LOCHAC SCRIBES HANDBOOK

2012

Forward

Greetings,

this is the new version of the Lochac Scribes Handbook. It is written mostly with new scribes in mind but is also worth looking through for scribes who have been working with the College for a long time.

While Lochac does not have the strict sumptuary laws that many Kingdoms have we do have some customs that are based around our heritage from the West and to a lesser extent from Caid. These customs plus many of the things that newer scribes ask all the time such as; how do I complete a particular type of scroll blank, what wording should I use for a scroll etc are all covered in the new Scribes Handbook.

The Lochac Scribes Handbook also covers details on how to analyse a particular style of calligraphy and illumination and basics on what sort of equipment you need and how to design and create scrolls.

I would like to thank Her Excellency Mistress Branwen for her extensive work on the Lochac Scribes Handbook. Without Mistress Branwen's total revision of this book it could not have been republished. She has refined previous articles and updated a lot of information from the previous Scribes Handbook to make this a useful and relevant book for all scribes who want to contribute to the Kingdom of Lochac.

I would also like to thank all the previous Provosts of the College of Scribes who have put so much into the College of Scribes over the last 30 years as Lochac has grown into and flourished as a Kingdom.

Past Provosts include;
Viscountess Mistress Rowan Perigrynne
Baron Sir Richard de la Croix
Master Giles de Roet
Mistress Leofwynn Wulfinga
Mistress Leonie de Grey

Finally I would like to thank all of the College of Scribes members and Wardens who contribute to the College for the benefit of the Kingdom. I hope that this Handbook helps future scribes create wonderful works of art that the Kingdom can see for many years to come.

Viscountess Mistress Caristiona nic Beathian
Provost of Scribes
Lochac

Word from the Editor.

Branwen of Werchesvorde OL and Master Scribe of the Lochac College of Scribes

In the 2000, I was the Principality Scribe for Lochac. Unfortunately, due to work reasons, I had to leave Lochac and was unable to finish my Term of Office. However before I left I had put together a Lochac Handbook for Scribes, the Handbook went out to the Wardens, but that is as far as it went due to no monetary support for general publication and in those days less than desirable internet.

In the Kingdom of Atenveldt, I was given the opportunity to write another Scribes Handbook, which has since been updated. I had and have gone to various sources, Kingdom Scribal handbooks from the West, Atenveldt, East, An Tir, Caid, Outlands and others including Lochac and found a set of standards that we all share. This guide in based on these.

Writing a Scribes handbook is fraught with the danger that those reading will say, 'that's not right or 'that is out of date'. So be it, there is always that risk when one person is the writer. The Handbook is meant to be updated.

This Handbook is a guideline of the expectations and requirements of the College of Scribes and is intended to assist new scribes start their journey into the world of service through talent and skill. It's a guide only, nothing more, nothing less. Within these pages is the information you need to put together a basic scroll. Later when you develop your own understanding through research and experience you will make better, more accurate scrolls and hopefully expand the knowledge of the Lochac College of Scribes in the form of class notes and articles.

The Handbook is comprised of beginner instructions for Analysing Styles, Basic Calligraphy, Illumination and Design Techniques. These are followed by the minimum standards required for scroll production and information about dates, heraldry, reigns and a basic set of wordings etc.

All I can say at this point is welcome and I hope this Handbook assists you on your journey. You may be the one who updates it next!

Branwen

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The Scribal Office

The responsibilities are pretty simple and basic.
1. Keep a record of the work of scribes
2. Produce SCA documents, to wit, scrolls for awards acknowledged in corpora e.g. Award of Arms, Grant of Arms, Patent of Arms, other documents e.g., charters, formal declarations, credentials for representatives to foreign courts etc.
3. To recruit and train Scribes.
4. To encourage research into period illumination and calligraphy.
5. To produce other calligraphed documents as time permits.

Wardens
The Provost also requires assistance. So that there would be a Scribe on hand for any Kingdom event where Their Majesties attend it was decided to create the Office of Warden. Wardens are the officers in charge of the **Baronial Scribes** whose Scriptoriums contribute to the Kingdom. Warden in the old French means 'Guide' This is done in consultation with the Barons and Baronesses as well as the Provost of Scribes.
The responsibilities for the Baronial Scriptoriums are the same as for the Provost but at a Baronial level rather than at a Kingdom level. The Office of Warden helps to train future Provosts and to be a group contact for local scribal activities both inside and outside of the College of Scribes.

A Deputy Kingdom Scribe and A drop Dead Deputy can also be appointed, their duties to be determined by the Provost. Please note duties can change with the abilities and talents of the Deputies and therefore are not set in tradition. This is a warranted Office.

The most common duty for a Scribal deputy is the maintenance of the College of Scribes Website. This is usually undertaken by a Deputy known as the Verger. Other things that deputies have done in the past include running the College of Scribes Newsletter, creating the online database and updating the old excel database.

Any Scribe who does work for the Kingdom is automatically under the jurisdiction of the Kingdom Scribe. This is to maintain the responsibilities to the Crown requirements and to make sure the quality of the scroll is within the accepted limits. A Scribe must attend a Baronial or Kingdom Scriptorium at some time, if possible.

This is to facilitate the Provost and/or the Warden with their abilities so that assignments can be given.

Please note that the individual Scribe is a very valuable 'resource', they give of their time, skills and talents, and materials. The only thing we ask is that if they are given an assignment that they keep any names confidential.

The College arms may be displayed by The Scriptoriums, but not individuals. The **College Seal,** as shown on the cover of the Handbook may be displayed by any member of the College of Scribes. The College Seal was designed in 2009 By Master Giles de Roet who contributed the motto and by Lord Madoc ap Gryffith who designed the centre of the seal. The college seal is on all of the seals held by the Wardens. These seals are then used to seal Writs when they are given out by Their Royal Majesties.

Reporting.

The Kingdom and Baronial scribes need to report 4 times per year, one for each quarter. The Kingdom Seneschal and Kingdom Scribe will co-ordinate their needs. The Kingdom reports to the Crown with copies to the Kingdom Seneschal, the reporting deputy for the Kingdom Seneschal and the Heirs if there are any. It is also a good idea to report to the Kingdom Herald.

The Baronial Scribe/Warden needs to report to the Kingdom Scribe, Their Excellencies and the Baronial Reeve if monies are involved.

The reports should include, a brief statement on the status and operation of the Scriptorium(s), membership, number of Kingdom Scrolls and Baronial scrolls completed, teaching, finance statements if any, recommendations, and thoughts for improvement.

Scroll Compensation

The Kingdom is willing to supply paper, as in man-made Transparent Vellum, to those doing assignments on behalf of the Kingdom.

If a recipient of an award wishes to commission a scroll from a Scribe, compensation is a private agreement between them. The recipient and the Scribe must get approval from the Provost in all cases. There is nothing worse than finding out that the scroll is a duplicate and that two people have put hours worth of work into the same scroll.

Scroll Assignments

There are a few things that must be remembered when you receive an assignment.

1. Confidentiality - no names are to be discussed. Why? Because you are not giving the scroll, the Crown is giving it, Crowns can change their mind, they

have access to lots of information that is Their prerogative. Imagine the disappointment of a proposed recipient if they were led to expect an award and then they didn't get it? Put yourself in a recipient's shoes. Crown's don't often give names for scrolls that don't confer a Grant or Patent of Arms. These scrolls usually are personalised and done specifically for the recipient. This happens when the scroll is going to be awarded at the time of the award. If the scroll comes after the recipient may ask to have a say in the scroll or request a certain scribe to do the scroll.

Other Awards can be personalised when we know the recipient but in reality this is very rare.

2. Membership - in this Kingdom the giving of Awards is to only members of the SCA, but it is also the prerogative of the Crown. Scrolls are only allocated to members whose name and details have been confirmed as having been approved by the College of Heralds. Other scrolls can be given to individuals who have not had their name and device approved as thank yous and as part of the atmosphere of the SCA.

3. On an Award scroll the Provost will confirm the name and device of a recipient and if necessary provide the blazon. If you need the blazon to be explained, let the Provost know and they will get it officially from a Herald. Do not under any circumstance do the device as you have seen it on a banner or shield, their device may not be registered or their interpretation may be artistic license. This is an Official document and thus must have the registered names and devices on the scroll. Preferred artwork can be used for the individual so long as it is based upon the approved device. Usually the Provost has details of any specifics regarding preferred artwork. If an individual approaches a scribe to have their scroll done and has a preference for artwork ask them to contact the Provost so that it can be determined whether or not their preferred artwork is in line with College of Heralds and College of Scribes requirements.

4. The Provost will give you the Preferred title of the reigning Crown and the correct spelling of their name, the name of the Award, and the dates it was given. The preferred name of the Crown is the name they Reigned under not necessarily the name that they have registered with the College of Heralds.

5. Your responsibilities if you accept this assignment is to get it to the Provost or their delegate in a timely manner, assignments deadlines are usually 6 months for a pre-printed scroll and one year for an original scroll. After that period of time it will be reviewed by the Provost. IF you have mundane problems which prevent you from completing the scroll on time, tell the Provost so that other arrangements can be made, don't be too proud and don't take too long to decide. This is not meant to be stressful and you cannot create if you have too many demands, mundanely or Society.

Analysing a Style
By Mistress Rowan Perigrynne

As with costuming and other arts, many people produce scrolls which are pretty, but generically 'medjeeval', rather than that of a particular style from a given time and place. I have to admit that my aim is to produce work which is so accurate, that it can be placed to (say) northern Italy in 1450. Not that it slavishly copies any specific piece, but rather it copies and reproduces the style to produce a new and original piece of work, perfectly in keeping with the Originals.

This is easier to do with calligraphy than illumination. There are a lot less parameters, for a start. There are even many books around which explain various calligraphic hands and how to reproduce them. You can find specific instructions on how to letter a Book of Kells uncials, or early Gothic or Bastarde. The same cannot be said for illumination.

In order to provide a copy book calligraphic hand, a scribe has to carefully analyse the style from the original manuscripts, bearing in mind that different scribes have different handwriting, as we do today. Marc Drogan's book on calligraphy is an excellent example of this technique. In the field of illumination, there is some detail in Johnson's work, and George Bain has done much to document aspects of the Celtic style, but there is not the thorough analysis which you can find for calligraphy.

What are the features, both general and specific, which make a particular illumination style recognisable? Let me give you an example. When I was trying to teach myself how to do a15th C Italian vine work style, I looked at over 20 examples by different artists. They varied in many respects, such as whether the border was on the left only, or right around, or how many vines were intertwined. Some had putti (fat Italian babies) and some didn't. Some painted wreaths of pink and blue and some green.

But some aspects were constant. They all had white vines (some lightly shaded with cream). They all only ever used red, green, blue and about in equal proportions. They all had thin blue borders around the vines. They all had primary initials based on Roman capitals done in gold leaf. They all had white highlights in groups of three dots.

The conclusion from this was that if I wanted to reproduce the Italian style, I should use red, green, and blue, gold Roman caps, white vines and so on. Analysing these features is the first step towards being able to reproduce them. Some people can do this unconsciously. I hope to show you general methods which can be used by anyone.

The ideal way to do this is to sit down with a number of examples of the style you want to emulate. They could be several examples from one book or by different artists of the same period. So here is a summary of the sort of questions you might ask yourself about a particular style.

Step 1.

In order to analyse the basic design on the page (and to be able to come up with a similar design yourself), you need to start with the big picture…

General Layout
- Is the layout horizontal (landscape) or vertical (portrait)? Or two matched pages?
- Are there any borders/
- Are there any large graphic elements (capital letters, pictures, seals, devices, etc)?
- Margins
- What are the relative proportions of the top, side and bottom margins? Don't forget that some manuscripts had the margins trimmed when rebound or for colour reproduction!
- How much margin compared to text (relative text area and margin area)?

Now you can sketch in the basic frame and idea for your own layout.

Step2.

If you are the scribe, you will then need to analyse the hand and style being used in the period. Even if you are doing the illumination some of this will still apply.

Blocks of texts.
6. How many columns are there? Is there a line or border between them?
7. Are the lines justified? (Does the text line up neatly on both the right and left)?
8. Does it use justifiers? (Small filler illuminations to make the lines even) What are they like?
9. Do words finish at the ends of lines, or wrap around? Are there hyphens?

The Text Itself
6. What is the size of the text on the page – how many lines per page?
7. How big is the writing – how tall is an 'o'?
8. How much space is there between the lines of text? Measure this between letters without ascenders and descenders.
9. What proportion of line space to letter height? The same? Twice as big?
10. What is the proportion of ascenders (the top bit of letters like l, k, f, b) compared with an 'o'? Less? More? What about 't' (often a special; case and lower than the others)?
11. What is the proportion of descenders (the bottom bit of letters like p, q, g) compared with an 'o'? Less? More? What about 'x' and 'f'?
12. How much space between words, compared with an 'o'? Less? More?

13. What is the proportion of the pen width to letter height? Is an open 'o' 4 pen-width's high? or 3? Or 6?
14. How much space is there inside the letters (between the strokes of an 'm', inside an 'o') compared with the width of the pen? Less?
15. More?

Marc Drogin demonstrates this text analyses very well in his book of Medieval Calligraphy, and shows several examples of the same basic hand.

- Now you can plan your calligraphy – how many lines and how they are spaced.

Step 3
Now for a detailed analysis of the actual illumination style. Ready?

Borders
- Is there an illuminated border?
- How many sides are bordered? What variation is there in this?
- What is the width of the border compared to the margin and text?
- How does the border interact with the primary capital? With the secondaries? With the text? (Are there any twisty bits which join them together)?
- Is there any foliage used? What type? – Acanthus? Vine work? Gothic?
- What are the standard features and patterns in the borders?

Illustration
- Is there an illustration (like a picture)?
- Is it before or after the capital? At the bottom of the page? At the top of a column? Scattered around the page?
- What proportion of the page does it cover?
- Is it separate (in the frame or border) or just figures on the page itself?
- What are the standard features and pattern in the illustrations?

Primary Capital
- Is there a much larger initial capital?
- What proportion of the page or column does it take up? How many lines of text?
- Does it extend or become part of the border?
- What is the basic letter form – Uncial? Roman capital?
- Is the letter itself flat colour or decorated? _ Historiated (with a little picture inside)? Foliated (with leaves)? Diapered (patterned background)? Knot work? Vine work?
- Is the inside decoration attached to the letter or separate? What are the proportions?
- What are the standard features and pattern in the Capital?

Secondary or Paragraph Capitals

- Does each paragraph start with a fancy capital?
- What proportion of the page or column does it take up? How many lines of text?
- Do they extend into or become part of the border?
- What is the basic letter form – Uncial? Roman capital?
- Is the letter itself flat colour or decorated? _ Historiated (with a little picture inside)? Foliated (with leaves)? Diapered (patterned background)? Knot work? Vine work? Plain colour?
- Is the inside decoration attached to the letter or separate? What are the proportions?
- What are the standard features and pattern in the Capitals?

Text Capitals
- Does each sentence start with a fancy capital? The capital form of the text? A bigger version of a lower case letter?

Special Text
- Is there any text treated in a special was/ - someone's name, a date…
- How is it treated? – rubricated (written in red), Gilded, centred on its own line, etc.

Metals
- Is there any metallic gold or silver?

Note that silver leaf turns a dark grey blue – after 500 years, it won't look like silver any more!

Use of Colour
- What are the main colours?
- What are the proportions of these colours (e.g. about half blue, equal red and gold, less green…)?
- What minor colours are used? Is there any pink, orange, and purple? How and when is it used?
- Are the colours flat and shaded?
- If shaded, are they blended or layered?
- Are there primary colours lighted with white? Is the green lighted with white or yellow?
- Is white used as a highlighter? Are there any other colours? How and when are they used?

Outlines
- If there is gold, is it outlined in black? How thick? Are there extra patterns in the outline?
- Are letters and borders outlined in black? How thick?
- Are the figures outlined? How about their faces? What about diapered patterns?

- Are any other colours or outlines patterns used?

Figures
- Are there people inside the letters? In an illustration? In the border?
- Is the style realistic or stylised?
- If stylised, what are the features? How are the faces treated? The Hair? The clothes?
- How is the shading done on all these features?
- What about the beasts, birds and insects? Are they real or make believe? What style?
- And objects? Are they real? Are they '3-D' or flat? Do they have shadows?
- Scenery
- If there are any 'scenes' or illustrations, how are they treated? Do they tell a story?
- Are there real backgrounds (with sky) or a diapered background? No background painting?
- Are these usually trees? Buildings? Grass?
- Are the trees real or stylised? Is there an obvious 'tree' formula? How about shading patterns, leaf sizes, fruit, trunks, groups….
- Are the buildings real or stylised? Is there an obvious building formula? Are they pink?
- How are the rocks done? Water? The sun and the stars?
- Is the grass/hills/air/water darker at the back of the picture or the front? Is there contrast shading? How is it done?

Finally, you are ready to begin designing the details of your illumination and actually painting it. I find I cannot usually Paint up all these details in one go. I try to keep the reference works beside me as I draw and paint, so that I can check and compare exactly how specific bits were done.

It's breathtaking when it works. Have fun!

Basic Calligraphy

By HE Mistress Branwen of Werchesvorde

Many scribes are illuminators few are calligraphers, very few are designers fewer still are all.

Calligraphy is not for those unwilling to practice because although illumination is also skill and technique, calligraphy, unless you have the mind set, can be very daunting. Each letter, word and line can make or break the overall appearance of a scroll. Badly executed calligraphy can ruin a scroll no matter how good the illumination. They must complement each other.

Following on from Mistress Rowan's Analysing a Style these are

Points to consider.
- Start practising the early hands, master one, be comfortable with it, And THEN go onto the next script. It is easier to go from early to later because the letter forms evolved from the previous forms. In this progression the more complicated forms can be mastered a lot easier.
- Start with a comfortable nib size around a number 3 or 4, again when your comfortable move down to the next sizes.
- Remember you are re-educating the muscles, to teach and program them to express a new hand. Those who are left-handed don't think it is easier for a right-hander. The left-hander's main concern is working over work, which can be very wet. Note position your paper the way you would normally right, that can even mean upside down, there is no right or wrong way. What ever is comfortable.
- Practice your piece in the given area before the final draft. This will help with the spacing of the lines and the words. Adjust the nib size if the text is too small for the area; reduce the nib size if it won't all fit in. Lastly if that doesn't work, revise the wording.
- Draw guidelines. Letters, words, lines and the spaces between are always even and uniform.
- Keep it clean. Don't overfill your nib, stroke it on scrap paper to remove excess, and wipe the back on the side of the ink bottle. Clean your nib constantly.

