

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:

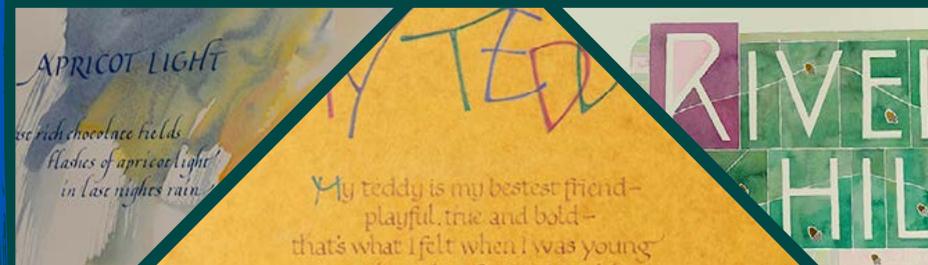
www.clas.co.uk

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

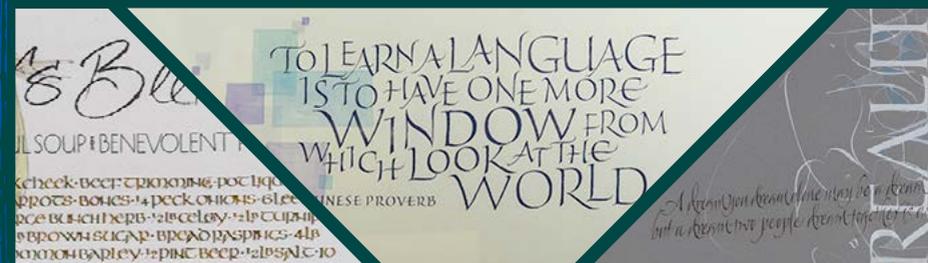
 [@clasarts](https://twitter.com/clasarts)

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

CLAS

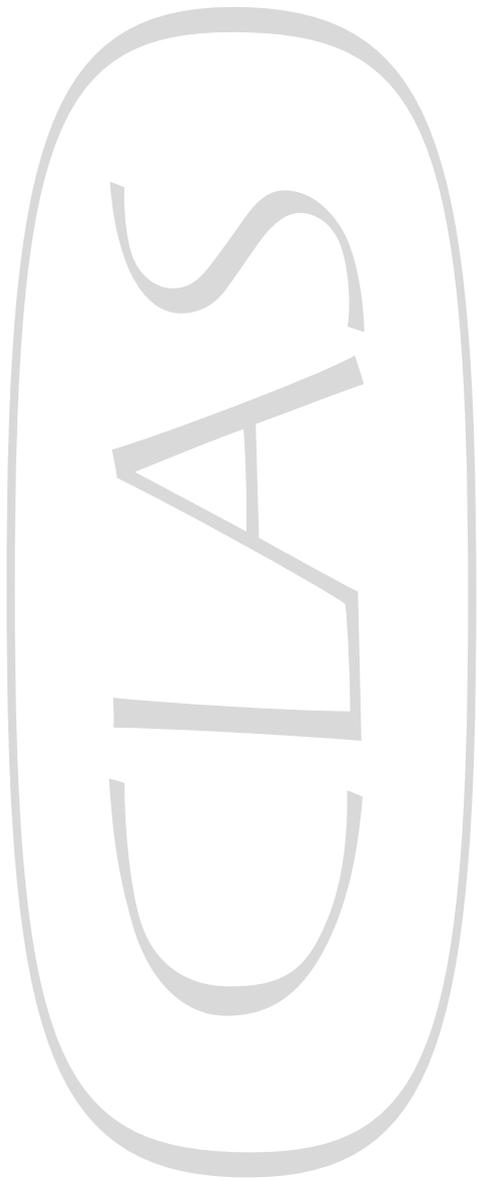


NATIONAL Diploma IN CALLIGRAPHY Intermediàte



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 INTERMEDIATE 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 Intermediate 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 traditions of lettering crafts to meet the requirements of potential clients and for teaching purposes.
3. To promote lifelong learning and encourage the achievement of higher 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 intermediate vocational qualification for calligraphy tutors, confirming a suitable 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:

7. A comprehensive understanding and use of the skills and working vocabulary needed to produce works in calligraphic form;
8. The understanding and use of varied alphabetic forms and calligraphic hands;
9. The ability to research, design and produce calligraphic work in a systematic and creative way;
10. The awareness and appreciation of the historical context of the

