

REQUEST FOR PROPOSAL

Arabic & Islamic Calligraphy Commission
Wall Art · Rings · Pendants · Enamel Pins · Embroidery

Haq Collectibles LLC

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1. Introduction

Haq Collectibles LLC is seeking proposals from skilled calligraphers to produce a comprehensive library of Arabic and Islamic calligraphy artwork. We need original, high-quality calligraphic compositions of over 60 phrases—Qur’anic verses, supplications (du’as), Prophetic praises (na’at/nasheed), Ottoman Turkish poetry, and Urdu devotional couplets—delivered as clean, scalable vector artwork.

This calligraphy will later be adapted by our production team for use across wall art, engraved rings, pendants, enamel pins, and embroidered textiles. **We are not asking the calligrapher to design products**—only to produce the calligraphy itself in versatile form. This RFP outlines the full list of phrases, the stylistic expectations, and the quality standards we require.

1.1 About Haq Collectibles

Haq Collectibles LLC curates and produces Islamic-inspired lifestyle goods that honor traditional calligraphic arts while meeting contemporary design standards. Our products serve a global customer base that values authenticity, craftsmanship, and spiritual meaning in everyday objects.

2. Project Overview

2.1 Objective

Commission original, production-ready calligraphy artwork for over 60 distinct Arabic, Ottoman Turkish, and Urdu phrases. Each phrase needs a versatile calligraphic composition that can scale from small-format engraving (15 mm) to large-format wall prints (36”). The calligraphy will ultimately appear across five product categories:

1. **Wall Art** — Canvas prints, metal panels, and framed pieces.
2. **Rings** — Sterling silver and precious-stone signet/statement rings with engraved or relief calligraphy.
3. **Pendants & Necklaces** — Dog-tag, oval, round, rectangular, and bar pendants in silver, gold, and matte black finishes.
4. **Enamel Pins** — Hard or soft enamel pins with Arabic text.
5. **Embroidered Textiles** — Calligraphy on clothing, caps, and accessories.

Product adaptation is handled in-house. The calligrapher’s deliverable is the calligraphy artwork itself.

2.2 Timeline

No fixed deadline has been established. Proposers should include their estimated production timeline and any phased-delivery options in their response.

3. Calligraphy Style & Application Context

What we are commissioning is calligraphy artwork—not finished product designs. Each phrase in Section 4 needs to be written in a high-quality, versatile calligraphic composition that can later be adapted by our production team to fit wall art, rings, pendants, enamel pins, and embroidered textiles.

The reference images below are provided *solely to give the calligrapher context* about the kinds of products the calligraphy will ultimately appear on, the range of scales involved (from 15 mm ring faces to 36-inch wall canvases), and the aesthetic standard we are targeting. The calligrapher is **not** being asked to design jewelry or products—only to produce the calligraphy itself in clean, scalable vector form.

3.1 Stylistic Direction

We are looking for calligraphy that is rooted in traditional Islamic scripts—Thuluth, Naskh, Diwani, Nastaliq (for Urdu/Persian), and Rika (for Ottoman Turkish)—while being clean and versatile enough to scale from micro-engraving to large-format print. Compositions should prioritize legibility and beauty at any size. For each phrase, the calligrapher should deliver at least one **traditional** rendering and one **contemporary/minimal** rendering.

3.2 Reference Images — Wall Art Context

The following show how calligraphy is used in large-format wall pieces. This context informs the need for compositions that work at scale with ornamental density.



(a) Thuluth script in gold and green on burgundy—compositional density and color layering suitable for large canvases.



(b) Paired circular medallion layout with geometric mandala borders—shows how calligraphy is framed in decorative wall rounds.

Figure 1: Wall art context: calligraphy at large scale with ornamental framing.

3.3 Reference Images — Ring & Small-Scale Engraving Context

These show the scale challenge: calligraphy must remain legible when engraved or cast in relief at 15–20 mm. This informs the need for clean strokes with adequate weight.