How to calligraph a scroll.

If you are a designer/calligrapher you will have a fair idea of what the scroll should look like. The calligraphy should always be done first, but perhaps the scroll has already been illuminated and it is left for the calligrapher to insert the required text and finish the scroll.

If it is on paper, there is a lot of pressure not to muck it up. Calligraphy is hard to correct, covering errors, removing or inserting words or letters is impossible without destroying the appearance of the scroll.

If the illuminated scroll is on vellum or man made vellum it can be corrected easily by scraping back and buffing the error.

So if at all possible, if you are required to work on paper, do the calligraphy first and when satisfied, ink (if required) in the design and then illuminate.

More Points to Consider

16. Decide on the size of the space available for the text and signatures.

17. Look at the style of the design and choose an appropriate script that matches.

18. A Celtic script does not go with a late Gothic design and looks decidedly odd.

19. Check whether there is room for large and small illuminated letters.

20. Decide whether lines have fillers, whether those fillers are geometric, flora or fauna, do they have details etc.

21. Make sure ample room is left for royalty signatures and titles and if the scroll has a Grant or Patent of arms.

22. Consider if you have to include space for a seal (s).

23. Has the illuminator completed the arms? Are arms required?

24. Do a dry run, copy the scroll, and insert the calligraphy. When all the bugs are worked out proceed with your scroll.

25. If it fits with the period design, the name of the recipient and the Awards Name should have lines to themselves, after all that's the point of the scroll, if the original inspiration allows.

26. When the calligraphy is finished, go over it, check for spelling mistakes, grammar and blots. Remove pencilled guidelines. Outline decorative features and fillers. Look at the scroll on the whole, is something not quite right? Go away, come back have another look. Fix it.

27. Sign it. On the front, unobtrusively, if you did the whole scroll, on the back if you are part of the team. Give your SCA name and a contact, just in case the recipient wants to thank you. Also give the source of the calligraphy text and the materials used.

More on Style Analysis

When looking at a piece of calligraphy which peaks interest, some scribes have the ability to copy exactly the letters and spacing, word spacing and line

spacing; others have to actually dissect the calligraphy and know the mechanics behind the scene.

10. Look at the overall size of the manuscript, big or smaller than the original? Same size? Check if you have a nib size that matches the down stroke of an 'o','i' or a 'l'.

11. Now measure the height of the body of the letters, check a number of 'a,c,n,o,u,s'.

12. Measure the height of the ascenders and the descenders Look at the proportions.

13. Next measure the spaces between the letters, take a range, and are some closer or further apart? Is the text straight up and down or does it slant?

14. Measure the spacing between words.

15. Then lastly the spacing between lines.

Set up a work grid and then start to check the actual letters forms and how they are constructed. Make up an alphabet (a Ductus) from your manuscript source, if there are letters missing, extrapolate (Some advanced scribes like to keep to the grammatical rules of the period but it is ok to do modern grammar, at least the Heralds will appreciate it). Do a grid for lower and upper case letters. Look at the relationship between the letters; are there some shorthand forms?

Trust your eye for noting differences. Work on the scroll text when finished and then check the whole appearance. Is it like your example?

If you are really new to this you can use a generic alphabet, which has been provided by others in books on Medieval Calligraphy such as Marc Drogin and David Harris, both of which are excellent sources.

Another thing to consider is that you should not expect that your handwriting be exactly the same as your example or someone else's. No one's hand is exactly the same as another and it is desirable that you develop your own style within the parameters of the text style you are representing. Your style, with practice, will be unique and consistent.

Calligraphic Terms

body   serifs

a   **B**   **p**   **k**

lower case   higher case or capital   ascender   decender
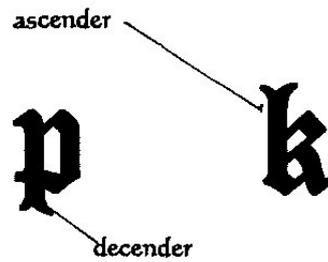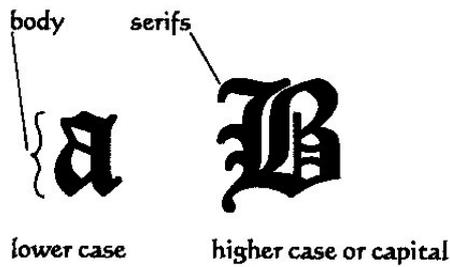
Letter spacing examples

C a l l i g r a p h y   **Calligraphy**   **Calligraphy**

Spacing too big   Spacing to small   Just right

Letter height including ascenders and decenders

height   **height**   **height**

Too short   Too high   Just right

Line spacing

This old man hit head on the bottom of the bed
Too close

This old man hit his head

On the bottom of the head
Too distant

This old man hit his head
On the bottom of the bed

Just right

Pen angle

45°
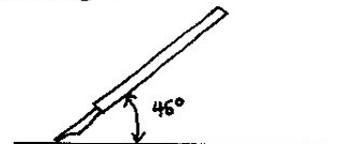
Side view   vertical stroke

90°

Top view

Materials for the calligrapher.

There is quite a range of materials available for the calligrapher but usually only at art supply speciality shops. You probably have a lot of these already in a draw somewhere.

Pencil   semi soft about a 2B

Eraser   soft white

Ruler   metal, or wood with a metal edge, with imperial and metric divisions

Surface   table or a slanted board, which is smooth

Lighting   which is bright enough to light but not hot or placed where it can cast shadows. Natural light is excellent.

Ink   Waterproof black ink for drawing the design and out ling initials.

Non-waterproof ink such as Sumi, which is very black and very fade resistant. Non waterproof inks are better for nibs as the permanent inks make cleaning hard. Non waterproof inks will leave a 'lacquer'.

Red ink for rubication i.e. red lettering. Other colours can be made from gouache thinned down.

Paint   Gouache is the best for lettering.

Nibs   Italic or straight cut nibs. Oblique nibs are good for Left handers. There are various nibs available, Mitchell nibs have a good reputation but it is usually up to your preference and experience. Drawing nibs and crow quill for drawing fine lines and details.

Quills   Usually have to cut your own and keep cutting continuously, but gives very rewarding style.

Technical   Rotoring and Staedler produce drafting pens, which have an inbuilt Reservoir, very handy and practical.

Brushes   for detail work and painting of large initials. 1,0,00,000, 0000, or smaller.

Water For washing and diluting should be pure. Tap water usually contains many minerals, which can change the pH of the inks and colours

Paper There are a variety of excellent papers, which are acid free, vellum is the best. The other, which the Kingdom uses extensively, is transparent Vellum, also known as parchmenta and parchmentine. The weight is 180 or 230gm and buff in colour We very rarely use white as the colour does not give a medieval appearance and white paint and details tend to have a greater value when on an off white background. This paper is man-made but it has the same qualities as real vellum without the cost. Corrections can be made by scraping back with a round edge scalpel blade and then buffed with an ink eraser or polished agate.

Compass coins, coffee mug, stencil for drawing circles etc.

Predrawn line sheets. Have practice sheets for the scripts you use more often, copying them will mean you have a quick supply on hand.

Alphabets Keep copies of all your ductus studies, make up your own reference collection, and refer back to them often, especially if you are doing a lot of different scripts. It is easy to 'contaminate' your script with the wrong letters.

Some pointers to remember.

Calligraphy is not easy; don't expect that you will be 'perfect' at the first try. Practice is an integral part of being a calligrapher, so even when you don't have an assignment, practice.

A calligrapher can also muck around with the wording of scrolls. The Kingdom of Lochac encourages creativity. Scroll beginnings and endings and descriptive phrases can be changed around as long as the integral information must be included. Remember to keep it in the Royal first person and make it non-gender specific if you are making scrolls in advance, unless you know the gender of course.

Don't get carried away. Scrolls that are too long will cause the attention in the audience to lag and the Herald to get tired. There will be more than one scroll given at a sitting. Don't put in anything too obscure, personal comments can be inappropriate or even rude. The Crown or the herald will not sign it, after all it's

supposed to be Their words. A scroll should never convey landedness with is the prerogative of the Crown.

Queen by Right of Arms. The Queen is listed first on the scroll and the King becomes the consort. It will be up to the Queen if the Consort retains the title King or Royal Consort.

 E.g. _____Queen by right of Arms and_____King by grace and courtesy etc.

Religious References

Do not put in any religious references, as the SCA is non denominational. The members of the society come from many religious or non-religious backgrounds and thus the SCA must be seen not to be bias or bigoted towards any religion, or to violate anyone's personal beliefs.

Custom Scrolls

Sometimes you are able to prepare a scroll in advance or after, with the recipient's aid. They may wish to have specific attributes included, or perhaps have the scroll written in a foreign language. With approval of the Kingdom Provost you can and are encouraged to customise scrolls. As long as an English version is made for the Crown and the Herald foreign languages are acceptable.

Awards given with an Award of Arms or Grant of Arms

Again this is the prerogative of the Crown. Often a recipient misses being recommended and it comes to the Crown's attention and it is found that they greatly deserve extra reward or consideration. When this is the case, include the appropriate text wording from both Award texts.

At the end of the Technique section there are other sections which cover information such as tables for dates and wording for scrolls.

Basic Illumination Techniques
By Branwen of Werchesvorde Version 5

Introduction

We illuminate and calligraph SCA Award Scrolls. The document and award scrolls from period actually had very little in the way of illumination, but we in the SCA love beautiful things and so we create the anachronism by introducing borders, initials and miniatures to Award Scrolls.

The people who receive these scrolls do so because they have worked hard and are being recognised in their field, be it service, martial arts or arts and sciences and we can do no less. The style of the scroll often reflects the recipient's interests (if we can) and be sure the recipient will know a good style from a bad. Remember your scroll will end up on someone's wall.

Some artists are calligraphers, some illuminators, some are designers, and some are a combination. As an illuminator you need to use the correct style for a design. If you find that you love illumination and wish to take it further you will find you will do so at the right time for you. We are dealing here with the very basics.

Basic supplies

Any good Illumination book will outline your needs; this is a basic list, if you are a calligrapher, you will probably already have some of these in your kit.

Pencil soft 2B, a propelling pencil

Eraser white plastic

Ruler one with a metal edge and with metric and imperial divisions

Compass coins, coffee mug something for drawing circles

Paper various types, some for practice, some for your piece of work, vellum, and imitation vellum

Ink Sumi is best, its non water proof, but is light-fast or fade resistant, gives a velvety black. It is made traditionally from carbon soot and aged, the older the better, comes in liquid form and sticks. Ink for drafting pens are designed for drafting pens and thus are waterproof and will clog dip pens and the like if not treated as such.

White-out Dr Martin's Bleed-proof white is a saviour This may have a modern name but it is basically white gouache with plaster added. Very similar to period gesso. No you do not use it as a paint or to cover mistakes. It is used for fine detail white work. Slightly thinned it works like white ink in a dip pen. It doesn't soak up the underlying colours thus keeping the white bright and crisp. Blending is possible.

Brushes Small is good. Buy watercolour brushes. The more 0's the better 4's and 3's. Real bristles or synthetic are your choice. These days there isn't much

	difference, all depends on use. Cotton buds or the end of your brush should be used for mixing. Try to avoid using your good brushes for mixing. It is the quickest way to ruin a brush and after all they cost. Don't leave brushes standing in water.
Water pots	2 at least, non spillable like yoghurt containers, are great and free. One is used for washing and the others for clean water to add to paint and must be changed often.
Water	Distilled, filtered but not regular tap water, which often contains high concentrations of mineral salts some of which are acidic. Palette, White with multiple depressions and a lid if possible. Period sea shells etc are encouraged. Plastic sewing bobbin case with lid used on a white paper works well.
Folders	Something in which to carry and protect projects, another folder for display (bragging)
Wipes	Paper towel for cleaning up spills, brushes etc
Library	The local Govt. ones, make friends with your inter-loan librarian, other peoples libraries, build up your own. Down load from web sites, a lot of Museum's have examples, check out second hand book shops and not least your local merchants at large events.
Paint	Gouache is an opaque watercolour therefore it stands to reason that water colours are transparent. There is a need for water colours to achieve certain effects, but you can make water colours from gouache. Gouache is the closest mundane commercially produced equivalent that is available to us. Pigment paints are available but they fall under a different realm of experience and expertise. Find a period pigmentist they will generally be delighted to show you the value of their craft.

Colours to start with.

Windsor and Newton (W&N) The college recommends these colours first.

Flame Red	Perm 1 Series 1
Permanent Rose	Perm A Series 3
Permanent Alizarin Crimson	Perm A Series 3
Ultramarine Blue	Perm A Series 1
Cadmium Yellow	Perm A Series 4
Permanent Green Middle	Perm A Series 2
Permanent White	Perm A Series 1
Lamp Black	Perm AA Series 1
Gold	Perm A Series 3

Add later   *Cadmium Red (pale), Cadmium Yellow (pale)*
W&N Gold Ink , an ideal shell gold substitute
Purple, Windsor Green, Burnt Umber, Ochre

Gold (pale), Silver

Add even later   all the fancy ones you saw others using.

Go to an art shop and invest a little time, read the brochures, talk to the sales people, go on line to the manufacturers. Cost is a very important factor. Cadmium Red W&N designer series 4 costs around $10-12 per tube. With the more expensive brands, you get better coverage, they last longer and the light fastness or permanence is important. I've had some original tubes for 8 years and there is ½ a tube left .The light fastness or permanence is also important. W&N designer's Gouache will apparently last more than 400 years. (Although I have yet put it to the test!)

Again this is up to you, as you know your situation. Cadmium and cobalt based colours are the most expensive as they are real pigments. Remember that some can be toxic, so handle with care and don't suck on your brush or put your brush in your coffee mug.

Colour Theory
You know this; you have been learning this from Kindergarten.
Primary Colours
>
> Red
> Blue
> Yellow

Secondary Colours
>
> Purple
> Orange
> Green

Tertiary Colours
>
> Muddy browns made from secondary colours

Black and white are not colours, they are dark and light

Complimentary or Opposite Colours
>
> Red to green
> Yellow to purple
> Blue to orange

When we colour we either paint 2 dimensional effect of paper with one opaque matt of paint, no shading, blending, or any variance. When we desire to create 3 dimensional images on a 2 dimensional surface we cause variance that will interact with our eyes and minds to give a 3D effect.

To give depth and dimension to an object we shade in light and dark. Adding black to darken a colour will often result in a colour loosing it's hue or brilliance and

sometimes a different colour is created altogether, such as black added to yellow will give green or brown depending on the black being a blue base or a red base.

This is where complimentary colours come in for example if we add a dab of purple to yellow we get dark yellow.

Thus your first exercise for your own benefit, make a colour chart or wheel using the colours in your palette.

Techniques

Mixing Paint

Gouache is an opaque paint the pigments are more dense than in water colours, which are transparent and less dense. You can dilute gouache to make water colours.
          Gouache should have a consistency of thick runny cream, well mixed so the pigments are suspended in the medium evenly. The medium is usually gum Arabic with water. As the water evaporates (dries) on the paper it leaves behind a film of pigment. If this film is streaky it has been unevenly applied thus the pigment spread is thinner and thicker in places. Large areas require marginally thinner paint i.e. more watery than smaller areas. But have a care not so watery that it starts to buckle your paper. Working quickly will often have the same result with a slightly less watery mix. Remember some colours such as purple and green are a real pain to spread evenly over large areas.

Application of paint
Basic as it is, filling in space so as to have an even spread, is not taught. With a large area, start in one corner with a fully loaded brush, take strokes out and then along the wet line, careful not to over extend the paint. If you over extend the brush will make dry brush strokes. You should not be actually touching the surface of your paper, just pulling the surface tension of the paint over it. Load your brush constantly and work quickly.
 With smaller areas the trick is to stop the paint from over flowing into other areas. Load less paint to the brush; go around the area like a border, dob paint in the centre and pull paint out to the painted edge. There are other ways but this will work to get you started. The more experienced you become with applying paint, then you can vary your technique to suit yourself.

 It is important to remember that in most styles of borders, the paint is flat sometimes using a shading technique. Other techniques such as watercolours are used in the miniatures within letters and 'cameo scenes' within the border.

Shading
Shade is made by the absence of light

1. On your example sheet draw a sun or light source in pencil; top right corner is good. Draw an object. The furthest point of an object from the light source will be its darkest the closest the lightest. Remembering where your light comes from will keep your overall light consistent.
2. Paint your object a mid colour. For example; In your paint tray/palette put your base colour say blue for now in three depressions, add a dab of purple/dark blue to one, mix add dab of white to another. You should have a mid, a dark and a light tint.

Note always add dark to light paint, a little at a time, mix thoroughly till you get the tint you want.

3. Paint the dark blue on the outer edge furthest away from your light source,
4. Put in the light blue on the edge closest to your light source.

Note *the more shades you create between light and dark the greater the depth perception.*

Now there are always exceptions to the general rules.

Red when made lighter with white will go pink not light red. Use another red, an orange red will make your base red look darker a blue red will make your base red look lighter. The closer they are together the easier it is to fool the eye into blending it and ignoring the orangey or bluey tint.

Flesh tones can be brought in a tube but it is easy to make your own with practice.
Method 1. Pink (White and red) with a dab each of blue, yellow and burnt umber (a brown made with green and orange)
Method 2. Orange (red and yellow) with a dab of burnt umber. To make it lighter add white, to make it darker more burnt umber.

Blending
Some shading techniques need a softer look and thus the colour changes appear more subtle or blended. Blending techniques are used extensively in other mediums such as frescoes, oil painting and water colouring. All use the brush to blend wet paint on the painting surface not on the palette.

As with all these methods, practice is very important. Paint your colours on, leaving a little space between colours, with a clean brush add some water, layer a film of water over the edges gently and without working it too much, allow the paints to mix in the water. The addition of water will re-suspend the pigments and the water surface tension will redistribute it with only a little agitation of the brush.

