

KINGDOM OF ARTEMISIA

SCRIBES HANDBOOK



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INTRODUCTION

**by Viscountess Caryn von Katzenberg, OL,
Premier Laurel of Artemisia**

This handbook has been prepared for the use of the scribes and illuminators of the Kingdom of Artemisia. In this handbook is contained information regarding how to commission a scroll or obtain a scroll assignment; what features a scroll should contain, and appropriate and useful materials and reference sources to use. Also included is information on heraldic conventions and as many Kingdom, Principality and Baronial scroll texts as could be assembled.

Great thanks and recognition are due to Lady Osondrea du Bete for her extensive work in compiling the first and second drafts of this document. Thanks also to Master Caolaidhe Mac Ceird and Mistress Casamira Jawjalny for their help in reviewing and preparation of the final drafts.

The makers of scrolls are perhaps the most generous artists in the SCA. They spend countless hours of painstaking work on projects which are then given away and often never seen again by anyone but the recipient. They do this for love of their art, sometimes because they seek recognition and awards themselves, but most often because they enjoy seeing how receiving the piece of art adds so much to the joy of the recipient on a very special occasion.

They are greatly to be commended. They add a very great deal to the atmosphere and splendor of the courts and homes of the Current Middle Ages. Whatever recognition they receive is richly deserved.

There is always work for scribes to do. Good ways to get started are: helping with the preparation of blank scrolls to be filled in and given out at court; preparing Award of Arms promissories; working on back scrolls for Awards of Arms and local awards. Scribes and illuminators should educate themselves on the best materials and sources to use, and on the artistic and heraldic conventions and language that are appropriate in this Kingdom. It is to help them in this education that this handbook has been prepared. It is hoped that it will prove a useful tool to anyone who wants to make or receive a scroll.

Periodic revisions to this handbook are planned for the future. Any needed corrections or suggested augmentations or revisions should be presented to the Kingdom Scribe or to the Kingdom Minister of Arts and Sciences.

Done this 17th day of June for the greater glory of the Kingdom of Artemisia and for those who create her beautiful scrolls.

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WHY THERE ARE SCROLLS

A scroll is a visible gift that is given to the recipient of an award or elevation in rank. The creation of scrolls provides scope for those interested in the methods of the medieval scribes and illuminators to display the fruits of their studies, while adding to the beauty of the Current Middle Ages.

Some scrolls are “promissories,” that is, generic documents which contain the name, the title of the award, the date, and the signatures of the nobles giving the award or elevation. They are generic and impersonal, and do not usually contain heraldry. Often they are prepared or photocopied ahead of time and have names and signatures filled in at or directly before an event.

The actual “award scroll” is more personal. If the award carries arms, these will be illustrated (“emblazoned”) on the scroll, with a verbal description (the “blazon”). They carry the signatures of the presenting parties and sometimes that of a herald. Sometimes these scrolls are prepared ahead of time. More often, the person who has received the award or the elevation will request that a scroll be made after the fact.

A request for a scroll (commission) may be made through the Kingdom Scribe or a local scribe. This official will assign the scroll to one or more artists. The request may also be made directly to someone whose work the recipient knows. The Kingdom Scribe should ideally be made aware of this arrangement, so the scroll does not go on the “backlog” list. The scribe and the illuminator will need your name, the title and date of the award, the names of the ruling nobles or royalty who gave the award, and the blazon and emblazon of your arms, if necessary. Please be sure that any heraldry that is to appear on a scroll has been approved by the College of Arms.

If you wish to create scrolls, all that is necessary is to make this desire known. Speak to the Kingdom Scribe, the Kingdom Arts and Sciences Minister, or to your local officers. Offer to create promissories or other award scrolls for your local ruling nobility or for the Crown. You may be asked to show examples of your work, to demonstrate your competence. Or, if you are a beginner, you may be referred to a more experienced artist for help in getting started. Either way, your offer will be welcome.

Most scribes are volunteers; that is to say, they work without pay. This does not preclude any arrangement that may be made between the person commissioning the scroll and the person who will create it. Some arrangements have included trades for something the recipient can make, or the recipient can offer to pay for the materials (and probably should, if expensive materials such as vellum or gold are requested). The recipient can even offer to pay the scribe for his or her time, if they really want to. Any arrangements are between the two parties involved.

A note to award recipients: no one “owes you” a scroll unless they have promised to make it for you. If you want another scroll besides the promissory that you may have received, it is your responsibility to make the arrangements.

THE WORK OF THE KINGDOM SCRIBE

The Kingdom Scribe is officially a deputy of Golden Wing Principal Herald. It is the responsibility of the Kingdom Scribe to keep track of awards given and scrolls requested. He or she should coordinate with reigning royalty to ensure there are scrolls in advance of award presentations when these are requested.

The Kingdom Scribe is also a point of coordination with local scribes. He or she can request updates on scrolls that have been assigned within a particular group, and provide or recruit assistance as needed.

The Kingdom Scribe should be advised whenever a scribe takes a commission privately, so that scroll is not added to the backlog.

HOW TO BE A SCRIBE

This handbook is intended as a useful companion for beginners and the advanced alike. To get started, it is helpful to know if you want to do calligraphy (literally, "beautiful writing") or illumination (drawing fancy borders and the like). Most scribes prefer one or the other; however, many are capable of both. This guide is for the purposes of both, and with any luck, will provide a great deal of assistance for any seeking it. There are a few "rules" and reminders which may be helpful to know at this point.

There is always great need for more help. Many scrolls still need to be done for the Principality of Artemisia, and there are always local awards. If you're looking for a place to try doing your first scroll, there are many who would love to have theirs done.

Information given on scroll assignments or commissions that should not be altered is as follows: the recipient's name; the blazon and emblazon of their arms, if any; the date the award was given; and the presenting royalty. Any awards bearing arms by award, grant, or patent should not receive a final scroll until the arms and name of the recipient are approved by the College of Heraldry, unless a blank space for the blazon and emblazon is left to be filled in after the arms are approved.

