



La-Net

# ISS 306

## Entrepreneurial Skills (Calligraphy)



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**Course code:** ISS 306

**Course title:** Entrepreneurial Skills (Calligraphy)

**Course credit load:** 2 Units

**List of Series:**

- **Series 1:** Entrepreneurship in Islamic Perspective
- **Series 2:** Dignity of Labour and Livelihood in Islam
- **Series 3:** Concept, History and Purpose of Calligraphy
- **Series 4:** Tools and Types of Calligraphy
- **Series 5:** Practical Applications of Calligraphy for Commerce

# 1 Entrepreneurship in Islamic Perspective

## *Series Outline*

This Series comprises three Parts:

### 1. **1.1 Meaning and Foundations of Entrepreneurship in Islam**

- 1.1.1 Meaning of entrepreneurship
- 1.1.2 Entrepreneurship within the Islamic worldview
- 1.1.3 Legitimate pursuit of livelihood and wealth

### 2. **1.2 Qur'ānic and Prophetic Foundations of Enterprise**

- 1.2.1 Seeking Allah's bounty through lawful activity
- 1.2.2 Lawful trade and mutual consent
- 1.2.3 Work, effort and economic responsibility

### 3. **1.3 Principles of Islamic Entrepreneurship**

- 1.3.1 Halāl and ethical boundaries
- 1.3.2 Honesty, trust and fairness in business
- 1.3.3 Balancing material success and accountability to Allah

## *Introduction*

Entrepreneurship is often associated with starting a business, making a profit or developing a product or service. From an Islamic perspective, however, economic activity is not separated from faith and moral responsibility. Islam recognises the legitimate pursuit of livelihood and permits people to benefit from the resources Allah has provided, while requiring them to conduct their economic activities within lawful and ethical boundaries. This perspective is particularly relevant to calligraphy because a creative skill can become a legitimate source of livelihood when it is developed, marketed and delivered responsibly.

The aim of this Series is to introduce you to the Islamic understanding of entrepreneurship and establish the religious principles that should guide the pursuit of income through lawful enterprise.

We shall commence this Series by examining the meaning of entrepreneurship and how it fits within the Islamic worldview. Next, we will consider Qur'ānic and Prophetic guidance concerning the pursuit of livelihood, lawful trade and productive effort. Finally, we will examine the ethical principles that should govern entrepreneurial activity, including lawful earnings, honesty, trust, fairness and accountability to Allah.

## *Series Learning Outcomes*

Upon completing this Series, you should be able to:

**SLO 1.1** explain the meaning of entrepreneurship from an Islamic perspective,

**SLO 1.2** analyse Qur'ānic and Prophetic guidance on the pursuit of lawful livelihood,

**SLO 1.3** evaluate ethical principles that govern entrepreneurial activity in Islam, and

**SLO 1.4** apply Islamic entrepreneurial principles to a proposed calligraphy-based business activity.

## 1.1 Meaning and Foundations of Entrepreneurship in Islam

Entrepreneurship involves identifying an opportunity, organising resources and providing goods or services in order to create value and generate legitimate income. An **entrepreneur** is a person who identifies an opportunity and takes purposeful action to organise resources, provide a product or service and accept the responsibilities associated with the venture. Entrepreneurship therefore involves more than owning a business. It requires initiative, planning, creativity, resourcefulness and a willingness to accept responsibility for economic decisions.

In ISS 306, entrepreneurship is considered specifically in relation to calligraphy. A person who possesses calligraphic skills may identify a need for artistic lettering, Islamic decorative work, wedding stationery, branding or other permissible creative services and organise those skills into a commercial activity. The commercial value comes not merely from possessing the skill, but from using it to provide a service that customers are willing to obtain through a lawful transaction.

### 1.1.1 Meaning of entrepreneurship

The modern concept of entrepreneurship is broad. It may involve establishing a new enterprise, improving an existing service, developing a creative product or identifying a problem and providing a solution for it. An entrepreneur therefore moves from simply having an idea to taking organised action.

For example, imagine that you have developed a strong ability to produce attractive Arabic calligraphy. You notice that people in your community regularly need customised designs for wedding invitations, Islamic wall decorations and business materials. You decide to offer these services professionally. You determine what materials are needed, estimate your costs, establish reasonable prices, communicate with customers and deliver the completed work. These activities demonstrate entrepreneurial behaviour.

The Islamic perspective does not reject this kind of initiative. Instead, it places economic activity within a broader moral framework. The entrepreneur is expected to consider not only, “How much profit can I make?” but also, “Is the activity lawful? Am I dealing honestly? Are other

people's rights protected? Am I fulfilling my responsibilities to Allah and to those with whom I transact?"

Fill in the blank: A person who identifies an opportunity and organises resources to provide a product or service is called an \_\_\_\_\_.

### 1.1.2 Entrepreneurship within the Islamic worldview

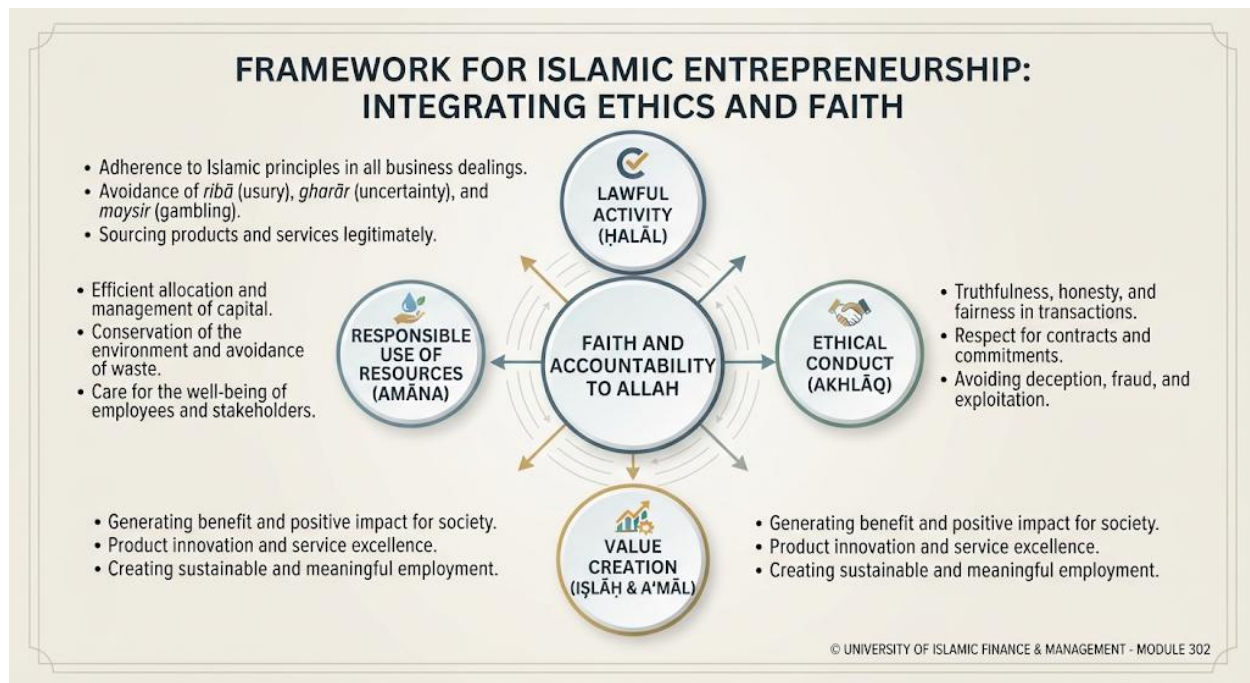
Islam presents human beings as responsible users of the resources entrusted to them by Allah. Wealth and material resources can be used for legitimate purposes, but their possession does not remove the believer's moral responsibility. The Islamic worldview therefore places economic activity within a relationship of accountability.

**Khilāfah** refers to the human responsibility of acting as a steward or vicegerent on earth. In the context of entrepreneurship, this concept encourages the responsible use of abilities, time, materials and wealth. An entrepreneur who uses artistic talent to create a lawful service is using an ability that should be developed responsibly rather than wasted.

Entrepreneurship can therefore become part of a purposeful Muslim life when it is directed towards lawful ends. A calligrapher may earn income, support a family, employ assistants, provide useful services and contribute to the community while maintaining obedience to Allah.

This does not mean that every profitable activity is automatically Islamic. Profit alone is not sufficient to establish the legitimacy of an enterprise. The nature of the product or service, the method of obtaining income, the treatment of customers and workers, and the overall conduct of the entrepreneur must also be considered.

#### **Figure 1.1: Islamic framework for entrepreneurial activity**



A conceptual diagram showing how faith, lawful activity, ethical conduct, value creation and accountability combine to guide entrepreneurship in Islam.

Entrepreneurial activity guided by this worldview can therefore combine economic initiative with moral responsibility. A calligraphy enterprise should seek income without treating income as the only measure of success.

Fill in the blank: The Islamic concept that highlights human responsibility as stewards or vicegerents on earth is known as \_\_\_\_\_.

### 1.1.3 Legitimate pursuit of livelihood and wealth

Islam recognises the legitimate pursuit of livelihood. The Qur'ān describes people dispersing through the land and seeking Allah's bounty after the Friday prayer, while also commanding remembrance of Allah. This provides an important principle for understanding the relationship between worship and economic activity: seeking lawful livelihood is not presented as inherently incompatible with religious commitment.

Similarly, Qur'ān 28:77 presents a balanced approach to worldly resources. It instructs people to seek the Hereafter through what Allah has given them while not forgetting their share of this world, and it connects material resources with doing good rather than causing corruption.

For an entrepreneur, this balance is important. A business should not become an excuse for neglecting obligatory acts of worship or ethical duties. At the same time, religious commitment should not be understood as a command to abandon all lawful economic activity. The Muslim entrepreneur seeks a livelihood while remaining conscious that wealth is a means of responsible living, not an object of worship.

Consider a student who starts a small calligraphy service while studying. If the student organises the work responsibly, charges lawful prices, fulfils customer agreements and continues to meet academic and religious responsibilities, the enterprise can serve both economic and developmental purposes.

Fill in the blank: Qur'ān 62:10 connects seeking Allah's bounty with remembering \_\_\_\_\_.

### Pilot Questions 1.1

1. Which of the following best describes an entrepreneur?
  - A. A person who avoids all financial risk
  - B. A person who identifies an opportunity and organises resources to pursue it
  - C. A person who only works for a government organisation
  - D. A person who seeks wealth without considering ethics
2. In the Islamic worldview, entrepreneurship should be separated completely from moral responsibility.
  - A. True
  - B. False
3. The Islamic concept of **khilāfah** emphasises human responsibility as:
  - A. Owners of everything without accountability
  - B. Stewards or vicegerents on earth
  - C. Consumers of all available resources

- D. Competitors in the marketplace
4. Which Qur'ānic verse explicitly mentions dispersing through the land and seeking Allah's bounty after the Friday prayer?
- A. Qur'ān 2:183
- B. Qur'ān 4:29
- C. Qur'ān 62:10
- D. Qur'ān 112:1
5. A calligrapher who identifies customer needs and organises materials, pricing and services is demonstrating:
- A. Entrepreneurial behaviour
- B. Religious withdrawal
- C. Passive consumption
- D. Unlawful speculation

## 1.2 Qur'ānic and Prophetic Foundations of Enterprise

Islamic guidance concerning economic life is found in both the Qur'ān and the Sunnah. These sources do not present economic activity as a purely material matter. Instead, they provide principles concerning lawful earning, trade, consent, effort, responsibility and the proper use of wealth.

For the Muslim entrepreneur, these principles provide a framework for making business decisions. A person may ask questions such as: Is the product permissible? Is the transaction transparent? Have both parties consented? Is anyone being deceived? Has the customer received what was promised? These questions help transform entrepreneurship from a purely profit-driven activity into an accountable form of economic conduct.

### 1.2.1 Seeking Allah's bounty through lawful activity

The Qur'ān provides positive recognition of productive economic activity. In Sūrah al-Jumu'ah 62:10, believers are instructed that after the prayer they may disperse through the land and seek Allah's bounty, while remembering Allah frequently.

The verse is important because it places economic activity within a framework of remembrance and accountability. The believer is not encouraged to pursue wealth without limits. Rather, economic activity remains connected to consciousness of Allah.

For a calligrapher, this principle can be applied to the development of a professional skill. Practising lettering, learning design techniques, developing a portfolio, communicating with customers and completing commissioned work can all form part of lawful economic effort when the services and transactions themselves are permissible.

The Qur'ān also reminds believers that worldly resources should not become the sole objective of life. In Sūrah al-Qaṣaṣ 28:77, worldly resources are linked to seeking the Hereafter and doing good, while corruption is prohibited.

This gives the entrepreneur a useful perspective: financial success may be desirable, but it should be pursued through lawful means and accompanied by responsible conduct.

Fill in the blank: Sūrah al-Jumu'ah 62:10 permits believers to seek Allah's \_\_\_\_\_ after the Friday prayer.

### 1.2.2 Lawful trade and mutual consent

Islam establishes boundaries around commercial transactions. Qur'ān 4:29 prohibits consuming one another's wealth unjustly and permits trade conducted by mutual consent.

**Mutual consent** means that the parties to a transaction willingly agree to the exchange rather than being deceived, coerced or unfairly deprived of meaningful choice. In a small calligraphy business, this principle has several practical implications.

Suppose a customer requests a customised wedding invitation. The calligrapher should clearly communicate the agreed design, quantity, price, deadline and any other important conditions. If

additional charges become necessary, they should be communicated rather than secretly added to the final bill.

Similarly, the entrepreneur should not misrepresent the quality of materials or claim to have completed work that has not actually been completed. The customer's agreement should be based on truthful information.

A commercial transaction therefore involves more than exchanging money for a service. It creates obligations between the parties. Islamic entrepreneurship requires the entrepreneur to recognise these obligations and protect the rights of the customer.

Fill in the blank: Qur'ān 4:29 permits trade when it is conducted by mutual \_\_\_\_\_.

### 1.2.3 Work, effort and economic responsibility

The Sunnah also provides important guidance concerning productive effort. In Ṣaḥīḥ al-Bukhārī 2072, the Prophet Muhammad ﷺ described food earned through one's own work as particularly good and mentioned Prophet Dāwūd as earning through his manual labour.

The significance of this teaching extends beyond one particular occupation. It illustrates the value of productive effort and lawful earning. Skills can become means of livelihood when they are developed and used responsibly.

Another Prophetic teaching recorded in Ṣaḥīḥ al-Bukhārī 1470 discourages dependence on asking others when a person can pursue a means of earning. The report gives the example of gathering and selling firewood as preferable to asking another person for assistance.

These teachings should not be misunderstood as condemning people who genuinely need assistance. Rather, they emphasise productive effort and self-reliance where a person has the ability to work.

This principle has direct relevance to entrepreneurial skills. A student who develops calligraphy into a service is not merely learning an artistic technique. The student is developing an economic capability that can potentially provide lawful income and create value for other people.

The Prophet ﷺ also taught that the giving hand is better than the receiving hand in the context of charity and dependence. This encourages a culture in which economic capacity can enable a person not only to provide for themselves but also to support others.

Fill in the blank: Ṣaḥīḥ al-Bukhārī 2072 highlights the value of food earned through one's own \_\_\_\_\_.

## Pilot Questions 1.2

1. What does Qur'ān 62:10 instruct believers to seek after the Friday prayer?
  - A. Allah's bounty
  - B. Public recognition
  - C. Luxury
  - D. Competition
2. Which principle is emphasised in Qur'ān 4:29 concerning trade?
  - A. Secrecy
  - B. Mutual consent
  - C. Maximum profit
  - D. Compulsory purchasing
3. Ṣaḥīḥ al-Bukhārī 2072 highlights the value of:
  - A. Inherited wealth
  - B. Wealth obtained through unlawful means
  - C. Earnings from one's own work
  - D. Borrowed wealth
4. Which of the following is consistent with the Qur'ānic principle in 4:29?

- A. Concealing important information from a customer
  - B. Charging a customer without agreement
  - C. Conducting a transaction through mutual agreement
  - D. Misrepresenting the quality of a product
5. The Prophetic guidance on productive work encourages:
- A. Complete dependence on others
  - B. Lawful effort towards livelihood
  - C. Avoidance of all commercial activity
  - D. Pursuit of wealth by any available means

## 1.3 Principles of Islamic Entrepreneurship

Having examined the foundations of enterprise, we now turn to the principles that should guide the entrepreneur's conduct. Islamic entrepreneurship is not simply entrepreneurship carried out by a Muslim. It is entrepreneurial activity shaped by Islamic obligations and values.

The entrepreneur must therefore consider both the **means** used to generate income and the **ends** for which the income is used. A profitable business may still be unacceptable if it depends on deception, exploitation or unlawful products. Conversely, a modest enterprise may have significant value when it provides a lawful service, treats people fairly and contributes positively to society.

### 1.3.1 Halāl and ethical boundaries

**Halāl** refers to what is permissible according to Islamic law. In entrepreneurship, the principle of halāl requires attention to the nature of the goods or services being offered and to the methods used to obtain income.

A calligraphy enterprise should therefore examine the services it offers. Calligraphy used for permissible artistic, educational, ceremonial or commercial purposes can provide legitimate

opportunities. However, the entrepreneur remains responsible for the context and purpose of the commissioned work.

The same principle applies to business methods. An entrepreneur should not rely on fraud, theft, deliberate deception or other unlawful practices to increase income. The fact that a particular practice might increase profit does not make it acceptable.

**Ethical conduct** refers to behaviour guided by principles of right and wrong. Islamic entrepreneurship therefore combines the question of whether an activity is legally permissible with the question of whether it is conducted responsibly.

For example, suppose two calligraphers offer similar services. One uses accurate descriptions, communicates deadlines honestly and corrects genuine mistakes. The other advertises services it cannot provide, hides defects and deliberately delays customers after receiving payment. Even if both businesses sell permissible services, their ethical quality is not the same.

Fill in the blank: In Islamic entrepreneurship, **halāl** refers to what is \_\_\_\_\_ according to Islamic law.

### 1.3.2 Honesty, trust and fairness in business

**Amānah** means trustworthiness or the fulfilment of a trust. Business relationships involve trust because customers give entrepreneurs money, information, materials or responsibilities with the expectation that these will be handled properly.

A calligrapher may receive a customer's personal names, photographs, business identity or event information. Such information should be handled responsibly. Likewise, when a customer pays a deposit for a commissioned design, the entrepreneur has a responsibility to use that payment according to the agreed arrangement.

**Ṣidq** means truthfulness. In business, truthfulness includes giving accurate information about products, prices, quality, completion times and capabilities. An entrepreneur should not promise an unrealistic delivery date merely to secure an order.

