

Sylvan Signet Standards Book

Anno Societatus XXXIV, 2000

Kingdom of AEthelmearc

This is the second edition of the AEthelmearc Signet Office Standards. These Standards are revised from an edition of the East Kingdom Signet Office Standards; published in A.S. XXV (1991), which were edited by Mistress Arianna of Wynthrope, former AEthelmearc Principality Signet Officer. They are based on the Signet Office standards published and edited by Lady (now Mistress) Gabriella Maddelena d'Annunzio, Mistress Katrina von Halstern, and Master Johannes aus Nierenstein. Each of these three has at one time served the East Kingdom as Tyger Clerk of the Signet.

This edition owes much to the work of these four people. Scribes throughout the East and AEthelmearc owe much to their teaching, which set the standard for East Kingdom and for AEthelmearc scribal excellence for many years to come.

Works like this are not done by one person. We owe many thanks those whose advice and input helped me to improve this new edition of the Standards:

Mistress Alicia Langland
Mistress Geirny Thorgrimsdottir
THL Kelsey of Clan Cameron
THL Elisa Rua Hara
THL Jenna MacPherson of Lion's Tower
Mistress Katja Davidova Orlova Khazarina
Maitresse Yvianne de Castel d'Avignon
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Master Alaric McConnel
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Duke Sir Cygnus the Blissful
THL Hrefna in heppna Thorgrimsdottir
Roana d'Evereaux
Master Creator Twinedragon

We likewise owe thanks to all of the other scribes who have shared their knowledge with me over the years, and thus provided information which is included in these Standards:

Mistress Aleksandra d'Accipitre
Mistress Glynis Ciara of Trawsfynydd
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The Rhydderich Hael Calligraphers' Guild
Marc Drogan and George Braziller Publishing Co.
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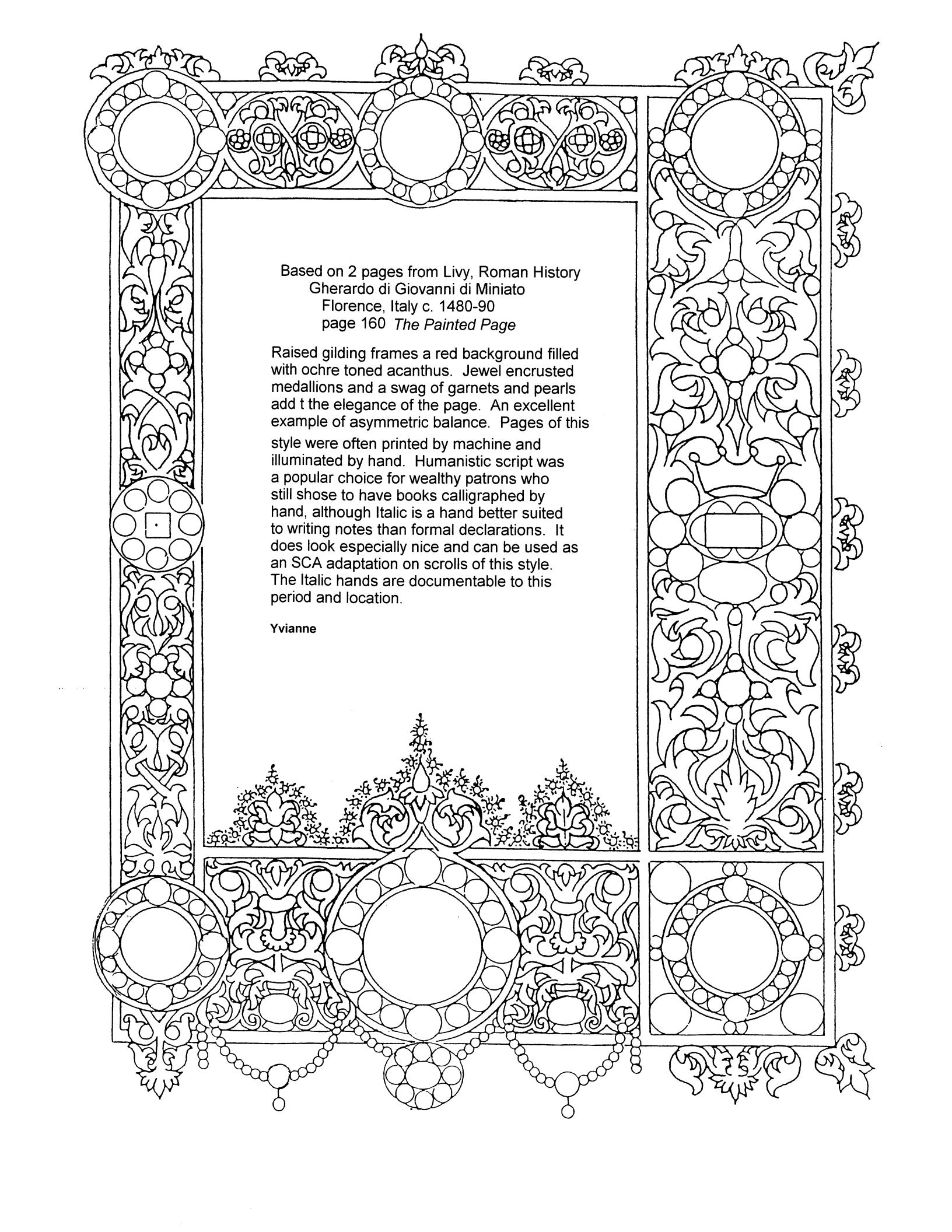
Thanks to you all



Glynis

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Based on 2 pages from Livy, Roman History
Gherardo di Giovanni di Miniato
Florence, Italy c. 1480-90
page 160 *The Painted Page*

Raised gilding frames a red background filled with ochre toned acanthus. Jewel encrusted medallions and a swag of garnets and pearls add to the elegance of the page. An excellent example of asymmetric balance. Pages of this style were often printed by machine and illuminated by hand. Humanistic script was a popular choice for wealthy patrons who still chose to have books calligraphed by hand, although Italic is a hand better suited to writing notes than formal declarations. It does look especially nice and can be used as an SCA adaptation on scrolls of this style. The Italic hands are documentable to this period and location.

Yvianne

To The Scribes of AEthelmearc

The Office of Sylvan Signet for the Kingdom of AEthelmearc, which assigns the scrolls requested by the King and Queen, has always held with the policy of presenting a scroll rather than a promissory note whenever possible--even if the recipient's name has not been registered with the SCA College of Arms.

While this policy makes many recipients happy, it means that many scrolls must be completed quickly. Even with the pressure of turning out completely done scrolls for each King and Queen, we have managed to keep up with the demand. This would not be possible without you, the artists. It is hoped that these guidelines for scroll production will make your job a bit easier.

It is important to keep some things in mind when working on scrolls for the Signet Office. The Signet Office views scrolls as both heraldic documents AND works of art. Therefore we, as artists, should try to keep a professional artistic attitude toward scroll production. While most recipients will greatly and enthusiastically appreciate your efforts, some will not. We should do each scroll with the philosophy that it is a learning experience; with every scroll we complete, our skill is increased.

This philosophy of professionalism should carry over into selection of materials and creativity within a Medieval framework. Signet Office artists should use the best materials within their financial capabilities in order to do the best job possible. Creativity is, of course, very important, but we should not forget to do some research as well. Artistic freedom is respected, but scrolls necessarily need an authentic Medieval flavor.

Recommended source books are included in the bibliography at the end of this booklet; they are only as far away as your nearest library, art store, bookstore, or local group's Guild Minister.

Finally, remember that we are all servants of the Crown, entrusted with the most privy confidences of the Realm - the knowledge of who is to be honored with what awards. Use discretion. Do not discuss your assignments with others, and if another scribe confides his or her assignments to you, do not pass the information around-- tempting as it may be. Many a King and Queen have been chagrined to find Their surprise for a worthy gentle has become common knowledge of the Kingdom long before it is was given. Even worse, the Royalty change Their minds after the scroll is assigned, but the recipient has already heard about it through the grapevine...

Any questions you may have on these guidelines can be discussed with the Sylvan Signet or local Guild Minister. Remember that your efforts are well appreciated by the Signet Officers, the Royalty, and the people of AEthelmearc.

Keep up the good work!

**Inspired by Plutarch, Parallel Lives
Girolamo da Cremona, Venice, Italy c. 1478
page 94 *The Painted Page***

Typical to this style is a frame of raised gilding surrounding a *trompe-l'oeil* design of jewel toned amber, red, green and blue. Gems, beads and pearls are commonly found on strings draped on corners, over leaves or through eyelets conveniently placed throughout the illumination. Pages of this style are often pre printed, but Humanistic script is a good substitute. Although Italic is a hand better suited to writing notes than formal declarations. It does look especially nice and can be used as an SCA adaptation. the Italic hands are documentable to this period and location.

Yvianne

CONTACTS

Please feel free to contact any of these people for more information on the scribal arts

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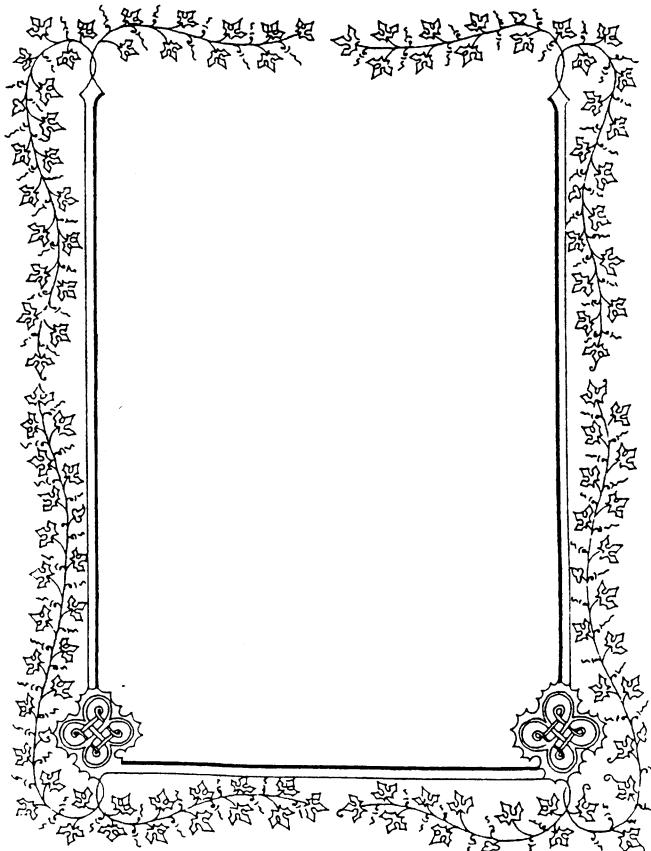
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Known World scribes e-mail list
<http://www.castle.org/mailman/listinfo/scribes>



Based on French 14c. manuscripts, the most common scripts used with this style are Gothic. The long borders on the sides are usually red or blue with very fine whitework. The corner knots are painted in a similar fashion. The areas around the knots would have been gilded, as would the leaves.

Glynis

Policies of the Sylvan Signet

The Sylvan Signet is an autonomous office directly responsible to the Royalty. It works in conjunction with the Offices of Heralds and Arts & Sciences to foster the scribal and heraldic arts. The Sylvan Signet appoints deputies as necessary.

I. RESPONSIBILITIES OF THE SYLVAN SIGNET

- A. The Sylvan Signet promotes the arts of calligraphy and illumination in the Kingdom.
- B. The Sylvan Signet receives requests for scrolls that have been, or will be awarded by AEthelmearc Royalty.
 - 1. The Sylvan Signet communicates directly with Royalty about the status of AEthelmearc scroll assignments.
- C. The Sylvan Signet provides the College of Scribes of AEthelmearc with support, information, and aid in the production of scrolls. The College of Scribes of AEthelmearc consists of all those gentles who have produced at least one scroll for the Kingdom within the previous year.
- D. The Sylvan Signet brings to the attention of the Crown candidates who are deserve recognition for their work in the scribal arts, including those who produce scrolls, those who teach scribal classes, and local guildministers.
- E. The Sylvan Signet maintains a list of scribes who are willing to produce scrolls and teach classes.
- F. The Sylvan Signet arranges for the purchase of vellum for the County scrolls; the expense (up to \$125 per reign) is paid by the Kingdom.

II. SCROLL REQUESTS AND ASSIGNMENTS

- A. There is no such thing as making a scroll request "too early"!
- B. A minimum of one month's lead time for the completion of most scrolls is recommended, with six to eight weeks needed for high-level awards.

C. Last-minute scroll assignments (giving the scribes two weeks' notice or less) will be made with the understanding that the scroll may not be completed for the event. Should last-minute scroll assignments result in a situation wherein said scrolls cannot be assigned or finished, those assignments will be placed at the bottom of the backlog listing, to be completed as soon as possible.

D. Promissory and on-site scrolls should be avoided. Scrolls done on short notice rarely allow scribes the chance to produce quality work. Also, scribes who constantly work on short notice tend to burn out very quickly.

E. The Sylvan Signet assigns scrolls to specific scribes based on closeness to the recipient, time constraints, and the scribe's skill level and reliability. Scroll assignments may also be made through local Guildministers.

F. Scribes wishing to do scroll assignments for specific individuals may contact the Sylvan Signet with their "special requests." While the Signet will do their best to honor requests, there is no guarantee of getting the assignment.

G. Kingdom scribes may accept scroll assignments for Shire events, Baronial awards and awards from other kingdoms (with approval from that kingdom's Signet), but these assignments are to be considered private commissions and are not handled through the AEthelmearc Signet Office.

H. Should situations arise which prevent a scribe from completing an assignment or delivering a finished scroll on time, please notify the Signet Office as soon as possible. Arrangements can be made to have scrolls re-assigned or to have promissaries at the event, but only if the Signet Office knows about problems in advance. Scribes must clear any re-assignments of scrolls through the Signet Office BEFORE passing assignments to another scribe, as there are sometimes special requests by the Royalty, the recipient, and other scribes that factor into the re-assignment of a scroll. If you cannot complete an assignment, but you have another artist interested in it, include that information when you notify the Signet Office that you cannot finish the assignment.

III. BACKLOG ASSIGNMENTS

A. Scribes with backlogged scroll assignments should finish said backlogs as soon as possible, preferably before accepting new assignments.

B. Any assignments backlogged for more than one year may be subject to re-assignment to a new scribe.

C. Backlog protocol

1. Before you begin, confirm the assignment with the Sylvan Signet who will make sure the assignment is valid and not currently assigned. (Invalid assignments include awards that are not listed on the OP and replacement scrolls for scrolls already signed by the Royalty.) Scrolls marked as promissories when given in court are valid as backlogs, but must still go through Signet to make sure the permanent scroll has not already been assigned.

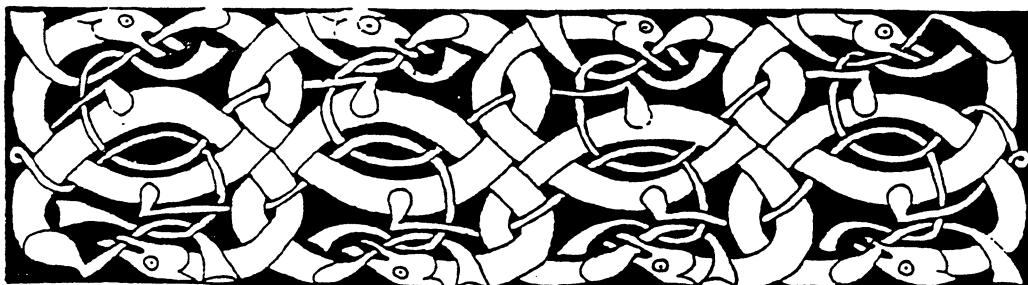
**Any scribe who does a scroll that is not valid risks
losing the honor of receiving future kingdom assignments.**

2. Once you have a backlog assignment from Signet, contact the recipient and make sure that they do not have a scroll yet. Get any additional information they can supply (Royalty [were they King& Queen? or Prince & Princess?], name of event, sponsoring group, reasons for recognition). If you cannot complete this step, return the assignment to the Sylvan Signet

3. Complete scroll in compliance with Kingdom Standards (See Section V. It would be a gesture of kindness on your part to get the scrolls signed by the Royalty, but it is not being demanded of you. Most recipients would rather have an unsigned scroll ASAP than wait several extra months to receive one with signatures. The exception to this is if the recipient lives out of kingdom. There is very little chance for someone who now lives in Trimaris to run into the AEthelmearc royalty who Awarded them Arms 10 years ago. Please get these scrolls signed. If you need assistance with this, let the Sylvan Signet know.

4. Deliver scroll - the Sylvan Signet can help with this if asked.

5. Contact the Sylvan Signet when the scroll is done *AND* delivered. It will only be removed from the list after verification that it is in the hands of the recipient.



Cori

IV. BECOMING A KINGDOM SCRIBE

Anyone who wishes to be assigned Kingdom scrolls may do so by fulfilling the following qualifications:

- A. Send a letter providing your modern name, address (postal and electronic, if available), and telephone number to the Sylvan Signet, along with your preferred amount of lead time, favorite styles, and any "special request" scrolls you would like to do.
- B. Familiarize the Sylvan Signet with your abilities via any one of the following:
 1. Show or send the Sylvan Signet a sample of your work. For illumination, this would consist of an uncalligraphed, blank border in an appropriately period style, suitable for use as an Award of Arms scroll. For calligraphy, any original sample in an appropriately period style is acceptable.
 2. Along with your letter (See Section III.B.1), include the name(s) of any scribal Laurel, Fleur, Sycamore, or Guildminister who will vouch for your skill level and reliability.
 3. Belong to a local Scribes' Guild and be assigned a Kingdom scroll directly by the Guildmaster of that Guild. (The Sylvan Signet would like those who follow this path to send in the letter requested in Section III.B.1, but it is not required.)
- C. Having accepted scroll assignments, you must do careful and authentic work, and complete and deliver scrolls in a timely manner.

V. SCROLL STANDARDS

Acceptable Kingdom scrolls meet these guidelines:

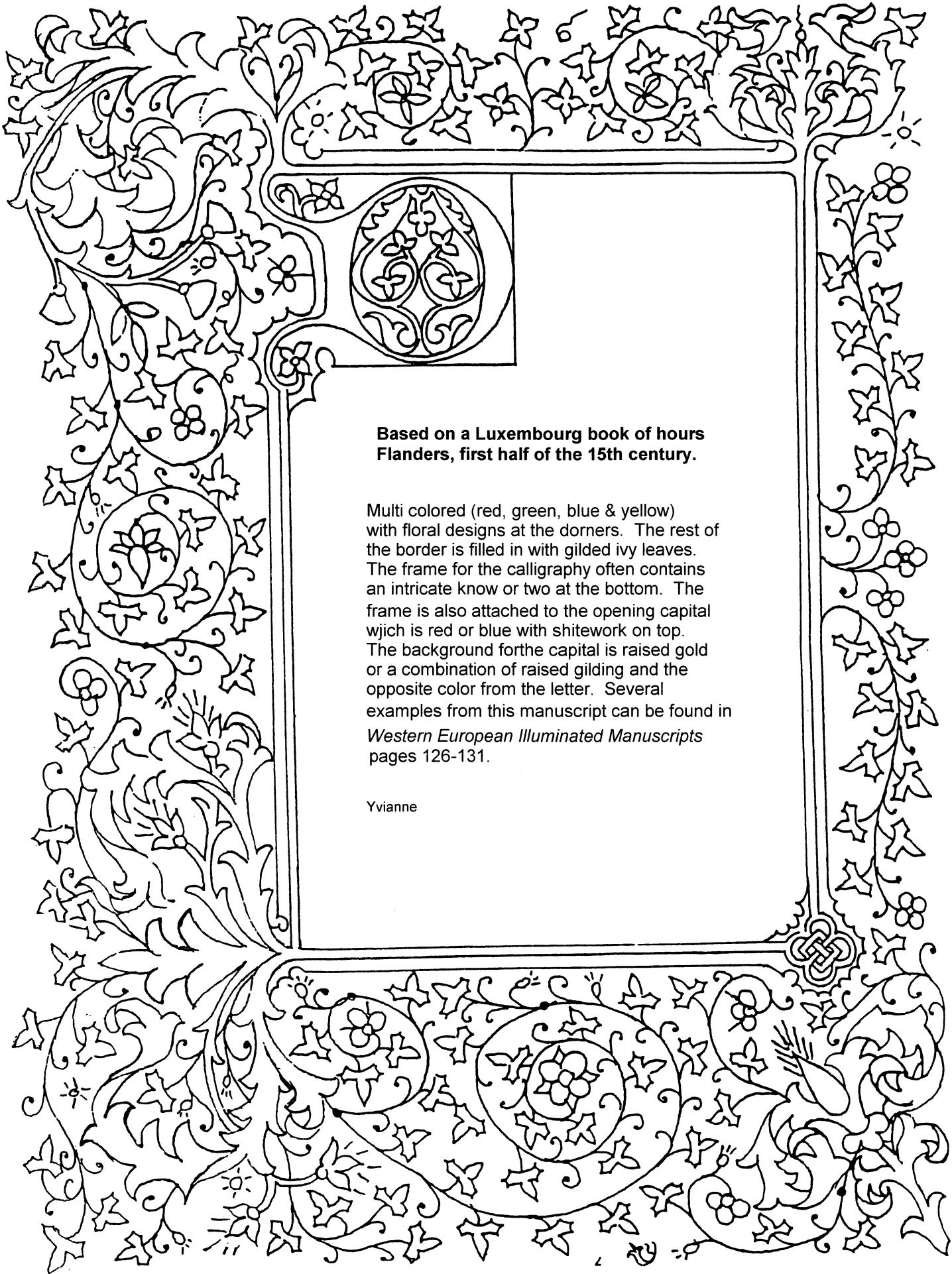
- A. They include the necessary information and spaces for appropriate signatures.
- B. They are made of suitable materials.
- C. Proper credit is given for all work. Please sign your work in pencil on the back. Calligraphy by (scribe X) and Illumination by (scribe Y) are fairly common ... and vague. The more information you give, the more you educate others.

Please include information like:

Calligraphy by (scribe) based on (manuscript)
Calligraphy by (scribe) in a (name of hand) script
Painted by (scribe) - someone else drew the layout and you painted it
Illumination copied from (manuscript/s or source/s) - if you trace a layout *
Illumination based on (manuscript) - if the layout is hand drawn, but based on an existing piece
Illumination inspired by (manuscript/s or style) - if you combine elements from period pieces and original designs
Illumination by (scribe) - should be used if the piece is an original design
*Tracing is an acceptable method of creating scrolls, both in period and modernly. Plagiarism laws aside, the Society is based on the ideals of chivalry and honor. Please credit any work you trace.

- D. They "look medieval" (like they came from a medieval manuscript rather than from the cover of a modern bodice-ripper or comic book).
- E. They fit in standard-size picture frames.
- F. They represent your best effort; ideally each piece should be better than your previous one.





**Based on a Luxembourg book of hours
Flanders, first half of the 15th century.**

Multi colored (red, green, blue & yellow) with floral designs at the corners. The rest of the border is filled in with gilded ivy leaves. The frame for the calligraphy often contains an intricate knot or two at the bottom. The frame is also attached to the opening capital which is red or blue with shitework on top. The background for the capital is raised gold or a combination of raised gilding and the opposite color from the letter. Several examples from this manuscript can be found in *Western European Illuminated Manuscripts* pages 126-131.

Yvianne

Advice for New Scribes
by Mistress Alicia Langland

Get ready!

First of all, you need to let the *Sylvan Signet* know you're interested in becoming a scribe, whether you'd like to do just calligraphy, just illumination, or both. It's also helpful to know how much advance notice you will need to complete a scroll (most people prefer about a month), what styles you prefer (Celtic, Gothic, etc.), and if there are any scrolls you would especially like to do (for example, scrolls for specific individuals, for children, or for someone who likes music). Of course, the *Sylvan Signet* will also need your name (both modern and SCAdian), address (regular and e-mail, if you have one), and phone number.

Before the *Signet* office can send you any assignments, we need to be familiar with your work. Show or send a sample of something you have done. For illumination, an uncalligraphed, blank border in a period style, suitable for use as an Award of Arms scroll, would suffice. For calligraphy, anything written in a period hand is acceptable. Please do not think that you must create a gilded masterpiece or a *Magna Carta*; something simple is fine! Having a scribal Laurel, Arts OHM, Maunche, or Guild Minister vouch for your skill level and reliability would also work. Once the *Sylvan Signet* is familiar with your work, she (or your local Guild Minister) can contact you with specific assignments.

Now it's time to get a project. Many beginning scribes request a scroll being given to someone they know. This gives them a chance to really personalize the scroll. Another good way to "get your feet wet" is to collaborate with an experienced scribe. (In fact, most Medieval manuscripts were created by artists working in collaboration!)

If you would like to do scrolls but are hopeless at working under pressure, your skills can still be put to good use! You might offer to work on backlog scrolls -- scrolls that for some reason were not completed on time. Since these awards have already been bestowed, the scrolls don't come with a deadline. Doing blank borders to be used in the future is another way to practice your illumination without the pressure of deadlines. If the idea of doing someone's award scroll makes you extremely nervous, try a thank-you card, note, tourney prize scroll, newsletter artwork, or poster. Whenever you accept an assignment, be sure to allow sufficient time to complete the scroll. If you have to rush, you probably won't be satisfied with the result. Each piece you do should represent your best effort; ideally, each piece should be better than the previous one you did.

As a scribe, always remember that the Royalty have entrusted you with a secret - that a worthy someone will be recognized for their efforts; please be discreet with any information you are privy to!

It is always safe to ask the person who gave you the assignment for help getting information. Go there first.

Get set!

Before you get out your paper, get an idea. Look at scrolls other people have received. Look at pictures of period manuscripts; try to figure out what makes it "look Medieval" and how the Medieval scribe "did it." When picking a style, some people try to match the style to the recipient's persona, time period, interests, favorite colors, etc. Others choose a style that says, "DO ME!" Obtain suitable materials, the best you can afford. Start with the basics: later, if you enjoy doing scrolls, add a little bit at a time. Don't buy everything at once!

Go!

Layout

Choose a paper size equal to standard-size picture frames (9x12, 11x14, 16x20, etc.). Leave a 1"-2" border on each side so the picture frame or a mat won't cover your work. When laying out the design, don't draw the design right on the good paper. Sketch your design on other paper until you are satisfied with it; then transfer your design to the scroll paper. This allows you to make changes in your design without messing up your good paper. Pay attention to composition (where things are on the page), balance (all the design elements are not concentrated in one area), and proportion (artwork is the right size for the paper, and calligraphy is right size for the illumination). To help with this, use period manuscripts as a guide. Some scribes copy a specific page from a particular manuscript, making slight changes as needed to fit the award. Others combine elements from different pages as long as they are in same style.

Whatever design you come up with, avoid "fantasy scrolls." Even if your scroll is not based on something produced in the Middle Ages, it should look like something that might have been. Also, be careful not to mix incompatible types or time periods (Celtic illumination with blackletter calligraphy, for example). When laying out the scroll, don't forget to include space for the calligraphy and any required elements for that particular award. (See elsewhere in this handbook for specifics.) Leave space at the bottom for signatures!

Decide on the wording for the scroll, and then practice writing the text to see how much space it takes up. Practice with the same size nib that you intend to use for the actual scroll. Amend the wording as needed.

Process

While working on one part of the paper, keep other parts covered to protect them from oils in your skin and the inevitable OOPS!

Once the final design has been transferred to the good paper, outline the design in ink. Do the calligraphy.

Erase all lines. (Wait until the next day to give ink ample time to dry!)

Apply gold leaf, if desired. (This is NOT required! Some styles don't use any gold at all!)

Paint the design. It's helpful to look at it occasionally from across the room. This enables you to see areas that need more work.

Go over the outline again to "crisp up" the design.

Done!

Write your name (SCA and modern) on the back, so the recipient can send a thank-you. If you want, include important info about the design (based on... taken from... etc.). Try to place this information behind a painted area so it will not show through on the front. Put your "maker's mark" somewhere on the front of the scroll (inconspicuously). Photograph or photocopy the scroll; put the pictures in your scribal scrapbook. With the picture, keep a record of the materials, techniques, and sources you used. Later, you will enjoy looking back over the work you have done, and you can use this to gauge your progress.

Protect the finished piece with a piece of acid-free paper.

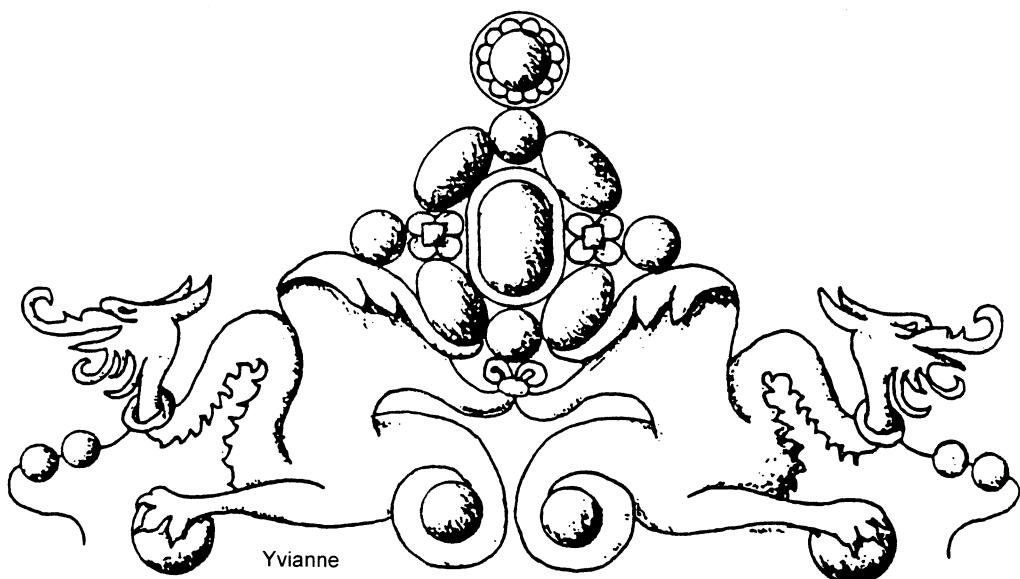
Transport all scrolls flat. Cut two pieces of sturdy cardboard larger than the actual scroll; use drafting tape to tape scroll to the inside. Then tape the cardboard together to make a cheap portfolio.