- calligraphic art and its relevance to contemporary practice;
11. Confidence to experiment with tools, materials, techniques and design with interpretation and imagination to produce calligraphic works;
12. A range of 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, Roman capitals and one other calligraphic script. For the Diploma, a basic hand is regarded as Foundational, Formal Italic or Angled-pen Uncial. An insightful knowledge and skilful use of these lettering styles is expected.
- The ability to research, compare and analyse a range of scripts.
- Studies and experience include efficient use of colour and textured effects using different weights and styles of letterforms as well as a developed sense of design and composition.
- Recommended 2 - 3 years of systematic study including tuition, support and practice. It is assumed that an appropriate level of competence to enable direct entry at Intermediate level has been reached, or that the Foundation Diploma will have already been achieved.
- Suitable calligraphic skills combined with sensitivity of interpretation and imagination are essential aspects at this level.

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

- Illustrated comparison studies of the three lettering styles.
- Letterform analyses and personal representations.
- Six creative pieces of work:
 - 1st in Roman capitals, 15 – 20 words
 - 2nd in one of the other scripts chosen, minimum of 65 words
 - 3rd using contrasts of size, weight or scripts for design purposes, minimum 65 words
 - 4th using a range of materials
 - 5th in black and white only
 - 6th in colour using alternative tools, mediums or techniques.

Working stages and notes of the design process for the 4th piece must be included.

Finished pieces should show a comprehensive understanding of the underlying structure of letterforms, spacing and composition, with accomplished methods of working. These should also demonstrate skilled control of alphabetic forms with sensitive and imaginative responses to the work undertaken. The pieces should aim to meet the Assessment Criteria – read and follow these in detail (see page 10).

The work should be submitted on A2 mount boards with the historical study and basic hand analysis attached (overseas candidates – please see page 12). See Packaging your Work on page 11

Complete submissions of all four 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, then Module 4. Please see page 4 & 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 Foundation level to enter at Intermediate, but it is necessary to have gained the required level of skills and knowledge.

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 four 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 11

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 11 & 12

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 12 & 13

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 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 Intermediate level is submitted in four 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 4 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. Example: You enrol in 2021, you must complete by 2024 (2021, 2022, 2023, 2024 = 4 years). Extensions by agreement in exceptional circumstances only and your fee may be forfeit if not completed within this time. Candidates must also be a member of CLAS during those years.
- If a change in script is desired part of the way through a modular entry, analysis of the replacement hand is required and associated creative pieces must reflect that analysis.
- 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 12 For more details and www.clas.co.uk for information about fees.

SYLLABUS AT INTERMEDIATE LEVEL

Three scripts must be covered at this Intermediate level of the Diploma:

1. Pen-written Roman capitals (not drawn)
2. A basic hand - either Foundational, Uncial or Formal Italic
3. One other script of your choice, which can include either/both of the alternatives at 2 above and/or pointed pen if desired.

Except for Module 2, the creative pieces can take various forms other than a flat sheet of paper, as long as they can be reasonably mounted on a board for posting.

Module 4(a) must be in white and black only and Module 4(b) must have use of colour. Other modules may be in black/white or use colour.

Module 1 – Context Research and Theory (Comparison study and identification exercise)

- a) In A4 format make separate comparison studies for each of the 3 scripts used, showing an original model from an historical manuscript together with a range of versions written by contemporary scribes.
 - Use images and photocopies to illustrate the links you make between the historical and present-day lettering styles, noting the similarities and differences.
 - Identify the distinctive characteristics in each of the contemporary examples that you might select to develop your personal versions of the lettering

Module 1 – tips and guidance

- “Historical” for the purposes of this Intermediate 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.
- Each comparison study should be presented with historical references on a left-hand page and contemporary examples on the right-hand page, opposite, so they can be viewed at the same time.
- These are NOT analyses (Module 2 must have those) – they should be notes to explain the similarities or differences of both including general characteristics, individualities or specific interesting features.
- When critically studying pen-written Roman capitals – ensure your examples are not drawn letters but penned. Do not use Versals or Italic capitals as these are not pen-written Roman capitals, but relevant comparisons can be made with penned Square capitals or Rustics in terms of proportions, pen angle, etc.
- Include a bibliography and credit the calligraphers studied.

Module 2 – Theory in Practice

(Analysis notes & two creative pieces)

- a) In A4 format complete an analysis of historical examples of all 3 lettering styles (see appendices for suitable references).
 - Add notes to enlarged photocopies of the original letters and include your own efforts to write each alphabet closely resembling the original, with stroke order and direction arrows indicated.
- b) One creative piece in pen-written Roman capitals only, of around 15 to 20 words.
- c) One creative piece in one of the other chosen scripts using pen-related majuscules where appropriate.
 - This should have a substantial text of a minimum of 65 words and the analysis should be reflected in the calligraphy.