Fairness also applies to pricing and treatment of customers. Fairness does not require every customer to pay exactly the same amount in every circumstance. Different services may

legitimately have different prices because of their complexity, size, materials, urgency or level of customisation. What matters is that the pricing arrangement is communicated honestly and applied without unjust exploitation.

Imagine that a customer asks for a complex calligraphic design within twenty-four hours. If the work requires additional labour and materials, the calligrapher may reasonably charge more, provided the additional cost is clearly communicated and accepted before the work proceeds.

Honesty and fairness therefore strengthen commercial relationships. They also help protect the entrepreneur from building a business model based on deception.

Fill in the blank: The Islamic concept of trustworthiness or fulfilling a trust is called \_\_\_\_\_.

### 1.3.3 Balancing material success and accountability to Allah

Islam does not define entrepreneurial success solely in terms of revenue. **Accountability** means being answerable for one's actions and decisions. For the Muslim entrepreneur, accountability extends beyond customers, suppliers and regulators to accountability before Allah.

This perspective influences how success is understood. A calligraphy business may generate substantial income, but if the entrepreneur achieves that income through deception or unlawful practices, financial performance alone cannot make the enterprise successful from an Islamic perspective.

On the other hand, an entrepreneur who earns a modest income honestly, fulfils obligations, treats customers fairly and uses the proceeds responsibly may be demonstrating significant entrepreneurial success.

The Qur'ān's guidance in Sūrah al-Qaṣaṣ 28:77 is particularly useful here because it places worldly resources within a broader purpose. It encourages seeking the Hereafter through what Allah has provided, without forgetting one's lawful share of the world, while also prohibiting corruption.

The entrepreneur should therefore develop a balanced mindset. Profit can sustain the enterprise, reward effort and provide for legitimate needs. However, profit should remain subordinate to lawful conduct and accountability.

For a calligrapher, this balance might mean refusing a profitable commission that conflicts with Islamic principles, correcting a customer fairly when an error occurs, paying assistants what has been agreed and setting aside resources for legitimate charitable purposes.

### **Box 1.1: A simple Islamic entrepreneurship decision test**

[Insert box here]

Use the following questions before accepting a business opportunity:

- Is the product or service permissible?
- Is the transaction clear and based on genuine consent?
- Am I representing the product or service truthfully?
- Will another person's rights be protected?
- Is the method of earning free from deception and injustice?
- Can I pursue the opportunity without neglecting my religious responsibilities?
- Would I be comfortable being accountable to Allah for this transaction?

AI prompt suggestion: "Create a clean single-column educational decision checklist titled 'Before Accepting a Business Opportunity'. Present seven short questions based on Islamic entrepreneurial ethics: permissibility, consent, truthfulness, rights, justice, religious responsibility and accountability to Allah. Use a professional university learning-material design."

Fill in the blank: Being answerable for one's actions and decisions is known as \_\_\_\_\_.

### **Pilot Questions 1.3**

1. What does **halāl** mean in the context of Islamic entrepreneurship?

A. Profitable

B. Permissible according to Islamic law

C. Popular

D. Traditional

2. **Amānah** is most closely associated with:

A. Trustworthiness

B. Competition

C. Advertising

D. Investment

3. Which of the following demonstrates truthfulness in a calligraphy business?

A. Promising impossible delivery dates

B. Hiding additional charges

C. Giving an accurate estimate of completion time

D. Claiming to offer services that are unavailable

4. Which principle requires the entrepreneur to consider whether another person's rights are being protected?

A. Justice and fairness

B. Luxury

C. Competition

D. Personal preference

5. From an Islamic perspective, entrepreneurial success should be assessed:

A. Only by the amount of profit earned

B. Only by the number of customers

C. By combining lawful economic success with ethical and religious accountability

D. By the size of the business premises

### *Series Summary*

This Series has introduced you to entrepreneurship as an economic activity that can be pursued within the framework of Islamic faith and moral responsibility. We began by examining the meaning of entrepreneurship and its relationship with the Islamic worldview, including the responsible use of abilities and resources. We then considered Qur’ānic and Prophetic foundations for seeking lawful livelihood, conducting trade through mutual consent and engaging in productive work. Finally, we examined the principles of *halāl* activity, honesty, trust, fairness and accountability to Allah.

You should now be able to explain entrepreneurship from an Islamic perspective (SLO 1.1), analyse Qur’ānic and Prophetic guidance concerning lawful livelihood (SLO 1.2), evaluate the ethical principles governing entrepreneurial activity (SLO 1.3), and apply these principles when considering a potential calligraphy-based business opportunity (SLO 1.4). These foundations will prepare you for the next Series, where we shall examine the dignity of labour and the Islamic approach to livelihood in greater detail.

### *Glossary of Terms*

**Accountability:** The responsibility of being answerable for one’s actions and decisions, including before Allah.

**Amānah:** Trustworthiness and the proper fulfilment of a trust or responsibility.

**Entrepreneur:** A person who identifies an opportunity and organises resources to provide a product or service while accepting the responsibilities associated with the venture.

**Entrepreneurship:** The process of identifying opportunities, organising resources and taking purposeful action to create value through a product or service.

**Ethical conduct:** Behaviour guided by principles of right and wrong.

**Halāl:** What is permissible according to Islamic law.

**Khilāfah:** The human responsibility of acting as a steward or vicegerent on earth.

**Mutual consent:** Willing agreement between parties to a transaction without unjust coercion or deception.

**Şidq:** Truthfulness and honesty in speech and conduct.

## *Concept Check Questions 1*

### **Objective Questions**

1. Which statement best describes entrepreneurship from an Islamic perspective?

- A. It is the unrestricted pursuit of wealth.
- B. It is economic initiative conducted within lawful and ethical boundaries.
- C. It is restricted to large commercial organisations.
- D. It is unrelated to religious accountability.

*(Linked to SLO 1.1)*

2. Which Qur'ānic verse states that after the Friday prayer believers may disperse through the land and seek Allah's bounty?

- A. 2:183
- B. 4:29
- C. 62:10
- D. 112:1

*(Linked to SLO 1.2)*

3. Which principle requires commercial transactions to be conducted by mutual consent?

- A. Qur'ān 4:29
- B. Qur'ān 112:1
- C. Qur'ān 103:1
- D. Qur'ān 1:1

*(Linked to SLO 1.2)*

4. Which term refers to trustworthiness and fulfilment of responsibility?

- A. Ṣidq
- B. Amānah
- C. Khilāfah
- D. Halāl

*(Linked to SLO 1.3)*

### **Short-Answer Questions**

- 5. Explain two ways in which Islamic principles influence entrepreneurial activity.  
*(Linked to SLO 1.1)*
- 6. Analyse the significance of Qur’ān 4:29 for a person operating a small calligraphy business.  
*(Linked to SLO 1.2)*
- 7. State three ethical principles that should guide a Muslim entrepreneur.  
*(Linked to SLO 1.3)*
- 8. Explain why profit alone is not an adequate measure of entrepreneurial success in Islam.  
*(Linked to SLO 1.3)*

### **Long-Answer Questions**

- 9. Analyse how Qur’ānic and Prophetic guidance can shape the behaviour of a Muslim entrepreneur. Use examples relevant to a calligraphy enterprise.  
*(Linked to SLO 1.2)*
- 10. Evaluate the following situation: A calligrapher receives a large commission but discovers that the client has not been given accurate information about the final price. The calligrapher can make a large profit by remaining silent. What should the entrepreneur do, and why?  
*(Linked to SLO 1.3)*

11. Design a brief Islamic decision framework that a student could use before accepting a commercial calligraphy project.

*(Linked to SLO 1.4)*

### *Answers to Concept Check Questions 1*

#### **Objective Questions**

1. B. It is economic initiative conducted within lawful and ethical boundaries.
2. C. 62:10.
3. A. Qur'ān 4:29.
4. B. Amānah.

#### **Short-Answer Questions**

5. Islamic principles influence entrepreneurship by requiring economic activities to remain lawful and by requiring honesty, fairness, mutual consent and accountability. They therefore influence both what an entrepreneur offers and how the business is conducted.
6. Qur'ān 4:29 establishes that wealth should not be acquired unjustly and that trade should occur through mutual consent. A calligrapher should therefore communicate prices and conditions clearly, avoid deception and obtain the customer's genuine agreement before completing the transaction.
7. Any three of the following: halāl activity, honesty, trustworthiness, mutual consent, fairness, avoidance of injustice, responsible use of resources and accountability to Allah.
8. Profit alone does not establish Islamic entrepreneurial success because an enterprise must also operate within lawful and ethical boundaries. An entrepreneur who earns large profits through deception or injustice has not achieved success according to the complete Islamic framework.

#### **Long-Answer Questions**

9. **Basic response:** Qur'ānic and Prophetic guidance encourages lawful effort, honest trade, productive work and responsible treatment of others. A Muslim entrepreneur should therefore provide permissible services, communicate honestly, honour agreements and avoid unjust transactions.

**Value-added response:** Islamic guidance places enterprise within a wider framework of worship, responsibility and accountability. Qur'ān 62:10 connects seeking Allah's bounty with remembrance of Allah, while Qur'ān 4:29 requires commercial dealings to avoid unjust consumption of wealth and to involve mutual consent. Prophetic teachings also recognise the value of earning through one's own work. A calligrapher who follows these principles can treat skill development, customer service, fair pricing and lawful income generation as interconnected aspects of responsible enterprise.

10. **Basic response:** The calligrapher should disclose the accurate price before proceeding. Remaining silent would undermine informed consent and could result in an unjust transaction.

**Value-added response:** The entrepreneur should communicate the full cost clearly, allow the customer to decide freely and avoid treating profit as more important than ethical responsibility. This demonstrates honesty, amānah and fairness while applying the principle of mutual consent found in Qur'ān 4:29.

11. **Basic response:** A suitable framework may ask: Is the service permissible? Is the price clear? Has the customer consented? Am I being truthful? Are other people's rights protected? Can I fulfil the agreement responsibly?

**Value-added response:** The framework can be organised into five stages: permissibility, transparency, consent, ethical execution and accountability. The entrepreneur first determines whether the proposed service is permissible, then communicates the terms honestly, obtains genuine agreement, fulfils the work according to the agreement and finally considers whether the entire transaction can be justified before Allah.

*Answers to Pilot Questions 1*

## **Part 1.1**

1. B. A person who identifies an opportunity and organises resources to pursue it.
2. B. False.
3. B. Stewards or vicegerents on earth.
4. C. Qur'ān 62:10.
5. A. Entrepreneurial behaviour.

### **Part 1.2**

1. A. Allah's bounty.
2. B. Mutual consent.
3. C. Earnings from one's own work.
4. C. Conducting a transaction through mutual agreement.
5. B. Lawful effort towards livelihood.

### **Part 1.3**

1. B. Permissible according to Islamic law.
2. A. Trustworthiness.
3. C. Giving an accurate estimate of completion time.
4. A. Justice and fairness.
5. C. By combining lawful economic success with ethical and religious accountability.

## *References and Attributions 1*

### **Qur'ānic Sources**

- The Qur'ān, Sūrah al-Jumu'ah 62:10. The verse is used in Part 1.1.3 and Part 1.2.1 to establish the principle of seeking Allah's bounty while maintaining remembrance of Allah.
- The Qur'ān, Sūrah al-Qaṣaṣ 28:77. The verse is used in Parts 1.1.3 and 1.3.3 to establish a balanced relationship between worldly resources, the Hereafter and responsible conduct.
- The Qur'ān, Sūrah al-Nisā' 4:29. The verse is used in Part 1.2.2 to establish the prohibition of unjust acquisition of wealth and the principle of mutual consent in trade.

### **Prophetic Sources**

- Ṣaḥīḥ al-Bukhārī, Hadith 2072. Used in Part 1.2.3 for the Prophetic recognition of earnings from one's own work.
- Ṣaḥīḥ al-Bukhārī, Hadith 1470. Used in Part 1.2.3 for the Prophetic encouragement of productive effort rather than unnecessary dependence on asking others.
- Ṣaḥīḥ al-Bukhārī, Hadith 1429. Used in Part 1.2.3 for the teaching concerning the giving and receiving hands.

### **Illustrations**

- **Figure 1.1: Islamic framework for entrepreneurial activity**
  - AI-generated illustration suggested specifically for this Series.
  - Suggested tool: Microsoft Designer, DALL·E or another educational image-generation platform.
  - AI prompt is provided beneath the illustration placeholder.
  - Suggested OER search string: "Islamic entrepreneurship ethics halal business framework OER".
- **Box 1.1: A simple Islamic entrepreneurship decision test**
  - AI-generated educational decision checklist suggested specifically for this Series.

- Suggested tool: Microsoft Designer, DALL·E or another educational design platform.
- AI prompt is provided beneath the illustration placeholder.

### **General Attribution**

The instructional treatment of entrepreneurship in this Series has been developed specifically for ISS 306 and is framed around the Qur'ānic and Prophetic sources identified above. The discussion is intended to establish the Islamic foundation for the later treatment of livelihood, calligraphy and commercial applications in subsequent Series.

## 2 Dignity of Labour and Livelihood in Islam

### *Series Outline*

This Series comprises three Parts:

- **2.1 The Islamic Concept of Labour**
  - 2.1.1 Meaning of labour and livelihood
  - 2.1.2 Work as a dignified human activity
  - 2.1.3 Productive effort and personal responsibility
- **2.2 Qur'ānic and Prophetic Guidance on Work**
  - 2.2.1 Qur'ānic encouragement of productive effort
  - 2.2.2 Prophetic teachings on earning through work
  - 2.2.3 Lawful and unlawful means of livelihood
- **2.3 Work, Livelihood and Social Responsibility**
  - 2.3.1 Earning for personal and family needs
  - 2.3.2 Skill development and economic independence
  - 2.3.3 Responsible use of income

### *Introduction*

Work is an important part of human life because people require legitimate means of providing for themselves and meeting their responsibilities. Islam recognises the value of productive effort and does not treat honest labour as something beneath a believer's dignity. Instead, lawful work can provide a means of supporting oneself, caring for one's family, contributing to society and developing useful abilities.

This principle is particularly relevant to calligraphy. A person may begin by learning calligraphy as an artistic skill, but that skill can subsequently become a means of livelihood. Understanding the Islamic view of labour helps you appreciate why developing a useful skill and transforming it into a lawful service can have economic and social value.

The aim of this Series is to examine the dignity of labour and the Islamic approach to earning a livelihood. You will first explore the meaning of labour and why productive effort is regarded positively. You will then examine Qur'ānic and Prophetic guidance concerning work and lawful earning. Finally, you will consider the relationship between livelihood, personal responsibility, skill development and social responsibility.

### *Series Learning Outcomes*

At the end of this Series, you should be able to:

**SLO 2.1** explain the Islamic concept of labour and lawful livelihood,

**SLO 2.2** analyse Qur'ānic and Prophetic guidance concerning productive work and earning,

**SLO 2.3** distinguish between lawful and unlawful approaches to earning a livelihood, and

**SLO 2.4** apply the Islamic principles of dignified labour to the development of a calligraphy-based livelihood.

## 2.1 The Islamic Concept of Labour

Human beings have physical, intellectual and creative abilities that can be developed and directed towards productive purposes. Labour refers broadly to the physical or mental effort a person applies in carrying out an activity. Livelihood refers to the means through which a person obtains the resources needed to support life.

In everyday life, people engage in different forms of labour. A farmer cultivates land, a teacher provides educational services, a carpenter produces furniture and an artist may provide creative services. These occupations differ in their activities, but each can involve useful effort and contribute to human needs.

For a calligrapher, labour may involve practising letterforms, preparing materials, designing compositions, responding to clients, producing commissioned work and managing the business side of the service. These activities require both artistic and entrepreneurial effort.

### 2.1.1 Meaning of labour and livelihood

**Labour** may be understood as purposeful physical or mental effort directed towards accomplishing a task or producing something of value. It is therefore broader than manual work. Planning, designing, writing, teaching, calculating and creating can all involve labour.

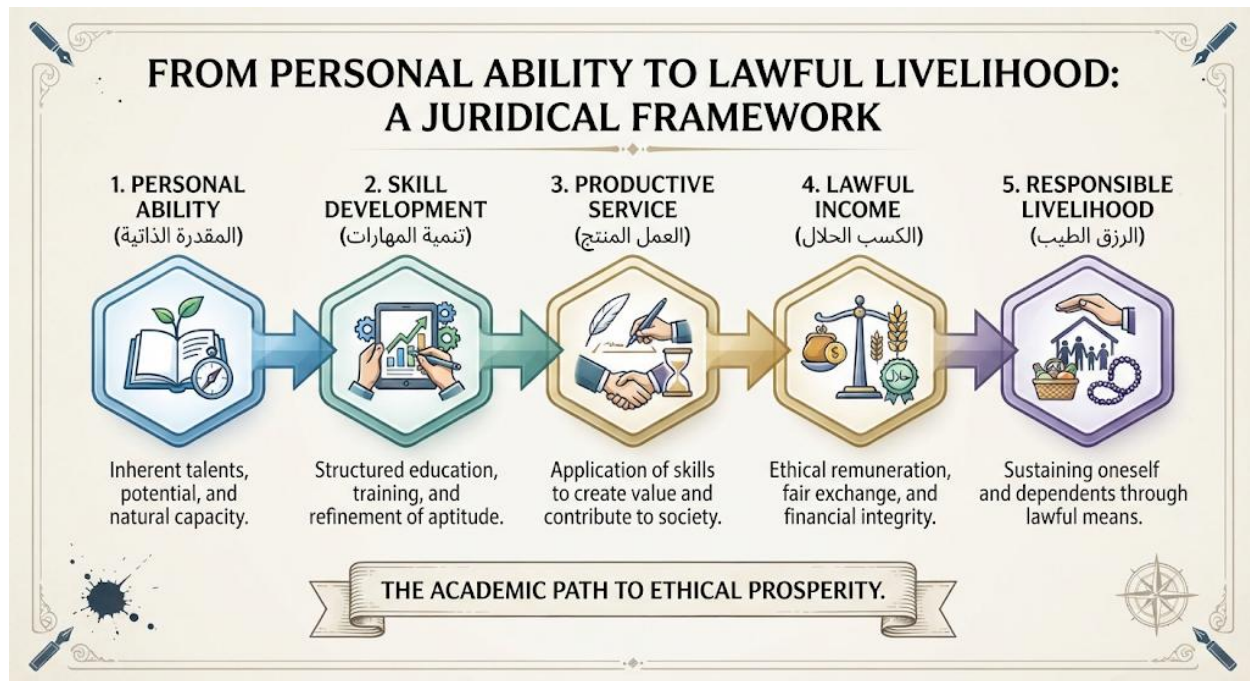
**Livelihood** refers to the means through which a person obtains the resources necessary for living. A livelihood may come from employment, self-employment, trade, professional services or other lawful economic activities.

