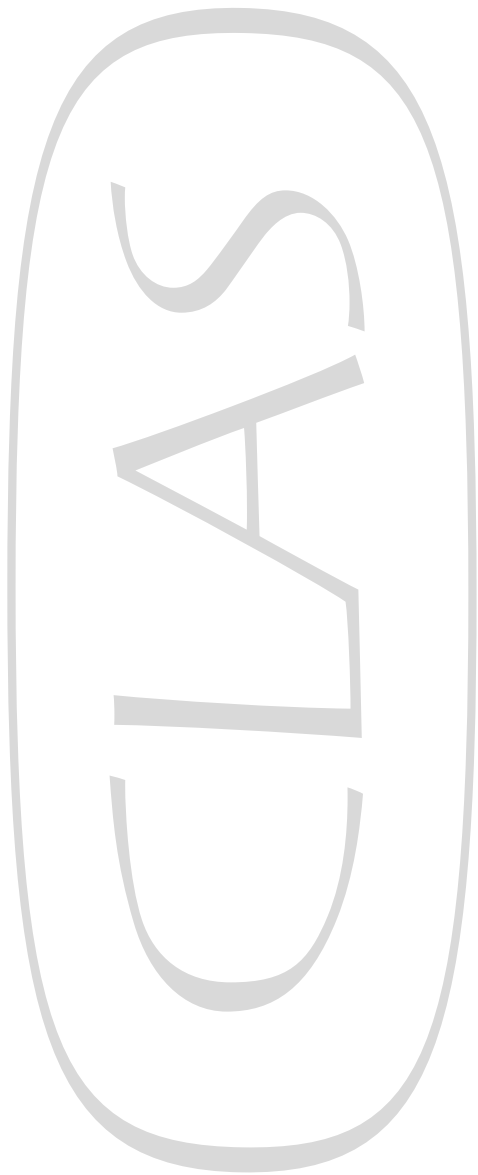


NATIONAL Diploma IN CALLIGRAPHY Foundation



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 FOUNDATION 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 Foundation 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 encourage the achievement of high standards of skill, competence, knowledge and aesthetic awareness through the art of calligraphy.
3. To promote lifelong learning and encourage greater satisfaction and fulfilment from participation in the lettering arts.
4. 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. The understanding and use of the skills and working vocabulary needed to produce works in calligraphic form;
2. The understanding and use of alphabetic forms and a calligraphic hand;
3. The ability to research, design and produce calligraphic work in a systematic way;
4. An awareness and appreciation of the historical context of calligraphic art and its relevance to contemporary practice;
5. Confidence in using appropriate tools, materials and design with imagination to produce calligraphic works;
6. Limited skills to undertake commissioned work.

OVERVIEW

Standards and Skills Required:

- Completion of a course of study which covers letterform analysis and the use of **one** basic minuscule hand with pen-related majuscules where appropriate. For the Diploma, a basic hand is Foundational, Formal Italic or Angled-pen Uncial.
- Studies must include the use of tools, simple use of colour, layout of text and a brief study of the historical development of calligraphy and lettering.
- Recommended 1 – 2 years of systematic study including tuition, support and practice.

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

- An illustrated and chronological account of the development of historical scripts.
- Letterform analysis.
- Four creative pieces of work in the chosen basic hand:
 - 1st with a maximum of 20 words
 - 2nd with a minimum of 50 words
 - 3rd using a colour medium in the pen
 - 4th with different sizes and/or weights of the hand.

Working stages and notes of the design process for 3 & 4 must be included.

Finished pieces should show an understanding of the underlying structure of letterforms, spacing and composition, with competence in methods of working. These should aim to meet the Assessment Criteria which should be read and followed in detail (see page 8 & 9).

The work should be submitted on A2 mount boards with the historical study and basic hand analysis attached (overseas candidates – please see page 11). See Packaging your Work on page 11

Complete submissions of all three modules at the same time are encouraged, but it is possible to enter them separately in which case it is **COMPULSORY** to submit the modules in numerical order – that is Module 1 first, then Module 2, then Module 3, 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 & 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.