When a person approaches you to make an award scroll, you need this information from them. If their arms are registered, they should have documents from the SCA College of Heraldry which contain the blazon and emblazon of the arms. Ask for copies of these documents. It will make your assignment much easier.

Sign your work or place your maker's mark in a discreet place on the face of the scroll. It is also customary to write your name lightly with a pencil on the back. You deserve credit for your work and it's only right your mark be on it. The recipient may want to thank you in some way, and will need to know who you are! People who want to have scrolls done may like your work and ask you to do a scroll for them as a result. Some period ways of signing a scroll in Latin are: *scripsit* (Latin for "written by"), *per mano* is "by the hand of", *me fecit* is literally "made me", *pinxit* for "painted by," *faciebat* for "fashioned by," *deliniavat* for "drawn by" or "delineated by."

Try to get the scroll to the Kingdom or Baronial scribe at least two weeks before an event. It allows more time to get seals and signatures done and helps eliminate the last minute scramble to get things done before court. Also, if something further needs to be done to the scroll before presentation, this allows time for it.

PROTOCOLS

1) There must be room for the presenting royalty or other ruling nobles to sign the scrolls-- it's not official until they do. It's nice if something besides a plain line is drawn on the scroll for this purpose. The appropriate titles of the royalty should be underneath. If it's a scroll-of-arms, leave a signature space for Golden Wing Principal Herald. It is appropriate to write "verum est" under Golden Wing's signature line. This is Latin for "I have verified."

Golden Wing Principal Herald
verum est

2) Currently the Kingdom of Artemisia possesses no seals. If seals are acquired in the future, space will need to be left for them on the appropriate scrolls. Until that time, the phrase “hands and seals” remains merely a convention.

3) If the scroll is for a principality-level award the signature titles are, of course, different. If the presenting royalty is no longer available, current royalty may sign for them. NOTE: If an armigerous award was presented by a Prince and Princess of Artemisia, their signatures should be followed by the countersignature of the Atenveldt crown and Aten Herald. Consult the Kingdom Scribe or Golden Wing Principal Herald.

HOW TO MAKE A SCROLL

Creating Scroll Texts

Every scroll must have a text: that is, the wording of the scroll.

Every scroll text must contain certain basic information:

1. The names of presenting royalty
2. The title of the award
3. The recipient's name (which should be registered with the College of Arms)
4. If the scroll is armigerous, the blazon and emblazon of the arms (Note: Any award bearing arms by award, grant, or patent should not receive a final scroll until the arms and name of the recipient are approved by the College of Heraldry.)
5. The date the award was given, in both A.S. and C.E. (Gregorian or Common Era) dating. If it is unknown when the award will be presented, a blank may be left for the dates.

NOTE: Anno Societatis (year of the society) is always given in Roman numerals. You may express the mundane year in either Arabic numbers or Roman numerals.

6. Spaces for signatures

Beyond this basic information, the text of the scroll can explain the purpose of the award, describe the reason the person is receiving it, praise their accomplishments, make puns, and generally entertain. Many standard scroll texts exist; as many of these as could be compiled are contained within this handbook. Creating new scroll texts can be an enjoyable part of the work of a scribe.

Please note the distinction between royal We/Our/Us (**used properly only by or in reference to the King and Queen**) and we or our referring to anyone or everyone else. And only We and Our are used this way—no third person pronoun should be capitalized unless you are referring to deities. (Also note that in some calligraphic hands capitalization is not appropriate at all, and in German all nouns (not pronouns) are capitalized.)

The reason for this distinction is that the original meaning of the capitalized royal “We” was “The King and God.” HRM Basil said that to him it means “The Crown and Artemisia.” In either case it is only appropriate when used by the Crown.

When composing new texts, please remember that they must be written out entirely by hand. The calligrapher may not thank you for texts that are too long. They must also be read in court. The heralds, royalty and populace (and the recipient) will not thank you for texts that are long, badly phrased, ungrammatical or offensive. Read your new text aloud to several people and get their reactions. The best texts are concise, grammatical, well-written, and have a medieval flavor to the wording.

Be sensitive to others’ feelings. Be aware that religious overtones in your wording can offend some people, either because they do not choose to be exposed to others’ religions, or because they may feel that the words denigrate their own religion: “By the grace of God,” “we pronounce anathema on those who disagree with us.” Watch the meanings of words. If you are uncertain, use a dictionary. Do not denigrate one group to elevate another: “Cease your insignificant efforts and listen to me.”

A foreign language may be used with the herald's approval. Please provide an English translation as a dual text or attached to the back of the scroll. Try, if possible, to make sure it is in a period dialect and use of that language. It's also important to make sure the text you use is translated idiomatically and not word-for-word. This can avoid embarrassing errors in grammar and usage.

Check your spelling carefully. No one likes to see his or her name spelled wrong. It is also, unfortunately, not uncommon for the name of the Kingdom to be misspelled. The correct spelling is ARTEMISIA.

Make sure the wording matches the gender of the recipient. Don’t use “him/her,” “he/she,” or “they.” Be specific. One way to avoid the gender-specific text problem is to phrase your text so the recipient is addressed: “Present you with an Award of Arms...”

Don’t hesitate to alter the wording of existing texts if, for example, you are tired of illuminating the letter which begins the text and want to try another. For example, substitute “Proclaim” for “Be it proclaimed.” It gives you a P instead of a B to work with, and changes the sentence from passive to active voice.

SCROLL TEXT OPENING OPTIONS

The styles and titles of the Crown may be expressed variously; the following are suggestions:

<King's name> and <Queen's name>, by right of arms of the Realm of Artemisia, and all Our territories, King and Queen ...

<King's name> and <Queen's name>, King and Queen of all Artemisia ...

<King's name>, by right of arms, King of Artemisia, and <Queen's name>, Our Queen ...