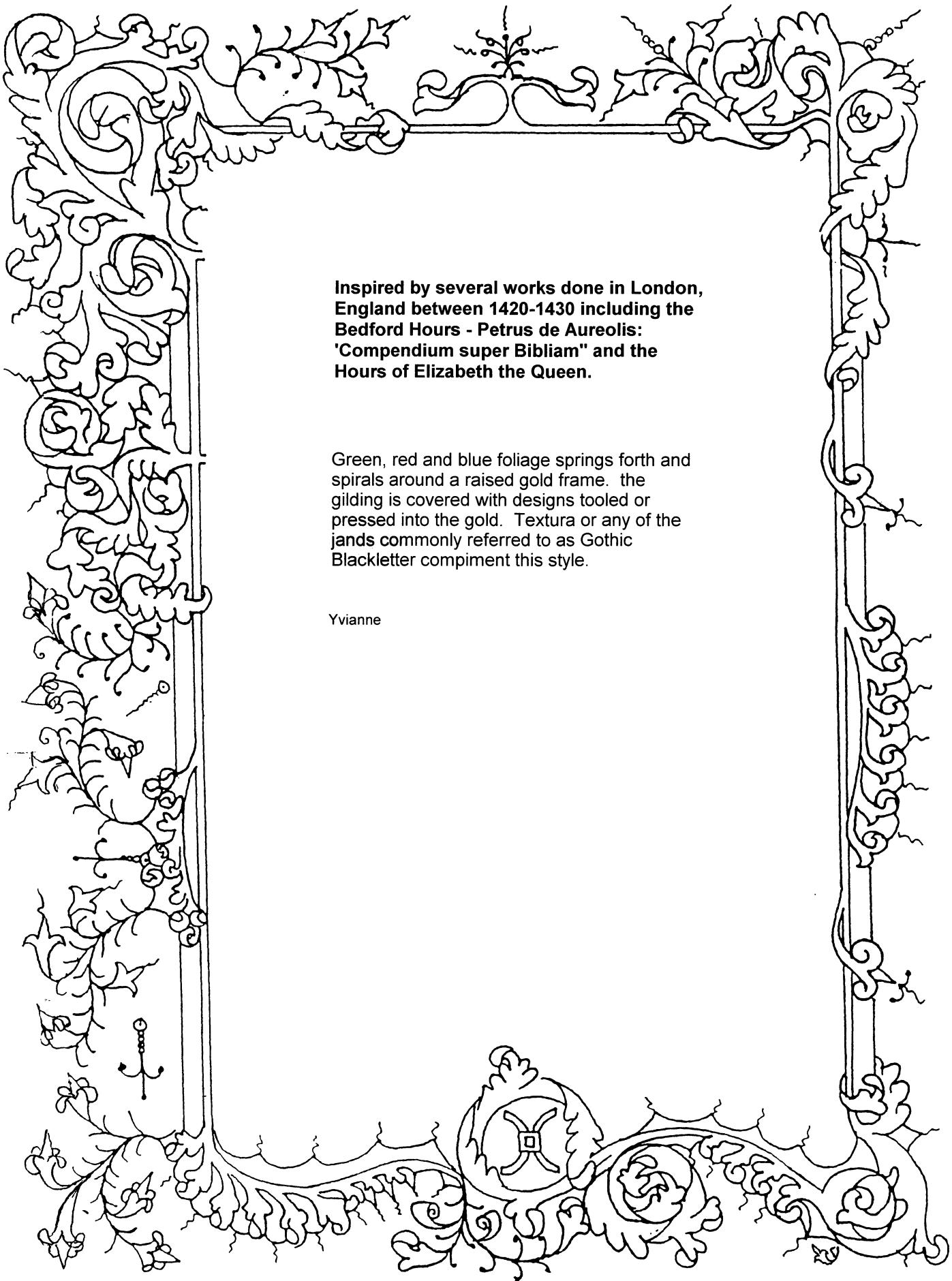
Make sure the scroll is delivered on time. It should be taken to the Royalty room as soon as you or the person conveying it has trolled in; don't make the Royalty send someone in search for it. If you must mail it, be sure to contact the person to whom you plan to send it BEFORE you mail it. Find out where to send it (some prefer to have scrolls sent to a work address rather than to home) and when the person is leaving for the event. Give permission for the carrier to leave the scroll at the address if no one is home; don't make the person have to go to the Post Office to pick it up! You may want the person to phone you to let you know it was received.

Breathe a sigh of relief. When you're ready, ask for another assignment!

Congratulations!

As a scribe, you will enjoy the satisfaction that comes from creating something of beauty. You will enjoy learning how scribes worked in the Middle Ages. Best of all, though, you will enjoy seeing the recipient's face glow as they look in awe at the scroll in their hands.





Inspired by several works done in London, England between 1420-1430 including the Bedford Hours - Petrus de Aureolis: 'Compendium super Bibliam' and the Hours of Elizabeth the Queen.

Green, red and blue foliage springs forth and spirals around a raised gold frame. the gilding is covered with designs tooled or pressed into the gold. Textura or any of the bands commonly referred to as Gothic Blackletter compliment this style.

Yvianne

So You Want To Be A Scribe

How to Get Started in the Scribal Arts

Contrary to the opinions of many non-scribes, ANYONE really can do scribal work. Because of the nature of illumination and calligraphy, anyone who ever learned to hold a ball point pen and write their own name can make a scroll. All it takes is patience and persistence, and a guiding hand to using the right tools and references.

For example, one scribe I know uses a light board to trace the basic outlines of his work and then inks and paints them in. Another commonly used technique for people who aren't comfortable drawing is to draw or trace the basic design of a repeating pattern on tracing paper and then, using graphite transfer paper, lay the design down on your good paper. Yet another scribe drew several examples of French leaves on heavy paper and then cut the best one with an X-acto knife to make a stencil so all her leaves now look alike.

These and many other little tricks can get around problems with drawing skills. There are also many kinds of design equipment on the market today that can help, ranging from sets of French curves for French vine work to circle templates for Celtic spirals to Ames lettering guides for drawing in the backgrounds for miniatures. Some types of illumination are almost draftsman-like, such as Celtic knotwork.

Calligraphy is almost entirely a matter of practicing letter forms and working slowly and consistently. Illumination and calligraphy are not easy, but nothing worth doing is. Just don't let your preconceptions regarding "talent" stop you from even trying a fun and fulfilling art form.

Please read these pages with this in mind: All scribes were beginners once. Some of us were lucky enough to start our scribal careers under the tutelage of experienced illuminators and calligraphers. Some had to learn the basics on our own. Some of us live in groups where there is a good support system set up and where scribes are prized and plentiful. Some live in areas where there are almost no scrolls given, even for major awards and there is no information available to those who are interested in this art. Hopefully this will help.

Basic Information of Scribal Practices

There is no good reason to break your piggy bank when you are starting out as a scribe and just want to get to know whether you really want to do this or not. Many of the materials we have listed below can be found in your house. Don't be afraid to improvise. If an experiment doesn't work, nothing's been wasted. You can just look at it a learning experience and start again.

As you get more involved in the scribal arts, you will find yourself wanting more and better material to work with. You may want to work with more authentic materials such as vellum, gold leaf, or ground pigments. These can be added slowly to your kit as your budget allows. There is no need to lay out a large amount to try the art.

Materials List--Getting started for under \$25.00
Drawing Materials

1. Pencils

Any kind of soft lead pencil will do, as long as you keep it sharp and draw lightly. These cost \$.50 or less. You may find you have the best luck with typical click or mechanical pencils as you don't have to keep stopping to sharpen them. You can get specialty mechanical pencils with very fine leads and cushions on the holder to prevent stress from writing for \$3.00 and up. They're nice but the plain ones work fine.

2. Erasers

A good eraser is a god-send. A bad one can ruin your work completely. Get yourself a white plastic eraser, either a block for about \$1.00 or a clicker for about the same. Be sure they are white so that you don't leave color on your paper. You can take the red erasers that come on the ends of pencils and throw them away, as they not only turn your paper pink but they also wear holes in most papers.

I also find a white typewriter stick eraser (\$1.50) to be valuable for removing mistakes in ink and paint. These are a bit grainy and will remove a little paper, so it is better if you are using a heavier grade of paper. An alternative is laying a razor blade or X-acto knife on its side and gently scraping away your mistake. This works well on vellum and good paper, but don't use it on cheap papers or you end up with a very thin spot or a hole.

3. Rulers, T-squares, and other templates

I find a good ruler indispensable. One with a steel edge is best for cutting your paper to size, while the clear ones used for quilting and architectural layout are great for drawing lines and setting up borders on your page. These start at about \$3.50 for a small plastic one and can go as high as \$35.00 for a professional steel ruler with a T-square attached. You can, if you are careful, do any of these things with the plain \$0.50 wooden ruler that you used in grade school. If you do invest in a clear plastic ruler, NEVER use it for a straight edge for cutting. Your X-acto knife will go right through the plastic and ruin your ruler.

A cheap plastic T-square is also helpful. They run about \$0.50 each. Other layout aids, such as circle templates and Ames lettering guides, can be useful but they aren't a necessity. If you find that they will be useful, you can always pick them up later.

4. Pens and Inks

If you are absolutely insistent on having a fountain pen for calligraphy, but you don't know if you're going to stick with it or not, buy a set of Schaeffer calligraphy pens. They run about \$5.00 for a pen holder, three nibs (tips), and a few tubes of ink. You would probably be better off buying a "dip" pen set up which would consist of a Speedball pen holder (\$1.00), a couple of nibs (\$0.50 each), and a bottle of good ink (Calli waterproof

black ink, \$3.50). It may be slightly more expensive but definitely more satisfactory in the long run as you will be working with a better quality of ink, and the pen will work smoother and give a better line quality.

For drawing purposes some folks use fine-point technical pens, but they can run up to \$22.00 each. Even the so-called disposable pens can run as much as \$12.00 to \$15.00. For the beginner, I recommend a steel-tipped dip-style drawing pen - a "crow quill." The holder is about \$1.00 and the nibs are \$0.50. It takes a little practice to get used to it but it does stand you in good stead for using more authentic tools. It has the added advantage over rapidographs and other tech pens in that it is easy to clean and has no moving parts to get screwed up. Tech pens clog easily, must be stored carefully, and have to be cleaned regularly. You can't easily switch colors of ink, so they are inherently limited. They also don't travel well, so if you plan to do any scribal work at events don't bring your tech pens.

5. Gold Paints and Inks

We have used many different types of gold over the 15 years I have been doing scribal work. When I started, Testors gold model paint was state-of-the-art. This stuff eats through your paper and, if you aren't careful, leaves a nice greasy halo around the gold. There are much better alternatives available.

Holbein or Winsor Newton, among others, puts out a very nice gum arabic-based gold ink for about \$4.00. Their gold gouache (a specific type of watercolor paint) also works well and runs about \$12.00

There are also some interesting options available with composite gold leaf (a very thinly beaten or rolled composition of metals that has a number of metals and a minute amount of gold.) One company, Renaissance, markets a gold leaf glue (\$6.00) and a composite gold leaf (\$7.50 for 30-4" X 4" sheets) that behave similarly to gum ammoniac (a glue made of plant sap used to hold down very thinly beaten or rolled 22-24k kt. sheets of gold-\$40.00 for 25-2" X 2" sheets) method of gold leafing.

6. Paper

Paper is the one area where I strongly suggest you don't stint on cash. There are many kinds of cheap watercolor paper and drawing paper available for practicing on, but when it comes to actually doing a scroll, buy the best you can. I usually recommend Arches 100% rag, acid-free, 140-lb. Hot-press watercolor paper. It ranges from \$3.00 to \$6.00 for a 22" X 26" sheet. You can get four 11" X 14" scrolls that will fit in standard picture frames from one sheet of Arches. This is important because if you want people to treasure your work, you have to make it easy for them to take care of it. Scrolls that do not fit standard frames are less likely to get framed and therefore are more susceptible to damage.

Let me explain some of those terms I used to describe the paper I've recommended.

- 100% rag-This refers to the material of which the paper is made. Rag-made papers are usually linen or cotton and are of a better quality than those papers made of wood pulp (such as newsprint). The higher the rag content, the better and longer lasting the paper.
- acid-free-This means that the paper is neutral Ph. An acidic paper, such as newsprint will deteriorate much more quickly than an acid-free paper. For an

experiment, save some of your old newspapers for a while. Check them after a week, a month, and six months and compare how much more fragile they get as time goes by. Try leaving them in sunlight and see the process accelerate. Light has as much effect on the disintegration of paper as acid content does. This is why you should try to keep your scrolls on walls that don't have light shining on them.

•140 lb.-This is a reference to how thick the paper is. It means that there was 140 pounds of material used to make 100 sheets of this paper. 90 lb. paper would have used only 90 pounds of material for 100 sheets and therefore it would be much thinner. Typical typewriter bond is about 20 lb. Conversely, 90 lb. watercolor paper is acceptable to use and it is somewhat less expensive, but keep in mind that it is harder to correct mistakes and it is much more prone to dents and wrinkles. You also need to keep in mind that it is better to transport scrolls done on paper flat rather than rolled. Rolled scrolls show a tendency to flake off their paints and to dent and wrinkle.

•Hot Press-Just like your good shirts, hot press means exactly that--pressed hot. This gives a much smoother, more even finish to the paper that, while it doesn't make as much of a difference for illumination, can greatly benefit the calligrapher, especially when one is just starting in the art.

There are some papers that I strongly recommend NOT using. Obviously, newsprint is one. Although remarkably cheap and very good for practicing drawing in soft pencils and charcoal, it is not suitable for much of anything else--not even as cover sheets as it tends to be acidic and the acid will leach into your good paper.

Another is Bristol Board (not to be confused with Bristol papers). Bristol Board is usually laminated (2 or more thin sheets glued together) and when you try to erase a mistake, you can easily put a hole in the top layer, effectively ruining your work. It also tends to run acidic because of the glue used to laminate the layers together. Additionally, Bristol often has a treated surface that is sometimes hard to calligraph on and won't take some kinds of paint.

You may also be tempted to use some of the brownish or yellowish fake vellum that is sold in pads specifically for calligraphy. Don't. Inks and paints start to fade after about two years and the paper lasts about five years before it crumbles away. It is very high in acid, in part because of the coloring. Yes, it is made that way to look "antique," but we're re-creating the Middle Ages, not digging stuff up from then. We would want our paper to look NEW, not OLD!

One last caveat--not all vellum is vellum. Most vellum sold in art stores is architectural vellum, a specific type of paper. It hasn't been near a sheep, much less is it made from one. It is nice to calligraph on but it doesn't take paint well, nor does it hold up well. Avoid it.

7. Paints, Palettes, and Brushes

I recommend watercolor paints in tubes. These are already somewhat liquid (as opposed to the dry pans that you used in grade school) and are usually of a better quality. Niji makes a beginner's set with a reasonable color choice that markets for about \$5.00.

If you want a better quality paint, and at some point you will, you can always go to the option of designer's gouache. Gouache is like regular watercolor in that it is a pigment that is carried in a water-soluble medium and can be thinned and cleaned up with water after it dries.

In gouache, the pigment particles are larger. Therefore the paint tends to lie on the paper rather than penetrate it like regular watercolor; so the paint ends up being more opaque than regular watercolor. Not as much of the color of the paper shows through. Gouache usually comes in 14 ml tubes and the cost can vary from \$4.50 each to as much as \$15.00 each, depending on the color. Gouache is very close to the materials we would have used in period, except that the grind on some of the colors is a little finer than we probably could have gotten it and it comes pre-mixed with its medium.

I know of some folks who use very good quality pot paints such as Cotmans or Grumbacher. They have had success with them, but you should keep in mind that the texture of paint we are usually trying to emulate is pretty thick, almost like melted ice cream and most pot watercolors need to have water sit on them for a little while before they can be mixed to that thick a consistency. They also tend to have more binder as they are used primarily for washes. This may make them stay tacky for a VERY LONG TIME.

For a palette, I like to use the lid of a yogurt container. This way I can clean out my yogurt containers, both cup and lid, throw them in my art box, and when I need a palette and a water cup-TA DA, there they are. And then when I am finished, I dump my water, wipe out my cup, and put it over my "palette" and I've saved my colors for the next time I am working on that scroll so I don't have to try to "mix a match". It also has the added advantage of being free. If you prefer, plastic palettes sell for about \$1.00 each and so do water cups. You can also get metal ones for \$2.00-\$3.00, and china ones starting at \$6.00.

Another good idea for water is a plain bottle with an eye dropper for controlling the amount of water you are putting into your paint. You can get a plastic one from most art stores for about \$2.00 or just ask a friend or relative who has recently had a baby to save the Tylenol eye dropper bottles. Clean them out and they're as good as the ones you've paid for, except they're free.

Brushes also come in a variety of grades and you can spend upwards of \$30.00 for one professional artist's brush. If you are just starting out, don't do this! You can get a couple of perfectly adequate sable or nylon small round brushes for about \$2.50 - \$3.00 at places like Joann Fabrics and other craft stores. I prefer to stick with very fine (small). You can tell the size by the number listed on the brush. Size 1 and 2 can be useful for filling in spaces with fewer brush marks. Double zero and smaller (I use 10 X 0, and I've seen 20 X 0) are good for fine detail work. Some folks can use the fine points on the larger brushes for their detail work, but this takes practice and a good amount of eye/hand co-ordination. If I can only afford one brush, I'll buy the smaller one.

Take good care of your brushes. Rinse them immediately after you have finished a painting session, shake them out vigorously to get them back to their correct pointed shape, and NEVER let them stand brush down in water. In addition to bending the bristles out of shape, this can loosen the adhesive holding the bristles in the ferrule (metal tube holding the bristles), causing the bristles to shed. It can also warp and crack the wood of the handle. Most fine arts and crafts brushes come with little plastic sleeves

over the bristles. Save these and when you are storing your brush, gently slip the plastic tube back over the bristles to protect them, being careful not to bend the bristles in the process. Store your brushes either bristle up or flat in your case.

8. Scroll Cases or Portfolios for Transporting Your Work

It is imperative that you have something to protect your work while you are storing and transporting it. It need not be anything fancy. Two pieces of heavy corrugated cardboard, taped together, works fine. I have a number of these in addition to my commercial portfolios. This way, I can send the scrolls home with their new owners in a protected fashion. You can pick up appropriate cardboard from stores that sell large appliances for free. I use duct tape and then line it with another paper so as not to get duct tape glue on my work. Carry it around in a large garbage bag to prevent any weather-related problems.

Other types of portfolios are available. Most art stores and some office supply stores carry a selection of fake and real leather, nylon, and canvas zippered portfolios that start at about \$30.00 and go up. They range in size from 11" X 14" up to 20" X 40" and come with a variety of amenities, from inside pockets to mylar sheets for displaying work to shoulder straps to detachable drawing boards.

There are three qualities you need to look at in particular. While inside pockets and shoulder straps are all nice, if it isn't big enough to hold your work, waterproof enough to protect your work at a camping event, and stiff and sturdy enough to get packed under the armor without bending and breaking, then it isn't good enough for the SCA.

9. Case for Storing Equipment

Again, there are many different kinds of art bins available with all kinds of different amenities such as removable trays, built-in palettes, separate closing compartments, and wire brush holders. Some of these can be very nice, but I guarantee that if it is labeled as an ART bin, it will cost three to four times as much as the same exact item in the sporting goods department that is labeled as a fishing tackle box. Then when you add those special art amenities, the cost just soars.

If you must buy a commercial bin, go for the fishing tackle boxes. They are usually also sturdier (kind of like the difference between men's jeans and women's jeans). Any of the special amenities that you decide you want can be added later at much lower cost than having them built in.

My first impulse, however, would be to use a box I already have. Look for something with a handle so it is easy to transport, that is sturdy yet light enough to carry, that won't be too hard to keep clean and that you can perhaps decorate with your arms so it will fit in at an event and be easily identifiable as yours, and, most important, that will hold all your stuff in a somewhat organized manner. I have a case that was sold as a three pack of bottled wine in a gift box made of wood, about 4" deep and about 12" wide by 14" long. In a pinch, I can even carry a scroll in it in a folder. It has good brass clasps that hold it shut and I have put in cardboard dividers to keep my stuff organized. This and other cases like it are always around to be found, often for free or a nominal amount in garage sales and such. Just keep your eyes open.

Don't Get Stuck in a Rut

How to Keep Growing as a Scribe
by Mistress Alicia Langland

Although most scribes in the SCA are not professional artists, we tend to be very professional in the work we do. For many, that includes a desire to develop our skills as well as to produce quality work.

But knowing you want to improve and knowing how to do it are two very different things. Sometimes, we scribes get stuck in an artistic rut, doing the same old thing over and over again. It can be very difficult to get moving in unfamiliar and exciting directions.

Here are some suggestions that may help.

Study period manuscripts. Learn from them. Although the artists who created them are no longer living, they still can teach us a great deal.

Look at the colors that were used, at the proportions, at how much space was used for text and how much for illumination....

Look at how much space there is between the lines of calligraphy, how much between the words, the size of the margins....

Many experienced scribes recommend that, when learning a new style, you copy the manuscript as closely as possible at first; later, as you become familiar with the style, you can be more creative and develop your own interpretation.

There are plenty of excellent books on Medieval manuscripts available. If you can, purchase some and start your own scribal library; some can be had for under \$20. If you can't afford to buy your own books, check out your local library.

Go to a museum, exhibit, or university library to see the REAL thing on display.

After you're past "WOW!"... look at details:

what style is it ...when and where is it from...

how did the artist use line, color, shading, etc.?

You'll be amazed at the amount of detail you can see that could never be reproduced in a book.

When you're working on a project, keep records of what materials you used and how you did what you did; six months afterward, will you still remember that you used a C-4 nib and a new brand of ink? Also, jot down notes on what you thought was successful about the piece and things that gave you trouble. What will you do differently the next time you do a similar scroll? What will you do again? This information can be incredibly helpful later, to yourself (how can you improve what you've done if you don't remember what you used or how you did it?) or to someone else who may be trying something similar.

Keep working. With each new scroll I do, I learn something new. Sometimes I learn something the "hard way," and sometimes it's an "AHA!" But everything I learn is used to help improve the next one.

Try something new: a new tool or technique you've never used before, or a new style you've never tried before. Sticking with the same-old can get pretty dull. By

experimenting, you'll gain a wider repertoire as well as more self-confidence in your skills. No matter how much you know, there's still much to be learned.

Make photocopies or take photographs of your work and keep them in a scribal scrapbook. Use it to help you see how far you've progressed. Take it with you, along with works-in-progress, to events.

Show your work to other scribes. (Yes, I know it's hard to do this. I'm shy, too. But if you're willing to have your work displayed at court or on someone's wall for all to see, why should you be reluctant to show it to people who understand how much time and effort went into its creation?) Use their feedback to help you improve future pieces.

To get the most out of critiques, ask for comments about specific areas you are concerned about. Remember, though, that just because someone is artistically talented, it doesn't necessarily mean they can easily put their knowledge into words. Don't be afraid to ask for clarification or a demonstration.

Enter your work in Arts and Sciences displays and competitions. Often you will receive comments about your work. You can also compare what you have done to what others are doing.

Attend scribal classes at events whenever offered. In just an hour, you can get the inspiration or know-how to try a completely different style at home. You also get to meet and spend time with some of the most talented, creative, and generous people in the SCA.

If there are no SCAdian scribes in your local area who can help you improve your artistic skills, check out

classes offered at local universities, museums, community centers, or even art stores. While these classes may not cover your specific Medieval art interests, you can learn a great deal about materials and techniques that can be adapted to your scribal work. It may also help to put you in touch with local artists whose interests more closely match your own.

Teach a scribal class. Preparing for a class encourages you to think about how and why you do what you do. It gives you a reason to pore through your books, searching for the best examples you can find. Moreover, when you are teaching the class, you will undoubtedly learn something new from one of your students!

Foster a new scribe. Again, teaching someone else helps to reinforce what you know. Keep some of your pupil's practice papers; some time later, take them out and look at them together. Learn from your pupils as well as teaching them.

Set goals for yourself, but make sure they're realistic. Keep in mind your work habits, everyday life pressures, and interests; in other words, know your limits, then, work hard to try to reach your goals. Periodically evaluate your goals and revise as needed.

Balance the rewards of being a scribe with its drawbacks. Don't allow unrealistic expectations to tarnish the pleasure you get from working. If it stops being fun, then stop.

The scribal arts can be very demanding yet very rewarding.
Enjoy!

Format

Calligraphy:

Choose whatever period lettering style you wish. It is nice to match the persona of the recipient or the Royalty, if you can. The calligraphy must match the illumination in period and style. If it is in a style which is hard to read, like insular minuscule, included a typed or printed "translation" for the herald!

Vertical, as well as horizontal, pencil guidelines will help keep your calligraphy straight and upright. Make sure you draw your pencil lines lightly, so that they can be erased completely. You can also create guidelines which don't need to be erased by running a thumbnail across your paper. A good practice is to calligraph with only a lower guideline, forcing your eye to make the tops of the letters even. See the bibliography at the back for a list of recommended calligraphic manuals.

Illumination:

Match the illumination's style and period to the calligraphy. See the bibliography for recommended source books. The best are manuscript facsimiles, i.e. photos of real period illumination.

The minimum amount of illumination acceptable consists of one large capital and other painted or rubricated letters. Borders, both complete (all four sides) and partial (down one, two or three sides) are acceptable. Miniatures, if you can do them, are wonderful. Higher levels of awards should be "fancier" or more complex than lower level awards, but they should all be your best work!

Names:

The name of the recipient and of the Order, if any, should be set off in some fashion: on a separate line from the rest of the text, in a different color of ink, or with small illuminated capitals. The names of the Royalty may also be treated this way.

Margins:

It is essential that there be an empty margin of paper at least 1" wide around all illumination. Smaller than 1" means the recipient may end up covering some of the illumination during matting and/or framing. It's also a good idea to leave some space between the illumination and the calligraphy, so the poor herald has an easier time reading it. This also helps keep fingerprints off the illumination.

Signature spaces:

Always leave room for both Royalty to sign the scroll. For a scroll bestowing an Award, Grant, or Patent of Arms, you must also leave room for the Kingdom or Principality Herald's signature, as he or she attests that the Arms are registered. DO NOT draw a pen line for their signatures; signing "on the dotted line" is not a period practice. You may either leave appropriate blank spaces, usually at the

bottom of the scroll, draw a light pencil line which may be erased later, or calligraph the words "King of AEthelmearc", "Queen of AEthelmearc", and (where appropriate) "Silver Buckle Herald" in a small hand so that they may sign over or next to their titles.

Note that the King's and Queen's signatures should be to the left of or above Silver Buckle's, as they outrank Silver Buckle, and they are the ones giving the award.

Sign your work:

Always put a maker's mark somewhere on the front of the scroll. This can be anything from your initials or name to a little drawing representing you (perhaps your heraldic badge) to a small banner saying "Hrothbert me fecit" ("Hrothbert made me"). Make it small enough so it doesn't intrude on the design of the illumination.

Put your full SCA name on the back, and it's nice to also list the scroll's sources, period, and style, for example: "Illumination based on 'The seduction of Snulbugga the Fairhaired' from The Wooten-Major Prayer Book, English, 12th Century. Calligraphy is Carolingian minuscule, of the same period." You may also wish to list your modern name and address on the back, so that the recipient can get hold of you to have his or her Arms added, or to send a thank-you. (It does happen!)

Transporting scrolls:

Transport all scrolls FLAT! Rolling scrolls can cause substantial damage. If you can't afford a commercially made portfolio, you can make one out of two pieces of sturdy cardboard taped together, with some acid-free paper as a liner to protect the scrolls from the cardboard. Use packing or masking tape, NOT duct tape, which has a gunky adhesive that can gunk up your scrolls!

Shipping Scrolls:

A special note for mailing scrolls--always be sure to enclose it between two pieces of cardboard, or better yet, pack it between two pieces of cardboard and then into a flat box with packing material around it. Scrolls put into a regular mailing envelope don't survive the trip very well.

FedEx, UPS, and the US Postal Service have all been used to ship scrolls successfully. They all have their good points and bad points. FedEx and UPS cost more (upwards of \$10, more if you use a third party shipper like Mailbox, Etc.) and usually require a signature, but overnight really does mean overnight. The Post Office has a two to three day service that isn't guaranteed on time, but is usually pretty good. On the other hand, it only costs \$4.00. It is up to the scribe to choose the method, but be sure that the recipient knows to expect the package—call ahead.

Your best bet is usually to mail to the Royalty or the Autocrat. Ask the Royalty or the Signet office which one is better for the scroll you are working on.

Getting Started in Calligraphy

by Mistress Alicia Langland

For many, calligraphy is the "ugly stepsister" of the scribal arts. Some scribes would much rather illuminate three scrolls than do the calligraphy on one!

While it's true that great calligraphy does not inspire the "oohs!" and "ahhs!" that most illumination does in Court, it's still a vital element of scrolls and deserves the same kind of care and devotion.

Here are some hints that may help you improve your calligraphy.

Drawing guidelines:

Use a fine-point (.02-.05) mechanical pencil, and don't press too hard; heavy lines are harder to erase.

For "no curse" straight lines every time, use an Ames Lettering Guide.

Working with "dip" pens:

Even though they're called "dip pens," do not dip them in your ink. It's messy, and you can never be sure how much ink is actually in the nib. Instead, use a dropper to put ink in the reservoir (the metal "clip" attached to the nib); then slide the dropper from the reservoir to the end of the nib.

Keep a piece of scratch paper nearby. After filling the reservoir, restart the ink flow by making a few strokes on the paper.

Make sure the reservoir isn't too full. If it is, ink may fall out and create blots. (BIG boo-boo!) Look at the strokes you've made on the scratch paper; if there's too much ink, it "puddles" on the strokes.

When practicing, pay attention to how many letters or words you can write before you need to refill. The larger the nib or letters, the more frequently you will need to refill.

