

Kingdom of Atlantia

Scribal Handbook



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Introduction

Greetings Scribes,

This is the latest revision of the Atlantian Scribes Handbook. I cannot take credit for this work for all I have contributed is a bit of proof-reading, a tad of reformatting, and adding a splash of color. The true credit goes to those who have edited it in the past, those artists who have contributed artwork both past and present, the wordsmiths who have contributed original scroll texts, and the Clerk Signets and Triton Heralds who have, over time, laid out the expectations and requirements for rendering scrolls for this kingdom.

Further, I wish to extend great thanks and gratitude for those scribes who have set up scribal handbooks in other kingdoms and so generously allowed me to utilize their material. Several portions of this book are taken from the East Kingdom, Midrealm, and Lochac handbooks as well as the West Kingdom College of Scribes website and I truly appreciate the permission so freely given to share their knowledge with the scribes of Atlantia.

This book is not a final source. This is a framework for creating scrolls for presentation within the Kingdom of Atlantia. As with policy, law, and tradition, it is a living thing, heraldic and scribal art, and subject to change due to policy, law, tradition—or addition. If what you seek is not within this document please refer to the current Clerk Signet for clarification and direction.

If it is further information on scroll design and artistic technique you seek please refer to the Atlantian Scribal College website for a list of resources including links to the other kingdoms' scribal sites. The wealth of information available to the modern scribe is astounding and rich. Go forth, learn, and create.

My heartfelt thanks go to:

Lady Olivia Isabelle, Clerk Signet—for entrusting me with this project

Lord Cian mac CeallachÁjin hUÁ- Dubhlaich , Triton Herald—for supporting this endeavor

Lord Etienne Le Mons—for color artwork

Please report any corrections or additions that need to be taken care of to the Clerk Signet at clerksignet@gmail.com or to me at hippopotamama@hotmail.com

Baruna Sajah bint-Habushun ibn-Ishandiyar al-Hajjaji

Atlantian Scroll Conventions

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How to Secure a Kingdom Scroll Assignment

To receive a scroll assignment for a kingdom scroll for an upcoming event respond to an open call from the Clerk Signet via the various approved electronic information resources such as e-mail and Facebook or contact the Clerk Signet at signet@atlantia.sca.org.

To be assigned a backlog scroll please contact the Backlog Deputy at backlog@atlantia.sca.org. **ALL** backlog scrolls **MUST** be cleared through the Backlog Deputy, whether assigned or commissioned, so they can be properly assigned and not inadvertently rendered twice. The Backlog Deputy must also be notified when the scroll is completed and delivered to the recipient or placed in the hands of the Clerk Signet or Backlog Deputy for delivery.

Note: Not all awards come with a scroll by default. Please refer to Appendix B for a listing of these awards per Kingdom Law

Artistic Expectations for Kingdom Scrolls

It is expected that scribes will make every reasonable effort to:

- utilize materials that reflect the appearance of medieval artwork. This may include period and medieval materials as cost and comfort/experience of the scribe. It is preferred that gouache or period pigments and permanent inks be used and that acrylic paints, felt –tipped pens, and such materials be avoided. Pergamenata, parchment, vellum, Bristol board, cold-press watercolor paper or other acid-free ground is recommended whereas parchment paper, cardstock, and other lightweight grounds are to be avoided.
- attempt to produce illumination from a period exemplar or original artwork that is in keeping with one of the many period styles unless otherwise outlined in a commission/assignment. It is recommended that the scribe attempt to find out something about the recipient if the scribe is comfortable personalizing the scroll, particularly for a backlog.
- make every reasonable attempt to match calligraphic style with illumination style.
- prepare scrolls with at least a 1" margin around any art or text to allow for trimming to fit a frame or to cover any edge damage which may occur during transfer, presentation, and transport.
- do their own wordsmithing, if comfortable doing so. While there are a number of prepared texts in the following pages and examples of phrases to splice into a text there is strong support for creativity in text as there is in illumination. It is encouraged to use the texts in this handbook as exemplars and, if comfortable, to expand and personalize the scroll texts as suits the ward, its purpose, or the persona or preferences of the recipient.
- follow the guidelines in the section concerning signatures, confirmation statements, and the Herald's affirmation. These elements must be used correctly of your scroll will not be accepted for presentation.
- include a printed copy of the scroll text when the scroll is delivered for the herald or recipient to have.
- the instructions and consider the suggestions contained within this handbook regarding the creation of scrolls. This includes but is not limited to guidelines for emblazoning and achievement. *It is recognized that these conventions are not governed by policy or law and are a matter of tradition but per Atlantian scroll style the examples in this handbook are to be followed UNLESS the known persona of the recipient would preclude such display and an artistic decision to move away from the guidelines contained herein is cleared through the Clerk Signet or the duly appointed Backlog Deputy prior to work being completed on the scroll. See the following pages for complete descriptions of achievement rendering expectations.*

Organization of the Clerk Signet's Office

The Clerk Signet is the Officer of State who handles the organization of scroll assignments and deliver prior to and after an event. Under the Clerk Signet is the Backlog Deputy who handles assignment and deliver of scrolls not completed before the award date. There are regional deputies under the Clerk Signet that handle competitions, scriptoriums, classes, and inquiries in their area. There is an New Scribe Deputy who assists new scribes with resources and instruction.

The Scrivener Royal is a Kingdom Notable, appointed via competitive selection by each set of monarchs. This person renders scrolls and handles other duties at the command of the monarchs, separate from the Clerk Signet's office.

The following pages are the excerpts from Kingdom Policy and Kingdom Law, current as of October 2016, regarding the Office of the Clerk Signet, known as the Undine Herald, who works under the Triton Principal Herald, the Great Officer of State who oversees all heralds and scribes, and the Scrivener Royal. ***For a full reading of Kingdom Law and Policy regarding the Triton Herald, Clerk Signet, College of Scribes, and scrolls please refer to Appendices B and C. ALL LAW AND POLICY SUBJECT TO CHANGE EACH REIGN VIA CURIA. This book will be updated accordingly.***

Excerpts from Kingdom Policy Regarding Triton Principal Herald, Clerk Signet, and the Scrivener Royal

2.1 Structure

2.1.1 The Triton Principal Herald is the administrative head of the Atlantian College of Herald and Scribes, and is warranted jointly by the Crown of Atlantia and the Society Herald as a Great Officer of State.

2.1.2 The Triton Principal Herald is responsible for overseeing heraldic and scribal activities within the Kingdom, and for reporting to the Crown of Atlantia and the Society Herald as a Great Officer of State.

2.1.3 Triton's Staff consists of the Golden Dolphin Herald, the Finsterwald Pursuivant, and the Undine Pursuivant, as well as any other heralds who may be named to Triton's Staff for such purposes as deemed necessary.

2.1.3.3 The Undine Pursuivant is the Clerk of the Signet, and is in charge of overseeing the production of scrolls in the Kingdom, as well as any other Kingdom documents that may be requested by the Crown. The Undine Pursuivant is warranted jointly by the Crown of Atlantia and the Triton Principal Herald as an Officer of State.

2.13.11 The Scrivener Royal is a Kingdom Notable chosen through competition overseen by the Undine Pursuivant. The position is held for a 6 month term, changing at each Coronation. Duties are to be a scribal assistant to the Crown and the Signet Office, primarily dealing with scroll production and any special scribal needs at events. The Crown may have additional duties which They wish for the Scrivener Royal to perform.

Excerpts from Kingdom Law Regarding Triton Principal Herald, Clerk Signet, and the Scrivener Royal

5.15 Duties of the Triton Principal Herald In addition to those pertaining to all Great Officers of State and those set forth in Corpora, the Triton Principal Herald shall:

- Be responsible for Kingdom activities for the College of Herald and Scribes
- Promote excellence in, and qualify and coordinate heralds for field and court heraldry at events

5.15.2 Duties of the Clerk of the Signet In addition to those pertaining to all Officers of State, the Clerk of the Signet shall:

- Supervise the production of scrolls required by Kingdom Law
- Coordinate scribal groups and artists to provide work for the Office of the Signet
- Promote the development of calligraphy and illumination in the Kingdom

Appendix E - Charter for the Kingdom Royal Notables

The Kingdom Royal Notables are selected for excellence in their field. They are expected to combine excellence of product or performance with a reasonable attempt at period materials and/or style.

E.1. Duties and Responsibilities of Kingdom Royal Notables

The Kingdom Royal Notables are expected to encourage the disciplines for which they are selected.

Suggested goals and duties are:

- Services in their discipline for the Crown
- Sponsoring at least two competitions in their field during their tenure
- Working with Branch Officers to encourage the growth of their discipline
- Teaching in such venues as are available and reasonable

E.2. Kingdom Royal Notables

E.2.4. The Scrivener Royal for excellence in calligraphy and illumination, and acts as the personal scribe of the Crown. The Scrivener Royal shall serve a term of six months and the competition to choose a new Scrivener Royal shall be held at Coronation. The Scrivener Royal holds office under the Clerk of the Signet.

***Note:** The Scrivener Royal is an honorary position and not a part of the official structure of the Clerk Signet's office. This position is not intended to dispossess or supersede the official structure but to work in conjunction with the Clerk Signet to fulfill the wishes and commands of Their Royal Majesties concerning scribal arts.*

Typographical Conventions Within This Handbook

The following typographical conventions are used throughout this document:

- Capital and lower case letters shall be used as seen.
- Text enclosed between square brackets should be replaced with appropriate name/date/etc. as listed within the brackets.
- Text enclosed between square brackets and separated by slashes [.../.../...] is a selection variable; e.g. "... for [his/her] achievement ..." The scribe should select the appropriate word.
- Text enclosed by parenthesis (...) is optional. There may be a number of different options presented here and separated by slashes. In some instances this option text reflects a very specific usage.
- Text enclosed solely by asterisks *...* is a comment or directions to the scribe and should not be included in the scroll.
- These delimiters may be nested; e.g. there may be a substitution variable included in optional text. These choices should be self-explanatory.
- Vertical and horizontal spacing and line width are at the discretion of the scribe.
- Rely on your common sense but, if in doubt, contact the Clerk Signet, signet@atlantia.sca.org

Scroll Text Conventions for Scroll Execution Within the Kingdom of Atlantia

In most cases, scrolls in Atlantia are composed of a series of standard parts:

- The **Address** and **Intitulation** which contain the greetings from, and the names of, the Monarchs.
- The **Notification**, **Exposition** and **Disposition** which name the recipient, the award and the reason for it.
- The **Blazon** and **Emblazon** (words & picture) of the Arms (on those occasions when Arms are given).
- The **Corroboration**, **Date** and **Royal signature** block.
- The **Affirmation** text and **Herald's signature** block (when Arms are given).

A scroll must contain the above listed components to be accepted for presentation. However, the exact wording of each section is not absolutely fixed. There are suggested texts in this handbook but there is also a "mix and match" list of phrases for use in composing text for a scroll is provided at the end of this section. Requirements for each section are defined below.

"Know ye ..."

The greeting contains the familiar "Know ye..." text that opens most scrolls. It will generally contain the names of the Monarchs, although they may be found in the following section. Note that the Monarchs use only Their given names and title, that is, "George and Martha, Rex et Regina Atlantiae" and not "Jarl Syr Meister Rudolph the Red Nosed, King and Banrinn Viscomitessa Freiherrin Maria Marie the Contrary, Queen". Any greeting text may be used.

"For Divers Great Deeds ..."

This section can be specific for each award given but, as you will see in the "mix and match" section, substitutions within a group are allowed. Often the Monarchs will wish to single out some notable achievement of the recipient; the scribe must be careful to include this additional wording in a complete and grammatically correct manner. This text may be an integral part of the greeting or may change places with the following part.

"Our Most Worthy Subject ..."

This may be the most important part for the recipient. **Scrolls may be given out even when the recipient does not have a name that has been registered with the College of Arms.** If you have any doubts or questions about a name for a scroll you are about to create, contact either the Clerk Signet or the Triton Principal Herald for confirmation. **Scrolls with incorrect names will not be signed and will not be presented if a name has been registered.** We further create armigerous scrolls for recipients without having a name and device passed. Awards are presented based on merit rather than registration status of name and device so the scribe will need to work in what is available at the time the scroll is crafted.

Blazon and Emblazon: "Arms, to Wit ..."

The blazon is the written description of the recipient's arms; the emblazon is the picture of those arms. If one appears on a scroll, both must. The blazon and emblazon are mandatory for Awards of Arms, Grants of Arms, and Patents of Arms. They are also required for Court Barons/esses and Kingdom Orders *if the recipient is not already armigerous*. They are not required, but may be included, if the recipient is already armigerous at a level equal to, or greater, than the new award. For example: a member of the Order of the Laurel, and therefore a holder of a Patent of Arms, is made a member of the Order of the Sea Stag, a Kingdom Order conveying an Award of Arms. The blazon and emblazon need not be included in the scroll, but may be at the discretion of the scribe and illuminator. As with the name, the arms must be registered with the College of Arms before the scroll can be given out. The arms that are registered are the arms that must appear on the scroll. Again, contact the Clerk of the Signet or the Triton Herald should you have any questions in this regard. Scrolls with incorrect arms will not be signed and will not be presented. Under some circumstances scrolls reflecting arms may be prepared prior to arms being registered. In this case a textual area and the escutcheon will be left blank for the later insertion of the blazon and emblazon. When in doubt ask.

"By Our Hands..."

The Monarchs must have a space to make the document official. It must include the date of the award and may include the name and location of the event at which the award was given. (These two pieces of information may be in either order, although all sample text list them as event, then branch.) Any of the Royal Signature block texts may be used. The titles Rex and Regina or equivalent titles designated by the bestowing monarchs may be written under the signatures but are not required. NOTE: For alternate Royal Signatures see the section on confirmation text below.

"Confirmed..."

No scroll is official without the signatures of the Monarchs, but occasionally a scroll will be presented a great deal later than the award it represents. The question then arises as to whose signatures should appear on the scroll: the Monarch who gave the award or the Monarch who presented the scroll? In Atlantia, current Monarchs do not forge their predecessors' signatures. If they can be reasonably

located former Monarchs should be the ones who sign scrolls for awards They gave. If the former Monarchs cannot be located the current Monarchs will sign the scroll and the following text, known as confirmation text, will be included, after the main text but before the signature space:

Confirmed this [day] day of [month], [A.S./Anno Societatis][year in Roman numerals], in the court of [King] and [Queen] (in Our [branch]). **NOTE:** The names of the Monarchs who originally gave the award will always appear in the greeting.

"I, Triton..."

If a scroll contains arms there must be an affirmation clause for the signature of the Triton Principal Herald which certifies that the name and arms have been registered with the College of Arms. Awards of Arms, Grants of Arms, and Peerage Orders (first time) always require both the blazon and emblazon of the recipient's arms and, therefore, the Triton's affirmation paragraph. A simple "Verum est" (it is true) will do for a scroll denoting an Award of Arms but one of the longer texts must be used for any higher recognition. The Triton Herald's signature block should be smaller and less prominent than that reserved for the Monarchs. See the Long Text options in the Mix and Match Texts section.

"and for the scribe/illuminator..."

The scribe/illuminator may sign or mark the scroll, very discretely on the face; a small maker's mark in the border illumination is best. On the back of the scroll he or she should date and sign the document (lightly and in pencil) with both mundane and SCA names: scroll recipients want to know who prepared their scroll.

NOTE:

ALL scrolls must included a typed copy of the text to be read in court or by the recipient if it is a backlog piece. This should be on a separate sheet and included when the scroll is given to the Clerk Signet, Backlog Deputy, or herald in charge of court for that day.

Mix and Match Scroll Texts

(Extracted in large part from "The East Kingdom Signet Office Standards") As discussed previously, most scrolls are composed of the same set of key phrases. Each of these phrases has a variety of equivalents, many of which are listed below. These may be interchanged to suit your own style, specific requirements of the award, or available space.

I. Address

- All shall know that We...
- Be it known to all that We...
- Come forward all, and know that We...
- Do ye all hear and tell others; We...
- Due commendations and greetings...
- For as much as We...
- Greetings unto all to whom these presents come; We...
- Hear ye all these presents; We...
- It shall be known to all that We...
- Know ye all to whom these presents come; We...
- Let it be known that We...
- May it be known to all...
- Now let it be known to all...
- Pray let all know that We...
- Proclaim unto all that We...
- Salutations to all unto whom these presents come...
- To all unto whom these presents come, greetings.
- Whereas We...
- Unto all to whom these presents come...
- Verily, We...
- We...
- Ye all shall know that We,...

II. Intitulation

Remember, use the Monarchs' first names only!

- We, [name] and [name] , King and Queen of Atlantia...
- We, [name] and [name] , Rex et Regina Atlantiae...
- We, [name] and [name] , King and Queen of all Atlantian lands...
- We , [name] and [name] , King and Queen of the Laurel Kingdom of Atlantia.
- We, [name], by right of arms King of Atlantia and [name], Our Queen...
- We, [name], King of Atlantia and Our Queen. [name] ...

III. Notification and Exposition

This is composed of two parts; the lead-in phrase and the reason. In some instances a specific reason will be provided to the scribe, in others a generic "for service to Our Realm" sort of phrase will suffice. Lead-ins:

- ..., find that ...
- ..., finding Ourselves in receipt of many good reports of ...
- ..., having heard much good of ...
- ..., having observed the many good works and labors of ...
- ..., having weighed well the works and labors of ...

Reasons:

- ..., having greatly improved the lot of Our subjects [by/through] ...
- ..., who has greatly benefitted Our Realm by [his/her] ...
- ..., who has labored long and hard in Our Royal Lands,...
- ..., who has made [himself/herself] worthy of advancement by ...
- ..., who has distinguished [himself/herself] by ...
- ..., having given greatly and unstintingly of [his/her] skills and energies...

IV. Disposition

The texts below are set out for use in Awards of Arms. If you are working on a Grant of Arms you will replace "award" with "grant." This is the ONLY time in which you will use the word "grant" in a scroll text!

- ... in recognition of [his/her] achievement do We award [him/her] the sole right and title to the following Arms: ...
- ... are We moved to advance and commend [him/her] with these Arms: ...

...and wishing to show that rewards are earned by such service, do We award [him/her] the right to bear these arms: ...

- ...do We award the following Arms: ...
- ...do We award [him/her] the sole and exclusive right to these Arms throughout the known World: ...
- ...declare that [he/she] shall bear these Arms as a sign and token of [his/her] achievement ...
- ...give unto [him/her] the following Arms that all may know [his/her] worth: ...

V. Blazon and Emblazon

This will normally be provided to you either by the Clerk of Signet or the Triton Herald. If there is no registered device leave the shield blank and provide space in which to place the emblazon when a device is approved. If in doubt please contact the Clerk of Signet. In the case of backlog there should never need to be a blank space for shield or blazon. These examples may be used following the blazon:

- ..., to be borne by [him/her] and no other throughout the Known World.
- ..., as [his/her] distinctive device, with infringement by none.
- ..., to be borne and displayed by Lord/Lady and no other in all the lands of the Known World.

VI. Corroboration and Date

Corroboration consists of a phase confirming that the award has been given by the King and Queen. It includes the date of the presentation and may, additionally, note the place and/or occasion, of the award, e.g.:

Alternate opening phrases:

- Awarded...Done...Given...
- Followed by (A.S. years in Roman numerals):
- ...by Our Hands (date and options)....under Our Hand and Seal (date and options)....by Us (date and options).
- In witness whereof We set Our hand and seal this seventeenth day of January, Anno Societatis XXVII (,being 1991 Gregorian,) (in Our Barony of Lochmere) (during the celebration of Twelfth Night).

VII. TRITON'S AFFIRMATION

Short text: Verum est.

Long texts:

- I, Triton Herald of Atlantia, do attest that said arms have been duly registered with the College of Arms.
- I, Triton Herald, do hereby attest by my signature that this document bears true arms.
- Being required by Their Majesties to make search in the records of my office for the arms of the afore-named gentle, I do find that he/she may lawfully bear the arms herein mentioned. In witness thereof I, Triton Herald, set my hand.
- The College of Arms, finding no impediment to the arms here blazoned, has assigned their exclusive use to [name].
- The Triton Herald testifies that the armories depicted and blazoned herein belong to the said to use, bear and show forth at all times.
- In obedience to the command of Their Majesties I have made search in the registers and records of my office and do find that the aforesaid may lawfully bear these arms.
- The College of Arms, finding no impediment to the arms here blazoned, has confirmed their exclusive use to [name] .
- By signature, Triton Herald testifies that the armories depicted herein belong to [name] to use bear and show forth at all time.
- In witness thereof I, Triton Herald, set my hand.

VIII. Address within Intitulation

Experienced writers may wish to experiment with more elaborate forms of text composition. A few examples follow (check with the Clerk Signet before launching yourself on this sort of project):

- To all persons who dwell within Our Royal lands, and all those other lesser lands thereabout, unto whom these presents come does [name], dread Monarch by direct line of descent of all Atlantian lands, and by virtue of her noble grace and courtesy, Queen [name], send commendations and greetings.

- All persons take pause in your many endeavors and pay heed to the mighty words of your Noble Monarchs that you may know Their august Will.
- To all unto whom these letters come, cease your pedestrian efforts and pay heed to the lawful words of the Monarchs of Atlantia [name] and [name]

IX. Corroboration

Experienced writers may wish to experiment with more elaborate forms of text composition. A few examples follow (check with the Clerk Signet before launching yourself on this sort of project):

- Upon Pain of Eternal anathema in these Our Royal Lands, as well as in those of Our many Royal Cousins, let none amongst you dare gainsay this, Our Royal decree, as it has been well and justly Done this [date] of [month], A.S. [year in Roman numerals] in our [branch], at [event].
- Done in strict accordance with Our Royal Will and

attested to by Our signatures, as seen clearly below, on this day of [date], Anno Societatis [year in Roman numerals] while tarrying in Our [branch]. Dread right well the calamity which will surely consume any who choose to contest Our Will in this matter.