<King's name> and <Queen's name>, King and Queen of all Artemisia, defenders of the Baronies of Loch Salann, One Thousand Eyes, Sentinel's Keep, and Arn Hold (etc.)...

FOR A BARON AND BARONESS

NOTE: If referring to a Founding Baron or Baroness, the word "of" between "Baron/ess" and the Barony's name is NOT used.

<Baron's name> and <Baroness' name>, by grace of the Crown of Artemisia, Baron and Baroness of <Barony's name>...

ADDITIONAL OPTIONAL OPENINGS

The following may be used/interchanged in all texts for the sake of variety. It is encouraged that you use your imagination and/or ask the assistance of others.

All shall know that We
Be it known to all by these letters
Come forward all and know
Do ye all know
Each and all shall know
Forasmuch as We
Greetings to all to whom these presents come, know
Hear all these words that We
It shall be known by all that
Know by these presents that
Let it be known to all that We
May all know by these words
Now let it be known that
Proclaim unto all that
So shall it be known that
To all and singular to whom these presents do and shall come
To all to whom these presents come
Unto all to whom these presents come
Verily shall these presents command the attention of all
We,
Ye shall all know by these letters

OPTIONAL ENDINGS (Date explanations)

in the Common Era
in the Common Reckoning
Gregorian.

Some of the following may seem melodramatic. It should be understood these are to be treated as a type of "flavor" text for people with good humor who can take it in the way these endings are meant. If you're not sure, it is best to use something more conservative. Also, it is

permissible to compose one of your own--just make sure you don't leave out anything that all involved would want included. There is also a great deal of "flavor" text in some of the scroll texts following this section. The same thing applies: use it with good humor, not to offend.

Done this - day of -, Anno Societatis MM, being the year two thousand in the Common Era at <name of the event> in the <name of the S.C.A. group.>

Done in accordance with Our royal will and attested to by Our signatures, as seen clearly below, on this - day of -, Anno Societatis MM, being the year two thousand in the Common Era, while tarrying in Our <name of S.C.A. group>. Dread right well the calamity which will surely consume any who choose to contest Our will in this matter.

By Our royal whim have these things been wrought and so by this same fist shall We bring destruction and ruin upon any who dare contest what We have done this - day of - , Anno Societatis MM, being the year two thousand in the Common Era, while journeying in Our royal lands of <name of S.C. A. group>.

Designing Scroll Layouts

The next step in the creation of a scroll is to design the layout. There are two ways of approaching the design of a scroll. The choice may depend on how much time is available to do the work, and whether the piece is intended as a special gift, a competition entry, or merely one scroll of many which need to be finished for a given event.

The first step in creating the scroll layout is to adapt (or adopt) a historical style, such as one might find in a historic book or document. The alphabet, ornaments and style might be adapted to make the scroll appear similar or identical to the source. Many sources exist which can be used in this way. Many historic manuscripts have been published in facsimile form, and those which have not often have been included in collections such as The Decorated Letter or Medieval Calligraphy. How closely the piece will be approximated depends on the artist. Only a few design details might be used, or the entire piece might be reproduced on parchment or vellum, using period materials and methods.

The second way is to create one's own style. Some artists will draw their inspiration from many sources, choosing an alphabet here, an ornamented capital there, and designing completely original ornamentation that is personal to the artist and the recipient.

The second way is as valid as the first. It is possible to develop an eclectic style that is personal and attractive. Keep in mind that the finished piece should present a medieval appearance. This method of working is a little more difficult to document as a competition entry. Be sure to keep good notes!

Please keep in mind that framing a scroll is easier and less expensive if the paper used is in a standard size (9x12, 11x14, 12 x 16, etc.)

Extensive preliminary layout work should be done on graph paper, tracing paper, or something similar--NOT on the paper on which the final work will be done. This allows you to

erase, paste up, and change your mind repeatedly without damaging the surface of your expensive art paper. You may want to write out your text a time or two with different nib sizes and line spaces to make sure it will fit into the space you have allowed for it on the scroll.

Conventional page layout calls for the two side margins to be equal, and the bottom margin (below the signature spaces) to be slightly greater than the top (this is called visual centering). Whether you set up the design vertically or horizontally depends on the styles of calligraphy and illumination you wish to use and how they will appear to best advantage. Be sure to leave at least one inch of unpainted margin all the way around to allow for framing.

If the scroll has the name left blank, leave one entire line blank were the name will be filled in. Some people have long names.

Next, the design is transferred to the art paper. If you use a light table, it is still best to transfer the calligraphy guide lines to the surface of the art paper. This provides a more reliable guide for your writing and helps make it more even. Draw them lightly and erase them gently when you are done.

The Scribe's Working Methods

The most usual order in which the final work is done is: calligraphy, gilding, paint. The reasons for this are:

1. If an irreparable mistake is made in the calligraphy when that is the only thing on the page, not so much is lost when you start over.

If a mistake is made but is not large, it may be possible to correct it. NOTE: This takes practice. Write the correct letter or word over the incorrect one, making sure that you are not laying a lot of ink on the paper. Then, with the flat edge of an X-acto knife, lightly scrape the paper in changing directions to remove the unwanted part from the surface. Burnish the paper surface lightly through another piece of paper and proceed with your writing.

2. If you apply paint and then try to gild over it, chances are the gold will stick to the paint and you will have to repaint. It is easier to avoid gold with paint than paint with gold. NOTE: If you are using gold paint rather than leaf, the gold paint is applied as a part of the painting process.

Some people prefer to work in a different order. If this is an informed decision, it is up to them.