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 Foundation level and within three 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 10.

5. Despatch of work

All your works should be packaged into one parcel, not exceeding 4 kg total in weight. See the instruction sheet sent to you on enrolment and also page 10.

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 11.

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 pages 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 to the Diploma Administrator 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 Foundation level is submitted in three 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 3 years), the modules 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. Example: You enrol in 2021, you must complete by 2023 (2021, 2022, 2023 = 3 years). Candidates must also be a member of CLAS during those years. Extensions by agreement in exceptional circumstances only and your fee may be forfeit if not completed within this time.
- Please be clear about whether the enrolment is for full or modular submission on the form.
- You may also repeat a module to improve marks. See page 11 For more details and www.clas.co.uk for information about fees.

SYLLABUS AT FOUNDATION LEVEL

Select **ONE** of the following basic hands for the Foundation level Diploma: **Foundational Hand, Formal Italic or Angled-pen Uncial**. You must use the same basic hand for Modules 2 and 3.

Module 1 – Context Research and Theory (Letterform development)

a) In your own words, present an illustrated account explaining the chronological development of scripts from Roman Capitals through to the present day, using photocopies or images and notes to describe the changes in letterforms. See the tips here and guidance in the appendices for the different ways in which you can present this.

Module 1 – tips and guidance

- This module should not include detailed analysis of your chosen script, but it must set it in its historical context. You should identify each script's key features (e.g.: the shape of the O, whether the script is upright or leaning, rounded or angular) and how those changed over time.
- Various formats are acceptable for the chronological development of historical scripts, for instance – a timeline, flow chart or mind-map can be presented on a large folded sheet, a concertina or a series of numbered A5 size cards, or the essay on A4 sheets. Keep in mind that whatever form this takes, it must be capable of being packed as flat as possible on top of the boards, or attached to a board for submission.
- All illustrated examples require notes explaining the various developments in letterforms as they changed through time. Whatever format you use should have a suggested word count of between 1,000 and 1,500 of your own words, and contain annotated pictures of each of the key historical scripts.
- Whichever form is presented – ensure that the font size/s and images used are large enough and images are of sufficient resolution for easy reading and fair assessment.

Module 2 – Theory in Practice

(Analysis notes, comparison study and two creative pieces)

- Carry out a script analysis.
 - Use the script analysis questions (see Guide to Script Analysis appendix) to analyse the letterforms of your chosen script from an historical manuscript.
 - Add notes to enlarged photocopies of the original letters and include your own efforts to write the whole alphabet closely resembling the original with stroke order and direction arrows indicated, plus your own contemporary version.
- Select an example of your chosen script written by a contemporary calligrapher and compare it with an historical example of the same script – identify and note 3 differences.
- One creative piece in your chosen basic hand using no more than 20 words.
- One creative piece in your chosen basic hand containing at least 50 words.

Module 2 – tips and guidance

- "Historical" for the purposes of this Diploma means manuscripts prior to the 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.
 - The historical letterform analysis must be completed before undertaking the creative pieces required for modules 2 & 3. The calligraphy produced should clearly show what has been learned and understood from the research.
 - The letterform analysis must be carried out on minuscule letters only – not the associated capitals as well. If Uncial is chosen – analyse the letterforms found in the historical manuscript example, using the same set of analysis questions.
 - You do not need to do an entire script analysis on the contemporary example – instead look for general differences such as shape of the letter O; angularity or where arches spring from; shape or style of serifs; compression, etc. You should include clear images of the contemporary examples and credit the name of the calligrapher.
- c), d) See below – tips and guidance for the creative pieces.