Note. Don't add too much water, don't overwork it, paper is unforgiving as it will swell, buckle and stretch.

Lifting

Lifting refers to the removal of most of the paint leaving a wash behind. The paper comes through to give a depth to an object.

Using a clean brush, squeeze out excess water with your fingers; use the brush to lift off paint in the area you wish. Clean the brush, squeeze out the water for each stroke. Reusing the brush without washing will replace what you just took off. It can be tedious but the results are often well worth the effort. Keep going until you have the desired effect.

Detail

There are many types of detail which often date a style in a period even to the extent of determining which Scribal School it came from For example some early Celtic styles use a lot of red dots. Late Italian renaissance used three white dots in a triangle in the background, known as the Trinity. Acanthus leaves are depicted throughout the ages but are treated differently with dots, lines, blending, highlighting etc and often relating to their origin.

These fine details can be achieved using a very fine brush or a dip pen-drawing nib, or a crow quill nib, using white gouache or Dr Martin's bleed-proof white. The consistency should be that of ink for the pen and little thicker for the brush. Don't be frightened to use a rule, preferably one with a metal edge, or turn it upside down so the painting edge will not let paint spread under the rule. Clean brushes, pens and rule often.

White work

Is a term used for the details that are white for example in diapering of backgrounds: lines and dots on leaves and vines. These types of details often define the style and set the period of an illumination. This is not to be confused with Italian white vine work of the Renaissance. That is a style on its own, which has very definite 'white work' details.

Outlining

Finishing a piece is to re-ink the entire design either in black ink or various colours that fit the style. In almost every example you will find outlines, some miniature paintings being the exceptions. Lines are usually painted with a very fine brush or pen nib or drafting pen, as long as you clean all tools constantly. Outlining gives crispness; tidies the edges and defines details. It can really make the scroll jump off the page. Note; only outline when the it is the style.

Summary

There are many other techniques and rules but they will only come with your own experience. Trial and error are worthwhile teachers and maybe you will discover something that you can share with others. Remember always to read about your sources of inspiration; just don't look at the pretty pictures. If you are lucky enough to

travel, go and see real primary sources in Museums such as The Met, Paul Getty and the Piedmont etc. Check out Auction houses they sometimes have catalogues and an exhibition of manuscripts or pages. You may not be able to afford one but you can usually get up close. They are well worth the time.

Check the sizing of the source material, surprisingly they were smaller than you realise Large scrolls look great in court but when the recipient gets it home they have to frame and find space to hang it. Making a scroll close to or double the original size is far closer to the original inspiration and can be termed a true miniature.

Finally, don't forget to sign it. If you do the whole scroll i.e. design, calligraphy, illumination, sign on the front inconspicuously, if the scroll is a combination of artists, sign only the back. Give your mundane name as well as your SCA name and Barony or SCA Group. Sometimes recipients will want to thank you.

Must remember list from Owen Jones
A useful list but use your own judgement or refer to the style of your inspiration.
28. Primary colours work best in small amounts/areas, balanced by secondary and tertiary colours in larger amounts/areas.
16. Blue retires, a yellow advances, red is intermediate.
17. When two tones of the same colour are used together, lighter will appear lighter, darker will appear darker.
18. Colours on white grounds will appear darker and vice-versa for dark grounds.
19. When coloured objects are used on a contrasting ground they should be set apart by an edging of a lighter shade of the colour used. E.g. Red flowers on a green ground should be outlined in a lighter shade of red.
20. Colours on a gold ground should be edged with a darker colour.
21. Metallic objects on a coloured ground should be outlined in black.
22. Colours on any colour ground can be edged in black, white or gold.
23. Work from the least used colour to the most and finish all work in that colour before going onto the next.
24. When lightening a colour use white, except green, use yellow.
25. Gold leaf goes on first.
26. Gold or silver paint when ever but wash water pots and brushed thoroughly so no metal pigments taint other colours.
27. All the above is subject to exceptions.

References
      Illumination and Colour Theory, Masterisita Tatiana Nikolaevna, reprinted Lochac College of Scribes Handbook 1999.
      Rowan's Guide Illumination, Mistress Rowan Perigrynne, reprinted Lochac college of Scribes Handbook, 1999.
      The Illuminated Letters, Stephen Oliver, Chartwell Books, 1998, ISBN 0785810641
      The Handbook of Owen Jones, 19th century reprints.

Acknowledgements

Thanks and appreciation for your assistance to Maestra Alex the Scribe, Master Giles Laval, Master Richard de la Croix, Mistress Nerissa de Saye.
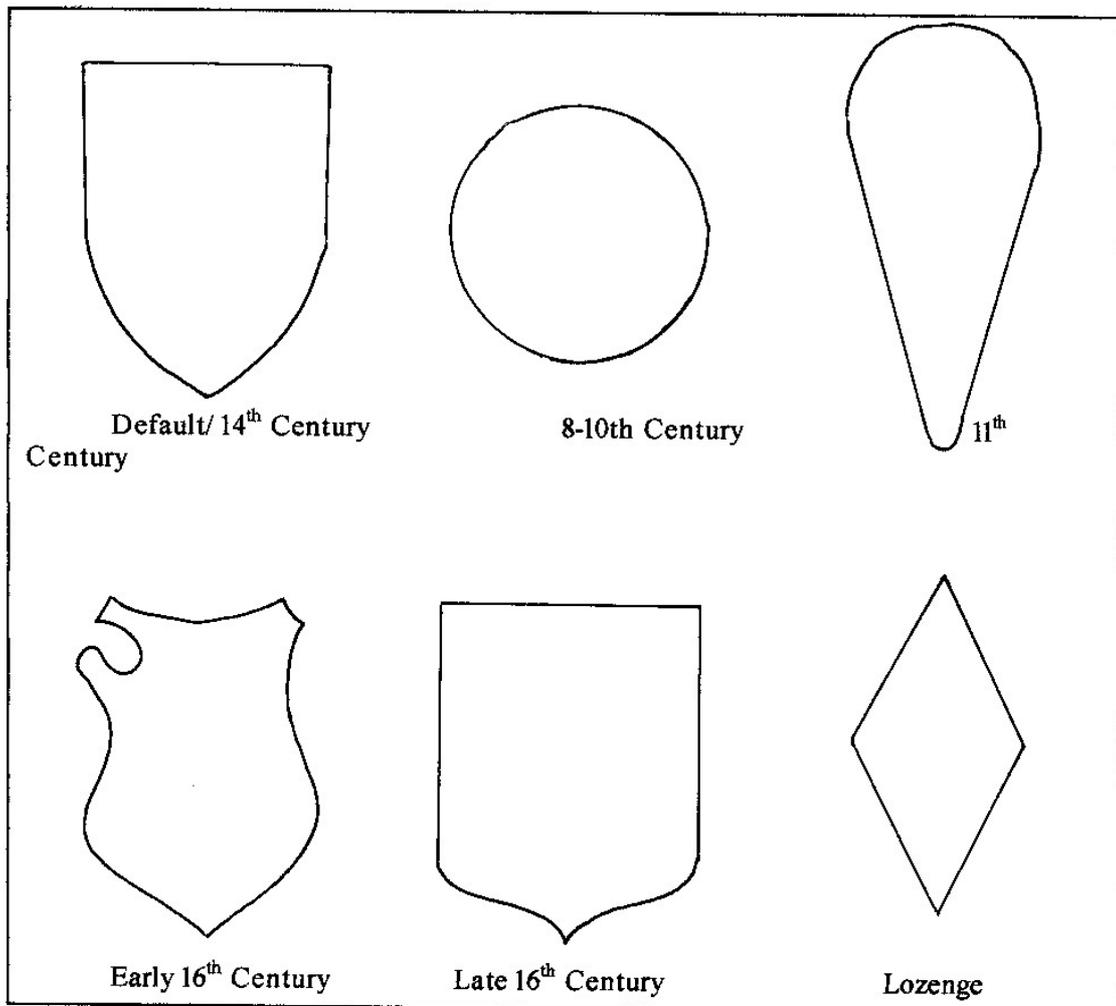
Heraldry for Scribes
Mistress Branwen of Werchesvorde Version 2

The Scribe needs to know some basic Heraldic Rules. This greatly enhances the look and style of the scroll. Certain scrolls have requirements. For instance an Award of Arms has only a shield or escutcheon but a peerage scroll has a helm, torse or crown, mantling, supporters etc. This is called the achievements. See the Table below for who has what. Remember although this is a guideline, you may choose to not to include formal Heraldry.
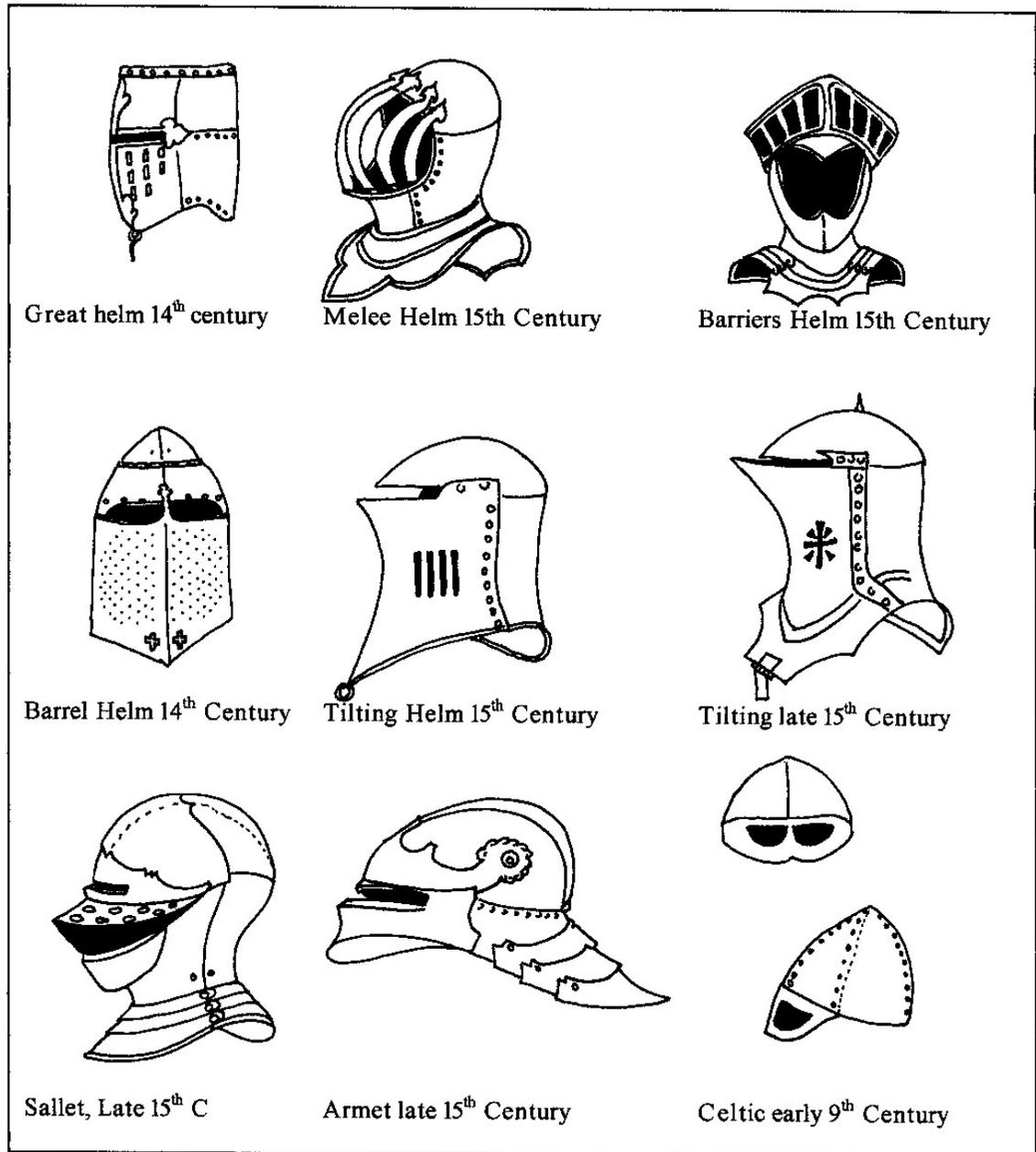
The Shield.
The shield can be any period shape, although the Lozenge (diamond) is more commonly reserved for Ladies. If you wish to keep to the period style of your scroll design look closely at your inspiration manuscripts. Remember in early periods shields and achievements were not depicted in scrolls. So then you just determine the best fit for your Scroll. It's an Anachronism! Included is the default shape.

Default/ 14th Century   8-10th Century   11th Century

Early 16th Century   Late 16th Century   Lozenge

Helms

Some aspects of the helms are reserved. Helms can be frontal or side views painted in metallic gold or silver. The recipient's helm may be used. Again it may be necessary to try and match the helm to the period style of the scroll.

Helms

Great helm 14th century   Melee Helm 15th Century   Barriers Helm 15th Century

Barrel Helm 14th Century   Tilting Helm 15th Century   Tilting late 15th Century

Sallet, Late 15th C   Armet late 15th Century   Celtic early 9th Century

Torse

The torse is a fabric roll used to cover the join of the crest onto the helm. The torse is usually coloured in the recipient's device primary colours, e.g. metal with predominate colour The torse can be replaced with a Crown, coronet, wreath or chapeau.

Crest

The crest can be with or replace the torse and include a charge, e.g. a charge from the recipient's device or perhaps the insignia of the Award e.g. a Pelican, wreath, belt.

Mantling

Mantling or lambrequin is a protective cloth attached to the helm and in heraldry is depicted flowing from below the torse or crest. It can sometimes terminate in tassels, and be slashed and scalloped in a stylised fashion. Again refer back to the period of your scroll. The colouring is usually the primary colours of the recipient's arms and the predominant metal. The lighter colour is traditionally on the underside. If ermine is used its also on the underside or lining of the mantle.

Crowns and Coronets.

Royal Peers and Baronets only ever wear Crowns and Coronets. This is an SCA wide requirement and thus only the forms below are accepted. Note: Crowns are worn by the reigning Royalty, coronets are for everyone else.

Coronets
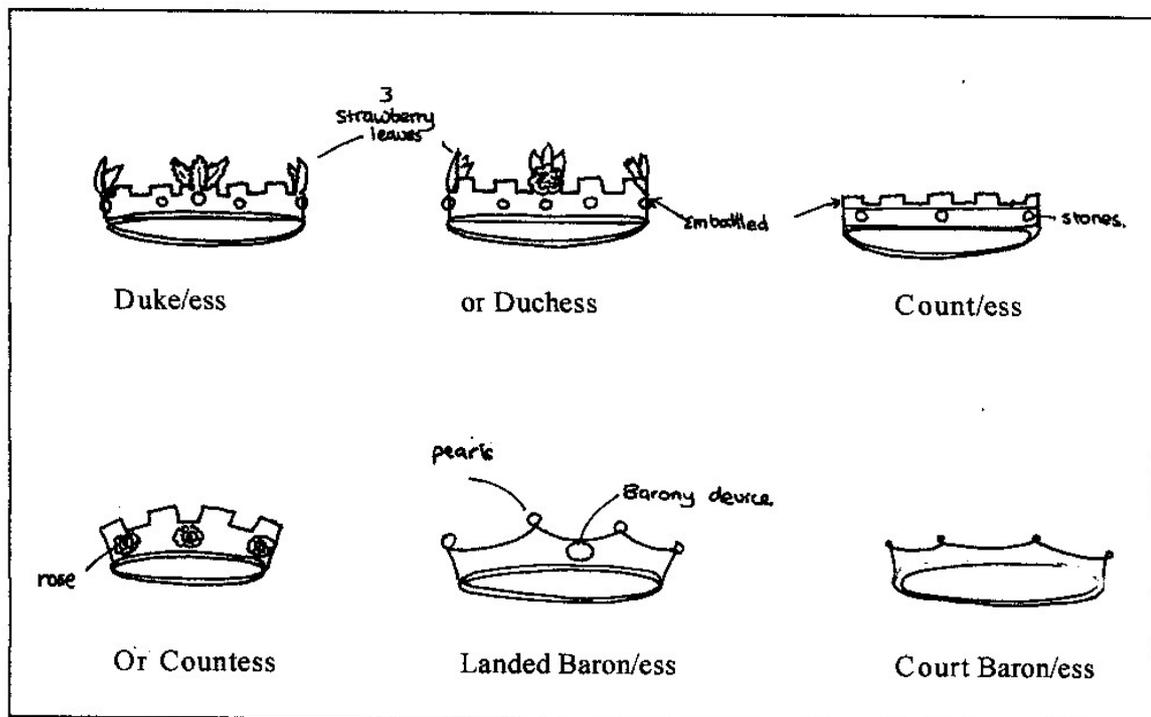
Viscount/ess by tradition in many Kingdoms wear either 12 or 16 pearls/ points on their coronets. These are usually made or depicted along similar lines the the ones shown for a Court Baron/ ess.

Supporters

Supporters are usually beasts or creatures, sometimes human forms, placed on either side of the shield. In the SCA these are usually taken from the charges of the recipient's device or the recipient may have a choice. The supporter is depicted holding the shield and thus always in the rampart position. It is optional that the whole achievement be on a base of grassy or stony ground, again can be the artists decorative feature or the recipient's preference.

Mottoes.

Mottoes are not included on any Official document.