HERALDRY

An award that carries arms by award, grant or patent should have those arms displayed (emblazoned) and described (blazoned) on the scroll. Certain ranks are allowed certain items to use in this display. These items have been substantially changed from those previously used in the Principality of Artemisia and in the Kingdom of Atenveldt. These previous procedures were lengthy and vastly complex, and it was felt that as a new Kingdom, if we simplify our procedures now, we can add features later if desired. The new achievement allowances are as follows:

Non-armigers - shield only

Award of Arms - Add helmet, torse and mantling

Grant of Arms - Add base (the compartment) and motto if any

Patent of Arms - Add crest and supporters (and whatever goes with the particular patent - chain/belt, laurel, pelican, coronet of rank, etc.)

Achievement defaults

To portray the Kingdom arms in colors other than sable and Or (black and gold/yellow) is not appropriate.

<u>Tincture</u>	<u>Color</u>
Or	yellow/gold
Argent	white/ silver
Gules	red
Azure	blue
Vert	green
Purpure	purple
Sable	black

A charge blazoned as “proper” should appear in its natural coloring. If you are not sure, consult a herald.

General Notes on Achievements

7. The Shield or Lozenge.

The heater shield is usually used, although any shield shape historically used is acceptable. Try matching the shield shape to the person's era/persona. If possible, ask the person what his or her preference is. Some insignia cannot properly be displayed on some shapes.

It is on the shield (or as an alternative for ladies, the lozenge) that the actual arms are displayed. Shields varied in shape through the middle ages, the most commonly seen in heraldry being the "heater" shield from the fourteenth century. Elsewhere in this handbook are drawings of the various shield-shapes and the time of their use. Shields generally are drawn upright, but as an artistic alternative, may be drawn couché, that is, tilted to dexter, with the helm, if any, perched atop the corner of the shield.

1. The Helm.

The helm may be drawn realistically or stylized. A nice personal touch is to depict a helm of the period of the recipient's persona, or perhaps his or her personal helm. If the scroll is for a royal peer, the helm may be encircled with the appropriate style of coronet for the person's rank.

2. Torse and Mantling.

Mantling is a cloth hanging down from the crown of the helm and around the shoulders. It gradually became adopted in heraldry and over time was depicted as being slashed or dagged in fanciful shapes. Generally speaking the colors of the mantling are the livery colors of the armiger: the principal color and metal of the arms. It may be two colors, but not two metals.

Peers of the realm may have mantling of the principal color doubled ermine. Royal peers may have mantling of the principal color of the arms doubled ermine, but they may also use any species of ermine, as well (counter-ermine, erminois, etc).

Mantling should be used with a helm and a torse. A torse is a piece of twisted cloth that holds the mantling to the top of the helm. The twists of the torse alternate the colors of the mantling.

Mantling should go over the top of the helm, hanging freely down the back, and should flow smoothly, with equal areas of color and metal. Do not allow the mantling to curl too high and obscure the crest, nor impede the supporters.

3. The Compartment.

The compartment is a base on which the shield and sometimes the supporters rest. The use of a compartment can make the overall emblazon appear more balanced. It can be as simple as a representation of a grassy hill or mound. Use your imagination, but use something appropriate.

4. The Motto

The motto is composed by the award recipient and calligraphed on a small scroll (banderole) at the base of the shield. If it is in a foreign language, a translation should be provided on the back of the scroll. All mottoes should be in good taste.

5. Supporters and Crests.

In Artemisia, supporters and crests are reserved to peers of the realm. Within the bounds of good taste almost any object may be used as a supporter or crest. Modern charges are not appropriate. When the scribe consults with an award recipient regarding their achievement, discuss the supporters and crest, as well as the rest. Choice of these can personalize a scroll very nicely.

Supporters are people or creatures that stand on either side of the shield, ostensibly to hold it up. Supporters should both be drawn in the same aspect; if one faces away from the shield, so should the other.

The crest is something that stands on top of the helm. It can be either a personal object or an insignia of rank; for instance, a dog, or a laurel wreath. A crest should face the same way as the helm; the default position is to dexter when the helm faces forward.

Supporters and crests are not granted by the Crown, conflict researched or protected, or registered by the College of Heraldry. It is important to emphasize this to the recipient. There are a few restricted supporters. They are used by kingdoms, principalities, or mundane usages. Consult with Golden Wing Principal Herald or the Kingdom Scribe if there is a question of conflict.

6. Reserved Insignia.

Some insignia are reserved to certain Orders or ranks. Examples are white belts or baldrics for the Chivalry, laurel wreaths for the Order of the Laurel, the chapeau (cap of maintenance) for the Order of the Pelican, wreaths of roses for past queens, chaplets of roses for past princesses, etc.

7. Kingdom and Principality Awards.

If desired, any armiger Holding Kingdom, Principality, or Baronial awards may display the medallion or insignia of these award(s) pendant from a ribbon in their emblazon. The ribbon may be placed around the shield, or may come from behind the shield. Some awards have specific colors of ribbons that need to be used. Check with the herald of the appropriate group or level for such information if you have questions about it. NOTE: The emblazon of arms on a scroll should be appropriate to the level of award for which the scroll is created.

BEGINNER OR BUDGET TOOLBOX (According to Mst. Caryn von Katzenberg)

PLEASE NOTE: The name brands mentioned in this list are some which have proven useful in the past. There are other good-quality brands available. The best tools are the ones which work best for you. The best materials are the ones which will last without deteriorating and still be reasonable to work with.

PENS:

Broad nibs: Speedball, Brause, or Tape, in broad widths (Speedball “C” points).

Nib holders that fit your hand comfortably.

For fine lines, Speedball B-5 or B-6, and a “crow’s quill” for very fine lines if you like it. OR, fine line pigment markers like Grumbacher Fine Liners.

INK:

Should be black, opaque, permanent and lightfast.

Higgins Eternal, Higgins Fount India (non-water soluble) or other pigment-based inks are good.

Pelikan 4001 is water-soluble and has a good consistency for use in fountain pens, but is dye-based and can therefore be difficult to correct. (Don’t use non-water-soluble ink in a fountain pen.)