Refill before you have to. Don't wait until the pen gets "skratchy." Your strokes will look much more even if you refill frequently with just a drop or two at a time than if you write until the nib is empty and then refill.

Practice good habits, NOT bad ones!

Wash your hands before touching your scroll paper! Oil and dirt from your hands can create "slick spots" where the ink won't absorb properly.

Practice does make perfect! Practice with the materials (ink, correct size nib, paper) you'll actually use for scrolls. Also, practice the layout/spacing/calligraphy style you'll be using.

Posture IS important - don't slouch! You'll be able to work more comfortably for longer periods this way. Remember to take a break from time to time, even if it is just to stretch.

If you work on a slanted surface, the ink flow will be more controlled, preventing accidental "bloops."

To keep your vertical lines much more even, try not to tilt the paper in front of you. This may not feel comfortable at first, but stick with it; you'll get used to working this way.

Reduce the number of distractions that might cause you to make mistakes: phone, pets, etc.

... Focus

.... Concentrate.

Whenever you take a break, wash your hands before getting back to work.

Your whole arm should move, not just your wrist. If only your wrist moves, you're going to get tired more quickly.

Maintain EVEN pressure (NOT hard!) all the way through the downstroke. If the edges of your strokes look "raggedy," your pressure isn't even.

Don't "strangle" your pen! This will fatigue your hand. (It also makes the pen unhappy!)

Practice!

Learning a new style:

Draw vertical as well as horizontal lines. This will help keep your letters regular and even.

Start with the letter "i" -- not "a." Most people automatically start with "a" because it's the first letter of the alphabet. Start with the easiest letters first, and as you get the hang of those, learn harder ones.

Learn letter "families": (i, l, j, h, k, f), (o, c, e, g, b, d, a, q, t). Learning similar letters in succession allows you to practice common elements more effectively.

Train your eye as well as your hand. Do this by studying scripts in period manuscripts and comparing them to what you have written. Ask yourself: What makes this hand different from other ones? What do I need to do to get my letters to look like my example? Pay attention to the appropriate nib width, letter heights, and the pen angle needed for that style. If these do not match your example, your letters won't look quite right.

Check the angle of your nib with each stroke. (It's very easy to roll the pen slightly in your fingers in between one letter and the next. If you do, the letters at the end of the line will look different from the ones at the beginning!) Eventually, your hand will "learn" how to hold the pen correctly for that letter style, and you won't have to check as often.

No matter what the style, most strokes start where the letter is thin and end where the letter is thin.

Also, most strokes are pulled toward you, down, and to the right.

Focus....

Concentrate....

Talk yourself through each stroke.

Go slowly!

Don't rush! Each letter, each stroke, is an act of devotion!

Practice!

Don't create problems:

To avoid accidents, keep your ink bottle tightly closed or away from your paper. Also, keep beverages, small children, and pets away from your work area.

Keep areas to be illuminated covered when you're doing the calligraphy.

Keep the calligraphed area covered while you're working on the illuminated areas.

To avoid mistakes when writing, keep a copy of the text you're writing next to your work area. Know which letter you're going to write next BEFORE your pen touches the paper. As you write a word, spell it one letter at a time. Say the letter in your head as you're writing it. Don't let your head go faster than your hand! Double-check important or "funny" words before you write them.

Red ink tends to smudge more readily than black; try adding a tiny drop of gum arabic before using it.

Wait until the next day to erase lines. (I mean it!) When erasing, use a white plastic eraser, NOT a colored one.

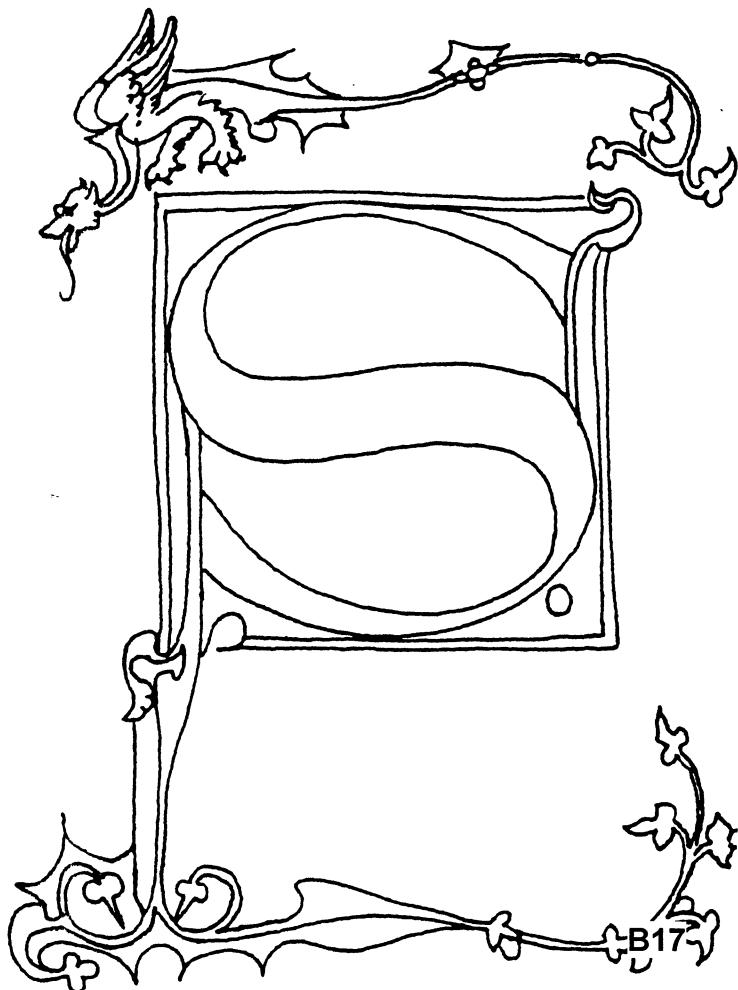
If you do make a mistake, don't use whiteout to try to cover it up. It looks awful!

Wash your hands!

Finally, don't mutter "I hate calligraphy!" as you write.

Calligraphy Instruction:

Hundreds of books on calligraphy have been published, but many of them contain modernized versions of Medieval scripts. Good sources are ones that contain reproductions of period manuscripts as well as instructions on how to write the letters. There are several good ones listed in the bibliography in section.



Based on page 113 of *Painted Prayers*,
Roger S Wieck.

Hours for Windesheim use.
The Netherlands, Delft, c. 1440.

The design is made primarily of rubrication (i.e. the lines are drawn in red and/or blue and there is little if any actual painting). The solid black areas indicated either paint (again, red or blue) or gold leaf. The letter is painted.

Calligraphers can use the earlier Gothic or Italic.

Cori

X B C S E

F G H T F

K L M N O

P Q R S T

V Z W X Y

Z X E T X R S X
C A T T A L E

Letter height can vary from 3-5 pen widths high. This example is 5 pen widths high. The angle of the nib should be kept within a 30 to 45 degree angle. When marking your guidelines, leave 1 nib width above and below your guide. This helps keep your letter heights uniform.

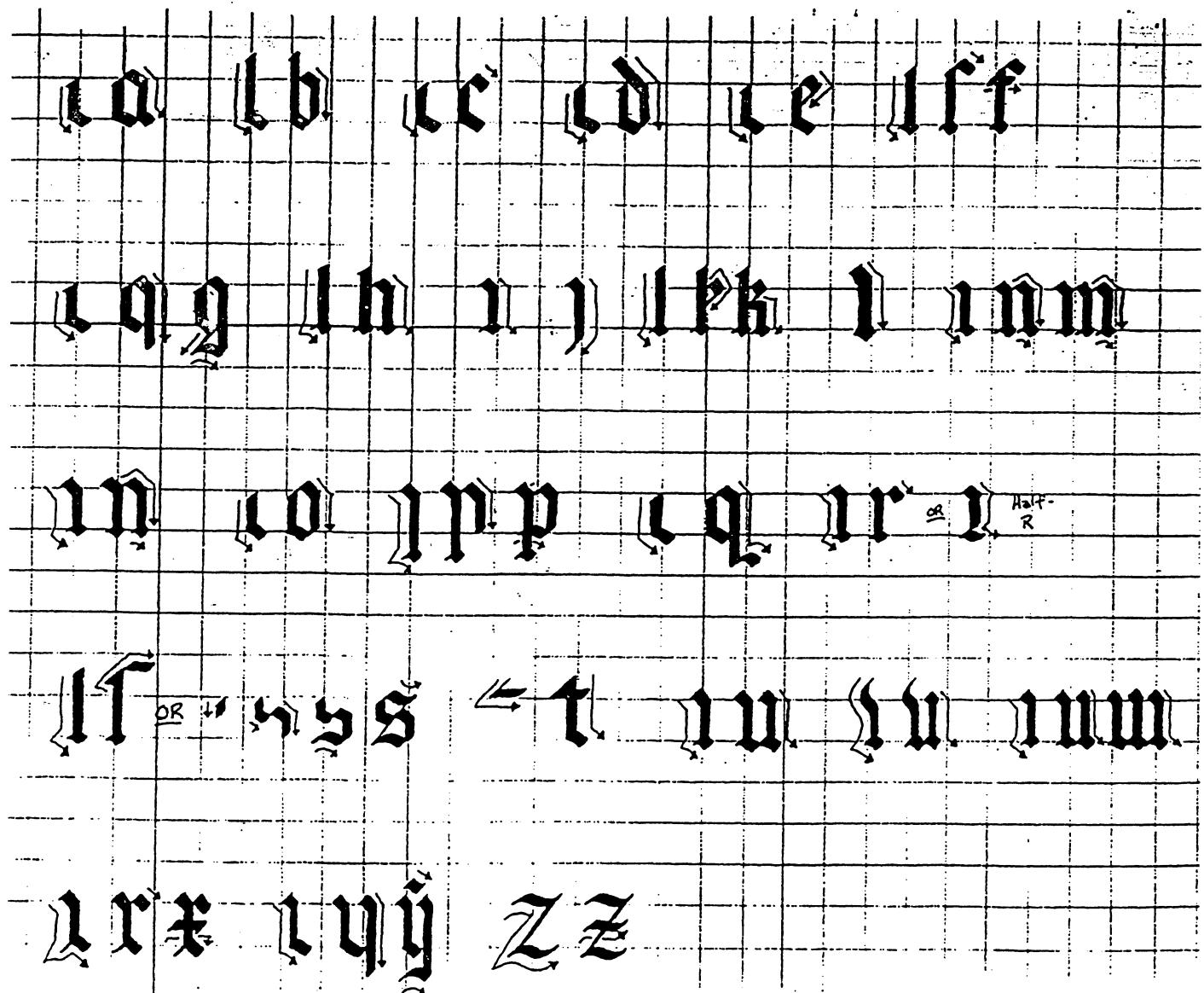


Fig. 1 - When making vertical strokes, start the stroke with the right-hand corner of your nib touching the guideline. Finish your stroke when the left-hand corner of the nib touches the guideline.

Fig. 2 - When adding strokes to the top of a vertical, place the left-corner of the nib touching the corner of your vertical, then end the stroke when the right corner of the nib touches your guideline. When adding to the bottom of a vertical, place your nib on the ending angle of the vertical and pull the nib until the right corner of the nib touches the guideline.

Fig. 3 - To add the feet to your letters, place the left corner of your nib on the guide. Make a horizontal comma shape thru the base of the vertical ending the stroke when the right corner touches the guideline.

The Script



THE AENGUS MACBAIN

insular minuscule

a u b c d

g e f ȝ ȝ

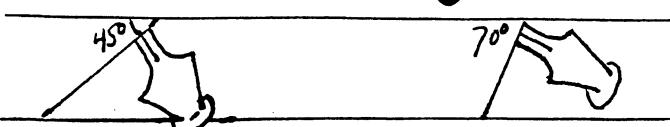
h i j k l

l m n h o

p g R f ȝ

u v w x y

ȝ



Pen angle 45 degrees to 70 degrees

Insular Minuscule is less formal script than Insular Majuscule. It is a transitional alphabet and was used all over Europe from the sixth century on. The pen angle may be anywhere from 45 degrees to 70 degrees, but should remain consistent throughout a piece, excepting turns on the flourishes.

æ b c ð e

F ð h i j

ꝑ l m n ^{or} H

o p q R s ^{or}

f t u w x

ꝝ ſ ^{or} Z

Used from the 6th to 9th Centuries, Insular Majuscule is one of several hands used in Celtic manuscripts. The hand is usually seen using only the lower case. Significant words were sometimes highlighted by paint in the open part (i.e.-the inside of the O).

The pen is held parallel to the horizontal guidelines, but is turned on the flourishes.

insular
— maguscule

Gothic Capitals



This script is based on a 1400 sampler.
It is 10 nib widths high and done at a 45 degree angle.
All hairlines were done last except where noted.

© A. Fagelson, 2002

carolingian minuscule

Practice ...



- when used
diamond
stroke is made
before the
vertical stroke
(see b, d, f, h,
i, j, k, l, m, n,
p, r, s, u, v, w, y
B23

top corner
of diamond
stroke =
bottom corner
of vertical
stroke

Italian Rotunda

minuscule

Pen angle: 30°

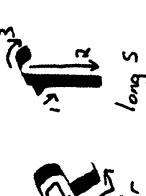
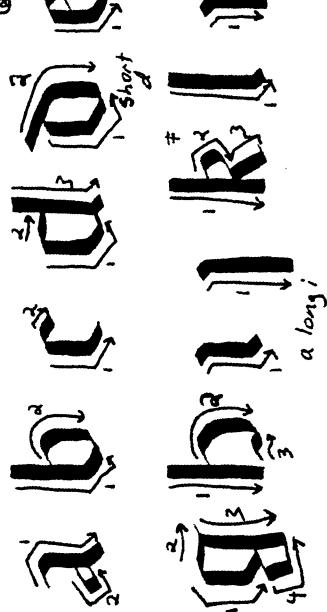
serifs and bases



① Roll the stroke down
② Roll the pen horizontally across

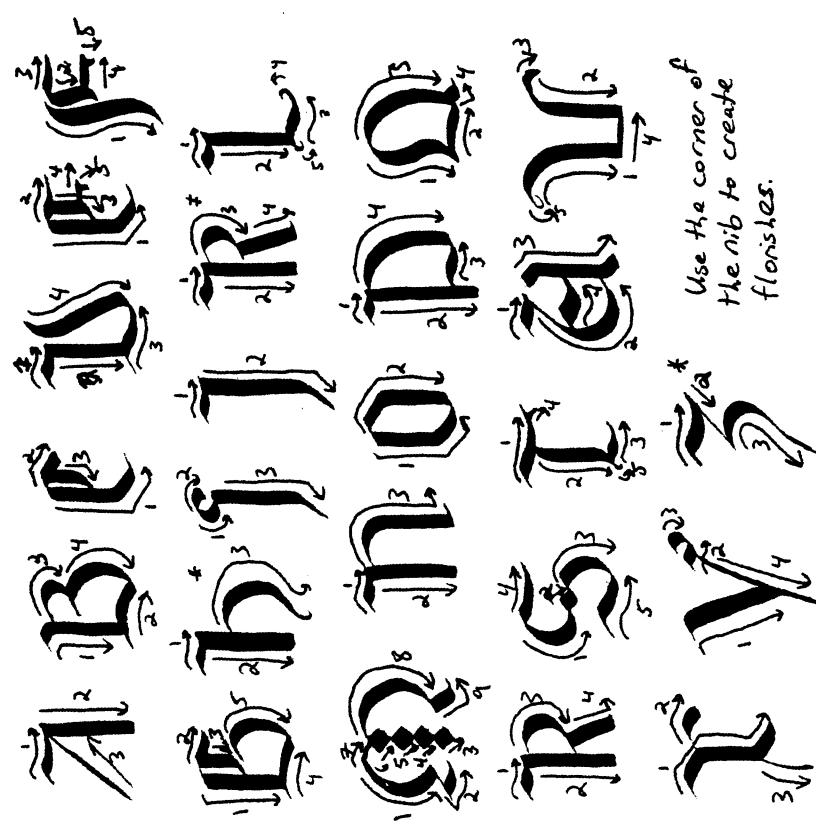


letters are
serif widths
high.



† modern letters
* period letters
from a different
source

majuscule



Use the corner of
the nib to create
flourishes.

The quick red
fox jumps over
the lazy brown
dog.

On Heraldry

ALL scrolls are heraldic documents, whether they bestow Arms or not. Heralds are the people who keep track of precedence, and scrolls are documents recording the bestowal of precedence. You can make your illumination, showier and more authentic by slathering it with heraldry, especially if the recipient has registered Arms. You should also use Order Badges, the Royal Arms or badge, Baronial and Shire Arms, Household devices, or whatever is appropriate to the recipient.

Blazon

The verbal description of Arms or badges as registered with the College of Heralds. When a scroll bestows Arms, the description, or Blazon of the recipient's Arms, must be included. If the recipient does not have registered Arms, leave three or four blank lines so that the blazon may be added when his or her Arms become official.

Emblazon

The drawing or picture of the Arms in question, usually displayed on a shield. For those awards bestowing Arms, a depiction of the Arms must be included. If the recipient does not have registered Arms, include a blank space either in the illumination or within the text so that the emblazon of the Arms may be added later. These are usually displayed on shields, but there are exceptions. Many people with Japanese personae have Mons rather than Arms, which are displayed on roundels instead of shields. Although the lozenge shape was sometimes used in period for the display of ladies' Arms, you should only use it if the recipient has shown a preference for it. When in doubt, assume the shield shape is correct.

For Grants and Patents of Arms, you may wish to include a full or partial "Achievement" of Arms, which can include: a helm, wreath and mantling, crest, supporters, compartment, and motto. For more information on Achievements, see the diagram at the back of this booklet, or the bibliography for recommended heraldic source books.

If the recipient does not have registered Arms, lightly pencil in a shield shape to add the emblazon later.

Interpreting Blazons

This topic could be a complete book of its own, and quite honestly the only way to get good at figuring out what a heraldic description looks like is to study with a herald. If your local herald receives the East Kingdom Internal Letters of Intent, ask to see them. Compare the blazons with the emblazons. If you don't have a local herald with whom you can work, look at some of the heraldic source books listed in the bibliography of these Standards. You will need them as regular

references anyway. Learn how to blazon, and you will be able to design emblazons.

If all this heraldry sounds like more than you're interested in doing, there's another option. Get friendly with your local pursuivants, especially the "book" heralds, and ask them to sketch the more complicated devices as you receive your assignments.

Whether you decide to learn heraldry or not, you should get a reference book with pictures for some of the more esoteric charges. To get you started, here is some very basic information:

Colors:

Gules = red

Azure = blue

Sable = black

Vert = green

Purpure=purple

Metals:

Or = gold/yellow

Argent = silver/white

Furs:

Ermine = white with black spots

Ermines (aka Counter Ermine) = black with white spots

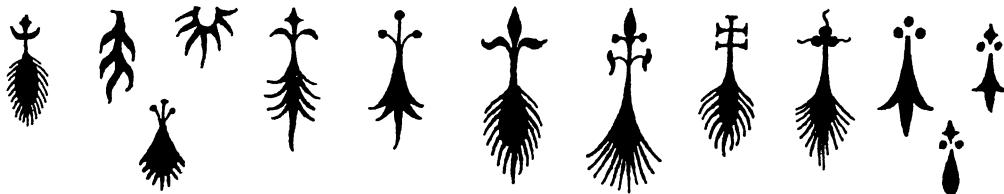
Erminois = gold with black spots

Pean = black with gold spots

Vair = alternating pattern of blue and white bullet shapes

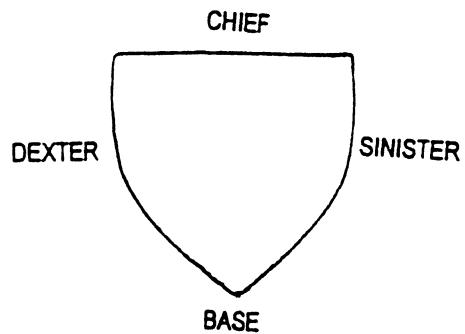


STYLES OF ERMINE SPOTS



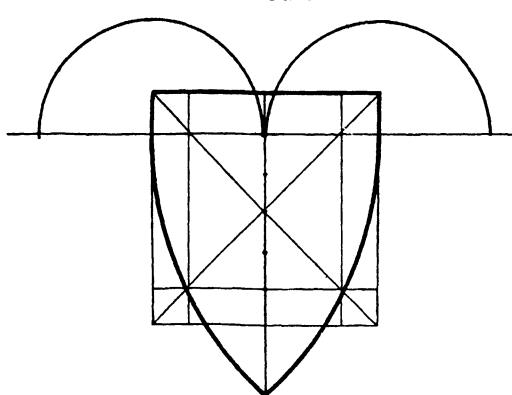
Parts of the Shield:

Charges may face to Dexter and to Sinister.
See default position sheet,

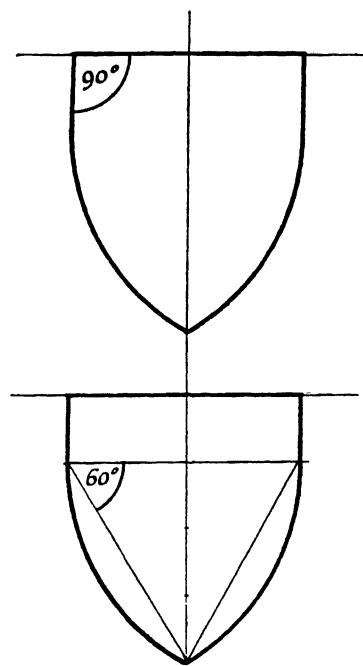


Methods for drawing a shield:

Method 1



Method 2

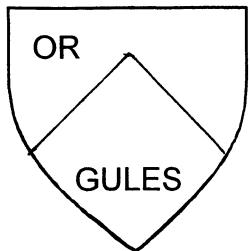


Conventions:

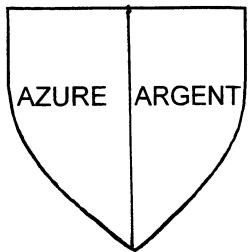
The following assumptions are made in heraldry:

The field is always blazoned first.

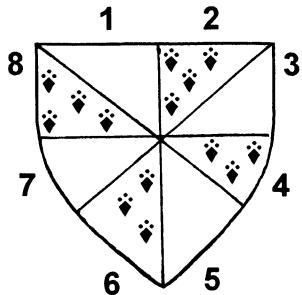
Rield devisons are blazoned from upper left to bottom right. "Per chevron Or and gules" is gold on top and red on bottom.



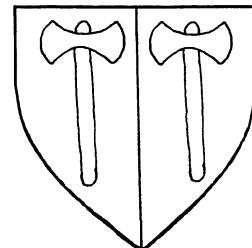
"Per pale azure and argent" is blue on the left and white on the right.



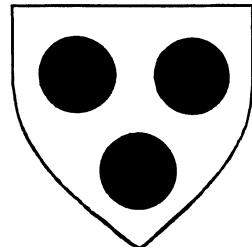
Up takes precedence over left, so in "Gyronny Vert and Ermine" the green (vert) starts at #1 and goes around the shield thus:



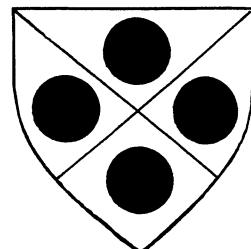
Two of any charge default to the position of being stacked vertically, except where a field division makes another position more artistically reasonable: "Per pale axure and gules, two battle axes Or" has the axes placed horizontally on either side of the palewise division.



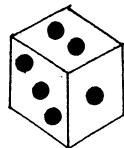
Three of any charge default to the position of two on top and one on the bottom unless otherwise stated.



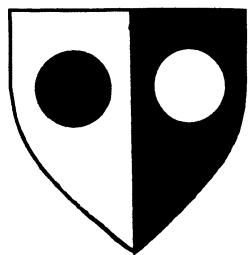
Four of any charge default to two on top and two on bottom unless the field is divided per saltire (X-shaped), in which case there is one in each quadrant.



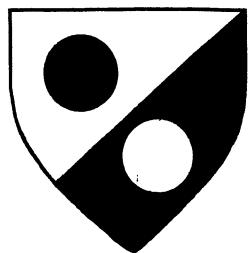
There is no perspective in heraldry. Charges are drawn flat and mostly two-dimensional. Three-quarter view is specifically forbidden, except for dice, which are always shown 3/4 view.



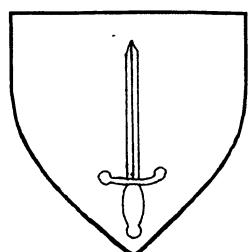
"Counterchanged" means of opposite colors.



"Per bend Or and sable, two roundels counterchanged" has a gold upper half with a black circle and black lower half with a gold circle.



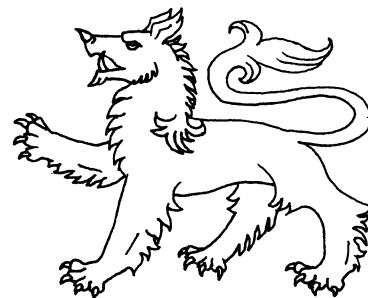
Swords, axes, needles, knives and other sharp implements have a default position of points to cheif handles to base. Default position for arrows, darts and bolts is point down (base). Think "Death from above".



Creatures always face to Dexter (left as you look at the page) unless otherwise stated. This way, when they are painted on a fighter's shield, they are going INTO battle, not running away from it.



Heraldic creatures are very stylized, and often do not resemble the natural animal whose name they bear. For example, a heraldic tyger looks somewhat like a cross between a wolf and a lion.



Look at one of the source books for pictures. Heraldic beasts are also generally drawn very very wasp-waisted and big chested, like superman.

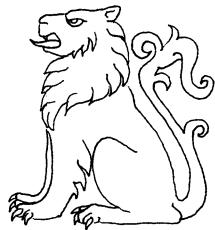


Warning! This is not enough heraldic information! GET A BOOK! TALK TO YOUR LOCAL PURSUIVANT!

Rampant, Sejant, and Sejant Erect are the most common animal positions. If you do not find what you need, please consult your local Herald, or check with the Sylvan Signet.