- May ravens pick at the eyes and wolves gnaw the bleaching bones of those foolish enough to test Our Will in this thing We have caused to be. Bifrost will await the tread of their feet nor will their names be remembered save by the wraiths of frozen Nifleheim, for non may contest the edicts pronounced this [date] day of [month] Anno Societatis [year in Roman numerals].
- By Our Royal whim have these things been wrought and so by this same fiat shall We bring destruction and ruin upon any who dare contest what We have Done this [date] of [month], A.S. [year in Roman numerals] while journeying in Our Royal lands of [branch].

Please note: It is encouraged that scribes do their own wordsmithing. While there are a number of prepared texts in the following pages and these examples of phrases above to splice into a text there is strong support for creativity in text as there is in illumination. It is encouraged to use the texts in this handbook as exemplars and, if comfortable, to expand and personalize the scroll texts as suits the ward, its purpose, or the persona or preferences of the recipient.

Rendering Achievements and Heraldic Display

A full achievement is a complete pictorial representation of a person's Arms, awards and sundry recognitions. For the novice this will simply be his or her emblazoned Arms. In time it may come to be surmounted by helm, coronet, and/or crest; surrounded by wreath, belt and/or chain; and supported by various ghastly beasties. Various medallions may depend from it and a motto may rest in a compartment below. See the following page for an example development of someone's achievement.

There are no sumptuary laws in Atlantia governing the use of various heraldic embellishments beyond the shield and arms. However, the kingdom's tradition is to add various stages of achievement following standard heraldic protocols, given the level of the award. For instance, an AoA level award would be rendered with the shield (and arms if passed) but a GoA would be rendered with shield, helm, torse, and mantle. This is not a dictate that scrolls be rendered thusly. In the following pages find the basics of Atlantia tradition as well as instruction in the proper heraldic display of various achievements.

Award Of Arms and Atlantian Orders of Merit

The Orders of the Coral Branch, King's Missiliers, Opal, Quintain, Sea Dragon, and Silver Osprey

Shield or Lozenge only. No helm, mantling, ribbons, coronets or crests represented. Shields that are too small make it difficult to show the detail of the individual's arms and that is the entire point of this award. Shields of different shapes but comparable size may be used. See the illustration of various shield shapes later in this section.

The Orders of Merit of Atlantia are armigerous, that is, if the person receiving the award does not already have an Award of Arms one automatically accompanies the Order of Merit. In this case the person's arms must be included on the scroll with the blazon included in the scroll text and the scroll must be signed by Triton Herald unless the recipient does not yet have registered arms, in which case a blank escutcheon may be added to the scroll with no blazon. The scribe should check the Order of Precedence to see whether the recipient was given an Award of Arms before they were given an Order of Merit. If the Award of Arms is listed then the Order of Merit scroll does not need to show the person's device. If the Award of Arms is not listed, double-check with the Clerk of Signet or the recipient to be sure they did not receive their Award of Arms on an earlier occasion.

All awards of arms must have a space for Triton Herald to sign. Either the short affirmation sentence, or any of the long forms may be used. (See section VII. Triton's Affirmation. In Mix and Match Scroll Text section) If the recipient already has an Award, Grant, or Patent of Arms it is not necessary to depict their arms. In such a case, a depiction of the Order of Merit medallion should be a major item of the illumination. Triton Herald does not sign the scroll in these cases.

If the arms are depicted, the medallion of the order can be displayed hanging below the shield or lozenge on a ribbon striped in Atlantia's livery colors: blue, white, blue. The medallions are usually shown round but there is no reason why they can't be oval or octagonal or any other suitable shape (but not shield or lozenge shaped). The order medallion can also be displayed anywhere within the illumination, apart from the arms.

Grant of Arms and Atlantian High Orders of Merit

The Orders of the Golden Dolphin, Golden Lance, Kraken, Pearl, Sea Stag, White Scarf, and Yew Bow

Shield with helm and mantling or Lozenge with ribbons. No coronets or crests represented.

Shield - upright or tilted.

Helm - Full face or profile, gray or silver.

Mantling and torse or ribbons - Principal metal and color of the arms, white and yellow paint should be used to represent argent and Or. (Metallic paints may be used for depicting the arms on the shield or lozenge but are not suitable for representing the fabric of the mantling, torse or ribbons.) The torse consists of six twists of fabric tinctured alternately metal/color.

All Grants of Arms must have a space for Triton Herald to sign. Any of the long affirmation sentences may be used. The short forms may be used if space is a concern but long forms are preferred.

Note: Augmentations of Arms are frequently given by the Monarchs in conjunction with a Grant of Arms. If such is the case, confirm the exact augmentation text with the Clerk of Signet and incorporate it into the scroll text at the indicated point.

The Orders of High Merit of Atlantia are armigerous, that is, if the person receiving the award does not already have a Grant of Arms then one automatically accompanies the High Order of Merit. In the case where the person does not already have either an Award of Arms or a Grant of Arms, the person's arms must be included on the scroll with the blazon included in the scroll text and the scroll must be signed by Triton Herald. Either the short herald's affirmation, or any of the long forms may be used.

You can check with the Order of Precedence to see whether the recipient was given an Award of Arms or Grant of Arms before they were given an Order of Merit. If the Award/Grant of Arms is listed the High Order of Merit scroll does not need to show the person's device. If the Award/Grant of Arms is not listed, double-check with the Clerk of Signet or the recipient to be sure they did not receive their Award/Grant of Arms on an earlier occasion. According to the Atlantia Book of Law as of May, 2016, states that: Upon the successful completion of their initial term of office, all Territorial Barons and Baronesses shall receive a Grant of Arms unless they already have one.

If the arms are depicted, the medallion of the order, can be displayed hanging below the shield or lozenge on a ribbon striped in Atlantia's livery colors: blue, white, blue. The medallions are usually shown round but there is no reason why they can't be oval or octagonal or any other suitable shape (but not shield or lozenge shaped). Here is an example using the White Scarf medallion.

If the recipient already has an Award, Grant, or Patent of Arms it is not necessary to depict their arms. In such a case, a depiction of the Order of High Merit medallion should be a major item of the illumination. Triton Herald does not sign the scroll in these cases.

Baronial Rank

Court and Territorial Baron/ess

Shield with coronet, helm and mantling optional, or Lozenge with ribbons and coronet. No crests represented.

Coronet - The coronet replaces the torse on the helm and the bowknot above the lozenge or it maybe used along with an upright shield. It is the same for both Landed Barony and Court Barony ranks. The coronet consists of a gold band supporting six white "pearls"; because it is depicted front-on only four of the pearls show. The pearls are not raised on points above the band. The band may be plain or decorated and painted in either yellow or gold metallic paint.

Note: A Court Baron carries with it an Award of Arms only if the recipient is not already armigerous (per Corpora). The Monarchs may, at Their Wish, confer a Grant of Arms in conjunction with a Court Baron, if the recipient does not already have a Grant or Patent of Arms. Only in these cases should the optional blazon text and Triton affirmation blocks be included in the scroll. Any of the long affirmation sentences may be used. The short form may not be used.

Territorial Baron/Territorial Baroness

There are no predefined scroll texts for the Territorial Baronage. **Note:** According to the Atlantian Book of Law as of May, 2016:

“Upon the successful completion of their initial term of office, all Territorial Barons and Baronesses shall receive a Grant of Arms unless they already have one.

Upon stepping down from their successfully completed term of office, Founding Barons and Baronesses may be styled as "Founding Baron/ess (name of Barony)."

THUS, for a baronial de-investiture, Grant of Arms scrolls will be required (if the new Baron/ess do not already have Grants or Patents). Scribes and illuminators will consult with the Monarchs, the Triton Principal Herald, the Clerk of Signet, the former Territorial Baron(ess) (if any) and the in-coming Territorial Baron(ess) to insure that the proposed scroll text and achievement are appropriate.

Territorial Barons/esses do NOT automatically receive Court Baronial status. They only use the title Baron/ess while in their post. The Crown must specifically confer a Court Barony for him/her to continue using the title "Baron/ess."

Peerage Orders

Shield with helm and mantling or Lozenge with ribbons. With appropriate crest and supporters if applicable. Consult with principal herald and Clerk Signet for appropriate rendering directions.

Crest and/or supporters - Any Peer may use a personal crest and/or supporters. Since these are very personalized the artist should consult closely with the scroll recipient, Triton and Clerk Signet.

Order of the Chivalry

Chain - Yellow paint or gold metallic paint may be used to depict it.

Lozenge - If a Lady member of the Chivalry would like to display her arms on a lozenge, it can be done by surrounding the lozenge with a chain or a belt.

Masters at Arms - If the need should arise for a Master-At-Arms scroll contact the Clerk of Signet directly. There are subtle differences which are required. All Patents of Arms must have a space for Triton Herald to sign. Any of the long affirmation texts may be used.

Order of Defense

Collar - White paint or silver metallic paint may be used to depict it.

Order Of The Laurel

Torse - Replaced by a green laurel wreath.

Option - The shield or lozenge may be surrounded by a green laurel wreath. All Patents of Arms must have a space for Triton Herald to sign. Any of the long affirmation texts may be used.

Order Of The Pelican

Crest - A pelican vulning itself. There are many ways of depicting the pelican: standing, in a nest with or without chicks; with wings raised, spread or closed. All are acceptable. The pelican is white with yellow or gold beak and feet.

Cap of Maintenance - Alternative to the crest. It may replace the torse and crest on a profile helm. In Atlantia, it is tintured blue with a white turned up brim, the brim is gutte de sang.

Royal Peerages

All royal peerages (Viscount, Viscountess, Count, Countess, Duke, Duchess) are endowed with Patents of Arms. If a recipient is already a Peer (e.g., for a Duke's scroll) then the Patent wording is omitted and blazon and emblazon are not required.

Peers – If the recipient is a member of one of the peerage Orders then the symbol of that order may be shown.

Viscounty Rank

Coronet - The coronet replaces the torse on the helm or it may be used alone on with an upright shield. The coronet consists of a gold band supporting eight white "pearls" raised on points: because it is depicted front-on, only five of the pearls show. The band may be plain or decorated. Yellow paint or gold metallic paint may be used.

County Rank and The Order of the Rose (for Countesses)

Coronet - The coronet embattled does not have a specified number of battlements; it is usually an uneven number. There should not be so many that they become insignificant or so few as to appear coarse. The band may be plain or decorated. Yellow paint or gold metallic paint may be used.

Rose wreath – In Atlantia, all Countesses are automatically inducted into the Order of the Rose when they are made Countesses. This is a Patent order and endows a Patent of Arms (if not already a Peer) and the right to display a wreath of red roses with the arms. Any number of red heraldic roses may be used; they should look like flowers, not red blobs.

Ducal Rank

Since one must be a Count or Countess before becoming a Duke or Duchess, recipients of these scrolls already have Patents of Arms. No blazon or emblazon or heraldic confirmation is required for Ducal scrolls. If desired, a line may be added that "reaffirms" the Patent of Arms and includes the blazon. Likewise, confirmation text and heraldic signature may also be included, as desired.

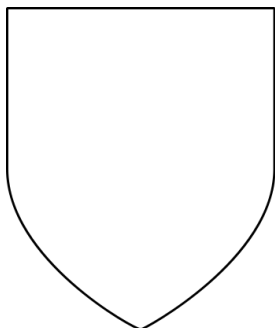
The armorial display does change in that a County coronet is exchanged for a Ducal coronet. The emblazon is often used as part of the illumination, but is not required.

Coronet - An SCA ducal coronet traditionally is made up of clusters of three stylized strawberry leaves. The number of clusters is not specified. The band may be plain or decorated. Yellow paint or gold metallic paint may be used.

Rose wreath –Duchesses were inducted into the Order of the Rose when made Countesses. This Patent order carries the right to display a wreath of red roses with the arms. Any number of red heraldic roses may be used; they should look like flowers, not red blobs.

Reminder to Scribes: Please read the section concerning signatures, confirmation statements, and the Herald's affirmation. These elements must be used correctly of your scroll will not be accepted for presentation.

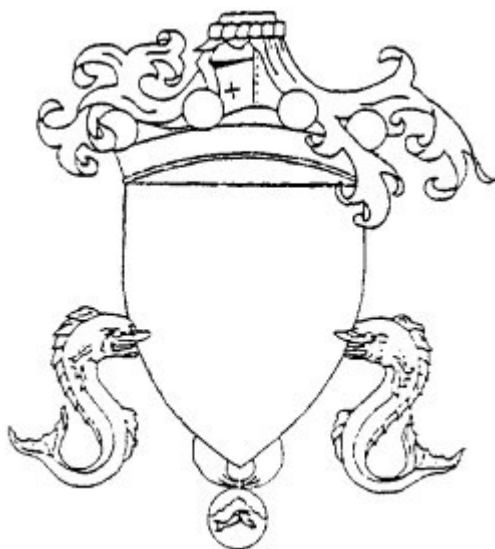
1. Award of Arms



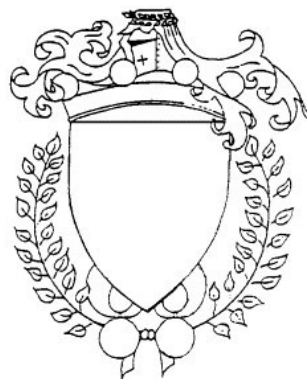
2. Add a Kingdom award with supporters of that Order (supporters must be awarded by the Crown to non-peers).



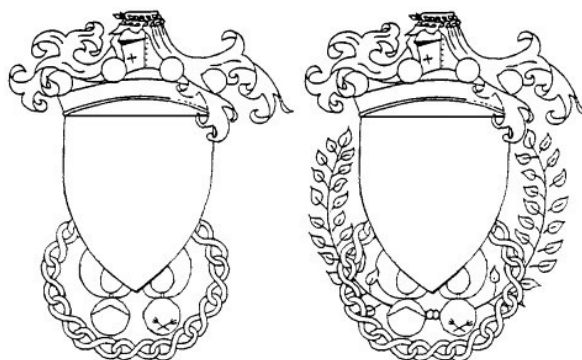
3. Add Baronial status with a Grant of Arms.



4. Add Master of the Laurel and another Kingdom award (personal supporters may now be used if not previously awarded.)



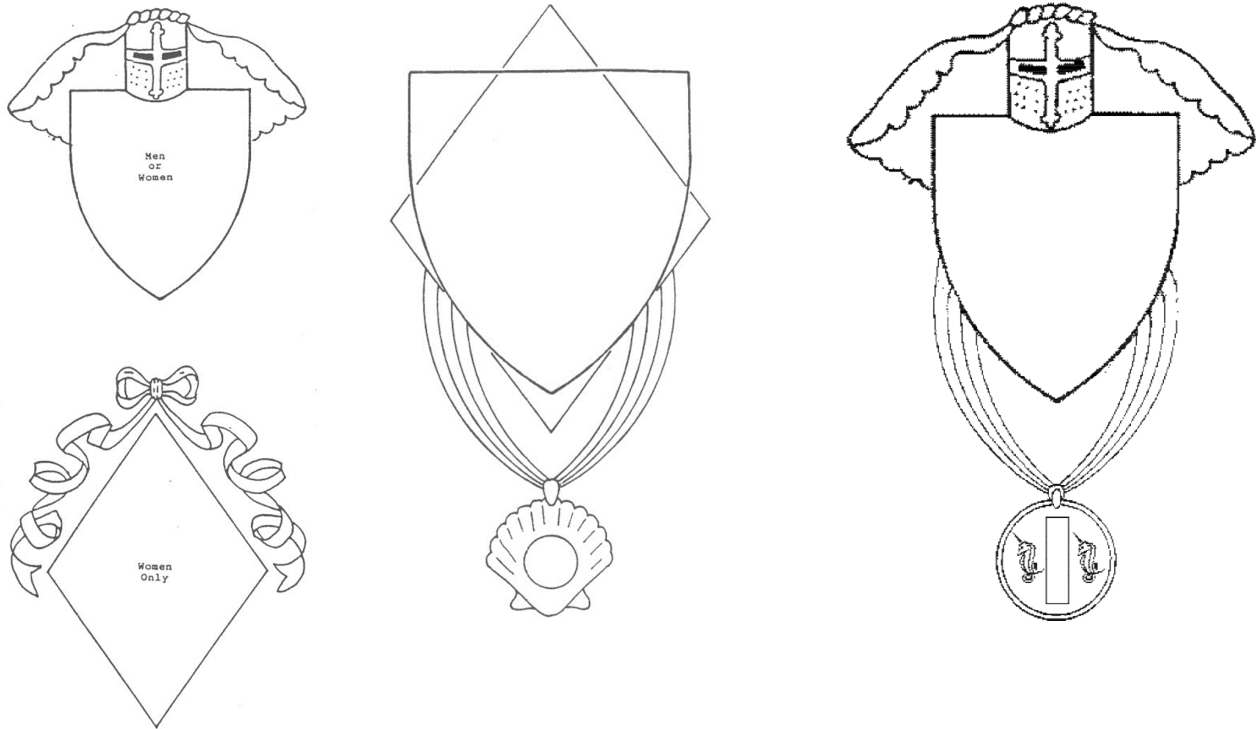
5. Add a Knighthood (two methods of displaying a double Peerage are shown).



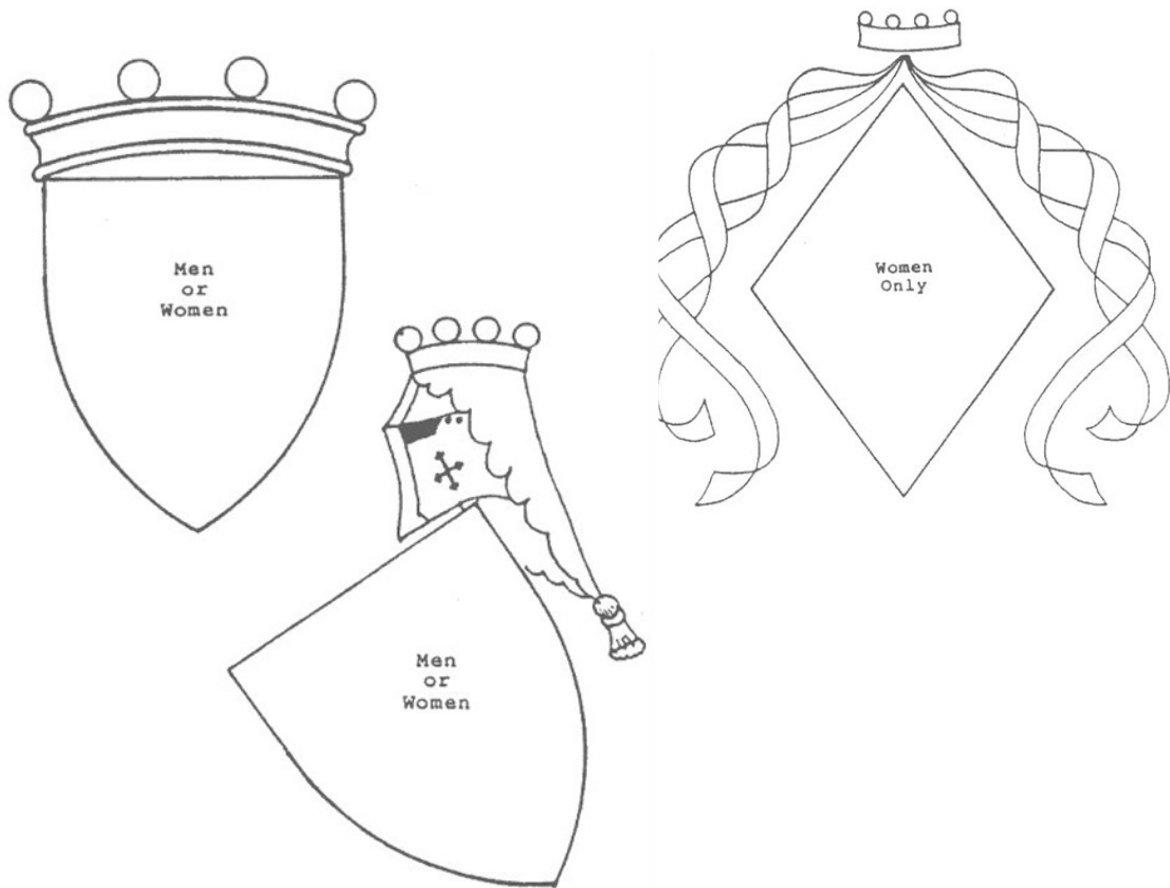
6. Add county status (coronet style must be altered for Viscounty or Ducal status).