PAPER:

Winsor & Newton or other hot press, 90# or heavier, white or ivory

OR vegetable parchment (Note—the vegetable parchment used by many SCA scribes is not acid-free, and will deteriorate and crumble over time. Acid-free paper is best. If the paper is not marked, ask the vendor.) Some scribes like a pH-neutral parchment-surfaced paper called Pergamenata, available from calligraphers’ suppliers.

Graph paper for preliminary layout work.

Tracing paper

NOTE: Most papers made for printing don’t take calligraphy ink very well. Also, most handmade, recycled or cold-pressed papers will allow ink to spread and will need sizing or pouncing before you can use them.

PAINTS:

COLORS should be opaque, lightfast and permanent.

DON’T use oils, acrylics, “school” pan water colors, markers or transparent colored inks.

DO use Winsor & Newton (W & N) gouache or other good tube watercolors. Check color cards at the store.

Basics: These are the colors I use. You may like others:

cadmium red (a true, warm red)

W&N violet

cadmium yellow (intense yellow)

lampblack

ultramarine blue (like lapis blue)

white: Permanent white

Chinese white

pthalocyanine green or malachite green

metallics: W & N gold and silver

burnt sienna (for browns and mixing with white for flesh tones)

NOTE: for the time you will otherwise spend mixing greens and purples, the two extra tubes are worth the price. There are other good brands of paint and paper you could use, but W & N are reliably good, not difficult to find, and reasonably priced.

PENCILS: B or 2B drawing pencils and a pencil sharpener (or mechanical pencils with soft leads)

ERASER: kneaded eraser and a white, not colored, plastic eraser

X-Acto knife

PLASTIC palette tray (metal can interact with the paint)

A water jar

A small squeeze bottle or eye dropper to drop water into the paints

Distilled water for paint mixing and brush cleaning (tap water may be used, but can add minerals to your paints)

BRUSHES:

Flat, small and medium

Round: 0, 00, 000, other sizes you prefer. Bristle or hair, depends on preference. The best brush is the right size and shape, flexible but resilient, will hold its shape in use, and will hold a good amount of paint.

Scissors

Compass

Masking or drafting tape

Protractor for measuring pen angles and making sure your lines are square

And a box to keep it all in.

Ruler

Soft, lint-free rags

Dusting brush

ADVANCED OR EXPENSIVE TOOLBOX
(Again, according to Mst. Caryn von Katzenberg)

PENS:

Fountain pen, Platignum or Rotring. Some people like Osmiroid, I don't. Shaeffer cartridge pens will not give you precise letters with good thick-and-thin contrast.

Dip nibs: Speedball "B" and "C" points, Brause nibs. Pen holders that fit your hand comfortably.

Colored pigment liners (don't use ordinary felt tips.)

Technical pens: Rapidograph, Rotring or Faber-Castell (Rapidograph is best, also most expensive)

Goose or turkey quills to make your own, and a penknife to cut them with

Emery cloth or Arkansas stone to sharpen your nibs

INKS:

Black, lightfast, permanent ink: Higgins Eternal, or water-soluble inks for fountain pens. (NOTE: Don't use non-water-soluble ink in a fountain pen. Most cartridge inks are not very opaque or lightfast. Some people refill their cartridges with higher-quality ink using a hypodermic syringe.) OR:

Chinese stick ink and a grinding stone (can be made very black, also comes in colors and metallics)

Homemade ink (and period recipes)

Technical pen ink

Metallic inks or gouaches

Gouache (don't use transparent colored inks such as Speedball; they aren't lightfast)

PAPERS:

Handmade or specialty papers

Parchment or vellum (animal skin)

PAINTS:

Winsor & Newton gouache, an opaque, brilliant watercolor
or grind your own pigments and make paints with binders

Metallic paints

BINDER: gum arabic

PENCILS: according to preference

ERASER:

Plastic, "imbibed" with erasing fluid (clear or white)

Kneaded eraser

GILDING

Gold and silver leaf (note: actual silver leaf will tarnish and turn black almost immediately. If you want silver "looking" leaf use aluminum)

Size or gesso (the adhesive for the leaf)

Gilding tools—a whole different set of requirements

Scissors (You can get “deckle edge” scissors or tearing edge rulers if you don’t want straight cut edges on your paper)

Masking tape

Dusting brush

Drawing board

Compass

Protractor for measuring pen angles and making sure your lines are square

T- or other square

Tackle/toolbox to put it all in

Portfolio

Drafting table

Light table

Other toys as imagination and budget allow

NOTE: The “totally period” toolbox is a matter of study and research, and is beyond the scope of this handbook. But if you decide to pursue totally period working methods, you may find it very rewarding (and demanding!) Good luck!

Vsc. Caryn von Katzenberg, OL

On-line sources for calligraphers’ supplies (there are many others):

<http://www.johnnealbooks.com> is a source for inks, pens, paint, paper, books and many other things. They will send you a catalog if you request it.

<http://www.paperinkbooks.com> is another general supplier. They will also send you a catalog for mail or online orders if you ask for it.

<http://www.sinopia.com> is a source for painters’ and gilders’ materials. Some of these are period materials, some are not. These are powdered materials to be mixed with binders to make paints and adhesives. They also sell metal leaf and gilders’ tools.

<http://www.easyleaf.com> is a source for gilding materials: leaf, adhesives, tools. They cater mainly to picture framers so some of the quantities are rather large. You might want to share an order with someone.

Notes on Scroll Supplies

Some of the supplies listed above can be bought at large chain or independent craft stores. Most towns of any size have at least one. These are a good place to get started; however, you will not be able to find some supplies there. Artists’ or calligraphy supply stores are the best source for some items. These may have to be ordered by mail or by Internet. Some sources are listed above. Price them out--- you’ll be glad you did.

Paper should be at least a 90 lb. weight. Look for 100% acid free. Hot pressed paper has a smoother surface than cold pressed, giving more of the feel of working on vellum.