(a) Carnelian aqeeq with gold calligraphy. (b) Raised calligraphy on oval carnelian stone. (c) Dense text on small oval—Ottoman style. (d) Modern rectangular ring with calligraphy panel. (e) All-over relief calligraphy on silver signet.

Figure 2: Ring context: calligraphy engraved or cast at 15–20 mm scale.

3.4 Reference Images — Pendant & Necklace Context

Pendants span many shapes (dog-tag, oval, round, rectangular, bar, locket, architectural) and sizes (15–40 mm). These references show how calligraphy compositions must be flexible enough to fill varied silhouettes.



(a) Tughra on cushion shape. (b) Multi-medallion round pendant. (c) Minimal single-word on stone. (d) Raised text, architectural shape. (e) Layered text, small rectangle.

Figure 3: Pendant context (Part 1): variety of shapes and text densities.



(a) Tone-on-tone black bar pendant. (b) Dense calligraphy filling oval face. (c) Bold Naskh on elongated tag. (d) Micro-text calligraphy on dog-tag. (e) Gold locket with calligraphy on Shahada.

Figure 4: Pendant context (Part 2): from micro-text dog-tags to gold lockets.



Figure 5: Matte black round pendant with full-disc calligraphy—industrial/streetwear aesthetic showing the modern end of the design spectrum.

3.5 Reference Images — Enamel Pin Context

Enamel pins use a flatter, more graphic design language. Calligraphy for this format should be bold, clean, and suitable for hard-enamel production with limited color fills.



Figure 6: Enamel pin with Arabic text in a clean, contemporary style—open book motif, white fill, black outline. Shows the approachable, graphic quality needed for pin-scale calligraphy.

3.6 Embroidered Textile Context

Calligraphy for embroidery must use adequate stroke weight (no hairlines) so it translates cleanly to thread. Designs will appear on thobes, caps, jackets, and tote bags at sizes from 3” to 8”. No reference images are provided for this category; the calligrapher should simply ensure stroke widths are no thinner than 1.5 mm at target size.

4. Complete Calligraphy Subject List

The following tables enumerate every phrase to be rendered. Each row includes the Arabic (or Ottoman Turkish / Urdu) text, a transliteration, and an English translation. The “Language” column indicates the source language. The calligrapher should produce a versatile composition for **each phrase** (traditional + contemporary variants) that our team can then adapt to any product format.

4.1 Short Devotional Phrases & Du’as

Arabic / Source Text	Language	Translation
Rabbi zidnee ’ilmaa	Arabic	My Lord, increase me in knowledge
Rabbish rah lee sadree. . . (full du’a of Musa)	Arabic	My Lord, expand for me my breast; ease for me my task; untie the knot from my tongue, that they may understand my speech.
Gafletten uyan	Ottoman Turkish	Awaken from heedlessness.
Nur	Arabic	Light
Al-Hadi	Arabic	The Guide
Jabartum kasra qalbi	Arabic	You mended my broken heart
Ya sanadi	Arabic	O my support
Khudh biyadi	Arabic	Take my hand
Ya Hanana	Arabic	O our joy / bliss
Kun fa-yakun	Arabic	Be, and it is
Waghfir lana ma mada	Arabic	Forgive us what has passed
Wal-Khaliq yarzuqni	Arabic	The Creator provides for me

4.2 Prophetic Praise (Na’at / Nasheed)

Arabic / Source Text	Language	Translation
Ya nur al-wujud	Arabic	O Light of Existence
Ya badr at-tamam	Arabic	O Full Moon of Perfection
Ya siraj al-anbiya’	Arabic	O Lamp of the Prophets
Ya ma’din al-jud	Arabic	O Source of Generosity
Ya imam al-atqiya’	Arabic	O Leader of the God-fearing
Ya habib Allah	Arabic	O Beloved of God
Tala’a al-badru ’alayna	Arabic	The full moon rose over us
Marhaban ya khayra da’	Arabic	Welcome, best caller (to God)