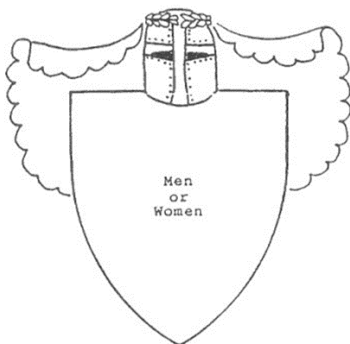
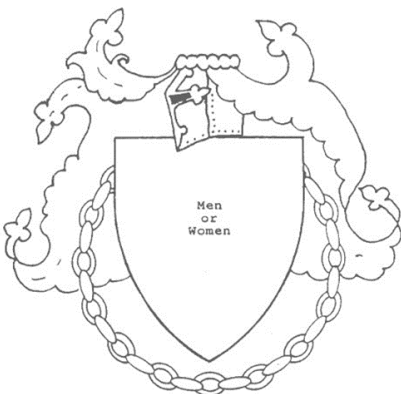
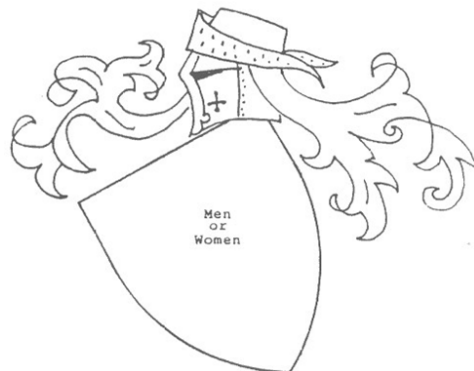
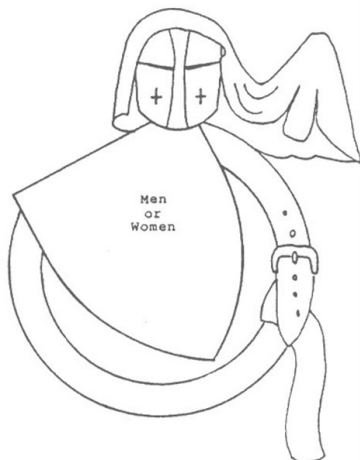
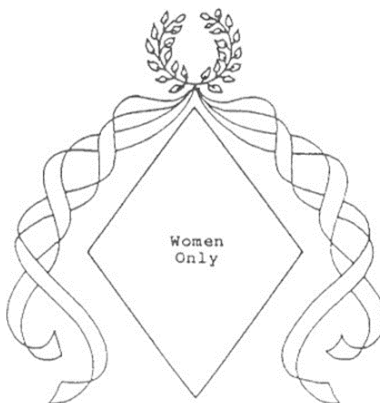
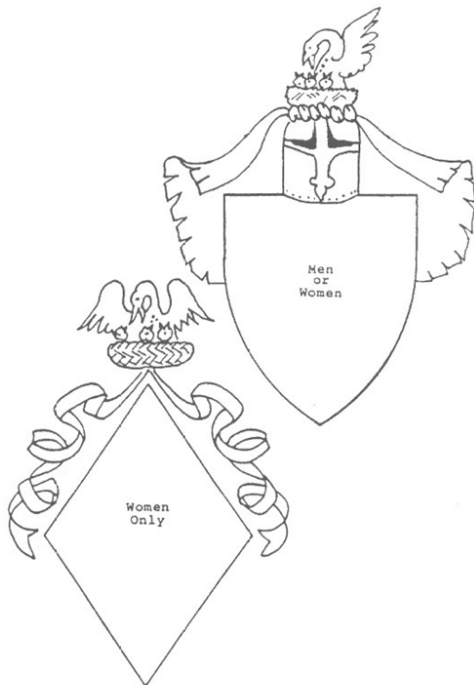
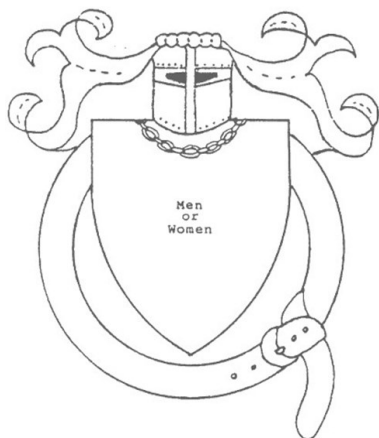
Grant of Arms and Awards of Merit Examples



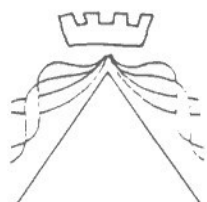
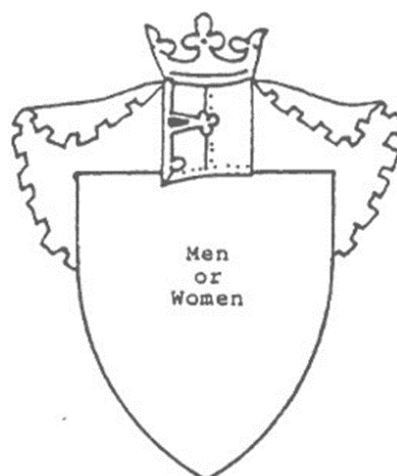
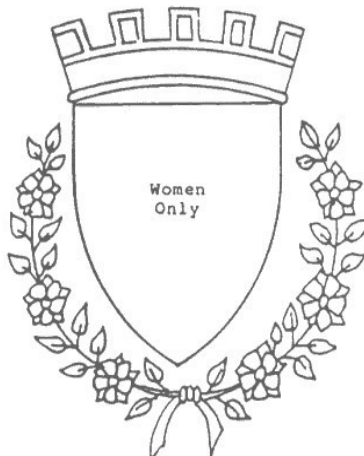
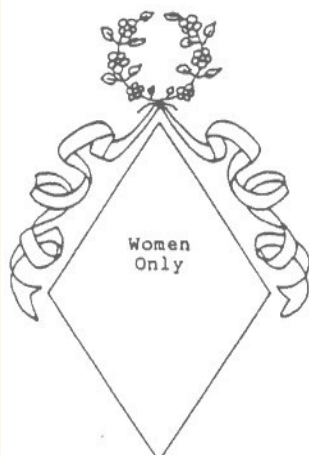
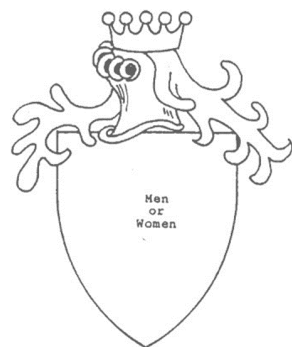
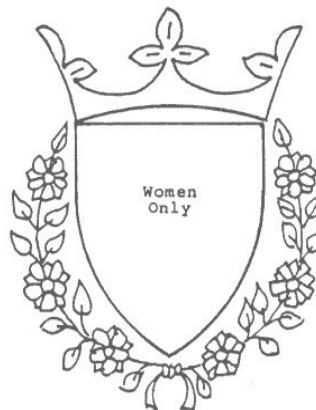
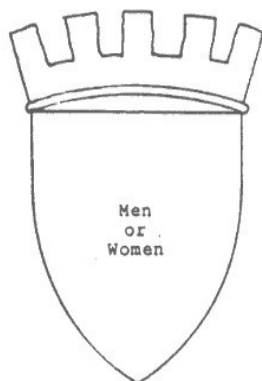
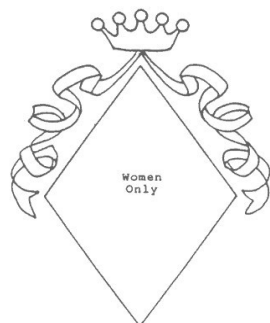
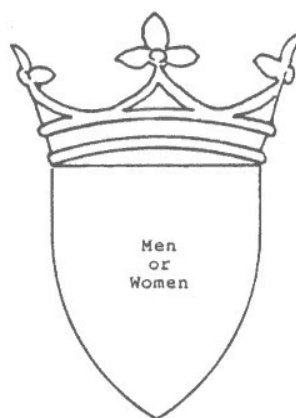
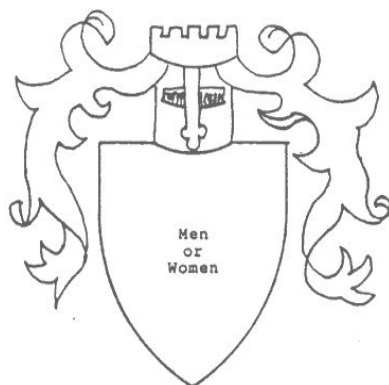
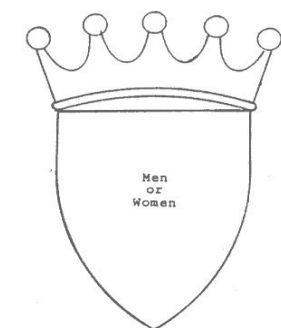
Court and Territorial Baroncy Examples



Peerage Examples



Vicounty, County, and Ducal Examples



Date Conventions Within the SCA

| Common Era | Anno Societatis | | Common Era | Anno Societatis | |
|----------------------------|-----------------|---------|----------------------------|-----------------|--------|
| 1 May 1966 - 30 April 1967 | 1 | I | 1 May 2004 – 30 April 2005 | 39 | XXXIX |
| 1 May 1967 - 30 April 1968 | 2 | II | 1 May 2005 - 30 April 2006 | 40 | XL |
| 1 May 1968 - 30 April 1969 | 3 | III | 1 May 2006 - 30 April 2007 | 41 | XLI |
| 1 May 1969 - 30 April 1970 | 4 | IV | 1 May 2007 - 30 April 2008 | 42 | XLII |
| 1 May 1970 - 30 April 1971 | 5 | V | 1 May 2008 - 30 April 2009 | 43 | XLIII |
| 1 May 1971 - 30 April 1972 | 6 | VI | 1 May 2009 - 30 April 2010 | 44 | XLIV |
| 1 May 1972 - 30 April 1973 | 7 | VII | 1 May 2010 - 30 April 2011 | 45 | XLV |
| 1 May 1973 - 30 April 1974 | 8 | VIII | 1 May 2011 - 30 April 2012 | 46 | XVI |
| 1 May 1974 - 30 April 1975 | 9 | IX | 1 May 2012 - 30 April 2013 | 47 | XLVII |
| 1 May 1975 - 30 April 1976 | 10 | X | 1 May 2013 - 30 April 2014 | 48 | XLVIII |
| 1 May 1976 - 30 April 1977 | 11 | XI | 1 May 2014 - 30 April 2015 | 49 | XLIX |
| 1 May 1977 - 30 April 1978 | 12 | XII | 1 May 2015 - 30 April 2016 | 50 | L |
| 1 May 1978 - 30 April 1979 | 13 | XIII | 1 May 2016 - 30 April 2017 | 51 | LI |
| 1 May 1979 - 30 April 1980 | 14 | XIV | 1 May 2017 - 30 April 2018 | 52 | LII |
| 1 May 1980 - 30 April 1981 | 15 | XV | 1 May 2018 - 30 April 2019 | 52 | LIII |
| 1 May 1981 - 30 April 1982 | 16 | XVI | 1 May 2019 - 30 April 2020 | 54 | LIV |
| 1 May 1982 - 30 April 1983 | 17 | XVII | 1 May 2020 - 30 April 2021 | 55 | LV |
| 1 May 1983 - 30 April 1984 | 18 | XVIII | 1 May 2021 - 30 April 2022 | 56 | LVI |
| 1 May 1984 - 30 April 1985 | 19 | XIX | 1 May 2022 - 30 April 2023 | 57 | LVII |
| 1 May 1985 - 30 April 1986 | 20 | XX | 1 May 2023 - 30 April 2024 | 58 | LVIII |
| 1 May 1986 - 30 April 1987 | 21 | XXI | 1 May 2024 - 30 April 2025 | 59 | LIX |
| 1 May 1987 - 30 April 1988 | 22 | XXII | 1 May 2025 - 30 April 2026 | 60 | LX |
| 1 May 1988 - 30 April 1989 | 23 | XXIII | 1 May 2026 - 30 April 2027 | 61 | LXI |
| 1 May 1989 - 30 April 1990 | 24 | XXIV | 1 May 2027 - 30 April 2028 | 62 | LXII |
| 1 May 1990 - 30 April 1991 | 25 | XXV | 1 May 2028 - 30 April 2029 | 63 | LXIII |
| 1 May 1991 - 30 April 1992 | 26 | XXVI | 1 May 2029 - 30 April 2030 | 64 | LXIV |
| 1 May 1992 - 30 April 1993 | 27 | XXVII | 1 May 2030 - 30 April 2031 | 65 | LXV |
| 1 May 1993 - 30 April 1994 | 28 | XXVIII | 1 May 2031 - 30 April 2032 | 66 | LXVI |
| 1 May 1994 - 30 April 1995 | 29 | XXIX | 1 May 2032 - 30 April 2033 | 67 | LXVII |
| 1 May 1995 - 30 April 1996 | 30 | XXX | 1 May 2033 - 30 April 2034 | 68 | LXVIII |
| 1 May 1996 - 30 April 1997 | 31 | XXXI | 1 May 2034 - 30 April 2035 | 69 | LXIX |
| 1 May 1997 - 30 April 1998 | 32 | XXXII | 1 May 2035 - 30 April 2036 | 70 | LXX |
| 1 May 1998 - 30 April 1999 | 33 | XXXIII | 1 May 2036 - 30 April 2037 | 71 | LXXI |
| 1 May 1999 - 30 April 2000 | 34 | XXXIV | 1 May 2037 - 30 April 2038 | 72 | LXXII |
| 1 May 2000 - 30 April 2001 | 35 | XXXV | 1 May 2038 - 30 April 2039 | 73 | LXXIII |
| 1 May 2001 - 30 April 2002 | 36 | XXXVI | 1 May 2039 - 30 A 2040 | 74 | LXXIV |
| 1 May 2002 - 30 April 2003 | 37 | XXXVII | 1 May 2040 - 30 April 2041 | 75 | LXXV |
| 1 May 2003 - 30 April 2004 | 38 | XXXVIII | 1 May 2041 - 30 April 2042 | 76 | LXXVI |

Princes and Princesses of the Principality of Atlantia

| Coronation | Prince | Princess |
|------------|------------|-----------|
| ???/??/?? | Alaric | Yseult |
| 09/24/77 | Laeghaire | Ysabeau |
| 03/18/78 | Michael | Carissa |
| 09/23/78 | Bryetor(1) | Khirsten |
| 03/24/79 | Tojenareum | Deirdre |
| 09/17/79 | Ragnarr | Gwenllian |
| 04/12/80 | Bertrand | Astarte |
| 10/11/80 | Bryetor(2) | Kathryn |

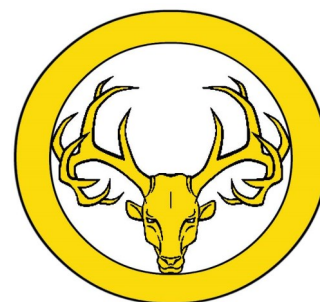
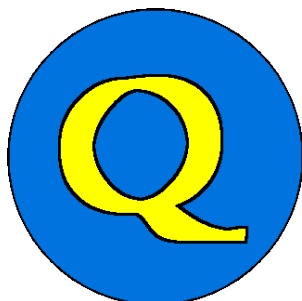
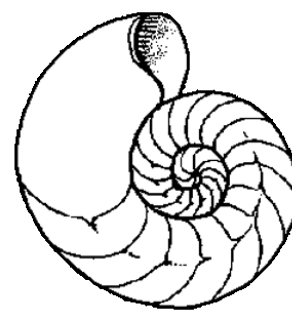
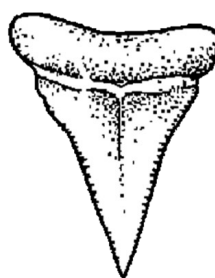
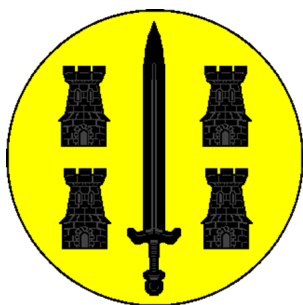
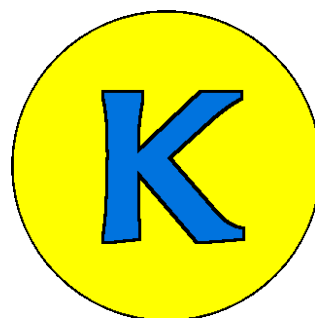
Kings and Queens of the Kingdom of Atlantia

| Coronation Date | King | Queen | Reign |
|--------------------|------------------------------|--------------------------------------|---------------------------|
| 5/2/1981 (AS 16) | Michael of Bedford | Carissa of Burgundy | Michael I and Carissa I |
| 9/19/1981 (AS 16) | Bertrand de Flammepoing | Anya de Calais | Bertrand I and Anya I |
| 4/3/1982 (AS 16) | Gyrth Oldcastle of Ravenspur | Melisande de Belvoir | Gyrth I and Melisande I |
| 10/9/1982 (AS 17) | Jahn of Outman | Tuiren de Lisle | Jahn I and Tuiren I |
| 3/26/1983 (AS 17) | Michael of Bedford | Carissa of Burgundy | Michael II and Carissa II |
| 10/1/1983 (AS 18) | Olaf Askoldsson | Aislinn Schattenwald | Olaf I and Aislinn I |
| 4/7/1984 (AS 18) | Richard FitzGilbert | Anne FitzGilbert | Richard I and Anne I |
| 10/20/1984 (AS 19) | Knarlic Wulfherson | Alexis Ruthin of Wessex | Knarlic I and Alexis I |
| 4/27/1985 (AS 19) | Richard FitzGilbert | Anne FitzGilbert | Richard II and Anne II |
| 10/12/1985 (AS 20) | Olaf Askoldsson | Aislinn Schattenwald | Olaf II and Aislinn II |
| 4/19/1986 (AS 20) | Badouin MacKenzie of Balfour | Caterina Leonora de Forza d'Agro | Tsuneo I and Nyan-Nyan I |
| 10/18/1986 (AS 21) | Klaus von Trollenberg | Arianwen Cyffaith of Caerleon | Klaus I and Cyffaith I |
| 4/4/1987 (AS 21) | Olaf Askoldsson | Judith von Gruenwald | Olaf III and Judith I |
| 10/3/1987 (AS 22) | Badouin MacKenzie of Balfour | Caterina Leonora de Forza d'Agro | Badouin I and Caterina I |
| 3/12/1988 (AS 22) | Dafydd ap Gwystl | Elizabeth Beaufort | Dafydd I and Elizabeth I |
| 9/24/1988 (AS 23) | Barry McFadyen | Marie-Simone de Barjavel 'la Fildena | Barry I and Simone I |
| 4/8/1989 (AS 23) | Michael of Bedford | Seonaid ní Fhionn | Michael III and Seonaid I |
| 9/9/1989 (AS 24) | Barry McFadyen | Marie-Simone de Barjavel 'la Fildena | Barry II and Simone II |
| 3/3/1990 (AS 24) | Michael of Bedford | Seonaid ní Fhionn | Michael IV and Seonaid II |
| 9/8/1990 (AS 25) | Olaf Askoldsson | Aislinn Schattenwald | Olaf IV and Aislinn III |
| 4/6/1991 (AS 25) | Anton Tremayne | Luned of Snowdon | Anton I and Luned I |
| 9/14/1991 (AS 26) | Galmr Ingolfsson | Katharina von Straubing | Galmr I and Katharina I |
| 3/7/1992 (AS 26) | Michael of Bedford | Seonaid ní Fhionn | Michael V and Seonaid III |
| 9/12/1992 (AS 27) | Steffan Wulfshaven | Twila of Wulfshaven | Steffan I and Twila I |
| 3/6/1993 (AS 27) | Cuán MacDaige | Aria de Châtillon | Cuán I and Arianwen I |
| 9/4/1993 (AS 28) | Black Kane O'Shannon | Muirgen of Caer Ddu | Kane I and Muirgen I |
| 3/5/1994 (AS 28) | Anton Tremayne | Luned of Snowdon | Anton II and Luned II |
| 9/10/1994 (AS 29) | Thorbrandr Olafsson | Eóránn O'Connor | Thorbrandr I and Eóránn I |
| 4/1/1995 (AS 29) | Michael of Bedford | Seonaid ní Fhionn | Michael VI and Seonaid IV |
| 9/9/1995 (AS 30) | Cuán MacDaige | Brigit of Mercia | Cuán II and Brigit I |

| | | | |
|--------------------|--------------------------------|-------------------------|-----------------------------|
| 4/20/1996 (AS 30) | Galmr Ingolfsson | Katharina von Straubing | Galmr II and Katharina II |
| 10/5/1996 (AS 31) | Logan Ebon Woulfe | Arielle the Golden | Logan I and Arielle I |
| 4/5/1997 (AS 31) | Cuán MacDaige | Bera Thorbjarnardóttir | Cuán III and Bera I |
| 9/13/1997 (AS 32) | Logan Ebon Woulfe | Arielle the Golden | Logan II and Arielle II |
| 3/21/1998 (AS 32) | Michael of Bedford | Seonaid ní Fhionn | Michael VII and Seonaid V |
| 9/12/1998 (AS 33) | Anton Tremayne | Luned of Snowdon | Anton III and Luned III |
| 3/20/1999 (AS 33) | Stephan of Bellatrix | Niobe Lais | Stephan I and Niobe I |
| 9/11/1999 (AS 34) | Amalric Blackhart | Caia Snowden | Amalric I and Caia I |
| 4/1/2000 (AS 34) | Ragnarr Blackhammer | Kyneburh Boithuile | Ragnarr I and Kyneburh I |
| 9/9/2000 (AS 35) | Anton Tremayne | Emma ny Reyly | Anton IV and Emer I |
| 4/7/ 2001 (AS 35) | Havordh Ættarbani | Mary Grace of Gatland | Havordth I and Mary Grace I |
| 9/8/2001 (AS 36) | Galmr Ingolfsson | Aryanna Hawkyns | Galmr III and Aryanna I |
| 4/6/2002 (AS 36) | Logan Ebon Woulfe | Isabel Grimault | Logan III and Isabel I |
| 9/7/2002 (AS 37) | Cuán MacDaige | Pádraigín Ó hEachach | Cuán IV and Pádraigín I |
| 4/5/2003 (AS 37) | Logan Ebon Woulfe | Isabel Grimault | Logan IV and Isabel II |
| 9/6/2003 (AS 38) | Ragnarr Blackhammer | Kyneburh Boithuile | Ragnarr II and Kyneburh II |
| 4/3/2004 (AS 38) | Cuán MacDaige | Pádraigín Ó hEachach | Cuán V and Pádraigín II |
| 9/4/2004 (AS 39) | János of Cyddlain Downs | Rachel Wallace | János I and Rachel I |
| 4/2/2005 (AS 39) | Robert de Rath | Denise Duvalier | Robert I and Denise I |
| 9/3/2005 (AS 40) | János of Cyddlain Downs | Rachel Wallace | János II and Rachel II |
| 4/1/2006 (AS 40) | Michael of Bedford | Seonaid ní Fhionn | Michael VIII and Seonaid VI |
| 9/2/2006 (AS 41) | Ragnarr Blackhammer | Anneke Raudhe | Ragnarr III and Anneke I |
| 4/7/2007 (AS 41) | Lucius Aurelius Valharic | Arielle the Golden | Valharic I and Arielle III |
| 9/1/2007 (AS 42) | Logan Ebon Woulfe | Rowan Berran McDowell | Logan V and Rowan I |
| 4/5/2008 (AS 42) | Randal Sinclair Hawkins | Kari Kyst | Sinclair I and Kari I |
| 9/13/ 2008 (AS 43) | Jason Kynslay | Gerhild the Willful | Jason I and Gerhild I |
| 4/11/ 2009 (AS 43) | Logan Ebon Woulfe | Esa Kirkepatrike | Logan VI and Esa I |
| 8/29/2009 (AS 44) | Vladimir Ivanovich Aleksandrov | Kalisa Aleksandrovna | Vladimir I and Kalisa I |
| 4/10/2010 (AS 44) | Jason Kynslay | Gerhild the Willful | Jason II and Gerhild II |
| 10/2/2010 (AS 45) | Bryan of Sacred Stone | Brianna O Duinn | Bryan I and Brianna I |
| 4/2/2011 (AS 45) | Michael of Bedford | Seonaid ní Fhionn | Michael IX and Seonaid VII |
| 9/24/2011 (AS 46) | Cuán MacDaige | Pádraigín Ó hEachach | Cuán VI and Pádraigín III |
| 4/14/2012 (AS 46) | Bryan of Sacred Stone | Brianna O Duinn | Bryan II and Brianna II |
| 10/6/2012 (AS 47) | Vladimir Ivanovich Aleksandrov | Kalisa Aleksandrovna | Vladimir II and Kalisa II |
| 4/6/2013 (AS 47) | Amos the Pious | Ysabella Cacemoine | Amos I and Ysabella I |
| 10/5/2013 (AS 48) | Ragnarr Blackhammer | Lynette Semere | Ragnarr IV and Lynette I |
| 4/5/2014 (AS 48) | Guillaume Tomas le Lou | Kára Óláfsdóttir | William I and Kára I |
| 10/4/ 2014 (AS 49) | Michael of Bedford | Seonaid ní Fhionn | Michael X and Seonaid VIII |
| 4/11/2015 (AS 49) | Logan Ebon Woulfe | Esa Kirkepatrike | Logan VII and Esa II |
| 10/10/2015 (AS 50) | Christoph Krieger | Adelhait Fuchs | Christoph I and Adelhait I |
| 4/2/2016 (AS 50) | Dietrich von Stroheim | Thora Heri | Dietrich I and Thora I |
| 10/1/2016 (AS 51) | Guillaume Tomas le Lou | Alyna of the Vale | William II and Alyna I |
| 4/1/2016 (AS 51) | Cuan MacDaige | Signy Heri | Cuan VII and Signy I |
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Non-Armigerous Awards