Module 3 – Techniques and Design

(two creative pieces, one with the working processes)

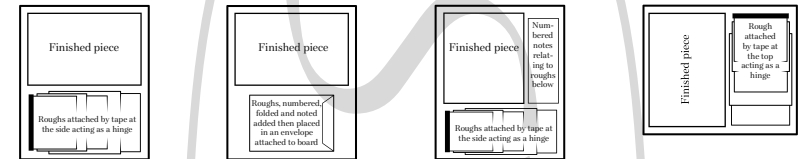
- a) One creative piece to be written in colour, demonstrating simple and controlled use of a colour medium in the pen.
- b) One creative piece using different sizes and/or weights of the script to interpret the text and enhance the design.
- c) For both pieces include the step-by-step stages of the design process, providing photocopies, photographs or paste ups showing the possible options and alternative layouts, together with notes explaining what changes were made, your decisions about size, weight, layout, colour, etc., and why the final design was chosen. (see below for how to present these)

Modules 2 & 3 – tips and guidance for the creative pieces

- The creative pieces should show competent construction and proportions of the basic hand with appropriate pen-written majuscules (just Uncial letterforms if that hand is chosen). A suitable pen angle, X-height and proportion of ascenders and descenders will be looked for, as well as consistent family characteristics within the alphabet style and the related majuscules.
- Work should demonstrate a practical knowledge of balanced spacing in the use of letters, words, lines and in the surrounding margins.
- The design, layout and use of colour should complement or clarify the meaning and purpose of the text.
- Remember to take photographs/photocopies of each stage of the design process.
- Module 3 a) can include different sizes or weights but must be written in a colour other than black. For all other modules you may use colour if you wish – this could be colour through the pen, coloured paper, or a created colour background.
- Some coloured inks can be a little too transparent or bleed on many papers so test these first or use gouache diluted sufficiently for a good flow but not so thin that it becomes watery and shows dense cross-strokes.
- Module 3 a) & b) select texts suitable for interpreting with different layouts or colours so that there are sufficient optional trials to submit. Notes about the process and decisions made can be in pencil, on post-it notes or sticky labels. Number the sequence of drafts clearly and display the finished piece separately to the working stages.

- Trials and alternative layouts may be presented in various ways and showing unsatisfactory layouts or colour experiments and noting why they were not chosen is good practice. They can be attached to the board using tape hinges or adhesive and set out slightly staggered in numerical order, or put into a large envelope which is then labelled and attached to the board. Please do not use staples as these may damage the work and the assessor. It doesn't matter if these are rough drafts or scruffy – it is more important that the assessor can see the working process

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 paper that doesn't bleed” or “the arches are an incorrect shape for this script – they need to be rounded” or “spacing between upright letters is too close” 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 – 15% marks

- a I Explain the chronological development of historical scripts
- a II Identify key features of historical scripts
- a III Present and illustrate the research clearly.

Module 2 – Theory in Practice – 40% marks

- a I Identify the key characteristics of the chosen historical script
- a II Use the analysis to construct an alphabet
- b I Identify 3 differences between the two models
- c & d I Construct well-proportioned and correctly weighted letterforms
- c & d II Apply consistent alphabet family characteristics
- c & d III Maintain even spacing and writing rhythm
- c & d IV Arrange the text suitably considering the areas of space
- c & d V Select and control appropriate tools and materials.

Module 3 – Techniques and Design – 45% marks

- a I Competently control a colour medium through the pen
- b I Use contrasts of sizes and/or weights to interpret the meaning
- c I Evidence design decisions made with trials of alternative layouts and/or materials
- a & b II Construct well-proportioned and correctly weighted letterforms
- a & b III Apply consistent alphabet family characteristics
- a & b IV Maintain even spacing and writing rhythm
- a & b V Arrange the text suitably considering the areas of space
- a & b VI Select and control appropriate tools and materials
- a & b VII Display sensitive responses to the meaning /purpose.