Full Achievement of Arms

Crest

Torse

Mantling

Helm

Supporter

Shield

Base
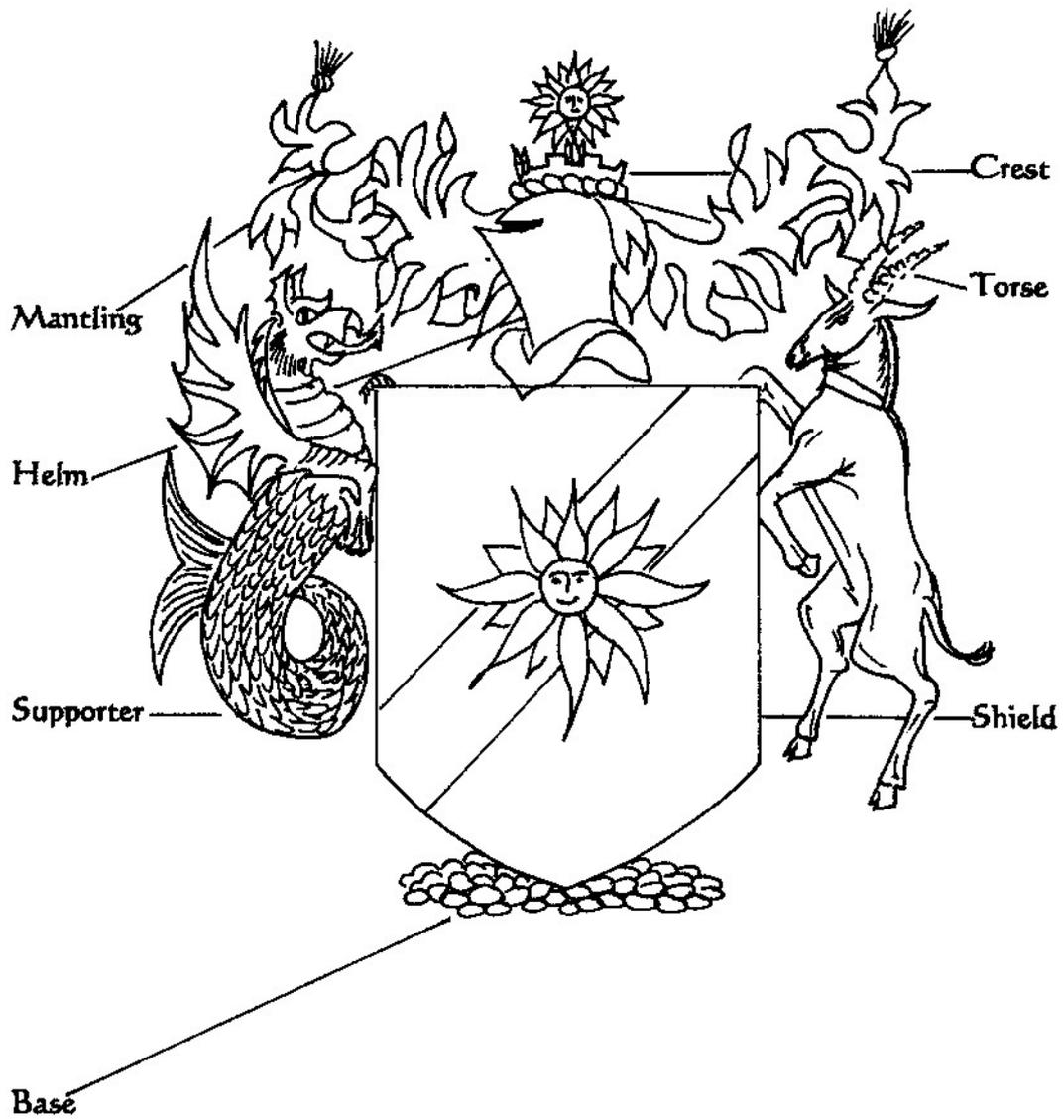
The Order of Blazon

Introduction

Heraldry for scribes often involves deciphering Heraldese. If the registered emblazon (drawing) is available, use it. The Heralds Web page has a Roll of Arms The Provost of Scribes should be able to provide you with the correct information. Otherwise check with the Lochac Crux Herald.

Remember confidentiality and thus your credibility and responsibility is yours. A friend may know something about heraldry but they in their excitement may reveal more than they intended. Lets face it some of our friends can't keep a secret.

If you have to get it off the SCA Armorial, check that you have the correct spelling of the Recipient's name and search from there. Print it off but first check any of the highlighted words in the glossary, this will aid you in code breaking. Having Heraldry books around is good but remember we are a Society of Anachronism and therefore Our Armorial may not follow traditional mundane conventions.

A charge is an object or a geometrical figure depicted in relief on a shield. In the SCA; a persons arms is called a device, the written description is a blazon and the picture of the blazon is termed emblazon.

The shield is divided into areas for example as we view a shield the left side is dexter, the right is sinister, the top is chief and the bottom is the base. The middle is called fess.

All blazons will default to the dexter and is only sinister when named.

The Field or background is the first part of a shield to be described, first it's colour and then it's arrangement. The arrangements are named as parted or varied fields.

This is then followed by the charge an ordinary or heraldic beast and its attributes and attitudes then any other minor charges and sub-ordinaries. Bordures or borders come next followed by any 'within' or "overalls'.

A little on colour
There are five colours or tinctures used by the SCA and 2 metals, and some furs.
The fundamental rule for heraldry is that metal shall not lay on metal and colour not lay on colour This to allow the details to be distinguished from a distance. This does not apply to fields, which lay next to each other or bordures, augmentations are usually exempted as they are designed to draw attention to the honours earned and thus recognised
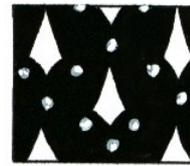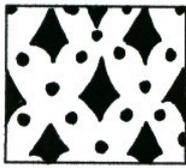
The colour naming conventions are listed below.

Metals and Coors

Gold	Yellow	Or
Silver	White	Argent
	Red	Gules
	Blue	Azure
	Green	Vert
	Purple	Purpure
	Black	Sable

Furs

Ermine has an argent field with sable ermine.

Ermines have a sable field with argent ermines.

Erminois has a Or field with sable ermines.
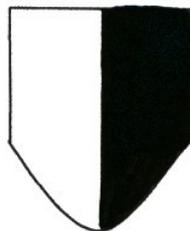

Pean has a sable field with Or ermines.
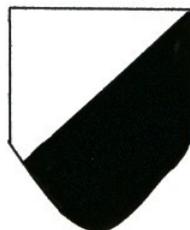
Parted Fields

quarterly

per pale

per fess
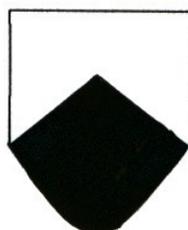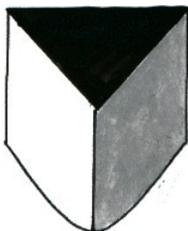

per saltire

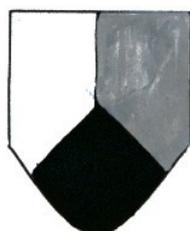per bend

per bend sinister

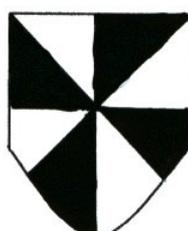
per chevron

per chevron reversed

tierced in pairle

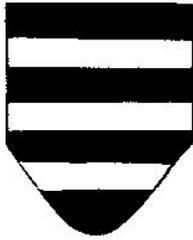tierced in pairle reversed

gyronny
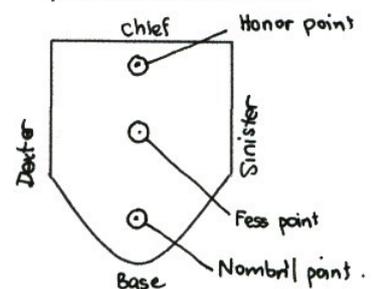
Varied Fields
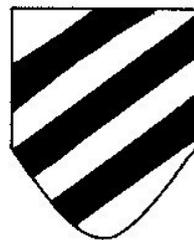
barry	bendy	bendy sinister	paly
chevronny	chequy	per chevron	per chevron reversed
cross	fillet cross	saltire	fess
pall	pale	pall reversed	inescutcheon
orle	tressure	double tressure	bordure
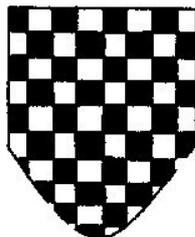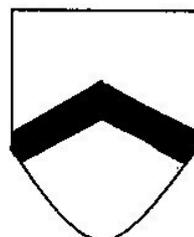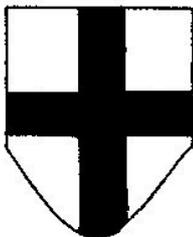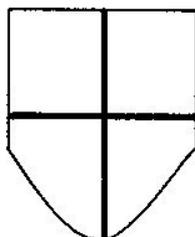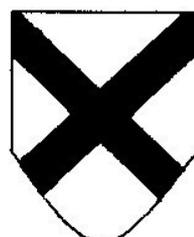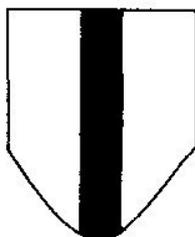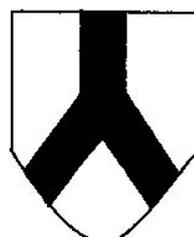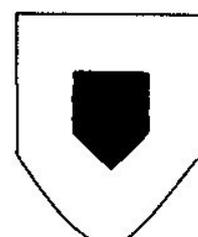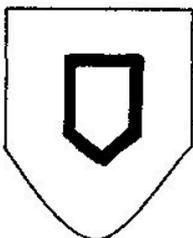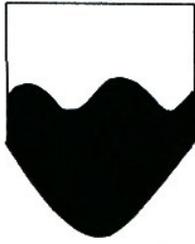
wavy or undy   dancetty   embattled grady   potenty
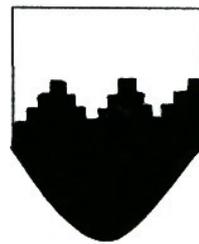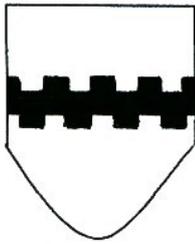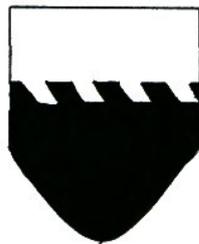
embattled   raguly   saxonized   grumpy

Semy is a repeat pattern evenly distributed over the field
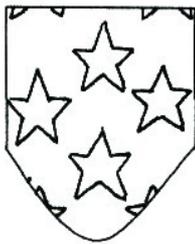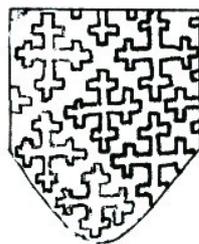
semy of e.g. stars   crusily   estoily   fleuretty or semi-de-lis
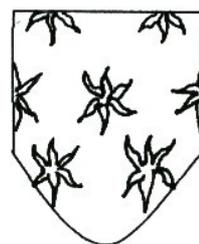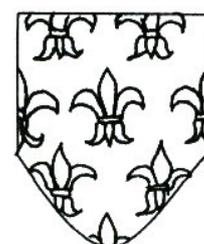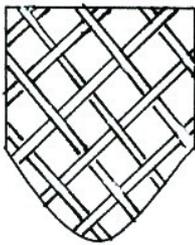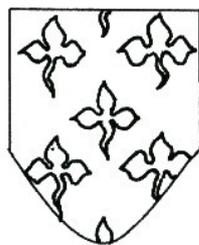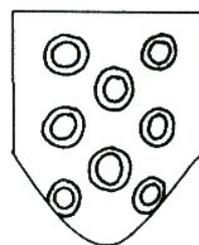
fretty   trefle   annuletty   billety
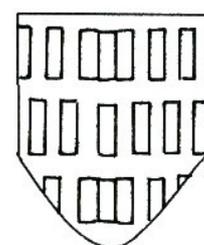
Roundels
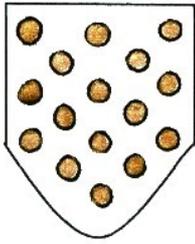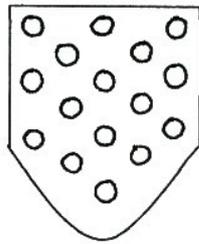
bezanty – gold   platy – silver/white   semy of torteaux-red   hurty - blue
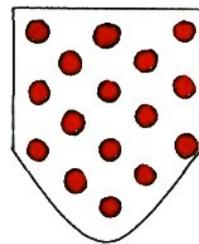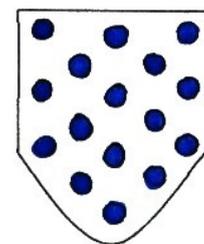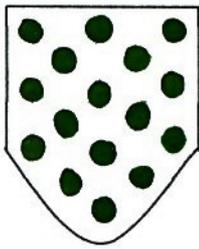
pommety- green
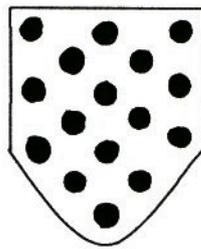
pellety –black

Drops
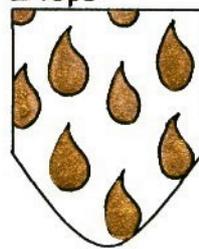
gouttyd'or –gold
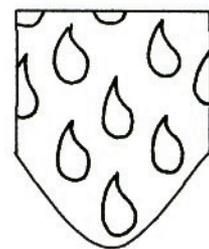
gouty d'eau –
silver/white
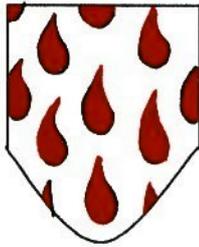
gouty de sang –red

gouty des larmes
- blue
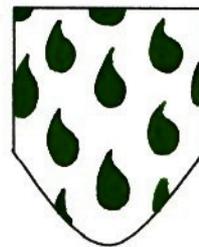
gouttyd'huile
- green

gouty de poix
- black

Common bestial attitudes

passant

couchant

salient

rampant

sejant

statant

dormant
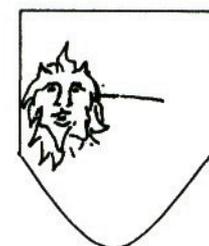
guardant

Other attitudes.

addorsed	back to back
affronty	facing the observer
caboshed	a head affronty but without a neck
close	wings folded
combatant	rampant and facing one another
conjoined	joined together
contornne	facing sinister
courant	running
coward	tail between the legs
displayed	wings expanded
endorsed	back to back
ensigned	having a charge placed above
forcene	a rearing horse
haurient	of a fish, head upward
naiant	swimming
nowed	knotted
reguardant	looking back over its shoulder
volant	flying horizontal
vorant	devouring

Attributes

armed	of talons
attired	of antlers
barbed	of an arrow or sepals of a rose
couped	severed in a straight line
crined	of hair or a mane
embrued	spattered or dripping with blood
en soleil	surrounded by the rays of the sun
eradicated	uprooted
erased	torn off roughly
fourche	forked
fructed	bears fruit
forged	encircled about the throat
habited,	vested ,clothed
incensed	flames from the mouth and ears
jessant	issuant- issuing from
langued	of the tongue
pierced	with a circular hole
queued	tailed
voided	depicted in outline

Common charges
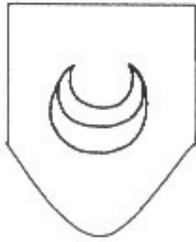
crescent	decrescent	increscent	caltrap
sun in splendor	estoile	pheon	pile
label	billet	mullet	fret
fusil	mascle	clarion	fleam
barnacle	millrind	water-bouget	fountain
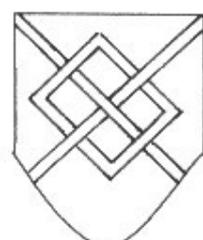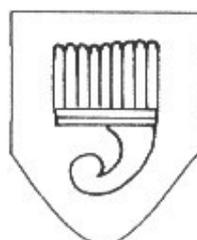
Varied lines of partition
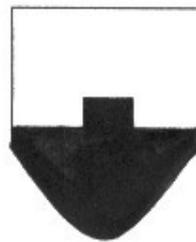
angled	bevilled	ecatellé	nowy
arched or enarched	double arched	bretesse	embattled
clover leaf	fir twig	fir tree	engrailed
invected	indented	dentally	rayonne
nebuly	urdy or vallary	crested	dovetail
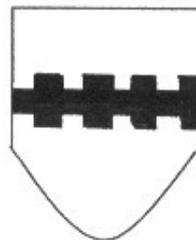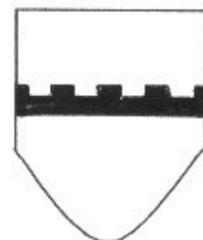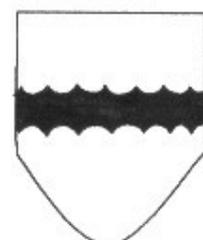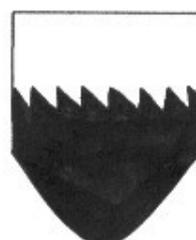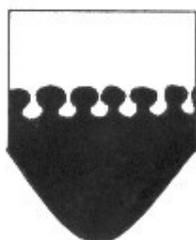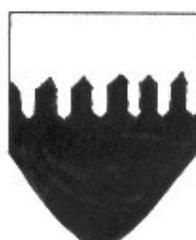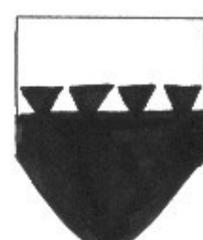
Kingdom of Lochac Scroll texts for Awards.

The preparation of the wording of scrolls has to have certain information included in them. The calligrapher must realise these are the words of the Crown and are official documents.

Below is the basic wording for each Order. Basically they have the greeting with the reigning Crown's name and title, the recipient's name, why they are getting the award, what award and the date. Single lines should be left for the recipient's name and a single line used for the name of the Award, as these are the primary focus of the scroll, where possible as part of the period design.

Greetings and award dates can be interchanged between awards and some of the reasons can be expanded with colourful adjectives, but only with the permission of the Kingdom Provost who consults with the Crown.

It is the prerogative of the Crown to choose which title they would prefer e.g. Rex Regina, King Queen, Emir and Emiress etc. The Kingdom provost should let you know at the time of the assignment.*Those awards such as Peerages and Grants or Patent of arms should have the blazon, i.e.' to wit; insert the blazon, if the recipient does not yet have a device the words 'as here depicted or emblazoned' should be inserted after Patent or Grant of Arms. These can be added later.

If you like you can choose to use the wording from the appropriate pre-printed scrolls and writs.

Award of Arms Writs were introduced under Edmund and Leonore, AS 45 and now most Royals have their own version designed to fit in with their reign. When the recipient has selected and registered a name and device with the College of Heralds then they may select a style of Award Arms provided by the College of Scribes. There is no reason an original design can't be used as long as the wording is approved by the Provost.