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The Fountain

Badge: (Fieldless) A natural fountain azure

The Fountain honors and recognizes those subjects who have performed acts of service for the Kingdom of Atlantia. This award is the gift of the King and Queen jointly or individually. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



[King's name], King by right of arms of Atlantia, and [Queen's name], Our chosen Queen, give you greetings. Well pleased by the service that Our subject, [recipient's name] hath rendered to Our realm, [most especially that of —,] We bestow upon [him/her] an Award of the Fountain. In witness whereof We here set Our hands this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

* place confirmation text here if required *

* space for Monarchs' signatures *

Text by Eldred Ælfwald

Service flows from worthy subjects and refreshes the Kingdom. We, [King's name] and [Queen's name], rightful King and Queen of Atlantia, wishing to encourage such subjects do here Award the Fountain to [recipient's name] for [—]. Done this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

*space for Monarchs' signatures *

Text by Tristan Alexander

Herring

Badge: (Fieldless) A herring uriant

The Award of the Herring honors and recognizes those who have distinguished themselves by extraordinary achievement as autocrats. *Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.*



[King's name], King by right of arms of Atlantia, and
[Queen's name], Our chosen Queen, give you greetings.
We are well served by Our subjects who give of their
time to organize and manage the splendid tournaments,
feasts, and other events of Our Kingdom. The Award of
the Herring was created to honor and recognize those
who have distinguished themselves by extraordinary
achievement as autocrats. Thus, it pleases Us to bestow
upon [recipient's name], the Award of the Herring. In
witness hereof We here set Our hands this [date] day of
[month] [A.S./Anno Societatis—year in Roman numerals]
at Our [event] in Our [branch].

(*place confirmation text here if required *)

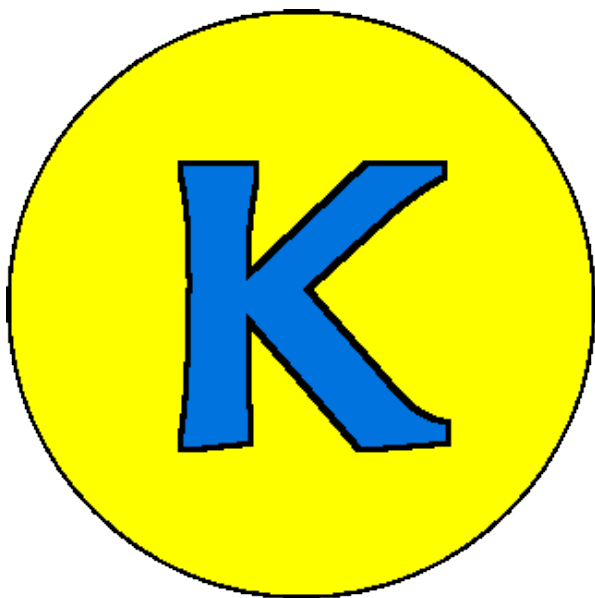
*space for Monarchs' signatures *

Text by Eldred Ælfwald

King's Award of Excellence (KAE)

Badge: On a rondel Or, the bestowing King's initial, azure

Given at the Monarch's whim for any sort of excellence. It is signed only by the King. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



We, [King's name], by right of arms King, find the works and deeds of [recipient's name] to be greatly pleasing and of benefit to Our great Kingdom of Atlantia. We therefore decree that [he/she] shall henceforth bear Our Award of Excellence, that all may know of the recognition bestowed upon [him/her] this day. Done by Our Royal whim this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals].

(*place confirmation text here if required *)

* space for King's signature *

Text by Tryggvi Grabardr Olsen

It is one of the great pleasures of a King to recognize and honor excellence in those of His subjects He deems worthy. Such a subject is [recipient's name], who has greatly pleased Us with [his/her] [good works/...some specific thing...] this day. We, [King's name], King of Atlantia, are therefore minded to bestow upon [him/her] Our King's Award of Excellence. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

* space for King's signature *

Text by Tryggvi Grabardr Olsen

[King's name], by right of arms, King of Atlantia ives gretyng. Know alle that one of the plairs of kyngschipe is to recognize et honnour excellence when that a subject hath proven [his/her] woorth. Such a parson is [recipient's name] has proven [himselfe/herselfe] to be. Givern herrbi unto [him/hir] for divers dedes et demonstracons of such orth is the Award of Excellence. This is by royal whim and royal will. So that none may conteste this fiat, wytness set here below the honed of the Kynge. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

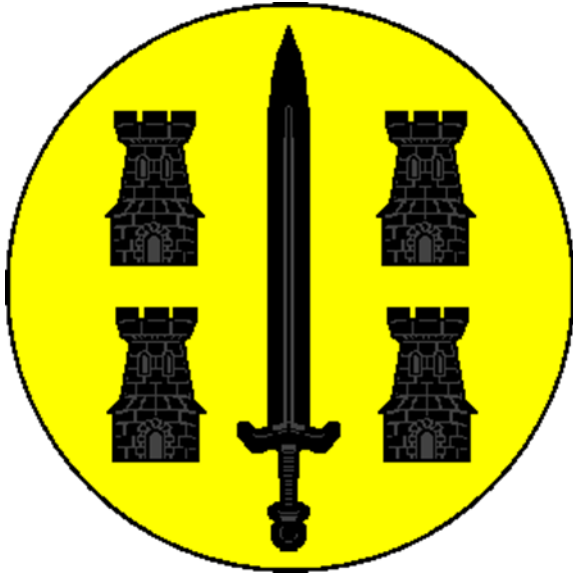
*space for King's signatures *

Text by Eldred Ælfwald

Nonpareil

Badge: Or, a sword between four towers sable.

The Order of the Nonpareil honors and recognizes those who have shown excellence, honor, courtesy, or chivalry above and beyond any duty. The members of this Order exemplify what it means to be an Atlantian. This award may be given only once per reign and is conveyed solely at the discretion of the Crown. The giving of this award is an event of singular significance and, therefore, no specific text is provided. If possible, try to obtain the words used by the bestowing Crown in court.



Queen's Award of Courtesy (QoC)

Badge: (Fieldless) On an escallop Or a rose azure.

Awarded, at the whim of the Queen, for exemplary display of the chivalric ideal. It is signed only by the Queen.

Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.



Courtesy and gracious behavior are marks to which all noble persons should aspire and it is by the Queen's hand that such honorable conduct is recognized. Such a person is [recipient's name], who by [his/her] deeds has served as an exemplar to all Our subjects. Therefore do We, [Queen's name], Queen of Atlantia, hereby bring [him/her/[name]] into Our Order of Courtesy. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

* space for Queen's signature *

Text by Tryggvi Grabardr Olsen

Be it known to all men that [recipient's name] makes Our heart smile with shows of great love and courtesy. For [his/her] worthy deeds and perfect gentleness do We, [Queen's name], Regina Atlantia, bring [name] into Our Order of Courtesy. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

*space for Queen's signature *

Many are the treasures of Atlantia's Queen. Most treasured and favored are those who inspire those around them to acts of courtesy and chivalry. More precious is this to us than gold or jewels. Thus do we, [Queen's name], Regina Atlantia, count [recipient's name] as a treasured personage in our beloved Kingdom, and a member of Our Order of Courtesy. Let them be known to all as an example of that which a Queen values. Done by Our Royal hand on the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

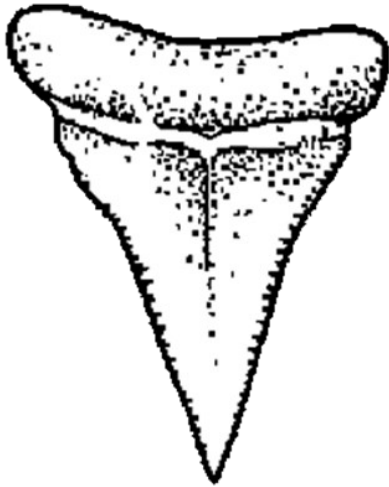
* space for Queen's signature *

Text by Alejandro Mateo Ramirez y Mendoza

Shark's Tooth

Badge: A natural shark's tooth

Given at the Monarch's whim for exceptional skill at arms, either over time or on a single occasion, it is signed by both the King and Queen. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



The shark is legendary for its ferocity and its strength. The keen tooth of the shark is an apt symbol for the fiercest of Atlantia's warriors. Bravery in many battles and refusal to yield in the face of daunting numbers makes [recipient's name] worthy to be counted among those warriors. Therefore do We, [King's name] and [Queen's name], King and Queen of Atlantia, award the Shark's Tooth in recognition of valor on the field. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

* space for Monarchs' signatures *

Valor, tenacity, chivalry and skill at arms are hallmarks of the warriors of Atlantia. Honed and ready, like the keen teeth of the shark, they tear at the forces of Our enemies. Such a warrior is [recipient's name], whose indomitable spirit strengthens Our armies and weakens those of Our foemen. Therefore do We, [King's name] and [Queen's name], King and Queen of Atlantia, award [him/her] that Shark's Tooth, that all may know of [his/her] prowess. Done the [date] of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

* space for Monarchs' signatures *

Text by Tryggvi Grabardr Olsen

Deep in its heart
Poseidon's Realm
Hides fury in the dark

Swiftly darting
Silent hunting
A predator called shark

No tentacle
To crush or drag
Its victims down beneath

This violent force
doth rend its foes
with nothing but its teeth

Atlantia's
Ferocity
Is kin this mighty beast

Each sword that's swung
A rending bite
Our foe becomes our feast

Today We , [King's name]
and [Queen's name], give
you, [recipient's name], an
Award of the Shark's Tooth
so that all who see it will
know who Atlantia's most
fearsome warriors are.
Done the [date] of [month],
[A.S./Anno Societatis] [year
in Roman numerals] at Our
[event] in Our [branch].

(*place confirmation text
here if required *)

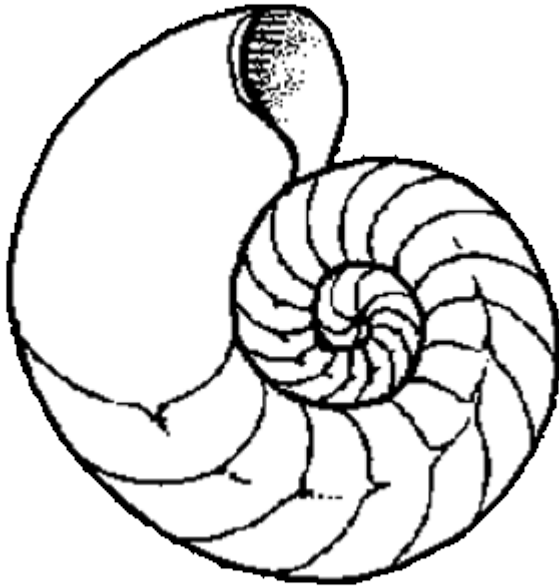
* space for Monarchs' signatures *

Text by Fritz Justus Fritz

Silver Nautilus

Badge: (Fieldless) A nautilus shell argent.

Given to those who have distinguished themselves by an extraordinary achievement in the Arts and Sciences, this award is the gift of the King and Queen jointly or individually. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



At times the shores of Our sea have cast upon them things of great beauty and wonder, made as they are by the skill of a single being. When such does happen in Our fair realm, We [King's name] and [Queen's name], the rightful Monarchs, take heed and forsaking Our other pastimes, hasten to marvel at the glory laid before Us. It is with appreciation that We honor one such artisan, whose work has greatly pleased Us, and do award [recipient's name] the Silver Nautilus on this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

*space for Monarchs' signatures *

Many and talented are the artisans of Atlantia but one stands out this day. [recipient's name] has produced [—] and We, [King's name] & [Queen's name], King and Queen of Atlantia, do hereby award [him/her] the Silver Nautilus to show Our great pleasure and appreciation of [his/her] work and talent. So We do on this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarchs' signatures *

Text by Master Tristan Alexander

Star of the Sea

Badge: (Fieldless) on an escallop azure an estoile of 5 points argent.

honors and recognizes those who have distinguished themselves by extraordinary contributions in ensuring the future of our Kingdom through our youth or new members; furthering their educational growth to become active and productive members of Atlantia. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



If not for the stars to guide their way, the land and sea of Atlantia might seem daunting to navigate for newcomers of Our Realm. Those stars also teach lessons to the youth, guiding them and ensuring Our future. Just as mariners upon the seas use stars to guide their way, there are selfless gentles who guide Our newcomers and youth, teaching and enlightening these individuals. These stars ensure that our future will be bright and strong. Therefore, We, [King's name] and [Queen's name], King and Queen of Atlantia wish to award the Atlantan Star of the Sea to [recipients name], so all may know [his/her] to be a beacon lighting the way to Atlantia's future. Done this [day] day of [month], [A.S./Anno Societatis] [year in roman numerals].

(* place confirmation text here if required *)

*space for Monarchs' signatures *

Text by Daniella Schwartzaupt

As stars guided our ancestors to new and wondrous lands, so too has [recipient's name] been a shining star to guide those who seek new adventures in our lands. Therefore, do We, [King's name], King, and [Queen's name], Queen, recognize the guidance and welcoming support given by [him/her] to those who represent the future of the Kingdom of Atlantia. Done this [day] day of [month], [A.S./Anno Societatis] [year in roman numerals].

(* place confirmation text here if required *)

*space for Monarchs' signatures *

Text by Brig Ingen Erennaigh and Lucien de la Rochelle

Undine

Badge: On a rondel azure the bestowing Queen's initial, Or

Awarded by the Queen in recognition of personal service. It is signed only by the Queen. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



We, [Queen's name], Queen of Atlantia being mindful of the personal service and assistance of [recipient's name] hereby give them Our personal token, the Undine. The burdens of the Crown have been much lightened by efforts. Done by Our hand this [date] day of [month], A.S. [year in Roman numerals] (at [occasion/place] e.g.: Our last court).

(*place confirmation text here if required *)

*space for Queen's Signature *

Text by Tristan Alexander

As the soothing voice of the Undine calms men, so the service of [recipient's name] has calmed and assisted Us during Our reign. As Queen of Atlantia, We, [Queen's name] are minded to recognize [recipient's name] for such service with Our personal token, the Undine. This We do on this this [date] day of [month] [A.S./Anno Societatis—year in Roman numerals] at Our [event] in Our [branch].

(*place confirmation text here if required *)

*space for Queen's Signature *

Text by Tristan Alexander

The duties and responsibilities of the Crown are many and the assistance given to a Queen during the course of Her reign greatly lightens this burden. It is the prerogative of the Queen to reward this personal service given Her. We, [Queen's name], Queen of fair Atlantia, are therefore minded to give Our personal token, the Undine, to [recipient's name]. Done by Our hand this [date] day of [month], A.S. [year in Roman numerals] (at [occasion/place] e.g.: Our last court).

(*place confirmation text here if required *)

*space for Queen's Signature *

Text by Tryggvi Grabardr Olsen

Vexillum Atlantiae (the Award of the Banner)

Badge: Per pale argent and azure, a fess wavy cotised counterchanged, overall two swords in saltire Or

The Award of the Vexillum Atlantiae (Award of the Banner) honors and recognizes the ferocity and valor of a group of fighters as a whole, not as individuals. When they fight as a unit, the group will have the honor of carrying the banner with the heraldry of the award into battle. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***



Right mindful of the ferocity and valor displayed upon the field of battle by [unit/group/household name] in service to the Crown and Kingdom, We, [King's name] by right of arms Sovereign King of Atlantia and [Queen's name], Our gracious Queen, do commend these efforts and acknowledge their worth. Therefore do We, [name] and [name] from this day henceforth, do honor [unit/group/household name] and hereby bestow the right up them to carry a banner into battle that displays the following badge: In witness whereof We here set Our hands this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

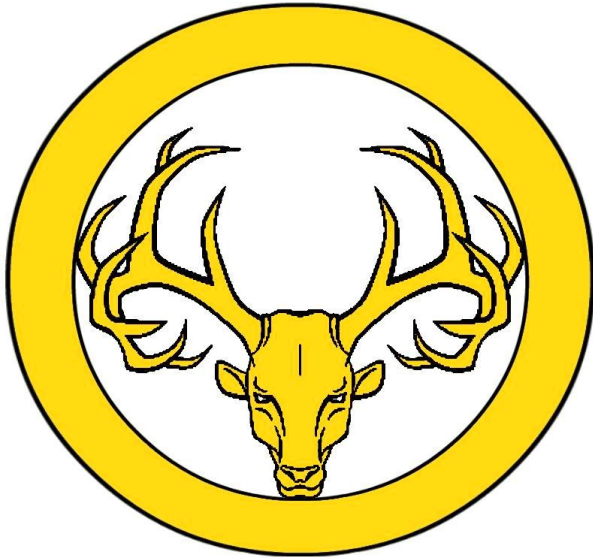
*space for Monarchs' signatures *

Text by Eldred Ælfwald

Sergeants of Saint Aidan

Badge: (Fieldless) A stag's head cabossed within and conjoined to an annulet Or.

This is an order of fighters within the kingdom whose members are inducted in royal court and whose members fight alongside the king in melee activities and train Atlantia's forces in melee combat. This is not a kingdom award, however, and a scroll is not presented at the time of induction. If a member wishes to commission one to commemorate the induction he/she may do so. Below is a suggested text. ***Scrolls are not required for court but can be commissioned privately by the recipient or awarding Royalty.***

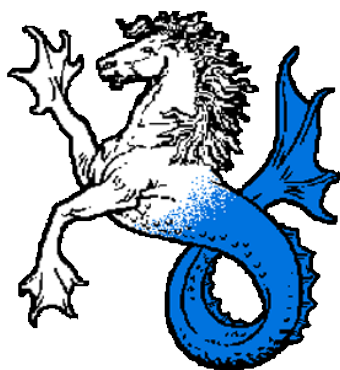


Born on the battlefield, bound in blood the
Sergeants of Saint Aidan fight for the honor
and glory of Atlantia. This proud company
stand fast at the right and left hand of the
King upon the field of combat. Found wor-
thy by this band of brothers in arms,
[recipient's name] is hereby inducted by the
hand of the King into this order on this
[date] day of [month], [A.S./Anno Socie-
tatis—year in Roman numerals] at [event] in
[branch]

Text by Sajah bint-Habushun

Children's and Youth Awards

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Alcyon

Badge: (Fieldless) In pale a kingfisher rising sustaining an escallop azure.