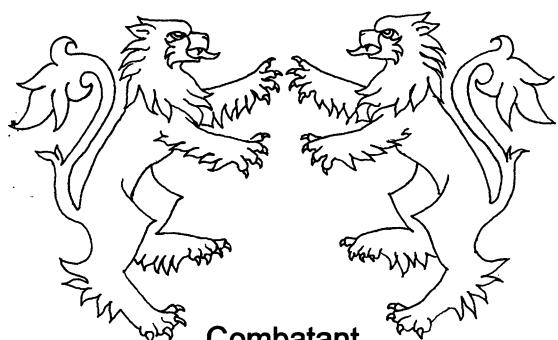
Rampant



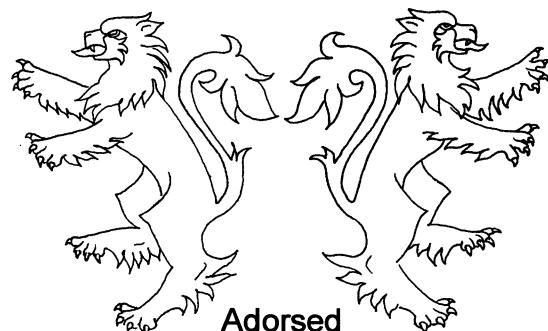
Sejant



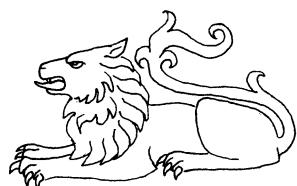
Sejant Erect



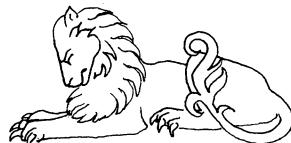
Combatant



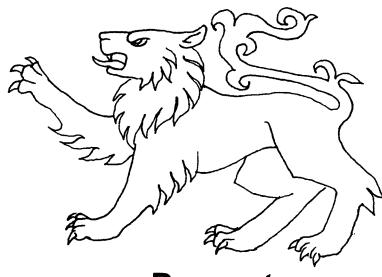
Adored



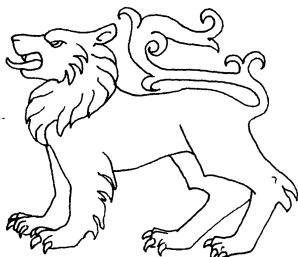
Couched



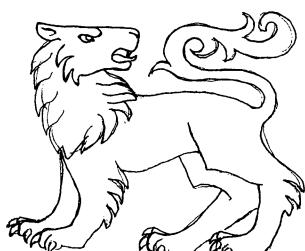
Dormant



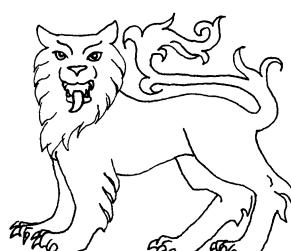
Passant



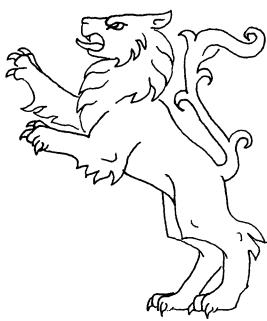
Statant



Regardant



Ardant



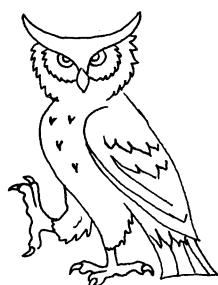
Salient



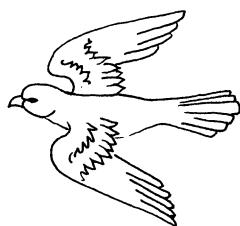
**Displayed
(eagle)**



Diving



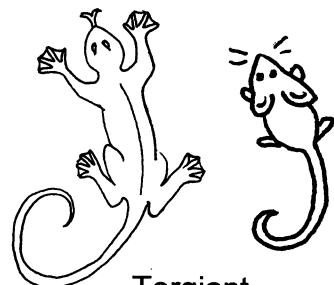
Closed



Volent



**Volant
(specific
to insects)**



**Tergiant
(back view)**



**Naiant
(dolphin)**



Hauriant



**Urinant
(diving)**



Embowed

Descriptions for heads NOT attached to bodies:



Erased

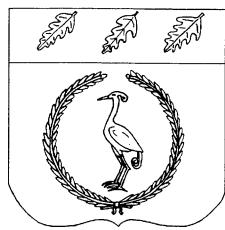


Couped

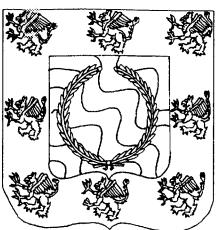


Cabossed

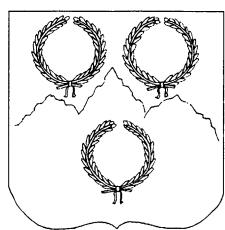
Abhainn Ciach Ghlais



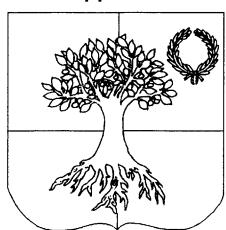
Beau Fleuve



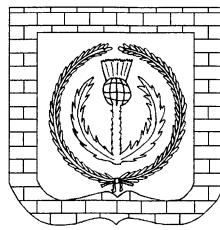
Blackstone Mountain



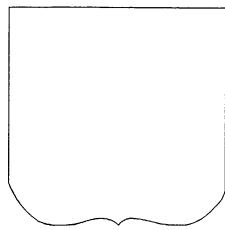
Coppertree



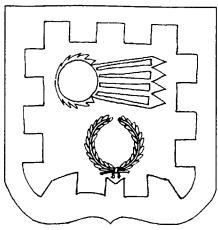
Cor d'Or



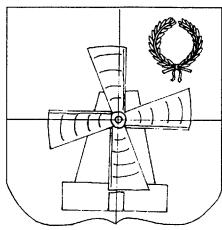
Courtlandslot



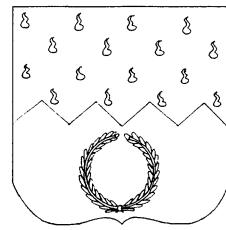
Debatable Lands



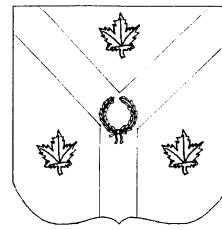
Delftwood



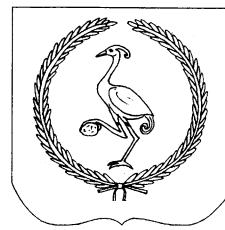
Endless Hills



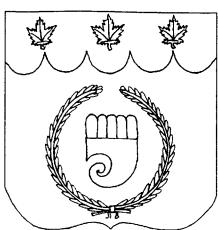
Hartstone



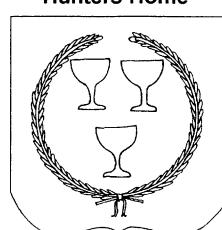
Heronter



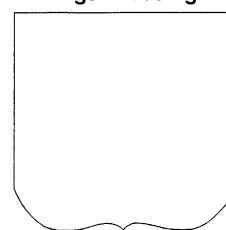
Hornwood



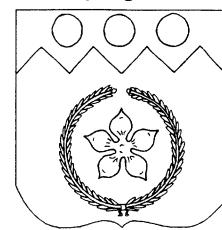
Hunters Home



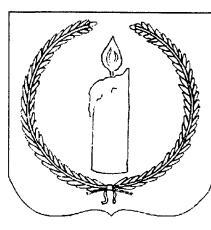
Kings Crossing



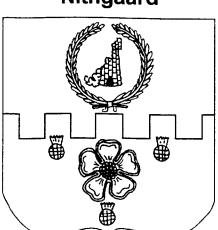
Misty Highlands



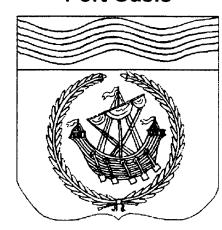
Myrkfaelinn



Nithgaard



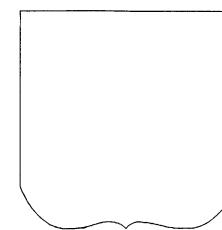
Port Oasis



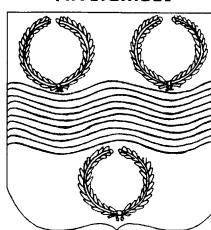
Rhydderich Hael



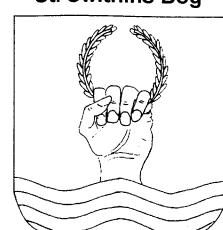
Riverrouge



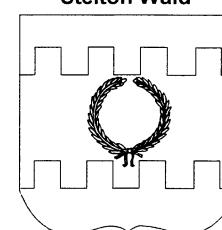
Riversmeet



St. Swithins Bog



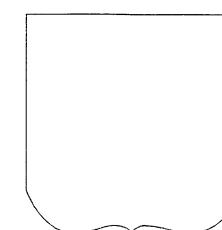
Stelton Wald



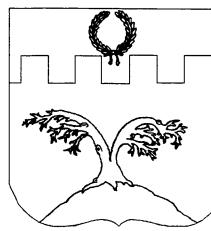
Sterlynge Vayle



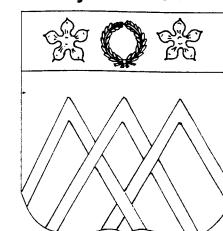
Stormsport



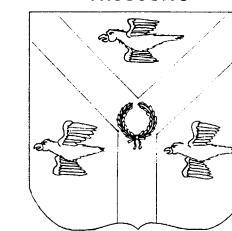
Sunderoak



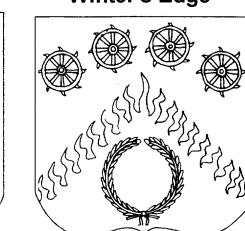
Sylvan Glen



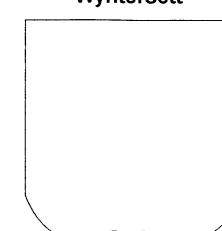
Thescorre



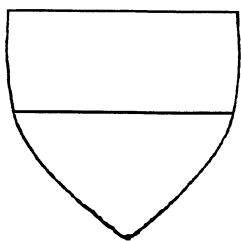
Winter's Edge



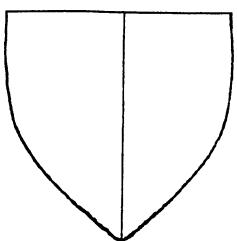
Wynterset



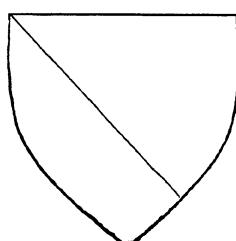
Common lines of division:



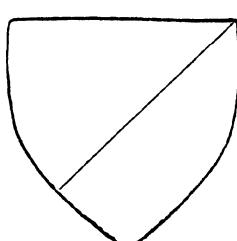
Per Fess



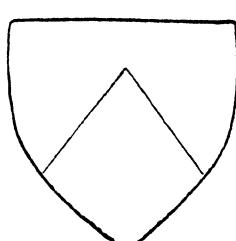
Per Pale



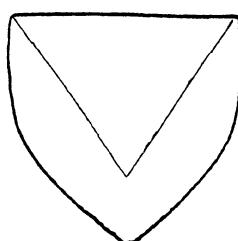
Per Bend



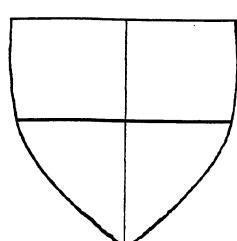
Per Bend Sinister



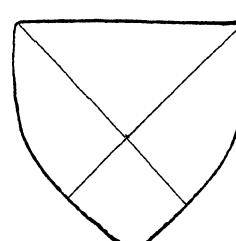
Per Chevron



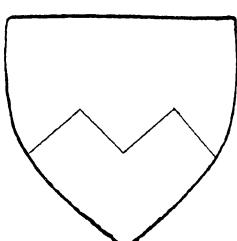
Per Chevron Inverted



Quarterly



Per Saltire

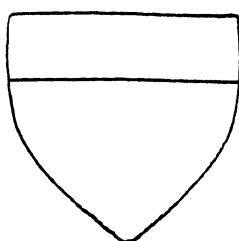


Indented

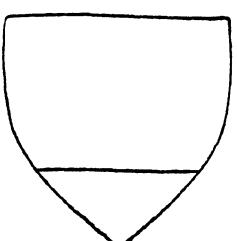
Variants may be applied to any of the lines of division.

	Engrailed
	Invected
	Embossed
	Raguly
	Potente
	Dovetailed
	Nebuly

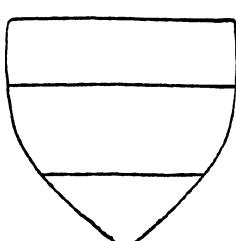
Ordinaries: technically they are charges that go on the field of the shield, but they may also have charges placed on them (charge on charge is usually a no-no).



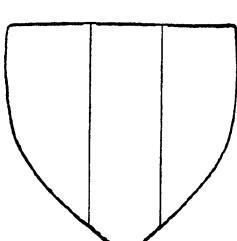
Chief



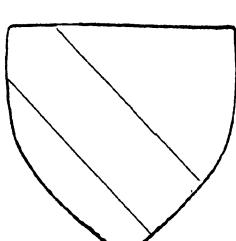
Base



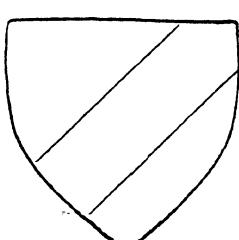
Fess



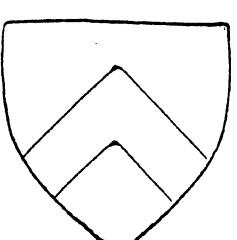
Pale



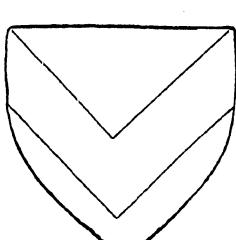
Bend



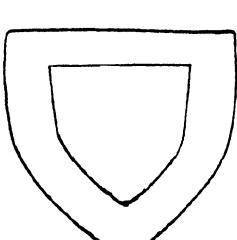
Bend Sinister



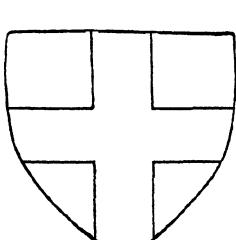
Chevron



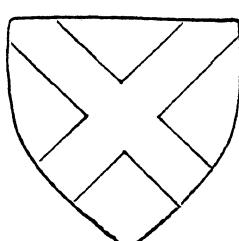
Chevron Inverted



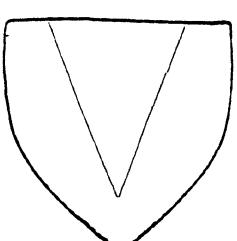
Bordure



Cross

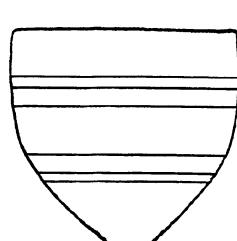


Saltire



Pile

You may also apply the line variants to them - remember that they are drawn opposite on opposite sides of a 2 sided ordinary.



Cotised

Cotised can be applied to a number of ordinaries.

Reserved Charges

<u>Reserved Charges</u>	<u>Name Reserved for</u>
Baldric, White	Masters of Arms
Belt, White	Knights
Chapeau	Order of the Pelican
Chaplet of roses	Princesses
Charged canton	Augmentation
Multiply charged inescutcheon	Augmentation
Two straight trumpets in saltire	Heraldic offices Kingdom/Principality armory; personal armory of Society
Crown/Coronet	Royal peers
Laurel wreath	Society branch arms and Peerage
Orle or annulet of chain	Knights
Pelican in its piety	Order of the Pelican
Pelican vulning itself	Order of the Pelican
Wreaths of roses	Queens; Members of the Order of the Rose

**Based on page 119 of
Painted Prayers, Roger S Wieck.**

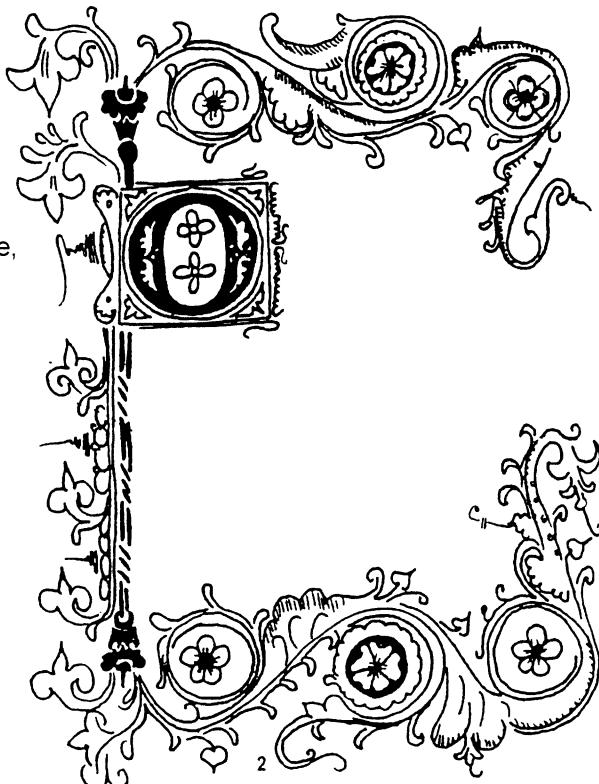
Hours for st. -Onmer use. Northern France, possibly Therouanne, early 14th c.

This style is usually seen in blue and red with some white work details. It often uses gold leaf.

The capital usually had figures but was sometimes just set on a gold or diaper patterned background.

It takes Gothic-Textura or Italic calligraphy.

Cori

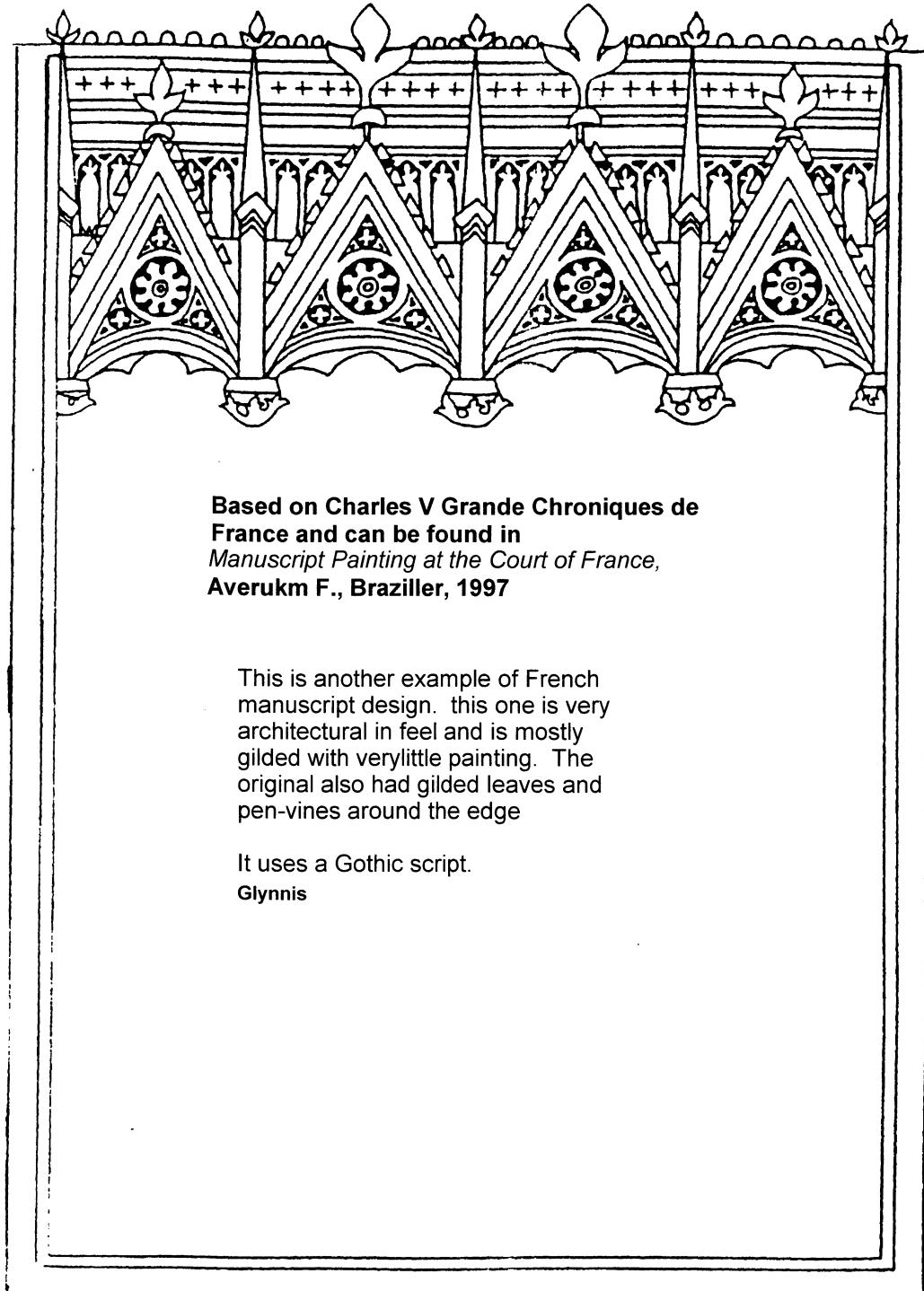


<u>Name</u>	<u>Blazon</u>	<u>Symbol of</u>
Red cross on white	Argent, a cross couped gules	International Red Cross (protected by international treaty)
Crowned Harp	A crowned harp	Ireland
Crowned Rose	A crowned [Tudor] rose	England
Crowned Shamrock	A crowned trefoil (or shamrock)	Ireland
Crowned Thistle	A crowned Scottish thistle	Scotland
Flaming Cross	A cross enflamed, or A cross of flames	Ku Klux Klan
France ancient	Azure, semy-de-lis Or	France
France modern	Azure, three fleurs-de-lis Or	France
Fylfot	See Swastika	
Hand of Glory	On a flame a hand; A hand enflamed	Black magic
Imperial Dragon	A five-toed Chinese dragon	Emperor of China
Papal Cross	A cross with three cross-pieces in chief	Pope Inverted version perceived as a symbol of black magic and "satanism"; upright version insufficiently different from inverted version
Pentacle/Pentagram	A mullet voided and interlaced/within and conjoined to an annulet	
Red Hand of Ulster	A sinister hand appaumy gules on argent canton or inescutcheon	British Baronets
Rose en soleil	A rose with sunbeams emanating	late Plantagenets
Royal Dragon	A four-toed Chinese dragon	Ruler of Korea Scottish augmentation; an <i>orle fleury (counter-fleury)</i> is insufficiently different
Scottish Tressure	A double tressure flory counter-flory	Nazi Party (NSDAP)
Swastika	A swastika or a fylfot	Afrikaaner Weerstandsbeweging, a white supremacist group
Triskelion gammadion	A triskelion gammadion	
Tudor Rose	A rose argent and a rose gules, combined	Tudors



<u>Charge</u>	<u>Tincture</u>	<u>Tincture Class</u>
Animals	Varies by specific animal	n/a
seeded	Green sepals, yellow seeds	Ignored
Bird	Most but not all are brown	Color
Boar	Brown	Color
Bull/Cow	No default; must be specified	n/a
Chough	Black with red beak and legs	Color
Dog/Wolf	No default; must be specified	n/a
Dolphin	Green with red fins	Color
Dolphin, natural	Gray	Metal
Dove	White with pink or red beak and legs	Metal
Elephant	Gray with white tusks	Metal
Fire/flame	Alternately red and yellow or yellow and red	<u>Neutral</u>
Ford	Barry wavy blue and white	<u>Neutral</u>
Fountain	Barry wavy blue and white	<u>Neutral</u>
Fox	Red with black "socks" and white at tip of tail	Color
Hare	Brown	Color
Horse	No default; must be specified	n/a
Humans/human	parts Caucasian by default, <i>i.e.</i> , pink	Metal
Leaf	Green (sometimes with a brown stem)	Color
Leather/leather	items Brown	Color
Mermaid	Caucasian human with green tail and yellow hair	<u>Neutral</u>
Parchment	Tan or yellow	Metal
Peacock	Mostly blue and green with "eyes" in the tail	Color
Plants	Green, sometimes with brown stems	Color
Pomegranate	Green, seeded red	Color
Popinjay	Green with red details	Color
Rabbit	Brown	Color
	(on color field) Yellow, red, green, white; white clouds	
Rainbow	(on metal field) Blue, green, gold, red; specify clouds	Metal
"	Red, orange, yellow, green, blue, violet, white clouds	Color
Rainbow, natural	see Chough	<u>Neutral</u>
Raven	Red, barbed green and seeded yellow	Color
Rose		
Slipped and leaved	Brown or green stem and green leaves	Color
Stone/stone	items Gray	Metal

Sword	White with yellow hilt and quillons	Metal
Thistle	Green sepals, stem, leaves; purple or red flower	Color
Tree	Brown trunk, green leaves	Color
Urchin	Brown with white face and belly	Color
Wood/wooden items	Brown	Color
Zebra	White striped black	Metal



Conventional S.C.A. Default Postures

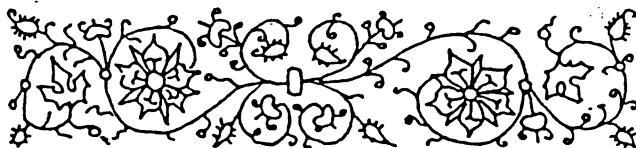
In general, the end of a charge that is to chief when the charge is palewise will be to dexter when the same charge is placed fesswise (as if rotated 90deg. counterclockwise). A *sword fesswise*, for example, has its point to dexter, and an *arrow fesswise* has its feathers to dexter. The most common exception is the (*quill*) *pen*: when palewise, it has its nib to base, but when it is fesswise, the nib is to dexter.

Abacus	Fesswise
Acorn	Palewise, stem to chief
Anvil	Single-horned, horn to dexter
Arrow	Palewise, point to base; when fesswise, point to sinister
Arrowhead	Point to base
Attire, Stag's	Fesswise, stump to dexter
Axe	Palewise, head to chief
Badger	Statant
Barnacles	Palewise, hinge to chief
Barrel	Fesswise
Bat	See: Reremouse
Bellows	Palewise, spout to base
Birds (generally)	Close
Bone	Palewise
Book, open	Palewise
Book, closed	Fesswise
Bow	Palewise, string to sinister (when fesswise, string is to base)
Broach,	
Embroiderer's	Palewise, forked end to chief
Broadarrow	Palewise, point to base
Brush (artist's)	Palewise, tuft to chief
Calipers	Points to base
Candle	Palewise
Chair	Affronty
Cockatrice	Statant, wings addorsed
Comet	Palewise, head to chief
Crampon	Palewise
Crane	In its vigilance (close, standing on one foot, holding a stone in the other)
Crossbow	Palewise, bow to chief, cocked
Cup	Palewise, mouth to chief
Dice	In trian aspect, showing three of the six sides
Dolphin	Naiant
Dragon	<u>Segreant</u>
Drop Spindle	Palewise
Drum	Palewise, head to chief
Eagle	Displayed

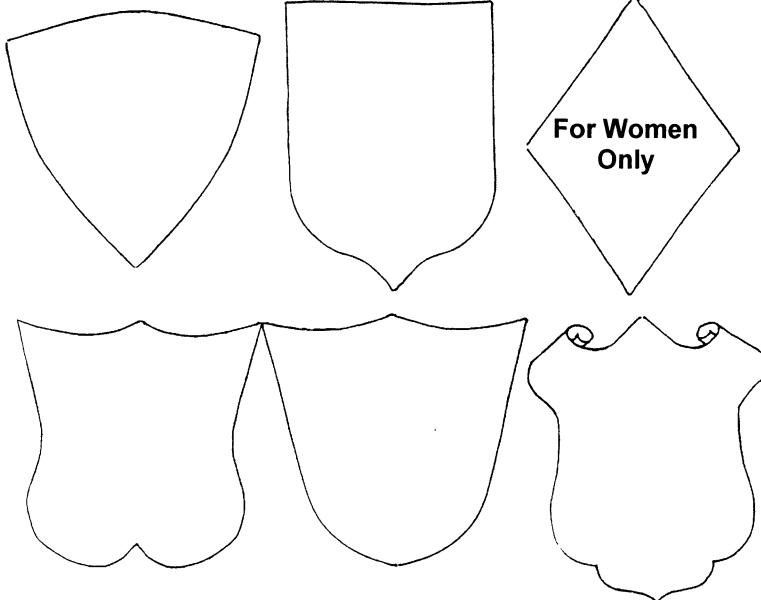
Eel	Fesswise wavy
Escallop	Hinge to chief
Falcon	Close [often, but not always belled and jessed]
Fan	Open or spread
Fasces	Palewise
Feather	Palewise, quill point to base
Fer-a-loup	Convex cutting edge to base
Fetterlock	Bolt to base
Fish	Naiant
Fork	Palewise, tines to chief
Frog	Tergiant
	Generally, those that hang from a stem (e.g., apples) have the stem to chief; those that grow from the ground (e.g., artichokes) have the stem to base
Fruit	
Furison	Fesswise, flat edge to base
Goad	Palewise, point to chief
Griffin	Segreant
Gyronny of six	Per fess, with the upper and lower halves divided into thirds
Hammer	Palewise, head to chief, striking surface to dexter
Harp	Forepillar to dexter (i.e., soundbox to sinister)
Harpy	Close
Head, Beast	Facing dexter
Head, Bird	Facing dexter (except Owl's head)
Head, Human and Humanoid	Generally: If feminine or child, affronty (guardant). If masculine, facing dexter.
Head, Owl	Guardant
Hedgehog (or Urchin)	
Hoe	Statant
Horn (animal or monster)	Palewise, blade to base
Horn (drinking)	Palewise, point to chief or point to dexter
Horn (hunting)	Palewise, bell to chief
Horn (straight trumpet)	Bell to dexter
Horn of plenty	Palewise, bell to chief
Horseshoe	Effluent to dexter
Hourglass	Opening to base
Humans and humanoid monsters	Palewise
Hunting horn	Statant affronty
Jambe	Bell to dexter
	See: Leg, Beast

Key	Fesswise, wards to dexter and facing downwards; when palewise, must be specified (wards to chief or wards to base)
Knife	See: Sword
Kraken	Tentacles to chief
Ladder	Palewise
Ladle	Palewise, bowl to base and facing dexter
Leaf	Stem to base
Leg, Beast	Palewise, claws to chief
Leg, Bird	Palewise, claws to base
Leg, Human	Palewise, foot to base
Lion	Rampant
Lure	Cord to chief
Lute	Affronty (strings facing viewer), but with the pegbox visible
Mace	Palewise, head to chief
Maiden's head	The head and shoulders of a woman affronty, couped below the breasts, her hair disheveled, and usually wreathed with a garland of roses
Mandrake	Affronty
Martlet	Close
Mask	Affronty
Mermaid/Merman	Erect affronty
Mount	Issuant from base
Mountain	Issuant from base
Mushroom	Couped
Musical Instruments	Generally, palewise affronty (finger holes or strings facing viewer)
Nail	Palewise, point to base
Needle	Palewise, point to base
Oar	Palewise, blade to chief
Ostrich	Close, holding a horseshoe in its mouth
Owl	Close guardant
Panther	Guardant; body posture must be specified
Pegasus	No default; must be specified
Pen	Palewise, nib to base
Pheon	Palewise, point to base
Phoenix	Rising from flames, wings displayed
Pine Cone	Palewise, but must be specified whether stem to chief or to base
Pitcher	Palewise, spout to dexter
Polearm	Palewise, blade to chief
Pole-Cannon	Palewise, mouth to chief
Printer's Ball	Handle to chief
Psaltery	Strings affronty
Ram, Battering	Fesswise, head to dexter
Recorder	Palewise, bell to base, finger holes facing viewer
Reremouse	Displayed guardant

Sackbut	Palewise, bell to base; when fesswise, bell to dexter
Scroll, Closed	No default; must be specified
Scroll, Open	Palewise
Scythe	Palewise, blade to chief
Sea-Horse	Erect
Sea-Lion	Erect
Sea-Monster	Erect
Seebhatt	Point to base
Shave, Currier's	Fesswise, edge to base
Sheaf	Unless of wheat (when it is normally in a bundle blazoned as a garb, a sheaf consists of two objects in saltire surmounted by a third palewise
Shell	see also Escallop
Shell, Snail	Opening to dexter
Shell, Whelk	Palewise, opening to chief
Ship	Fesswise, bow to dexter
Shoe	Fesswise, toe to dexter
Shuttle, Weaver's	Fesswise
Silkie	Erect guardant
Sitar	Palewise, neck to chief
Slea, Weaver's	Fesswise
Sling	Cup to base, thongs to chief
Spade/Shovel	Palewise, blade to base
Spear	Palewise, point to chief
Spur	Palewise, rowel to chief
Spoon	Palewise affronty, bowl to chief
Squirrel	Sejant erect maintaining an acorn in its forepaws
Swan	Rousant (rising)
Sword	Palewise, point to chief
Tankard	Palewise, mouth to chief and handle to sinister
Thistle	Palewise, slipped and leaved
Tree	Palewise, leaves to chief, with just a little of the root structure visible
Trimount	Issuant from base
Trumpet	Palewise, bell to chief
Turtle	Tergiant palewise
Unicorn	Rampant
Urchin	Statant
Viol	Palewise, neck to chief
Weapons	Generally, palewise, "business end" to chief
Wreath	Circular, with the tips of the two branches nearly touching to chief
Wyvern	Statant



Examples of Shield Shapes

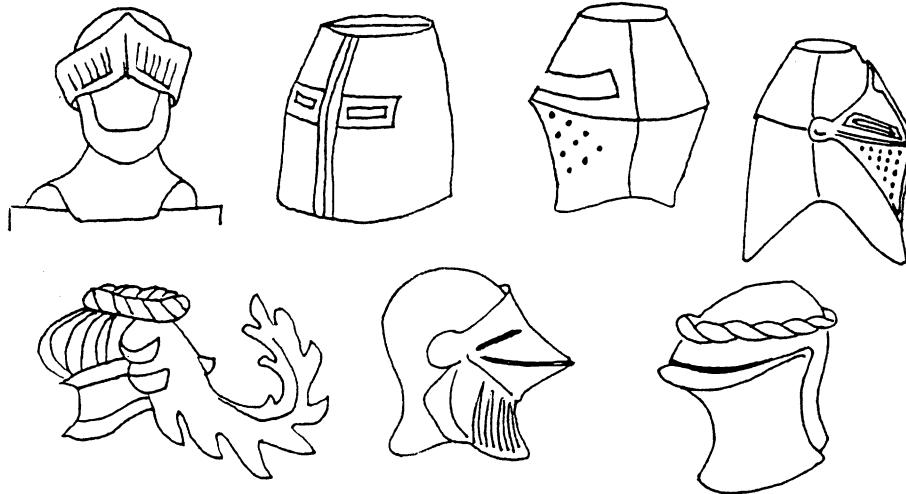


Currently, there is no restriction on the use of Heraldic Achievements in AEthelmearc.