Mst. Caryn's Calligraphy and Illumination Booklist

2,000 Years of Calligraphy, a Three-Part Exhibition Organized by The Baltimore Museum of Art, The Peabody Institute Library, The Walters Art Gallery, June 6-July 18, 1965. A Comprehensive Catalog. Totowa, NJ: Rowman and Littlefield, 1965 (reprinted 1972). Many photographs, with brief citations of historic background, time and place. An interesting sourcebook. ISBN 0-8008-7919-8.

Alexander, J.J.C.: The Decorated Letter. New York: George Braziller, 1978. ISBN 0-8076-0895-5.

Large, full-page color photographs of historic examples, with background information. Not much information on methods or materials. Still, a beautiful book and worthwhile to own, as all the Braziller books are.

Bohatec, Miloslav: Illuminated Manuscripts. These are (or were) all contained in libraries in the city of Prague. The text is in English. Prague: Artia, 1970. No ISBN, no price (I paid \$10 for it in the used-book dept. of Sam Weller's.)

Child, Heather: The Calligrapher's Handbook. New York: Taplinger Publishing, c1985, 2d ed. ISBN 0-9009-1198-4. A collection of instructive essays by experts such as Donald Jackson, Heather Child, etc. Topics include "Pens in Perspective," "Parchment and Vellum," "Gilding," "The Binding of Manuscripts," and many others. Lots of information in one paperback book. Recommended.

Day, Lewis F.: Penmanship of the XVI, XVII and XVIII Centuries. New York: Taplinger/Pentalic, 1979. Many of the examples in this book are from published exemplars and printed books, and, of course, all are from very late in period or out of period entirely. No illumination, not much textual information.

De Hamel, Christopher. Medieval Craftsmen: Scribes and Illuminators. Toronto, Buffalo, NY: University of Toronto Press, 1997 (c1992). ISBN 0-8020-7707-2. One of a series of books that includes Armourers, Embroiderers, Painters, and others. Lots of historical information about scribal arts, materials and book production in a very readable style and format. Illustrated with many photographs, both B&W and color. Recommended.

De Hamel, Christopher. A History of Illuminated Manuscripts. London: Phaidon Press Ltd., 1995

(2d ed.) ISBN 0-7148-3452-1. A large format, paperbound book illustrated with many photographs, both B&W and color. Covers the history of the European handwritten book from the 7th through the 16th centuries, with discussion of why the books were made, what they were to be used for, and the economics of book production. Highly recommended.

Drogin, Marc: Medieval Calligraphy. New York: Dover, 1989. ISBN 0-486-26142-5. Historical

examples, historical information, and model hands for many styles of writing. Not much illumination information, and the examples are all black and white. But this is a very important basic text, and if you can only afford one calligraphy book, this is the one to get.

Drogin, Marc: Anathema! Medieval Scribes and the History of Book Curses. Totowa, NJ: Littlefield, Adams & Co., 1983. ISBN 0-8390-0301-3. Historical information on book production in scriptoria, and a lighthearted look at the inscriptions placed in the books by the scribes to protect them from life's vicissitudes. Illustrated with black and white photographs.

Drogin, Marc: Calligraphy of the Middle Ages and How to Do It. Mineola, NY: Dover Publications, c1998. ISBN 0-486-40205-3 (paper). Orig. pub. by Taplinger Publications as Yours Truly, King Arthur. Contains four calligraphic styles, each tied to biographical information about a historical figure: Julius Caesar, Roman Rustic; Charlemagne, Carolingian; King Arthur, Uncial; and Robin Hood, Textura. Contains model hands and some historical examples. A simplified book aimed at younger beginners.

Grafe, Joyce: Secreta: Three Methods of Laying Gold Leaf. Oregon Historical Society Press, 1990.

ISBN 0-87595-225-9. Illustrated with B&W photos. Covers gilding with gum ammoniac, plaster/lead gesso, and Hyplar acrylic medium. Information on tools, good climatic conditions, and troubleshooting the process.

Gourdie, Tom: Italic Handwriting. New York: Pentelic Corp., 1979. No ISBN. A simple guide to basic Italic (Chancery Cursive) calligraphy. No historic information; good model hand and instructions.

Harris, David: The Art of Calligraphy, A Practical Guide to the Skills and Techniques.

New York: DK Publishing Inc., 1995. ISBN 1-56458-849-1. This one has good model hands, lots of historical info, lots of pictures, and basic materials information for both calligraphy and illumination. A very nice book which cost about \$25.00 (hardcover).

Jackson, Donald: The Story of Writing. New York: Taplinger, 1981. ISBN 0-8008-0172-5.

The beginnings of writing up to modern times, illustrated with photographs in black & white and color. There are two wonderful films which go with this book, if anyone could ever find them. Recommended.

Jessen, Peter, ed.: Masterpieces of Calligraphy. 261 Examples, 1500-1800. New York: Dover, 1981. ISBN 0-486-24100-9. A brief introduction is all the source information there is. The rest is black and white illustrations with only geographic sources and dates. Useful for ideas, but not recommended for research.

Johnston, Edward: Writing & Illuminating & Lettering. New York: Taplinger, 1979.

ISBN 0-8008-8731-X. Edward Johnston was largely responsible for the revival of interest in calligraphy in the late 19th century. This book contains his research into the historic methods of the scribes, illustrated with his own examples. Recommended.

Lamb, C. M., ed.: The Calligrapher's Handbook. The Society of Scribes & Illuminators. New York: Pentaclic Corp., 1976. (There is a later edition, with different information: see Child, Heather, on this list). No ISBN. It's a collection of scholarly papers with titles like "Pens, Pencils, Brushes, Knives" and "Heraldry in Illuminated Manuscripts." Both editions are recommended.

Nesbitt, Alexander. The History and Technique of Lettering. New York: Dover, c1957. ISBN 0-486-20427-8. Another "history of writing" book. Only about the first third will be of use in the SCA. Still, it contains a lot of historical information and a few useful examples.