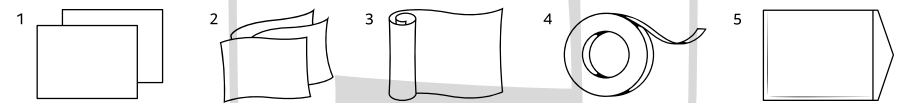
CRITERION REFERENCED ASSESSMENT EXPLAINED

- 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

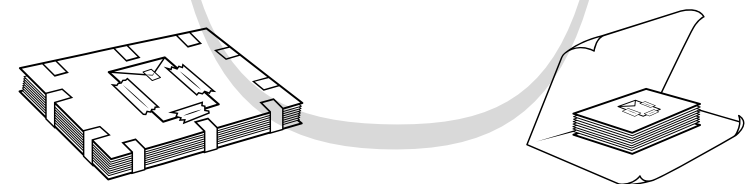
continue to develop and provide wide reaching educational opportunities for all.

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 4 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 - FOUNDATION LEVEL Enrolment Form

I would like to register my intent to submit work for the National Foundation 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 *please tick*

All modules this year				
Separate modules	1	2	3	please circle
Re-assessment	1	2	3	please circle

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.

 USE ONLY

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

Candidate Reference Number _____

Signed _____ Date _____

FURTHER GUIDANCE FOR MODULE 1

Context Research and Theory

1. In your own words, present an illustrated account explaining the chronological development of scripts from Roman Capitals through to the present day, using photocopies or images and notes to describe the changes in letterforms. This study can be presented in one of several ways.

The purpose of this research is to offer background to the script you are studying and a basis from which to fully understand how the various historical scripts developed over time – what influences were present, the relevant transitions and how characteristics may have been carried over or phased out from subsequent hands.

- The amount of detail required at Foundation level is not high – the study is more about what originated where and when; what changes took place and in what order did it all happen – to give you an overall historical picture and context for your creative work.
- Images tell a story far more efficiently than long paragraphs of explanation so include annotated photocopied examples to illustrate your points of interest which need only be stated fairly concisely. When adding notes to each illustration, try to state the name of the manuscript or inscription, date it was made, and, where available or known, the scribe or letterer and the place where the script or letterform originated. Reduce all the general information gathered down to the most significant and interesting aspects, keeping it concise.
- Set each script in context with approximate time-span of the script from appearance to when it no longer appeared (if known), the country of origin or use and a brief summary of the main characteristics of the hand – that's pen angle, weight, slope, shape of the o, and whether formal or cursive, etc.
- In terms of how this research may be submitted – it can take various formats, for instance – a timeline, flow chart, family tree or mind-map which can be presented on a large folded sheet, a concertina or a series of numbered A5 size cards, or an essay which will be best on A4 sheets. Keep in mind that whatever form this takes, it must be capable of being packed as flat as possible on top of the boards, or attached to a board for submission.
- The word count is not meant to be restrictive but helpful as a guide – it may end up being over or under the suggested 1000 to 1500 words, but should not be less than 800 or more than 2000 words.
- Letterforms evolved gradually, and there is overlap in the use of different scripts throughout the history of the alphabet, but it helps to break the sequence into historical phases, based on main letter-form developments, describing

the main scripts for each phase and including any information about the development of one script into another or being replaced by the introduction of another script from elsewhere, etc. Remember to keep the focus on letterform, including when you come to the 20th C & 21st C.

- Use the “References and Source Material” document to source suitable reference books or websites. Include a bibliography at the end, listing all those you have used and credit the calligraphers cited.

Suggested structure of the content – but you are welcome to take an alternative approach

1. Give a brief INTRODUCTION mentioning that Roman Capitals were derived from the Greek alphabet (one sentence will do)
2. ROMAN PERIOD with dates: classical inscriptional (carved) Roman capitals, Rustic capitals (pen, brush, carved), pen-written square capitals (quadrata), Roman cursive.
3. EARLY MEDIEVAL with dates: flat pen artificial uncial and angled-pen uncial, half uncial and pointed Anglo-Saxon minuscule.
4. CAROLINGIAN PERIOD with dates: French Carolingian 9th C, English Carolingian 10thC, Versal capitals
5. GOTHIC PERIOD with dates: a passing mention of transition hands, Blackletter & its variations, Gothic cursive and Rotunda.
6. RENAISSANCE with dates: round, formal humanist minuscule, soft and sharp Italic, Italic capitals
7. COPPERPLATE PERIOD with dates: transitional scripts between Italic and Copperplate, Copperplate itself and its influence of the engraving process on the letterforms.
8. 19TH CENTURY to the PRESENT – there are three main parallel strands from early 20th C in Western lettering development, in Britain, Germany and the USA: In England mention the Arts & Crafts movement, William Morris and Edward Johnston, then the influences of Johnston's successors like Graily Hewitt and later developments through Irene Wellington, Donald Jackson, Ann Hechle and Ann Camp's influence on teaching. There are a lot of more recent scribes whose influence and personalised writing can be mentioned. In Germany explore Rudolph Koch, Hermann Zapf, Friedrich Popple, Werner Schneider, Gottfried Pott, etc. In the USA there is a marked graphic design influence – include Spencerian script, Julian Waters, Thomas Ingmire, John Stevens, etc.