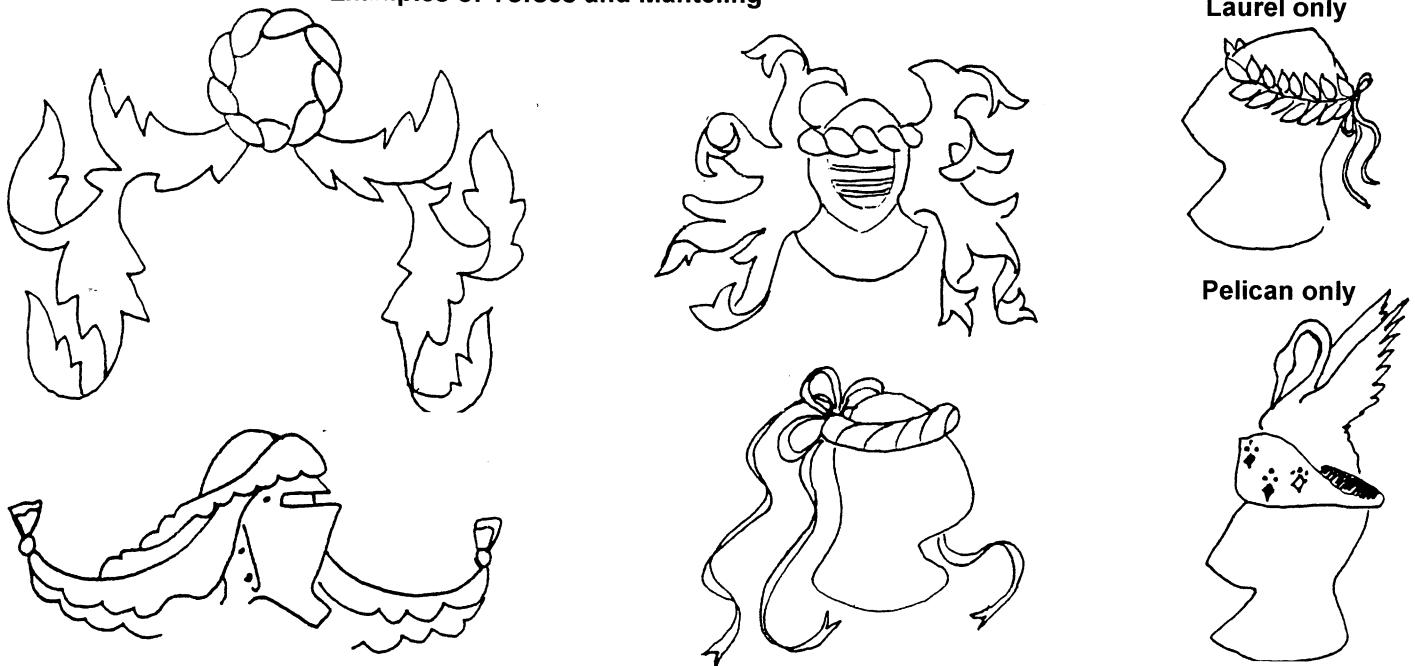
The only area a scribe needs to be careful in, is the use of restricted charges and badges. In other words, if you are making an AOA scroll for someone, you could certainly paint their Arms as an Achievement, with supporters, a helm, torse, and mantling. Putting a CROWN on the helm would not be allowed. Likewise, LAUREL WREATHS, PELICANS, AND WHITE BELTS are restricted.

Restricted items can only be used when the recipient is entitled to them. If you aren't sure check with the Signet. You should also take a look at the list of restricted charges.

Examples of Helms



Examples of Torses and Manteling



Laurel only



Pelican only



Anno Societatis Conversion Chart

To help you remember what A.S it is - whatever Superbowl is going to be played is the SCA year. Super Bowl XXXIV was played in A.S. XXXIV

May 1st to April 30th	A.S.	May 1st to April 30th	A.S.
1966	I	1986	XXI
1967	II	1897	XXII
1968	III	1898	XXIII
1969	IV	1899	XXIV
1970	V	1990	XXV
1971	VI	1991	XXVI
1972	VII	1992	XXVII
1973	VIII	1993	XXVIII
1974	IX	1994	XXIX
1975	X	1995	XXX
1976	XI	1996	XXXI
1977	XII	1997	XXXII
1978	XIII	1998	XXXIII
1979	XIV	1999	XXXIV
1980	XV	2000	XXXV
1981	XVI	2001	XXXVI
1982	XVII	2002	XXXVII
1983	XVIII	2003	XXXVIII
1984	XIX	2004	XXXIX
1985	XX	2005	XL
1986		2006	

ALTERNATIVE TITLES FOR ROYALTY AND NOBILITY

SCA	Latin	Italian	French	Spanish	Welsh	Arabic
King	Rex	Re'	Roi	Rey	Brenen	Malik/Sultan
Queen	Regina	Regina	Reine	Reina	Brehines	Malika/Sultana
Prince	Princeps	Principe	Prince	Principe	Twyysog	Amir
Princess	Princepissa	Principessa	Princesse	Princesa	Twyysoges	Amira
Duke	Dux	Duca	Duc	Duque	Dug	Duq
Duchess	Duchessa	Cuchessa	Duchessa	Duquesa	Duges	Duqa
Count	Comes	Conte	Comte	Conde	Iarll	Qadi
Countess	Comeitessa	Contessa	Comtesse	Condesa	Iarllies	Qadiyah
Viscount	Vicomes	Visconte	Viscomte	Visconde	Isiarll	Na'ib
Viscountess	Vicomitessa	Viscontees	Viscomtesse	Viscondeza	Isiarllies	Na'iba
Master	Magister	maestro	Maitre	Maesro	Meistr	Mu'allim
Mistress	Magistra	Maestra	Maitresse	Maestra	Meistres	Mu'allima
Knight	Miles	Cavaliere	Chevalier	Caballero	Marchog(es)	Faris(a)
Sir/Dame	Eques	Sir	Sieur		Syr	Khwaja
Baron	Baro	Barone	Baron	Baron	Barwn/Brehyr	Shaykh
Baroness	Baronessa	Baronessa	Baronne	Baronesa	Barwnes/Brehyres	Shaykha
Lord	Dominus	Signore	Seigneur	Senor/Don	Arglywdd	al-Sayyid
Lady	Domina	Signora	Madame	Senora/Dona	Arglywyddes	al-Sittah

RULERS OF AETHELMEARC

Lady Protector

Cassadaria Finiala, July 89 - Dec 89

Rulers of the Principality of Aethelmearc

I	Tarbold Celerius and Cainder of Lock Suili	Dec 89 - June 90
II	Yngvar the Dismal and Hodierna Miriglee of Lincludin	June 90 - Dec 90
III	Alexander Caithness and Rannveigr Haakonardottir	Dec 90 - June 91
IV	Lucan von Drachenklaue and Jana von Drachenklaue	June 91 - Dec 91
V	Ariel of Alon and Angharad of the Sleeping Lion	Dec 91 - June 92
VI	Bear the Wallsbane and Akiley du Remier	June 92 - Sept 92
VII	Christopher of York and Maurya Etain Sableswan	Sept 92 - Mar 93
VIII	Bear the Wallsbane and Juith of Kirtland	Mar 93 - Sept 93
IX	Haakon Oaktall and Elenor of Walgren	Sept 93 - Mar 94
X	Murguhn Sheridan and Meirwen uerch Owein	Mar 94 - Sept 94
XI	Robin Wallace and Isabeau Elisabette de l'Isle	Sept 94 - Mar 95
XII	Edmund Dracatorr and Rosalind Ashworth	Mar 95 - Sept 95
XIII	Murguhn Sheridan and Meirwen uerch Owein	Sept 95 - Mar 96
XIV	Yngvar the Dismal and Caryl Olesdattir	Mar 96 - Sept 96
XV	Rurik Longsword and Eslpeth Turnbull	Sept 96 - Mar 97
XVI	Kyl the Wild and Susan of Fox Meadow	Mar 97 - Sept 97

Rulers of the Kingdom of Aethelmearc

I	Yngvar the Dismal and Caryl Olesdattir	Sept 97 - Mar 98
II	Christopher of York and Maurya Etain Sableswan	Mar 98 - Sept 98
III	Murguhn Sheridan and Meirwen uerch Owein	Sept 98 - Mar 99
IV	Cygnus the Blissful and Dorinda Courtnebay	Mar 99 - Sept 99
V	Christopher of York and Maurya Etain Sableswan	Sept 99 - Apr 00
VI	James Ahearn and Elina Einarsdottir	Apr 00 - Sept 00
VII	Cygnus the Blissful and Dorinda Courtnebay	Sept 00 - Apr 01
VIII	Murguhn Sheridan and Meirwen uerch Owein	Apr 01 - Sept 01
IX	Andrew MacFarglan of Wiggan and Alexandra of Clan Donald	Sept 01 - Apr 02
X	James Ahearn and Elina Einarsdottir	Apr 02 - Sept 02
XI	Rurik Longsword and Eslpeth Turnbull	Sept 02 - Apr 03
XII	Christopher of York and Maurya Etain Sableswan	Apr 03 - Sept 03
XIII	Henri Roi	Sept 03 - Apr 04
XIV		
XV		
XVI		
XVII		

What are Arms?

The level of Arms one possesses is what determines Precedence, or rank, in the Society. There are three levels of Arms in the SCA. From lowest to highest, they are:

Award of Arms	(AoA)
Grant of Arms	(GoA)
Patent of Arms	(PoA)

Once having received a particular level of Arms, one cannot receive that level again, nor can one receive a lower level. Someone who receives a Grant of Arms without ever having received an Award of Arms never gets an AoA. Someone who has an Award of Arms and then is Knighted still gets a Patent of Arms, however, since it is a higher level of Arms.

This does not mean that one cannot receive the Kingdom award that Armigerous award accompanies. Therefore, you will see Knights getting Keystones and Countesses getting Sycamores.

AEthelmearc Law does specifically state that people who are already Peers cannot receive the Order of High Merit in the field of their Peerage
i.e. - Laurels cannot receive the Fleur d'AEthelmearc but they may be given Millrinds, Gages, etc.

Armigerous Orders

These are Orders that bestow Arms automatically. Arms are only given with some awards. In each of the following cases, the Arms are given ONLY if the recipient doesn't already have an equivalent or higher level of Arms through another award. If the recipient does already possess an equal or higher level of Arms, omit the wording concerning Arms from the scroll text (though you may include the blazon of the recipient's Arms in the illumination).

Orders including Awards of Arms:

The AEthelmearc Orders of Merit all include Awards of Arms. They are:

Order of the Keystone	(service)
Order of the Golden Alce	(martial prowess)
Order of the Sycamore	(arts & sciences)



Orders including Grants of Arms:

The AEthelmearc Orders of High Merit all include Grants of Arms. They are:

- Order of the Millrind (service)
- Order of the Gage (heavy weapons)
- Order of the Fleur d'AEthelmearc (arts)
- Order of the White Scarf (fencing)
- Order of the Scarlet Guard (archery)
- Order of the White Horn (martial specialties)

Territorial Baronies always include Grants of Arms, while Court Baronies may or may not do so at the whim of the Royalty. Again, this only applies if the recipient does not already have an equal or higher level of Arms.

Orders including Patents of Arms:

Bestowed Peerages always come with a Patent of Arms., unless the recipient already has another Peerage which would have given them a Patent. Royal Peerages (Count, Viscount) only come with a Patent if the Royalty so specify. Peerages include:

- Order of the Pelican
- Order of the Laurel
- Order of the Chivalry
- Knights and Masters at Arms*
- Royal Peers*
- Earls/Counts and Countesses*

Dukes and Duchesses almost always received Patents of Arms when they achieved County rank, if not before, so they do not receive them again when they are invested with their Ducal rank.

Caution

If the recipient does not have registered Arms, but does use a device which has bounced, is still in the heraldic process or has never been registered, DO NOT put it's blazon in the text or emblazon it on a shield. You are free to put the charges of their unregistered device into the illumination, but putting it on a shield or including the blazon implies that it is registered.

Components of Scroll Wordings

Most scrolls are made up of the same key phrases arranged in different ways or stated using different words. Give your wordings variety. After the fifth, "Be it known..." the populace will fall asleep.... Medieval scroll wordings followed a set pattern. They were composed of several parts which varied in content and usage according to the rank of the grantor, the chancery in which it was produced and in the time period. Many of these elements are present in the "typical" Kingdom of AEthelmearc award scroll. Such a scroll may be outlined:

Address

All shall know that ...

Intitulation

We, Sonny and Cher, King and Queen of AEthelmearc

Notification and Exposition

Having heard much of Our servant, Elvis Presley, especially as a bard ...

Disposition

Do by these letters Award unto him Arms, to wit: Gules a guitar bendwise argent.

Corroboration and Date

Done by Us this tenth day of October A.S. XXX, in Our Shire of Hollywood.

Signature Spaces

Rex

Regina

Silver Buckle

Note that all pronouns referring to the Royalty are capitalized: We, Our, Us ...

The following phrases can be used to create a variety of AoA scroll wordings.



Address Variations:

Ave Attend Above all others As did learned men in days of old
By these words Before those here assembled Behold
Cry unto the ends of the earth Consider Cherish
Declare unto all ... Duty compels ... Deserving of notice and commendation ... Do attend
and know
Evermore it shall be said Embrace the news, exclaim it loud and long
From this day forth Far and wide let the word be spread Few are
Go tell it Good gentles Glad tidings
Hwaet! Hearken to these Our words How shall one be rewarded
It is only fitting In as much as In Our Realm there is no finer ____
It is Our intent to reward the deserving, and lest we be foresworn
Justice decrees Joyful news is hereby proclaimed
Knights, knaves and folk of every degree in between shall know
Let all draw near that they may hear Listen and learn
Make it known Mark well and tell others Mindful of Many are
Never doubt Note ye all and bring to others' notice
Once upon a time On this day of days Observe Oyez! Oyez!
Pray attend Pleased are We People of ____ attend
Quiet deeds may yet speak loudly
Rejoice! Recalling Raise your voices and let the news resound
Sound the horns Strike the drums Say unto the multitudes
Tell it forth Truly Take heed and tell to every generation
Unto all proclaim Upon the occasion of ____
Virtue is its own reward, and yet
Wheresoever SCAdians gather, be it known With glad hearts and good will
Young and old alike, attend Ye here assembled
Zounds!

I. Address

All shall know that ...
Be it known to all that ...
Be it known that ...
Come forward all and know that ...
Do ye all hear and tell others that ...
Due commendations and greetings: Know that ...
Each and all shall know that ...
Forasmuch as ...
Greetings to all to whom these presents come ...
Hear ye all and know that ...
It shall be known unto all good folk that ...
Know ye all to whom these presents come that ...
Let it be known that ...
O come ye all and know that ...
Proclaim it unto all peoples that ...
Salutations and greetings. Let it be known that ...
To all to whom these presents come, know that ...
Unto all to whom these presents come, know that ...
Verily it shall be known that ...
Ye shall all know that ...

II. Intitulation

Please check the spelling of all names. The names of the King and Queen appear on the inside front cover of the AEstel. If you have any questions, please contact the Sylvan Signet. Period scrolls seldom gave a King or Queen's last name, so only the Royalty's first names are used in the SCA as well.

We, (names of King and Queen), King and Queen of AEthelmearc ...
We, (names of King and Queen), Rex et Regina ...
We, (names of King and Queen), King and Queen of these Sylvan Lands ...
We, (names of King and Queen), King and Queen of the Laurel Kingdom of AEthelmearc
We, (name of King) King of AEthelmearc, and (name of Queen) Our Queen...
We, (name of King) fierce and mighty King of AEthelmearc, and (name of Queen) Our glorious Queen ...
We, (name of King) King by Right of Arms, and (name of Queen) Queen of AEthelmearc...
We, (name of King) King of AEthelmearc by Right of Arms, and (name of Queen) Queen and noble inspiration
We, (name of King) King of AEthelmearc by Right of Arms, and (name of Queen) his beloved Queen ...

III. Notification and Exposition

This is made up of three parts: the lead in phrase, the recipient's name and the reason for the award.

Double-check the spelling of the recipient's name!!

If your assignment doesn't give a reason, use "service to Our Realm" Or "Whose service has greatly benefited Our Realm". If you have any questions regarding any of part of your assignment, contact the Sylvan Signet.

When using adjectives to describe the recipient, tailor them to fit the person. Suitable adjectives include:

Good, loyal, faithful, noble, brave, excellent, wise, courteous, beloved, courtly, trusty, worthy, steadfast.

For men: strong, valiant or gallant.

For women: gentle, gracious, fair or beauteous.

- ... finding Ourselves in receipt of many good reports
 - on the work of Our noble servant (name) as (reason for award) ...
- ... hearing much good of Our fair (name),
 - especially of his/her work as (reason for award) ...
- ... having observed the many good works and labor of Our brave (name)
 - for (reason for award), and thus ...
- ... having weighed well the works and labor of (name)
 - as (reason)
- ... noting the many sacrifices of Our good and well-beloved (name)
 - as (reason) and in recognition of his/her achievements...
- ... knowing that Our Realm has greatly benefited from the works of Our courteous and loyal (name)
 - as (reason)...
- ... wishing to reward Our faithful servant, (name)
 - who has labored long and hard in Our Lands as (reason)...
- ... Having found Our most excellent (name) to be worthy of advancement
 - by reason of his/her work as (reason)...
- ... know that Our wise and gracious (name)
 - has improved the lot of Our subjects by (reason), and therefore...
- ... seeing Our valiant (name) has given unstintingly of himself/herself
 - as (reason)...

IV. Disposition

Never use "do grant unto (name) these Arms" on an AoA. This implies a Grant of Arms, not an Award of Arms.

... do Award unto him/her these Arms, blazoned: (blazon) ...
... do award the following Arms, to be borne by him/her alone throughout the Known World: (blazon) ...
... do Award unto him/her the sole and exclusive right to bear these Arms, to wit: (blazon)...
... do give unto him/her this Award of Arms, and he/she shall bear: (blazon)...
... do Award unto him/her the right to bear these Arms: (blazon)...
... do declare that he/she shall bear these Arms from this day hence: (blazon) ...
... do recognize his/her accomplishments with this Award of Arms: (blazon) to be displayed

by Lord/Lady (name and no other in all the lands of the Known World ...

Fill in the blazon if there is one, or leave three or four blank lines to add it on later if the recipient does not have registered Arms. Note that the heraldic term "Or", meaning gold, is always capitalized.

There must also be an emblazon, or drawing of the Arms. It can be inserted in the middle of the text or be a part of the illumination. If the recipient has no registered Arms, include a penciled blank shield to be painted later.



V. Corroboration and Date

The Corroboration consists of a phrase confirming that the award is given by the Royalty and is followed by the date. The number of the day can be written out as a word or indicated by a Roman numeral. The month should always be written out in full, not abbreviated. The year (Anno Societatis, which may be abbreviated as A.S.) may be shown as Roman numerals or written out as words. While the date is the only thing that must be included after the Corroboration, it is common in SCA scrolls to list the place (hosting group) where the award is given. The name of the event may also be included as well. The standard arrangement is:

Given this thirty-first day of February, Anno Societatis MCX, at the Feast of Cannibals in Our Barony of Ixnorx.

Some opening phrases for the Corroboration:

Awarded upon....

Awarded by Us....

Given ...

Given by Us ...

As We have so proclaimed ...

Given by Our Hand ...

Done ...

Done by Our Hand ...

Done by Us ...

In witness whereof We have set Our Hand and Seal

When including the name of the group hosting the event, Please check the spelling!

All group names should appear in the Regnum listing in the back of the AEstel

VI. The Signature Spaces

Either leave a plain blank space for the Royalty to sign ... or calligraph their titles with space above or beside for them to sign. These titles should be in a smaller size hand than the main body of the scroll text. Please DO NOT draw an inked line for them to sign on, as this was not a period practice (light pencil lines are OK and appreciated). You should leave a space for the Silver Buckle Herald to sign any award scrolls that convey Arms (Award, Grant or Patent) The following arrangements are acceptable:

King of AEthelmearc

Queen of AEthelmearc

Silver Buckle Herald

Rex

Regina

Silver Buckle Herald

King of AEthelmearc

Queen of AEthelmearc

Silver Buckle Herald

Non-Standard Wordings

Most of the wordings printed in this guide are the standard traditional style. It is not necessary, or even desirable that they be used for every scroll!! You are encouraged to make up more flowery, more poetic texts specific to the recipient. Doing so will stretch your imagination, make Court more interesting and make the recipient feel more special.

Remember that each scroll must ALWAYS have some form of the 5 sections listed at the beginning of the wordings section: Address, Intitulation, Notification and Exposition, Disposition, Corroboration and Date. When you write a non-standard wording, be absolutely certain to have another person proofread it for grammar., spelling and overall logic. For something really way out, we suggest you check with another scribe whose judgment you trust.

Many non-standard wordings begin with a few descriptive and somewhat poetic phrases about the recipient, how the Kingdom has been improved by their efforts or just what wonderful virtues the recipient possesses.

The following are some non-standard wordings, which you can use as sources for ideas. They have been written by Sir Andreas Hak, Baron Aaron Faheud Swiftrunner, Lady Liadhain ni Chleirigh na Coillte and Lord Stephen Calvert de Grey.

DO NOT copy them exactly - especially since they weren't all originally penned for AEthelmearc Royalty. The point is to understand how you may put your own such wording together.

All who see this shall know of the myriad talents of Our beloved servant, (name). Many gifts has he/she given Our Kingdom, most especially the beauty and grace of dance, the sound of sweet music and the rich elegance of fine garb. Therefore do We, (names of King and Queen), King and Queen of AEthelmearc, with the great acclaim of the Order, induct him/her into Our Order of High Merit for the Arts on this (number) day of (month), A.S. (year) in Our (group name).

A voice which commands attention, an arm which strikes with accuracy and strength and a heart which is true and noble; these are qualities which We (names of King and Queen) King and Queen of the East, have found in Our valiant and loyal (recipient's name). His/her many years as a fighter, fencer and pursuivant in Our (name of home group) have shown him/her to be worthy of advancement and thus do We Award unto him/her these Arms: By Our Hand.

His/her song has made the mountains weep and the music from his/her harp has caused dragons to cease their wandering and listen. Such beauty and grace has the noble (name of recipient) brought to the bardic arts that We (names of King and Queen)

King and Queen of the East are moved to create him/her Our Kings/Queen's Bard that he/she may cause the triumphs of Our Land to live on in the glory of the minstrel arts forever. Done this...

For a Roman Persona:

Since the days of the legions of the Empire of Rome great warriors were known by their feathered helms and the names of their positions. The titles of Centurion, Tribune and Caesar are not unknown to Us, even to this day. We, (names of King and Queen) King and Queen of the East, knowing the efforts of Our own son/daughter of Rome, (name) in his/her teaching of the skill of the arts of martial prowess, thus do grant him admission to Our most loyal Order of the Tygers Combatant, with the approval of its companions. Done this...

Rare are gemstones and costly is gold, but more valuable to Us than either are the time and talents that Our subjects invest in Service to the Kingdom of the East. For his/her long and unselfish work, We (names of King and Queen) King and Queen of the East, do welcome (name) into Our Order of the Silver Crescent with the acclaim of the Companions thereof. This We do upon this day...

Period Style Non-Standard Wordings

Another source for non-standard wordings is to alter a period writing to make it reflect the intent of the award. Below are examples of wordings that have been created in this way. One of the major drawbacks to doing this is that period writings can be quite lengthy. Please bear this in mind before you find yourself in a situation where you have written the perfect wording for the recipient, but it will not fit in your text block without major editing.

From the wise and benevolent, (King's name), by strength and right of arms, august Monarch of AEthelmearc, and (Queen's name), Our Queen, greetings. Be it known, to the present age and to future generations of Our subjects, that We, aided by the laws and traditions of the Kingdom and the support of the people, do, in general court, held on the (#) day of (month), Anno Societatis (year), in the presence of members of the populace, recognize the succession of the baronial thrones of the (name of Barony). We do hereby grant that Barony with all its jurisdictions to Our noble subject (recipient's name) to hold and protect in the name of the Kingdom of AEthelmearc. As the Baron/Baroness of the (name of Barony), We charge him to guard Our lands, protect and lead Our people, and uphold Our laws. ** And as a token of his/her worth We do Grant unto him/her these Arms: (blazon Arms or leave space for them to be added later) In order that this, Our Royal decree may, for all ages, remain valid and unshaken, We have ordered the present charter to be written and in witness do set Our Hand.

Wording by Ekaterina Volkova based on the charter for: The Establishment of the Duchy of Austria; September 17, 1156.

Unto all be it known that We, (King's name), fierce and mighty, King of AEthelmearc and (Queen's name) Our kind and gracious Queen have made it Our wish and command to advance in nobility (recipient). Having heard tell of, and seen with Our own eyes, his great honor and skill and knowing Our desire is supported and endorsed by the Companions of The Order of the Gage, We grant, approve and confer upon this skilled and respected gentle all rights, honors and privileges of this Order of High Merit and wishing that this recognition may endure and be observed by all permit him to wear the badge of the Order, A glove sable charged with an escarbuncle Or. As further token We Grant unto His Lordship/Her Ladyship (recipient's first name) these Arms: ----- Having confirmed by document and set by Our Hand, this We command all present, if they hope confidently for our grace and affection, that they bear witness to this event and do not allow Our Will to be disturbed by any one. Given at (event) on the (#) day of (month), in the (year) Anno Societatis.

*Wording by Yvianne de Castel d'Avignon
based on James I of Aragon's
Barcelona Maritime Code of 1258*

In accord with all that is proper, attend and bear witness. Since those things that are done lapse with the passage of time, and unless they are supported by written testimony, will easily slip the memories of men, We wish it known to all people both now and in the future that We, (names of King and Queen) King and Queen of AEthelmearc, upon the advice of Our Peers, hereby bestow companionship in Our most noble Order of the Pelican unto (recipient's name) for his/her steadfast service deserves no less recognition. This appointment of Ours shall be accompanied by every dignity, honor, joy and burden including the right to bear these Arms by Letters Patent: _____ We render to you the gratitude which you deserve for your many efforts and for the very great fidelity which you have shown to unto Our Realm, and We ask you to continue the same. In order that no misrepresentation may arise in the future, and in order that all doubt may be removed, We have strengthened this appointment of Ours, corroborating it in writing before those here assembled. Done this (#) day of (month) in the (#) month of Our Reign, Anno Societatis (year).

*Wording by Yvianne de Castel d'Avignon
Based on the Grant of a House at Riga to the Men of Lübeck, 1231*

Kingdom of AEthelmearc

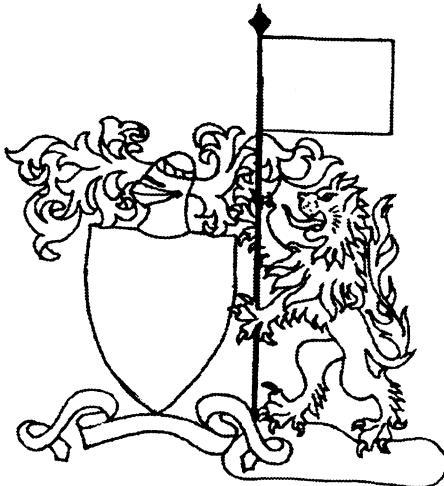
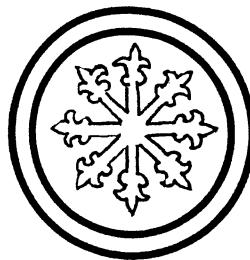
AWARDS AND HONORS

Some Kingdom Orders have tokens, others have badges. Badges are registered heraldry and should be displayed on a roundel. Tokens are unofficial and may be displayed on a blank background or incorporated into the illumination. Scrolls for Kingdom Orders should include an emblazon (picture) of the Order's badge. It is not necessary to include the blazon of the badge in the text. Any Kingdom award scroll may carry an emblazon of the Arms or badge of AEthelmearc.

The Arms of AEthelmearc belong to the King and Queen. They are appropriate to use on scrolls given by the King and Queen.

The badge belongs to the people of AEthelmearc, which means anyone from AEthelmearc may use it.

Heraldic achievements are not regulated by either AEthelmearc or Society heralds. You may use them on any award, but they are especially well suited to Awards that convey Arms (Award of Arms, Grant of Arms, Arms by Letters Patent). If in doubt about what is proper to use, please consult a herald.



Sample Scroll Wordings

These wordings are suggestions only. Feel free to write your own as long as you follow the basic formula for wordings outlined in section K. Many thanks to the authors of these wordings

Kingdom of AEthelmearc Non-Armigerous Orders and Awards

Non-Armigerous awards are those that carry no precedence. These include any that are given out at Baronial level and below ... and a number that are given by the kingdom. Some traditionally come with scrolls, others do not.