In the following pages the Award overview and reason for conferring the award as described in the Lochac Laws found at under section VI Awards (http://sca.org.au/laws/LochacLawsASXLIV.pdf)

Duke/Duchess

- The Duchy is granted to those persons who have reigned over a kingdom two or more times, at the end of the second complete reign. The token is a coronet adorned with strawberry leaves.

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

We are pleased to confer unto *recipients name* the rank and Title of Duke/Duchess of the realm of Lochac. He/she ruled our fair realm twice/thrice with skill, grace and courtesy, he/she has achieved a diverse range of accomplishments that have improved the running of the Kingdom as well as the respect of their populace. He/she has extended themselves by supporting and promoting a whole range of activities which has been a further enhancement. Through his/her service he/she has enriched the participation and involvement of our populace and we have inherited a Kingdom in good health and wealth.

We further confer a Patent of Arms and confirm to wit; enter arms as registered with the college of heralds.

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

County/Countess

- The County is granted to those persons who have reigned over a kingdom, at the end of the their first completed reign. The token is an embattled coronet.
- abbreviation: County

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and Name by grace and beauty, Queen of Lochac give greetings.

Body

We are pleased to confer unto *recipients name*. the rank and Title of Count/Countess of the realm of Lochac. He/she ruled our fair realm with skill, grace and courtesy, he/she has achieved a diverse range of accomplishments as well as the respect of their populace. He/she has extended themselves by supporting and promoting a whole range of activitities which has further enhanced our Kingdom. Through his/her service he/she has enriched the participation and involvement of our populace.

We further confer a Patent of Arms and confirm to wit; enter arms as registered with the college of heralds.

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Viscount/ Viscountess

- The Viscounty is granted to those persons who have reigned over a principality, at the end of the first complete reign. Viscounty Coronets are in no way defined, but are a matter of personal taste. They normally reflect some element of the Principality Arms, plus personal decoration.
- Abbreviation; Vis

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

We are pleased to confer unto *recipients name* the rank and Title of Viscount/Viscountess of the Our Realm of Lochac. *He/she* hast ruled our fair Principality with skill, grace and courtesy and *he/she* has achieved a diverse range of accomplishments as well as the respect of their populace. He/she has extended

themselves by supporting and promoting a whole range of activities which has further enhanced our Kingdom. Through *his/her* service *he/she* has enriched the participation and involvement of our populace.

We further confer a Patent of Arms and confirm to wit; *enter arms as registered with the college of heralds.*

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Chivalry

- The Chivalry are elevated for their ability on the field, for their courtesy and chivalry. Peers must also support the Crown and kingdom, display courteous and noble behavior, share their knowledge and skills with others, practice hospitality according to their means, and those skills and behaviors appropriate to the court. Chivalry in fealty (Knights) wear white belts, a chain of large single links, and spurs. Masters at Arms wear a white baldric.

Abbreviation: KSCA

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

We are pleased to admit unto our Order of the Chivalry *recipients name*. He has shown great skill on the field, great knowledge of tactics and strategy, and he has demonstrated courteous behavior and has achieved a diverse range of accomplishments as well as the respect of his peers. He has gone further and taught these skills and knowledge, further enhancing our Kingdom through armored combat. Through his service he has enriched the play of our populace.

We now bestow on him the title of Knight with all rights and privileges appertaining thereto and thus to be taken in all places as a Peer of Our Realm.

We further confer a Patent of Arms and confirm to wit; *enter arms as registered with the college of heralds.*

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Laurel

- The Laurel is given to those who show true excellence in the arts and/or sciences. Peers must also support the Crown and kingdom, display courteous and noble behaviour, share their knowledge and skills with others, practice hospitality according to their means, and those skills and behaviours appropriate to the court. The token is a medallion bearing a laurel wreath. Laurels in fealty may wear a chain.
- Abbreviation OL

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

In Our Kingdom We recognize and elevate those who through their excellent knowledge and service in the Arts and Sciences have grealy enhanced Our Kingdom. They have also displayed courteous and noble behavior, shared knowledge and skills through teaching, and practiced hospitality according to their means.

Therefore We are privileged to admit *recipient's name* unto our Order of the Laurel and to bestow *him/her* the title of *Master/Mistress* with all rights and privileges appertaining thereto and thus they are to be taken in all places as a Peer of Our Realm.

Further We confer a Patent of Arms, confirming arms to wit; *enter arms as registered with the college of heralds.*

Select **Ending** from list or

Done by Our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Pelican

- The Pelican is given for extraordinary service to the Kingdom, far and beyond that given by most members. Peers must also support the Crown and Kingdom, display courteous and noble behaviour, share their knowledge and skills with others, practice hospitality according to their means, and those skills and behaviors appropriate to the court. The token is a medallion depicting a pelican in its piety. Pelicans in fealty may wear a chain.
- abbreviation: OP

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and Name by grace and beauty, Queen of Lochac give greetings.

Body

In Our Kingdom We recognize and elevate those who through their excellent service and admirable leadership with grace and courtesy have enriched Our Realm. They have shared knowledge and skills through teaching and facilitating the growth of service through others.

Therefore We are privileged to admit *recipient's name* unto our Order of the Pelican and to bestow *him/her* the title of *Master/Mistress* with all rights and privileges appertaining thereto and thus to be taken in all places as a Peer of Our Realm.

Further We confer a Patent of Arms, confirming arms to wit; *enter arms as registered with the college of heralds.*

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

White Scarf

- The White Scarf is given for outstanding ability in rapier combat in accordance with the Treaty of the White Scarf, courteous and chivalrous behavior, service, and teaching.

  The order's symbol is a white scarf, worn at the left shoulder or above the left elbow. The Order confers a Grant of Arms to the bearer, if they do not have one already, and ranks equal in the order of precedence as the Lochac Company of Archers and higher in precedence than other varieties of Grants of Arms.

- Abbreiviation OWL

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and Name by grace and beauty, Queen of Lochac give greetings.

Body

There are those who demonstrate outstanding ability in Rapier Combat in accordance with the Treaty of The White Scarf which holds high the standards of courteous and chivalrous behavior as well as service, and teaching.

We are pleased to confer unto *recipients name* the rank and Title Don of the Order of the of White Scarf.

Thus We also acknowledge this service with a Grant of Arms and confirm these arms to wit; *enter arms as registered with the college of heralds.*

We do request that they continue to further the knowledge of rapier with original research and in doing so promote advance the expertise in Our realm.

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Lochac Company of Archers

- Companionship of the Archers is granted to those who demonstrate high achievement and service to the Kingdom in archery, with high levels of chivalry, courtesy, courtly behaviour and accomplishment. The duties of the members of this Company are to promote and encourage their art within the Kingdom of Lochac. They are to advise the Earl Marshal and the Archery Marshal on, and do research into, all aspects of the art of missile weapons. Membership of the Company confers a Grant of Arms to the bearer, if they do not have one already, and ranks equal in the order of precedence as the White Scarf and higher in precedence than other varieties of Grants of Arms.

- abbreviation: LCA

A Version

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

There are those who demonstrate high achievement and service to the Kingdom in Archery and have achieved high levels of chivalry, courtesy courtly manners and accomplishment much.

We are pleased to confer unto *recipients name* the rank and Title Honorable Lord/Lady of the Order of the of Lochac Company of Archers.

Thus We further acknowledge their service with a Grant of Arms and confirm these arms to wit; *enter arms as registered with the college of heralds*.

We do request that they continue to further the knowledge of archery with original research and advise the Earl Marshal and Archery Marshal on their progress.

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Grant of Arms

- The Grant of Arms is given to mark the service of great Officers of State, or as acknowledgement of activity in any field of endeavor at an equivalent level to the Officers of State fulfilling their duties. There is no badge or token.
- In some Kingdoms, a recipient of a Grant of Arms styles him- or herself The Honorable Lord or Lady (as in: THL Frederick von Flintschtone); this is now permitted in Lochac, but usage varies.
- abbreviation: GA

Usual content of scroll;

Select **Introduction** from list or

Let it be known that We *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body

We are pleased to confer unto *recipients name* the rank and Title Honorable Lord/Lady of the realm of Lochac. He/she with grace and courtesy, by extending themselves they have promoted a whole range of endeavors which have only benefited our Realm.

Thus we acknowledge the service with a Grant of Arms and confirm these arms to wit; enter arms as registered with the college of heralds.

Select **Ending** from list or

Done by our hand and seal this *day* of *month* anno societatis *year* being *year* in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

This wording can also be used for Scrolls for the Grant level Awards, Cockatrice, Silver Pegasus and Red Wyvern

Replace with

Thus we acknowledge the service with admittance unto our order of *insert order name* with a Grant of Arms and confirm these arms to wit; enter arms as registered with the college of heralds.

Silver Pegasus- Service

- The Order of the Silver Pegasus may be given to those who have distinguished themselves over time by performing outstanding service. They shall also have demonstrated chivalry, courtesy and courtly behaviour. Elevation to this Order shall confer upon the holders a Grant of Arms, if that person is not already a holder of a Grant of Arms. All bearers of Grants of Arms are entitled to be addressed as The Honourable Lord / Lady.
- abbreviation: OSP

Cockatrice - Arts and Sciences.

28. The Order of the Cockatrice may be given to those who have distinguished themselves over time by showing outstanding skill in the Arts & Sciences. They shall also have demonstrated chivalry, courtesy and courtly behaviour. Elevation to this Order shall confer upon the holders a Grant of Arms, if that person is not already a holder of a Grant of Arms. All bearers of Grants of Arms are entitled to be addressed as The Honourable Lord / Lady.
    29.   abbreviation: OCt

Red Wyvern – Martial Arts

29. The Order of the Red Wyvern may be given to those who have distinguished themselves over time by performing outstanding service and great prowess in the Martial Arts. They shall also have demonstrated chivalry, courtesy, and courtly behavior both on and off the field of combat. Such prowess can include skills in Armored Combat, Archery, Rapier, the Equestrian Arts, Siege

Warfare, or Leadership on the Warfield. Elevation to this Order shall confer upon the holders a Grant of Arms, if that person is not already a holder of a Grant of Arms. All bearers of Grants of Arms are entitled to be addressed as The Honorable Lord / Lady.
30. abbreviation: ORW

Award of Arms

The Award of Arms is given for service or other significant contribution to the well-being of the Kingdom, usually at the local level. There is no token, but the award confers the

- Right to bear arms. Gentles granted an Award of Arms are entitled to be adressed as "Lord" or "Lady". This award shall have the effect of converting devices previously registered with the College of Heralds to Arms.
- abbreviation: AA
- **Short Version**

Select **Introduction** from list or

Let it be known that we *Name* by right of Arms King of Lochac and *Name* by grace and beauty, Queen of Lochac give greetings.

Body . We are honored to recognize *Recipients name* for the service and skills that they have brought to our realm. We therefore command that they consult with our heralds and devise unique arms.

Select **Ending** from list or

Done by our hand and seal this day of month anno societatis year being year in the common era.

Suitable titles ie King, Rex etc Queen, Regina etc

Longer Version

Select **Introduction** from list

Body

 We are both honored and privileged to acknowledge the contributions to our realm by our members of our populace.

We thus pleased to confer an Award of Arms on *recipients name* and thus command that they consult with out heralds to develop unique and suitable arms.

If they have arms already insert instead.

We confirm to them to bear the following arms to wit; enter exactly the blazon on the registered arms.

Select **ending** from list

Scroll text, Alternate Beginnings

The scroll text is sectioned into 5 parts.

30. **The address**, which includes the greeting.

31. **The bestowers** usually the Crown names and titles or their representatives i.e. the Baron and Baronesses which may include the phrase

<center>'by the grace of the Crown of Lochac'</center>

32. **The reason** for the award i.e. skills, service, courtesy etc.

33. **The award** which award is being given

34. **The confirmation** the dates, signatures, seals and titles.
35.

Below is a list in alphabetic order of different acceptable beginnings.

A   All shall know that...
Attend now to the letters of...

B   Be it known unto all that...
Be it known to all gentles and nobles that...

C   Come all ye before and know...
Come forward all and know that...

D   Due commendations unto...
Draw nigh and hear the words of...

E   Every gentle shall know that...

F   Forasmuch as...
Fondest greetings to all who come by these letters...

G   Greetings unto all to whom these presents come...
Good gentles, harken to the words of...

H   Harken to the words of...
Hear now the words of...
Heralds proclaim unto all that...

I   It shall be known to all that...

J   Just and wise are the words of...

K   Know that...
Know all that...

Know by these presents that...

L	Let it be known to all that...
	Let it be known to all to whom these presents shall have come...
	Let all harken to the words of...
M	May it be known throughout the land...
	May it be known to one and all that...
N	Now let it be known to all that...
O	One and all shall know that...
P	Proclaim unto all...
	Pray attend the to the words of...
Q	Quiet so all may hear the words of...
R	Receive now the words of...
	Reason wills that all good gentles attend now to the words of...
	Rejoice in the words of...
S	Salutations unto all to whom these presents shall have come...
T	To all to whom these presents shall come...
U	Unto all who come by these present letters...
V	Verily...
W	Whereas...
	We...
Y	Ye all shall know that...
	Ye shall attend the words...
Z	Zealous is...

Anno Societatis

The date conventions for the SCA can be very confusing, below is a table giving the Society date and the common era date, followed by table of Roman Numerals. Dates roll over on the 1st May.

Arabic CE	Roman Date	Anno Societatis	Roman Date	Month or day	Roman	Month or day	Roman
1995	MCMXCV	30	XXX	1	I	22	XXII
1996	MCMXCVI	31	XXXI	2	II	23	XXIII
1997	MCMXCVII	32	XXXII	3	III	24	XXIV
1998	MCMXCVIII	33	XXXIII	4	IV	25	XXV
1999	MCMXCIX	34	XXXIV	5	V	26	XXVI
2000	MM	35	XXXV	6	VI	27	XXVII
2001	MMI	36	XXXVI	7	VII	28	XXVIII
2002	MMII	37	XXXVII	8	VIII	29	XXIX
2003	MMIII	38	XXXVIII	9	IX	30	XXX
2004	MMIV	39	XXXVIX	10	X	31	XXXI
2005	MMV	40	XL	11	XI		
2006	MMVI	41	XLI	12	XII		
2007	MMVII	42	XLII	13	XIII		
2008	MMVIII	43	XLIII	14	XIV		
2009	MMIX	44	XLIV	15	XV		
2010	MMX	45	XLV	16	XVI		
2011	MMXI	46	XLVI	17	XVII		
2012	MMXII	47	XLVII	18	XVIII		
2013	MMXIII	48	XLVIII	19	XIX		
2014	MMXIV	49	XLIX	20	XX		
2015	MMXV	50	L	21	XXI		

Roman Numeral rules are that 4 = V minus I which is written as IV

9 = X minus I which is written as IX

The addition of I means plus one e.g. XII equals Ten plus Two = 12

This system works through the infinite numeral system.

Number	Roman	Number	Roman
One	I	Thirty	XXX
Two	II	Forty	XL
Three	III	Fifty	L
Four	IV	Sixty	LX
Five	V	Seventy	LXX
Six	VI	Eighty	LXXX
Seven	VII	Ninety	XC

Eight	VIII	One Hundred	C
Nine	IX	Five hundred	D
Ten	X	Thousand	M

List of the Reigns of Principality of Lochac Kingdom of the West.

36. **James I and Olwyn I** from 5 Jan - 22 Jun 1985

37. **Hugh I and Merewyn I** from 22 Jun 1985 - 4 Jan 1986

38. **Brusi I and Alarice I** from 4 Jan - 28 Jun 1986

39. **Reynardine I and Marguerité I** from 28 Jun 1986 - 3 Jan 1987

40. **Brusi II and Catherine I** from 3 Jan - 11 Jul 1987

41. **Reynardine II and Eleanor I** from 11 Jul 1987 - 2 Jan 1988

42. **Elffin I and Talietha I** from 2 Jan - 9 Jul 1988

43. **Corin I and Gabriella I** from 9 Jul 1988 - 7 Jan 1989

44. **Valerian I and Rowena I** from 7 Jan - 15 Jul 1989

45. **Styvyn I and Rhyllian I** from 15 Jul 1989 - 6 Jan 1990

46. **Elffin II and Rowan I** from 6 Jan - 9 Jun 1990

47. **Haos I and Bryony I** from 9 Jun 1990 - 5 Jan 1991

48. **Elffin III and Keridwen I** from 5 Jan - 11 May 1991

49. **Reynardine III and Éibhleann I** from 11 May - 31 Aug 1991

50. **Kane I and Rhianwen I** from 31 Aug 1991 - 11 Jan 1992

51. **Elffin IV and Rowan II** from 11 Jan - 9 May 1992

52. **Gerald I and Alisaundre I** from 9 May - 5 Sep 1992

53. **Aylwin I and Ingerith I** from 5 Sep 1992 - 2 Jan 1993

54. **John I and Gabriel I** from 2 Jan - 15 May 1993

55. **Brusi III and Catherine II** from 15 May - 11 Sep 1993

56. **Alfar I and Susannah I** from 11 Sep 1993 - 8 Jan 1994

57. **Corin II and Keridwen II** from 8 Jan - 14 May 1994

58. **Cornelius I and Morwynna I** from 14 May - 3 Sep 1994

59. **Bran I and Cairistiona I** from 3 Sep 1994 - 14 Jan 1995

60. **Alfar II and Isabeau I** from 14 Jan - 13 May 1995

61. **d'Gaunt I and Muirghein I** from 13 May - 9 Sep 1995

62. **Finnian I and Lucrezia I** from 9 Sep 1995 - 13 Jan 1996

63. **Cornelius II and Morwynna II** from 13 Jan - 4 May 1996

64. **Alfar III and Elspeth I** from 4 May - 14 Sep 1996

65. **Alaric I and Nerissa I** from 14 Sep 1996 - 11 Jan 1997

66. **Corin III and Keridwen III** from 11 Jan - 5 Jul 1997

67. **Ragnar I and Bliss I** from 5 Jul 1997 - 10 Jan 1998

68. **Boris I and Constance I** from 10 Jan - 11 Jul 1998

69. **Alfar IV and Elspeth II** from 11 Jul 1998 - 9 Jan 1999

70. **Vladimir I and Huraiwa I** from 9 Jan - 10 Jul 1999

71. **Ædward I and Yolande I** from 10 Jul 1999 - 16 Jan 2000

72. **Cornelius III and Morwynna III** from 16 Jan - 8 Jul 2000

73. **Boris II and Constance II** from 8 Jul 2000 - 13 Jan 2001

74. **Gui I and Ælfled I** from 13 Jan - 14 Jul 2001

75. **Alfar V and Liadan I** from 14 Jul 2001 - 12 Jan 2002

76. **Gawyne I and Yve I** from 12 Jan - 6 Jul 2002

List of the Reigns Kingdom of Lochac.