The distinction is useful because not every form of labour automatically provides a livelihood, and not every source of income necessarily reflects productive labour. A person may spend considerable effort attempting to earn money through an unlawful activity. The amount of effort does not make the activity lawful.

Islamic teaching therefore requires attention to both effort and the manner in which income is obtained.

Consider a student who spends several hours practising Arabic calligraphy and eventually begins accepting paid commissions. The student's artistic effort becomes connected to a potential livelihood because a skill is being developed into a service that others value.

Fill in the blank: The means through which a person obtains the resources necessary for living is called a \_\_\_\_\_.



**Figure 2.1: From Skill to Livelihood**

### 2.1.2 Work as a dignified human activity

The dignity of labour means that honest and useful work should not be regarded as degrading simply because it is physically demanding, financially modest or socially less prestigious than another occupation.

People sometimes attach status to particular occupations and look down on other forms of work. Such attitudes can discourage people from developing practical skills. From an Islamic perspective, the moral value of work cannot be reduced to social prestige or income level.

A calligrapher, for instance, may work from a small studio or from home rather than from an impressive office. The physical appearance of the workplace does not determine the dignity of the work. What matters includes the nature of the service, the manner in which it is performed and the legitimacy of the income obtained.

This perspective can help you appreciate vocational skills. Learning calligraphy should not be viewed merely as acquiring an artistic hobby. When properly developed, it can become a productive skill capable of creating value for others and providing a lawful source of income.

A useful skill can also contribute to self-confidence and independence. Someone who develops a marketable calligraphy skill may be able to serve customers, negotiate commissions and create opportunities for themselves rather than waiting passively for employment.

Fill in the blank: The dignity of labour means that honest and useful work should not be regarded as \_\_\_\_\_ simply because it is physically demanding or financially modest.

### 2.1.3 Productive effort and personal responsibility

Productive effort involves using one's abilities and resources purposefully. It may include acquiring knowledge, practising a skill, identifying opportunities and applying one's abilities to meet legitimate needs.

Personal responsibility is important because an individual should recognise the need to develop capabilities that can support responsible living. This does not mean that every person must become self-employed. Employment, professional practice and entrepreneurship can all provide legitimate livelihoods.

For a calligraphy student, responsibility may begin with learning the foundations of the skill. Regular practice improves technical ability. Building a portfolio demonstrates competence. Learning how to communicate with customers improves service delivery. Understanding costs and pricing supports responsible business decisions.

The process therefore involves more than artistic talent. A person may possess natural artistic ability but fail to convert it into a useful livelihood because the skill is not developed or professionally managed.

You can think of this as a progression:

**Ability → Skill Development → Useful Service → Customer Value → Lawful Livelihood**

The progression is not automatic. Each stage requires effort, learning and responsibility.

### Pilot Questions 2.1

1. Labour is best understood as:
  - A. Only physical work
  - B. Purposeful physical or mental effort directed towards a task
  - C. Only paid employment
  - D. Any activity that produces wealth
2. Livelihood refers to:
  - A. A person's social status
  - B. The means through which a person obtains resources needed for living
  - C. The amount of property a person owns
  - D. A person's artistic talent
3. The dignity of labour means that:
  - A. Only highly paid occupations are dignified
  - B. Manual work has no value
  - C. Honest and useful work should be respected
  - D. Every form of income is acceptable
4. Which sequence best represents the development of a calligraphy skill into a livelihood?
  - A. Ability → skill development → useful service → customer value → lawful livelihood

- B. Wealth → fame → ability → livelihood
  - C. Customer → wealth → practice → ability
  - D. Employment → wealth → skill development → ability
5. Why is personal responsibility important in developing a livelihood?
- A. It encourages purposeful development and responsible use of one's abilities
  - B. It eliminates the need for learning
  - C. It guarantees immediate wealth
  - D. It makes every commercial activity lawful

## 2.2 Qur'ānic and Prophetic Guidance on Work

Islamic guidance concerning livelihood provides a framework for understanding productive effort. The Qur'ān and Sunnah contain teachings that encourage lawful economic activity while establishing boundaries against unjust acquisition of wealth.

The believer therefore approaches work with two related considerations. The first is the responsibility to pursue legitimate means of livelihood. The second is the responsibility to ensure that the means used are lawful and ethically sound.

### 2.2.1 Qur'ānic encouragement of productive effort

The Qur'ān recognises the possibility of seeking Allah's bounty through economic activity. Sūrah al-Jumu'ah 62:10 states that after the prayer, believers may disperse through the land and seek Allah's bounty while remembering Allah frequently.

This guidance is significant because it shows that productive economic activity has a recognised place within Muslim life. The pursuit of livelihood does not have to be understood as separate from religious consciousness.

The verse also provides an important balance. Seeking income is permitted, but remembrance of Allah remains central. Economic activity should therefore not become a reason for abandoning religious responsibilities.

The same balance appears in Sūrah al-Qaṣaṣ 28:77, where believers are instructed to seek the Hereafter through what Allah has given them while not forgetting their share of the world. The verse also prohibits corruption.

For someone learning calligraphy, these principles encourage productive use of artistic ability while maintaining proper priorities. Developing a portfolio, seeking customers and earning income can be legitimate activities, provided they remain within lawful boundaries.

Fill in the blank: Qur’ān 62:10 permits believers to seek Allah’s \_\_\_\_\_ after the prayer.

### 2.2.2 Prophetic teachings on earning through work

The Sunnah provides practical illustrations of the value of productive work. Ṣaḥīḥ al-Bukhārī records that the Prophet Muhammad ﷺ referred to food earned through one’s own work as among the best food a person can eat and mentioned Prophet Dāwūd as earning through his own manual labour.

This teaching provides a positive perspective on work. Earning through one’s own effort can be a dignified means of obtaining livelihood.

Another report in Ṣaḥīḥ al-Bukhārī describes asking others for money and contrasts it with gathering firewood and selling it. The teaching highlights the value of pursuing a means of earning when a person is capable of doing so.

For the calligrapher, the broader lesson is that a useful skill should be developed rather than neglected. A person who possesses a skill can seek legitimate ways to use it productively.

This does not mean that every person who lacks income is morally at fault. People may face illness, unemployment, disability, economic hardship or other circumstances beyond their immediate control. The teaching concerns the value of productive effort where a person has the capacity and opportunity to pursue it.

Fill in the blank: Ṣaḥīḥ al-Bukhārī 2072 mentions Prophet \_\_\_\_\_ as an example of someone who earned through manual labour.

### 2.2.3 Lawful and unlawful means of livelihood

The Islamic approach to livelihood includes an important distinction between lawful and unlawful means of obtaining income.

Qur’ān 4:29 prohibits believers from consuming one another’s wealth unjustly and permits trade based on mutual consent.

This principle has direct relevance to commercial calligraphy. A calligrapher should not obtain payment through deception, theft, fraud or other unjust means. Similarly, customers should not be manipulated into transactions through false claims.

Suppose a calligrapher advertises a service as “handwritten original calligraphy” when the work is actually produced entirely through an automated process, without informing the customer. If the distinction matters to the customer’s purchase decision, the misleading description creates an ethical problem.

Likewise, if a customer pays for ten invitation designs and the calligrapher knowingly supplies only six while charging for all ten, the transaction involves an unjust appropriation of the customer’s money.

Lawful livelihood therefore requires more than possessing a marketable skill. The manner in which the service is advertised, priced, delivered and paid for must also be responsible.

### Pilot Questions 2.2

1. According to Qur’ān 62:10, believers may seek Allah’s bounty after:
  - A. Sleeping
  - B. The Friday prayer
  - C. Travelling abroad
  - D. Completing a business course

2. What balance is highlighted in Qur'ān 28:77?
  - A. Abandoning the world completely
  - B. Seeking worldly wealth without limits
  - C. Seeking the Hereafter while not forgetting one's share of the world
  - D. Avoiding all forms of work
3. Which Prophet is mentioned in Ṣaḥīḥ al-Bukhārī 2072 as earning through manual labour?
  - A. Nūḥ
  - B. Mūsā
  - C. Dāwūd
  - D. Yūsuf
4. Qur'ān 4:29 prohibits:
  - A. All forms of trade
  - B. Seeking a livelihood
  - C. Unjust consumption of wealth
  - D. Developing professional skills
5. A calligrapher knowingly charges for ten completed designs but supplies only six. Which principle has been violated?
  - A. Honest and just dealing
  - B. Skill development
  - C. Artistic creativity
  - D. Personal branding

## 2.3 Work, Livelihood and Social Responsibility

A livelihood does not exist in isolation. Income affects the individual, the family and, in many cases, other members of society. A person who develops a useful skill can contribute to society by providing services, creating employment opportunities and supporting legitimate economic activity.

For this reason, Islamic consideration of livelihood extends beyond the question, “How much can I earn?” It also raises questions about how income is earned, how it is used and how one’s economic activity affects others.

### 2.3.1 Earning for personal and family needs

One important purpose of livelihood is meeting legitimate needs. People require food, clothing, shelter, education and other necessities. A person may also have responsibilities towards family members.

A calligraphy business can therefore serve practical purposes. Income from commissions may help a student purchase learning materials, contribute to household expenses or invest in better tools and training.

The entrepreneur should nevertheless distinguish between legitimate needs and uncontrolled pursuit of wealth. Increasing income is not inherently wrong, but the desire for greater income should not justify unethical conduct.

Responsible livelihood involves planning. A calligrapher may calculate material costs, transportation, labour time and other expenses before establishing prices. Such planning can help ensure that the business remains sustainable.

### 2.3.2 Skill development and economic independence

A marketable skill can provide an individual with greater economic capacity. Skill development requires continuous learning because customer expectations, technology and commercial practices can change.

For calligraphy, development may include improving handwriting techniques, composition, lettering, digital design, presentation and customer communication. A skilled calligrapher may eventually provide different services to different groups of customers.

For example, the same person might create:

- customised wedding invitations;
- Arabic calligraphic wall art;
- corporate identity elements;
- decorative inscriptions;
- educational materials; or
- digital calligraphic compositions.

The ability to adapt a skill to legitimate customer needs increases its economic usefulness.

Economic independence does not mean that a person must reject cooperation with others. Collaboration can actually strengthen an enterprise. A calligrapher may work with printers, graphic designers, photographers or event planners to provide a broader service.

Fill in the blank: Continuous \_\_\_\_\_ is necessary for maintaining and improving the economic usefulness of a skill.

### 2.3.3 Responsible use of income

Earning income creates another responsibility: using it appropriately. Income can be used to meet legitimate needs, reinvest in a business, support dependants, save for future needs and contribute to beneficial causes.

For an entrepreneur, reinvestment can be particularly important. A calligrapher may use part of the income to purchase better pens, inks, papers, digital equipment or training. This can improve the quality of future services.

Responsible use of income also requires avoiding waste. Purchasing expensive equipment simply for status, when cheaper equipment can perform the required task effectively, may not represent wise business management.

Similarly, a business owner should distinguish between business funds and personal spending. Keeping proper records can help the entrepreneur understand whether the business is genuinely profitable.

The broader principle is that economic resources should be handled responsibly. Income is valuable, but responsibility accompanies possession.

### Pilot Questions 2.3

1. One important purpose of earning a livelihood is to:
  - A. Fulfil legitimate needs and responsibilities
  - B. Demonstrate superiority over others
  - C. Avoid all forms of cooperation
  - D. Accumulate wealth regardless of the method
2. Which of the following could be a legitimate reinvestment for a calligraphy business?
  - A. Purchasing appropriate calligraphy tools
  - B. Paying for false reviews
  - C. Concealing income
  - D. Deceiving customers
3. Skill development is important because:
  - A. Skills never change once acquired
  - B. Continued learning can improve the usefulness and quality of a service
  - C. It guarantees instant wealth
  - D. It eliminates the need for ethical conduct
4. Which activity demonstrates responsible business management?

- A. Keeping no record of expenses
  - B. Mixing all business and personal funds without tracking them
  - C. Monitoring costs and income
  - D. Charging customers without informing them of the price
5. A calligrapher collaborates with a graphic designer to provide a more complete service. This illustrates:
- A. Productive cooperation
  - B. Unlawful dependence
  - C. Avoidance of work
  - D. Financial irresponsibility

### *Series Summary*

This Series has examined the dignity of labour and the Islamic approach to livelihood. You first considered labour as purposeful physical or mental effort and livelihood as the means through which people obtain the resources required for living. You also examined why honest and useful work should be treated with dignity, regardless of whether the occupation has high social prestige.

You then explored Qur'ānic and Prophetic guidance concerning productive work and lawful earning. Qur'ān 62:10 illustrates the legitimacy of seeking Allah's bounty, while Qur'ān 28:77 presents a balance between worldly resources and the Hereafter. Qur'ān 4:29 establishes an important boundary by prohibiting unjust acquisition of wealth and recognising trade based on mutual consent. Prophetic teachings further demonstrate the value of earning through one's own work.

Finally, you considered livelihood as part of personal and social responsibility. Developing a marketable skill, meeting legitimate needs, reinvesting responsibly and cooperating with others can all contribute to productive economic life.

You should now be able to explain the Islamic concept of labour and livelihood (SLO 2.1), analyse relevant Qur'ānic and Prophetic guidance (SLO 2.2), distinguish lawful from unlawful approaches to earning (SLO 2.3), and apply these principles to a calligraphy-based livelihood (SLO 2.4).

### *Glossary of Terms*

**Dignity of labour:** The recognition that honest and useful work deserves respect regardless of its social prestige or level of income.

**Labour:** Purposeful physical or mental effort directed towards accomplishing a task or producing something of value.

**Livelihood:** The means through which a person obtains the resources necessary for living.

**Productive effort:** Purposeful use of one's abilities, time and resources to accomplish useful objectives.

**Economic independence:** The capacity to meet legitimate economic needs through one's own lawful resources and productive activity.

**Lawful livelihood:** Income obtained through permissible activities and legitimate methods.

**Reinvestment:** The use of part of business income to improve, maintain or expand the business.

**Social responsibility:** The obligation to consider how one's actions and economic activities affect other people and the wider community.

## *Concept Check Questions 2*

### **Objective Questions**

1. Which statement best expresses the Islamic view of dignified labour?

- A. Only highly paid occupations have dignity.
- B. Honest and useful work deserves respect.
- C. Manual work should be avoided.
- D. Entrepreneurship is always superior to employment.

*(Linked to SLO 2.1)*

2. What does Qur'ān 4:29 contribute to the understanding of livelihood?

- A. It prohibits all commercial activity.
- B. It establishes that wealth may be taken unjustly.
- C. It prohibits unjust consumption of wealth and recognises trade based on mutual consent.
- D. It requires every person to become an entrepreneur.

*(Linked to SLO 2.2)*

3. Which of the following represents a lawful approach to calligraphy-based livelihood?

- A. Misrepresenting the quality of work
- B. Charging hidden fees
- C. Clearly agreeing on the service and price before completing the commission
- D. Supplying fewer items than were paid for

*(Linked to SLO 2.3)*

4. Which activity best demonstrates responsible skill development?

- A. Refusing to practise after learning basic techniques
- B. Continuously improving technical and commercial abilities
- C. Copying another artist's work and selling it as one's own
- D. Avoiding customer feedback

*(Linked to SLO 2.4)*

### **Short-Answer Questions**

- 5. Explain the relationship between labour and livelihood in Islam.  
*(Linked to SLO 2.1)*
- 6. Analyse the significance of Qur'ān 62:10 for a Muslim seeking a livelihood.  
*(Linked to SLO 2.2)*
- 7. State four characteristics of a lawful approach to earning through calligraphy.  
*(Linked to SLO 2.3)*
- 8. Explain two ways in which developing calligraphy skills can contribute to economic independence.  
*(Linked to SLO 2.4)*

### **Long-Answer Questions**

- 9. Analyse the Islamic concept of the dignity of labour and explain how it can influence the attitude of a student learning calligraphy as a vocational skill.  
*(Linked to SLO 2.1)*
- 10. Evaluate the following situation: A calligrapher discovers that customers are willing to pay more for a particular service. The calligrapher decides to increase the price but clearly informs all new customers before accepting their orders. Discuss whether this approach is consistent with the principles studied in this Series.  
*(Linked to SLO 2.3)*

11. Develop a simple livelihood plan for a student who wants to turn calligraphy into a small lawful income-generating activity. Identify the skill to be offered, likely customers, resources required, pricing considerations and ethical safeguards.

*(Linked to SLO 2.4)*

### *Answers to Concept Check Questions 2*

#### **Objective Questions**

1. B. Honest and useful work deserves respect.
2. C. It prohibits unjust consumption of wealth and recognises trade based on mutual consent.
3. C. Clearly agreeing on the service and price before completing the commission.
4. B. Continuously improving technical and commercial abilities.

#### **Short-Answer Questions**

5. Labour is purposeful physical or mental effort, while livelihood refers to the means through which a person obtains the resources needed for living. Lawful labour can therefore become a means of obtaining livelihood when the activity and method of earning are permissible.
6. Qur'ān 62:10 demonstrates that seeking Allah's bounty through economic activity has a recognised place in Muslim life. It also places economic activity alongside remembrance of Allah, indicating that the pursuit of livelihood should remain within a broader framework of religious responsibility.
7. Any four of the following: the service should be permissible; prices and conditions should be communicated clearly; transactions should involve genuine consent; the entrepreneur should be truthful; agreed services should be delivered; customers' rights should be protected; income should not be obtained through deception or injustice.
8. Developing calligraphy skills can create the ability to provide paid services and can broaden the range of work a person is capable of undertaking. It can therefore increase

the individual's capacity to generate lawful income and reduce dependence on a single source of employment.

### **Long-Answer Questions**

9. **Basic response:** Islam recognises the value of honest and useful work. A student learning calligraphy can therefore view practice, skill development and professional application as meaningful productive activities rather than as inferior forms of work.

**Value-added response:** The dignity of labour is not determined solely by income, prestige or the appearance of the workplace. A student who develops calligraphy systematically can transform an artistic ability into a useful service. Through practice, portfolio development, customer service and responsible commercial activity, the skill can become a legitimate livelihood while contributing value to other people.

10. **Basic response:** The approach can be consistent with Islamic principles because the entrepreneur has clearly communicated the new price before accepting new orders.