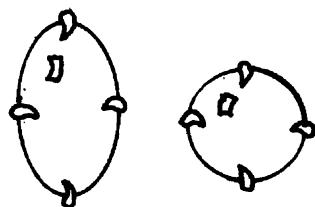
ORDER OF THE CORNELIAN

Courtesy, gallantry and gentle conduct are the brilliant gems of Our Realm. (name of recipient) has so distinguished him/herself by his courtliness as to be a shining example to all, and thus do We (name of King & Queen), King and Queen of AEthelmearc bestow upon him/her Our noble Order of the Cornelian, that all may know of his/her virtues. Done this (number) day of (month) A.S. (year) at (event) in Our (name of hosting group)

(Signatures of King and Queen)

Token of the Order

No registered badge. It's symbol is the cornelian gemstone, which is red.



SIGIL OF AETHELMEARC

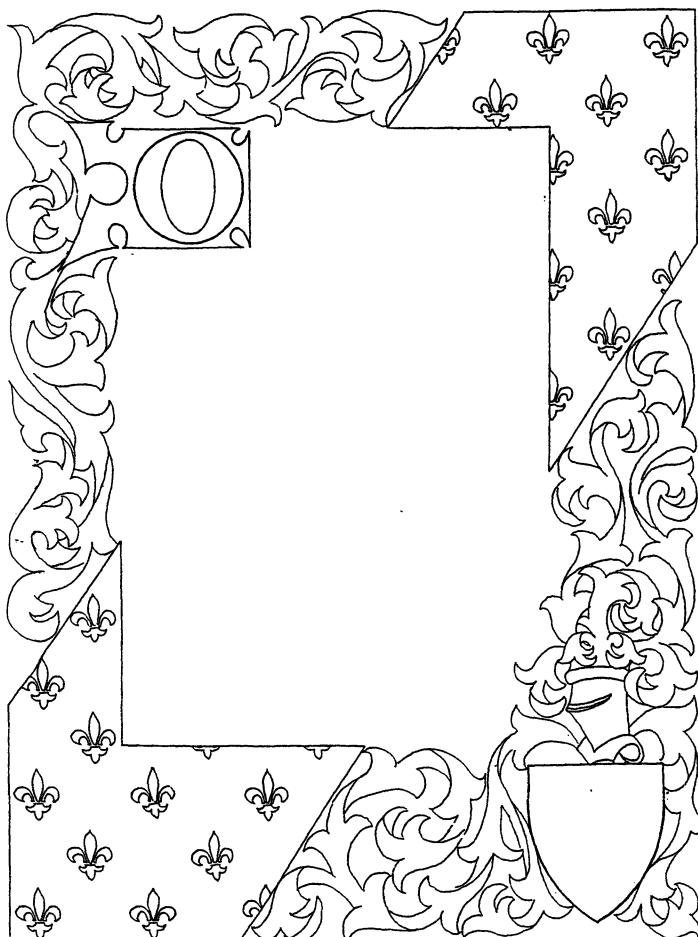
Many are the joys of a King and Queen, but many too are the burdens of the Crown. Our well beloved (name of recipient) has labored greatly to lighten those burdens for Us, and therefore do We, (name of King & Queen), King and Queen of AEthelmearc, in gratitude for his/her aid and support, bestow upon him/her the Sigil of AEthelmearc. Done this (number) day of (month) A.S. (year) at (event) in Our (name of hosting group)

(Signatures of King and Queen)

Token of the Order

No registered badge. Its symbol is an Aesc (pronounced "ash"). It may be represented in any colors on any background.

Æ



Inspired by a style of illumination popular in France 1480-1490.

Borders were often broken up with a series of sections or ribbons. Pages contained at least 3 but occasionally upwards of 20 compartments filled with a wide variety of motifs including florals and plants, figures of people or animals, and heraldry. The wide palette of colors available to the illuminators of this period were used. Several examples of this style can be found in *Western European Illuminated Manuscripts*.

JEWEL OF AETHELMEARC

As the curtain of night draws across the sky at the end of each day, the stars appear to guide weary travelers on their way. Of all these glowing guides each night, one shines brightest, illuminating with confidence and strength, granting peace of mind to those seeking to find their path. Such is so within Fair AEthelmearc. Our populace is like that night sky, filled with the bright talents of Our people, resplendent with deeds of chivalry, honor and knowledge. We have taken comfort in the efforts of this man/woman. Always a quiet presence, often behind the scenes, he/she is nonetheless omnipresent and tireless when work is to be done. Most importantly, this man/woman is the epitome of chivalry and there is nothing We value more. Thus do We name (recipient's name) as the (get # of Jewel from Signet) Jewel of AEthelmearc. Done by the hand of (king's name) King by Right of Arms and (Queen's name) Our chosen Queen at (event -date -AS)

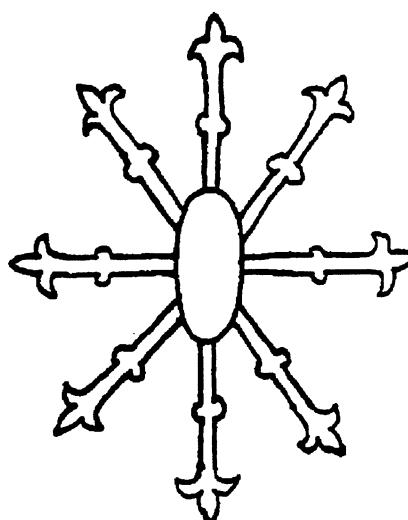
(Signatures of King and Queen)

Brightest treasures of Fair AEthelmearc, each one a glowing inspiration. Until this day they have numbered only (get # of Jewel from Signet) so rare and precious the qualities that set them apart. We, (King's name), King of AEthelmearc by right of arms, and (Queen's name), respected & beloved Queen do not make lords & ladies, companions of any order or even Peers. It is Our duty and great joy to affirm and publicly recognize that which already exists. On this (#) day of (month), AS (year) as we celebrate (event) in Our (hosting group), (recipient's name) is welcomed as the (#) Jewel of AEthelmearc. In this good & noble lord/lady We see the embodiment of chivalry in thought, counsel & deed. He/she is truly a priceless jewel – worthy of the token & esteem.

(Signatures of King and Queen)

Token of the Order

No registered badge. The medallion that gets passed on to each new member is a brass escarbuncle with an oval shaped white stone in the center.



Kingdom of AEthelmearc Non-Armigerous Awards
For children (ages 14 and under)

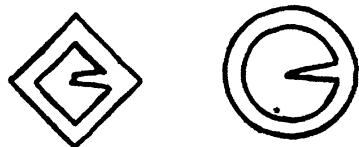
ORDER OF THE SILVER BUCCLE (service)

Bright and fair are the children of Our Realm, but (name of recipient) has shone most brilliantly by reason of his/her grace, dignity and willingness to serve. Therefore are We (name of King & Queen), King and Queen of AEthelmearc, right pleased to induct him/her into Our Order of the Silver Buckle, and We do charge him/her to continue in his/her ways that the Kingdom might flourish. Done this (number) day of (month) A.S. (year) at (event).

(Signatures of King and Queen)

Token of the Order

No registered badge. Its token is a silver buckle.



ORDER OF (arts)

Attend and know that We (name of King & Queen), King and Queen of AEthelmearc, do wish to recognize and honor (name of recipient) for he/she has added to the pleasure and ambiance of Our Realm through (artistic endeavor/s). Right pleased are We to acknowledge this gentle. We do encourage and further do charge him/her to continue in his/her ways that the Kingdom might benefit and delight in their accomplishments. Done at (event) this (number) day of (month) A.S. (year).

(Signatures of King and Queen)

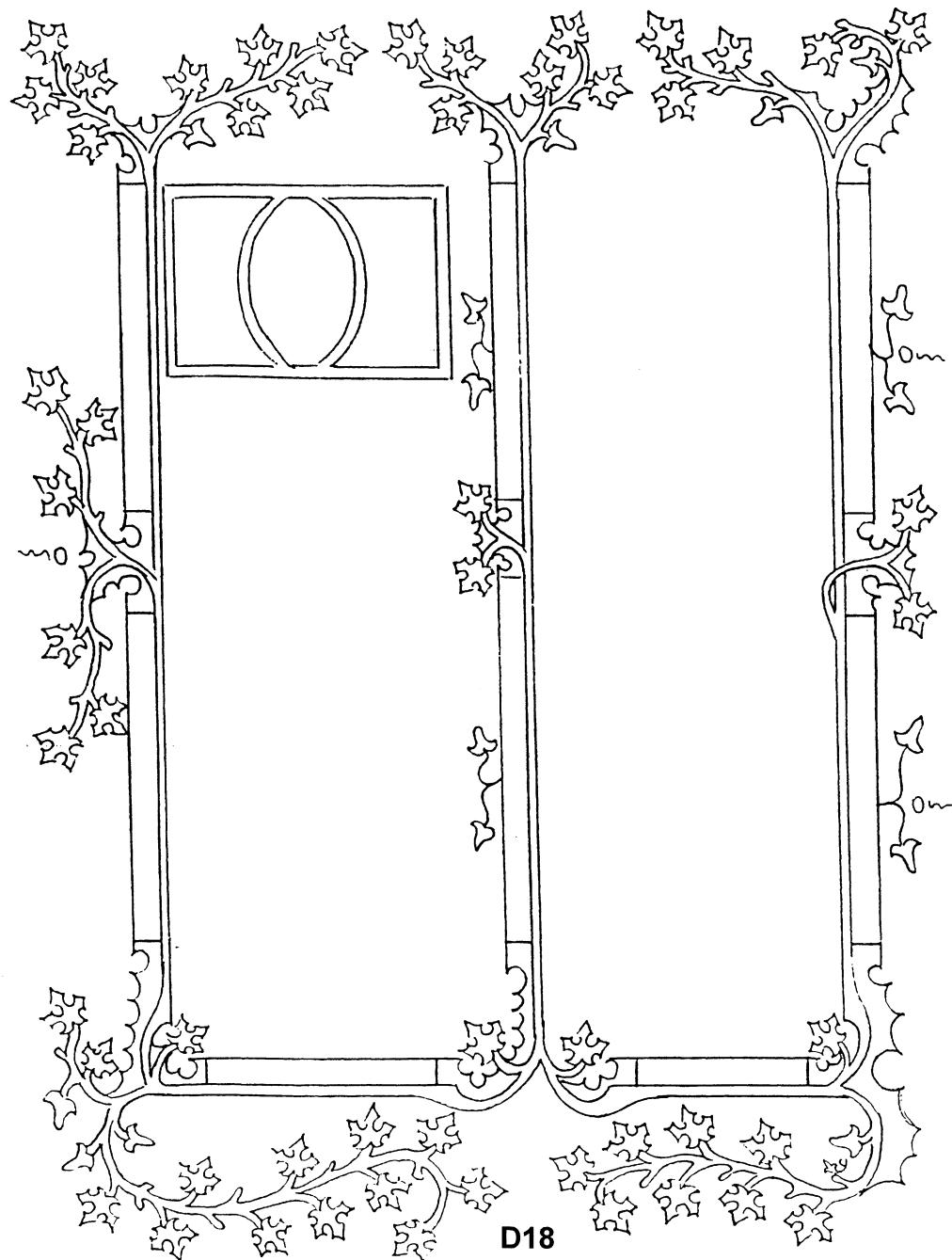
Token of the Order

ORDER OF (martial)

It is right and proper that those who excel on the field of honor be recognized. (name of recipient) has demonstrated prowess, chivalry, honor and much promise (in the list, on the range, etc) as a (martial specialty). We (name of King) King by Right of Arms and (name of Queen) Queen of AEthelmearc, are happy to recognize such noble efforts. We do charge him/her to continue and further be an example to others, young and old alike. This is Our Will, done this (number) day of (month) A.S. (year) at (event).

(Signatures of King and Queen)

Token of the Order



Awards of Arms

Let it be known to all to whom these presents come that We (name of King) Rex and (name of Queen) Regina, have found the many works and services, especially (reason for award) of Our right noble (name of recipient) to be of merit. Thus We give unto him/her these Arms, blazoned (blazon Arms or leave space for them to be added later). Done at (event) in Our (hosting group) on this (#) day of (month) Anno Societatis (year)

(Signatures of King and Queen)

We, (name of King and Queen) Rex and Regina of AEthelmearc, knowing well the many good works of Our most worthy servant, (name of recipient) as (reason for award), do Award unto him/her the sole and exclusive right to these Arms throughout the Known World: (blazon Arms or leave space for them to be added later). Given this (#) day of (month) AS (year) at (event) in Our (name of hosting group).

(Signatures of King and Queen)

For service:

Attend and know that We, (names of King and Queen), King and Queen of AEthelmearc hope not only to embellish, but to increase the dignity of Our Realm when We dispense titles of honor. (recipient's name) has distinguished him/herself through countless hours of unseen labor and an enthusiasm to assist whenever needed. As a token of Our high esteem for those who render such useful and admirable service, We find it Our noble duty and great joy to Award unto him/her Arms: (blazon Arms or leave space for them to be added later). Done before all those assembled to witness Our Court this (#) day of (month), Anno Societatis (year) in the (name of hosting group)

(Signatures of King and Queen)

For a Norse persona:

There was a man/woman called (name of recipient), strong/fair and wise and of great honor, fearless, generous, even tempered and faithful to his/her friends, but careful in his/her choice of them. His/Her renown was such that (names of King and Queen) King and Queen of AEthelmearc for his/her works as (reason for award) did give him/her the right to bear these Arms: (blazon Arms or leave space for them to be added later). And this was done on the (#) day of (month) AS (year) at (event) in Our (name of hosting group).

(Signatures of King and Queen)

For an artist:

Attend good gentles one and all. Hear these words of praise and commendation. We, (King's name), King by right of arms and (Queen's name), by grace and courtesy, Queen of Sylvan AEthelmearc have the great duty and privilege to recognize those whose skill and knowledge of the arts increases the beauty of Our fair land. (recipient's name) has greatly added to the splendor of Our Realm.

We are pleased to Award unto him/her these Arms: (blazon Arms or leave space for them to be added later). Done before those assembled this (#) day of (month) in Our (hosting group)

(Signatures of King and Queen)

For a fighter:

By his deeds, (recipient) has distinguished himself on the field of battle as a skilled and honorable combatant. We, (name of King and Queen), King & Queen of AEthelmearc do acknowledge his/her martial prowess and Award unto him/her these Arms: (blazon Arms or leave space for them to be added later). Given this (#) day of (month) AS (year) at (event).

(Signatures of King and Queen)

Kingdom of AEthelmearc Orders of Merit – Armigerous Orders

The following Kingdom Orders are Armigerous; that is they carry with them an Award of Arms if the recipient doesn't already have them. Please remember that any award bestowing Arms must include a space for the Silver Buckle Herald to sign ... as well as the King and Queen. If the recipient has already been awarded Arms, skip the sentence following ** and go straight to the Corroboration and date (last sentence of the scroll).

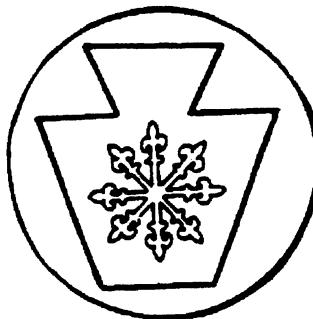
ORDER OF THE KEYSTONE

Let it be known unto all good peoples that Our worthy and steadfast (recipient's name) has labored long and nobly as (reason for award) sacrificing much that Our Lands might prosper, and therefore do We, (name of King & Queen), King and Queen of AEthelmearc recognize his/her good service by inducting him/her into Our Order of the Keystone ** In further token of his/her newfound estate do We Award unto him/her these Arms (blazon Arms or leave space for them to be added later). Done this (#) day of (month), A.S. (year) at (vent) in (name of hosting group).

(Signatures of King and Queen)

Badge of the Order

Or, on a keystone gules an escarbuncle argent



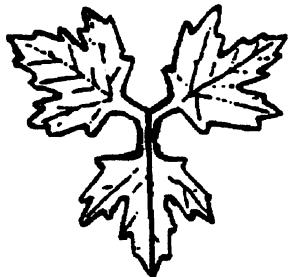
ORDER OF THE SYCAMORE

Come ye all and learn of the skill and craftsmanship of Our most excellent (name of recipient) in the art/science of (area of expertise), whose talents have so enriched Our Realm that We (name of King), King of AEthelmearc and (name of Queen), Our Queen are moved to induct him/her into Our Order of the Sycamore. ** and further do We Award unto him/her these Arms (blazon Arms or leave space for them to be added later). Given by Our Hand Done this (#) day of (month), A.S. (year) at (event) in (name of hosting group).

(Signatures of King and Queen)

Badge of the Order

Fieldless, three sycamore leaves conjoined in pall, per pale gules and Or.



ORDER OF THE GOLDEN ALCE

We, (name of King & Queen) King and Queen of AEthelmearc, having heard much of the prowess of Our brave and loyal (name of recipient) in (martial area) and knowing well his/her worth, do induct him/her into Our most noble Order of the Golden Alce and in further recognition of his/her achievements Award unto him/her these Arms, blazoned: (blazon Arms or leave space for them to be added later). In witness whereof We have set Our Hand this (#) day of (month), A.S. (year) at (event) in (name of hosting group).

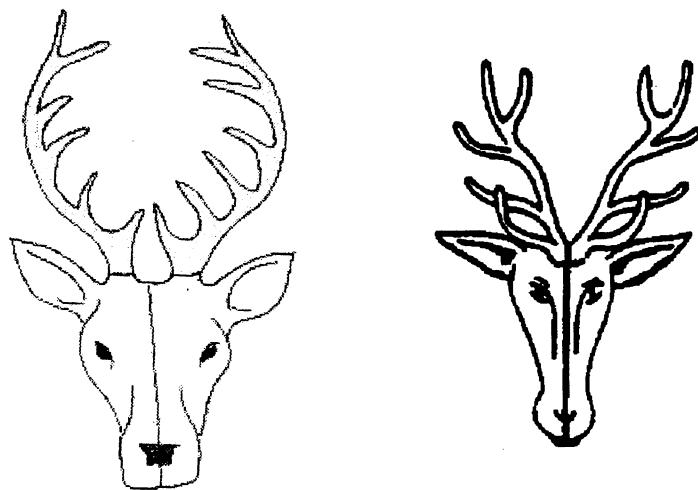
(Signatures of King and Queen)

Behold, among the proud and mighty warriors of AEthelmearc (recipient's name) stands at the ready with bow and arrows (sword & shield ...axe & knife...etc.). None can deny their prowess or the amount of time and effort this good lord/lady has devoted to the noble sport of archery (melee, thrown weapons, etc). We (name of King), King of AEthelmearc by Right of Arms and (name of Queen), Queen and glorious inspiration wish to recognize these accomplishments and induct him/her into Our Order of the Golden Alce ** and in further recognition Award unto him/her Arms blazoned thusly: (blazon Arms or leave space for them to be added later) Done before all those here assembled to witness Our Court. Held this (#) day of (month) A.S. (year) at this (event).

(Signatures of King and Queen)

Badge of the Order

Fieldless, a stag's head cabossed per pale gules and Or.



Kingdom of AEthelmearc Orders of High Merit – Grant Level Orders

The following Kingdom Orders carry with them Grants of Arms. Grants should include a space for the Silver Buckle Herald to sign as well as the Royalty. If the recipient already has a Grant of Arms or Patent of Arms (Peerage) exclude the section after ** and go straight to the Corroboration and date.

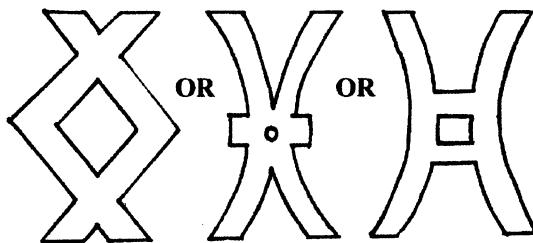
ORDER OF THE MILLRIND

Know ye all that Our good and noble (name of recipient) has labored long and hard for the benefit of Our Kingdom, most especially as (reason for award). Therefore, at the request of the Companions and by Our wish, We, (name of King & Queen), King and Queen of AEthelmearc, do induct this noble lord/lady into Our Order of the Millrind, ** and further do Grant unto him/her the exclusive right to bear these Arms: (blazon Arms or leave space for them to be added later) In witness whereof We set Our Hand this (#) day of (month) A.S. (year) at this (event) in (name of hosting group).

(Signatures of King and Queen)

Badge of the Order

Fieldless, a millrind argent.



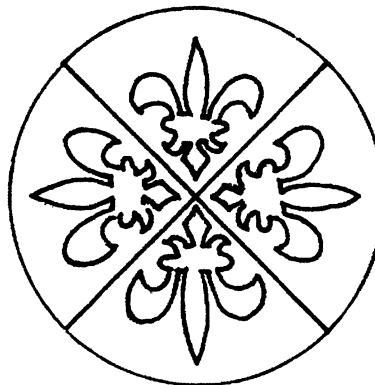
ORDER OF THE FLEUR d'AETHELMEARC

Be it known that We, (name of King) King of AEthelmearc, and (name of Queen), Our Queen, have long observed the activity in the Art(s) of (particular art/arts) of Our most noble servant (name of recipient) and know him/her to be worthy of recognition and advancement for the improvements caused in Our Realm by his/her tireless efforts. Therefore do We create him/her a Companion of Our Order of the Fleur d'AEthelmearc, by these letters and the great acclaim of the Companions thereof. **In further recognition of his/her achievements do WE Grant unto him/her these Arms. (blazon Arms or leave space for them to be added later) Given this (#) day of (month) in the Year of the Society (year) at (event) in Our (name of hosting group).

(Signatures of King and Queen)

Badge of the Order

Per saltire gules and Or, four fleur-de-lis in cross counterchanged.



ORDER OF THE GAGE

We, (name of King), King of AEthelmearc, and (name of Queen) noble Queen and inspiration, have observed on many occasions the valor, courtesy and prowess of (name of recipient). We are moved by his/her many virtues and with the support of the Companions create him/her a member of Our Order of the Gage. ** In further token do We bestow upon this honorable lord/lady this Grant of Arms blazoned: (blazon Arms or leave space for them to be added later) In witness whereof We set our hand this (#) day of (month) in the Year of the Society (year) at (event).

(Signatures of King and Queen)

Badge of the Order

Fieldless, a glove sable charged with an escarbuncle Or.



ORDER OF THE SCARLET GUARD

Let it be known that We, (name of King and Queen) Rex et Regina AEthelmearc, are most pleased with the efforts of Our well beloved (name of recipient) to improve him/herself and the people of Our Realm through the practice and teaching of the mighty yoeman's skill of archery. Therefore do We, to the acclaim of the Companions of this esteemed Order admit him/her into Our noble Order of the Scarlet Guard ** Granting unto him/her these Arms: (blazon Arms or leave space for them to be added later) Done before those assembled this (#) day of (month) Anno Societatis (year) at (event) in Our (name of hosting group).

(Signatures of King and Queen)

Badge of the Order

(Fieldless) A tassel per pale gules and argent



ORDER OF THE WHITE SCARF

Let it be known that We (name of King & Queen) King and Queen of AEthelmearc, are well pleased with the efforts of (name of recipient) to improve him/herself through the practice and teaching of the art of the blade. Therefore do We, to the acclaim of the Companions thereof and in accordance with treaty admit him/her into the Order of the White Scarf: **Granting unto him/her these Arms: (blazon Arms or leave space for them to be added later) Done upon this (#) day of (month) in the (year) Year of the Society at (event) in Our (name of hosting group).

(Signatures of King and Queen)

Token of the Order

A white scarf.

ORDER OF THE WHITE HORN

By his/her deeds, (recipient's name) has distinguished him/herself as (reason for award). We (name of King & Queen), King and Queen of AEthelmearc, acknowledge and commend his/her many efforts and admit this most worthy gentle into the Order of the White Horn. We bestow upon this noble Lord/Lady all rights and privileges of his/her new estate **and in further tribute of such worthy and noble actions Grant unto him/her Arms thusly: (blazon Arms or leave space for them to be added later) Done before his/her fellow Companions and all those assembled to bear witness this (#) day of (month) A.S. (year) at (event).

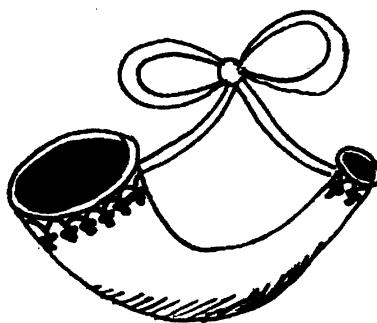
(Signatures of King and Queen)

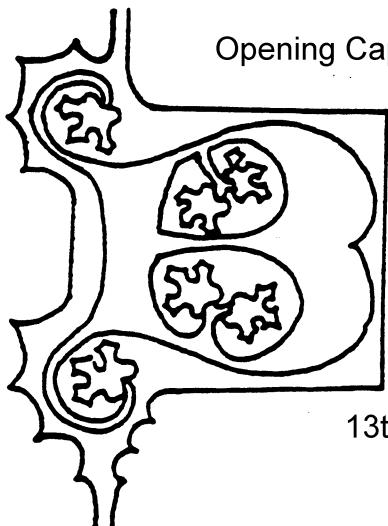
Whereas anciently from the beginning the valiant and virtuous acts of worthy persons have been commended to the world with sundry monuments and remembrances of their good deserts. (recipient's name) has done numerous commendable services to (name of martial specialty) and been a leader through example. It is only fitting that We should recognize his/her efforts and welcome them into Our Order of the White Horn that all may know their worth.** Furthermore We Grant unto His Lordship/Her Ladyship these Arms: (blazon Arms or leave space for them to be added later). We (King's name) fierce and Mighty King of AEthelmearc and (Queen's name) Queen and most noble inspiration have set hereunto Our hand this (#) day of (month) Anno Societatis (year) before the Noble Companions of this Order and all here assembled at this (event).

(Signatures of King and Queen)

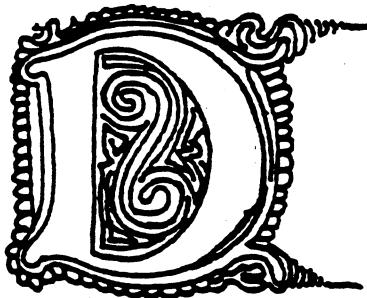
Badge of the Order

Fieldless, a hunting horn argent.

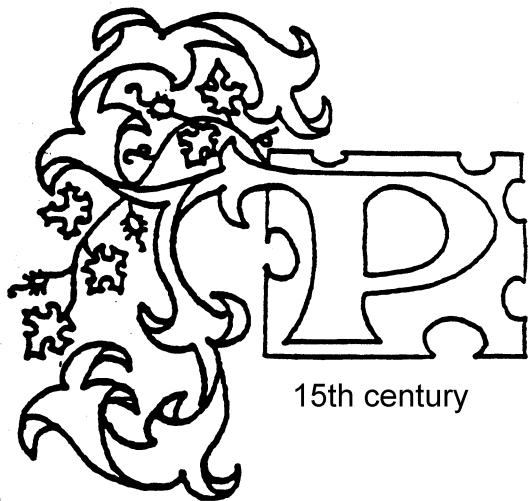




Opening Capitals (Versal)



13th-14th century



15th century

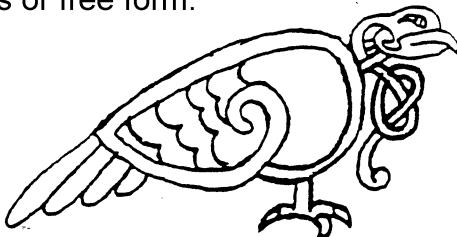
Early gothic capitals were often part of the bars and vine work. Mostly on pages where there is no miniature, an elaborate pen flourish may be used. Late Gothic capitals flowed into the illumination. Frames for capitals were usually rectangular. Short, fat capitals were the fashion. The space inside the letter is also ornamented with ivy, whitework, or a portrait. The backgrounds were usually in gold and the letters themselves were red or blue with whitework.

Zoomorphics

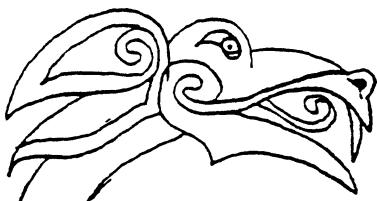
The study of how to draw celtic animals is a course all on its own. Our best tool is personal observation. Being as zoomorphics are elements designed to fit into an existing space, each is different. They have certain characteristics which make them identifiable. This is usually the head, but sometimes there are similarities in legs, tails, fangs and toenails. Heads are distinct - eyes are raindrop shaped. Knotwork (bodies, tails, ears and legs) can be an ordered series of lines or free form.



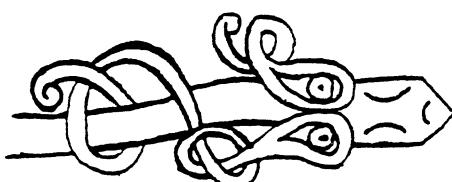
People - most figures are religious in nature. They are simplistic and stark compared to more modern drawings. Great attention is given to the draping of clothing.



Bird - round head, beak that curves into cheek area, usually 1 "feather" off top of head, semi circle body, feathered wing, at least 1 leg, talon.



Dragon - 2 pointed ears, spiraled upper and lower jaw, tongue and fang



Serpent - pointed nose, head formed by 2 raindrops, 2 ears - one usually shorter

Grants of Arms and Baronial Scrolls

Grants of Arms are occasionally awarded by themselves ...like AoAs. Also similar to Awards of Arms they should include a space for the Silver Buckle Herald to sign.

Court Baronies **DO NOT** automatically carry with them a Grant of Arms. The Royalty must specifically request them. If you aren't sure whether your assignment includes a Grant or not, ask the Sylvan Signet. Territorial Baronies **NO LONGER** automatically include a Grant of Arms, please verify with the signet. If a Grant is not to be included in your assignment, omit the sentence after the ** and go straight to the Corroboration.

GRANTS OF ARMS

Know ye all and sundry that We, (name of King) King of AEthelmearc and (name of Queen) Our Queen, recognizing the worth of Our well beloved and faithful servant, (recipient's name), who has served Us well as (reason for award), do give unto him/her this Grant of Arms: (blazon Arms or leave space for them to be added later), and he/she shal have the sole and exclusive right to these Arms throughout the Known World without let or hindrance. By Our Hand at (event) in Our (name of hosting group) on this (#) day of (month) Anno Societatis (year).