The Award of the Alcyon Honors and recognizes those young people (up to and including the age of 17) who have distinguished themselves by their labors and achievements in the arts and sciences. ***Demi-scrolls only are required for court but full scrolls can be commissioned privately by the recipient or awarding Royalty.***



[King's name], King and [Queen's name] Queen, true monarchs of Atlantia pray all attend these words!
[recipient's name], being studious in [his/her] arts has created works of great beauty. It is indeed a wonder when works of such great beauty come from such small hands. Therefore, it is Our privilege to reward [him/her] with the Award of the Alcyon, in recognition the skillful artistry displayed this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarchs' signatures *

Text by Bryce de Byrum

Arielle

Badge: (Fieldless) An antelope rampant contourny Or.

The Award of the Arielle honors and recognizes those young people (up to and including the age of 17) who have distinguished themselves by their acts of courtesy. ***Demi-scrolls only are required for court but full scrolls can be commissioned privately by the recipient or awarding Royalty.***



Courtesy and gracious behavior are hallmarks to which all noble persons should achieve, and when a young gentle has distinguished [himself/herself] it is Our privilege as Monarchs to recognize such acts of courtesy. Such a person is [recipients name], who by [his/her] deeds shows a golden future in Our Kingdom. Therefore do We, [King's name] and [Queen's name], King and Queen of Atlantia, hereby bring him into Our Order of the Arielle. Done this [day] day of [month], Anno Societatis [year in roman numerals] at Our [event] in Our [branch].

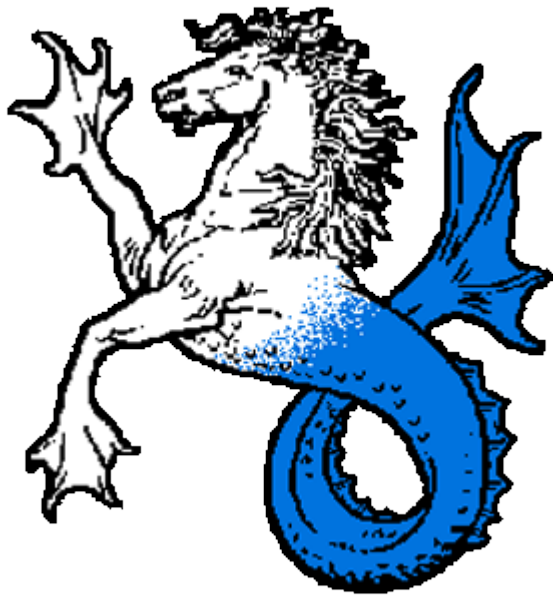
(* place confirmation text here if required *)

* space for Monarchs' signatures *

Hippocampus

Badge: (Fieldless) A sea-horse per fess argent and azure.

The Hippocampus honors and recognizes those young people (from 10 to 17), whose service and contributions to the Kingdom of Atlantia have distinguished them in the eyes of the Crown and Kingdom. ***Demi-scrolls only are required for court but full scrolls can be commissioned privately by the recipient or awarding Royalty.***



Let not age be a barrier to good works and deeds. In proof of which, the many noteworthy contributions of the noble [recipient's name] to Our Kingdom of Atlantia. We rejoice in the excellence of Our young subjects and are minded to recognize [recipient's first name] as a Companion to Our Order of the Hippocampus. By the hand of [King's name] & [Queen's name], Monarchs of Atlantia, let it be done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* space for confirmation if required *)

* space for Monarchs' signatures *

Text by Eldred Ælfwald

Precious are the youth of Atlantia. In earnest learning of skills, they inspire us. In joyful service, they remind us - they are more than the inheritors of our Future, they are the purpose to our Present. [recipient's name] stands out amongst Our legacy as an example to us all. Therefore do We, [King's name] and [Queen's name], the Monarchs of Atlantia, name [him/her] a Companion to Our Order of the Hippocampus. Done this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* space for confirmation if required *)

* space for Monarchs' signatures *

Text by Bran Trefonnin

Sea Tyger

Badge: (Fieldless) A sea-tyger per fess azure and Or.

The Award of the Sea Tyger Honors and recognizes those young people (up to and including the age of 17) who have distinguished themselves by acts of valor and chivalry on the Youth Combat field. ***Demi-scrolls only are required for court but full scrolls can be commissioned privately by the recipient or awarding Royalty.***



As David was to Goliath, thus is [recipient's name] in stature with the stout warriors of Atlantia. But like David, the fierceness and tenacity of [recipient's first name] is rival that of any giant. Thus do We, [King's name] and [Queen's name], monarchs of Atlantia award [him/her] the Sea Tyger in token of [his/her] chivalry, this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarchs' signatures *

Text by Bryce de Byrum

Sea Urchin

Badge: (Fieldless) A sea-urchin argent.

Given to young children by the Crown in recognition of their contributions and/or good manners. ***Demi-scrolls only are required for court but full scrolls can be commissioned privately by the recipient or awarding Royalty.***



The children of Atlantia bring joy and gladness to Our hearts. They are the new lifeblood of Our Kingdom and through their lives enrich us all. It is Our desire to reward the good deeds done by the young gentlepersons of Our Realm. We, [King's name] and [Queen's name], King and Queen of Atlantia therefore make [recipient's name] a member of Our Order of the Sea Urchin. Done this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarch's signatures *

Text by Tryggvi Grabardr Olsen

The young people of Our Realm bring joy to Our hearts and make the day more bright by their presence. Their laughter is music to Our ears. Today We have noted that [recipient's name] has, for a time, put away [his/her] toys and has performed tasks of benefit to Our lands. In recognition of this service do We, [King's name] and [Queen's name], King and Queen of Atlantia, hereby induct [him/her] into Our Order of the Sea Urchin. Done in accordance with Our Royal will this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarch's signatures *

Text by Tryggvi Grabardr Olsen

As our Fierce warriors defend our frontiers, so youth defend our future. For without a hope of tomorrow, what is today? We, [King's name] and [Queen's name], Monarchs of Atlantia, do find in our faithful servant, [recipient's name] such hope. Through [his/her] words and deeds [he/she] has proven that age is no barrier to service. Therefore we Proudly claim [him/her] as our own and make [him/her] a member of the Order of the Sea Urchin with all rights, privileges, duties, and responsibilities therewith. Done by our hands, this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarch's signatures *

Text by James of Middle Aston

The children of Atlantia bring joy and gladness to Our hearts. They are the new lifeblood of Our Kingdom and through their lives enrich us all. It is Our desire to reward the good deeds done by the young gentlepersons of Our Realm. We, [King's name] and [Queen's name], King and Queen of Atlantia therefore make [recipient's name] a member of Our Order of the Sea Urchin. Done this [day] day of [month] A.S. [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* space for Monarch's signatures *

Text by Tryggvi Grabardr Olsen

Small hands may do great works. The works of [recipient's name] are so worthy as to draw the attention of a King and Queen. Thus do We [King's name] and [Queen's name] award the noble [name] Our Award of the Sea Urchin this [date] day of [month], A. S. [year in Roman numerals] in our lands of [group].

Text by Bryce de Byrum

Armigerous Awards

Award of Arms

45

Order of the Coral Branch

48

Order of the King's Missiliers

50

Order of the Opal

53

Order of the Quintain

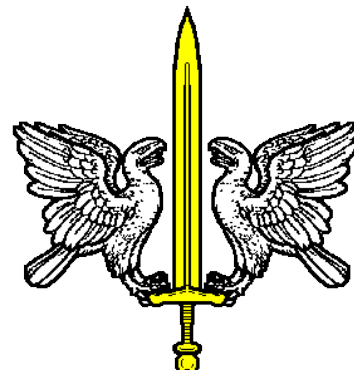
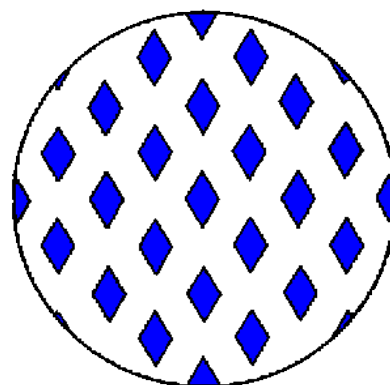
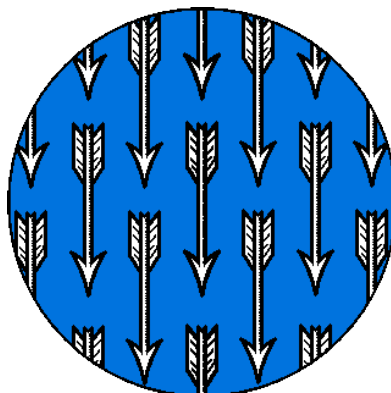
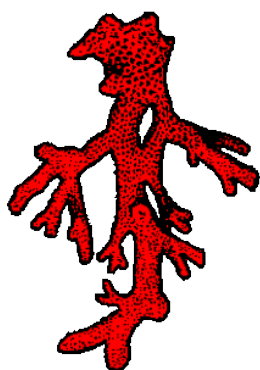
55

Order of the Sea Dragon

56

Order of the Silver Osprey

58



Award of Arms

Reminder to Scribes: Please read the introductory section concerning signatures, "confirmation" statements, and the "Herald's affirmation". These elements must be used correctly or your scroll will not be accepted for presentation. This applies to all award scrolls in this section.

NOTE: All Award of Arms scrolls are to be completed scrolls, whether the recipient has registered name and/or arms or not. If there is no registered name then the name commonly used by the recipient will be used. If the recipient does not have registered arms a blank space lined in *pencil* for adding the proper blazon and a blank escutcheon will be incorporated in the scroll to be rendered at such time as arms are passed.

When an Award of Arms level award is bestowed - Coral Branch, King's Missiliers, Opal, Quintain, Sea Dragon, or Silver Osprey - the scribe is expected to check with the Order of Precedence (<http://op.atlantia.sca.org/index.php>) and determine if an Award of Arms has previously been bestowed. If it has then the conference text of arms, set off by parentheses and beginning with Further or Furthermore in most cases, is to be *omitted* from the scroll. If it has not the scribe must check with the Clerk Signet, Backlog Deputy, or herald of the day if combat scribing to determine if an Award of Arms is indeed being conferred with the award so that the conference text can be included. If name or arms have not been registered by the recipient follow guidelines above.

Awards of Arms should be emblazoned with escutcheon only with no other achievements unless cleared through the Clerk Signet or Backlog Deputy to deviate from this armorial display.

As in accord with Our will, We, [Queen's name], Queen of Atlantia and patroness of the Arts and [King's name], sovereign King of these lands, are minded to make unto [recipient's name] an Award of Arms in acknowledgment of [his/her] commendable achievements in the art of [specify field of skill] and their willingness to share such skill. [He/She] shall have the sole and exclusive right to bear [blazon] without let or hindrance from any person as is in accord with Our traditions. Given by Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text adapted from a Calontir source

Draw nigh, O Atlantia, and hear the words of [King's name] and [Queen's name], Rightful rulers of these lands. For there is one this day who has enriched the light of Our Kingdom and increased the brightness of Our realm. Such deeds cannot fall into the darkness of obscurity. Let [recipient's name] come forth into the light, for by Our Royal Command, all must recognize [him/her] as a true [Lord/Lady] of this Kingdom, with all the rights and privileges given thereunto (including the sole and exclusive right to bear [blazon] without let or hindrance). Thus speak We, [king], King of Atlantia, and [queen], Our chosen Consort, and here written by Our hands, [day] day of [month], Anno Societatis [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text by Alejandro Mateo Ramirez y Mendoza

As is in accord with Our will, We, [King's name], Sovereign Lord of Atlantia, and [Queen's name], Our chosen Queen, are minded to give an Award of Arms to Our subject [recipient's name] for [his/her] service unto Our [branch]. We do hereby award [him/her] the following arms: [blazon]. Henceforth [he/she] shall have the sole and exclusive right to bear these Arms. In witness whereof We hereto set Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Traditional text

[King's name], King by right of arms of Atlantia, and [Queen's name], Our chosen Queen, give you greetings. Well pleased by the service that Our subject, [recipient's name], hath rendered to Our realm, (most especially that of [list services or office, that is, specific reason for award],) We bestow upon[him/her] an Award of Arms. [He/She] shall henceforth have the sole and exclusive right to bear [blazon]. In witness whereof We here set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Traditional text

[King's name], by Right of Arms King of Atlantia, and [Queen's name], Our Queen, to all nobles and gentles unto whom these presents come, greetings. Know ye that We of Our especial Grace and certain Knowledge do Award and by this Our present charter confirm unto Our beloved [recipient's name] certain Ensigns Armorial to wit [blazon] with all Privileges, Insignia, Titles, Precedence, and Responsibilities thereto appertaining. Whereof We will firmly direct that the aforesaid bear such Arms and enjoy such Privileges, Insignia, Titles, Precedence, and Responsibilities without hindrance by any person whomsoever. Done this [date] day of [month], being the Year [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text by Owain ap Ioan

Shout gladly to all the people of Atlantia that [recipient's name] has earned Honor and Renown. [His/Her] service to [[branch]/[art]/[office]] is praiseworthy. Therefore do We, [King's name] and [Queen's name], King and Queen of Atlantia, award [name] Arms, in token of [his/her] worthiness. From this day onward, [his/her] Arms shall be: [blazon]. Done this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] in Our [branch], at the [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text by Gyrth Oldcastle

[Be it Known/ Let it be Known/ Know all men] by these present letters that We [King's name], King by right of arms of this Sovereign Realm of Atlantia, and [Queen's name], Our Queen Consort, in keeping with the duties and privileges accorded with the rule of Our Kingdom here bestow upon [recipient's name] and Award of Arms and here confer upon [him/her] all the honours, privileges, and responsibilities inherent thereunto. In recognition of this, We here Award unto [name] the sole right to bear without hindrance these arms to wit: [blazon] . Done this [date] day of [month,] being the Year [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text by Imran Yosuf le Scorioun

Honor is due worthy subjects from a true King and Queen. Therefore, do We, [King's name] and [Queen's name], King and Queen of Atlantia, award arms to the good [recipient's name], whose work in [area of service] has earned [him/her] honor. From this day onward, [his/her] Arms shall be: [blazon]. Done this [date] day of [month], [A.S./Anno Societatis] [year in Roman numerals] in Our [branch], at the [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

*Space for Triton Herald signature *

Text by Gyrth Oldcastle

Know all men by these presents that We, [King's name] and [Queen's name], by right of arms King and Queen of the Atlantia, having determined to give an Award of Arms to Our subject [recipient's name] and having commanded Our heralds to devise a suitable Blazon, do hereby award [him/her] [blazon]. Henceforth [he/she] shall have the sole and exclusive right to bear these Arms (throughout the Known World). In witness whereof We hereto set Our hands this [date] day of [month] being the year [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Text adapted from West Kingdom source

Greetings to all gentles and nobles unto whom these presents shall come from [King's name] and [Queen's name], King and Queen of Atlantia. Whereas it has come to Our notice that through divers great efforts [recipient's name] has considerably enriched Our realm, it is thus Our pleasure to give [him/her] and Award of Arms. We do award the following Arms: [blazon]. Henceforth [he/she] shall have the sole and exclusive right to bear the arms as is more plainly depicted in the margin. This have we done on the [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

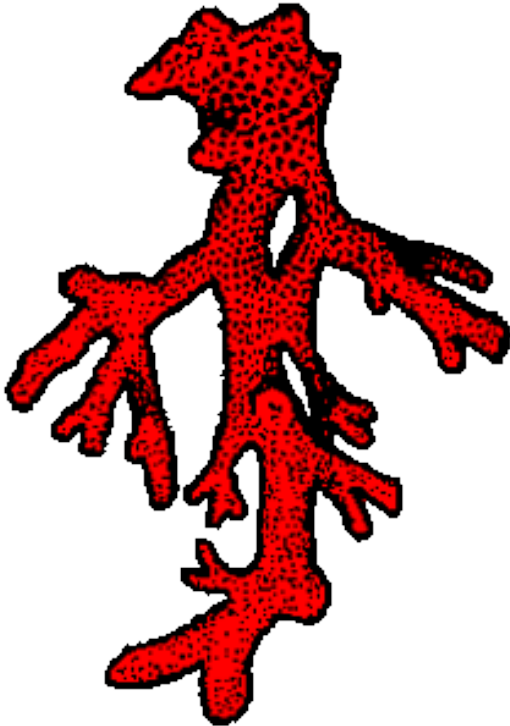
* Space for Triton Herald signature *

Traditional text

Order of the Coral Branch

Badge: (Fieldless) A coral branch inverted gules.

The Order of the Coral Branch honors and recognizes those subjects of the Kingdom of Atlantia who have distinguished themselves by their efforts in arts and sciences of the period.



When great joy is brought through the beautiful works of an Artisan, a true King and Queen must honor that subject and give recognition so that all know of the worth and contribution made. Thus do [King's name] & [Queen's name] King and Queen of Atlantia, recognize our subject [recipient's name] for [his/her] wondrous art of [art] and do induct [him/her] into Our Order of the Coral Branch. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/ her] Arms, to wit: [blazon]) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

[Be it Known/Let it be Known/Know all men] by these present letters that We [King's name] King by right of arms of this Sovereign Realm of Atlantia and [Queen's name] Our Queen Consort, in keeping with the duties and privileges accorded with the rule of Our Kingdom have established the Order of the Coral Branch to honor and recognize Our subjects who have distinguished themselves by their efforts in arts and sciences. We do hereby induct [recipient's name] into Our Order of the Coral Branch. We further confer upon [him/her] all the honours, privileges, and responsibilities inherent there unto. (In recognition of this do We Award [name] the sole right to bear without hindrance these arms to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

A King and Queen are enriched by the wonders of their Artisans. Proudly does Atlantia stand beside their fellow Monarchies to display the wonders created by the populace of this Kingdom. One such artisan stands out in the art of [art]. A true King and Queen must recognize the talents of [recipient's name] and induct [him/her] into our Order of the Coral Branch for [he/she] makes Atlantia proud with the fine works of their hands. (Furthermore we do raise [him/her] to the ranks of nobility and Award him Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Great is the foundation of a Kingdom that rests upon the works of great subject. A Kingdom without Arts is a drab and colorless place. [recipient's name] stands out among our populace for creating great works of art and thus brightening our realm. Therefore do we [King's name] & [Queen's name] King and Queen of Atlantia induct Our [recipient's name] into the Order of the Coral Branch. For [he/she] has brought beauty to our Kingdom as coral brings beauty to the sea. (Furthermore we do raise [him/her] to the ranks of nobility and Award him Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

From Their Majesties [King's name] & [Queen's name], King and Queen of fair Atlantia, does greetings come to their loyal subject [recipient's name]. Great is the beauty of the sea, and coral reefs are mighty structures of the deep. Coral provides beauty, strength and shelter. The Arts and Sciences provide beauty and strength to our Kingdom thus is it right that we honor our subject [name] with the Order of the Coral Branch for [his/her] work in the art/science of [art or science] has greatly added to the beauty of our Kingdom.

(Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Voices of beauty do the Singers of Atlantia possess. Great deeds ring out from across the lands. A King and Queen listen with glad hearts to the sounds of praise. Wondrous sounds does [recipient's name] make with [voice/[instrument]]; fine lines that stir the heart. Thus do we [King's name] and [Queen's name] King and Queen of Fair Atlantia do honor [him/her] with our Order of the Coral Branch. (Furthermore we do raise [him/her] to the ranks of nobility and Award him Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

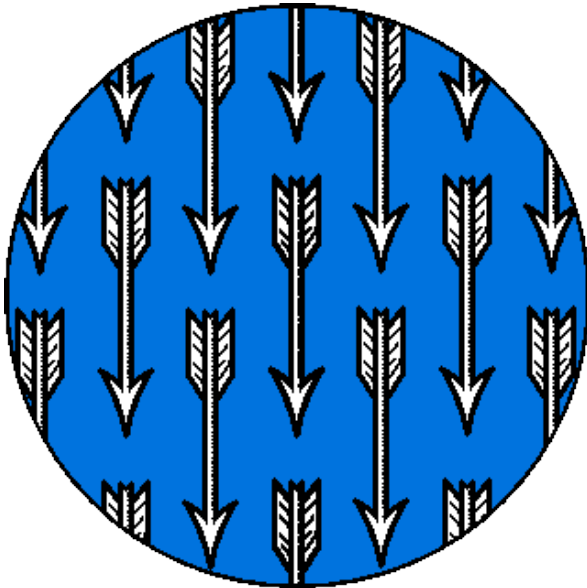
* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Order of the King's Missiliars

Badge: Azure, semy of arrows argent

The Order of the King's Missiliars honors and recognizes those subjects of the Kingdom of Atlantia who have distinguished themselves by their effort with bow and arrow (both target and combat), thrown weapon, and siege craft. Companions of the original Order (prior to 2003) are now Companions of the Yew Bow.