**Value-added response:** Islamic commercial ethics do not require an entrepreneur to maintain a permanently fixed price regardless of changing costs or market conditions. The important considerations include honesty, transparency, consent and avoidance of injustice. If the new price is communicated before the transaction and customers freely agree, the arrangement can be distinguished from secretly increasing a charge after an agreement has already been made.

11. **Basic response:** A suitable plan should identify the calligraphy service, target customers, required tools, costs, pricing and ethical standards.

**Value-added response:** A strong plan might begin with customised invitation lettering and decorative calligraphy. The student could identify wedding planners, families, event organisers and individuals as potential customers, acquire suitable writing tools and digital equipment, calculate material and labour costs, establish transparent prices and maintain accurate records. Ethical safeguards should include truthful advertising, clear agreements, proper delivery of commissioned work and avoidance of deceptive or unjust practices.

## *Answers to Pilot Questions 2*

### **Part 2.1**

1. B. Purposeful physical or mental effort directed towards a task.
2. B. The means through which a person obtains resources needed for living.
3. C. Honest and useful work should be respected.
4. A. Ability → skill development → useful service → customer value → lawful livelihood.
5. A. It encourages purposeful development and responsible use of one's abilities.

### **Part 2.2**

1. B. The Friday prayer.
2. C. Seeking the Hereafter while not forgetting one's share of the world.
3. C. Dāwūd.
4. C. Unjust consumption of wealth.
5. A. Honest and just dealing.

### **Part 2.3**

1. A. Fulfil legitimate needs and responsibilities.
2. A. Purchasing appropriate calligraphy tools.
3. B. Continued learning can improve the usefulness and quality of a service.
4. C. Monitoring costs and income.
5. A. Productive cooperation.

## *References and Attributions 2*

### **Qur'ānic Sources**

- The Qur'ān, Sūrah al-Jumu'ah 62:10. Used in Parts 2.2.1 and 2.2.2 to discuss seeking Allah's bounty through productive economic activity.
- The Qur'ān, Sūrah al-Qaṣaṣ 28:77. Used in Part 2.2.1 to discuss balance between worldly resources, the Hereafter and responsible conduct.
- The Qur'ān, Sūrah al-Nisā' 4:29. Used in Part 2.2.3 to discuss lawful trade, mutual consent and prohibition of unjust acquisition of wealth.

### **Prophetic Sources**

- Ṣaḥīḥ al-Bukhārī, Hadith 2072. Used in Part 2.2.2 concerning earning through one's own work and the example of Prophet Dāwūd.
- Ṣaḥīḥ al-Bukhārī, Hadith 1470. Used in Part 2.2.2 concerning productive effort and seeking a means of earning.

### **Illustration**

- **Figure 2.1: From Skill to Livelihood**
  - A simple educational flow diagram showing: **Personal Ability → Skill Development → Productive Service → Lawful Income → Responsible Livelihood.**
  - Suggested AI prompt: “Create a clean university-level educational infographic showing the progression from personal ability to lawful livelihood. Use five connected stages: Personal Ability, Skill Development, Productive Service, Lawful Income, Responsible Livelihood. Include a small calligraphy pen or lettering motif as the visual context. Keep the design academic, simple and highly readable.”
  - Suggested OER search string: “Islamic work livelihood entrepreneurship skill development OER”

### 3 Concept, History and Purpose of Calligraphy

#### *Series Outline*

This Series comprises three Parts:

- **3.1 Concept and Meaning of Calligraphy**
  - 3.1.1 Meaning and definition of calligraphy
  - 3.1.2 Etymology of the term calligraphy
  - 3.1.3 Calligraphy as visual communication
- **3.2 Historical Development of Calligraphy**
  - 3.2.1 Origins and early development
  - 3.2.2 Development of Arabic and Islamic calligraphy
  - 3.2.3 Calligraphy in the contemporary period
- **3.3 Purposes and Uses of Calligraphy**
  - 3.3.1 Calligraphy as artistic expression
  - 3.3.2 Calligraphy in religious and cultural contexts
  - 3.3.3 Calligraphy as a communicative and commercial skill

#### *Introduction*

Calligraphy is an artistic practice concerned with the deliberate and skilful formation of written characters. Although writing primarily communicates language, calligraphy gives particular attention to the visual quality, arrangement, rhythm and presentation of written forms. It can therefore occupy a position between writing, design and visual art.

The study of calligraphy is important in because the course does not treat calligraphy only as an artistic activity. It considers calligraphy as a skill that can potentially be developed into a source of lawful livelihood. Understanding what calligraphy means, how it developed and what purposes it serves provides the conceptual foundation for its later practical and commercial application.

In this Series, you will first examine the meaning and etymology of calligraphy. You will then study its historical development, with particular attention to the development of Arabic and Islamic calligraphic traditions. Finally, you will examine the purposes of calligraphy and consider how the practice functions as art, communication, cultural expression and a potential commercial skill.

### *Series Learning Outcomes*

At the end of this Series, you should be able to:

**SLO 3.1** explain the meaning and etymology of calligraphy,

**SLO 3.2** analyse major stages in the historical development of calligraphy,

**SLO 3.3** distinguish among the artistic, communicative, religious and cultural purposes of calligraphy, and

**SLO 3.4** evaluate the potential of calligraphy as a contemporary creative and commercial skill.

## 3.1 Concept and Meaning of Calligraphy

Calligraphy is commonly understood as the art of producing decorative or aesthetically controlled handwriting or lettering. The practice involves more than simply making letters readable. Attention is given to form, proportion, spacing, movement, rhythm and the relationship between written characters and the surface on which they appear.

The word is associated with the Greek roots **kallos**, meaning beauty, and **graphein**, meaning to write. The combined idea therefore relates to beautiful or artistic writing.

Calligraphy can be practised using traditional writing instruments or contemporary digital technologies. Its basic concern, however, remains the intentional visual treatment of written forms.

For a student, this distinction is important. A person may know how to write a language without possessing calligraphic skill. Calligraphy requires deliberate control of letterforms and their visual arrangement.

### 3.1.1 Meaning and definition of calligraphy

Calligraphy may be defined as the skilled and artistic formation of letters and written characters. The definition emphasises both **skill** and **visual quality**.

Ordinary handwriting is primarily concerned with recording information efficiently. Calligraphy places additional emphasis on the appearance and construction of the written forms. The calligrapher considers how the letters are shaped, how they relate to one another and how the completed composition appears as a whole.

For example, a person writing a short Arabic phrase in a notebook may be concerned mainly with communicating the words. A calligrapher producing the same phrase as a wall artwork may carefully determine the proportions of each letter, the spacing between words, the overall composition and the relationship between the lettering and the surrounding decorative elements.

Calligraphy can therefore be considered both a form of writing and a visual art practice.

The skill also requires patience. Consistent letterforms cannot normally be achieved without repeated practice. Control of the writing instrument, pressure, direction and movement contributes to the final appearance.

Fill in the blank: Calligraphy is the skilled and artistic formation of \_\_\_\_\_ and written characters.

### 3.1.2 Etymology of the term calligraphy

**Etymology** refers to the study of the origin and historical development of a word. The term *calligraphy* derives from Greek roots associated with beauty and writing.

The first component, **kallos**, means “beauty”, while **graphein** means “to write”. The combination therefore conveys the idea of beautiful or artistic writing.

Understanding this etymology is useful because it reflects an essential characteristic of calligraphy: written language is deliberately given visual form.

The concept should not, however, be reduced to decoration alone. Effective calligraphy requires structure, discipline and technical control. The visual beauty of a calligraphic composition depends partly on the consistent treatment of letterforms and the relationships among them.

The etymological meaning also helps distinguish calligraphy from ordinary text production. In ordinary writing, the visual form may be secondary to the speed and efficiency of communication. In calligraphy, the visual construction of writing becomes a central concern.

Fill in the blank: The Greek word **kallos** means \_\_\_\_\_.

### 3.1.3 Calligraphy as visual communication

Writing communicates language through symbols. Calligraphy adds another layer by communicating through visual organisation. Letter size, direction, spacing, rhythm and arrangement can influence how viewers perceive a written composition.

A calligraphic artwork may therefore communicate simultaneously through **language** and **visual form**.

Consider a short Arabic phrase displayed on a large wall. The words communicate their linguistic meaning, while the arrangement of the letters, the scale of the composition and the surrounding space contribute to its visual impact.

This relationship between language and visual form makes calligraphy relevant to graphic design. A designer may incorporate calligraphic lettering into posters, invitations, logos, packaging, publications or digital artwork.

Calligraphy is consequently not restricted to handwritten manuscripts. It can become part of broader visual communication systems.

### Pilot Questions 3.1

1. Which statement best defines calligraphy?
  - A. The rapid production of ordinary handwriting
  - B. The skilled and artistic formation of written characters
  - C. The study of spoken language
  - D. The mechanical printing of books
2. The Greek root **kallos** means:
  - A. Writing
  - B. Design
  - C. Beauty
  - D. Language
3. The Greek root **graphein** is associated with:
  - A. Writing
  - B. Painting
  - C. Sculpture

D. Colour

4. Which feature distinguishes calligraphy from ordinary writing?
- A. Calligraphy gives deliberate attention to the visual formation and arrangement of written characters.
  - B. Calligraphy cannot communicate language.
  - C. Ordinary writing is always decorative.
  - D. Calligraphy does not require practice.
5. Why can calligraphy be considered a form of visual communication?
- A. It communicates only through sound.
  - B. It combines written language with deliberate visual organisation.
  - C. It does not contain language.
  - D. It eliminates the need for written symbols.

## 3.2 Historical Development of Calligraphy

Writing systems have developed across different societies and historical periods. As writing developed, people also developed different methods for forming, arranging and presenting written characters.

Calligraphy consequently has a long and varied history. Different writing traditions developed distinctive letterforms, tools, techniques and conventions. These traditions were influenced by language, religion, culture, technology and the materials available to writers.

Arabic calligraphy occupies a particularly significant place in the history of Islamic visual culture. The development of Arabic scripts produced different styles that were used for manuscripts, architectural decoration and other artistic applications.

### 3.2.1 Origins and early development

The history of calligraphy is connected to the broader history of writing. Before modern printing and digital communication, written information was reproduced primarily by hand. Skilled scribes therefore played an important role in recording and transmitting texts.

The development of writing materials influenced the appearance of written characters. Papyrus, parchment, paper and other surfaces each presented different possibilities and limitations.

Writing instruments also affected the character of scripts.

As writing practices became more specialised, particular conventions developed concerning the formation of letters and the arrangement of text. Some traditions emphasised speed and efficiency, while others placed greater emphasis on formal beauty and disciplined proportions.

The development of calligraphy should therefore be understood as an evolving relationship among **language, writing technology, materials, skill and aesthetic preferences**.

#### **Figure 3.1: Historical progression of writing and calligraphic practice**

[Insert figure here]

A simple chronological visual showing the broad transition from early handwritten writing traditions through manuscript culture to modern and digital calligraphy. The figure should avoid presenting the history as a single linear invention by one civilisation.

AI prompt suggestion: “Create an academic educational timeline showing the broad development of handwritten lettering and calligraphic practice from ancient manuscript cultures to contemporary digital calligraphy. Emphasise changing writing surfaces, writing instruments and visual styles. Avoid claiming that calligraphy originated from one single civilisation. Use a clean university textbook style.”

Suggested OER search string: “history of calligraphy manuscript writing OER”

The historical development of calligraphy should therefore not be viewed as a single event. It represents the gradual development and refinement of written forms across different cultures and periods.

### 3.2.2 Development of Arabic and Islamic calligraphy

Arabic calligraphy developed into a major visual tradition within Islamic civilisation. The Arabic script became an important vehicle for recording and presenting Arabic texts, including the Qur'ān.

The transmission and presentation of the Qur'ānic text contributed significantly to the development of refined writing practices. Scribes developed increasingly controlled methods for forming letters and arranging written compositions.

Different Arabic calligraphic styles emerged over time. Among the historically important styles are **Kūfic**, **Naskh**, **Thuluth**, **Muḥaqqaq**, **Rayḥān**, **Tawqī'** and **Riqā'**. These styles differ in letterform characteristics, proportions, visual rhythm and historical applications.

**Kūfic** is particularly associated with angular and geometric characteristics and has a long history of use in manuscripts and architectural decoration.

**Naskh** developed into a highly readable script and became important in manuscript production and the copying of texts.

**Thuluth** is recognised for its large, flowing and visually prominent letterforms and has been used extensively in architectural and decorative contexts.

These styles demonstrate that Arabic calligraphy is not a single uniform practice. It contains a range of traditions, each with distinctive characteristics and historical uses.

Fill in the blank: \_\_\_\_\_ is an Arabic calligraphic style particularly associated with angular and geometric characteristics.

### 3.2.3 Calligraphy in the contemporary period

The invention of printing and subsequent technological developments changed the way written information was produced and distributed. Later developments in photography, graphic design and digital technology further transformed the relationship between handwriting and visual communication.

Calligraphy nevertheless remains relevant. Contemporary practitioners may combine traditional techniques with digital tools. A calligrapher may create lettering by hand and then digitise the work for use in graphic design, advertising, publishing, animation or branding.

This development demonstrates that technology does not necessarily eliminate traditional skills. Instead, traditional calligraphic knowledge can be incorporated into new production processes.

For students of entrepreneurial skills, this is particularly significant. A contemporary calligrapher can operate across physical and digital environments. A handwritten composition may become a printed product, digital artwork, brand element or commissioned design.

The historical development of calligraphy therefore provides an important lesson for entrepreneurship: artistic traditions can survive and acquire new commercial applications when practitioners understand both their foundations and changing technological environments.

### Pilot Questions 3.2

1. The development of calligraphy is closely connected with the development of:
  - A. Writing systems
  - B. Agriculture only
  - C. Transportation
  - D. Weather patterns
2. Which factor has influenced the development of calligraphic forms?
  - A. Writing materials
  - B. Writing instruments
  - C. Language and culture
  - D. All of the above
3. Which Arabic calligraphic style is associated with angular and geometric characteristics?
  - A. Kūfic

B. Thuluth

C. Naskh

D. Riqā‘

4. Which script became particularly important for readable manuscript writing?

A. Naskh

B. Kūfic

C. Thuluth

D. Muḥaqqaq

5. How has technology affected contemporary calligraphy?

A. It has made calligraphy completely irrelevant.

B. It has provided new ways of producing and applying calligraphic work.

C. It has eliminated all traditional techniques.

D. It has prevented calligraphers from working commercially.

### 3.3 Purposes and Uses of Calligraphy

Calligraphy serves several purposes. Its use in different societies has included the presentation of religious texts, artistic expression, cultural preservation, communication and decoration. In contemporary settings, it can also be integrated into commercial design.

Understanding these purposes is important because the value of calligraphy extends beyond the act of writing beautifully. A calligraphic work can communicate an idea, preserve cultural identity, enhance an environment or provide a service to a client.

### 3.3.1 Calligraphy as artistic expression

Calligraphy can function as a form of visual art. The calligrapher makes deliberate decisions about letterforms, scale, spacing, composition and the relationship between text and surrounding space.

The artistic possibilities of calligraphy allow written language to become an object of visual contemplation. A short phrase may be transformed into a complex composition through variation in scale, arrangement and movement.

The artistic dimension also explains why calligraphy requires creative judgement. Two calligraphers may write the same phrase correctly but produce compositions with different visual qualities.

The artist may therefore consider questions such as:

- How should the words be arranged?
- What proportion should the letters have?
- How much empty space should surround the text?
- Should the composition be symmetrical or asymmetrical?
- How should the lettering relate to other visual elements?

These decisions demonstrate that calligraphy involves design thinking as well as technical writing skill.

Fill in the blank: When calligraphy is used to produce a visually organised and aesthetically considered composition, it functions as a form of visual \_\_\_\_\_.

### 3.3.2 Calligraphy in religious and cultural contexts

Arabic calligraphy has a strong association with Islamic visual culture. Qur'ānic verses, Prophetic traditions and other religious texts have historically been written and displayed through calligraphic forms.

Calligraphy can also contribute to cultural identity. Script styles, writing conventions and decorative traditions can communicate connections to particular communities and historical traditions.

The religious and cultural uses of calligraphy require appropriate sensitivity. The calligrapher should understand the meaning of the text being reproduced and treat religious material respectfully.

This is particularly important when producing commissioned work. Accuracy in spelling and wording matters because an error in a religious text can alter meaning and undermine the quality and integrity of the work.

For the student entrepreneur, cultural understanding is therefore part of professional competence. Technical skill should be accompanied by careful attention to the content being presented.

### 3.3.3 Calligraphy as a communicative and commercial skill

Calligraphy can be used to communicate information in visually distinctive ways. It may appear on wedding invitations, certificates, signs, greeting cards, decorative artworks, publications and other designed materials.

The commercial possibilities become clearer when calligraphy is considered as a service rather than merely a personal artistic activity.

A customer may commission a calligrapher because the customer needs something that combines language with visual quality. The entrepreneur provides value by transforming the customer's requirements into a finished calligraphic product or design.

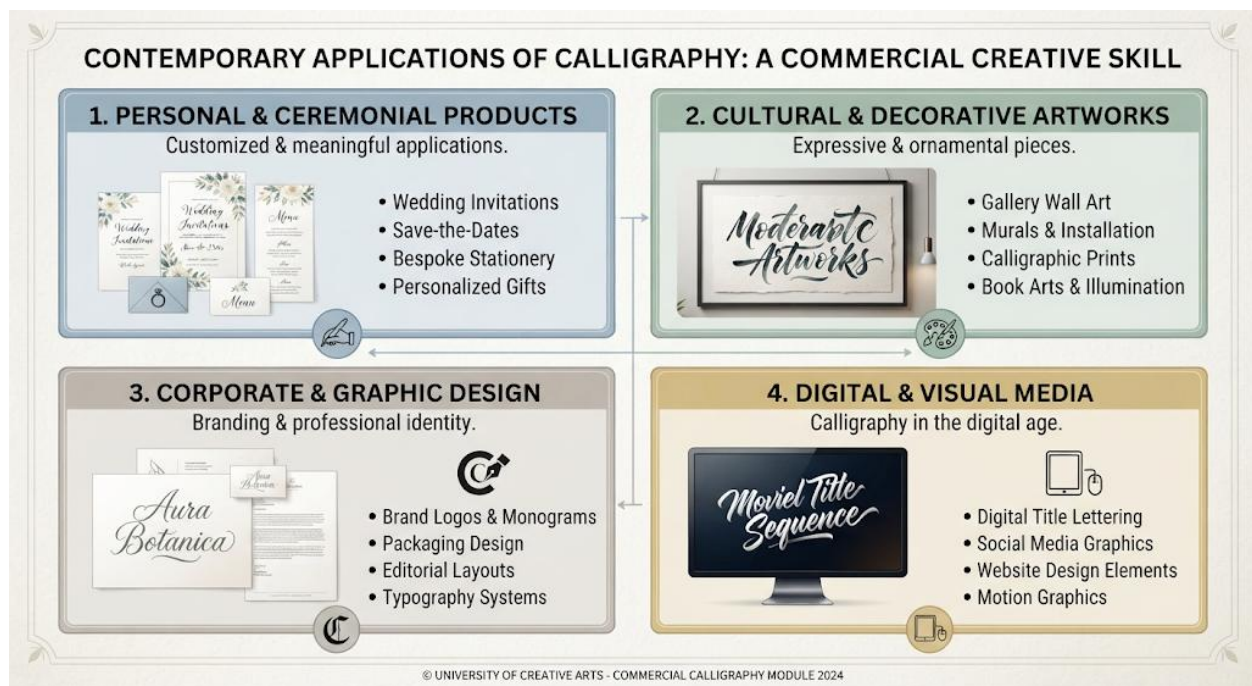
Possible applications include:

- personalised wedding invitations;
- decorative wall pieces;
- certificates and commemorative materials;
- corporate identity elements;
- packaging and promotional materials;

- architectural inscriptions;
- digital lettering;
- title designs for visual media; and
- customised artistic compositions.