- **Alfar I and Elspeth I** from 6 Jul 2002 - 11 Jan 2003
- **Cornelius I and Morwynna I** from 11 Jan - 5 Jul 2003
- **Alaric I and Nerissa I** from 5 Jul 2003 - 3 Jan 2004
- **Ædward I and Yolande I** from 3 Jan 2004 - 3 Jul 2004
- **Draco I and Serena I** from 3 Jul 2004 - 8 Jan 2005
- **Stephen I and Mathilde I** from 8 Jan - 9 Jul 2005
- **Cornelius II and Morwynna II** from 2 Jul 2005 - 7 Jan 2006
- **Ædward II and Yolande II** from 7 Jan - 8 Jul 2006
- **Draco II and Asa II** from 8 Jul 2006 - 6 Jan 2007
- **Alfar II and Gudrun II** from 6 Jan - 7 Jul 2007
- **Hugh I and Theresa I** from 7 Jul 2007 - 12 Jan 2008
- **Berenger I and Bethan I** from 12 Jan - 5 Jul 2008
- **Siridean I and Siban I** from 5 Jul 2008 - 10 Jan 2009
- **Theuderic I and Engelin I** from 10 Jan - 4 Jul 2009
- **Gabriel I and Constanzia I** from 4 Jul 2009 - 9 Jan 2010
- **Bran I and Leylii I** from 9 Jan - 10 Jul 2010
- **Edmund I and Leonore I** from 10 Jul 2010 - 15 Jan 2011
- **Gabriel II and Constanzia II** from 15 Jan - 2 Jul 2011
- **Cornelius III and Elizabeth I** from 2 Jul 2011 - 7 Jan 2012
- **Siridean II and Margie I** from 7 Jan - 1 Jul 2012
- **Henri I and Beatrice I** from 7 Jul 2012 - 12 Jan 2013

Table of Achievements for Scrolls

Award	Shield	Helm	Mantling	Torse	Crest	Crown	Supporter	Belt/Chain
Duke	X	Frontal Gold	X may include ermine	X	X	Strawberry leaves	X	X
Duchess	X	Frontal Gold	X	X	X	And /or Chaplet of Roses	X	
Count	X	Frontal Gold	X may include ermine	X	X	Embattled coronet	X	X
Countess	X	Frontal Gold	X may include ermine	X	X	and or a chaplet of Roses	X	
Viscount/ Viscountess	X	Silver Gold Full Face or Frontal	X may include ermine	X	X	Own coronet or a coronet of 16 or 12 pearls 8 depicted	X	
Knight/Master of Arms	X	Frontal Silver	X may include ermine	X	X		X	X No Chain for Master of Arms
Laurel	X	Frontal Silver	X may include ermine	X Laurel wreath	X		X	
Pelican	X	Frontal Silver	X	X Pelican or Chapeau	X		X	
Grant of Arms	X	Side Silver	X	X				
Baron/ess	X	Side Silver	X	X		Coronet has 6 pearls, 4 only		

					depicted		
Award of Arms	X						

Completing the Lochac Pre-printed Award of Arms Scrolls

Introduction

The first version of this set of instructions was prepared by Master Richard de la Crois in 1995 and covered the six most common pre-printed designs for Award of Arms Scrolls in use at the time. This second version has been expanded to include the new designs created since then and, for the sake of completeness, the remaining original designs. In chronological order of style, they are:

1. Celtic c.800
2. Carolingian I c.870
3. Carolingian II c.1000
4. Early Gothic c.1080-1120
5. Mid Gothic c.1275
6. Late Gothic c.1350
7. Bastarde c.1400-1450
8. Gothic Bastarde c.1440
9. Italian c.1480
10. Flemish c.1480
11. Durer Woodcut c.1500
12. Document c.1520
13. Persian c.1530

The purpose of these notes is to familiarise scribes with each type of Award of Arms blank. For each design, there is some information on the historical sources of the design and who did it, as well as some practical hints to completing the design in an appropriate style. This information is intended as a guideline to help new Scribes become familiar with elements of the designs with which hitherto they may not have been aware.

Basics

Here are some pointers that you should know which apply to all of the Award blanks. They include information on calligraphy, illumination and heraldry.

Always start with the calligraphy, even if you prefer to paint (*especially* if you prefer to paint).

Before starting any calligraphy, draw faint guide lines in pencil for all of the fill-in text. Always draw the lines to the same width as those in the blank - this is essential for all of the designs. Nothing looks more unfortunate than a piece of beautifully illuminated work with poor and/or uneven calligraphy.

Then pencil in the text to make sure it fits easily and make any adjustments. If the script is penned with a particular slant and you are not confident of producing evenly angled (or vertical for hands such as Gothic textura) characters, then draw in lines at

the correct angle as well. Always go lightly with the pencil though, since you will need to remove all trace of your guide marks after you finish. If you find you have to erase too heavily to remove the pencilled lines, you will notice the ink may also lift.

Make sure you are using the same width pen as the original text and very black ink, so that it will look as similar as possible. Practice your hand on scrap paper until you are confident, then fill in the blanks. Don't try to fix mistakes that cannot be corrected imperceptibly, particularly at the start of the calligraphy. If you make a mistake, start on a new blank. It's worth it in the end and the College of Scribes will understand. You can always use the discarded blank for practice.

Before you begin the illumination, ensure that all of the calligraphy has been completed, and that it is correctly worded with no spelling errors. Double check against your assignment and the Heraldic details. If you find errors, start again.

When the calligraphy is complete and dry, cover the text with a piece of paper as protection against loose paint, perspiration and other potentially dangerous substances. Remember, if something can go wrong it probably will. Secure the paper with magic tape or an equivalent adhesive that can be lifted after you have finished with no tear away effect. You're now ready to start illuminating.

It is useful to draw, ink and colour the device before starting the rest of the illumination. You will no doubt be making numerous stylistic decisions as your work progresses, but the one factor that won't change too much is the emblazon of the Arms. Here you can't say "Let's do the field in purple lake to tone in with the rest of the border". The tinctures in the emblazon are constants. It therefore makes sense to colour the device first, to aid you in your other colour choices to me made later in your work.

Always consult the details that came with the assignment before drawing in the device. Sometimes it contains vital information from the recipient regarding how to draw a charge, or whether to use metallic colours of Or and Argent (Yellow/Gold and White/Silver). If the submitter was a particularly competent artist, stick with the way he/she has drawn his/her charge(s) - you could even trace over the charges if they are done in a particular style. If they were of the "stick figurist" school you'll need to do some further research. Cheating here is perfectly acceptable. If you have a book on Heraldry by one of the many reputable authors (eg A.C. Fox-Davies), don't be afraid to take what you need from the heraldic art there. Enlarge what you need to the correct size (a scanner is useful and you can use either paint or if you need a free image manipulation software you can use 'gimp') and trace it through the use of a light table or other such means onto the blank. Try and fill the available space with the final emblazon - nothing looks more awkward than a tiny indistinguishable charge surrounded by a great expanse of monotonous field. Once you are happy with your sketch of the device, ink it in. When the ink is dry, rub out your pencil lines and lay your colour.

You are then ready for the rest of the illumination. Each of the following pages describes suitable colour schemes and decorations for the various styles. Some are very strict; others very flexible.

Now you've almost completed your AA blank, and what a masterpiece it is. Do you really have to give it away? Sorry, such is the lot in life of a scribe in the SCA (don't worry though it happened in period as well). Write your name in pencil on the back (softly) and what particular elements you completed eg "Calligraphy by Lady Ima Dabbhand and Illumination by Lord Henry Masochist on DD/MM/YY". Remove the paper that is of course covering the calligraphy, pat yourself on the back, and send it off to the Provost or your local Warden and we will ensure that it gets a nice home. Then take 10 and start all over again....

The Descriptions

Background and History
Often, a great deal of insight can be derived from knowledge of the period from which a design has been taken. The aim of having a fair selection of pre-printed scrolls was to cover as much of the Society's period as was practical, and providing some variation for the hard-working scribes, while still benefiting from the time saved from the division of labour. Knowing the time period for which a design is indicative helps in choosing the "correct" blank for a recipient, although I will probably make suggestions in this regard also.

Calligraphy
One of the major elements which defines each style of blank is the calligraphy. With the more complicated hands such as those of the Bastarde blank, a great deal of the effect is achieved through the appearance of the text. Consequently in these the illumination plays a secondary role as a highlight to the script. In still others, such as the Italian, the illumination is the highlight of the design, and the script more of a necessity.

Illumination
Like the calligraphy, the illumination plays a very significant part in the completion of the scroll. Again, depending on the design, this role may vary, but there will always be a minimum of colouring that needs to be done. In this section of the description, we will also cover some of the basics such as choice of colours, and other relevant hints in the application of the colours to your work.

Although the avenue for design has been limited by the use of pre-printed forms, there is still significant scope to express some individuality. The blanks also provide an excellent avenue for beginning scribes, as well as those more experienced wishing to escape with something a little less demanding. We hope that the above article has been helpful to those of you who have donated and will donate your time selflessly in the pursuit of the scribal arts.

Lochac College of Scribes Handbook 2012

Version 1 by Master Richard in May 1995
Version 2 by Mistress Rowan in May 1998
Version 1 by Mistress Rowan in April 1999
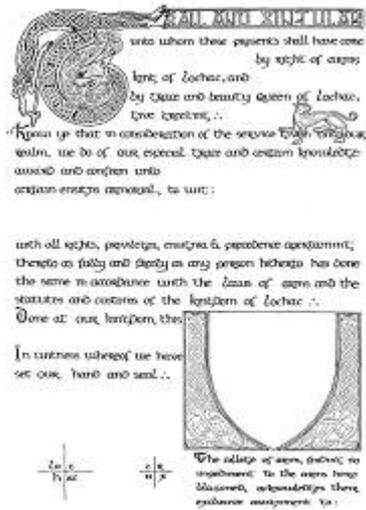
1. Celtic

Background and History

The award blank use in Lochac was designed by Mistress Bryony of the Bees (OP) and I believe Sir Haos Windchaser. The majuscule and and the knotwork capital are typical of pieces found in the Book of Kells and the Lindisfarne Gospels. In fact, if you are looking for idea on the illumination of the capital, it was sourced from Kells, Matthew XXVII and begins the phrase "Tunc crucifixerant XRI cum eo duos latrones" (Then two robbers were crucified with him).

All that can be said with certainty is that the style of calligraphy and illumination in the Book of Kells is distinctively connected with the monasteries of Ireland, Scotland and the North of England (Lindisfarne). This geographical group is sometimes described as the insular, from which we find the name for the calligraphy, insular majuscule. The script owes much of its evolution to Roman half-uncial hands of the 3rd-5th centuries, which consequently developed under the influence of Celtic artistic traditions.

In an historical context, insular majuscule is to be found in period sources from the 6th to 9th centuries. Kells itself dates at around 800. It was completed at the height of the popularity of the script. However, like so many to follow, was made obsolete by the need for less formal and more practical writing.

Calligraphy

A lot of work is required to master this hard. The pen is held with the nib either horizontal, or not far off. Serifs adorn the tops of the letters, and subtle changes in pen direction affect the conclusion of the downward vertical stroke. I use an Osmiroid "Italic Medium" or "Italic Broad" nib in my dip pen, but any similar pen width should be suitable. Test the pen out on a scrap of paper first if you are unsure. In this particular piece, the letters are penned within 4mm wide lines, spaced 9mm apart. Follow these dimensions precisely.

Illumination

If you have a desire for the more vivid colours in your illumination, you can get it out of your system by completing a few of these blanks. I recommend you have a look at some facsimile pages from Kells or Lindisfarne. They are typical of the period, although the former is noted for its flamboyance. I cannot stress the importance of doing some research for yourself. Just one afternoon in a good library can provide so much more insight than all of my writing could hope to achieve.

On the page from which the capital "T" is sourced, colours that can be found are red, blue, yellow, purple, green, black and white. As you can see, Celtic art was rich in vivid colour. Most of the outline of the original capital looks like faded purple lake, and the interior knotwork is all yellow. One of the feet of the beast forming the capital is green. Here are some other suggestions that you may find helpful with the illumination.

T Knotwork

- All in a single colour (eg green)
- Alternating multiple colours (red, green, blue) for successive sections of knotwork

Exterior

- Any single colour (eg yellow)

Banner Letters

- All in a single colour (eg yellow)
- Alternating multiple colours (yellow and purple lake)

Dots

- Leave in black (around letters)
- Add a dot of single colour to each as a highlight (especially red)

Whatever you do here, just ensure that the overall effect is not too mind blowing. You can use as many colours as you like, but too many will ruin the impact a fewer number of well chosen tinctures can produce. This really is one of the blanks for which you will have very few restrictions. In general though, colours should be limited to red, green, blue, yellow, purple lake, white and black. Of course if, through your research, you find examples of other tinctures being used then by all means use those.
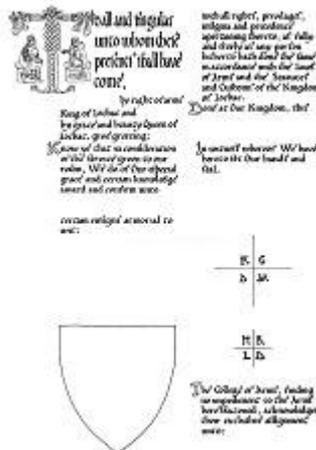
2. Carolingian I

Background and History

This award blank was designed by Lord Owen Lloyd Hywel (formerly Nigyll y Baed Gwyllt, now Nicholas Bawcock). The calligraphy was done in the Carolingian miniscule hand - a style of writing that is found in use from the 8th to 12th centuries, and common throughout the Continent and England. Its popularity is commonly attributed to its widespread use in the court of Emperor Charlemagne, from whom the hand derives its name (after his Roman name Carolus).

Calligraphy

Each character is simple, rounded and clear. Ascenders and descenders rise and fall a minum stroke's height above the minum. In addition, every word should be separate and distinguishable from its neighbours. The basic pen angle should be around 45 degrees, and the letters themselves should maintain alignment with the vertical.

An Osmiriod "Italic Broad" dip pen nib works well, but any similar pen width should be suitable. Test the pen out on a scrap of paper first if you are unsure. In this particular piece, the letters are penned within 4mm wide lines, spaced 4mm apart. Follow these dimensions precisely.

Illumination

There is a limited amount of illumination in this particular blank. However, it does provide the scribe a good opportunity to experiment with the drape of fabric (on the figures). The painting here should be shaded light and dark to give the material depth and form. Your choice of colours is fairly extensive, but some restraint should be executed. I would recommend that you use predominantly red, green, blue and yellow. Some form of brown would also be helpful for the thrones, while metallic gold is also suitable for parts of the capital and the crown on the left figure.
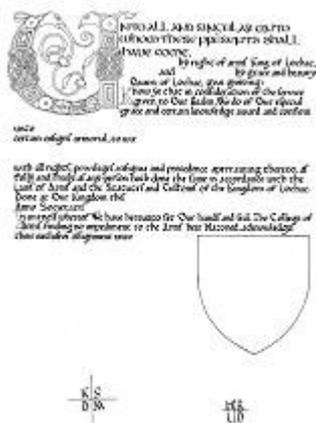
3. Carolingian II

Background and History

This award blank was designed by Mistress Myfanwy of Aberystwyth. As for the above design, the calligraphy is in the carolingian miniscule hand. I would place this particular design in the 9th century, when Charlemagne's influence in education and his encouragement of writing and manuscript production were still strong. Although Charlemagne dies in 814, his sons continued to commission beautiful books.

Calligraphy

See the comments on the calligraphy above. The basic pen angle should be around 45 degrees, and the letters themselves should maintain alignment with the vertical

I do not know what pen was used to letter the original, but the 3.5 Mitchell is similar. Test the pen out on a scrap of paper to match as closely as possible. In this particular piece, the letters are penned within 4mm wide lines, spaced 4mm apart. Follow these dimensions precisely.

Illumination

The illumination here is typical of the period, with a mixture of Insular and classic styles. Your choices of colours is fairly extensive, but again, some restraint should be used. I would recommend that you use predominantly red, green, blue and yellow. The acanthus leaf foliage could be shaded, but the overall effect should be of strong colours - not pastels. Gold was often used in this style in solid blocks or for the knotwork with bright colours filling the holes.

4. Early Gothic

Background and History

This award blank used in Lochac was designed by Master Richard de la Croix and is fairly characteristic of late 11th to 12th century MS. Elements of illumination are taken from several closely related sources.

Calligraphy

The calligraphy in this blank dates in style to the early 1200's. Again, this style of illumination and calligraphy was very widespread in scriptoria in England and Europe, and both produced numerous examples which have survived to the present. Note also the versals appearing at the top of the text.

The ancestor of this hand is to be found in Carolingian minuscule. It was the need for a faster and more space conscious hand that eventually led to the birth of the early Gothic script. The well rounded letter common to the Carolingian hand was replaced with a much narrower, and more economical rendering.

The calligraphy on the blank was penned with an Osmiroid "Italic Broad" nib (though a "B2" held at a sharper angle would probably suffice), with a basic angle of 45 degrees to the vertical. The letters are penned within 5mm wide lines, spaced 5mm apart. Follow these dimensions precisely.

Again, if you like to live on the edge, rubricate (in red) or even use green for the text used for the name and possibly the blazon. As with the Bastarde blank, it is my

opinion that the final product looks nicer if you make the text for the name and device left aligned (ie in line with the rest of the body text).

Illumination

There are several elements in the blank that need illumination. Unfortunately, the colouring of some areas in blank proved more of a mistake than a convenience. I would urge again that you try to stay with the primary colours, red, green and blue (an ochre colour for the vines and leaves also seems to have had some prominence in the mid 12th century).