The ghosts of those who fell on the fields of Agincourt and Crecy will readily attest to the deadly effectiveness of a skillfully handled bow and a well shot arrow. In as much as [recipient's name] has distinguished [himself/herself] as an archer of great renown and has strengthened Our Realm through the teaching of this skill to many other of Our subjects, We, [King's name] and [Queen's name], lawful Sovereigns of Atlantia, choose to induct [him/her] into Our Order of the King's Missiliars. (Further We do award him/her the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Tryggvi Grabadr Olsen

Fly, Atlantia's foes from the bolts and shafts of doughty bowmen who grace the ranks of Our armies. True skill and worthy subjects are due just recognition and reward. We, [King's name] and [Queen's name], rightful King and Queen of Atlantia, find the noble [name] to be such a skillful archer whose passion for the art and skill of the Bowman has earned [him/her/[name]] of Our favor. Mindful of true worth and loyalty, We do induct the good [recipient's name] into Our august Order of the King's Missiliars that others may recognize his worth as an archer of Our Kingdom. Further, do We award [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon]]. In witness whereof We set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Eldred Ælfwald

The Earth trembles as strong walls fall to the might of the deadly siege engine. Its power is to lay low the fortifications of the enemy host and allow Atlantia's warriors to meet the foe on equal terms upon the field. Let all know that [recipient's name] has proven [his/her] worth not only as a warrior and an archer, but as a capable siege engineer. Such worth shall not go unrecognized or unrewarded. We, [King's name], Rex, and [Queen's name], Regina Atlantia, do hereby induct [recipient's name] into Our august Order of the King's Missiliers (for [activity]) (Further, do We award [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon]). Let none hinder Our will as We set our hands and seal on this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Eldred Ælfwald

The armies of our enemies cry "Shield Up" for they have seen the Archers of Atlantia approach. The rain of arrows shall strike them down. Each archer shoots individual arrows which become a hail of defeat to the enemy. "Well done!", cries your Monarchs [King's name] & [Queen's name], King and Queen of Atlantia. Be recognized, [recipient's name], for your prowess with induction into Our Order of the King's Missiliers. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Straight flies the arrow shot by Atlantia's archers. Swiftly do they strike the target. True do they land to defeat the enemy. Atlantian archers stand tall among the warriors of our land. One such warrior is [recipient's name]. Straight and true are their arrows in Atlantia's defense. So do I, [King's name], King of Atlantia, and I, [Queen's name], Queen of Atlantia, recognizing the achievements of our loyal subject do induct [him/her] into our Order of the King's Missiliers. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Kings and Queens require different skills from their subject. An archer's talent is unique step to the lands and hit their mark. Never do their arrows fall short. The strength of arms is evident in the archer's stance. One such archer is [name]. [He/She] has shown great prowess in [his/her] chosen art and thus deserves recognition. Therefore, do we [name] and [name] King and Queen of Atlantia induct [name] into our Order of the King's Missiliers in recognition of [his/her] contributions to Atlantia through archery. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Merry Men of Atlantia rally to the call of Your King and Queen. Take up your bows and follow us to great adventure. Leading your great quest will be [name] for he has shown prowess at arms and archery. We, [King's name] King and our glorious Queen [Queen's name], induct [recipient's name] into our Order of the King's Missiliers for his skill and teaching of archery greatly pleases us. He is man to follow, so strike out on adventure. (For his leadership, we further raise him to the ranks of nobility and Award Arms to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

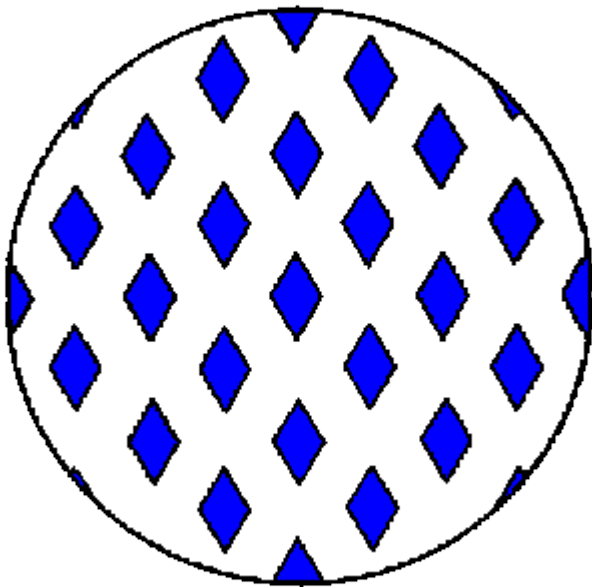
* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Order of the Opal

Badge: Argent, semy of lozenges azure.

The Order of the Opal honors and recognizes those subjects of the Kingdom of Atlantia who have distinguished themselves by their service to Atlantia.



Proclaim to all nobles and gentles of the Known World that We, [King's name] and [Queen's name], King and Queen of Atlantia, give you greetings. We hereby elevate Our subject, [recipient's name], to the Order of the Opal, for that [he/she] has served this realm far and above the normal expectation (of [his/her] [office/rank] (especially in [area of service]) and for which cause We do publicly commend [him/her]. (Further do We award [him/her] the sole and exclusive right to bear arms to wit: [blazon]). Given under Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from a Caid source

Greetings unto all nobles and gentles to whom these present letters may come from [King's name] and [Queen's name], King and Queen of Atlantia. By Our sovereign will, We do hereby elevate Our subject, [recipient's name], to the Order of the Opal, for [he/she] has served this realm far and above the normal expectation (of [his/her] [office/rank] (especially in [area of service]) and for which cause We do publicly commend [him/her]. (Further do We award [him/her] the sole and exclusive right to bear arms to wit: blazon)). Given under Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Eldred Ælfwald

King [King's name] and Queen [Queen's name], Monarchs of Atlantia, commend unto Their populace Their worthy subject, [recipient's name]. Great deeds of work has [name] performed for Them; Long hours of toil on Their behalf and small services to enrich Their lives. Such must be recognized and therefore do We induct [him/her] into our Order of the Opal this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

A great poet said, "All the World is a Stage and we are merely Players," but in truth, there are many who are behind the scenes of Our Kingdom making sure that there is a stage on which to play. Thus a King and Queen must seek out those who hide in the backdrops and bring them forward into the light of recognition. This day, We summon [recipient's name] to honor [him/her] with induction into the Order of the Opal for [he/she] has done much service for this Kingdom. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Autocrat, officer, cleaner and teacher – all these and more are the services Our Subject [name] has provided this Kingdom. We [King's name] and [Queen's name] do recognize the talents brought to this our fair Kingdom by [recipient's name] and therefore do induct [him/her] into our Order of the Opal. For those who serve form the platform of our Kingdom and must be recognized. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Shine the light of honor on the good deeds of our worthy Subject [recipient's name]. We, [King's name] and [Queen's name] King and Queen of Atlantia hold up this worthy gentle to all who hears these words. Great feats of hard work has [he/she] accomplished to empower of Kingdom to wondrous heights. A King and Queen must honor such word and thus do we induct [name] into our Order of the Opal. Let this be just the first time that you kneel before us worthy of praise. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

The tiniest pebble can become a mighty boulder. A small grain of sand can become a diamond. Small acts of service build the foundations of our groups and thus stabilize our Kingdom. The service of our subject [recipient's name] has greatly contributed to the foundations of their local group thus building our Kingdom's glory higher. Therefore do we [King's name] and [Queen's name], King and Queen of Atlantia recognize [his/her] good works by inducting [him/her] into our Order of the Opal. Good deeds must be recognized and good people acknowledged by the Crown. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Order of the Quintain

Badge: (*Fieldless*) In fess a tilting lance sustained by a seahorse argent.

The Order of the Quintain recognizes and honors those subjects of the Kingdom of Atlantia who have distinguished themselves and shown excellence in the pursuit of equestrian activities, in service or valor.



Horsemanship is a skill most prized and a skill that is hard-won through training and service. The Order of the Quintain has been established to recognize those of Our subject who have displayed skill and service in the equestrian arena. Thus, do We, [King's name] and [Queen's name], rightful King and Queen of Atlantia recognize the noble [recipient's name] for [he/she] has shown prowess and dedication to horsemanship worthy of a Companion of Our Order of the Quintain. (For [his/her] leadership, we further raise [him/her] to the ranks of nobility and Award [him/her] Arms to wit: [blazon]). Done this [date] day of [month] [A.S./ Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Eldred Ælfwald

Order of the Sea Dragon

Badge: (Fieldless) A sea-tyger per fess azure and Or.

The Order of the Sea Dragon honors and recognizes those subjects of the Kingdom of Atlantia who have distinguished themselves upon the rapier field.



[Be it Known/Let it be Known/Know all men] by these present letters that We, [King's name], King by right of arms of this Sovereign Realm of Atlantia and [Queen's name], Our Queen Consort, in keeping with the duties and privileges accorded with the rule of Our Kingdom have established the Order of the Sea Dragon to honor and recognize Our subjects who have distinguished themselves by their prowess with the rapier. We do hereby induct [recipient's name] into Our Order of the Sea Dragon. We further confer upon [him/her] all the honours, privileges, and responsibilities inherent there unto. (In recognition of this do We Award [name] the sole right to bear without hindrance these arms to wit: [blazon].) Done this [date] of [month], being the year [A.S./ Anno Societatis] [year in Roman numerals].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Imran Yusuf le Scorpioun

Atlantia's King and Queen have taken note of the swift blade and sure skill of [recipient's name]. With shining blade and sure steps, [he/she] has brought skill onto the rapier field. Therefore do we recognize [his/her] hard work and induct [him/her] into to Our Order of the Sea Dragon. (Furthermore we do raise [him/her] to the ranks of nobility and Award him Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Voices have been raised in praise of the skill and talent of [recipient's name]. [His/Her] ability with rapier has impressed all who have watched [him/her]. [His /Her] opponents respect [him/her] and praise [his/her] honor on the field. We [King's name] & [Queen's name] King and Queen of Atlantia hear the praise. Therefore we induct [name] into our Order of the Sea Dragon for [his/her] prowess on the rapier field. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). } Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria and Timmeke Haakonson

In the shadowy depths, where the light grows dim and the pressure is great, the Sea Dragon holds its domain. Great and powerful, the Sea Dragon rises from the abyss a harbinger of its kind and its arte. The Sea Dragons found on Atlantia's waters consistently rise above the tide, providing protection to her abounding subjects, as well as a Warning to all those that would bring discontent upon our shores. Let all know that [name] is such a protector: skilled and ever prepared to remind our foes that Atlantia is a kingdom of the Sea, and there be Dragons Here. We [King's name] and [Queen's name], Rex and Regina Atlantiae, do hereby induct [recipient's name] into Our Order of the Sea Dragon. We further confer upon [him/her] all the honours, privileges, and responsibilities inherent there unto. (In recognition of this do We Award [name] the sole right to bear without hindrance these arms to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Melchior zum grauen Wolf

Sea Dragons slice through the water leaving behind waves of froth in their wake. Atlantia's rapier fighters slice through the enemy swiftly and deadly with power and might, leaving behind the defeated enemy. One such fighter is [recipient's name] who has struck terror in the hearts of those who oppose [him/her]. Strong of battle, swift in parry and a good dresser as well, [recipient's name] is worthy of recognition. Therefore do we [King's name] & [Queen's name] King and Queen of Atlantia induct [him/her] into our Order of the Sea Dragon for [he/she] has proved as mighty as the Dragon and as Strong as the Sea. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Adelia of Cumbria and Timmeke Haakonson

The fighter stands upon the field. He takes the measure of his opponent. Swift and sure he begins the bout. His guard is sure, his tempo on target. Sure of blade and keen of wit, Atlantia's rapier fighter stands out among the crowd. One such has come to the notice of the Crown. Therefore do we [King's name] & [Queen's name] King and Queen of Atlantia acknowledge the skill of [recipient's name] upon the rapier field and induct [him/her] into our Order of the Sea Dragon. May [his/her] sword continue to strike with surety and strength. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him/her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

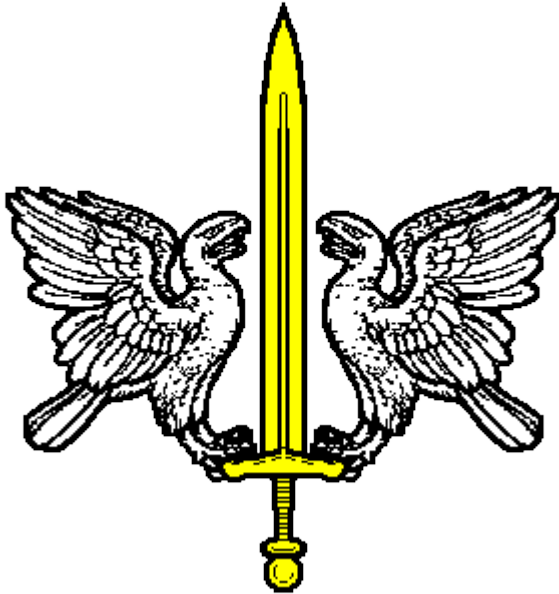
* Space for Triton Herald signature *)

Text by Adelia of Cumbria and Timmeke Haakonson

Order of the Silver Osprey

Badge: (*Fieldless*) A sword palewise Or and sustained two ospreys rising respectant argent.

The Order of the Silver Osprey honors and recognizes those non-belted fighters who have distinguished themselves by consistent achievement on the field.



Like lighting from the sky, the fearless osprey strikes its prey with speed and skill. So too, do the mighty fighters of Atlantia strike their foes. Such prowess is justly rewarded and recognized by a true King and Queen. Thus, do We, [King's name], King by right of arms of Atlantia, and [Queen's name], Our chosen Consort induct [recipient's name] into Our noble and fearsome Order of the Silver Osprey that all may know the value of [his/her] martial skill. (Further, do We award [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Eldred Ælfwald

Sound horns and cry loudly the deeds of [recipient's name]. Upon the field of honor has [he/she] strewn [his/her] enemies. Fighters flee the sight of her strength in battle. Thus do We, [King's name], King, and [Queen's name], Queen, of wondrous Atlantia honor [him/her] with induction into the Order of the Silver Osprey. Adorn thy person with symbols of your Order so that all will know of your might in battle. (Furthermore, we raise you to the ranks of our nobility and Award you Arms of [blazon] so that all might know the symbols which should strike fear into the enemy and bring joy to your Kingdom.) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

King [King's name] and Queen [Queen's name] honor [recipient's name] this day. The clash of Arms, the cries of defeat, the glory and honor of victory are yours. You have proven your prowess upon the field of battle and shown great promise. Wise Monarchs must acknowledge this fine work done and induct you into the Order of the Silver Osprey. Let all who read these words tremble with knowledge of the might of Atlantia's forces. (In recognition of this honor, We also Award you Arms and raise you to the ranks of the nobility of Atlantia. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Might upon the field of battle commands Our attention. Teaching upon the practice field brings increased strength to our Army. Both together define the work of [recipient's name]. [He/She] has demonstrated great prowess upon the field of combat and brought honor to his house. Thus do we King [King's name] and Queen [Queen's name] induct [him/her] into our Order of the Silver Osprey in recognition of his work. (Furthermore we do raise [him/her] to the ranks of nobility and Award [him /her] Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Stand proud Atlantia that [recipient's name] is one of your [sons/daughters]. Stand in fear all that oppose Atlantia for such warriors as [he/she] do we place in your way. Strong deeds on and off the field of battle does [he/she] perform. We [King's name] & [Queen's name], King and Queen of Atlantia sing the praises of [name] and induct [him/her] into our Order of the Silver Osprey. (Furthermore we do raise [him/her] to the ranks of nobility and Award him Arms, to wit: [blazon]). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Raise goblets of fine mead! Raise voices in praise! Great deeds upon the field of battle has [recipient's name] performed. We, [King's name] and [Queen's name], King and Queen of Atlantia stand proud and bask in the honor achieved by our subject. Honor is returned with honor, and thus do we induct [him/her] into our Order of the Silver Osprey in recognition of [his /her] prowess upon the field of battle. (We recognize [him/her] as a member of Our Nobility, and Award [him/her] Arms, to wit: [blazon]). . Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Adelia of Cumbria & Timmeke Haakonson

Grant of Arms

Order of the Golden Dolphin

61

Order of the Golden Lance

63

Order of the Kraken

65

Order of the Pearl

66

Order of the Sea Stag

67

Order of the White Scarf

69

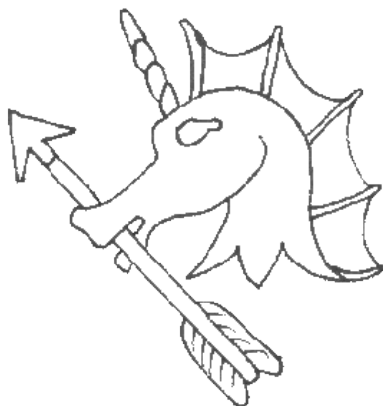
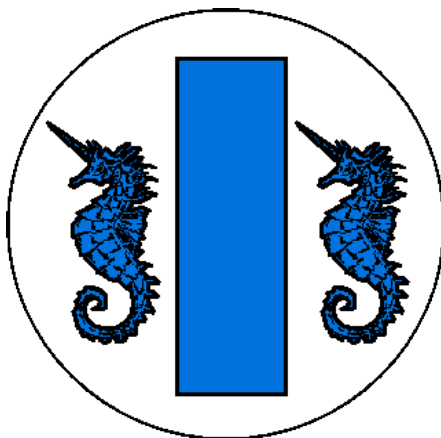
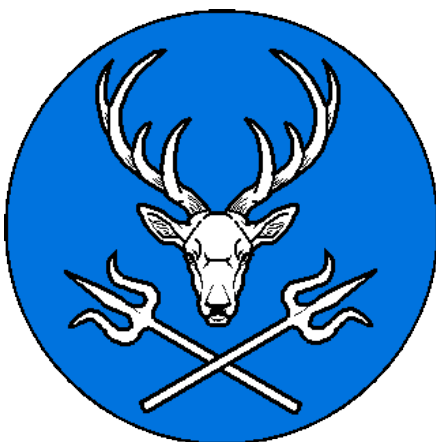
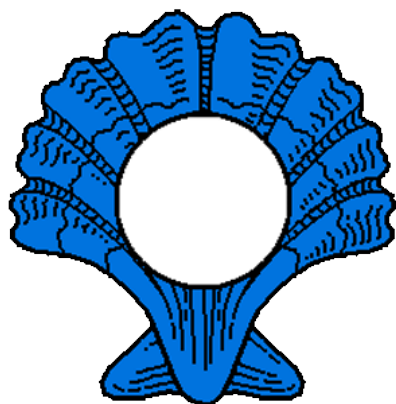
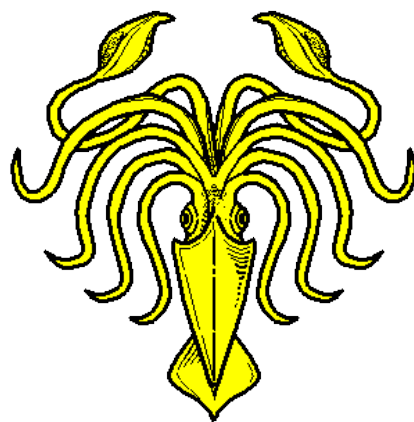
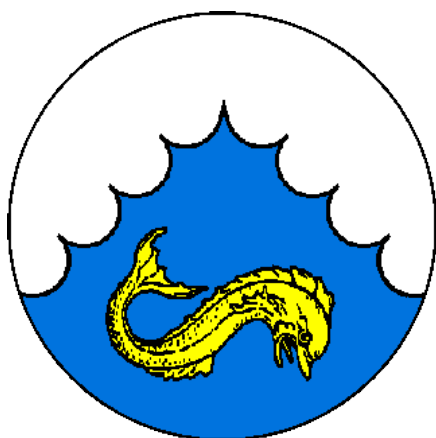
Order of the Yew Bow

71

Territorial/Court Baron/Baroness

72

73



Grant of Arms

Reminder to Scribes: Please read the introductory section concerning signatures, "confirmation" statements, and the "Herald's affirmation". These elements must be used correctly or your scroll will not be accepted for presentation. This applies to all award scrolls in this section.

NOTE: All Grant of Arms scrolls are to be completed scrolls, whether the recipient has registered name and/or arms or not. If there is no registered name then the name commonly used by the recipient will be used. If the recipient does not have registered arms a blank space lined in *pencil* for adding the proper blazon and a blank escutcheon will be incorporated in the scroll to be rendered to such time as arms are passed.

When a Grant of Arms level award is bestowed - Golden Dolphin, Golden Lance, Kraken, Pearl, Sea Stag, White Scarf - the scribe is expected to check with the Order of Precedence (<http://op.atlantia.sca.org/index.php>) and determine if an Award of Arms has previously been bestowed. If it has then the conference text of arms, set off by parentheses and beginning with Further or Furthermore in most cases, is to be *omitted* from the scroll. If it has not the scribe must check with the Clerk Signet, Backlog Deputy, or herald of the day if combat scribing to determine if a Grant of Arms is indeed being conferred with the award so that the conference text can be included. If name or arms have not been registered by the recipient follow guidelines above.

Grants of Arms should be emblazoned with escutcheon, helm, torse, and mantle unless cleared through the Clerk Signet or Backlog Deputy to deviate from this armorial display.

Hear this cry of the herald who speaks the words of your King and His Queen and know that [recipient's name] has been found worthy of high praise for [his/her] service to this great kingdom of Atlantia. As such do We, [King's name] and [Queen's name], hereby grant arms to our good gentle, [recipient's name] and honor [him/her] with all gratitude due such exemplary service. By this declaration do We confer unto [him/her] the sole right to bear these Arms: [blazon]. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

- Space for Triton Herald signature *

Text by Sajah bint-Habushun

[In recognition of this We Grant unto [him/her] the sole right to bear without hindrance these Arms: [blazon]. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Attend all gentle persons and nobles unto whom these presents shall come, for [King's name] and [Queen's name], King and Queen of Atlantia, send commendations and greetings. Our subject, [recipient's name] hath pleased Us greatly by [his/her] service to Our Realm (, most especially in [area of service or office held]). We choose to honor [him/her] with a Grant of Arms and hereby affirm [his/her] right to bear [blazon] (followed by augmentation if required). In token and witness whereof We have set our hand. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Tryggvi Grabadr Olsen

Right mindful of the excellence of the many tasks performed by [recipient's name] in service to the Crown and Kingdom We, [King's name], by right of arms Sovereign King of Atlantia and [Queen's name] , Our gracious Queen, do commend [his/her] efforts and acknowledge their worth. Therefore do We, from this day henceforth, grant [him/her] the right to bear [blazon] without let or hindrance from any person in accordance with the laws and tradition of Our Kingdom. (Place augmentation text here if required; e.g., [further do We augment said Arms, to wit:]). In affirmation We set Our hands. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Know all by these presents that We [King's name] and [Queen's name], King and Queen of Atlantia, having determined to give a Grant of Arms to Our subject [recipient's name], for [his/her] service to Our Realm, do hereby affirm [his/her] [sole/unique] and exclusive right to bear [blazon] (place augmentation text after the blazon if required; see below). In witness thereof We set Our hand. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

[Be it known/Let it be known/Know all men] by these present letters that We, [King's name], King by right of Arms of this Sovereign Realm of Atlantia, and [Queen's name] , Our Queen Consort, in keeping with the duties and privileges accorded with the rule of Our Kingdom here bestow upon [recipient's name] a Grant of Arms and confer upon [him/her] all the honors, privileges and responsibilities inherent there unto. In recognition of this We Grant unto [him/her] the sole right to bear without hindrance these Arms: [blazon] (follow with augmentation text if required). Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

Herald's Affirmation

* Space for Triton Herald signature *

Order of the Golden Dolphin

Badge: Per chevron enhanced engrailed argent and azure, in base a dolphin naiant to sinister Or.