(Signatures of King and Queen)

In accord with all that is proper attend and bear witness. Since those things which are done lapse with the passage of time, and unless they are supported by written testimony, will easily slip the memories of men, We wish it to be known to all people both now and in the future that We, (names of King & Queen), King and Queen of AEthelmearc, knowing well the value of the service of (recipient's name), herby Grant unto him/her these Arms (blazon Arms or leave space for them to be added later). We have strengthened this appointment of Ours, corroborating it in writing as witnessed by those assembled at (event) this (#) day of (month) Anno Societatis (year).

(Signatures of King and Queen)

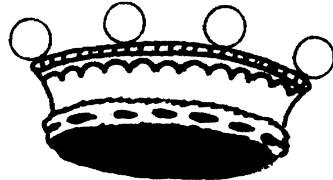
COURT BARONY

Let it be known unto all who hear these words: We, (names of King & Queen), Rex and et Regina AEthelmearc,, have noted the long and faithful service give to Our Realm by Our (recipient's name)through (reason for award). In recognition which do We this day confer upon him/her the dignity and splendor of a Baron/Baroness of Our Court, **and We do bestow upon him/her these Arms by Grant, blazoned: (blazon Arms or leave space for them to be added later). In witness whereof We have set Our Hand this (#) day of (month) A.S. (year) at (event) in (name of hosting group).

(Signatures of King and Queen)

Token

A coronet of 6 pearls.



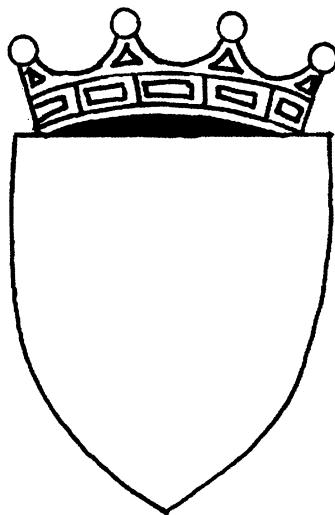
TERRITORIAL BARONY

To all to whom these presents come, known that We, (names of King & Queen), King and Queen of these Sylvan Lands of AEthelmearc, desiring to maintain the peace and general welfare of the good folk of (name of Barony), do by these Letters invest Our trusty and well beloved friend (name of recipient) with the title of Baron/Baroness of (name of Barony). And We do charge him/her to be both bold and steadfast in the defense of his/her people in war and peace, counting always their welfare above his/her own, as befits the shield and staff of his/her demesne. ** And We do bestow upon him/her these Arms by Grant: (blazon Arms or leave space for them to be added later) to be a sign and token of his/her newfound rank and estate, borne and displayed by Baron/Baroness (name of recipient) and no other throughout the Known World. Done under Our Hand this (#) day of (month) A.S. (year) at (event) in (name of hosting group).

(Signatures of King and Queen)

Token

A coronet of 6 pearls, also the Arms of the Barony should be displayed prominently on the scroll.



Peerage Scrolls

A Peerage is an award which bestows a Patent of Arms. There are four basic Peerages – The Order of the Chivalry, which includes Knights and Masters at Arms, The Order of the Pelican, The Order of the Laurel, and Royal Peers (Count/ess and Duke/Duchess). All of the Peerages come with Patents of Arms unless the recipient already has one. (Dukes and Duchesses are already assumed to have received a Patent with their County unless otherwise noted in the scroll assignment.) The wordings for the Orders of Chivalry were adapted by ones used by Mistress Maeve of the Lone Isles.

ORDER OF THE CHIVALRY (KNIGHTS AND MASTERS AT ARMS)

To all and singular to Whom these presents do come, Greetings. (name of recipient) has proven his/her chivalry and prowess on many a field of honor, and his/her nobility in the myriad gentle skills so prized by the people of AEthelmearc is known to all. Therefore do We, ((name of King) King by Right of Arms and (name of Queen), Our Queen, hearing the acclaim of his Peers, find him/her worthy to don the belt, chain and spurs of a Knight of Our Realm and most joyfully award unto him/her the accolade.. and as further sign and token of his/her newfound estate do We bestow upon him/her these Arms by Letters Patent: which shall be borne by him/her and no other. In witness whereof We have set Our Hand this (#) day of (month) A.S. (year) at (event) in (name of hosting group).

(Signatures of King and Queen)

To all to Whom these presents do come, let it be known that (name of recipient) has proven his/her chivalry and prowess on many a field of honor, and his/her nobility in the myriad gentle skills so prized by the people of AEthelmearc is known to all. Therefore do We, ((name of King) King by Right of Arms and (name of Queen), Our Queen, hearing the acclaim of his Peers, find him/her worthy to don the Baldric of a Master/Mistress at Arms and do joyfully receive him/her into the Chivalry of Our Realm. and as further sign and token of his/her newfound estate do We bestow upon him/her these Arms by Letters Patent: which shall be borne by him/her and no other. In witness whereof We have set Our Hand this (#) day of (month) A.S. (year) at (event) in (name of hosting group).

(Signatures of King and Queen)

Tokens:

A white belt, gold chain and gold spurs. The belt or chain may be shown encircling the emblazon. A white baldric (sash) is worn by a Master at arms.



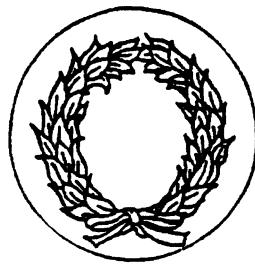
ORDER OF THE LAUREL

Hear ye all and know that We, (name of King) Rex and (name of Queen) Regina, recognizing the great skill and dedication of (name of recipient) in the high and noble art of (specialty) and further acknowledging his/her actions in teaching these skills to other that the people of Our Realm might benefit , do welcome him/her into Our right worthy and esteemed Order of the Laurel, to the acclaim of the Companions thereof. And in token of his/her newfound estate do We further bestow upon Master/Mistress (name of recipient) these Arms by Letters Patent (blazon Arms or leave space for them to be added later) and no other throughout the Known World. In witness whereof We have set Our Hand this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

Badge:

Or, a laurel wreath vert.



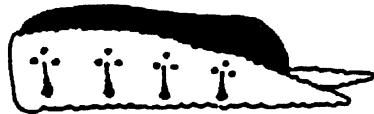
ORDER OF THE PELICAN

Be it known unto all to whom these presents do come that We, (name of King) and (name of Queen), Rex and Regina AEthelmearc, knowing well the extraordinary service done on behalf of Our Realm by Our (name of recipient), who has by his/her sacrifices and labors as (office or service) greatly improved the lot of Our subjects, and hearing the many voices lifted in praise, do most joyfully welcome him/her into Our esteemed Order of the Pelican, that all may know his/her worth. Furthermore do We bestow upon Master/Mistress (name of recipient) the sole right throughout the Known World to these Arms by Letters Patent, to wit: ** (blazon Arms or leave space for them to be added later) and no other throughout the Known World. In witness whereof We have set Our Hand this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

Badge:

A pelican in its piety; a chapeau.



Royal Peerages

The Royal Peerages include Count, Countess, Duke, Duchess or any other heraldically approved alternate title for a person who has reigned as Sovereign. County level recognition (first time King/Queen) come with a Patent of Arms only if the incoming Royalty specify that it is to be included and if the recipient doesn't already have a Patent. If you are unsure about your assignment, please ask Signet. If the recipient already has a Patent of Arms, eliminate the section marked ** and go straight to the corroboration. Since Royal Peerages aren't a surprise, it is recommended that scribes with Royal Peerage assignments ask about the recipient's preferences before beginning the scroll.

INVESTITURE OF A SOVEREIGN AS COUNT/COUNTESS

All shall know that (name of recipient) having by his/her valor, skill and strength of arm won the Crown of AEthelmearc, and having reigned as Sovereign from (date of Coronation) to (date of last court) has earned the honorable and noble estate of Count/Countess of AEthelmearc. Therefore do We (name of King and Queen) King and Queen of AEthelmearc recognize him/her in his/her title and rank with all of the titles, privileges and dignities appertaining thereunto, **most especially the right to bear these Arms by Letters Patent (blazon Arms or leave space for them to be added later) . Done by Us this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

Token of a Count/Countess:

A coronet embattled. Scribes may also want to include the Arms of the Kingdom of AEthelmearc and a full achievement of Arms.

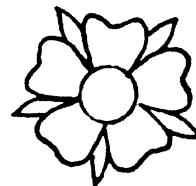


INVESTITURE OF A CONSORT AS COUNT/COUNTESS

Be it known unto all to whom these presents come that (name of recipient), having inspired his/her champion to win for him/her the Crown of AEthelmearc, and having reigned as Consort thereof from (date of Coronation) to (date of last court) has earned this day the honorable and worthy estate of Count/Countess of AEthelmearc. Therefore do We (name of King and Queen) King and Queen of AEthelmearc recognize him/her as Count/Countess (first name of recipient) ++ and Lord/Lady of the Rose, with all of the rights, honors and dignities appertaining thereunto, **most especially the right to bear by Letters Patent these Arms (blazon Arms or leave space for them to be added later) . Done by Us this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

++ Consorts are usually inducted into The Order of the Rose at the same time they are elevated to County rank. This is a polling order, so it is not automatic and can only be included at the request of the incoming Royalty.



INVESTITURE OF A SOVEREIGN AS DUKE/DUCHESS

Be it known unto all to whom these presents come that (name of recipient), having by his/her great courage and prowess at arms twice won the Crown of AEthelmearc, being first Crowned on (date of first Coronation) and again upon (date of second Coronation) and therefore having twice reigned as Sovereign of AEthelmearc, has thereby earned the right to the title and estate of a Duke/Duchess of Our Realm. Therefore do We (name of King and Queen) Rex and Regina, most joyfully invest him/her as Duke/Duchess (first name of recipient) with all of the rights, dignities and honors pertaining thereunto. In witness whereof We have set Our Hand this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

Token of a Duke/Duchess:

A coronet of strawberry leaves.



(Note: medieval strawberry leaves on coronets are highly stylized and look more like trefoils or Fleur-de-lis than natural strawberry leaves) Scribes may also want to include the Arms of the Kingdom of AEthelmearc and a full achievement of Arms.

INVESTITURE OF A CONSORT AS DUKE/DUCHESS

Let it be known to all and sundry that (name of recipient), having twice reigned over these Sylvan Lands, being first Crowned on (date of first Coronation) and again upon (date of second Coronation) and having borne the mante of Consort with dignity and grace, has thereby earned the esteemed and worthy title of a Duke/Duchess of Our Realm. We (name of King and Queen) Rex and Regina, most joyfully invest him/her as Duke/Duchess (first name of recipient) with all of the rights, dignities and honors pertaining thereunto. In witness whereof We have set Our Hand this (#) day of (month) Anno Societatis (year) at (event) in Our (Name of hosting group).

(Signatures of King and Queen)

A Duke or Duchess, unless he or she did not receive a Patent with his/her County rank will already be a Peer. Therefore Ducal scrolls almost never convey a Patent of Arms. If you are unsure of your assignment, please contact the Sylvan Signet



INVESTITURE OF A VICOUNT/VICOUNTESS

(even though we are now a Kingdom, there may be backlog scrolls for this peerage)

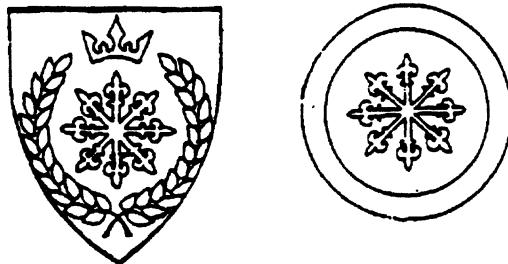
Letters of Embassy

AEthelmearc subjects who visit other Realms may sometimes be empowered by the King & Queen to act as Their Ambassadors.

LETTER OF EMBASSY

In times past, over shield top and mead bowl, the people of Our Kingdoms have met in friendship and tournament, The ancients who ruled over Us in those days found it meet to come together to share, grace, chivalry, courtesy and skills for which Our Realms are praised and by which Our Realms prosper. Therefore do We entreat Our most fair and gracious cousins (names and titles of receiving Monarchs), to accept Our Ambassador/s at Your Court. Our worthy servants, (name/s of Ambassador/s) so that fellowship between Us and Our people may be pledged and renewed once more. Done by Our Hand this (#) day of (month) Anno Societatis (year).

Letters of Embassy are not awards and have no badge. The Arms or badge of the Kingdom may be used in the illumination



Writ of Summons

Occasionally the King & Queen will issue a Writ of Summons for a candidate for a Peerage to sit Vigil and/or appear before them at a later Court to announce their decision on becoming a Peer. A Writ of Summons bears no precedence and does not mean the candidate will become a member of a Peerage, it is only an invitation to join the Order. The badge of the Peerage should not be used, but the Kingdom Arms may be. Writs should be simple documents, not intricate award scrolls.

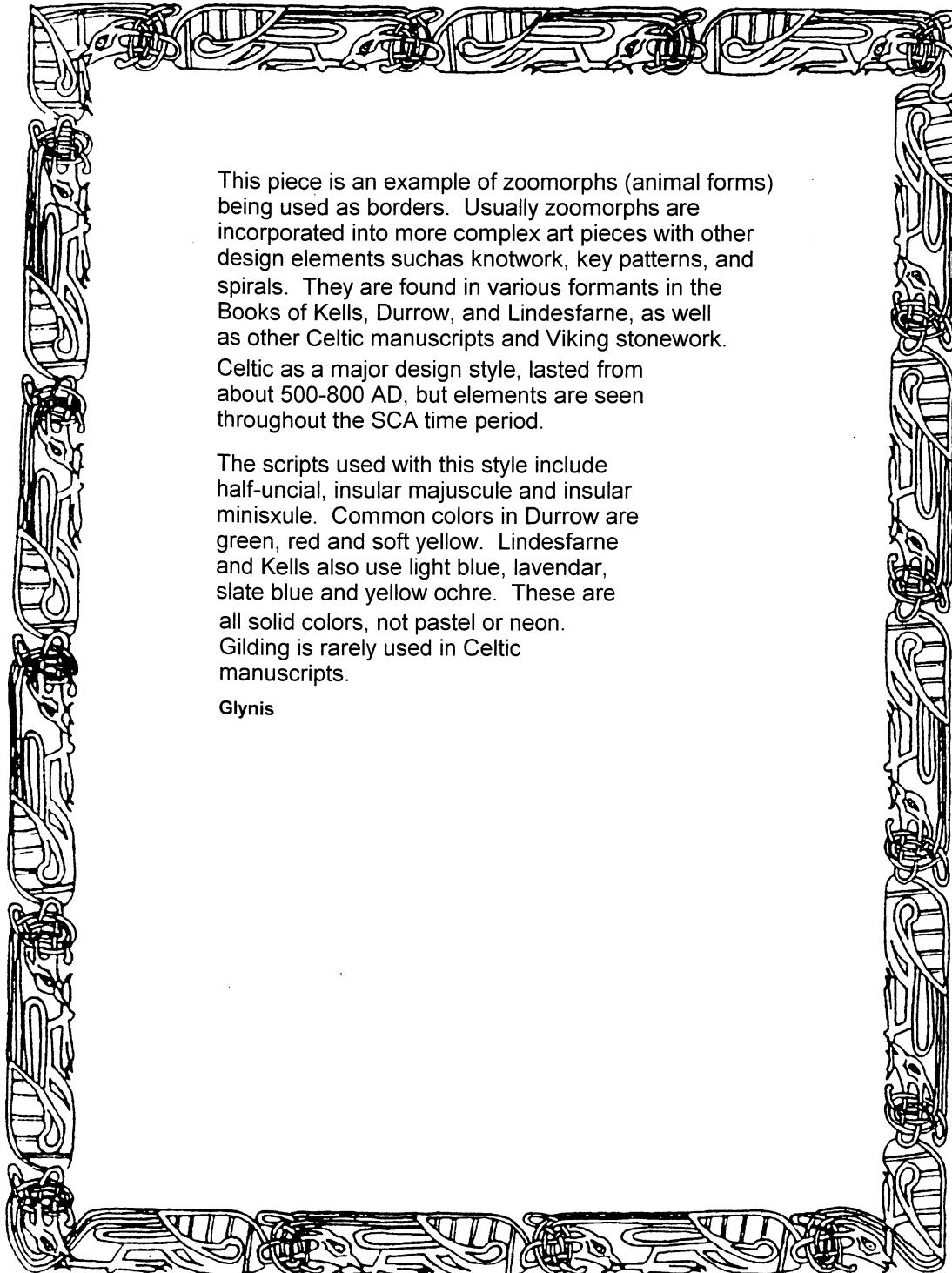
Attend and hear this decree of (names of King and Queen), King and Queen of Sylvan AEthelmearc. A passionate person will commit to a task with all of their heart, soul and resources. (recipient) has done this. He/She has persevered in his/her quest to be an example of honor, service, courtesy and added to this the skill, training and dedication required to excel at armored combat. Thus We command His Lordship/Her Ladyship, to attend (event) on the (#) day of (month) AS (#). There to sit Vigil in contemplation of elevation to the Order of the Chivalry. We further expect him/her to appear before Us at Our Court at (elevation event) to inform Us of his/her decision. As We have now made Our wishes known, let it be done.

(Signatures of King and Queen)

We, (names of King and Queen) King and Queen of AEthelmearc, to the assembled populace send greetings. We have heard much of (recipient), his/her careful work as (reasons). We laud his/her service and command that this dear lord/lady without delay render unto us his/her full attention.

You shall come to the (elevation event), on the (#) of (month), AS (#), within the (hosting group), ready to be recognized by ceremony as a companion of Our noble Order of the Pelican if it is your desire to join this Peerage. In the meantime you shall hear counsel to aid you in contemplation of elevation. And you will do this, that We may hear no more clamor thereupon for want of what is right and well deserved. Done this (event), on the (#) day of (month), AS (#) in Our (hosting group).

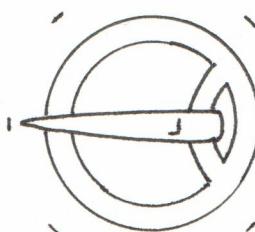
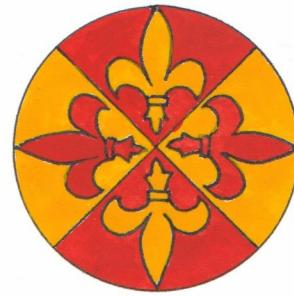
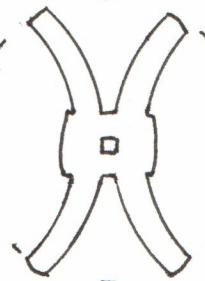
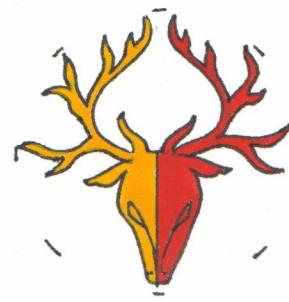
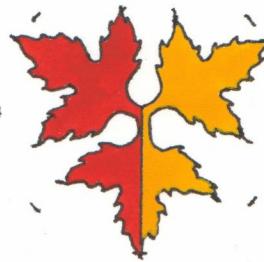
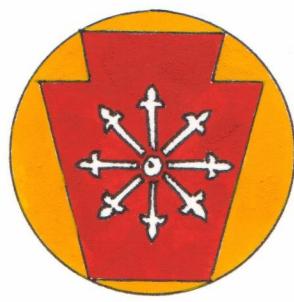
(Signatures of King and Queen)



This piece is an example of zoomorphs (animal forms) being used as borders. Usually zoomorphs are incorporated into more complex art pieces with other design elements such as knotwork, key patterns, and spirals. They are found in various formants in the Books of Kells, Durrow, and Lindesfarne, as well as other Celtic manuscripts and Viking stonework. Celtic as a major design style, lasted from about 500-800 AD, but elements are seen throughout the SCA time period.

The scripts used with this style include half-uncial, insular majuscule and insular minuscule. Common colors in Durrow are green, red and soft yellow. Lindesfarne and Kells also use light blue, lavender, slate blue and yellow ochre. These are all solid colors, not pastel or neon. Gilding is rarely used in Celtic manuscripts.

Glynis



Oh My God, The Cat Ate My Scroll!

Or How to Evaluate and Fix Mistakes and Other Damages

By Mistress Cori Gora

It's 4 a.m. the morning of coronation. You have just spent six hours and four pots of coffee finishing the County scroll that is being given today. You take a brief potty break before putting everything away, and when you come back to the table you find that Gato, the Maine Coon Cat, has walked across the scroll by way of you wet pallet, leaving itty bitty kitty prints all over the calligraphy and a particularly artistic tail swish through the miniature. Kill the cat? Maybe. Save the Scroll? Yes, it is possible.

This article will cover four areas of information about repairing scrolls: preventing damage, evaluating damage, general materials and techniques to fix damage, and a smudge and spill removal guide.

Prevention

Damage occurs in many ways. Most spills happen to people who eat or drink when working on scrolls. In addition to the fact that this is an unhealthy practice for the artist (see section on safe and healthy workspaces); soda, greasy food and crumbs can really do a number on your work. The BEST way to prevent food stains is to keep food/drink and scrolls well away from each other.

Another common source of spills and splotches is your art supplies—the paints and inks you are working with. Obviously, you CAN'T keep these out of the work area. There are a couple of things you can do to help here.

1. First, always work with a cover sheet. This can prevent a number of problems—paint drips from brushes, minor ink spills (especially when you use a moisture resistant sheet such as glassine), and acid and oils from your hands contaminating your artwork. Keep in mind that cover sheets can not be used over wet or damp artwork.
2. Next, evaluate your work methods—are you someone who loads up your brush heavy and then drips? You need to work with your palette close to your work, and maybe try a little less paint on your brush. Do you work with your paints very wet on your palette? This can lead to problems if the palette gets bumped or overturned. Move your palette farther away from your work. Try your work setup various ways and keep track of when and how often the inevitable bloopers and near-misses happen. This will allow you to fine tune your work methods.
3. Organize your workspace. If you're right handed, try keeping your pallet, water and your ink to your right. Always try to set up your work space the same way.. If you don't have to hunt for the palette, you're less likely to blop on the scroll.
4. Deal with the distraction factor. If like some scribes, you bring your work to local group meetings and fight practices, or you do field scribing at events, you will probably find your mistake level rising rapidly. In addition to the

people who bump tables, or brush up against the arm with the paint brush, the general hubbub can cause a calligrapher to turn a he into a she or even completely leave out a line of text. Illuminators are not immune to the distraction factor—colors have gotten reversed on arms, and ivy leaves have had radical size changes in crowded halls. If you are easily distracted, keep your scribing at home, or at least in a quiet area of the hall. Quiet space at home can make a big difference as well, as any scribe who accidentally copied a line from a TV commercial can attest.

5. Dents and creases can be easily prevented. We all know we're supposed to store scrolls flat, but do we? From the number of dents, curls, and waves I've seen, no we don't. Flat and under the cover of stiff boards isn't just for transport. Scrolls need to be safe even when they are in your house. More dents and creases are caused by people working on the edge of the table than any transport accidents. Be aware that the entire scroll is supported before you work on it.
6. Pencils can be another source of dents. How many of us have erased pencil lines only to find them still presses into the paper long after the graphite is gone? Draw more lightly. If you need some help training yourself to do this, go out and get the tiniest mechanical pencil you can find -- .3 is good. These are made of harder lead so they leave a lighter line, but if you try to press hard, the lead breaks. Negative reinforcement is a wonderful training tool, especially the third or fourth time you have to put in new leads.
7. When waiting for a scroll to dry before putting it in your portfolio (and please DO wait for it to dry completely), put it up high out of reach of small children, errant housemates, and helpful pets. It makes for a more serene family life, I guarantee it.

Evaluating Damage

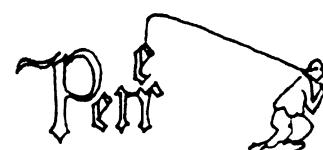
Do Not Throw Away Any Work until you have had another scribe look at it!

What do you do when your preventative measures haven't worked? There are some general guidelines for dealing with damage to scrolls. First, evaluate your work. If you can't be objective, have another scribe look at your work. Is the mistake REALLY a mistake or will a simple design change accommodate it? It really ISN'T a problem to make your ivy leaves blue—even if you DID plan for them to be red.

If you decide it really is a mistake, your first preference will probably be to make it appear as though it never happened—i.e., to remove it.

Your second preference would probably be to make it appear as though it were there on purpose. In other words, incorporate it into the design elements. You can cover up mistakes with additional design elements—line endings, extra knotwork, more leave, more flowers.

But you don't HAVE to cover the mistake. Embellish it instead. For example, you can draw figures of workmen lowering the missing "e" into the king's name. This is a period technique.



There are other period techniques you can use as well. Up arrows pointing to missing words and letters are found in a number manuscripts.

Connecting lines that go around the end of the text line to bring together a work that doesn't fit are used. In Celtic manuscripts, mistakes are often outlined in a series of red dots that essentially meant, "ignore this". Blame Titivillus – he was the patron demon of scribes, and he goes from scriptorium to scriptorium, collecting scribal mistakes in a sack. Make a note on the scroll that Titivillus had a hand in your scroll. There are a number of period examples of scribes passing the buck, so why can't we?

I made a mistake *it didn't fit* *IGNORE me*

Materials and Equipment for Repair Work

And how to use them

1. first, let any mistake dry BEFORE you try to deal with it or you will make it worse.
2. Use an absorbent material to wick up liquid. Don't blot or wipe.
3. Don't use white out, and white paint is "white out".
4. If a stain runs too deep into the paper, you can remove part of it and then paint a design over it in a darker color. Obviously, this doesn't work for margins.

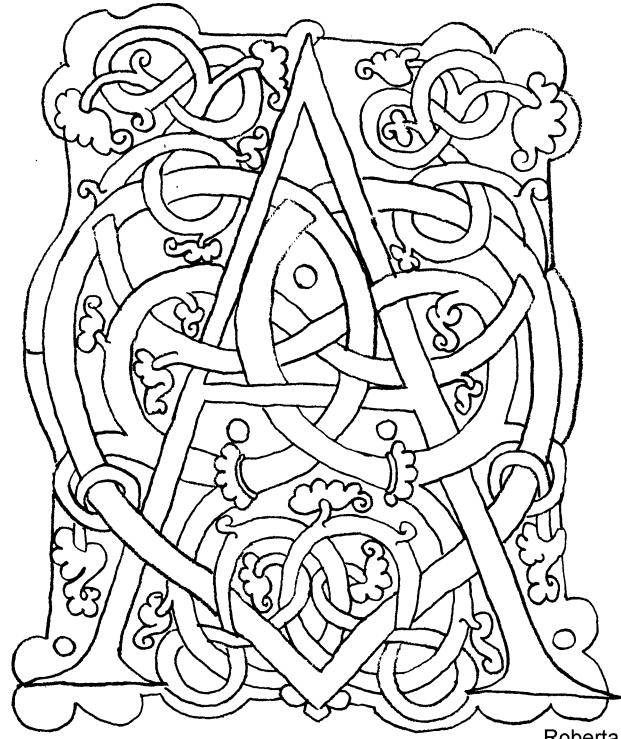
Materials that are useful in fixing mistakes are listed below with a description of the correct way to use them. You'll notice we have gone from the least destructive to the paper surface to the most destructive. When correcting mistakes, try to use the tools in the order listed, so as to do the least damage to your paper surface.

1. **Paper towels**-Dip corner of paper towel into spill to wick up liquid, as well as to wipe brushes and other equipment. Blotting can spread damage. This is your first line of defense. Remember, always wait until your mistake is dry before you try to fix it.
2. **Scum bag or Eraser bag**-a small bag of fine particles of plastic or rubber eraser that can be used for general cleaning of paper surfaces. This is particularly good for removing graphite dust (from pencils) and fingerprints. Work your scum bag in a circular motion so you don't leave defined stroke marks on your surface. This can be used over dry paint, ink and gold leaf. Please note well the "DRY". There is also an archival document cleaner available that works the same way, but may have some chemicals added. It is called a "dry-cleaning" bag. Both are available in many larger art stores.
3. **White Plastic Erasers**-Used to remove pencil lines and surface dirt. Also used to slightly burnish the surface after use in more abrasive tools. Work in a circular motion to avoid leaving obvious areas of erasing-feather the edges of your erased area into the non-erased area. Please note that we specify the WHITE erasers. Colored erasers can leave colored marks on the paper that can be harder to remove than the original mistake. This caveat applies to any

of the other abrasive tools as well. **Feathering** means to erase outward from your mistake in ever lightening circles. This feathering technique is used with several other pieces of equipment as well.

4. **White Stick Typewriter Erasers**-getting harder to find with the advent of word processors and computers, but they are still available in bigger office supply stores. They usually have a blue brush on one end to flick away eraser crumbs. These are useful for cleaning off surface spills and mistakes of many kinds including ink and paint. They can be used to gently diminish the look of deep pencil dents. These erasers are also used to “polish” the paper a bit after scraping our deeper mistakes. As with other erasers, work in a soft circular motion.
5. **White Emery Boards or Emery Boards**-found in beauty stores and departments, these are a bit more abrasive than the typewriter eraser. Work both types in a circular motion and check your surface regularly to be sure you haven’t removed any more material than necessary. Boards are flat sticks about 3/8ths inch wide, covered with sand-like abrasive. Blocks have more give than board and can be cut into shape for easier use. Boards give a bit more abrasive power, but also need a more careful hand, as a result. Use them the same way as typewriter erasers. Be sure when you purchase the boards that they are flexible enough to lie flat on the paper—using the edge can cause damage if you’re not careful and some don’t have any grit on the edges.
6. **Single Edged Razor Blades**-the kind that is used as replacements blades in paint scrapers. You can actually use the scraper itself, if you want—I find using just the blade gives me better control. A **curved X-acto knife** will work better for most people as it is easier to keep the point from digging into the paper. These are for the deepest stains and remove significant amounts of depth from your paper. To use a blade, hold it perpendicular to the paper surface at all times, and gently scrape the surface, making sure to remove no more paper surface than absolutely necessary. DO NOT try to work in a circular motion. You are better off trying to scrape toward yourself. If this method does not work, chances are the stain goes all the way through the paper and it cannot be removed.
7. **Magnifying Glass**- useful for making sure that you remove the least amount of material from your surface as possible. Lighted and mounted magnifying glasses are even better for seeing what you’re doing at the same time as you are actually working, but any kind will work our fine.