Module 2 a) – tips & guidance

- The letterform analysis must be completed before undertaking the rest of Module 2, and Modules 3 & 4. It is essential for the assessors to see that the calligraphy produced clearly demonstrates what has been learned from the research – the two pieces must reflect this.

- Use the suggested analysis questions and references (see appendices) to make notes against enlarged photocopies of the historical scripts, copying each letter as closely as possible to understand its letterform.
- You should carry out the letterform analysis on minuscule letters and Roman capitals only, not any other associated capitals. If Uncial is chosen – since it's a majuscule hand – simply analyse the version/s in your references.
- For analysing Roman capitals – use references of capitals from the Trajan Column as a guide for **skeleton proportions only**.
- Analysis questions for capitals in the appendix can be used to study pen-written capitals in historical manuscripts suggested in the appendices, not inscriptional letterforms which are constructed differently.
- Examine the examples of pen-written Roman capitals by contemporary scribes (see appendices) as an indication of how these letterforms are currently written in pen.

Module 3 – Techniques and Design

(Two pieces using more than one of the three lettering styles, plus trials for the 2nd piece)

- a) One piece with a substantial body of writing (minimum of 65 words) to include contrasting sizes, weights, textures or scripts, and the use of space to create an interesting design.
- b) A final piece using successful results from a range of experiments with a variety of materials and explorations of different layout and design options.
 - For this piece present the working stages from first ideas through to the finished design. Photocopies, sample experiments and alternative paste-up layouts should be attached, clearly showing your step-by-step design process.
 - Add notes to all the stages explaining what changes were made and why the final decisions were taken

Modules 3 – tips and guidance

- This is a module in which to show your capabilities with design, a willingness to try various alternative layouts and a range of optional tools and techniques.
- More than one script may be used in each piece.
- You must use at least two of the lettering styles across the module.

- One of the scripts must be the one that was **not** used in Module 2.
- a) This first piece should rely more on contrasts in the lettering for its design impact, than on any decorative content, although colour and background techniques may be incorporated.
 - b)
 - Explorations should include experiments with different tools, mediums, backgrounds, papers or other surfaces such as fabric, tissue, veneer, etc., applied techniques or letterforms as well as layouts. Graphite or colour pencils may also be used.
 - Set out your workings, layouts and drafts in the order you carried them out, numbering them and noting which trials were successful and which were not, stating why, and also your reasons for selecting the final composition.
 - Only select the most appropriate and successful elements from your trials for use in your final creative piece.
 - Trials with tools, techniques 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 order so the assessors can track the progression of ideas. Please avoid staples as they can damage work and the assessor. Alternatively the trials can be placed in a large envelope which is then labelled and attached to the board.

Module 4 – Interpretation and Expression

(Two pieces to develop and combine the learning you have achieved in previous modules)

- a) One piece in black/white only – relying purely on varying scripts, sizes, weights and space for impact of design.
- b) One piece in colour, making use of any tools, mediums or other applied techniques for impact.

Modules 4 – tips and guidance

- These two pieces must show what you have learned while doing the Intermediate level and offer the scope to develop and combine the learning from previous modules.
- Select texts that allow for plenty of creative interpretation and expression, and use your own versions of lettering styles arrived at from Modules 1 & 2

- The lettering submitted may be slightly modified in appropriate ways (ie. it must retain the essential characteristics of the script but you can suitably alter the compression, weight, style of serifs [except Gothic Quadrata & Prescius since their titles define their serifs], angularity, slope of uprights, height and depth of ascenders and descenders, where arches spring from, spacing – including interlinear – where relevant), all of which offer a certain degree of personalisation and interpretation. Ensure the script doesn't lose its defining features.

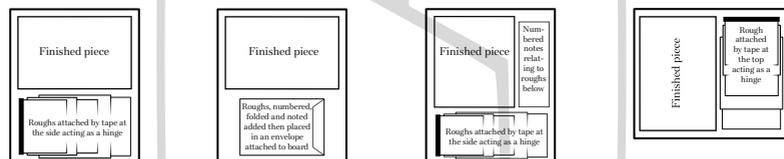
a)

- Either black on white or white on black, or both, are acceptable.
- This piece relies on your calligraphic skills alone – the writing itself and your design choices should be doing all the work of interpreting the text.

b)

- This piece should include expressive lettering based on the chosen scripts
- Flat or pointed brushes, folded metal or ruling pens, reeds or balsa wood, pointed nibs, etc. may be used as well as or instead of broad-edge nibs.