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Arabic / Source Text	Language	Translation
Muhammad sayyid al-kawnayn	Arabic	Muhammad, master of the two worlds
Al-habib alladhi turja shafa'atuh	Arabic	The Beloved whose intercession is hoped for
Mawlaya salli wa sallim. . . (Burda refrain)	Arabic	O my Master, send prayers and peace always and forever upon Your Beloved, the best of all creation
Taj-dar-e-Haram	Urdu	King of the Sanctuary
Nigah-e-karam	Urdu	Merciful gaze
Madina likh de	Urdu	Write Medina for me (as my fate)
Qamar sayyidina an-nabi	Arabic	The Prophet, our moon
Taj-dar Madina	Urdu	Crown of Medina
Tajdar-e-haram ho nigah-e-karam. . .	Urdu	O King of the Sanctuary, cast a merciful gaze; even we, the destitute, shall have our days brighten
Nigah-e-shawq ki hai intiha Madine mein. . .	Urdu	The gaze of longing finds its end in Medina; the path to God is straight in Medina
Bhar do jholi meri ya Muhammad. . .	Urdu	Fill my empty hands, O Muhammad — I will not return empty

4.3 Ottoman Turkish Couplets

Source Text	Language	Translation
Göçdi kervan	Ottoman Turkish	The caravan has departed
Kaldik dağlar başında	Ottoman Turkish	We remained on the mountain tops
Hakk'ı zikretsin dilin	Ottoman Turkish	Let your tongue remember God
Aşk beni boyadi	Ottoman Turkish	Love has dyed me
Gel gör beni aşk n'eyledi	Ottoman Turkish	Come see what love has done to me
Yane yane	Ottoman Turkish	Burning, burning

4.4 Adhkar, Salawat & Liturgical Formulae

Transliteration	Translation
Bismillah ir-Rahman ir-Rahim	In the name of God, the Most Gracious, the Most Merciful
A'udhu billahi min ash-shaytan ir-rajim	I seek refuge in God from the exiled Satan
Subhanallah	Glory be to Allah

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Transliteration	Translation
Al-hamdu lillah	All praise is for Allah
La ilaha illa Allah	There is no god except Allah
Allahu Akbar	Allah is Greatest
Astaghfirullah	I seek forgiveness from Allah
Astaghfirullahi rabbi wa atubu ilayh	I seek forgiveness from Allah, my Lord, and I repent to Him
Subhanaka Allahumma	Glory be to You, O Allah
Subhanallahi wa bihamdih	Glory be to Allah and praise is His
Subhana rabbiyal-'azimi wa bihamdih	Glory be to my Lord, the Magnificent, and praise is His
Subhana rabbiyal-a'la wa bihamdih	Glory be to my Lord, the Most High, and praise is His
La hawla wa la quwwata illa billah	There is no power and no strength except through Allah
La ilaha illa anta subhanaka inni kuntu min az-zalimin	There is no deity except You; glory be to You, indeed I was among the wrongdoers
Hasbunallahu wa ni'mal-wakil	Allah is sufficient for us and He is the best disposer of affairs
Inna lillahi wa inna ilayhi raji'un	Indeed we belong to Allah and indeed to Him we will return
Ma sha'allahu kana wa ma lam yasha' lam yakun	What Allah wills happens and what He does not will does not happen
In sha' Allah	If Allah wills
Ma sha' Allah	As Allah has willed
Bi'idhmillah	By Allah's permission
Jazakallahu khayran	May Allah reward you with goodness
Barakallahu fik	May Allah bless you
Fi sabilillah	In the way of Allah
Yarhamukallah	May Allah have mercy on you
Allahumma salli 'ala Muhammad wa ali Muhammad... (Salawat Ibrahimiyah, full)	O God, sanctify Muhammad and the family of Muhammad, as you have sanctified Ibrahim... (full Abrahamic prayer)
Allahumma salli 'ala sayyidina Muhammad 'abdika wa rasulika	O Allah, bless our master Muhammad, Your servant and messenger

4.5 Qur'anic Surahs & Extended Verses

The following surahs and passages require calligraphy compositions that accommodate longer texts. For **wall art**, these may be rendered at full scale. For **pendants and rings**, micro-calligraphy or selective excerpts may be necessary; proposers should indicate which approach they recommend.