In this particular design there are a number of things that you can do for the background and the capital.

Background

- Plain colour, (eg ultramarine or cadmium red)
- Plain colour with mid sized (0.5mm diameter) white dots - generally in threes

Capital

- Plain colour, (eg ultramarine or cadmium red)

Beasts

- A very light primary colour with accented darker shading

Generally if you use the three primary colours you're fairly safe. Shading the leaves and beasts creates the desired effect, but again consult period examples if you want to branch out further.

5. Mid Gothic

Background and History

I believe this design is the work of Master Richard de la Croix. The calligraphy is in an early Gothic style, which was an adaptation of the earlier Carolingian Miniscule and was popular in the 11th and 12th centuries. The illumination is more typical of the 13th century, although earlier examples can be found. especially in Europe.

Calligraphy

The calligraphy on the blank was penned with an Osmiroid "B2" at a basic angle of 45 degrees to the vertical. The letters are penned within 4mm wide lines, spaced 4mm apart. Follow these dimensions precisely.

Illumination

As with the Late Gothic blank, the colour scheme here is very rigid and is basically restricted to red, blue and gold. It does, however, produce and very impressive result and looks very rich. The best result comes from the solid blocks of red and blue, lightened by diapering and highlighted with gold. It is worth using a good gold here or leaf gold (even the imitation leaf looks great).

Scheme 1
Do the fine border around the Capital letter block and all the small borders within in gold. The capital T and the rest of the intro text are also in gold.
Complete the background outside the capital in either red or blue, and use the other colour inside the T.
Complete the blocks around the first line of intro text in red or blue, and fill inside the letters with the contrasting colour. Reverse this scheme for the next block and so on.
Now diaper the blue and red areas around the T and draw fine white lines around the letters and lining the blocks to the right.

Capital

- Solid metallic gold
- Red or blue with white worked line interior
- Interior vine pattern - red or blue, shaded or highlighted in white; green would also work

Versals

- Plain colour (eg ultramarine or cadmium red)
- Solid metallic gold

Many of the comments on the Late Gothic blank apply here too. Despite the limit on the colour range, there are many things that can be done, including complex diapers for the capital, and very ornate patterns of white line work on the thin border.

6. Late Gothic

Background and History

This award blank used in Lochac was designed by Master Richard de la Croix and is typical of MS of the 14th century. In actual fact, the ivy border has been taken from MS Adul 22,145 held in the (now former) British Museum. This piece dates to around 1350, and is in design at least very much consistent with the dating of the illumination, as the versals which appear at the start of the paragraphs. This style of illumination and calligraphy was also geographically quite widespread occurring in both England and on the Continent.

This is an example of the Gothic textura quadrata hand already discussed above. I consider it represents the pinnacle of Medieval writing, and is a formal, rigid and very space conscious hand. Angularity of line and the compressed form of lettering evident in the script reduces the overall readability of the text. This was deliberate as scribes

strived to accentuate the form of the word rather than that of its component letters. Scribes had already started this process with Early Gothic, and this was the evolutionary result of this trend.

The Gothic Textura script became extremely popular in the 13th Century, and remained this for the duration of much that is the Medieval era. It was also the model for much of the first printing of the 15th century.

Calligraphy

The calligraphy on the blank was penned with an Osmiroid "B2" at a basic angle of 45 degrees to the vertical. The letters are penned within 5mm wide lines, spaced 4mm apart. Follow these dimensions precisely.

For the particularly daring, rubricate (pen in red) the text for the name and blazon. Start all the fill-in text left aligned with the rest of the wording. With the spaces remaining after the text for the name and device you may care to add some illumination to fill the space to the right margin, but look at some examples first.

Illumination

As with the Italian blank, the colour scheme here is very rigid. The leaves should be red, blue or gold. Specifically leaves not suspended from solid vines should always be gold. The others, you can alternate in colour between red, blue and gold. Ivy leaves not done in gold should be shaded slightly with white from the centre or the tips. Likewise the vines and stems should be blue or red, with a thin white line down the centre. The rest of the border should also be gold or coloured red or blue, even partitioned in sections of each. If you decide on using red and/or blue for either of the two vertical or the bottom horizontal border, overlaying thin white lines with geometric or repetitive patterns to fill the space is perfectly acceptable.

In this particular design there are a number of things that you can do for the capital "T"

Background

- Plain colour, (eg ultramarine or cadmium red) or solid metallic gold
- Diaper (eg red, blue and gold
- Plain colour with white/gold work line design (eg blue with white lined leaf)

Capital

- Solid metallic gold
- Plain colour with white worked line interior
- Interior leaf pattern any primary colour such as green, red or blue, shaded

Versals

- Plain colour (eg ultramarine or cadmium red)
- Solid metallic gold

Because of the prevalence of this style of illumination this is one of those cases where you should spend time looking at any of the numerous examples available. Despite the limit on the colour range, there are many things that can be done, including complex diapers for the capital, and very ornate patterns of white line work on the thin border.

7. **Bastarde**

Background and History

This award blank used in Lochac was designed by Master Thorfinn Hrolffsen (OP) and and represents the bastarde hand at the height of its popularity. The calligraphy in this scroll dates in style to around 1400 - 1450. Its use though continued way into the mid 1500's and was wide spread, prevailing on most if not all of the Continent as well as in England.

Calligraphy

A precursor to this hand is to be found in the Gothic textura hands popular in the 13th and 14th centuries. It was however, the large demand for manuscripts and books that brought about the downfall of its formal predecessor.

Volume demanded speed of execution, and in this regard Gothic textura was far from satisfactory. A more cursive hand was needed that would serve with more functionality, and it was from these beginnings that this "bastard" derivative was born.

The hand is often referred to simply as bastarde which is a reference to its origins. Marc Drogin uses the term Gothic litera bastarda (bastard Gothic letters). It gained high use in the late 13th century and lasted as a source of penmanship for over 200 years. Note the high ascenders on the top line of the blank. In period, letters were frequently penned extremely high on the upper line of text. It enabled the scribe to

lend decoration to the top of the page, frequently left blank due to the presence of an illuminated capital (such as we see here with Thorfinn's design).

It is imperative that the correct pen width is used here or the effect is ruined. This particular blank requires a very fine nib, myself having achieved near perfect compatibility with a 0.5 and 0.75 mm wide dip pen. In this particular piece, the letters are penned within 3mm wide lines, spaced 8mm apart. Follow these dimensions precisely.

If you are feeling particularly confident in your ability, rubricate (pen in red) the text for the name and blazon. If you do so though, make sure the medium you use is opaque. I recommend watered down gauche for this - it is much better than coloured inks. Finally, in our opinion, the final product looks nicer if you make the text for the name and device left aligned (ie in line with the rest of the body of the text). This is only personal judgement, so use your discretion.

Illumination

There are two elements in the blank that need illumination. The capital "T" requires some thought. Firstly, try to stick with red, green and blue for colours and gold for the metallic look (gouche or leaf/shell), branching out to other variations after you've dome some more research on the style.

In this particular design there are a number of things that you can do for the background and capital

Background

- Plain colour, (eg ultramarine or cadmium red)
- Solid metallic gold
- Diaper (eg red, blue and gold)
- Plain colour with white/gold work line design (eg blue with white-lined fern design)

Capital

- Plain colour, (eg ultramarine or cadmium red)
- Solid metallic gold
- Plain colour with white/gold work line design

If you're feeling adventurous and particularly artistic, fill the capital with a more cunning leaf design, but only after you've had a look at some period examples. The best way to get ideas is to match the hand with a period piece and go from there. I have also added other bits of illumination to this pre-printed, but I would recommend again that you do this only when you are really confident that what you are doing is authentic. Again, historical examples (preferably colour facsimiles) should be your only guide here.

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8. Gothic Bastarde

Background and History

This award blank used in Lochac was designed by Master Richard de la Croix and is derived from a MSS fragment which dates around1440 (Manchester, John Rylands Library, Eng MS,63, f iv; Chaucer, Canterbury Tales). The ductus of the calligraphy and the illumination on the AA blank were both adapted from this manuscript.

The calligraphy on this MS is an example of a bastard Gothic hand very popular in the 15th century in England and on the continent. It is far more cursive than the quadrata hand from which it evolved.

Calligraphy

The calligraphy on the blank was penned with an Osmoroid Italic Medium at a basic angle of 45 degrees to the vertical. In this particular piece, the letters are penned within 4mm wide lines, spaced 4mm apart. Follow these dimensions precisely.

Illumination

As with most Gothic illumination, the colour scheme is somewhat rigid. Primary colours (red, green, blue) in particular were most common along with the gold.

The vines and stems should be in primary colours (usually red and blue), highlighted with fine white lines.

The leaves and flowers should be rich colours (red and blue predominate, but green, purple and even orange were seen), shaded appropriately.

The very small leaves were usually green and the little round dots are always gold.

The are a number of ways you can treat the capital "U":

Background

- Plain colour, (eg ultramarine or cadmium red)
- Solid metallic gold
- Diaper (eg red, blue and gold)
- Plain colour with white/gold work line design (eg blue with white lined leaf patterns)

Capital

- Plain colour with fine white lined interior (there are many standard patterns for this)
- Interior leaf pattern in any primary colour (eg red, green, blue), shaded
- Solid metallic gold

9. Italian

Background and History

This award blank used in Lochac was designed by Mistress Caitlin de Courcy and Mistress Rowan Perigrynne. The text and the illumination are to be found in many books of the late 14th to 15th centuries and the design is almost particularly of Italian origin. Examples of the style are easily found in period pieces from Florence, Venice, Rome, Naples and to some extent Spain - all magnificent centres of culture and art during the Renaissance. I would place this particular rendition as Napolitan around the late 15th century.

Calligraphy

The calligraphy on the blank is of the humanist school. The hand was inspired by classical Latin texts written in Carolingian minuscule and is peculiar in thathit did not evolve gradually from the writing of the day - being more of a contrivance. Its origins are commonly attributed to three prominent Florentine gentles, Pooio, Niccoli and Salutati. The demand for copies of the classics among the wealthy (the originals were generally coveted by their monastic owners) during the Italian Renaissance extended nothonly to the wording of the texts, but also to their appearance. Ithis this fascination

with the old, and the deliberate revival of the ancient minuscule hand that earned the humanist script one of its name names lettera antica.

Using the correct pen width on this blank is critical. Again, this particular blank requires a very find nib. I have achieved good results with an Osmiroid "Italic Fine" dip pen, so any pen of similar width should be suitable. Test the pen out on a scrap of paper first if you are unsure. In this particular piece, the letters are penned within 3mm wide lines, spaced 7mm apart. Follow these dimensions precisely.

Rubication is again suitable for the text used for the name and maybe even blazon. Start all the fill-in text left aligned with the rest of the wording. Use the Rustic Majuscule which appears at the top of the blank as a basis for any capitals in the name or other wording.

Illumination

The illumination and the calligraphy in this style are quite commonly found together. In yet other examples, the vine-work will be accompanied by a Gothic rotunda script. However in all cases, the colour scheme for the illumination is very rigid. The effect, when replicated can be quite stunning, and there is still a lot of latitude for individual artistic decisions.

Specifically, the ground for the vermiculato (wormlike vines) is basically always red, green and blue. There are some examples (eg. Paris, Bibliotheque Nationale MS lat. 5713 f.Ir) where gold was used in addition to the three colours for the background, but this was more of an exception than the rule.

The partition of the background into sections by the vine-work lends itself nicely to an alternating colour scheme with the use of your primary colours. For the outer section of the design (ie the outermost edge of the illumination), examples in period to my knowledge are always blue. Also, in historic examples of the style you will notice the presence of small white or yellow dots (yellow seems to appear only on the green areas) in groups of three, randomly dispersed over the coloured areas. I would recommend that you begin the colouring with the blue exterior areas, working your way inward as you go with any combination of red, green or blue that appeals.

Other aspects of the illumination you should attempt to adhere to are:

Capital

- Solid gold (I have only seen metallic gold capitals)

Wreath

- Green (shaded with a lighter green) on Solid metallic gold background
- Green on background quartered red and blue
- Entire wreath quartered pale and shaded red and blue

Vines

- Void or colour white
- Shaded with paled yellow ochre

10. Flemish

Background and History

This blank was designed by Master Frae Fitzalleyne, based on a number of late 15th century Flemish Books of Hours. The illumination can be completed in either a Flemish style or a contemporary French style - both options are described below.

Calligraphy

The hand is similar to those in the Document and Bastarde designs, but is based on the batarde hand in the Hours of Mary of Burgundy (c 1477) found in the Osterreichische Nationalbibliothek, Vienna.

The calligraphy on the blank was penned with a size 4 William Mitchell nib, with a basic angle of 45 degrees to the vertical. The letters are penned within 5mm wide lines, spaced 10mm apart. Follow these dimensions precisely.

The fill in text should be left justified rather than centred and should be in black.

Flemish Style

Capital

- Usually metallic gold, but could also be red, blue or green, all shaded with white

Border

- Foliage colours include red, blue, green, yellow, pink, gold and white
- Stem in colourful combinations - green with pink, blue with yellow
- Background in deep rich colours - red, blue, green, purple, black, etc.
- A gold frame is another option

Interesting combinations include gold and white foliage on grey background; gold foliage on black background; multicoloured foliage on a deep red or blue background. Go wild - the overall effect should be deep and rich.

French Style

Capital

- As for Flemish style

Border

- Foliage colours include red, blue, green, pink, gold and yellow
- Combinations as above, but red is used sparingly
- Leave the background white (unpainted)
- Add tiny black squiggly bits, or really tiny gold dot with black squiggles
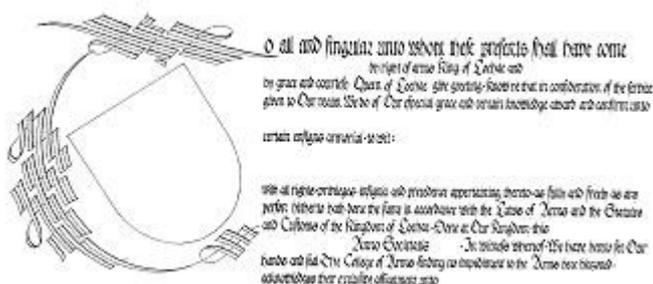
The overall effect is lighter and more delicate than the Flemish treatment.

11. Durer Woodcut

Background and History

This blank was designed by Mistress Caitlin de Courcy in the style of a Durer Woodcut. It was originally intended that the woodcuts not be coloured at all, and for the device alone to be illuminated, and perhaps the text rubricated.

11. Document style

Background and History

This AoA blank was designed by Master Frae Fitzalleyne in the style of a document from the early 16th century, based on several contemporary documents including Cardinal Wolsley's letter of Credence (1527), The Treaty of Windsor (1532) and the Election of Francois I to the Order of the Garter (1527).

Most formal documents of this time were not pieces of highly illuminated artwork, but were well executed pieces in a formal hand, with the decorative elements drawn with the pen, rather than painted with a brush.

Calligraphy

The calligraphy is a simplified version of German Batarde, based on the Prayerbook of the Emperor Maximillian (1513). The hand is quite compact, with the letters closely spaced - only a pen width apart.

The fill-in text should be in black, or possibly rubricated (see the comments on the Bastarde design). Fill in text should be left justified - don't centre it in the blank space or use any fillers.

In this piece, the letters are penned within 5mm wide lines, spaced 10mm apart. Follow these dimensions precisely. Ascenders and descenders rise and fall half the minim - about 2.5mm each way. Words are spaced about a "o" apart. The basic pen angle should be around 45 degrees, and the letters themselves should maintain alignment with the vertical.

The scroll was lettered with a William Mitchel size 4 nib, but any similar pen width should be suitable. Test the pen out on a scrap of paper first if you are unsure.

Illumination

The large scrolled capital would usually be filled in solid black. Red or metallic gold would also be options, if they compliment the device.

If you are feeling artistic, you could enhance the capital and the space around the shield by filling in with very delicate pen drawn foliage and flowers - a further example of the elaborate pen-work found in this period.

If you are really artistic (Frae says "insane") and have too much time on your hands, you could add naturalistic people and animals to offset the foliage or even support the capital, in the style of Durer.

13. Persian

Background and History

This award blank was designed by Mistress Rowan Perigrynne based on several 16th century Persian manuscripts. The general design is based on pages from the collected works of 'Ali Shi Nawa'i (c 1527) and the decorative patterns are drawn from paintings by Khamsa of Nizami (c 1540) and either contemporary artists. In fact, the style of Persian manuscripts changed very little over the preceding centuries, making this design suitable for eastern personas from many eras.

The text is a new hand based on the letter-forms in the above manuscripts. It is designed to look like Persian script until you try to read it, when it is legible as English (well most people can figure it out without too much trouble). Please feel free to use it in any relevant work, with appropriate acknowledgement.

Calligraphy

The calligraphy was penned with a size 3.5 Mitchel nib at a basic angle of 45 degrees. The basic text lines are 2.5 mm high, spaced 10mm apart, with ascenders and descenders up to 5mm each way. You should find it easy to draw lines across from the existing text.

The text should be completed in black ink - no rubrication or gilding was used. Due to the flexible nature of the hand, you can stretch of compress letters (especially e, c, and u) to fit the space better. Try to fill each line completely. There are no capitals to worry about - all letters are lower case form.

Illumination

Unlike some other AoA blanks, you have a lot of freedom with the colours, as long as you stay with rich bright tones. The Persian miniatures resound with many bright colours, all clamouring for space on the page. You want to create a very rich tapestry effect. The most common colours are blue, green, red, gold, black, hot pink and green (malachite). You might also see orange and purple in smaller amounts.

Here are some specifics and suggestions:

Borders

- The fine borders should be gold or possibly a solid colour (blue, purple, red, green)
- The thicker band within the borders could be left blank, or could be coloured if gold is used for the fine borders
- The wide bands between the texts were usually left blank, but may be patterned (refer to the miniatures for details)

Arabesques (These will have the seals in them)

- Borders in gold or coloured - you could add a contrasting centre stripe
- Background could be left blank or filled with a solid colour and seme of flowers

Device frame

- Do the background in a solid colour (black, red, blue, purple or pink)
- Flower and foliage in white, red, gold, blue - contrasting with background

Patterns

31. Corner pattern usually has coloured triangles (especially red, blue) with white hexagons and optional little dots in centres of the hexagons
32. Other patterns in contrasting or complimentary colours
33. Add little borders to each shape for added complexity, echoing the existing shapes

If you need more inspiration, think of a Persian rug - only brighter.