8. **Burnisher**-this doesn't necessarily mean a gold leaf type burnisher, but the dogtooth agate is the best for our purposes. Some scribes have even used the back of a spoon. The idea here is to smooth our the surface that you have just roughed up while correcting your mistake. Rub the area you erased or scraped in a circular motion, again feathering the edge of the mistake our on to the surface of your paper. This is especially important where you intend to do calligraphy. It helps prevent bleeding.
9. **Gum Sandarac or Pounce**-this is available from a number of different mail order sources. This comes in either a crystal form that needs to be powdered and placed in a loose weave bag or already powdered and sometimes even bagged. The idea is that the fine powder sifts through the bag onto the paper as you gently rub the bag over the surface. It soaks up any oils, etc. form your paper and smoothes out the surface. It is especially helpful when you have somewhat older paper that tends to bleed when calligraphed.
10. **X Acto knife**-this is the last option and can only be used to save portions of a scroll. This works best when the text is screwed up too badly to fix but the illumination is till okay. It may also work in the opposite direction, but usually, it is easier to just re-do the calligraphy on the new illumination. The idea here is to cut the block of calligraphy out and remount the illumination on a new sheet of paper and re-do the calligraphy. This works best if the inside line of the illumination is straight and solid, such as a solid band with knotwork within it. It can still be done with styled like French ivy leaves, but the fix is more noticeable. It is almost impossible to do with styles that have the calligraphy tightly integrated into the illumination. Be sure to use archival glue for mounting the illumination to the new piece of paper.



Smudge and Stain Removal Guide

Coffee and Tea – wick away moisture and allow to dry. These will stain the surface. If it is only a small area, try erasing or scraping, it might not be too deep. Go from tool 2 to tool 6 in order. Use the least invasive one possible. You may also want to consider staining the entire paper with the tea or coffee. Make it look intentional.

Grease – this is almost always a stain that can't be removed. Blot it with paper towel then pounce with Gum Sandarac. You can also try to soak grease out of the surface using plain talcum or cornstarch, no perfume please.

Ink Splatters and Spills-small ones can be erased or scraped. Large ones can sometimes be blotted then later erased or painted over. Be sure to burnish the surface after erasing, especially in calligraphy areas. Also try pouncing the surface to prevent calligraphy from bleeding.

Misspellings-incorrect letters can be scraped off most scrolls-use a combination of type writer eraser and razor blades. If you scrape carefully, you can remove parts of the letter and change them into the correct ones. Another option is to calligraph the correct work and paint around it in gold or a color. This works if it is an important work or the recipients name. Be sure to treat all the appropriate words with the same effect (i.e., both King and Queen).

Oil- treat as grease.

Paint Splatters- typewriter eraser or scrape, then burnish. Pounce if it is an area to be calligraphed.

Paint Water-treat as coffee

Smeared Calligraphy-erasing or scraping around the actual letters will work if done carefully. If an entire work needs to be removed, use a foam core mail file to carefully sane the ink off, working in a circular motion. Erasing over the letters will fade them, they can be darkened again with a technical pen or black paint or ink and brush. Don't try you r calligraphy pen, it will almost certainly bleed.

Smeared Illumination-sometimes erasing or scraping a dry surface and repainting will work. Treat any smears that extend onto unworked surfaces as a regular splotch. Don't put on too many layers of paint, and be sure to try and paint darker colors over lighter ones. Check your paint's transparency and bleed through factors when choosing what colors to use for over-painting.

Soda-white sodas are similar to water. Dark sodas should be treated like coffee. The sugar content of soda must be kept in mind. It will cause the surface to attract dirt, so frame as soon as possible. The surface may need to be leaned regularly as a result.

Water-wick up any left on the surface and allow to dry. Pounce surface with Gum Sandarac before calligraphing. If any worked area is affected, treat as specified above.

Tips and Tricks

As with any craftsman, scribes have little tips and tricks, which make life so much simpler if you know them. Here are some of these, shared with us by scribes from around the known world.

Celtic illumination rarely used gold. There is only one Celtic manuscript we know of which contained gold leaf. It is called the Codex Aureus, and is very late period for this style. We suggest you stick with the color scheme used in the Book of Kells: red, yellow, green, and occasionally lavender.

Felt-tip calligraphic markers can be made more acceptable for emergency “field scribe” use by opening up the pen case and refilling it with a non-clogging technical India ink.

The most common mistakes beginning calligraphers make:

Pushing the pen instead of pulling it toward you.

Not keeping both edges of the nib in contact with the paper.

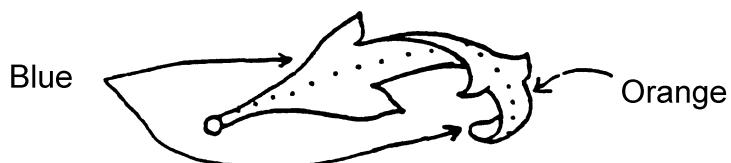
Spacing the letters too far apart (in most hands the letters should be touching each other or almost touching).

Slanting the letters inappropriately (vertical guidelines in addition to the horizontal ones will help).

Always keep a clean sheet of white paper between your hand and the page. It will keep perspiration and dirt on your hand from accumulating on the scroll. This will keep your calligraphy and illumination clean and longer lasting. Cover your work with a sheet of plain paper when you are not working with it, to protect it from dust and dirt. This is especially important when working with gold leaf.

DO NOT use sticky-notes to cover up names or text on a scroll. The glue on the sticky-notes will leave a residue that discolors over time.

Acanthus leaves are usually done in complementary colors: one side blue, the other orange, for example. Sometimes they have dots running down the rib of each leaf.



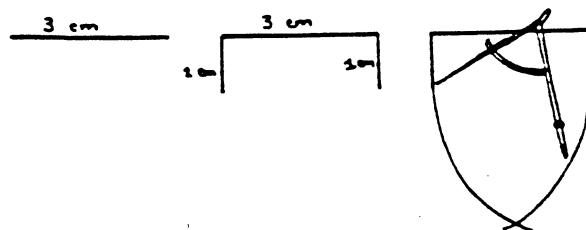
To get a nice gradation of color on acanthus leaves and other flora (and fauna), lay down successively lighter shades side by side, then take a wet paintbrush and gently rub perpendicular to the lines of color until they are well blended. Finish by using smoothing strokes parallel to the lines of color.



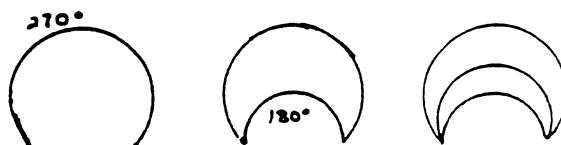
Ivy leaves, those little tripartite leaves so common in French Gothic illumination, are easier to draw smoothly if you keep a waltz rhythm in your head: three beats for each leaflet.....



To draw a well proportioned shield, draw the vertical lines 1/3 the length of the top edge, then use a compass to draw the curves as shown.



To draw a well proportioned crescent, make the outer edge 270 degrees (3/4) and the inner edge 180 degrees (1/2) of the circle. Draw a line bisecting the crescent as shown to finish it off.



Miscellanea

Keep Copies!

It is a good idea to keep records of the scrolls you have done. A scrapbook of color photocopies or photographs of your scrolls not only gives you a “brag book” to remember your work by, but also may be used as a portfolio should you decide to become a professional calligrapher. In addition, such a scrapbook makes a nice display for your local group to have a demonstrations.

Keep records of your materials, techniques, and sources

This will help you in many ways. If the recipient comes to you years later to have his or her Arms added to the scroll, it will be easier to copy your earlier style (it's amazing how hard it can be to mimic your own work from a few years ago!) and use the same materials. It will help you to look back on your work and judge which techniques did and didn't succeed for you. If you later decide to enter a scroll in an Arts & Sciences Competition, you will better be able to document it.

Get together with other scribes

While books are fine and good places to start learning your art, nothing substitutes for one-on-one exchanges of ideas. If there are other scribes in your area, consider starting a guild. Go to scribal classes at local and Kingdom Universities and the Pennsic War. Talk to other scribes, especially those with sycamore, an OHM for Arts, or Laurels in the field; they are charged by their membership in these Orders to teach what they know to others. Ask their advice – how do they do that shading, what pens do they like, which books do they recommend? Bring along your supplies to quieter events and start working; it's sure to attract a small crowd and may get some experienced scribes to stop by with suggestions. Drop in at the Scribes' tent at Pennsic – not only will they appreciate another artist's help, but the exchange of information and ideas, and the variety of books available, will help to increase your own knowledge.

Look at the Work of Others

You can learn immense amounts by looking at other people's artwork with a detailed eye. Not only real period manuscripts, but also other SCAdians' work, can give you wonderful ideas on how to improve your own work. Look for the little things, like how the gold leaf is engraved, or what style of calligraphy someone used to make a scroll look Arabic. The greenest beginner still has something to offer the most jaded Laurel.

Accept Criticism Graciously, Offer it Gently

It's easy to get wrapped up in pride over your creation. If another scribe makes a legitimate suggestion for ways to improve your work, seize upon it as a chance to learn. Such critiques are almost certainly not meant as attacks on your person. If you are asked your opinion of a newer scribe's work, find something to praise before you suggest improvements. Every artist views his or her creation as a special child.

Seek out the Real Thing

If you have the chance to look at real period manuscripts, live and in person, DO IT ! there are many things you will learn from seeing period books as they really are. Most facsimiles will have errors in color reproduction; burgundy may come out orange, or blue can become purple. You do not get a feel for the size of an original by looking at a facsimile, either. For instance, period manuscripts usually have very small calligraphy.

The texture of an illuminated page is not discernable except in person – how high is the fold leaf raised? Check out the Rare Book Room of the local library, and keep an eye and ear peeled for special exhibits at museums. If you can afford to do so, travel a few hours to go to such exhibits – the things you will learn are beyond the price of a tank or 2 of gas!

Consider Your Goals

There are many reasons people become scribes. Some of them are good ones, some are not so good.

Are you a scribe because you think it's something fun to do once in awhile, makes you a well-rounded Scadian, and serves the Kingdom?

Terrific! Aethelmearc needs such people, and would not be able to avoid acquiring a backlog without you. Keep up the good work, and know that the Signet office appreciates your service.

Are you a scribe because you like doing artwork and want to get better at it?

Wonderful! Remember to keep that attitude. Approach each scroll as a learning experience. Try to find something new to try on each one – a new period, new style, new equipment, materials or techniques – so that you approach each scroll with pleasure and anticipation. When the finished scroll fails to live up to your initial imagined picture (this happens to everyone, so don't be discouraged), try to figure out why, so that you can avoid the same problem next time. If you find that scribing has become a chore, stop for awhile. Take up fighting, or sewing, or dancing, or something else until you are ready to approach your artwork refreshed. If you burn out, the Kingdom will have lost a great treasure.

Are you a scribe because you think it will gain you awards and appreciation?

You might as well quit now. Scribes are under-appreciated and seldom known or noticed. The best reward scribing will give you is your own self-satisfaction, and if you don't have that, you will have nothing.

Know Your Limits

If you are asked to take on an assignment and you are not certain you can complete it in time **JUST SAY NO**. The Sylvan Signet has many scribes to call on. The only way for all of them to be happy and productive is for none of them to burn out. Artistic burnout turns a joy to an aggravation, a learning adventure to drudgery. It also generates scribes who chronically fail to finish scrolls in time, leading to distraught Royalty, disappointed recipients, and a dismayed Sylvan Signet. Take on as many assignments as you like, but know when to say no.

Bibliography

Beginning scribes: don't get nervous! You needn't own ALL these books; most no one does. On the other hand, you should have at least one or two books from each category, and as your interest and skill grow you will find yourself wishing to acquire more. We have indicated with an asterisk (*) the one book under each heading that is relatively inexpensive, easy to find, and suitable for a beginner to start with.

Calligraphy Primers

There are many bad calligraphy books. Here are some of the good ones.

A Book of Formal Scripts, by John Woodcock

Boston: David R Godine, Publisher, 1992

A good book for scribes who want to perfect their letters, but may be a bit advanced for beginners. Examples of over 30 different calligraphy styles from period manuscripts.

The Artist's Handbook, by Ralph Mayer

Publisher? c. 1980, where? ISBN 0-670-13666-2

The Calligraphers Handbook, C.M. Lamb, ed.

Pentalic Corp., c. 1983, New York

Forty Centuries of Ink, by David N Carvalho

Scholar's Bookshelf, c. 1971, where? ISBN 76-147154

Historic Scripts" A Handbook for Calligraphers, by Stan Knight

Adams and Charles black, c. 1984, London

This revised edition includes full page manuscript reproductions (see the entire margins!) as well as enlarged details (see how they did it!) and discussions of the scripts.

History and Technique of Lettering, by Alexander Nesbitt

Dover Books, c. 1957, New York

Left-Handed Calligraphy, by Vance Studley

Van nostrand Reinhold Ltd., c. 1979, New York

****Medieval Calligraphy***, by Marc Drogin

Dover Books, c. 1989, New York

If you buy any calligraphy book, buy this one. It's the "Calligraphy bible" for scribes.

The Story of Writing, by Donald Jackson

Taplinger Books, c. 1981, New York

A Student's Guide to Western Calligraphy, by J. Whalley

Shambhala Pub. Inc., c. 1984, Colorado

Three Classics of Italian Calligraphy, Oscar Ogg, ed.
Dover Books, c. 1953, New York

Yours Truly, King Arthur, by Marc Drogin
Taplinger Pub. Co., c. 1982, New York

Heraldic Source Books

The Art of Heraldry, by A.C. Fox-Davies
Bloomsbury Books, c. 1986, London

A Complete Guide to Heraldry, by A.C. Fox-Davies
Bonanza Books, c. 1978, New York

A Dictionary of Heraldry, by Stephan Friar
Harmony Books, c. 1987, New York

An Heraldic Alphabet, by J.P. Brook-Little
Arco Pub. Co., c. 1973, 1975, New York

Heraldry, Ancestry and Titles, by L.G. Pine
Gramercy Books, c. 1987, New York

An Introduction to Heraldry, by Stephan Oliver
Gallery Books, c. 1987, New York

***A Pictoral Dictionary of Heraldry as Used in the Society for Creative
Anachronism**, by Bruce Draconarius and Akagawa Yoshio
c. 1988, California
Contact Kevin Munday (see Mail Order section)

S.C.A. Armorial, by Lord Iathus of Scara and Mistress Alison von Markheim
Free Trumpet Press, continually updated, Berkeley CA

Materials and Techniques

Celtic Art: the Methods of Construction, by George Bain
Dover Pub. Inc., c. 1973, New York

Il Libro dell'Arte (The Craftsman's Handbook), by Cennino d'Andrea Cennini,
trans. By Daniel V. Thompson Jr.
Dover Books, c. 1960, New York

**The Materials and Techniques of Medieval Painting*, by Daniel Thompson
Dover Books, c. 1956, New York

On Divers Arts, by Theophilus
Dover Books, c. ?, New York

The Practice of Tempera Painting, by Daniel Thompson
Dover Books, c. ?, New York

Manuscript Facsimiles

Complete, or nearly complete, facsimiles of a single period book give you a wide range of samples of a single period, place and style of calligraphy and illumination. They usually contain commentary on the design of each page, though some few include information on materials and techniques as well. These books are true treasures, but you will have to save your pennies, for some of them cost a great deal.

The Belles Heures of Jean, Duke of Berry, by Millard Meiss and Elizabeth H. Beatson
George Braziller, c. 1974, New York

The Book of Kells, by Peter Brown
Alfred A. Knopf, c. 1980, New York

The Book of Kells, by Franoixe Henry
Alfred A. Knopf, c. 1974, New York

**The Book of Lindisfarne*, by Janet Backhouse
Marlborough Books, c. 1986, New York

The Farnese Hours, by Webster Smith
George Braziller, x. ?, New York

The Gottingen Model Book, by Helmut Lehman-Haupt
University of Missouri Press, 1972

Les Grandes Heures of Jean, Duc de Berry, by Marcel Thomas
George Braziller, c. ?, New York

The Hours of Catherine of Cleves, by John Plummer
George Braziller, c. 1966, New York

King Rene's Book of Love, by F. Unterkirchyer
George Braziller, c. 1975, New York

The Master of Mary of Burgandy, by J.J.G. Alexander
George Braziller, c. 1970, New York

The Prayer Book fo Michelino da Besozzo, by Colin Eisler
George Braziller, c. ?, New York

The Rohan Master, by Millard Meiss
George Braziller, c. 1973, New York

The Tres Riches Heures of Jean, Duke of Berry, by Jean Longnon
George Braziller, c. 1969, New York

The Visconti Hours, by Millard Meiss and Edith W. Kirsch
George Braziller, c. 1972, New York

Compilation Facsimiles

Overview facsimiles usually contain excerpted pages from various manuscripts, often with a unifying theme of a particular period or place. They, too, are precious resources, though they do not give one the clear understanding of a style that is gotten from a complete facsimil of one book. On the whole, overvilews are less expensive and more readily available in paperback than complete facsimiles.

The Glory of the Page, by Nigel Thorpe
Harvey Miller Pub., c. 1987, London

The Illuminated Manuscript, by Janet Backhouse
Phaidon Press Ltd. c. 1979, Oxford

Passover
Winton Press Inc., c. 1986, Minneapolis

Illuminated Manuscripts: the Book Before Gutenberg, by Guila Bologna
Weidenfeld 7 Nicolson, c. 1988, New York

Romanesque Manuscripts, 1066-1190, by C.M.Kauffman
New York Graphic Society, c. 1975 Boston

The publishing company of George Braziller, Inc. has been a great boon to scribes the world over. You may have noted the many complete facsimiles listed for whom they are the publishers. They also have a line of manuscript facsimile overviews covering various topics. These are available in soft cover, for about \$15 each. See "mail order suppliers" for the address. The following titles are especially good:

Carolingian Painting, by Florentine Mutherich and Joachim E Gaehde, 1976

Celtic and Anglo-Saxon Painting, by Carl Nordenfalk, 1977

****The Decorated Letter***, by J.J.G. Alexander, 1978

The Golden Age: Manuscript Painting at the time of Jean, Duke of Berry, by Marcel Thomas, 1979

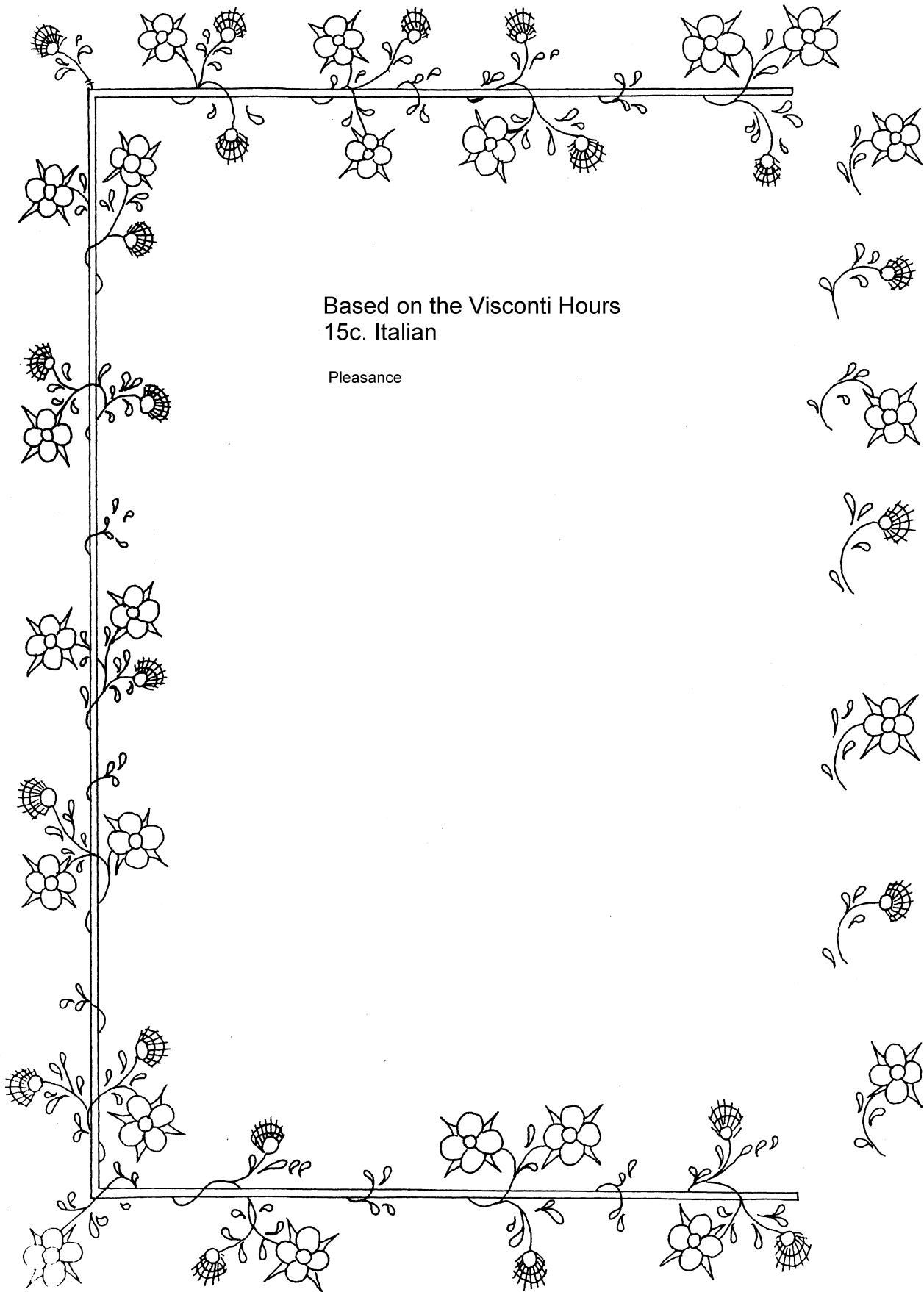
The Golden Age of English Manuscript Painting, 1200-1500, by Richard Marks and Nigel Morgan, 1981

Hebrew Manuscript Painting, by Joseph Gutmann, 1978

Italian Renaissance Illuminations, J.J.G. Alexander, 1977

Manuscript Painting at the Court of France, by Francois Avril, 1978





Based on the Visconti Hours
15c. Italian

Pleasance

Mail Order Suppliers

N.B. We make no claims of guarantee about any of these retailers. The addresses and other information are to the best of our knowledge as of Aug 2003. Some charge a fee for their catalogs. Contact the retailers for more information.

Barnes and Noble, 126 Fifth Ave., New York, NY 10011
Remaindered books, often including heraldry and art. Reasonably priced.

Creative Calligraphy, 239 Sheppard Ave. East, North York, Ontario CANADA
Supplies, books, papers, and gold leaf

Colophon Books Art Supply, 3046 Hogum Bay Rd. NE, Olympia, WA 98506,
(206)459-2940
Bookbinding supplies and paper

Curry's Art Store Ltd., 756 Yonge St., Toronto, Ontario CANADA
Supplies, books, papers, inks and gold

Dick Blick East, PO Box 26 Allentown PA 18105, (800) 373-7575
Supplies, paper

Dover Publications, Inc., 180 Varick St., New York NY 10014, or Dept 23, 31
East 2nd St., Mineola NY 11501
Books, especially reprints of old, otherwise out-of-print, very inexpensive

Edward Hamilton, Bookseller, Falls Village, CT 06031-5000
Discount Books

Free Trumpet Press, PO Box 10469, Berkeley CA 94610
SCA Armorial and Ordinary

George Braziller, Inc., One Park Avenue New York NY 10016
Manuscript facsimiles

Hacker Art Books, 45 West 57th St., New York NY 10019
Art Books

John Neal Bookseller, 1833 Spring Garden St, Greensboro NC 27403, (919)
272-7604
Books and fine paper. The professional calligraphers book source

Kevin Munday (aka Akagawa Yoshio), 6676 Lassen Court, riverside, CA 92506
A Pictorial Dictionary of Heraldry.....

New York Central Art Supply, 63 Third Ave., New York, NY 10003
Art supplies, especially papers, including vellum, parchment, and papyrus
(quality sometimes uneven).

Paper and Ink Books, 15309-A Sixes Bridge Rd. Emmitsburg MD 21727, (301)
447-6487

Paper Source, 1506 West 12th St., Los Angeles CA 90026 (213) 387-5820
All kinds of paper

Publishers' Central Bureau, 1 Champion Ave., Avenel, NJ 07001
Remaindered books, often including heraldry and art, very inexpensive.

The Scholar's Bookshelf, 51 Everett Dr., Princeton NJ 08550
Manuscript facsimiles, art & history books.

Thames & Hudson, 500 Fifth Ave., New York, NY 10110

ON-LINE RESOURCES

As we all are aware, web resources are in a constant state of ebb and flow. This list is an attempt to provide an introduction to what can be found on the web which may be of use to scribes. It is only a start:

MANUSCRIPT LINKS

In prior editions of the Red Book there was an attempt to list a sampling of sites where one can view digital images of actual medieval illumination. Maintaining such a list is time consuming and subjective. Instead, the following site is a resource list which includes links to most of the major web sites which have been included in previous lists. Start here:

<http://www.netserf.org/Art/Illumination/ImageCollections/>

There are some omissions from the above cite and they include:

The home page of Oxford University (the Bodleian home page is there):

<http://image.ox.ac.uk/>

And for those who are in love with Les Tres Riches Heures du Duc de Berry, go to this site:

<http://humanities.uchicago.edu/images/heures/heures.html>

One of the few pages dedicated to Medieval legal documents:

<http://www.gryph.com/documents/>

Hilander Research Library Collection of Slavic manuscripts:

<http://www.cohums.ohio-state.edu/cmrs/rmss/>

The University of Cologne:

<http://www.ceec.uni-koeln.de/>

SCA SPECIFIC LISTS AND PAGES

Two Scribal Pages:

Cyber-Scriptorium (Maintained by Maitresse Yvianne de Castel d'Avignon):

<http://www.geocities.com/Athens/Forum/2963/>

Ethelmearc College of Scribes:

<http://www.angelfire.com/pa/AEscribes/index.html>

HERALDIC RESOURCES

Ethelmearc Order of Precedence:

<http://www.contrib.andrew.cmu.edu/~grm/aethelmearc-op.html>

Badges of the Orders of Æthelmearc:

<http://www.contrib.andrew.cmu.edu/~grm/aaethel-badges.html>

SCA Armorial Search Forms:

<http://sca.uwaterloo.ca/heraldry/OandA/> (There are several different ways to search at this site.)

HOW-TO RESOURCES

Ink Recipes:

<http://www.clt.astate.edu/elind/oldinkrecipes.htm>

<http://home.teleport.com/~tcl/mi.html> (Jack Thompson's site)

Sealing Wax Directions:

<http://www.paranoia-towers.com/alchemy/sealingwax.htm>

Nice site for those interested in Celtic Knotwork:

<http://www.aon-celtic.com/>

Good technical site on book production:

<http://linux2.hit.uib.no/non/echt/budapest/ManMan/>

GENERAL RESOURCES

Internet Medieval Sourcebook of Fordham University:

<http://www.cohums.ohio-state.edu/cmrs/rcmss/>

Georgetown University's famous Labyrinth:

<http://www.georgetown.edu/labyrinth/labyrinth-home.html>

SUPPLIES

Pigments:

<http://www.sinopia.com/>

<http://www.kremer-pigmente.com/>

Calligraphy and Illumination Supplies

<http://www.icubed.com/users/jrose/jartindx.html> (Master John the Artificer's site)

<http://johnnealbooks.com/>

<http://www.paperinkarts.com/>

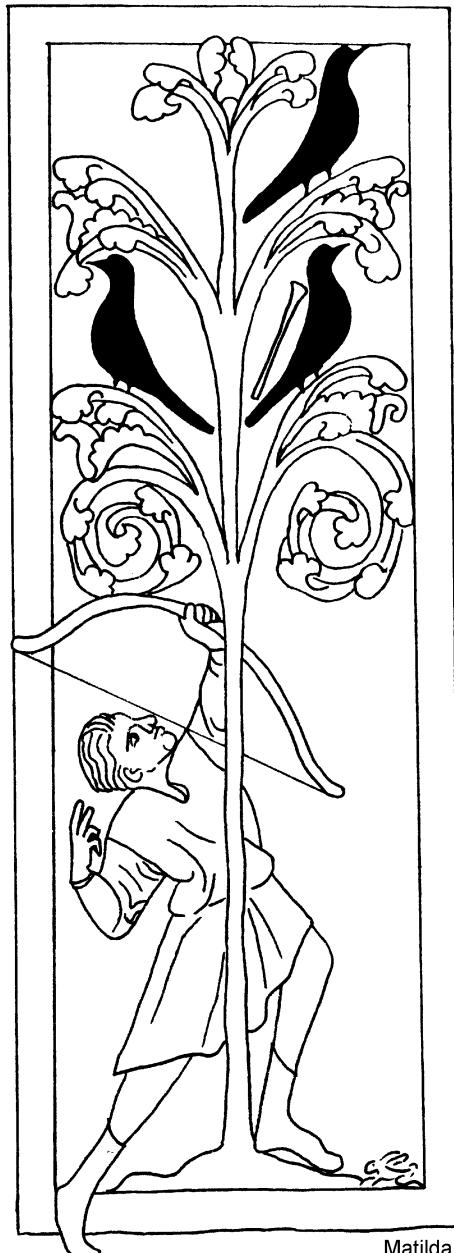
<http://www.bookmakerscatalog.com/catalog/catalog.htm>

Vellum:

<http://nt.bnt.com/talas/menu.html?category=148>

General Art Suppliers can be found at this page of links:

http://www.artmarketing.com/Links/a_sup.html



Matilda