These applications connect directly with the commercial focus of . However, the existence of a commercial opportunity does not remove the need for professional and ethical conduct. The entrepreneur must still consider accuracy, quality, customer requirements, pricing and lawful use.

**Figure 3.2: Contemporary applications of calligraphy**



A visual showing calligraphy applied across four broad areas: personal/ceremonial products, cultural and decorative art, corporate/graphic design, and digital/visual media.

### Pilot Questions 3.3

- Which of the following is an artistic purpose of calligraphy?
  - Creating visually organised lettering compositions
  - Eliminating written communication

- C. Preventing cultural expression
  - D. Replacing all forms of design
2. Why is accuracy particularly important when reproducing religious texts?
- A. Errors may alter the meaning of the text.
  - B. Accuracy has no relevance.
  - C. Customers never inspect religious calligraphy.
  - D. Religious texts are purely decorative.
3. Which of the following is a possible commercial application of calligraphy?
- A. Wedding invitations
  - B. Corporate identity elements
  - C. Digital lettering
  - D. All of the above
4. Why can calligraphy be considered a commercial skill?
- A. It can provide products and services that meet customer needs.
  - B. It can only be practised privately.
  - C. It cannot be transferred to design.
  - D. It has no relationship with visual communication.
5. Which quality is particularly important when producing commissioned calligraphy?
- A. Accuracy and attention to the client's requirements
  - B. Deliberate omission of requested information
  - C. Avoidance of revision

D. Ignoring the intended use of the design

### *Series Summary*

This Series has examined the concept, historical development and purposes of calligraphy.

We began by defining calligraphy as the skilled and artistic formation of written characters. We examined the etymology of the term and considered its relationship with beauty, writing and visual communication. You learned that calligraphy differs from ordinary writing because it gives deliberate attention to the visual construction and arrangement of written forms.

We then examined the historical development of calligraphy as part of the wider history of writing. Particular attention was given to Arabic and Islamic calligraphy, including the development of different script traditions such as Kūfic, Naskh and Thuluth. We also considered how contemporary technology has created new ways of producing and applying calligraphic work.

Finally, we explored the purposes of calligraphy. Calligraphy can function as artistic expression, religious and cultural presentation, visual communication and a commercial creative skill. Its contemporary applications include ceremonial materials, decorative artworks, corporate design and digital media.

You should now be able to explain the meaning and etymology of calligraphy (SLO 3.1), analyse major stages in its historical development (SLO 3.2), distinguish among its artistic, communicative, religious and cultural purposes (SLO 3.3), and evaluate its potential as a contemporary creative and commercial skill (SLO 3.4).

### *Glossary of Terms*

**Arabic calligraphy:** The artistic and disciplined formation of written Arabic characters using established or contemporary calligraphic approaches.

**Calligraphy:** The skilled and artistic formation of letters and written characters.

**Etymology:** The study of the origin and historical development of a word.

**Kūfic:** A historically significant Arabic calligraphic style associated particularly with angular and geometric characteristics.

**Naskh:** An Arabic script style known for its readability and important use in manuscript writing.

**Thuluth:** An Arabic calligraphic style characterised by large, flowing and visually prominent letterforms.

**Visual communication:** The transmission or reinforcement of meaning through visual elements and their deliberate arrangement.

**Calligraphic composition:** A deliberately organised arrangement of written characters designed to create a coherent visual and communicative whole.

**Commercial skill:** A practical ability that can be developed into a product or service for which customers are willing to pay.

### *Concept Check Questions 3*

#### **Objective Questions**

1. Which two Greek roots contribute to the term *calligraphy*?

- A. Kallos and graphein
- B. Logos and technē
- C. Graphos and mousikē
- D. Kalos and anthropos

*(Linked to SLO 3.1)*

2. Which statement best distinguishes calligraphy from ordinary writing?

- A. Calligraphy does not communicate language.
- B. Calligraphy gives deliberate attention to the visual form and arrangement of written characters.
- C. Ordinary writing is always artistic.
- D. Calligraphy requires no technical control.

*(Linked to SLO 3.1)*

3. Which Arabic calligraphic style is particularly associated with angular and geometric characteristics?

- A. Kūfic
- B. Naskh
- C. Thuluth
- D. Riqā‘

*(Linked to SLO 3.2)*

4. Which factor contributed to the development of different calligraphic traditions?

- A. Writing materials and instruments
- B. Language and culture
- C. Historical needs and applications
- D. All of the above

*(Linked to SLO 3.2)*

5. Which of the following is NOT a major purpose discussed in this Series?

- A. Artistic expression
- B. Cultural presentation
- C. Visual communication
- D. Eliminating written language

*(Linked to SLO 3.3)*

6. Which contemporary activity demonstrates the commercial application of calligraphy?

- A. Designing customised wedding invitations
- B. Refusing all commissioned work
- C. Avoiding digital applications
- D. Preventing others from using written designs

*(Linked to SLO 3.4)*

### **Short-Answer Questions**

- 7. Explain the meaning and etymology of the term *calligraphy*.  
*(Linked to SLO 3.1)*
- 8. Identify three factors that have influenced the historical development of calligraphy.  
*(Linked to SLO 3.2)*
- 9. Distinguish between calligraphy as artistic expression and calligraphy as visual communication.  
*(Linked to SLO 3.3)*
- 10. Explain two reasons why calligraphy can function as a commercial skill.  
*(Linked to SLO 3.4)*

### **Long-Answer Questions**

- 11. Analyse the historical development of Arabic calligraphy and explain why the emergence of different script styles is important to the study of calligraphy.  
*(Linked to SLO 3.2)*
- 12. Evaluate the different purposes of calligraphy in contemporary society, using relevant examples to demonstrate how one calligraphic skill can serve several purposes.  
*(Linked to SLO 3.3)*
- 13. A student has learned traditional Arabic calligraphy and wants to develop it into a small creative enterprise. Evaluate how the student's understanding of the history and purposes

of calligraphy could influence the services offered to customers.

*(Linked to SLO 3.4)*

### *Answers to Concept Check Questions 3*

#### **Objective Questions**

1. A. Kallos and graphein.
2. B. Calligraphy gives deliberate attention to the visual form and arrangement of written characters.
3. A. Kūfic.
4. D. All of the above.
5. D. Eliminating written language.
6. A. Designing customised wedding invitations.

#### **Short-Answer Questions**

7. Calligraphy is the skilled and artistic formation of letters and written characters. The term derives from Greek roots associated with beauty and writing: *kallos*, meaning beauty, and *graphein*, meaning to write.
8. Any three of the following: writing materials, writing instruments, language, cultural practices, religious requirements, historical applications, technological developments and aesthetic preferences.
9. As artistic expression, calligraphy emphasises visual beauty, composition and creative treatment of written forms. As visual communication, it uses written language together with visual organisation to communicate information or ideas.
10. Calligraphy can function as a commercial skill because customers may require specialised lettering for products, events, branding, decoration or digital media. A practitioner can therefore transform technical and artistic ability into products or services that meet customer needs.

## Long-Answer Questions

11. **Basic response:** Arabic calligraphy developed alongside the history of Arabic writing and became particularly important within Islamic civilisation. Different styles emerged with distinctive letterforms and uses, including Kūfic, Naskh and Thuluth.

**Value-added response:** The development of different Arabic calligraphic styles demonstrates that calligraphy is an evolving practice rather than a single fixed form. Historical requirements, writing materials, instruments, manuscript production, religious contexts and aesthetic preferences contributed to the refinement of different styles. Understanding these developments enables the student to recognise the characteristics and appropriate applications of different scripts rather than treating Arabic calligraphy as visually uniform.

12. **Basic response:** Calligraphy can serve artistic, religious, cultural, communicative and commercial purposes. For example, it can appear as wall art, religious text, cultural decoration, invitation lettering or corporate design.

**Value-added response:** The different purposes demonstrate the adaptability of calligraphy. A single technical foundation in lettering can be applied to personal commissions, cultural artworks, religious presentation, graphic communication and commercial design. However, the calligrapher must adapt the composition, scale, medium and degree of formality to the intended purpose.

13. **Basic response:** Historical and functional knowledge can help the student select appropriate scripts and services for different customers. Understanding the purposes of calligraphy can also help the student identify potential markets.

**Value-added response:** The student's knowledge of script history can inform the selection and presentation of lettering styles, while understanding calligraphy's different purposes can guide service development. For example, the student could offer traditional decorative pieces, personalised ceremonial designs and digital lettering. Historical knowledge would also help the entrepreneur communicate the characteristics and cultural significance of particular styles accurately to customers.

### *Answers to Pilot Questions 3*

#### **Part 3.1**

1. B. The skilled and artistic formation of written characters.
2. C. Beauty.
3. A. Writing.
4. A. Calligraphy gives deliberate attention to the visual formation and arrangement of written characters.
5. B. It combines written language with deliberate visual organisation.

#### **Part 3.2**

1. A. Writing systems.
2. D. All of the above.
3. A. Kūfic.
4. A. Naskh.
5. B. It has provided new ways of producing and applying calligraphic work.

#### **Part 3.3**

1. A. Creating visually organised lettering compositions.
2. A. Errors may alter the meaning of the text.
3. D. All of the above.
4. A. It can provide products and services that meet customer needs.
5. A. Accuracy and attention to the client's requirements.

## **General References**

- Britannica, *Calligraphy*. Used as a general reference for the definition and historical treatment of calligraphy.
- Encyclopaedia of Islam, entries relating to Arabic calligraphy and Islamic writing traditions. Used for historical contextualisation of Arabic and Islamic calligraphy.
- Metropolitan Museum of Art, resources on Islamic art and calligraphy. Used for contextual understanding of the artistic and cultural applications of Arabic calligraphy.

## **Illustrations**

- **Figure 3.1: Historical progression of writing and calligraphic practice**
  - AI-generated educational timeline proposed specifically for this Series.
  - The illustration should present broad historical development without reducing the history of calligraphy to a single civilisation or a single linear invention.
  - Suggested OER search string: “history of calligraphy manuscript writing OER”.
- **Figure 3.2: Contemporary applications of calligraphy**
  - AI-generated educational infographic proposed specifically for this Series.
  - The illustration connects calligraphy with personal/ceremonial products, cultural/decorative art, corporate/graphic design and digital/visual media.
  - Suggested OER search string: “calligraphy graphic design commercial applications OER”.

## **Attribution Note**

The instructional explanations, examples, questions and assessment activities in this Series have been developed specifically for . Historical and conceptual terminology is presented to support the stated learning outcomes and the subsequent study of calligraphic tools, types and practical commercial applications.

## 4 Tools and Types of Calligraphy

### *Series Outline*

This Series comprises three Parts:

#### **1. 4.1 Tools and Materials for Calligraphy**

- 4.1.1 Writing instruments
- 4.1.2 Writing surfaces and materials
- 4.1.3 Supporting and preparation tools

#### **2. 4.2 Major Types and Styles of Calligraphy**

- 4.2.1 Arabic calligraphic styles
- 4.2.2 Broad categories of calligraphic practice
- 4.2.3 Characteristics and applications of different styles

#### **3. 4.3 Selecting and Using Calligraphic Tools and Styles**

- 4.3.1 Matching tools to calligraphic requirements
- 4.3.2 Matching styles to purpose and medium
- 4.3.3 Care, maintenance and responsible use of tools

## *Introduction*

The quality of calligraphic work depends not only on the skill of the practitioner but also on the appropriate selection and use of tools and materials. A calligrapher needs to understand how writing instruments, surfaces, inks and supporting materials affect the appearance and control of written forms.

Different calligraphic traditions also employ different styles. Each style has characteristic forms, proportions, movements and applications. Understanding these differences enables you to select an appropriate style for a particular purpose instead of treating all calligraphy as though it were produced in the same manner.

This Series therefore builds upon the historical and conceptual knowledge developed in Series 3. You will first examine the principal tools and materials used in calligraphy. You will then study major types and styles, with particular attention to Arabic calligraphic traditions. Finally, you will learn how to select tools and styles according to the intended purpose, medium and practical requirements of the work.

The knowledge developed in this Series is particularly important for the entrepreneurial dimension of ISS 306. A commercial calligrapher must be able to determine what tools are appropriate for a particular commission, which style will communicate the intended message effectively and how tools should be maintained so that production remains consistent.

## *Series Learning Outcomes*

At the end of this Series, you should be able to:

**SLO 4.1** identify and describe the principal tools and materials used in calligraphy,

**SLO 4.2** distinguish among major types and styles of calligraphy based on their characteristics,

**SLO 4.3** select appropriate calligraphic tools and styles for specific purposes and media, and

**SLO 4.4** demonstrate responsible practices for the use and maintenance of calligraphic tools.

## 4.1 Tools and Materials for Calligraphy

Every practical calligraphic activity requires a combination of tools and materials. The particular combination depends on the script, technique, surface and intended result.

A beginner may initially think that a pen and ink are all that are required. In practice, however, the calligrapher may need several additional materials to prepare the writing surface, control the instrument, produce consistent marks and protect the finished work.

The choice of tools can also affect the commercial quality of a product. If a calligrapher is producing a large number of invitations, for example, consistency of lettering and efficient handling of materials become important considerations.

### 4.1.1 Writing instruments

The writing instrument is one of the most important components of calligraphic practice because it determines how marks are produced.

Traditional Arabic calligraphy commonly uses a **qalam**, a pen traditionally made from a reed or similar material and prepared with a specially shaped nib. The preparation and angle of the nib influence the thickness, direction and character of the resulting strokes.

Other instruments may include:

- broad-edged pens;
- pointed pens;
- brushes;
- markers;
- technical pens; and
- digital styluses.

The choice depends on the desired style and medium.

A broad-edged instrument is particularly useful where the calligrapher needs controlled variation between thick and thin strokes. A pointed instrument can produce different types of line variation and is suitable for certain lettering traditions.

Brushes can be useful when a more expressive or painterly treatment is required. Modern markers can provide convenience for practice and certain commercial applications, while digital styluses allow calligraphic forms to be created directly within digital design environments.

The instrument should therefore be considered as part of the visual language of the calligraphy rather than merely as a device for applying ink.

Fill in the blank: The traditional Arabic calligraphic pen commonly known as the \_\_\_\_\_ is often made from a reed.

#### 4.1.2 Writing surfaces and materials

The surface on which calligraphy is produced affects the movement of the writing instrument and the appearance of the finished work.

Traditional calligraphy may be produced on materials such as:

- paper;
- parchment;
- prepared boards;
- walls;
- architectural surfaces; and
- other suitable materials.

Contemporary calligraphy may also be applied to canvas, wood, stone, glass, fabric and digital screens, depending on the purpose of the work.

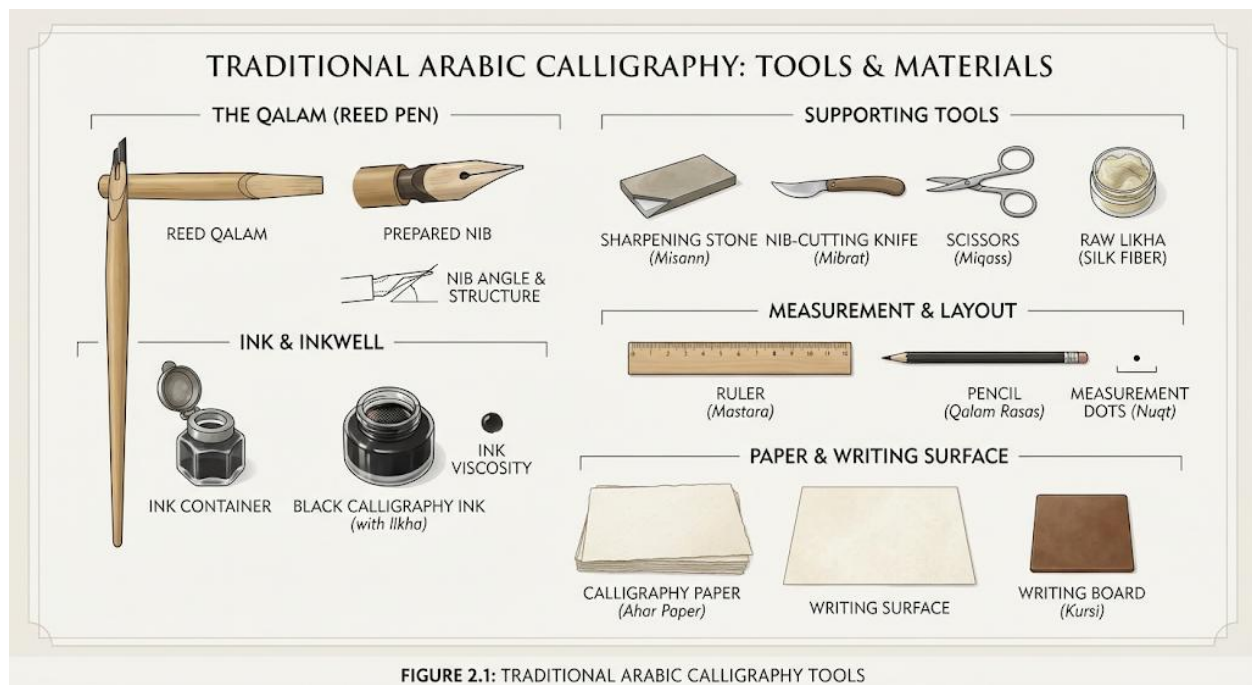
Paper is particularly important for practice because it allows the learner to repeat exercises without the cost associated with larger or more permanent surfaces.