The Order of the Golden Dolphin honors and recognizes those subjects of the Kingdom who have distinguished themselves by their service to Atlantia.



Proclaim to all nobles and gentles of the Known World that We, [King's name] and [Queen's name], King and Queen of Atlantia, give you greetings. We hereby elevate Our subject, [recipient's name], to the Order of the Golden Dolphin, for that [he/she] has served this realm far and above the normal expectation (of [his/her] [office/rank] (especially in [area of service])) and for which cause We do publicly commend [him/her]. (Further do We grant [him/her/[name]] the sole and exclusive right to bear arms to wit: [blazon]). Given under Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from Caid source

Gold is the most noble of metals. With labor and skill, it can be formed to serve a King in many and divers ways. Gold, too, is the work and skill of the noble and virtuous [recipient's name] who has served [his/her] Kingdom in many and diverse ways. A King and Queen must repay honor with honor. Therefore do We [King's name] and [Queen's name], King and Queen of Atlantia, induct into Our Glorious Order of the Golden Dolphin the Gentle [name] for [his/her] service to Us is more precious than gold. (Further We do grant [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon]) Done on this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

[Be it Known/Let it be Known/Know all men] by these present letters that We [King's name] King by right of arms of this Sovereign Realm of Atlantia and [Queen's name] Our Queen Consort, after consulting with Our Companions of the Golden Dolphin, and in keeping with the duties and privileges accorded with the rule of Our Kingdom here induct [recipient's name] into Our Order of the Golden Dolphin. We further confer upon [him/her] all the honours, privileges, and responsibilities inherent there unto. (In recognition of this do We Grant [name] the sole right to bear without hindrance these arms to wit: [blazon].) Done this [date] day of [month], being the year [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(*Place confirmation text here if required*)

space for Monarchs' signatures

(*Herald's Affirmation*

space for Triton signature)

Text by Imran Yosuf le Scorioun

[King's name] and [Queen's name] , by right of Arms, King and Queen of Atlantia, to All Nobles and Gentles unto whom these Presents shall come, Greeting: Know all by these Presents, that the Order of the Golden Dolphin is established to recognize and honor those of Our loyal subjects who have consistently given of their time and talents in the service of their kingdom. (*insert additional text from Monarchs here if requested*) Let it be known that We, with these presents do install [recipient's name] as a Companion of the Golden Dolphin, with all the responsibilities and privileges there unto. (Further We do grant [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] of [month], [A.S./Anno Societatis] [year in Roman numerals], in the [branch] at [event].

(*Place confirmation text here if required*)

space for Monarchs' signatures

(*Herald's Affirmation*

space for Triton signature)

Text by Donal Mac Ruiseart

Order of the Golden Lance

Badge: Per pale argent and azure, a fess wavy cotised counterchanged, overall a sea-horse maintaining a tilting lance Or.

The Order of the Golden Lance honors and recognizes those who have distinguished themselves and shown excellence in the pursuit of equestrian activities, in service or valor.



The riders of Atlantia thunder across the tournament field upon their mighty steeds displaying Atlantia's strength and ferocity. These gentles also serve Our Kingdom by teaching the equestrian arts to those who wish to learn. The noble [recipient's name] is one such individual who shows prowess upon the tourney field and patience in the paddock. For this We [King's name] and [Queen's name], Monarchs of Atlantia, do induct [him/her/<name>] into Our Order of the Golden Lance, that all may know that [his/her] work is worthy of high praise. (Further We do grant [him/her/<name>] the sole and exclusive right to bear arms, to wit: <blazon>.) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

*Space for Triton Herald signature *)

Text by Daniela Schwarzhaupt

Pay heed to the words spoken by [King's name] and [Queen's name], King and Queen of Atlantia. The destrier is the strongest weapon in a warrior's arsenal and to control such a glorious beast takes skill beyond reckoning. Those with such a talent assure swift victory for Atlantia's name. We now recognize [recipient's name] for [his/her] work in the equestrian arts by inducting [him/her] into the Order of the Golden Lance of Atlantia. (Further We do grant [him/her/<name>] the sole and exclusive right to bear arms, to wit: <blazon>.) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

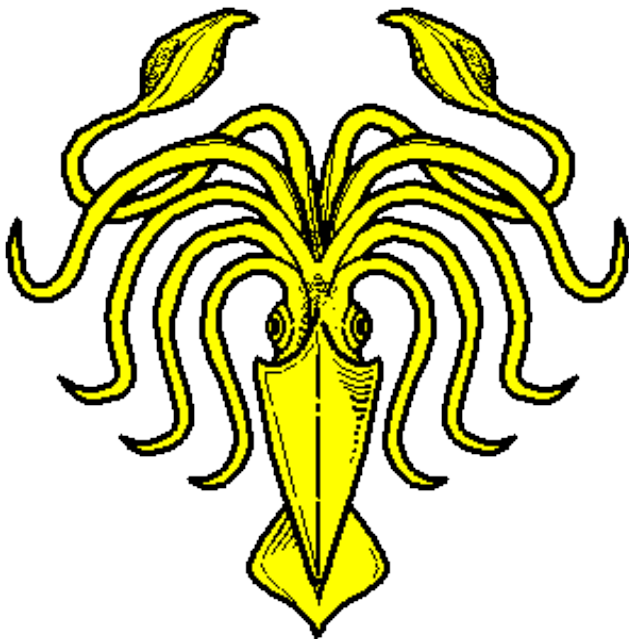
*Space for Triton Herald signature *)

Text by Olivia Isabelle

Order of the Kraken

Badge: (Fieldless) a kraken Or.

The Order of the Kraken honors and recognizes those non-belted fighters who have distinguished themselves by consistent achievement on the field.



Guardian of the great deep, fearsome fighter of mythically magical might in which kith and kin place faith to fight for us, this is the Kraken. [recipient's name] has defended this realm far and above the normal expectation of [his/her] [office/rank] and for which cause We, [King's name] and [Queen's name], right and true monarchs of this fair kingdom do publicly commend [him/her]. (Further do We grant [him/her/[name]] the sole and exclusive right to bear arms to wit: blazon)). Given under Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Sajah bint-Habushun

Sailors and travelers alike have long feared the monster of the deep, the hidden might of the fearsome Kraken, whose strength awed even the ancients and whose renown has passed on in lore from the times of our fathers. So too, the enemies of Our realm will fear the mighty arm of a fighter whose skill on the fighting field this day has earned them a place in the history of Our Kingdom, and whose fame will spread even as the salt spray whispers of the fearful presence of the sea's protector. From henceforth do We [King's name] and [Queen's name], King and Queen of Atlantia, direct [recipient's name] to wear the badge of the noble Order of the Kraken, to act as a warning to Our enemies, and a comfort to Our subjects. (Further We do grant [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Order of the Pearl

Badge: (Fieldless) On an escallop inverted azure a roundel argent. (Since this is a fieldless badge, when it is displayed upon a medallion, the medallion may be either silver or gold.)

The Order of the Pearl honors and recognizes those subjects of the Kingdom of Atlantia who have distinguished themselves by their efforts in arts and sciences of the period.



[Be it Known/Let it be Known/Know all men] by these present letters that We [King's name] King by right of arms of this Sovereign Realm of Atlantia and [Queen's name] Our Queen Consort, after consulting with Our Companions of the Pearl, and in keeping with the duties and privileges accorded with the rule of Our Kingdom here induct [recipient's name] into Our Order of the Pearl. We further confer upon [him/her] all the honours, privileges, and responsibilities inherent there unto. (In recognition of this do We Grant [name] the sole right to bear without hindrance these arms to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Imran Yosuf le Scorpioun

Of what glories may a Kingdom boast? A King may show you His warriors all in a row. A Queen may show you the gracious courtesy of Her subjects. But glory is clothed in Beauty and Beauty comes from the hands and hearts of a Realm's people. We, [King's name] and [Queen's name], King and Queen of Atlantia, must praise the work of Our valiant and expert servant, [recipient's name]. [His/Her] skill as a [skill] enriches the splendor of Our fair Kingdom of Atlantia. For this We thank [him/her]. Moreover, We do induct [him/her/[name]] into Our worthy Order of the Pearl, that all Our subjects may know that [his/her] work is worthy of high praise. (Further We do grant [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

[King's name] by Right of Arms King of Atlantia, and [Queen's name] Our Queen, to all nobles and gentles unto whom these presents come, greetings. Know ye that We of Our especial Grace and certain Knowledge, and in consideration of worthy endeavors and achievements in both Art and Science do advance Our beloved and faithful [recipient's name] to the Rank, Style, Title, and Degree of Companion to Our most excellent Order of the Pearl with all the Privileges, Insignia, Precedence, and Responsibilities thereto appertaining. We further command that the aforesaid enjoy such Privileges, Insignia, Precedence, and Responsibilities without hindrance by any person whomsoever. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Owain ap Ioan

[King's name] and [Queen's name] by Right of Arms, King and Queen of Atlantia, to all Nobles and Gentles to whom these Presents shall come, Greeting: Let it be known that, the Order of the Pearl being established to recognize and honor those of Our loyal subjects who have shown exemplary efforts in the furthering and spreading of knowledge in the Arts and Sciences, and whereas, (* Insert additional text from Monarchs here *) Know all, that We with these presents install [recipient's name] as a Companion of the Pearl, with all the Privileges and Responsibilities thereof. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Donal Mac Ruiseart

Let all who read these letters, pay heed. The Order of the Pearl is established in the Kingdom of Atlantia to recognize and honor those of Our subjects who have shown exemplary efforts in the advancement of knowledge in the arts and sciences. Thus does it please Us, [King's name] and [Queen's name], to honor [recipient's name] for freely giving of [his/her] knowledge, time, and efforts to [demonstrate whatever], by creating [him/her/name] a Companion of the Pearl. (Further We do grant [name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

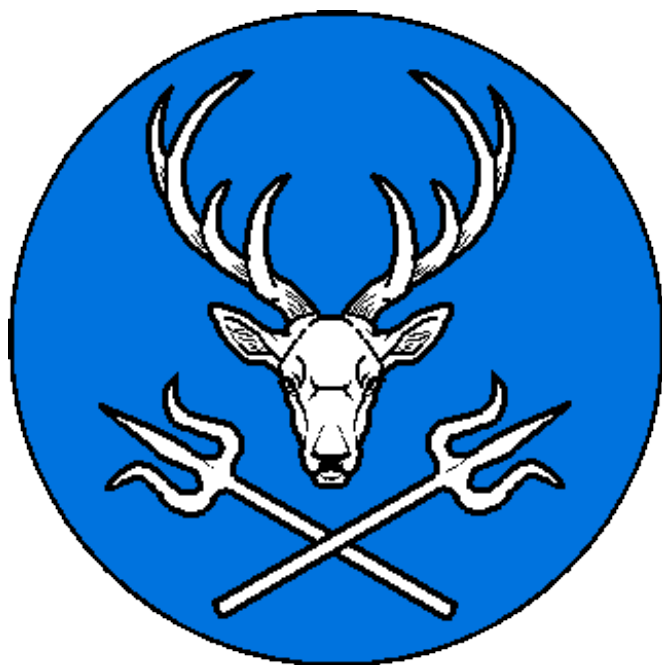
* Space for Triton Herald signature *)

TOP TWO DO NOT HAVE (GoA) IN TEXT!

Order of the Sea Stag

Badge: Azure, a stag's head cabossed and in base two tridents in saltire argent.

The Order of the Sea Stag recognizes and honors those who have proved themselves excellent instructors in the martial arts and sciences.



With wondrous weaponry are the warriors of Atlantia endowed. Foemen blanch to see the insignia of the Sea Stag displayed in battle against them. One is now called to enter the august Order of the Sea Stag. For We, [King's name] and [Queen's name], King and Queen of Atlantia, seek to honor the worthy [recipient's name]. With [weapon] [he/she] is mighty, a marvel to behold. Let all praise [his/her] excellence, and let all emulate [his/her] skill. (Further do We grant [him/her/name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] of [month], being the year [A.S./ Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

[Be it Known/Let it be Known/Know all men] by these present letters that We [King's name] King by right of arms of this Sovereign Realm of Atlantia and [Queen's name] Our Queen Consort, after consulting with Our Companions of the Sea Stag, and in keeping with the duties and privileges accorded with the rule of Our Kingdom here induct [recipient's name] into Our Order of the Sea Stag. We further confer upon [him/her] all the honors, privileges, and responsibilities inherent there unto. (At this time We also hereby grant [him/her/name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] of [month], being the year [A.S./ Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Imran Yosuf le Scorpioun

Battlefields and Tourney Lists have provided the noble and valiant [recipient's name] with glory and honor. Often has [he/she] displayed [his/her] skill, chivalry, and courtesy to all when facing [his/her] worthy opponents with weapon]. Therefore, We, [King's name] and [Queen's name] , King and Queen of Atlantia, honor [him/her/[name]] and praise [him/her]. Let the noble [name] be inducted into Our Order of the Sea Stag, for [he/she] has earned such high Honor. (Further do We grant [him/her/name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Be it known that the Order of the Sea Stag doth exist to recognize and honor those of Our loyal subjects who by their endeavors have caused an increase in the quality of knowledge and practice of the martial arts, and whereas (*Insert additional text from Monarchs here*) Let all know, that with these presents we install [recipient's name] as a Companion of the Sea Stag, with all the privileges and responsibilities of that position. (Further We do grant [him/her/name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Donal Mac Ruiseart

Order of the White Scarf

Badge: Argent, a billet between two unicornate seahorse azure.

The Order of the White Scarf honors and recognizes those subjects of the Kingdom who have distinguished themselves upon the rapier field.



The flashing sound of piercing steal rings throughout the mighty Kingdom of Atlantia. This is the sound of practicing and teaching the noble art of the defense. [King's name] and [Queen's name] appreciate the many hours of preparing to meet those that challenge the kingdom. [Recipient's name] exemplifies the best in teaching and rapier training. The Crown has seen and heard witness of this gentle's service and thus do We induct [him/her] into the noble the Order of the White Scarf, and name [him/her] a Provost of that august order. (Further do We grant [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) In witness whereof We set Our hand this [date] day of [month] Anno Societatis [year in Roman numerals] in Our [branch], at [event].

(*Place confirmation text here if required.*)

space for Monarchs' signatures

(*Herald's Affirmation*

space for Triton signature)

Text by Geffrei Maudeleyne

Be it knowne unto all men by this present writings whearsoever it shall come to be read, heard or understood and especially to all manner of officers under the dominion of our dread sovereigns, [King's name] and [Queen's name], Monarchs of Atlantia, such as Barons, Seneschales, Knights Marshall and to their deputies, certifying to them by this letter that it pleaseth our said sovereigns, with their most honorable counsel to admit [recipient's name] as a Provost in their Academie d'Espy, the Order of the White Scarf of the Kingdom of Atlantia. Know that he has proven right worthy in honor and service, of sufisiant cunning and skill in the exercise of civil combat and hath shown as much in tryal by arms with divers other Provosts of the Academie. Above all, know that we find him an honorable gentle to whom we entrust the nurture and gentle care of the Noble Art of Defence in these our Realm of Atlantia, trusting him to offer goodly instruction to all who seek it, counsel in good season and that he shall forthrightly take action to defend the honor of this kingdom, by whosoever it be challenged. (Further do We grant [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) In witness whereof We set Our hand this [date] day of [month] Anno Societatis [year in Roman numerals] in Our [branch], at [event].

(*Place confirmation text here if required.*)

space for Monarchs' signatures

(*Herald's Affirmation*

space for Triton signature)

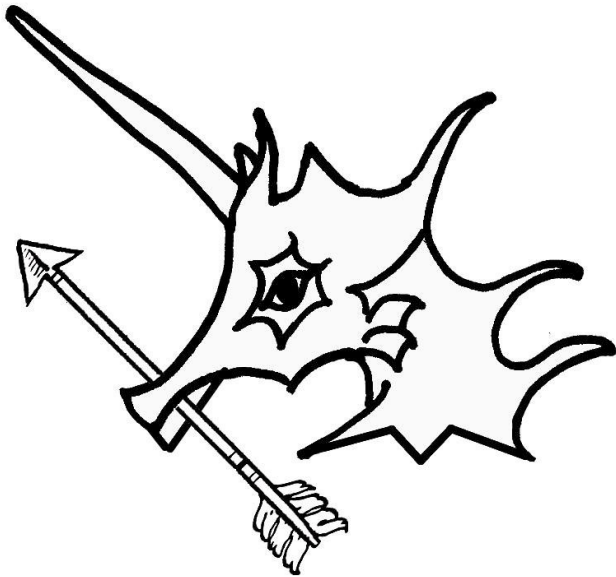
Text by Alan of Gravesend

NOTE: Master Alan has created this text from the Sloane MS 2530, the papers of the Masters of Defense in the City of London; the organization that we use as a model for Atlantian rapier. It is primarily based on a letter to the local officials certifying a Provost as able to teach and trustworthy. Therefore, to keep the flavor of the original manuscripts, the misspellings and punctuation errors should remain as is.

Order of the Yew Bow

Badge: (Fieldless) A unicornate natural seahorse's head erased maintaining in its mouth an arrow inverted bendwise.

The Order of the Yew Bow honors and recognizes those subjects who have distinguished themselves by their effort with bow and arrow (both target and combat), thrown weapon, and siege craft.



Walls are built one block at a time and thus are they broken. Whether the missile fly true to the heart or man or mortar those who have gained great renown for wreaking ranged rage in the name of Atlantia are deserving rightful recognition. Thus do We, [King's name] & [Queen's name], rightful King and Queen of great Atlantia, in keeping with the duties and privileges accorded with the rule of Our Kingdom here induct [recipient's name] into Our Order of the Yew Bow. We further confer upon [him/her] all the honors, privileges, and responsibilities inherent there unto. (At this time We also hereby grant [him/her/name] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Sajah bunt-Habushun

The ghosts of those who fell on the fields of Agincourt and Crecy will readily attest to the deadly effectiveness of a skillfully handled bow and a well shot arrow. In as much as [name] has distinguished [himself/herself] as an archer of great renown and has strengthened Our Realm through the teaching of this skill to many other of Our subjects, We, [King's name] and [Queen's name], lawful Sovereigns of Atlantia, choose to induct [him/her/[name]] into Our Order of the Yew Bow. (Further We do grant [him/her/[name]] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Tryggvi Grabardr Olsen

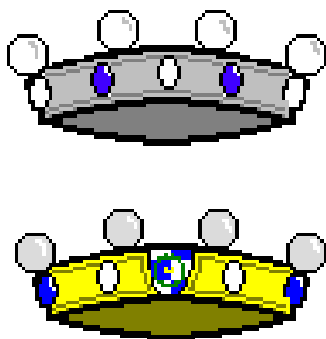
Court/Territorial Baron(ess)

Court baroncies are a Non-Armigerous award.

According to the Atlantian Book of Law as of May, 2016:

"Upon the successful completion of their initial term of office, all Territorial Barons and Baronesses shall receive a Grant of Arms unless they already have one.

Upon stepping down from their successfully completed term of office, Founding Barons and Baronesses may be styled as "Founding Baron/ess (name of Barony)."



Let it be known to all Our subjects: We, [King's name] and [Queen's name], King and Queen of Atlantia, have noted the long and faithful service given Our realm by [recipient's name]. In recognition of which do We this day confer upon [him/her] the dignity, honor, and splendor of a [Baron/Baroness] of Our Court and the privilege of the use and display of a Baronial Coronet. (Further We do grant [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

Greetings to all nobles and gentles from [King's name] and [Queen's name] King and Queen of Atlantia. It is Our prerogative as King and Queen of this Realm to honour those of Our subjects whose noble attributes have pleased Us with the title of [Baron/Baroness] in Our Court. This title is in addition to any rank [he/she] may hold, and is given in appreciation of contributions to Our Kingdom. Thus do We name [recipient's name] [Baron/Baroness] in the Kingdom of Atlantia from this [date] day of [month] A.S./ Anno Societatis [year in Roman numerals] in Our [branch] at Our [event] and confer upon [him/her] the privilege of the use and display of a Baronial Coronet. (Further We do grant [him/her] the sole and exclusive right to bear arms, to wit: [blazon].)