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 formal serifs chosen are incompatible with this cursive script – try a less rigid style” or “interlinear space is too close for the long ascenders/descenders” 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 – 5% marks

a I Make suitable and relevant connections between historical and contemporary versions of each of the three lettering styles.

Module 2 – Theory in Practice – 35% marks

a I Critically analyse historical examples of the three lettering styles and use these to write an alphabet of each

b & c I Construct well-proportioned and appropriately weighted letterforms

b & c II Apply consistent alphabet family characteristics

b & c III Maintain even spacing and writing rhythm

b & c IV Arrange the text/s suitably considering the areas of space

b & c V Select and control appropriate tools and materials

b & c VI Display a perceptive response to the meaning of the text/s.

Module 3 – Techniques and Design – 30% marks

a I Effectively use different scripts and/or weights of lettering and a consideration of areas of space to create contrasting textures

a II Maintain consistency in letterforms, rhythm and spacing

b I Demonstrate informed and efficient skills with a variety of tools, mediums, materials, applied techniques and lettering

b II Assemble experimental trials with alternative layouts, from initial ideas to the finished work, together with explanatory notes

a & b III Show accomplished and appropriate use of colour

a & b IV Synthesise the use of sensitive and imaginative responses with practical trials to complete a successful design.

Module 4 – Interpretation and Expression – 30% marks

a I Show ability to use or balance contrasting lettering textures with areas of space

b I Display appropriate and efficient use of chosen tools and materials

a & b II Apply elements from the research to modify and personalise the lettering

a & b III Maintain consistency of letterforms, rhythm and spacing

a & b IV Interpret the text with imaginative and sensitive responses to express the meaning of the text/s

a & b V Select successful trials from previous modules and further develop them to fulfil design intentions.

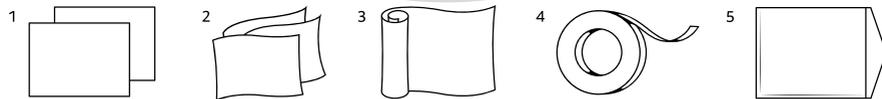
CRITERION REFERENCED ASSESSMENT EXPLAINED

- 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.

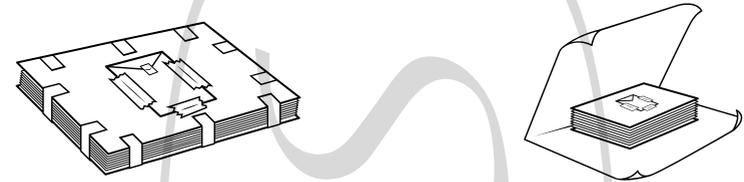
- The assessment process is fully transparent: the criteria, pass mark and maximum marks awarded in each module are known to candidates, tutors and assessors. Candidates receive copies of their assessment forms which will include comments from the assessors to assist with further development. The assessment 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



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Enrolment Form

- 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.

I would like to register my intent to submit work for the National Intermediate 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	4	<i>please circle</i>
Re-assessment	1	2	3	4	<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 Intermediate Diploma assessment.

Candidate Reference Number _____

Signed _____ Date _____

ASSESSMENT CRITERIA - INTERMEDIATE LEVEL

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

Module 1 - CONTEXT RESEARCH AND THEORY - 5%						
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	a I Make suitable and relevant connections between historical and contemporary versions of each of the three lettering styles					

Module 2 - THEORY IN PRACTICE - 35%						
Module Outcomes	Assessment Criteria <i>5% each</i>	1	2	3	4	5
a) Submit an analysis of each of the three historical lettering styles	a I Critically analyse historical examples of the three lettering styles and use these to write an alphabet of each					
	b&c I Construct well-proportioned and appropriately weighted letterforms.					
b) Produce a creative piece in pen-written Roman capitals (maximum of 20 words)	b&c II Apply consistent alphabet family characteristics					
	b&c III Maintain even spacing and writing rhythm					
	b&c IV Arrange the text/s suitably considering the areas of space					
c) Present a creative piece using one of the chosen scripts, not Roman capitals (minimum 65 words)	b&c V Select and control appropriate tools and materials					
	b&c VI Display a perceptive response to the meaning of the text/s					