The quality and texture of paper matter. A surface that is excessively rough may interfere with the smooth movement of a pen. A surface that absorbs too much ink may cause unwanted spreading and reduce the clarity of the lettering.

Ink is another important material. Different inks may produce different levels of darkness, flow, drying time and surface appearance. The calligrapher must therefore consider the relationship between the ink, writing instrument and surface.

For commercial work, material selection should also take cost into account. A calligrapher producing hundreds of invitation cards, for example, needs to consider both aesthetic quality and material efficiency.

Fill in the blank: The writing surface can affect the movement of the writing instrument and the \_\_\_\_\_ of the finished calligraphy.



#### 4.1.3 Supporting and preparation tools

Calligraphy also requires tools that support preparation and execution.

Traditional practitioners may use a knife to prepare a reed pen, rulers and other measuring tools to establish lines and proportions, and appropriate containers for ink.

A ruler or guide can assist in maintaining consistent baselines and margins. This is especially important when producing multiple pieces for a customer because inconsistency can reduce the professional appearance of the final product.

Other supporting materials may include:

- ink containers;
- palettes;
- pencils for preliminary guidelines;
- erasers;
- cutting surfaces;
- rulers;
- protective materials; and
- cleaning materials.

Modern digital calligraphers may additionally use tablets, styluses and digital design applications.

The purpose of supporting tools is not to replace calligraphic skill. Rather, they help the practitioner prepare materials and control the working environment.

For a commercial calligrapher, organised tools also improve efficiency. If the required materials are clean, prepared and easily accessible, less production time is lost searching for or preparing equipment during a commission.

### Pilot Questions 4.1

1. Which tool is traditionally associated with Arabic calligraphy?
  - A. Qalam
  - B. Chisel
  - C. Camera
  - D. Stapler
2. Why is the writing surface important in calligraphy?
  - A. It can affect the movement of the instrument and appearance of the lettering.

- B. It has no effect on the finished work.
  - C. It determines the language being written.
  - D. It replaces the writing instrument.
3. Which of the following may be used as a supporting calligraphic tool?
- A. Ruler
  - B. Ink container
  - C. Pencil for guidelines
  - D. All of the above
4. Why might a commercial calligrapher pay attention to material cost?
- A. Material cost can influence the sustainability and pricing of the service.
  - B. Materials have no relationship with business.
  - C. Customers never consider quality.
  - D. Expensive materials automatically produce better calligraphy.
5. What is the main purpose of supporting tools?
- A. To assist preparation and control during calligraphic production
  - B. To eliminate the need for skill
  - C. To prevent practice
  - D. To replace written language

## 4.2 Major Types and Styles of Calligraphy

Calligraphy exists in different forms and styles. A style is not simply a different decoration added to the same letters. It involves characteristic ways of constructing, proportioning and arranging written forms.

In Arabic calligraphy, different styles developed over time and acquired distinctive visual characteristics and applications. Understanding these styles is important for anyone intending to practise calligraphy professionally.

### 4.2.1 Arabic calligraphic styles

Arabic calligraphy includes a number of historically recognised styles. Among the important styles are **Kūfic**, **Naskh**, **Thuluth**, **Muḥaqqaq**, **Rayḥān**, **Tawqīʿ** and **Riqāʿ**.

These styles should not be understood as interchangeable. They differ in structure, proportions, degree of angularity or curvature, scale and historical use.

**Kūfic** is known for its strong angular and geometric qualities. It has been used in manuscripts and architectural decoration.

**Naskh** is associated with clear and readable letterforms and has played an important role in manuscript writing.

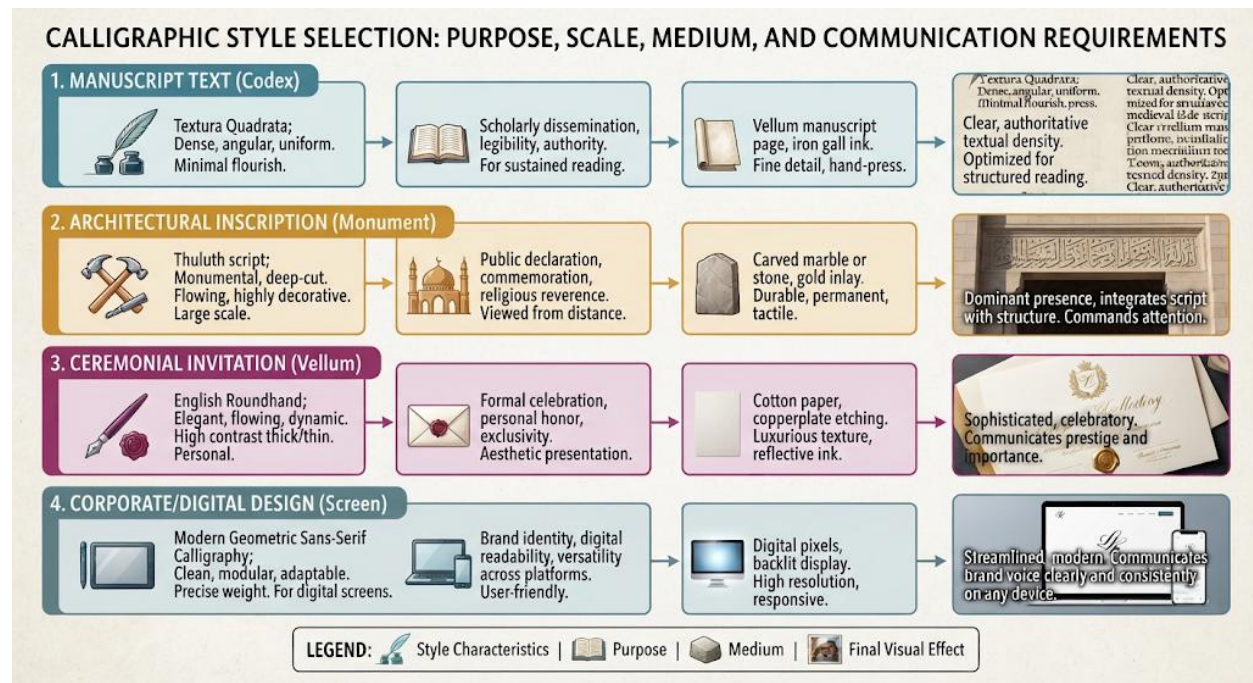
**Thuluth** is recognised for its large, flowing forms and has been widely used in decorative and architectural contexts.

**Muḥaqqaq** developed as a formal script with distinctive elongated and carefully controlled letterforms.

**Rayḥān** is closely related to the formal manuscript tradition and is characterised by refined and delicate forms.

**Tawqīʿ** and **Riqāʿ** are also among the traditional Arabic script families and historically served particular writing functions.

The existence of these styles demonstrates that Arabic calligraphy is a broad field. A student should therefore avoid describing “Arabic calligraphy” as though it referred to one single visual form.



#### 4.2.2 Broad categories of calligraphic practice

Calligraphy can also be considered according to the way and medium through which it is practised.

One broad distinction is between **traditional/manual calligraphy** and **digital calligraphy**.

Traditional or manual calligraphy involves the direct use of a physical instrument on a physical surface. The practitioner controls the movement of the instrument by hand.

Digital calligraphy involves the creation or manipulation of calligraphic forms using digital devices and software. A digital stylus may be used to reproduce movements similar to traditional writing, after which the work can be edited, resized, reproduced or incorporated into other designs.

Neither approach should automatically be regarded as superior. Each has particular advantages.

Manual work can preserve the physical character and material qualities of handwriting. Digital production can provide flexibility, easy reproduction and integration with graphic design.

For an entrepreneur, understanding both approaches can expand the range of services that can be offered.

For example, a calligrapher might produce an original handwritten composition and subsequently digitise it for use on a company logo, packaging design or digital publication.

### 4.2.3 Characteristics and applications of different styles

The selection of a calligraphic style should be influenced by the intended application.

A large architectural inscription may require a style that remains visually strong when viewed from a distance. A manuscript or body of text may require a style in which readability is especially important. A decorative artwork may allow greater emphasis on visual complexity.

The following relationship can help you understand the principle:

**Style characteristics → Intended purpose → Medium → Final visual effect**

For example, if a client wants a formal Arabic inscription for a large architectural surface, the calligrapher may consider a style with strong visual presence and appropriate structural characteristics.

If a customer requires a substantial amount of readable text, a more readable script may be more appropriate.

The entrepreneur must therefore understand both the characteristics of the style and the requirements of the customer.

A technically excellent calligraphic style can still be a poor choice if it does not suit the intended application.

Fill in the blank: The choice of calligraphic style should be influenced by the intended \_\_\_\_\_ of the work.

## Pilot Questions 4.2

1. Which of the following is an Arabic calligraphic style?
  - A. Naskh
  - B. Thuluth
  - C. Kūfic
  - D. All of the above
2. Which style is particularly associated with angular and geometric characteristics?
  - A. Kūfic
  - B. Naskh
  - C. Rayḥān
  - D. Riqāʿ
3. Which Arabic style is particularly associated with readability and manuscript writing?
  - A. Naskh
  - B. Kūfic
  - C. Thuluth
  - D. Tawqīʿ
4. What distinguishes digital calligraphy from manual calligraphy?
  - A. Digital calligraphy uses digital devices or software in the creation or manipulation of the lettering.
  - B. Digital calligraphy cannot communicate language.
  - C. Manual calligraphy is always commercial.
  - D. Digital calligraphy requires no artistic judgement.

5. Why should a calligrapher consider the intended application before selecting a style?
- A. Different styles have characteristics that make them more suitable for particular purposes.
  - B. Every style produces exactly the same result.
  - C. Style has no relationship with communication.
  - D. Customers are unable to distinguish styles.

## 4.3 Selecting and Using Calligraphic Tools and Styles

Knowing the names of tools and styles is only the beginning of practical competence. The calligrapher must also know how to make appropriate selections.

A professional commission may involve several decisions. You may need to determine the size of the work, the surface, the required style, the appropriate writing instrument and the materials needed to complete the project.

Good selection reduces waste and can improve the quality and efficiency of production.

### 4.3.1 Matching tools to calligraphic requirements

Different tools produce different marks. Therefore, you should select an instrument according to the requirements of the work.

Suppose you are preparing a large decorative inscription. A tool capable of producing sufficiently broad and controlled strokes may be more appropriate than a very fine instrument.

If you are producing small lettering for a detailed invitation, a finer writing instrument may provide greater control.

The choice should also consider the surface. A tool suitable for smooth paper may not be equally effective on rough stone or textured wood.

You should therefore ask several questions before beginning a commission:

1. What surface will receive the calligraphy?
2. How large will the lettering be?
3. What kind of stroke is required?
4. Which ink or medium is appropriate?
5. Is the work manual, digital or a combination of both?
6. How many copies are required?

These questions help transform tool selection from guesswork into a deliberate professional decision.

### 4.3.2 Matching styles to purpose and medium

The style should also be selected according to purpose.

A wedding invitation, corporate logo, architectural inscription and decorative wall artwork may all contain lettering, but they do not necessarily require the same treatment.

For example, a wedding invitation may require elegance and readability within a relatively small composition. A corporate logo requires distinctiveness, reproducibility and suitability for different sizes and media.

An architectural inscription may require consideration of scale, viewing distance and the physical characteristics of the surface.

A calligrapher who understands these differences can offer more effective services to customers.

This is where artistic knowledge becomes entrepreneurial knowledge. You are not simply asking, “Which style do I like?” You are asking, “Which style best satisfies the client’s communication and visual requirements?”

### 4.3.3 Care, maintenance and responsible use of tools

Proper maintenance helps preserve calligraphic tools and supports consistent production.

Pens should be cleaned appropriately after use, especially when the ink could dry and obstruct the writing instrument. Reeds and nibs should be handled carefully because damage to their edges can affect stroke quality.

Ink containers should be kept appropriately closed when not in use. Work surfaces should be kept clean, and materials should be stored in ways that prevent unnecessary damage.

Digital equipment also requires responsible care. Styluses, tablets and related devices should be protected from physical damage and maintained according to the manufacturer's requirements.

Responsible tool management has both artistic and entrepreneurial benefits.

Artistically, properly maintained tools make it easier to produce consistent work. Commercially, careful maintenance reduces avoidable replacement costs and interruptions.

A calligrapher should therefore regard tools as productive resources rather than disposable objects.

Fill in the blank: Proper tool \_\_\_\_\_ helps preserve calligraphic equipment and supports consistent production.

### Pilot Questions 4.3

1. What should primarily guide the selection of a calligraphic writing instrument?
  - A. The requirements of the work
  - B. The most expensive price
  - C. The colour of the tool
  - D. The popularity of the manufacturer alone
2. Why might a fine instrument be appropriate for small invitation lettering?
  - A. It may provide greater control for small details.
  - B. It automatically writes faster.
  - C. It eliminates the need for practice.
  - D. It makes every style identical.
3. Which factor should be considered when selecting a calligraphic style?

- A. Intended purpose
  - B. Medium
  - C. Communication requirements
  - D. All of the above
4. Why should calligraphic tools be maintained properly?
- A. To preserve their usefulness and support consistent production
  - B. To make practice unnecessary
  - C. To increase waste
  - D. To prevent commercial work
5. A calligrapher is asked to create a corporate logo. Which consideration is most appropriate?
- A. The lettering should be distinctive and suitable for reproduction across relevant media.
  - B. The calligrapher should select a style without considering the client's needs.
  - C. The largest possible lettering should always be used.
  - D. Tool selection does not matter.

### *Series Summary*

This Series has examined the tools, materials, types and styles of calligraphy and the principles guiding their appropriate selection.

You first studied the principal tools and materials used in calligraphy. Writing instruments such as the qalam, broad-edged pens, pointed pens, brushes, markers and digital styluses serve different purposes. You also examined writing surfaces, inks and supporting tools such as rulers, pencils, ink containers and preparation materials.

The Series then examined major Arabic calligraphic styles, including Kūfic, Naskh, Thuluth, Muḥaqqaq, Rayḥān, Tawqī‘ and Riqā‘. You learned that these styles have different characteristics and historical applications. You also considered the distinction between manual and digital calligraphic practice.

Finally, you examined the importance of matching tools and styles to specific purposes and media. A professional calligrapher must consider the surface, size, stroke requirements, intended application and customer’s needs before selecting the appropriate materials and style. You also learned that proper maintenance of tools supports both artistic consistency and commercial sustainability.

You should now be able to identify and describe the principal tools and materials used in calligraphy (SLO 4.1), distinguish among major types and styles according to their characteristics (SLO 4.2), select appropriate tools and styles for particular purposes and media (SLO 4.3), and demonstrate responsible practices for tool use and maintenance (SLO 4.4).

### *Glossary of Terms*

**Qalam:** A traditional writing instrument used particularly in Arabic calligraphy, commonly prepared from a reed.

**Nib:** The shaped writing end of a pen or similar instrument that makes contact with the writing surface.

**Writing surface:** The material on which calligraphic marks are produced, such as paper, parchment, wood, stone or other suitable media.

**Ink:** A liquid or semi-liquid writing medium used to produce marks on a surface.

**Kūfic:** An Arabic calligraphic style recognised particularly for angular and geometric characteristics.

**Naskh:** An Arabic script style associated with clear and readable letterforms and important manuscript applications.

**Thuluth:** An Arabic calligraphic style characterised by large and flowing forms and used in decorative and architectural contexts.

**Muḥaqqaq:** A formal Arabic calligraphic style with distinctive elongated and carefully controlled letterforms.

**Digital calligraphy:** The creation or manipulation of calligraphic forms using digital devices or software.

**Calligraphic style:** A distinctive method of forming and arranging written characters according to particular structural and visual conventions.

**Tool maintenance:** The proper cleaning, handling, storage and care of calligraphic equipment to preserve its usefulness.

### *Concept Check Questions 4*

#### **Objective Questions**

1. Which of the following is traditionally associated with Arabic calligraphy?

- A. Qalam
- B. Stapler
- C. Camera
- D. Compass

*(Linked to SLO 4.1)*

2. Why does the choice of writing surface matter in calligraphy?

- A. It can affect the movement of the instrument and the appearance of the finished work.
- B. It determines the language being written.
- C. It makes tool maintenance unnecessary.
- D. It has no influence on production.

*(Linked to SLO 4.1)*

3. Which of the following is particularly associated with angular and geometric characteristics?

- A. Kūfic
- B. Naskh
- C. Thuluth
- D. Rayḥān

*(Linked to SLO 4.2)*

4. Which statement best describes Naskh?

- A. It is associated with clear and readable letterforms and manuscript use.
- B. It is exclusively a modern digital style.
- C. It is defined only by geometric decoration.
- D. It cannot be used for written texts.

*(Linked to SLO 4.2)*

5. A customer requests a small quantity of highly detailed lettering for wedding invitations. Which principle should guide tool selection?
- A. Select a tool capable of providing appropriate control for the size and detail required.
  - B. Always select the largest writing instrument available.
  - C. Use whichever tool is most expensive.
  - D. Ignore the writing surface.

*(Linked to SLO 4.3)*

6. A calligrapher is preparing an inscription for a large architectural surface. Which factors should be considered before selecting the style?
- A. Scale and viewing distance
  - B. Surface characteristics
  - C. Visual requirements of the inscription
  - D. All of the above

*(Linked to SLO 4.3)*

### **Short-Answer Questions**

7. Identify five tools or materials that may be required in calligraphic practice and state the function of each.

*(Linked to SLO 4.1)*

8. Explain two differences between manual and digital calligraphy.

*(Linked to SLO 4.2)*

9. Explain why a calligrapher should consider the intended purpose before selecting a calligraphic style.

*(Linked to SLO 4.3)*

10. State four responsible practices for maintaining calligraphic tools.

*(Linked to SLO 4.4)*

### **Long-Answer Questions**

11. A beginning calligrapher has purchased a pen, ink and paper but is experiencing inconsistent results. Analyse how the choice and condition of tools and materials could contribute to the problem and recommend appropriate measures.

*(Linked to SLO 4.1 and SLO 4.4)*

12. Compare Kūfic, Naskh and Thuluth in terms of their general visual characteristics and possible applications. Explain why a calligrapher should not treat all Arabic calligraphic styles as interchangeable.

*(Linked to SLO 4.2)*

13. A customer wants a calligraphed corporate identity that will appear on business cards, packaging and digital platforms. Evaluate the factors a calligrapher should consider when selecting both the style and production tools for the project.

*(Linked to SLO 4.3)*

### *Answers to Concept Check Questions 4*

### **Objective Questions**

1. A. Qalam.

2. A. It can affect the movement of the instrument and the appearance of the finished work.
3. A. Kūfic.
4. A. It is associated with clear and readable letterforms and manuscript use.
5. A. Select a tool capable of providing appropriate control for the size and detail required.
6. D. All of the above.