Parker, Muriel. Drollery Designs in Illuminated Manuscripts. Owings Mills, MD: Stemmer House, no date. ISBN 0-88045-096-7. Re-drawings of drolleries and figures from many different manuscripts, all cited with dates. Contains a complete list of sources with publication information. Interesting for ideas and a place to begin serious research.

Shaw, Paul: Black Letter Primer, an Introduction to Gothic Alphabets. New York: Taplinger, 1982. ISBN 0-8008-0810-X. Very simplified model hands, very little or no historical information, including no citations of sources for the model hands. Not recommended.

Wilcox, Michael: Blue and Yellow Don't Make Green, or How to Mix the Colour You Really Want—Every Time. Cincinnati: North Light Books, 1994. ISBN 0-89134-622-8. A book on choosing the correct colors to use in mixing the color you want to paint with. Applicable to most color media. Discusses the difference between the color of light and the color of paint. Very helpful; you'll wonder why you didn't think of this. Recommended.

Medieval Manuals:

Anonymous: De arte illuminandi.

An anonymous fourteenth-century treatise, the technique of manuscript illumination; translated from the Latin of Naples ms. XII. E. 27 by Daniel Varney Thompson, Jr. and George Heard Hamilton. Published: New Haven, Yale University Press; London, H. Milford, Oxford University Press, 1933.

Cennini, Cennino D'Andrea. The Craftsman's Handbook. The Italian "Il Libro Dell' Arte." NY: Dover. ISBN 048620054x. This is a translation and reprint of a medieval Italian painter's manual. Recommended.

Theophilus: On Divers Arts, The Foremost Medieval Treatise on Painting, Glassmaking and Metalwork, Translated from Latin with Introduction & Notes by John G. Hawthorne and Cyril Stanley Smith. New York: Dover Publ., c1979. ISBN 0-486-23784-2. Three books originally in Latin, one each on painting, glass, and metalwork. Translated from

copies in twelfth-century German hands; the original manuscript has been lost. Contains information on paint pigments, mixing paint, and what colors are to be used in what order in the creation of paintings. Probably of limited use to the scroll illuminator, but interesting for the ingredient information and as a period source.

Celtic:

Bain, George: Celtic Art, the Methods of Construction. New York: Dover, 1973.

This is a useful book for ideas and style information; however, his construction methods can be very confusing. Compare them with Iain Bain (George's son) or Aidan Meehan before putting a lot of time into your design. ISBN 0-486-22923-8.

Bain, Iain: Celtic Knotwork. New York: Sterling Publishing Co., 1992. ISBN 0-8069-8638-7.

George Bain's son gives his own working methods and his perspective on his father's. Some people like this design method, some like Mark Van Stone's. Try them all before you decide.

Laing, Lloyd and Jennifer. Celtic Britain and Ireland, AD 200-800: The Myth of the Dark Ages. New York: St. Martin's Press, 1991. ISBN 0-312-04767-3. Two chapters on Celtic art, including spirals and the origin of the interlace designs.

Meehan, Aidan. Celtic Design, Animal Patterns. New York: Thames and Hudson, 1992. ISBN 0-500-27662-5. This is one of a series Meehan has done on Celtic design, each exploring one or more elements of the Irish manuscript style in great detail. They aren't cheap, but they are definitely worth the price. Other titles include Knotwork, the Secret Method of the Scribes, Spiral Patterns, and Maze Patterns. No photographs; they contain only Meehan's re-drawings, but these are very clear and show how they were done. Recommended.

Nordenfalk, Carl. Celtic and Anglo-Saxon Painting. New York: George Braziller, 1977. ISBN 0-8076-0826-2. Many large black and white and color photographs with informative descriptions. Another worthwhile Braziller book. All Braziller art books are highly recommended.

Treasures of Early Irish Art, 1500 B.C. to 1500 A.D. The catalog of the Metropolitan Museum traveling exhibit. (I saw it at the DeYoung Museum in San Francisco.) New York: Metropolitan Museum of Art, 1977. ISBN 0-87099-164-7. Color and B&W photographs and descriptions of artifacts in the exhibit, including the books of Kells, Durrow, and Lindisfarne. New York: Metropolitan Museum of Art, 1977. ISBN 0-87099-164-7.

Van Stone, Mark. Celtic Knots, Technique & Aesthetics. Part 1: Basic & Intermediate Knots. Arvada, CO: Alphabet Studio, c1992. This 26-page pamphlet is the first in a proposed series by a noted calligrapher and teacher. How to design good knots and avoid mistakes; how to derive a dot grid for a knot you want to re-create. No ISBN.

Middle Eastern:

Atil, Esin: The Age of Sultan Suleyman the Magnificent. New York: Harry N. Abrams, 1987. ISBN 0-89468-098-6. (National Gallery of Art, Washington). Catalogue of an exhibit from Turkey; illustrated with large, clear color photographs. Much decorative art, including calligraphy, book pages, and book bindings.

Derman, M. Ugor: Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection, Istanbul. NY: Metropolitan Museum of Art, c1998. ISBN 0-87099-874-9. The catalog of an exhibit at the Los Angeles County Museum of Art in May, 1999. Contains colored photos of many examples of Islamic calligraphy and illumination from the private collection of an Istanbul banker. The earliest pieces are from the 15th century. Also information on the different scripts, tools and materials the artists used. This is a beautiful book.

Lowry, Glenn D. with Susan Nemazee: A Jeweler's Eye. Islamic Arts of the Book from the Vever Collection. Washington, D.C.: Arthur M. Sackler Gallery in connection with the University of Washington Press, 1988. ISBN 0-295-96677-7. Another museum catalog with color photographs and very informative text. Recommended for anyone with an interest in Islamic calligraphy.