Surah / Passage	Description
Surah Al-Ikhlās (112)	“Say: He is Allah, One...” — 4 verses

Surah / Passage	Description
Surah Al-Kafirun (109)	“Say: O disbelievers. . .” — 6 verses
Surah An-Nasr (110)	“When the help of Allah and victory come. . .” — 3 verses
Surah Az-Zalzalah (99)	“When the earth is shaken. . .” — 8 verses
Khutbat al-Hajah	The opening sermon of need (multi-verse compilation with Qur’anic citations from 3:102, 4:1, 33:70–71)
At-Tashahhud	Liturgical sitting prayer: “All compliments, prayers and pure words are for Allah. . .”
Surah Al-Baqarah 2:127	“Our Lord, accept [this] from us. Indeed You are the Hearing, the Knowing.”
Surah Al-Baqarah 2:285–286	The final two verses of Al-Baqarah (Amana ar-Rasul)

4.6 Du’as from Hisnul Muslim & Riyad as-Salihin

Source Ref.	Translation Summary
Hisnul Muslim 129	“O Allah, Lord of the seven heavens. . . Be my protector. . .”
Hisnul Muslim 131	“O Allah, Revealer of the Book, Swift in reckoning, defeat the enemy forces. . .”
Riyad as-Salihin 1467	“O Allah, give us goodness in this world and in the Hereafter, and protect us from the Fire”
Riyad as-Salihin 1468	“O Allah, I ask You for guidance, piety, chastity, and sufficiency”
Riyad as-Salihin 1473	“I ask You for guidance and uprightness”
Riyad as-Salihin 1411	“There is no god except Allah alone. . . His is the dominion and praise, and He is over all things capable”
Riyad as-Salihin 1412	“Glory be to Allah and praise is His”

5. Scope of Work

5.1 Phase 1 — Calligraphy Artwork Creation

- a. Produce original calligraphy compositions for every phrase listed in Section 4.
- b. Each phrase must be rendered in at least one traditional script style (e.g. Thuluth, Naskh, Diwani, Nastaliq for Urdu/Persian texts, Rika for Ottoman Turkish) and one contemporary/minimalist adaptation.
- c. All calligraphy must be delivered as clean, scalable vector artwork (Adobe Illustrator AI or SVG) with outlined strokes—no live fonts.
- d. Compositions should be versatile: legible at scales from 15 mm (ring/pendant engraving) up to 36" (wall art print), with stroke weights that hold up across the full range.

5.2 Phase 2 — Scale Variants

For each phrase, provide scale-conscious variants where needed:

- a. **Full-detail composition:** the richest version, suitable for wall art and large prints.
- b. **Simplified/reduced composition:** optimized for small-scale reproduction (rings, pendants, pins). This means heavier minimum stroke weights, fewer flourishes, and more open spacing so the text survives engraving, casting, or enamel filling.
- c. For longer texts (full surahs, extended du'as), advise which passages can be abridged or which micro-calligraphy approach is feasible at small scale.

Our production team will handle all product-specific adaptation (fitting to ring bezels, pendant shapes, embroidery digitization, etc.). The calligrapher's job is to deliver the calligraphy itself in clean, versatile form.

5.3 Phase 3 — Review & Revision

- a. Up to **three rounds of revision** per design are included in the base scope.
- b. An independent Islamic scholar or hafiz will review all Qur'anic calligraphy for textual accuracy before final approval.
- c. Additional revisions beyond three rounds may be negotiated at an agreed hourly rate.