Completing the Lochac Pre-printed Grant of Arms Scrolls

1. Visconti

Background

This late Italian Book of Hour is perhaps one of the gayest, spontaneous and fanciful manuscripts. It was originally painted by two different artists. In the late 1300s Giovannino dei Grassi and his workshop painted the first folios for Giangaleazzo Visconti, despot of Milan. Belbello da Pavia completed the work for the Duke's son, Filippo Maria after 1412. BR Folio; there are 151 leaves in one volume, trimmed to 247x175mm. The LF Folio has 167 leaves trimmed to 250x179mm.

This particular design has been adapted from LF folio 153 (acquired from Landau-Finlay 1969 by The National Library, Florence) Foxes with Firebrands from the Hours of the Passion, Compline). It has such fun and brightness about it. Lots of gold and colour palette. Colours of the scan are a little off but acceptable.

Calligraphy

Text Early Gothic. In this design I followed the proportions and drew up lines of 1/8in with space between the lines also 1/8in, script was done with a No 4 Mitchell nib with Chinese black ink.

Text has spaces for example.

Hear ye now all who have come before Us,

(enter First name of King or Prince, followed by title eg King or Prince. eg Gabriel, King and Constanzia, Queen

of Lochac having

certain knowledge and especial grace,

acknowledge the high achievement,

chivalry and service to Our Kingdom

by Our subject (enter recipient's name)

With admittance to (select one) Our Order of the White Scarf, Lochac Company of Archers, Cockatrice, Red Wyvern or Silver Pegasus

and further confer a Grant of Arms

and do hereby affirm ensigns

armorial to wit: (enter Registered Blazon)

Done by Our hand and seal this (enter date)

day of (enter month) AS (enter Society year)

leave space for signatures and title.

Seals should be attached to the bottom.

Illumination

Gold leaf, ink or Gouache for diamond and curly leaves, borders one gold, blue or red.

Corner flowers blue and gold, pea flowers, red/Blue, Pink/red, pink/red/green/ No black outlines, tri leaves/ green., no black outlines White line details.

Spaces in texts, blocks of gold. Letters blue letter on gold background. Some text can be in red (rubicated).
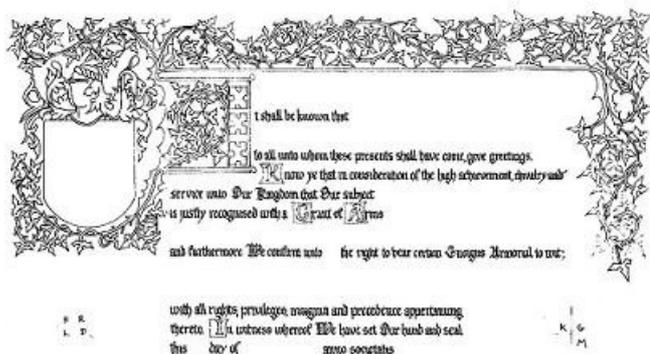
2. Vine Leaf

Background

The scroll is based on the GoA layout of Thomas Bell 1542, Tudor,(layout GoA2) all been done before so I decided to do another border.

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Inspired by Vines GoA2 early 15th, Rome, Book of Hours Use of Rome, F.134v Illustration to the office of the dead.

I also used elements of the text supplemented by David Harris, Early Gothic . I changed the letter 'D' to 'I' and changed the internal vine work.

Calligraphy

Calligraphy was done using a Mitchell nib size 4, line spacing was 4mm, between lines was 6mm. Red and blue blocks of colour with scrolly white work can be added to the end of sentences. Rubication (red ink) can also be used. Capitals can be added for first letters of Names and optional Orders, they can have red, blue or gold background with red, blue or gold letters, with white line work.

Illumination

Illumination should follow the original illuminations, i.e. red, blue, gold leaves on blue and red stems with line white work. The letter should have a gold background.

A Grant of Arms comes with a Helm, torse and mantling. The Helm should be grey not metallic, side on. The Torse and Mantling should be the main colour and metal of the recipient's device. No ermines.

Wording of the text should go as follows.

It shall be known that (insert first name of King, Prince, King or Prince of the Kingdom of the West/Lochac

and Queen/Princess first name, Queen or Princess of the Kingdom of the West/Lochac.

Know ye that in consideration of the high achievement, chivalry and

service unto Our Kingdom that Our subject (insert recipient's full name)

Is justly recognised with a Grant of Arms (optional and admittance unto Our Order of the White Scarf, Lochac Company of Archers, Red wyvern, Cockatrice or Silver Pegasus)

And furthermore We confirm unto (insert him/her) the right to bear ensigns armorial to wit; (insert registered blazon)

With all rights, privileges, insignia and precedence appertaining

thereto. In witness whereof We have set Our hand and seal

This (insert day) day of (insert month) anno societatis (society year)

Leave space for signatures add titles thereunder.

3. Lindisfarne

Background and History

The Lindisfarne Grant of Arms blank was designed by Mistress Caristiona nic Beathain. The majuscule and and the knotwork capital are typical of pieces found in the Lindisfarne Gospels.

All that can be said with certainty is that the style of calligraphy and illumination in the Lindisfarne Gospels is distinctively connected with the monasteries of Ireland, Scotland and the North of England (Lindisfarne). This geographical group is sometimes described as the insular, from which we find the name for the calligraphy, insular majuscule. The script owes much of its evolution to Roman half-uncial hands of the 3rd-5th centuries, which consequently developed under the influence of Celtic artistic traditions.

In an historical context, insular majuscule is to be found in period sources from the 6th to 9th centuries. Lindisfarne itself dates at around 700.

Calligraphy

A lot of work is required to master this hard. The pen is held with the nib either horizontal, or not far off. Serifs adorn the tops of the letters, and subtle changes in pen direction affect the conclusion of the downward vertical stroke. I use an Osmiroid "Italic Medium" or "Italic Broad" nib in my dip pen, but any similar pen width should be suitable. Test the pen out on a scrap of paper first if you are unsure. In this particular piece, the letters are penned within 4mm wide lines, spaced 9mm apart. Follow these dimensions precisely.

Illumination

If you have a desire for the more vivid colours in your illumination, you can get it out of your system by completing a few of these blanks. I recommend you have a look at some facsimile pages from Kells or Lindisfarne. They are typical of the period, although the former is noted for its flamboyance. I cannot stress the importance of doing some research for yourself. Just one afternoon in a good library can provide so much more insight than all of my writing could hope to achieve.

The U is altered from a Q on the carpet page from St Luke f.138b. On the page from which the capital "U" is sourced, colours that can be found are red, blue, yellow, purple, green, black and white and also a tiny tiny bit of gold Unlike the Book of Kells the Lindisfarne Gospels do have some gold on the page, however it is a tiny bit and is used very infrequently. As you can see, Celtic art was rich in vivid colour.

U Knotwork

- All in a single colour (eg green)
- Alternating multiple colours (red, green, blue) for successive sections of knotwork

Interior roundels

- Roundels in one colour with more complex patterns of colour for the interior detail and connecting ornamentation

Exterior

- Any single colour (eg yellow)

Banner Letters

- All in a single colour (eg yellow)
- Alternating multiple colours (yellow and purple lake)

Dots

- Add red dots around the letters, between the shapes and letters and around the decorated boarder. You can add in rows of dots and if you like you can do patterns of interlacing (knotwork) in dots under the banner letters.

Whatever you do here, just ensure that the overall effect is not too mind blowing. You can use as many colours as you like, but too many will ruin the impact a fewer number of well chosen tinctures can produce. This really is one of the blanks for which you will have very few restrictions. In general though, colours should be limited to red, green, blue, yellow, purple lake, white and black. Of course if, through

your research, you find examples of other tinctures being used then by all means use those.

4. Romanesque

Background

This blank was designed by Master Giles de Roet based on several English manuscripts illuminated in the Romanesque style, in particular the Winchester Bible created between 1160 and 1175. Written by a single scribe and painted by six illuminators, this magnificent manuscript is the largest surviving 12th century English Bible.

Calligraphy

The hand is based on the neat early Gothic script in which the Winchester Bible was written by a single scribe.

The calligraphy on the blank was penned with a size 4 William Mitchell nib, with a basic angle of 40 degrees to the vertical. The letters are penned within 5mm wide lines, spaced 10mm apart: follow these dimensions precisely.

Illumination

Banner Versals

The row of capitals across the top of the page and beside the capital should alternate red and blue, either whole words or groups of two or three letters.

Capital

Vermilion red, gold and rich ultramarine blue should dominate the colour scheme. It is worth using a quality gold paint or leaf gold for this blank, which will yield outstanding results.

Red, blue and gold should be used for the body of the capital, inspired by historiated initials from the Winchester Bible. The interlace may be painted in combinations of red, blue, bright green and purple, even orange (used sparingly), all highlighted with white. These colours may also be used for the foliate vines in the counter of the capital.

The counter background should be always be coloured- blue is preferred in the Winchester Bible, gold is commonly used behind coloured vines in other manuscripts. Be guided by period examples: the overall effect should be majestic and ecclesiastical.

For an alternative look characteristic of 11th century manuscripts, the counter background should be left unpainted, with somewhat muted colours such as pale red, dull blue, sap green, ochre and pale violet (used sparingly) and lavish use of gold for the capital and versals.
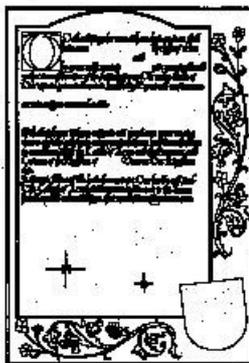
You could also add stylised acanthus foliage or humorous babwyns (grotesques) around the shield or seals if you are feeling creative.

Primary Sources

The Ramsey Psalter (MS Harley 2904) c1000
Theological miscellany including Goselin's Life of Augustine and other saints' lives (British Library MS Harley 105), c1150
The Winchester Bible, 1160-1175

5. Trompe l'oeil

Background

This versatile blank was designed by Master Giles de Roet based on several late 15th century Books of Hours. The illumination can be completed in one of three distinct styles popular throughout Europe during the mid 15th to the early 16th centuries. All three options are described below.

Calligraphy

The hand is based on the elegant batarde hand of master scribe Nicolas Spierinc, used for the Prayer Book of Charles the Bold (MS 37) c1470, held in the Getty Museum, Los Angeles.

The calligraphy on the blank was penned with a size 4 William Mitchell nib, with a pen angle of 40 degrees to the vertical. The letters are penned within 5mm wide lines, spaced 10mm apart. Follow these dimensions precisely.

Illumination - Trompe l'Oeil Style

Capital

The capital treatment for all three styles is the same, being red or blue letters shaded with white against a metallic gold background, or metallic gold letters against a red or blue background.

A simple mid-Gothic style ivy design in the counter of the capital is often found against gold backgrounds in period examples, or fine line work in white on coloured backgrounds.

Border

Typical manuscript borders of the time consisted of a liquid gold background, painted with realistic flowers and foliage so as to create the illusion of their being carelessly strewn on the page. The 'frame' of the border is almost always burnished gold.

The branches should be coloured pale brown, although white shaded with pale grey against a gold background is also found.

Foliage colours included red, blue, green, yellow, pink, gold and white. Be guided by period examples- green was often paired with rose pink, blue with deep pink or deep yellow, all shaded with white where the light would strike real leaves. You might also add a faint brown 'shadow' against the gold background for an even more realistic effect.

The flowers-from the bottom left borage (blue), stock (pink), violet (purple), rose (red or white), wallflower (pink), strawberry (red), pink (pink or white tipped with red) and heartsease (purple and yellow)- should be painted in their natural colours in all three styles.

You could also include additional flowers and strawberries or even tiny animals like ladybirds, butterflies, bees or flies in the border if you are feeling creative. The aim should be the illusion that they have settled for a brief moment on the page.

Primary Sources

Hastings Hours (British Library, Add MS 54782), 1475-1483
The Breviary of Isabella of Castille (British Library, Add MS 18851), c1490-1497
The Book of Hours of Pannonhalma (Abbey of Pannonhalma Library, MS Codex 118.I.43), c1500

Illumination - 'Flemish' Style

Capital

As for the Tromple l'oeil style, although gold letters against red, blue or black backgrounds with delicate gold filigree are also found.

Border

The background should be painted in rich colours - deep red, slate blue, purple, or deep yellow. The 'frame' of the border is always gold.

The branches should be coloured pale brown, although white and grey against a coloured background is also very effective.

Foliage colours included red, blue, green, yellow, pink, gold and white. Be guided by period examples- green was often paired with deep rose pink, blue with deep yellow or gold, white with pale blue-grey, all shaded with white where the light would strike real leaves. You might also add a faint 'shadow' against the background in a complementary colour for an even more realistic effect.

You could include additional flowers and strawberries in the border, insects such as ladybirds, speckled moths and iridescent dragonflies, badges or emblems, even everyday objects- some Hours feature borders filled with initials, painted pilgrim medallions, earthenware plates and vases, scallop shells and peacock feathers.

The overall effect should be lavish and rich.

Primary Sources

The Book of Hours of Engelbert of Nassau (Bodleian Library, MS Douce 219-220) c1470
The Soane Hours (Sir Joh Soane's Museum MS 4) c1500
The Prayer Book of Charles the Bold (Getty MS 37), 1469-1471

Illumination - French Style

Capital

As for the Trompe l'oeil style.

Border

Leave the background white (unpainted). The 'frame' of the border is always gold.

The branches should be coloured pale brown or pale grey, perhaps shading into pale green at the flower stems. Foliage colours included red, blue, green, deep yellow and pink. Be guided by period examples- green was often paired with soft rose pink, blue with deep yellow, all shaded with white where the light would strike real leaves. Red foliage is also seen, but should be used sparingly.

Scatter tiny gold dots with black squiggly tails in the background. You could also include heraldic badges or other emblems, additional flowers or strawberries, initials

or mottoes, or tiny animals like ladybirds, parakeets, snails or monkeys in the border if you are feeling creative.

The overall effect is still colourful but lighter than the Flemish treatment.

Primary Sources

The Hours of Mary of Burgundy (Osterreichische Nationalbibliothek Codex Vindobonensis 1857), 1477
Froissart's Chroniques of Louise de Gruuthuse (Bibliotheque Nationale de France FR-264) c1470
Missal of Jean des Martins (Bibliotheque Nationale de France Nouv Acq Lat 266), 1465-1466

6. Italian

Background

This elegant blank was designed by The Honourable Lady Katerina da Brescia, based on a book of hours created for the former condottiero and autocratic ruler of Bologna Giovanni II Bentivoglio around 1500.

Calligraphy

The hand is based on the littera antiqua of scribe Giralomo Pagliorlo, who interestingly was also professor of illumination at the University of Bologna.

The calligraphy on the blank was penned with a size 5 William Mitchell nib, with a basic angle of 15 degrees to the vertical. The letters are penned within 3mm wide lines, spaced 10mm apart. Follow these dimensions precisely.

Illumination

Capital

The capitals are always gold, alternating on red, blue and green backgrounds. Parti-coloured red/green and red/blue backgrounds are also found.

Border

Foliage colours include red, blue, mid green and mauve purple (placed symmetrically), all highlighted with fine lines of yellow or liquid gold.

The central panel can be painted in a variety of ways. Trompe l'oeil panels imitating marble or porphyry are found in numerous Italian manuscripts; it could contain a smaller, more decorative treatment of the recipient's Arms or badge, a Classical motif or even a profile portrait.

Additional elements such as decorative coloured panel, a wreath of laurels or crossed olive branches could be added behind the shield. Putti (angelic cherubs), caryatids, dolphins and satyrs could also flank the shield or be incorporated into the illumination design. Be guided by period examples: the effect should be brightly coloured yet elegant.

Primary Sources

The Hours of Lorenzo dei Medici (Bayerisch Staatsbibliotek CLM 23639), 1485
Book of Offices of Giovanni II Bentivoglio (Morgan Library MS 43), c1497
The Hours of Bonaparte Ghislieri (British Library Yates-Thompson MS 29), 1500

# Completing the Lochac Pre-printed Royal Peerage Scrolls

1. **Gothic**

Background

This scroll should be completely like the vine leaf AoA and should have Baronial devices or bunting of your choice in the smallest shields. The lowest shield should contain the Lochac device.

It was designed following the West Kingdom system so for a Duke or Duchess the Helm should be silver or gold, the coronet should be drawn on and should have clusters of three strawberry leaves or a Duchess may have roses, or in both cases the coronet worn by the Duke, Duchess may be used instead of the traditional ones.

The mantling should be done in the primary colours of the device using a metal and a colour or they can be done in ermine or erminois.

For a Count or Countess the helm should be silver and the coronet should have embattlement's or a rose wreath, or again both can have the coronet that they wear. The mantling should be done in the primary colours of the device using a metal and a colour or they can be done in ermine or erminois.
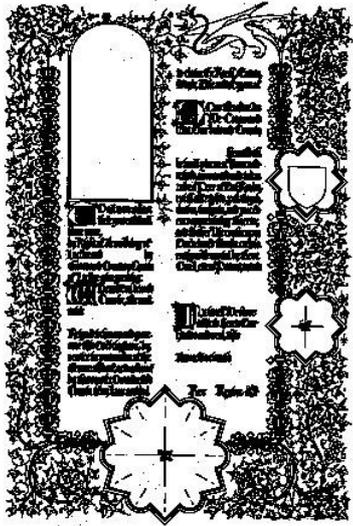
2. Gothic 2

Background

This is similar to the vine leaf AoA style, mostly gold with some leaves done in red and blue and the small flowers done in the appropriate flower colours. The large area should have a painting this can be of anything appropriate to the recipient.

Conclusion

The work of a scribe is some of the most enjoyable and rewarding work that an artisan can do in the SCA and in the Kingdom of Lochac. I hope that the Lochac Scribes Handbook makes your job easier and more rewarding.

Enjoy

Caristiona