Module 3 - TECHNIQUES AND DESIGN - 30%						
Module Outcomes	Assessment Criteria <i>5% each</i>	1	2	3	4	5
a) Create a piece using contrasts in textures of lettering as a design feature (minimum 65 words)	a I Effectively use different scripts and/or weights of lettering and a consideration of areas of space to create contrasting textures					
	a II Maintain consistency in letterforms, rhythm and spacing					
b) Present trials with a range of tools, materials and layouts to create a finished piece using selected results.	b I Demonstrate informed and efficient skills with a variety of tools, mediums, materials, applied techniques and lettering					
	b II Assemble experimental trials with alternative layouts, from initial ideas to the finished work, together with explanatory notes.					
	a&b III Show accomplished and appropriate use of colour					
	a&b IV Synthesise the use of sensitive and imaginative responses with practical trials to complete a successful design					

Module 4 - INTERPRETATION AND EXPRESSION - 30%						
Outcomes	Assessment Criteria <i>5% each</i>	1	2	3	4	5
a) Create a piece using white and black only and contrasts of size, weight & space as design features.	a I Show ability to use or balance contrasting lettering textures with areas of space					
	b I Display appropriate and efficient use of chosen tools and materials.					
b) Present a piece demonstrating skills gained with tools, mediums or applied techniques	a&b II Apply elements from the research to modify and personalise the lettering					
	a&b III Maintain consistency of letterforms, rhythm and spacing					
	a&b IV Interpret the text with imaginative and sensitive responses to express the meaning of the text/s					
	a&b V Select successful trials from previous modules and further develop them to fulfil design intentions.					

FURTHER GUIDANCE FOR MODULE 1

Context Research and Theory

1. In A4 format make separate comparison studies for each of the 3 scripts used, showing an original model from an historical manuscript together with a range of versions written by contemporary scribes.

- Use images and photocopies to illustrate the links you make between the historical and present-day lettering styles, noting the similarities and differences.
- Identify the distinctive characteristics in each of the contemporary examples that you might select to develop your personal versions of the lettering.

The purpose of this research is to offer background knowledge of the scripts you are studying – providing context to their historical origins as well as how contemporary scribes interpret the basic letterforms for creative purposes. It is also to enable you to identify and analyse particular characteristics that are open to modification, whilst retaining the essential elements that categorise a script as a specific hand.

- “Historical”, for the purposes of this Intermediate Diploma, means manuscripts prior to the 20th century, that is before 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.
- Each comparison study should be presented with historical references/images on a left-hand page and contemporary examples on the right-hand page, opposite, so they can be viewed at the same time for ease of assessment. The supporting images should be numbered (eg. Fig 1) and annotated with as much information as possible: the name of the manuscript or inscription, where it originated, the date it was made and the scribe or letterer, and those numbers referred to within your discussion, analysis and explanations.
- These should NOT be full letterform analyses (Module 2 must have those) – they should be observations to explain the similarities or differences between historical and contemporary versions. Begin by including which script came just before the historical model; when and where it began to emerge; what influences may have brought about certain aspects; and identify any traits that were incorporated into later scripts. In making comparisons with contemporary examples, specify particular characteristics, individualities or interesting features such as how the x-height/weight may have been altered from the standard forms, how letters may be more compressed, wider, slanting, have higher/lower ascenders and descenders, different serifs or a cursive element included.
- For each of the contemporary examples chosen – discuss your own opinions about how successful you think the scribe’s interpretation of the script is – in

terms of both the general characteristics of the hand and relating that to the overall creative design. It would be interesting to include a version that may have features you consider to be not so effective or even inappropriate – give reasons for that viewpoint.

- When critically studying pen-written Roman capitals – ensure your examples are not drawn or letters constructed in a compound manner, they must be penned. Do not use Versals or Italic capitals as these are not pen-written Roman capitals, but relevant comparisons could be made with penned Square capitals or Rustics in terms of proportions, pen angle, etc. Suitable sources for penned Roman capitals can be found mainly in Humanist manuscripts by scribes such as Poggio Bracciolini who used Imperial and formal inscriptions as models; in Christianus Prolianus’ *Astronomia* (Ref: Latin MS 53, John Rylands Library); or Bartolomeo Sanvito’s capitals.
- At the end of each of the three comparison studies, present penned examples of the distinctive characteristics that you wish to take from contemporary scribes’ works in developing your own versions for use in the creative pieces to be undertaken, especially for Module 4.
- Include a bibliography and credit the calligraphers studied.