### **Short-Answer Questions**

7. Suitable answers include: qalam for traditional Arabic calligraphic writing; nib for controlling the formation of strokes; ink for producing written marks; paper for practice or finished compositions; ruler for establishing guides and proportions; pencil for preliminary guidelines; ink container for holding ink; brush for particular expressive or painted lettering; digital stylus for digital calligraphic production.
8. Manual calligraphy is produced directly with a physical writing instrument on a physical surface, while digital calligraphy is created or manipulated through digital devices and software. Manual work retains direct physical interaction with the surface, while digital production permits convenient editing, resizing and reproduction.
9. Different styles have different structural and visual characteristics. The purpose of the work determines requirements such as readability, formality, scale, visual impact and suitability for a particular medium. Selecting a style according to purpose therefore helps ensure that the final work meets the customer's communication and aesthetic requirements.
10. Any four of the following: clean writing instruments after appropriate use; protect nibs and reeds from damage; close ink containers appropriately; store materials safely; keep work surfaces clean; protect digital equipment; replace damaged tools when necessary; organise tools to prevent unnecessary loss or damage.

### **Long-Answer Questions**

11. **Basic response:** Inconsistent results may result from an unsuitable writing instrument, poor-quality or unsuitable paper, inappropriate ink, or damaged or poorly maintained tools. The calligrapher should inspect the tools and materials, select appropriate combinations and practise with properly maintained equipment.

**Value-added response:** Calligraphic quality results from the interaction between practitioner, instrument, medium and surface. A damaged nib may produce irregular strokes, while unsuitable paper may cause ink to spread. Excessively absorbent surfaces can reduce clarity, and inappropriate ink may affect flow. The calligrapher should therefore test the combination of instrument, ink and surface before beginning serious work and maintain the tools properly after use.

12. **Basic response:** Kūfic is strongly associated with angular and geometric forms; Naskh is associated with clear and readable forms; Thuluth is known for large and flowing forms. Their characteristics make them suitable for different applications.

**Value-added response:** The differences among the styles demonstrate that Arabic calligraphy consists of multiple traditions rather than a single uniform system. Kūfic may be appropriate where geometric strength is desirable, Naskh where readability is particularly important, and Thuluth where a large and visually prominent composition is required. The appropriate choice depends on the purpose, medium, scale and desired visual effect.

13. **Basic response:** The calligrapher should consider readability, distinctiveness, scalability, reproduction, medium and the client's identity before selecting the style and tools.

**Value-added response:** Because the lettering will appear across business cards, packaging and digital platforms, the chosen design must remain recognisable at different sizes and work across relevant media. The calligrapher should consider whether the selected style communicates the desired corporate character and whether the production process can generate consistent, reproducible results. A manual original may be digitised for wider application, combining traditional calligraphic skill with digital production.

#### *Answers to Pilot Questions 4*

#### **Part 4.1**

1. A. Qalam.
2. A. It can affect the movement of the instrument and appearance of the lettering.
3. D. All of the above.
4. A. Material cost can influence the sustainability and pricing of the service.
5. A. To assist preparation and control during calligraphic production.

#### **Part 4.2**

1. D. All of the above.
2. A. Kūfic.
3. A. Naskh.
4. A. Digital calligraphy uses digital devices or software in the creation or manipulation of the lettering.
5. A. Different styles have characteristics that make them more suitable for particular purposes.

#### **Part 4.3**

1. A. The requirements of the work.
2. A. It may provide greater control for small details.
3. D. All of the above.
4. A. To preserve their usefulness and support consistent production.
5. A. The lettering should be distinctive and suitable for reproduction across relevant media.

## **General References**

- Encyclopaedia Britannica, *Calligraphy*. Used for general conceptual and historical background on calligraphy.
- Metropolitan Museum of Art, resources on Islamic art and Arabic calligraphy. Used for contextual information concerning Arabic and Islamic calligraphic traditions.
- Encyclopaedia of Islam, entries concerning Arabic scripts and calligraphic traditions. Used for contextualisation of historical Arabic script styles.

## **Illustrations**

- **Figure 4.1: Calligraphy Tools and Materials**
  - Proposed educational illustration showing a traditional qalam, nib, ink container, ink, paper, ruler and supporting materials.
  - Suggested AI prompt: “Create a clean university-level educational illustration of traditional Arabic calligraphy tools and materials. Clearly show a reed qalam, prepared nib, ink container, black ink, paper, ruler, pencil and supporting preparation tools. Label each item clearly. Use a neutral academic textbook presentation and avoid decorative clutter.”
  - Suggested OER search string: “Arabic calligraphy tools qalam ink paper OER”.
- **Figure 4.2: Selecting Calligraphic Styles for Different Applications**
  - Proposed educational infographic connecting calligraphic characteristics to applications such as manuscript text, architectural inscription, ceremonial invitation and corporate/digital design.
  - Suggested AI prompt: “Create an academic infographic explaining how calligraphic style selection depends on purpose, scale, medium and communication requirements. Include examples representing manuscript text, architectural inscription, ceremonial invitation and corporate/digital design. Show the relationship: Style Characteristics → Purpose → Medium → Final Visual Effect. University textbook style, clear labels, no unnecessary decoration.”

- Suggested OER search string: “Arabic calligraphy scripts styles applications OER”.

**Attribution Note**

The instructional explanations, examples, questions and assessment activities in this Series have been developed specifically for ISS 306. The named Arabic calligraphic styles and tool terminology are used to support the stated Series learning outcomes and the practical requirements of the course.

## 5 Practical Applications of Calligraphy for Commerce

### *Series Outline*

This Series comprises three Parts:

#### **1. 5.1 Calligraphy as a Commercial Service**

- 5.1.1 From artistic skill to marketable service
- 5.1.2 Identifying customers and commercial opportunities
- 5.1.3 Understanding client requirements

#### **2. 5.2 Practical Commercial Applications of Calligraphy**

- 5.2.1 Invitations, certificates and personalised products
- 5.2.2 Graphic designs, logos and corporate applications
- 5.2.3 Paintings, inscriptions and decorative applications

#### **3. 5.3 Calligraphy Production and Professional Practice**

- 5.3.1 Planning and executing a commission
- 5.3.2 Quality control and customer satisfaction
- 5.3.3 Pricing, delivery and sustainable practice

### *Introduction*

The acquisition of calligraphic skill becomes economically meaningful when the practitioner can transform that skill into useful products and services. A calligrapher may possess excellent technical ability, but commercial success requires additional understanding of customers, production processes, quality standards, pricing and professional conduct.

This Series brings together the knowledge acquired throughout ISS 306. The earlier Series examined entrepreneurship from the Islamic perspective, the dignity of labour, the concept and history of calligraphy, and the tools and styles used in calligraphic practice. The present Series applies that foundation to practical commercial situations.

Calligraphy has applications in many areas. It may be used for wedding invitations, certificates, paintings, inscriptions, graphic designs, corporate logos, decorative products and digital or

moving-image content. The commercial possibilities depend partly on the ability of the practitioner to identify customer needs and adapt calligraphic skills to appropriate media.

In this Series, you will first examine how calligraphy can be transformed into a commercial service. You will then study specific practical applications. Finally, you will examine the process of handling a commission professionally, from understanding the customer's requirements to production, quality control, pricing and delivery.

### *Series Learning Outcomes*

At the end of this Series, you should be able to:

**SLO 5.1** explain how calligraphic skills can be transformed into marketable products and services,

**SLO 5.2** identify appropriate commercial applications of calligraphy for different customer needs,

**SLO 5.3** apply calligraphic knowledge to the planning and production of selected commercial works, and

**SLO 5.4** evaluate the quality, pricing and professional requirements of a calligraphy-based commercial service.

## 5.1 Calligraphy as a Commercial Service

A skill becomes commercially useful when it can be applied to provide value that customers recognise and are willing to pay for. Calligraphy can meet this condition because individuals, organisations and businesses may require distinctive lettering for personal, cultural, artistic or commercial purposes.

The entrepreneur therefore needs to move beyond the question, “Can I produce beautiful lettering?” and consider, “What problem can my calligraphic skill solve for a customer?”

A customer planning a wedding may need professionally lettered invitations. A business may need distinctive lettering incorporated into its visual identity. An individual may want a personalised calligraphic artwork. A filmmaker may require specially designed lettering for a title sequence.

In each case, the technical skill is similar, but the commercial service differs.

### 5.1.1 From artistic skill to marketable service

A calligraphic skill becomes a marketable service when it is organised around a specific customer requirement.

The transformation can be represented as:

**Calligraphic Skill → Product/Service → Customer Need → Value → Payment**

The calligrapher must therefore understand how artistic ability can be packaged into something that customers can identify, request and purchase.

For example, instead of advertising simply as “a calligrapher”, a practitioner could offer specific services such as:

- personalised wedding invitation lettering;
- customised wall calligraphy;
- decorative inscriptions;
- certificate lettering;

- logo lettering;
- calligraphic artwork;
- digital lettering; or
- lettering for visual media.

Each service communicates a clearer commercial proposition.

The entrepreneur should also develop a portfolio. A portfolio is a collection of previous work used to demonstrate skill and give prospective customers an idea of the quality and range of services available.

A well-organised portfolio can show different styles, sizes, surfaces and applications. It can therefore function as an important marketing tool.

Fill in the blank: A collection of previous work used to demonstrate a calligrapher's abilities to prospective customers is called a \_\_\_\_\_.

### 5.1.2 Identifying customers and commercial opportunities

Commercial opportunities exist where there is a need that can be met through a product or service.

A calligrapher should therefore identify groups that may require calligraphic services. Potential customers may include:

- individuals;
- families;
- event organisers;
- wedding planners;
- educational institutions;
- religious and cultural organisations;
- businesses;
- graphic designers;
- publishers; and

- media producers.

The entrepreneur should not assume that every customer wants the same thing.

An event organiser may require a large number of invitation designs. A business may need a distinctive corporate mark. An individual may want a single personalised artwork.

The entrepreneur should investigate customer requirements before deciding what services to promote.

This process is sometimes described as **market identification**. It involves determining who the potential customers are, what they need, what they are willing to pay for and how the entrepreneur can provide the service effectively.

For the student, this demonstrates an important entrepreneurial principle: a skill should be connected to an identifiable market.

### 5.1.3 Understanding client requirements

A commercial calligrapher does not create solely according to personal preference. A commissioned work must respond to the client's requirements.

Before beginning a project, the calligrapher should establish important details such as:

1. What text is required?
2. What is the purpose of the work?
3. Who is the intended audience?
4. What size is required?
5. What surface or medium will be used?
6. What style is appropriate?
7. How many copies are required?
8. When is the work required?
9. What budget has been established?

Clarifying these matters reduces misunderstandings.

Suppose a client requests calligraphy for a wedding invitation but does not specify the exact wording. Beginning the work immediately could result in errors that require unnecessary rework. A professional approach would be to confirm the wording before production.

Client communication is therefore part of calligraphic entrepreneurship. Artistic competence alone is insufficient if the entrepreneur cannot accurately understand and fulfil the customer's requirements.

### Pilot Questions 5.1

1. When does a calligraphic skill become a marketable service?
  - A. When it can be organised into a product or service that meets a customer need.
  - B. When the practitioner stops practising.
  - C. When the practitioner owns expensive tools.
  - D. When the work has no intended customer.
2. Which of the following is an example of a specific calligraphy service?
  - A. Personalised wedding invitation lettering
  - B. "I can write"
  - C. "I own a pen"
  - D. "I like art"
3. What is the main purpose of a calligrapher's portfolio?
  - A. To demonstrate previous work and professional ability.
  - B. To replace all customer communication.
  - C. To conceal the quality of work.
  - D. To eliminate the need for practice.
4. Which group could potentially require commercial calligraphy services?

- A. Event organisers
  - B. Businesses
  - C. Individuals
  - D. All of the above
5. Why should a calligrapher establish the client's requirements before beginning a commission?
- A. To reduce misunderstanding and ensure that the work meets the intended purpose.
  - B. To avoid communicating with the customer.
  - C. To make the project more complicated.
  - D. To prevent the customer from making decisions.

## 5.2 Practical Commercial Applications of Calligraphy

The versatility of calligraphy allows it to be adapted to numerous commercial applications. The course content identifies graphic designs, paintings, cut-stone inscriptions, wedding invitations, moving images for films and television, corporate logos and abstractions among possible applications.

The appropriate technique depends on the intended product, medium and customer requirements.

### 5.2.1 Invitations, certificates and personalised products

Ceremonial and personalised products provide important opportunities for calligraphers.

Wedding invitations are a particularly clear example. Calligraphy can give invitations a distinctive appearance and may be used for names, headings, quotations or other selected text.

The commercial process may involve:

**Customer brief → Text confirmation → Style selection → Layout → Calligraphic production → Review → Final delivery**

Accuracy is particularly important because names, dates and other event details must be reproduced correctly.

Certificates and commemorative materials can also use calligraphy to give the finished document a formal or personalised character.

Other personalised products may include:

- greeting cards;
- commemorative pieces;
- name artworks;
- decorative quotations; and
- personalised gifts.

In each case, the entrepreneur should consider the relationship between the calligraphy and the product. The lettering should enhance the intended purpose rather than make the product difficult to read.

### 5.2.2 Graphic designs, logos and corporate applications

Calligraphy can also contribute to graphic design.

A graphic designer may incorporate calligraphic lettering into posters, promotional materials, packaging or other visual communications. The calligrapher may therefore work independently or collaborate with designers.

**Corporate logos** present a different requirement. A logo must generally be recognisable and usable in different contexts. The lettering therefore needs to function not only as attractive handwriting but also as part of a reproducible visual identity.

A calligrapher working on a logo should consider:

- legibility;

- distinctiveness;
- proportion;
- scalability;
- reproduction;
- relationship between lettering and other graphic elements; and
- the identity the client wants to communicate.

The commercial value of calligraphic lettering in this context comes from its ability to provide a distinctive visual character.

For example, a business that wants its identity to communicate craftsmanship or cultural heritage may consider a suitably designed calligraphic element. The final design, however, must still satisfy the practical requirements of the business.

### 5.2.3 Paintings, inscriptions and decorative applications

Calligraphy can be integrated into paintings and other forms of visual artwork.

A calligraphic painting may combine written forms with colour, imagery, texture or abstract composition. The text can function as the central visual element or as part of a larger artwork.

**Cut-stone inscriptions** represent another application. In this case, the calligraphic design must be adapted to a hard physical surface. The practitioner may need to collaborate with a craftsman or engraver who can transfer the design into the stone.

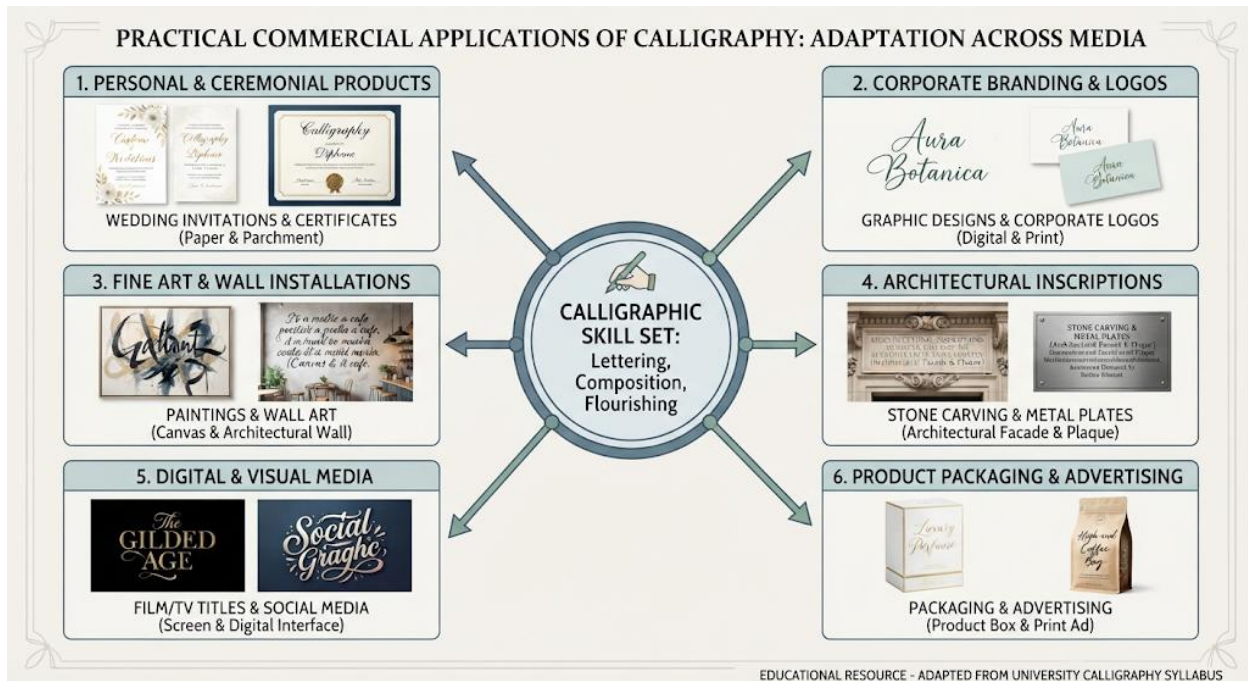
Architectural and decorative inscriptions require careful attention to scale and viewing distance. A design that works on paper may not automatically work on a wall or stone surface.

Calligraphy may also be used in **moving images for film and television**. Titles, credits, visual transitions or other graphic elements can incorporate calligraphic lettering.

In digital and moving-image applications, the calligrapher may provide original lettering that is subsequently animated or integrated into a larger production.

These examples demonstrate that calligraphy can move beyond the traditional page and become part of different visual media.

**Figure 5.1: Commercial Applications of Calligraphy**



A four- or six-section educational infographic showing calligraphy applied to: wedding invitations and certificates; graphic design and logos; paintings and wall art; stone or architectural inscriptions; digital designs; and film/television lettering.

Fill in the blank: A calligraphic design intended for use as part of a company's visual identity may form part of a corporate \_\_\_\_\_.

## Pilot Questions 5.2

- Which commercial product may commonly use personalised calligraphy?
  - Wedding invitations
  - Certificates
  - Greeting cards
  - All of the above
- Why does accuracy matter when producing wedding invitation calligraphy?
  - Names, dates and other important details must be reproduced correctly.