9. CONCLUSION in which you might very briefly summarise the development of Western Calligraphy across other countries and the influence of the computer on lettering development.

Remember – the illustrative examples will say more than a lot of words – keep to the important facts.

FURTHER GUIDANCE FOR MODULE 2

Theory in Practice

a) Carry out a script analysis.

- Use the script analysis questions (see A Guide to Script Analysis) to analyse the letterforms of your chosen script from an historical manuscript.
- Add notes to enlarged photocopies of the original letters and include your own efforts to write the whole alphabet closely resembling the original with stroke order and direction arrows indicated, plus your own contemporary version.

b) Select an example of your chosen script written by a contemporary calligrapher and compare it with an historical example of the same script – identify and note 3 differences.

Letterform analysis

- At this first level, you will be working with one basic hand only and its associated capitals where appropriate. Basic scripts to choose from are Foundational – in which case study the Ramsey Psalter; Formal Italic – where you can study a hand by Arrighi, Bernardino Cataneo or another appropriate Italian scribe; or Uncial – and a good model for that is the St Cuthbert (Stonyhurst) Gospel, but be aware that Uncial is an entirely majuscule hand so there is no lower case.
- See the Guide to Script Analysis for a full list of relevant questions.
- Find suitably enlarged and detailed illustrations from 'Historical Scripts' by Stan Knight; or A Source Book for Scribes by Michelle Brown & Patricia Lovett; or carry out an internet search. Also see the recommended reading and websites. Stan Knight's book is particularly useful because the enlargements are clear and big enough to identify all the characteristics.
- Show by pencil lines and measurements on the enlargement how you have worked out the pen angle, nib-widths, x-height, lengths of ascenders and descenders, etc., and note the relevant information on a separate sheet using numbers for reference.

Applying the theory

- Practise copying the historical letters. To show your full understanding of how these have been written you can display your copied version 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, as in the illustrated example, cut photocopied enlargements of the letters and paste down with lines drawn for several of your own to be written next to each one. X-heights in the historical manuscript may vary so ensure your lines are drawn accurately to correctly match the weight of the original example. Note the ductus on one of each of the letters of the alphabet you have written with stroke order and direction arrows.
- To gain a practical insight into the original, copy two or three words at the enlarged size taking special care over the spacing. Then try at a smaller size which you may find harder to do. Remember to reduce the amount of movement you make and keep the size of serifs proportionate to the letters. If using Stan Knight's book, the phrase at the bottom right on the recto (right-hand) page is actual size.
- With 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 'j', or try using two 'u's joined for 'w', etc.
- Practise writing your own version before writing out either the alphabet or a pangram which includes all the letters from the alphabet.
- To interpret this script for current use – find an example of the hand written by a contemporary calligrapher and make comparisons between that and your historical example. Consider the analysis points and identify any particular differences, specifying three main ones.

c) One creative piece in your chosen basic hand using no more than 20 words

d) One creative piece in your chosen basic hand containing at least 50 words

- Creative pieces for Module 2 should clearly demonstrate what you have learned from analysing the script and making comparisons with those written by a contemporary scribe. Your own lettering does not have to mimic the historical example entirely, nor the contemporary version either. The purpose of the analysis is to understand the underlying structure and the basic characteristics of the lettering that must be present for the script to be what it is termed as. That doesn't mean you have to write a slavish facsimile – instead, write your own version of the script using the answers to all the questions to form the letters.