Welch, Stuart Cary: Persian Painting, Five Royal Safavid Manuscripts of the Sixteenth Century. New York: George Braziller, 1976. ISBN 0-8076-8013-0. Color and black and white photographs of Persian paintings from the Shah-Nameh and other sixteenth-century illuminated books. Very little calligraphy information, but it contains historical information on the painters and the patrons who commissioned the books.

Zakariya, Mohamed. Music for the Eyes: An Introduction to Islamic and Ottoman Calligraphy. A brochure produced in 1998 by Museum Associates, dba Los Angeles County Museum of Art, in connection with the Letters in Gold exhibit. Contains information about different Arabic scripts and the tools and methods of the artists. 16 pages.

Individual Manuscripts:

Backhouse, Janet. The Hastings Hours. San Francisco: Pomegranate Artbooks, n.d. ISBN 0-7649-0002-1. A small hardcover book with color photos of full pages and enlarged details of a lovely Book of Hours made in the southern Netherlands near the end of the 15th century for William Lord Hastings, who was executed by Richard III in 1483.

Backhouse, Janet. The Lindisfarne Gospels. London: Phaidon Press Ltd., c1981. ISBN 0-7148-2461-5. One of many excellent books by the Assistant Keeper of the Department of Manuscripts at the British Library. Scholarly text and many color illustrations including enlargements of detail. A very high-quality book.

Brown, Peter: The Book of Kells. New York: Thames and Hudson, c1980. ISBN 0-500-27192-5. Color and black-and-white photographs, information on the scribes, their working

methods and materials. Peter Brown is the caretaker of the Book of Kells at the Trinity College Museum, Dublin.

Meehan, Bernard: The Book of Kells. New York: Thames and Hudson, c1994. ISBN 0-500-27790-7. 117 illustrations, 110 in color. Comprehensive discussion of the book, its materials and design, symbolism, and theme. Clear color illustrations. A very nice book.

Facsimiles (there are many others)

Meiss, Millard and Elizabeth H. Beatson: The Belles Heures of Jean, Duke of Berry. New York: George Braziller, 1974. No ISBN. One of the Books of Hours created for the brother of the King of France by the Limbourg brothers in the early 15th century. Lots of colorful miniatures, lots of vine and ivy borders (and other types of borders). Another beautiful Braziller book.

Meiss, Millard and Edith W. Kirsch. The Visconti Hours. New York: George Braziller, 1972. ISBN 0-8076-0651-0. Hardcover. Beautiful glossy color photos of a big-ticket Book of Hours made at the beginning of the 15th century for two successive Dukes of Milan. The style of illustration is very unusual, imaginative and colorful. This is a beautiful book.

Narkiss, Bezalel. The Golden Haggadah. Rohnert Park, CA: Pomegranate Artbooks, 1997 (orig. pub. by the British Library). ISBN 0-87654-481-2. A richly illuminated book of Jewish Passover ritual, dating from around 1320 in Spain.

Plummer, John: The Hours of Catherine of Cleves. New York: George Braziller, n.d. No ISBN. Hardcover in slipcase. A facsimile of a Book of Hours created around 1440 for Catherine of Cleves, Duchess of Guelders. Illustrated with many photographs of the miniatures and diverse, creative border illustration. Recommended.

Thomas, Marcel: The Grandes Heures of Jean, Duke of Berry. New York: George Braziller, 1971. No ISBN. Completed for the brother of the King of France in 1409. A huge book, measuring approx. 12" x 15". Lavishly illuminated with miniatures, ornamented and gilded capitals, fanciful borders and hordes of drolleries. It is said the Duke considered this book the pearl of his collection. This is a full-size facsimile in full color. Highly recommended.

Master Caolaidhe mac Ceird's Short Booklist

Here's a short list books I use for references. I tried to comment briefly on them. Surprise! Most of them refer to Celtic art.

The Celtic Art: The Methods of Construction, George Bain

Dover Publications, Incorporated, 1977 (I use this more for reference than technique. The methods of construction are a bit difficult for beginning or novice artisans.)

Celtic Knotwork, Iain Bain, 1992

(I don't have this book anymore, but it was a little easier to understand Iain's concepts than George Bain's.)

The Bestiary, A Book of Beasts, T.H. White, Perigee Books, 1980, 1st published in 1954.

(A good reference for medieval style creatures)

The Lindisfarne Gospels, Janet Backhouse, Chronicle Books, 1990 (lots of plates of the pages)

Books showing plates from the Book of Kells. (lots and lots of books on this subject)

Scottish Art and Design, 5000 Years, Edited by Wendy Kaplan, Harry N. Abrams, Inc., 1991

(Not a big section on Medieval art, but several good plates of art and scrollwork)

The Anglo-Saxon Chronicles, Translated and Collated by Anne Savage, Dorset Press, 1983

(A lot of text, but several good pictures of Anglo-Saxon art and sculpture.)

Lady Osondrea Recommends:

There are an enormous amount of books out there on calligraphy and different illumination styles, I will recommend only a few; I encourage you to explore your local bookstores and libraries for more.

Alphabets and Numbers of the Middle Ages by Henry Shaw (ISBN I 56619-640-X)

Medieval Designs From Britain by Eva Wilson (ISBN 0-486-25340-6)

The Art of Calligraphy, A Practical Guide to the Skills and Techniques. (ISBN 1-56458-849-1)

Make sure you use good sources, not "simplified" (like Ken Brown).

Recommended by Mst. Gefjon fasthaldri Hrafnardottir

The Golden Age of Dutch Manuscript Painting, by James H. Marrow. Published by George Braziller Inc. , New York, NY 1990, ISBN 89-85967. One of my all time favorite books for illumination 'inspiration.' It's a beautiful book, containing a great many color photos of manuscript pages, as well as lots of black and white photos and all the pertinent information for each one.

The Illuminated Page - 10 Centuries of Manuscript Painting by Janet Backhouse.

Published by University of Toronto Press, Inc. in 1998. ISBN 0-8020-4346-1 Lots of full color pictures with good documentation.