FURTHER GUIDANCE FOR MODULE 2

Theory in Practice

2. In A4 format complete an analysis of historical examples of all 3 lettering styles (see appendices for suitable references).

- Add notes to enlarged photocopies of the original letters and include your own efforts to write each alphabet closely resembling the original, with stroke order and direction arrows indicated.

Letterform analysis

- At Intermediate level one your three lettering styles must include a basic hand – that is Foundational, Formal Italic or Uncial (if you have already undertaken the Foundation level Diploma, it would extend your skills and knowledge base to choose an alternative to the script you covered then but this is not compulsory).
- Pen-written Roman capitals are compulsory and must be covered at this level.
- The third hand can be one of the basic scripts above, if wished (but obviously different to the hand you’ve already selected), or any script of your choice – including one carried out with a pointed pen.

- At this level you are already expected to have some experience of script analysis and to select appropriate sources for undertaking this.
- See the Guide for Analysing Scripts for a full list of relevant questions.
- See the Guide for Analysing Pointed-Pen Scripts if one is chosen.
- To analyse Roman capitals see the Guide for Analysing Capitals for a suggested list of points to consider. Be sure that your historical model is indeed penned and not drawn, painted or constructed using compound strokes as for Versals. They can be found mainly in Humanist MSS by scribes such as Poggio Bracciolini who used Imperial and formal inscriptions as models, penned capitals found in Christianus Prolianus' *Astronomia* (Ref: Latin MS 53, John Rylands Library) or Bartolomeo Sanvito capitals. However, be aware that their underlying proportions or shapes may not be the same as the current traditional proportions for writing Roman capitals.
- For the purposes of this Intermediate Diploma and to establish skeleton proportions only of Roman capitals, the best historical source is the Trajan Column but these were inscriptional letters so are not for replication as penned capitals here. Other similar inscriptions may be used to compare proportions as well.
- The References & Source Material Appendix lists many useful books and websites where these examples may be found.
- Find suitably enlarged and detailed illustrations of historical models for each of your chosen 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.

Applying the theory

- For Roman capitals complete an alphabet of the skeleton forms in pencil showing proportions in relation to a circle inside a square.
- 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 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 the letters you have written with stroke order and direction arrows.

- To gain a practical insight into the original, copy out a line or two which will also help to establish spacing on the original.
- 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.

3. One creative piece in pen-written Roman capitals only, of around 15 to 20 words.

- The emphasis for b) will be on the lettering being proportionate, penned with accuracy and a strong design with few words. The assessors will be looking for evidence of putting what has been learned from the theoretical research into your own lettering.

4. One creative piece in one of the other chosen scripts using pen-related majuscules where appropriate.

- This should have a substantial text of a minimum of 65 words and the analysis should be reflected in the calligraphy.
- Again, the theory is expected to be apparent in the calligraphy across a sustained piece, maintaining consistency and within a successful design.

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->

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
AS 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.

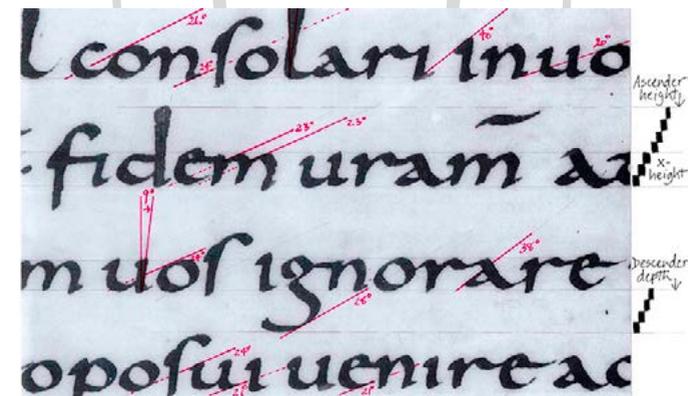


Fig.1

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

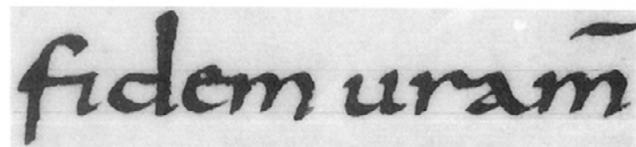
The club shaped ascender serifs appear quite heavy in comparison to other stroke weights but their tall height and the generous interlinear spacing offsets this. Uncials serve as capitals for this minuscule script. Certain letters are wider than the o, ie. d, a and q. The top of e reaches above the x-height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

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.

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

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; 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.