ASSESSMENT CRITERIA - FOUNDATION LEVEL

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

Module 1 - CONTEXT RESEARCH AND THEORY - 15%						
Module Outcomes	Assessment Criteria <i>each one can be awarded up to 5%</i>	1	2	3	4	5
a) Present chronological account of the development of scripts	a I Explain the chronological development of historical script					
	a II Identify key features of historical scripts					
	a III Present and illustrate the research clearly					

Module 2 - THEORY IN PRACTICE - 40%						
Module Outcomes	Assessment Criteria <i>5% each</i>	1	2	3	4	5
b) Analyse the chosen basic hand	a I Identify the key characteristics of the chosen historical script					
	a II Use the analysis to construct an alphabet					
c) Compare an historical with a contemporary version of the basic hand	b I Identify 3 differences between the two models					
	c&d I Construct well-proportioned and correctly weighted letterforms					
d) Produce a creative piece <i>(maximum 20 words)</i>	c&d II Apply consistent alphabet family characteristics					
	c&d III Maintain even spacing and writing rhythm					
	c&d IV Arrange the text suitably considering the areas of space					
e) Present a creative piece <i>(minimum 50 words)</i>	c&d V Select and control appropriate tools and materials					

Module 3 - TECHNIQUES AND DESIGN - 45%						
Module Outcomes	Assessment Criteria <i>5% each</i>	1	2	3	4	5
a) Write a creative piece in colour	a I Competently control a colour medium through the pen					
	b I Use contrasts of sizes and/or weights to interpret the meaning					
b) Create a piece using different sizes/weights of the script	c I Evidence design decisions made with trials of alternative layouts and/or materials					
	a&b II Construct well-proportioned and correctly weighted letterforms					
c) Present trials with notes of all stages in the design process for both a) and b) above	a&b III Apply consistent alphabet family characteristics					
	a&b IV Maintain even spacing and writing rhythm					
	a&b V Arrange the text suitably considering the areas of space					
	a&b VI Select and control appropriate tools and materials					
	a&b VII Display sensitive responses to the meaning /purpose					

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.

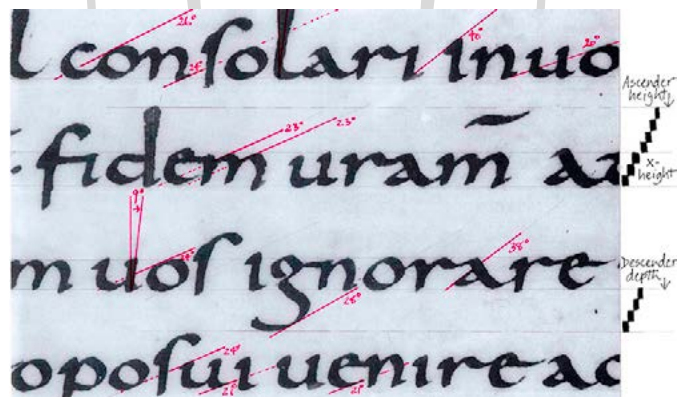


Fig.1

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.

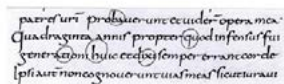


Fig.2

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

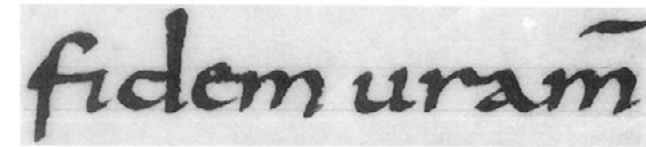
The club shaped ascender serifs appear quite heavy in comparison to other stroke weights but their tall height and the generous interlinear spacing offsets this. Uncials serve as capitals for this minuscule script. Certain letters are wider than the o, ie. d, a and q. The top of e reaches above the x-height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