5.4 Deliverables Summary

Deliverable	Description	Format
Traditional calligraphy	One composition per phrase in classical script	AI / SVG
Contemporary calligraphy	One composition per phrase in modern/minimal style	AI / SVG
Simplified small-scale variants	Reduced versions for engraving/pin/embroidery scale	AI / SVG
High-resolution rasters	For wall-art print production (300 dpi at target size)	PNG / TIFF

6. Proposal Submission Requirements

Proposers should include the following in their response:

6.1 Company / Artist Profile

Provide a brief overview of your background, specialization in Arabic/Islamic calligraphy, and production capabilities. Include links to a portfolio or attach representative samples.

6.2 Relevant Experience

Describe prior projects involving Arabic or Islamic calligraphy, especially work that has been used for engraving, printing, or other physical reproduction. References from past clients are encouraged.

6.3 Approach & Methodology

Describe your creative process, script expertise (which calligraphic styles you work in), tools used (traditional reed pen, digital vector, or hybrid), and quality-assurance process for textual accuracy of sacred texts.

6.4 Pricing

Provide pricing in one or more of the following structures:

- **Per-phrase flat rate** (covering traditional + contemporary + small-scale variants).
- **Tiered rate** by phrase complexity (e.g. single-word dhikr vs. full surah).
- **Hourly rate** with an estimated total hour count.
- **Full-project lump sum.**

Please indicate whether pricing includes the three revision rounds described in Section 5.3.

6.5 Estimated Timeline

Provide a proposed production schedule, including milestones for initial concepts, first-draft delivery, revision cycles, and final delivery. Phased delivery (e.g. short phrases first, then surahs) is acceptable.

6.6 Intellectual Property

Confirm willingness to transfer full commercial usage rights (including reproduction, modification, and resale on physical products) to Haq Collectibles LLC upon final payment.

6.7 Samples or Proof of Concept

If possible, provide a sample rendering of one or two phrases from the list in Section 4 in a style you would propose for this project. This is optional but strongly encouraged.

7. Evaluation Criteria

Proposals will be evaluated on the following criteria, weighted as indicated:

Criterion	Weight
Calligraphic quality, artistry, and fidelity to traditional scripts	30%
Experience with scalable calligraphy (micro-engraving to large-format)	20%
Textual accuracy and Islamic scholarship awareness	15%
Pricing competitiveness and transparency	15%
Proposed timeline and phased-delivery plan	10%
Portfolio strength and sample quality	10%

8. Terms & Conditions

- 8.1. Right to Reject.** Haq Collectibles LLC reserves the right to reject any or all proposals and to negotiate with one or more proposers.
- 8.2. Confidentiality.** The contents of this RFP, including the calligraphy subject list and reference images, are proprietary. Proposers agree not to share or reproduce these materials outside the proposal process.
- 8.3. Partial Proposals.** Proposers may bid on a subset of the phrase list (e.g. only Qur’anic surahs, or only short dhikr phrases) rather than the full scope. Please clearly indicate which phrases or categories from Section 4 you are bidding on.
- 8.4. Subcontracting.** If any portion of the work will be subcontracted, this must be disclosed in the proposal with details on the subcontractor’s qualifications.
- 8.5. Payment Terms.** Payment terms will be negotiated upon selection. A typical structure would be 30% upon contract signing, 30% upon first-draft approval, and 40% upon final delivery.
- 8.6. Governing Law.** Any resulting contract will be governed by the laws of the State of Texas, United States.

9. Contact Information

All proposals, questions, and correspondence should be directed to:

Mustafa Abdul Haque

Haq Collectibles LLC

Email: info@haqcollectibles.com

Phone / WhatsApp: +1-(972) 841-9662

Haq Collectibles LLC looks forward to reviewing your proposal and partnering with a talented calligrapher or studio to bring this collection to life. We value artistry, precision, and a shared respect for the sacred texts that form the heart of this project.

End of Request for Proposal