- B. Accuracy has no relationship with customer satisfaction.
  - C. The invitation is never read.
  - D. Errors improve the artistic quality.
3. Which characteristic is important when calligraphic lettering is developed for a corporate logo?
- A. Legibility
  - B. Distinctiveness
  - C. Scalability
  - D. All of the above
4. Why may a calligraphic design need modification before being used on stone?
- A. The characteristics of the physical surface differ from those of paper.
  - B. Stone cannot contain visual designs.
  - C. Calligraphy cannot be used on physical surfaces.
  - D. Stone automatically changes the language.
5. How can calligraphy be used in film or television?
- A. As lettering for titles, credits or other visual elements.
  - B. Only as handwritten private notes.
  - C. Only on paper.
  - D. It cannot be incorporated into moving images.

## 5.3 Calligraphy Production and Professional Practice

Commercial calligraphy requires a systematic production process. A practitioner should not begin every commission by immediately writing on the final material.

Planning allows the entrepreneur to identify requirements, select appropriate tools and styles, estimate costs and reduce avoidable errors.

Professional practice also requires quality control. A customer pays for an agreed service, and the entrepreneur has a responsibility to ensure that the final product corresponds reasonably with the agreed specifications.

### 5.3.1 Planning and executing a commission

A commission is a piece of work requested by a customer.

A basic production process may follow these stages:

#### **1. Receive the brief**

The calligrapher obtains the customer's requirements.

#### **2. Confirm the content**

The exact text, spelling, names, dates and other important information are checked.

#### **3. Determine the specifications**

The size, surface, quantity, style, deadline and other requirements are established.

#### **4. Prepare materials**

The appropriate tools, ink, surface and supporting materials are selected.

#### **5. Produce a preliminary design**

Where appropriate, the calligrapher develops a sketch or layout before creating the final work.

#### **6. Execute the calligraphy**

The lettering is produced using the selected technique.

## **7. Inspect the result**

The work is checked for accuracy, quality and conformity with the agreed requirements.

## **8. Complete and deliver**

The finished product is prepared appropriately and delivered to the customer.

This process can be adapted according to the complexity of the commission.

The purpose of planning is not to make a simple project unnecessarily complicated. Rather, it helps prevent avoidable mistakes and improves efficiency.

### **5.3.2 Quality control and customer satisfaction**

Quality control involves checking work against established requirements before it is delivered.

For a calligrapher, quality control may involve checking:

- spelling and wording;
- letterform consistency;
- spacing;
- alignment;
- cleanliness;
- composition;
- colour or ink application where relevant;
- surface condition; and
- overall conformity with the customer's brief.

Customer satisfaction depends partly on whether the finished product meets reasonable expectations.

A customer who ordered ten invitation cards should receive ten properly completed cards. A client who supplied a specific spelling should not receive a design containing an avoidable spelling error.

Quality control is therefore both an artistic and commercial responsibility.

It can also protect the entrepreneur's reputation. Consistently satisfactory work can encourage repeat business and recommendations, while careless errors may damage customer confidence.

Fill in the blank: The process of checking a finished calligraphic work against established requirements before delivery is called \_\_\_\_\_ control.

### 5.3.3 Pricing, delivery and sustainable practice

A commercial calligrapher must determine a reasonable price for the service.

Pricing should take relevant costs and the nature of the work into consideration. These may include:

- materials;
- labour time;
- equipment use;
- transportation;
- design complexity;
- quantity;
- deadlines; and
- other legitimate business expenses.

A simple conceptual formula is:

**Price = Costs + Labour Value + Appropriate Business Margin**

The formula is not intended to prescribe one universal pricing system. Rather, it demonstrates that pricing should be deliberate rather than arbitrary.

For example, a commission requiring several hours of detailed lettering on expensive materials should not necessarily be priced in the same way as a short inscription on ordinary paper.

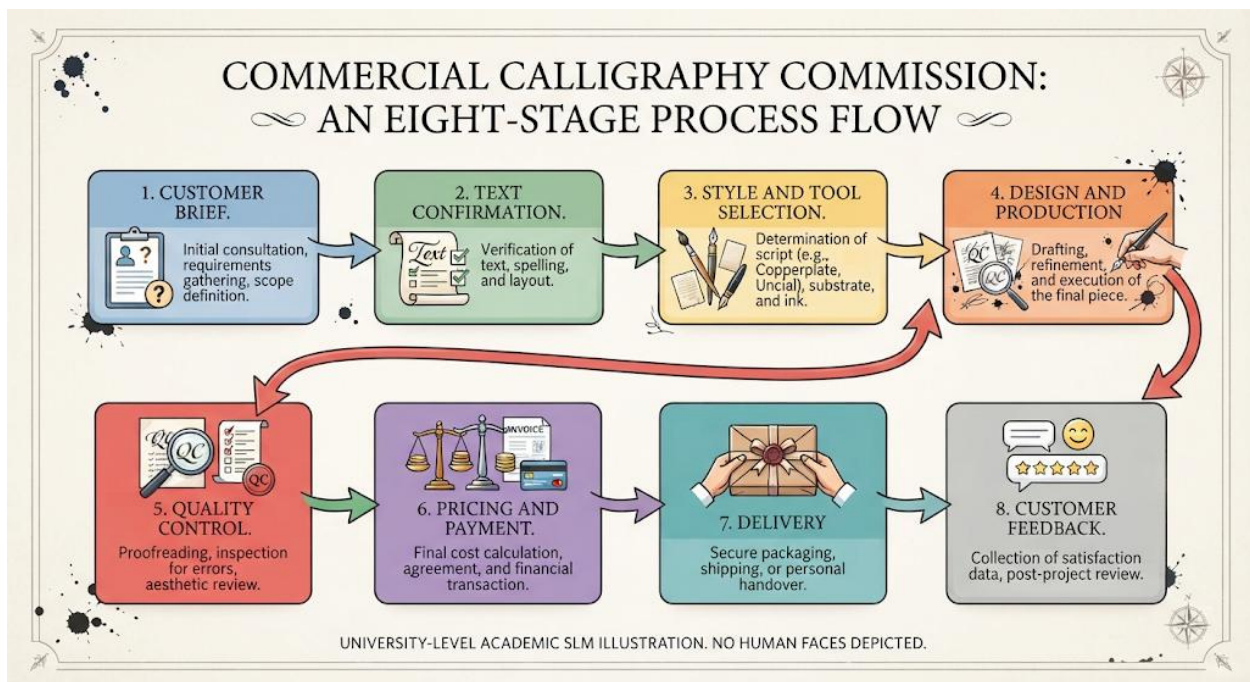
The entrepreneur should also communicate the agreed price clearly before beginning substantial work. This reduces disputes and supports transparent transactions.

Delivery is another part of professional practice. The entrepreneur should agree on a realistic completion date and make reasonable efforts to meet it.

Sustainable practice means developing a business model that can continue operating over time. The entrepreneur should therefore monitor costs, avoid unnecessary waste, maintain tools and evaluate whether prices adequately cover legitimate business expenses.

In the Islamic context studied earlier in this course, commercial practice should also remain consistent with honesty, fairness and lawful earning.

**Figure 5.2: Commercial Calligraphy Commission Workflow**



A process diagram showing: **Customer Brief** → **Text Confirmation** → **Style/Tool Selection** → **Design/Production** → **Quality Control** → **Pricing/Payment** → **Delivery** → **Customer Feedback**.

### Pilot Questions 5.3

1. What is the first major stage in handling a commercial calligraphy commission?
  - A. Receive and understand the customer's brief
  - B. Deliver the finished product

- C. Dispose of the tools
  - D. Set a random price
2. Why should the exact text be confirmed before production?
- A. To reduce avoidable errors in names, dates and other important information.
  - B. To prevent the customer from seeing the work.
  - C. To increase material waste.
  - D. To eliminate quality control.
3. Which of the following is part of quality control?
- A. Checking spelling
  - B. Checking spacing and alignment
  - C. Checking conformity with the customer's requirements
  - D. All of the above
4. Which factor can legitimately influence the price of a calligraphy commission?
- A. Material cost
  - B. Labour time
  - C. Complexity of the work
  - D. All of the above
5. Why should the entrepreneur communicate the agreed price before substantial production?
- A. To promote transparency and reduce disputes.
  - B. To prevent customers from understanding the transaction.

C. To guarantee that every customer accepts any price.

D. To eliminate the need for agreements.

### *Series Summary*

This Series has examined the practical transformation of calligraphy from an artistic skill into a commercial service.

You first considered how a calligrapher can identify marketable services and potential customers. You learned that artistic ability becomes commercially useful when it is organised around identifiable customer needs. Portfolio development, market identification and clear communication of client requirements were examined as important aspects of entrepreneurial practice.

You then examined practical applications of calligraphy. These include wedding invitations, certificates, personalised products, graphic designs, corporate logos, paintings, stone inscriptions and lettering for film and television. The different applications demonstrate that calligraphy can be adapted to different surfaces, products and media.

Finally, you studied the professional process of handling a commercial commission. You learned the importance of receiving a customer brief, confirming the text, selecting suitable tools and styles, planning production, checking quality, determining a reasonable price and delivering the completed work. You also considered customer satisfaction and sustainable business practice.

You should now be able to explain how calligraphic skills can be transformed into marketable products and services (SLO 5.1), identify appropriate commercial applications for different customer needs (SLO 5.2), apply calligraphic knowledge to the planning and production of commercial works (SLO 5.3), and evaluate the quality, pricing and professional requirements of a calligraphy-based service (SLO 5.4).

### *Glossary of Terms*

**Commercial service:** A service provided to meet a customer's need in exchange for payment.

**Commission:** A piece of work requested by a customer from an artist or service provider.

**Portfolio:** A collection of previous work used to demonstrate an individual's skills and capabilities.

**Client brief:** Information provided by a customer describing the requirements and intended purpose of a commissioned work.

**Market identification:** The process of identifying potential customers, their needs and opportunities for providing products or services.

**Quality control:** The process of checking work against established requirements before it is delivered.

**Corporate logo:** A visual identity element used to represent a business or organisation.

**Personalised product:** A product created or adapted according to the specific requirements of an individual customer.

**Pricing:** The process of determining the amount charged for a product or service.

**Business margin:** The amount added to relevant costs to support the financial sustainability of a commercial activity.

**Customer satisfaction:** The degree to which a delivered product or service meets the customer's reasonable requirements and expectations.

**Sustainable practice:** A way of conducting business that can reasonably continue over time through responsible management of resources, costs and services.

## *Concept Check Questions 5*

### **Objective Questions**

1. Which statement best explains how calligraphy becomes a commercial skill?
  - A. By connecting calligraphic ability to products or services that meet identifiable customer needs.
  - B. By practising without ever offering a service.
  - C. By purchasing the most expensive tools.
  - D. By producing work without considering customers.

*(Linked to SLO 5.1)*

2. Which of the following can function as a commercial calligraphy service?
  - A. Wedding invitation lettering
  - B. Corporate lettering
  - C. Personalised wall artwork
  - D. All of the above

*(Linked to SLO 5.2)*

3. A client requests a calligraphic inscription on stone. Which consideration is particularly important?
  - A. The physical characteristics of the stone surface
  - B. Ignoring the medium
  - C. Using exactly the same production method as paper without evaluation
  - D. Avoiding preliminary planning

*(Linked to SLO 5.3)*

4. Why should a calligrapher confirm the exact wording before producing a commissioned invitation?

A. To reduce the possibility of errors in important information.

B. To increase production waste.

C. To prevent quality control.

D. To make customer communication unnecessary.

*(Linked to SLO 5.3)*

5. Which factor should be considered when pricing a commercial calligraphy service?

A. Material cost

B. Labour time

C. Complexity

D. All of the above

*(Linked to SLO 5.4)*

6. Which practice best supports customer satisfaction?

A. Delivering work that conforms to the agreed requirements.

B. Ignoring the customer's brief.

C. Changing the agreed specifications without discussion.

D. Delivering incomplete work.

*(Linked to SLO 5.4)*

### **Short-Answer Questions**

7. Explain how a calligrapher can transform an artistic skill into a marketable service.

*(Linked to SLO 5.1)*

8. Identify five possible commercial applications of calligraphy.  
*(Linked to SLO 5.2)*
9. Outline the major stages involved in producing a commercial calligraphy commission.  
*(Linked to SLO 5.3)*
10. Identify four factors that should be considered when determining the price of a calligraphy commission.  
*(Linked to SLO 5.4)*

### **Long-Answer Questions**

11. A student has acquired good calligraphic skills but has never attempted to earn income from them. Analyse the steps the student should take to convert the skill into a viable commercial service.  
*(Linked to SLO 5.1)*
12. A customer wants calligraphy for a wedding invitation, while another customer wants lettering for a corporate logo. Compare the two commissions and explain how the calligrapher should adapt the service to each customer's requirements.  
*(Linked to SLO 5.2 and SLO 5.3)*
13. A calligrapher receives an order for 100 invitations. The customer provides the exact wording, requests a particular style and gives a deadline. Develop a professional production plan covering preparation, production, quality control, pricing and delivery.  
*(Linked to SLO 5.3 and SLO 5.4)*
14. Evaluate the following statement: "A calligrapher should charge customers only according to the amount of time spent writing." Discuss other legitimate factors that may need to be considered when determining the price of a commercial calligraphy service.  
*(Linked to SLO 5.4)*

### *Answers to Concept Check Questions 5*

### **Objective Questions**

1. A. By connecting calligraphic ability to products or services that meet identifiable customer needs.
2. D. All of the above.
3. A. The physical characteristics of the stone surface.
4. A. To reduce the possibility of errors in important information.
5. D. All of the above.
6. A. Delivering work that conforms to the agreed requirements.

### **Short-Answer Questions**

7. A calligrapher can transform an artistic skill into a marketable service by identifying specific customer needs and developing the skill into clearly defined products or services. Examples include invitation lettering, personalised artwork, logo lettering and decorative inscriptions. A portfolio can then be used to demonstrate the quality of the service to potential customers.
8. Any five of the following: wedding invitations, certificates, personalised products, paintings, graphic designs, corporate logos, stone inscriptions, architectural decoration, digital lettering, film or television lettering, decorative wall artwork and other suitable commissioned applications.
9. The stages may include receiving the client brief, confirming the text and specifications, selecting an appropriate style and tools, preparing materials, developing a preliminary design where necessary, producing the calligraphy, carrying out quality control, completing the work and delivering it to the customer.
10. Factors may include material costs, labour time, complexity, quantity, equipment use, transportation, deadline requirements and other legitimate business expenses.

### **Long-Answer Questions**

11. **Basic response:** The student should identify potential customers, decide on specific services, develop a portfolio, determine appropriate tools and materials, establish prices and promote the services.

**Value-added response:** The student should begin by identifying a clear market need rather than attempting to sell an undefined artistic skill. Suitable services can then be packaged, demonstrated through a portfolio and offered to identifiable customer groups. The student should calculate production costs, establish transparent prices, communicate clearly with customers and develop a reliable process for handling commissions. Continued skill development and attention to customer satisfaction would support the long-term viability of the service.

12. **Basic response:** Wedding invitation lettering and corporate logo lettering require different considerations. Invitations emphasise accurate personal information, appropriate visual style and production quantity, while logos require distinctiveness, legibility and adaptability across different media.

**Value-added response:** The calligrapher should begin both projects by establishing the client's requirements, but the design criteria differ. For the invitation, names, dates and other text must be accurate, and the style should suit the ceremonial purpose and physical format. For the corporate logo, the lettering must function as part of a visual identity and therefore needs to remain recognisable and reproducible at different sizes and in relevant media. The calligrapher must consequently adapt both style and production method to the specific commercial purpose.

13. **Basic response:** The calligrapher should confirm the wording, select the required style and tools, estimate materials and labour, prepare the design, produce the 100 invitations, inspect them for errors, confirm payment arrangements and deliver them by the agreed deadline.

**Value-added response:** A professional plan should begin with verification of the complete text and specifications. Material quantities should be estimated before production, and the calligrapher should test the selected tools, ink and surface. A preliminary sample can help confirm the appearance before all 100 pieces are produced. Production should then follow a consistent process, with quality control checking spelling, alignment, consistency and

completeness. Pricing should account for materials, labour, quantity and other legitimate expenses, while delivery arrangements should be agreed in advance.

14. **Basic response:** Time is an important pricing factor, but it is not the only one. Materials, complexity, quantity, transportation and other business costs may also affect the price.

**Value-added response:** Pricing solely according to writing time may fail to account for preparation, design, materials, equipment, revisions, transportation and the complexity of the commission. A commercially sustainable price should reflect the legitimate resources required to complete the work and the value of the service. The entrepreneur should communicate the price clearly before substantial production and ensure that the transaction remains honest and fair.

### *Answers to Pilot Questions 5*

#### **Part 5.1**

1. A. When it can be organised into a product or service that meets a customer need.
2. A. Personalised wedding invitation lettering.
3. A. To demonstrate previous work and professional ability.
4. D. All of the above.
5. A. To reduce misunderstanding and ensure that the work meets the intended purpose.

#### **Part 5.2**

1. D. All of the above.
2. A. Names, dates and other important details must be reproduced correctly.
3. D. All of the above.
4. A. The characteristics of the physical surface differ from those of paper.
5. A. As lettering for titles, credits or other visual elements.

#### **Part 5.3**

1. A. Receive and understand the customer's brief.
2. A. To reduce avoidable errors in names, dates and other important information.
3. D. All of the above.
4. D. All of the above.
5. A. To promote transparency and reduce disputes.

## **Course Source**

- ISS 306: *Entrepreneurial Skills (Calligraphy)* course content supplied for this SLM. The stated course content identifies practical applications including graphic designs, paintings, cut-stone inscriptions, wedding invitations, moving images for films and television, corporate logos and abstractions.

## **Supporting References**

- General literature on entrepreneurship and creative enterprise may be consulted to support discussion of market identification, customer requirements, pricing and professional practice.
- General literature on calligraphy and graphic design may be consulted to support discussion of the adaptation of calligraphic skills to physical and digital commercial applications.

## **Illustrations**

- **Figure 5.1: Commercial Applications of Calligraphy**
  - Educational infographic showing applications across invitations/certificates, graphic design/logos, paintings/wall art, stone/architectural inscriptions and digital/film applications.
  - Suggested OER search string: “calligraphy commercial applications graphic design logo invitation OER”.
- **Figure 5.2: Commercial Calligraphy Commission Workflow**
  - Process diagram showing the progression from customer brief through production and quality control to delivery and feedback.
  - Suggested OER search string: “creative business commission workflow quality control pricing OER”.

## **Attribution Note**

The instructional explanations, commercial scenarios, examples, questions and assessment activities in this Series have been developed specifically for ISS 306. The practical applications are derived directly from the course content supplied for the course, while the commercial workflow is used to organise those applications into an entrepreneurial production process.