(*Place confirmation text here if required*)

Space for Monarchs' signatures

(*Herald's Affirmation*

Space for Triton Herald signature)

Text adapted from Caid source

See, hear, read and understand these words. It is Our prerogative, as King and Queen of Atlantia, to honor with the title of [Baron/Baroness] those of Our subjects whose noble attributes have pleased Us. We [King's name] and [Queen's name] do hereby name [recipient's name] [Baron/Baroness] of the Court of Atlantia, in appreciation of [his/her] gentle courtesy and [his/her] services to Our Kingdom. (Further We do grant [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) By Our hand on this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event] in Our [branch].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

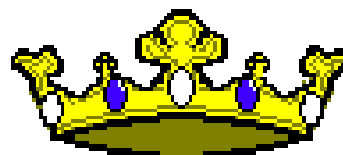
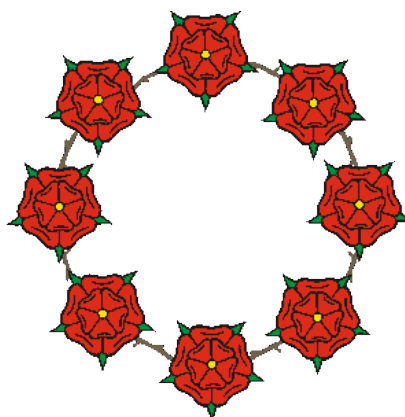
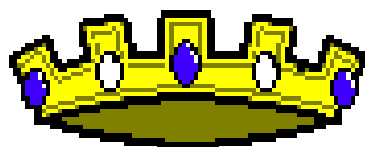
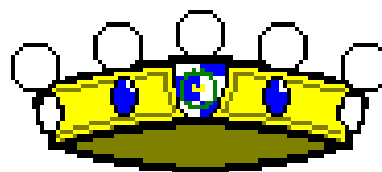
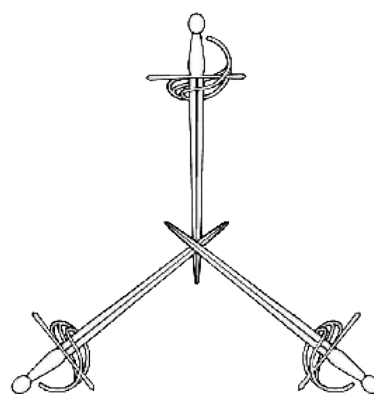
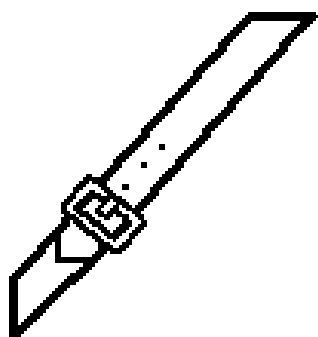
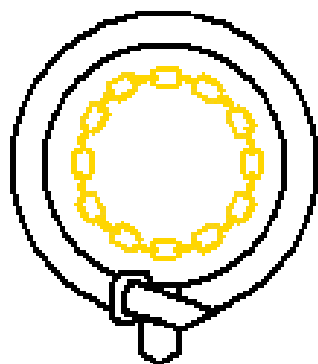
(*Herald's Affirmation*

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Text by Johanna von Griffenhurst

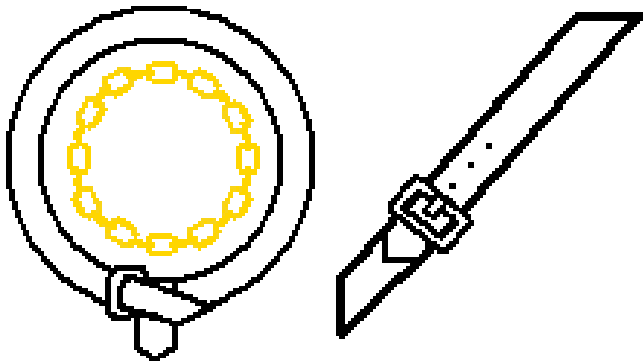
Patent of Arms

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| Order of the Chivalry | 75 |
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Order of the Chivalry

One becomes a member of the Order of Chivalry when recognized as a master/mistress of armored combat.



Hundreds of Atlantia's foeman know [his/her] might. Hundreds of Atlantia's people delight in [his/her] courteous grace. All know [his/her] worth and honor. Therefore We, [King's name] and [Queen's name], King and Queen of Atlantia, do elect [him/her] to the Peerage of Our Kingdom. At the request of the Chivalry and of Our Own desire do We gift the valiant and true [recipient's name] with one of the greatest gifts in Our care. We this day dub [him/her] Knight. May [his/her] skill and virtue continue to bring fame to [him/her] and to Atlantia. (Further We do award [him/her] the sole and exclusive right to bear by Letters Patent to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

To all and singular unto whom these presents shall come, [King's name], King by right of arms, and [Queen's name], Queen by virtue of her courtesy, of the most Sovereign realm of Atlantia, send commendations and greetings. In acknowledgement of [recipient's name]'s chivalry and martial prowess, and after consultation with [his/her] Peers of Arms We hereby elevate Our subject, [recipient's name] to the rank of Knight. Furthermore, do We affirm by these Letters Patent [his/her] exclusive right to bear the arms [blazon]. (In token whereof, We grant [him/her] the privilege of displaying about [his/her] shield, in whole or in part, the achievement proper to this rank: to wit, a helm argent garnished Or, a circular chain, a white belt, supporters, and a mantling [color] doubled [metal].) This We have done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from Caid text

To all present, and to come, who these letters shall see or hear, [King's name] and [Queen's name], Sovereign Rulers of Atlantia send greeting. Reason ordains that [men/women] virtuous and of noble courage be rewarded by certain signs of honor. And wherefore We by Our own Knowledge and by the report and testimony of Our Nobles are informed that [recipient's name] has long used [himself/herself] in feats of arms and deeds of virtue and has borne [himself/herself] worthily so that [he/she] is well deserved to be admitted into the company of Knights of Our Realm. And for the remembrance of the same We have awarded by Letters Patent the arms hereafter following: [blazon]. In witness We have signed these presents with our hands done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by ag

To all and singular nobles and gentles, pay heed: We, [King's name] and [Queen's name], King and Queen of Atlantia here command your attention. Faith, Hope, Charity, Justice, Prudence, Strength, and Temperance—these are the seven virtues of a Knight. By Our will and with the voice of Our Order of Chivalry do We charge [recipient's name] to live by these words, for We acknowledge [his/her] chivalry and martial prowess and hereby elevate [him/her] to the rank of Knight of the Society. Further, We affirm by Letters Patent [his/her] right to bear the arms: [blazon]. This We have done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Tristan Alexander

To all and singular unto whom these presents do come, greetings. [Recipient's name] has proven [his/her] Chivalry and Prowess on many a Field of honor and [his/her] Nobility in myriad gentle skills so prized by the people of Atlantia is known to all. Therefore do We, [King's name], King by right of Arms, and [Queen's name], Our gentle Queen, hearing the acclaim of [his/her] Peers, find [him/her] worthy to don the Belt, Chain and Spurs of a Knight of Our Realm, and do joyfully award [him/her] the accolade. As a further sign and token of [his/her] new found estate do We bestow by Letters Patent these arms: [blazon] which shall be born henceforth by [him/her] and no other. In witness whereof We here set Our Hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

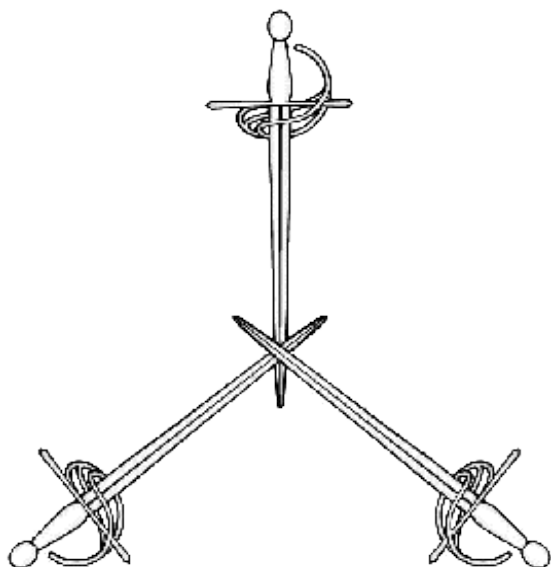
(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

Order of Defense

One becomes a member of the Order of Defense when recognized as a master/mistress of rapier combat.



Bright is the steel, still brighter the example of chivalry, scholarship, and skill of a Master of the Order of Defense. This gentle, [Recipient's name], is such a shining exemplar of these great virtues. As such do We, [King's name] and [Queen's name], rightful monarchs of fair Atlantia, recognize this mastery by naming [Recipient's name] a member of the most august Order of Defense. Further, [he/she] shall henceforth be recognized as such a Master by the honorable display of white livery and the badge of the Order: Three rapiers in pall, inverted, tips crossed. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Sajah bint-Habushun

Proclaim unto all the words of [King's name] and [Queen's name] of Atlantia: Within in our Lands, and throughout the Knowne World, rare is the Gentle who through [his/her] Skill with the Rapier, Service, and Scholarship of the Arte has earned such Great Renown and High Esteem as to be recognized as a True Master of Defense. [Recipient's name] is such a one. [His/Her] Feats of Prowess, Knowledge of the Arte, and Dedication to the Rapier Community are beyond parallel, and have truly changed Rapier for the Betterment of All. Thus do We, [King's name] and [Queen's name], King and Queen of Atlantia, elevate [him/her] to stand as one of our Masters of the Order of Defense. So that all may recognize [him/her] as such, [he/she] shall be garbed in a Collar of White Livery, and may bear the Badge of the Order: Three Rapiers in Pall, Inverted, Tips Crossed. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Merwenna of Rannowe

Order of the Laurel

One becomes a member of the Order of the Laurel when recognized as a master/mistress of an art or science.



Glittering in glory on Atlantia's diadem are the jewels of beauty and value. Such a jewel is the noble and expert [recipient's name]. With skilled hands and a wise heart, [he/she] [shapes/fashions, etc.] [cloth/metal/thread etc.] into wondrous beauty. The glory of these works reflects the good [recipient's name]'s own courtesy and shining honor. Because We can do no less and because We can do no more, We [King's name] and [Queen's name], King and Queen of Atlantia at the urgent request of Our well beloved Order of the Laurel, do induct [recipient's name] into Our Order of the Laurel. (Further We do award [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Greetings unto all gentles and nobles unto whom these presents shall come, from King [King's name] and Queen [Queen's name] of the sovereign and dread realm of Atlantia. The excellence and endeavors of Our subject [recipient's name], have moved Us, after consultation with the members of the Order, to elevate [him/her] to the most Noble Order of the Laurel. Done this [date] day of [month], A.S. [year in Roman numerals] in our [branch], at [event]. We affirm by these Letters Patent [his/her] exclusive right to bear the arms: [blazon]. (As further token of Our esteem, We grant [him/her] the privilege of displaying about [his/her] shield, in whole or in part, the achievement proper to the Order: to wit, a wreath of laurel vert, a helm argent garnished Or, supporters and mantling [color] doubled [metal].) In testimony whereof, We here affix Our signature.

(*Place confirmation text here if required*)

Space for Monarchs' signatures

(*Herald's Affirmation*

Space for Triton Herald Signature)

Text adapted from Caid/An Tir

Come forward all, and know that We [King's name] and [Queen's name], Sovereigns of fair Atlantia, recognizing that [recipient's name] has achieved great expertise in [field of art], and recognizing furthermore [his/her] actions in teaching this knowledge to others, do now welcome [him/her] into the Order of the Laurel. Also do We award unto [him/her] the following arms by Letters Patent: [blazon], with the sole and exclusive right to bear and display them throughout the Known World. In witness whereof We have set Our hands. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

Know all men by these presents that We, [King's name] and [Queen's name], King and Queen of Atlantia, having elevated Our subject, [recipient's name] to the Order of the Laurel, do hereby award [him/her] a Patent of Arms. Having commanded Our heralds to devise a suitable blazon, We do grant unto [him/her] [blazon]. We do affirm [his/her] sole and exclusive right to bear these arms throughout the Known World. In witness whereof We set Our hand this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

SCA Traditional text

TO ALL AND SINGULAR as well Nobles and Gentills as others to whome these presents shall come [King's name] and [Queen's name], King and Queen of the realm of Atlantia, sendeth greeting in our Grace everlasting. WHEREAS aunciently from the beginning the valiant and vertuous acts of worthie persons have ben comendid to the world with sondry monuments and remembrances of there good deserts Amongst the which the chiefest stand the peerages, which are current demonstrations of prowes, skill and valoir, which were devised in the beginning to show and find in the hearts of men vertue and noblenes. Even so hath the same been and yet is continually observed to the end that such as have done comendable service to their Prince or Contry either in war or peace may receive due honor in their lives. AND being deserved, [recipient's name], is hereby elevated by bestowal of Arms Patent and admitted into the most Worthy Order of the Laurel. Whereupon We have directed our here-haults accordingly and do finde that the saide [recipient's name] may beare these armes and hereafter following THAT IS TO SAY [blazon] and every part and parcel thereof by power and authority unto Our Rule do ratifie confirme and allowe unto and for the saide [name] according to the Lawe of Armes to have and enjoy forever without impediment let or interuption of any person or persons IN WITNES WHEREOF We [King's name] and [Queen's name] have set hereunto Our hand, and seal this [date] day of [month] in the year of the Society [year in Roman numerals].

(* space for Royal Signatures *)

Rex

Regina

I Triton principall herehault of Armes of Atlantia made searche accordingly in the Registers and Records of my Office and do finde that the saide [name] may beare these armes.

(* space for Triton's signature *)

Text adapted from 1576 Patent, Eldred AElfwald

Order of the Pelican

One becomes a member of the Order of the Pelican when recognized as a master/mistress of service to the kingdom/society.



Know ye all to whom these Presents come that upon this [day] day of [month], A.S. [year in Roman numerals], We, [King's name], by right of arms King of the sovereign lands of Atlantia, and [Queen's name], Our Queen and Patroness of the Courtly Graces, do elevate [recipient's name] to companionship in Our noble Order of the Pelican (and do create [him/her] a Peer of the realm). [He/She] shall henceforth be entitled to all the insignia, rights, honors, and duties as are assigned to a Member of Our noble Order within the Kingdom of Atlantia. We further warrant unto [him/her] the exclusive assignment by Letters Patent of [blazon], and decree that [he/she] may enjoy such precedence and entitlements as are conferred by such elevation from this day forward in accordance with the laws and traditions of this Kingdom. In affirmation of [recipient's name]'s elevation to this noble Order we here set Our hands.

(*Place confirmation text here if required*)

Space for Monarchs' signatures

Herald's Affirmation

Space for Triton Herald Signature

Text adapted from Calontir source

All the wonders of the ancient world are built brick by brick by the hand of men. Our Kingdom, a wonder of the known world, has also been built brick by brick. Toil and labor produced the fair realm of Atlantia. No subject can claim a greater portion of that work than [name]. [His/Her] efforts for Us, for Our Kingdom, and for Our subjects is worthy of the highest praise and honor. Therefore Do We, [King's name] and [Queen's name], King and Queen of Atlantia, at the request of [his/her] peers, induct the good and worthy [name] into Our Order of the Pelican and elevate [name] to the peerage of Our Kingdom. (Further We do award [him/her] the sole and exclusive right to bear arms, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Whereas, We, [King's name], King by right of arms and [Queen's name] Our chosen Queen, knowing well the extraordinary service done on behalf of Our realm by [recipient's name], who has thereby improved the lot of Our subjects by [his/her] sacrifices and labors, induct and welcome [him/her] into the Order of the Pelican. Wishing to show what rewards are earned by such service We do award by Letters Patent the right to bear [blazon]. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

To All and Singular unto whom these presents shall come, [King's name] and [Queen's name], undoubted King and Queen of the Sovereign realm of Atlantia, bid you greetings. In acknowledgement of [his/her] untiring and selfless devotion to the welfare of Our Kingdom, and after consultation with the members of the Order, We hereby elevate Our subject [recipient's name], to the Order of the Pelican, and affirm by these Letters Patent [his/her] exclusive right and privilege to bear the Arms: [blazon]. (In token whereof, We grant [him/her] the privilege of displaying about [his/her] shield in whole or in part, the achievement proper to the Order: to wit, a helm argent garnished Or, a crest of a pelican in her piety or a cap of maintenance gules turned up plumetty argent goute de sang, supporters, and mantling [color] doubled [metal].) This have We done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from Caid/An Tir source

Ful mony & grete be þe travails of þe richt noble [recipient's name]. Throgh out þe realme hir courtoysie, grace, & wylngnesses in labours maken hir wel knawen & beloved of alle persounes. Whan þat swich a persoun þus serves & kepes þe realme, the Croun mai not but be blissen & mayden merie, þerfore, in þe presaunce of alle do [King's name] Rex & [Queen's name] Regina Atlantie herebi hir bringe to þe compaignye of þe Ordre of þe Pellican, & graunte unto hir bi lettres patent þese armes [blazon]. & þis doen bi Oure hondes þis [date] day of þe [month], anno sociateatis [year in Roman numerals].

Rex Regina

Middle English text by Sela Mac'a'Phearsoin

Come forward, all, and know that We [King's name], by right of arms King of Atlantia, and [Queen's name], Queen of Atlantia and patroness of the arts, give greeting. Well pleased by [recipient's name]'s excellence [in/at/etc.] [field of expertise], We do, by these Letters Patent and the acclaim of the Companions admit [him/her] to Our most noble Order of the Laurel. We affirm [his/her] right to bear [blazon] and as a further mark of Our esteem, We give [him/her] the privilege of displaying the token of the Order, that is, a laurel wreath vert on a field Or. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

SCA Traditional text

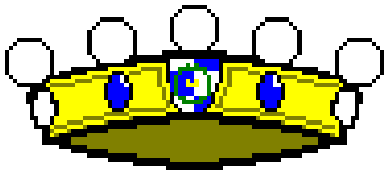
Ful mony et grete be þe travayls of þe rght noble [recipient's name]. Thrhg outhen all þe rialme do hyr courtoysye, grace, et wylngnesses yn laboures grete et smalle hyr maken ycnawen et beloued of alle persounes. Quene þat swich ane persoune serues et kepes þe Croun yn swich manere, þe Croun mai nat but be blissen et blyþen, þerfore, yn presaunce of alle, [King's name] Rex & [Queen's name] Regina Atlantie do hhyr brynge unto þe compaignye of þe Ordre of þe Pelicane, et ek hyr graunte bi lettres patent þese armes [blazon]. Et þysse bi Owre hondes doen þyss [date] den of þe [month], Anno Sociateatis [year in Roman numerals].

Rex Regina

Northumbrian Middle English text by Sela Mac'a'Phearsoin

Viscounty—Prince, Princess

One earns a viscounty as prince or princess after ruling as a sitting monarch of a principality for one term.



[Princes of power and pomp have ruled Our people with peace and pride./Princesses with seemly grace have ruled Our people with sweet gentility.] We, [King's name] and [Queen's name], King and Queen of Atlantia, are grateful that the beloved subjects of the fair Principality of [Principality's name] have had such a one as the good and noble [recipient's name] as their [Prince/Princess]. [He/She] is worthy of honor and praise. We are minded this day to fulfill our happy duty. Let all know that [recipient's name] having reigned over Our Principality of [Principality's name] is a [Viscount/Viscountess] of Our Realm with all the honors, dignities, and responsibilities of this high rank. (Further We do affirm [him/her] the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Inasmuch as [recipient's name], [by [his/her] valor and skill/by the valor and skill of [his/her] champion], once ruled as the [Prince/Princess] of [branch], We [King's name], King of Atlantia and [Queen's name] Queen of Atlantia do acknowledge [him/her] as a [Viscount/Viscountess]. We do affirm [him/her] the right to bear [blazon] by Letters Patent and as a further token of [his/her] use to display a gold coronet embellished with eight pearls. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from Atenveldt text

Know all men by these presents that We, [King's name], King of Atlantia by rightful succession and [Queen's name], Our chosen Queen, give greetings. Recognizing that [recipient's name] has reigned as [Prince/Princess] of [branch], We do hereby style [him/her] [Viscount/Viscountess]. Furthermore by these Letters Patent We acknowledge [his/her] right to bear [blazon] and do allow [him/her] the use and display of a gold coronet embellished with eight pearls. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

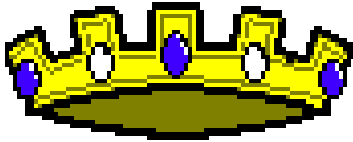
(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from West Kingdom text

County—Count/ess

One earns a county as count or countess/Lady of the Rose after ruling as a sitting monarch for one term.



Proclaim throughout the land that We, [King's name] and [Queen's name], Sovereign King and Queen of Atlantia by rightful succession, recognizing that Our noble Cousin, [recipient's name], has served as King of this realm(, offering his skills in battle and giving of his wisdom in council and court,) are pleased to style him Count of Atlantia. Further he shall henceforth be entitled to bear by Letters Patent [blazon] and to use and display a gold coronet embattled. In witness whereof We here set Our Hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from Calontir text

Know all men by these presents that We, [King's name] and [Queen's name], King and Queen of Atlantia, in recognition that Our subject [recipient's name], has once reigned as King in Our realm, do hereby acknowledge him Count. We affirm his sole and exclusive right to bear the following arms by Letters Patent: [blazon]. In witness whereof We set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from Atenveldt text

All men praise nobility and worth. It is most praiseworthy of a King and Queen to recognize the accomplishments and value of their people. Therefore, We, [King's name] and [Queen's name], King and Queen of Atlantia, do demand that all people honor the valiant and true [recipient's name] for this day He is proclaimed Count. Let all the honors, rights, and privileges of this lofty rank be his due. For this day He has done the most noble and honorable of deeds. He has returned the fair Kingdom of Atlantia to Us richer and mightier than when He first received its Crown. (Further We do affirm Him the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Know all men by these presents that We, [King's name] and [Queen's name], King and Queen of Atlantia, in recognition that [recipient's name] has ruled Our fair realm once as [King/Queen] do style [him/her] [Count/Countess and Lady of the Rose]. We do affirm [his/her] right to bear [blazon] by Letters Patent (and as a further token of [his/her] estate [he/she] may use and display a gold coronet embattled). In witness whereof We here set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

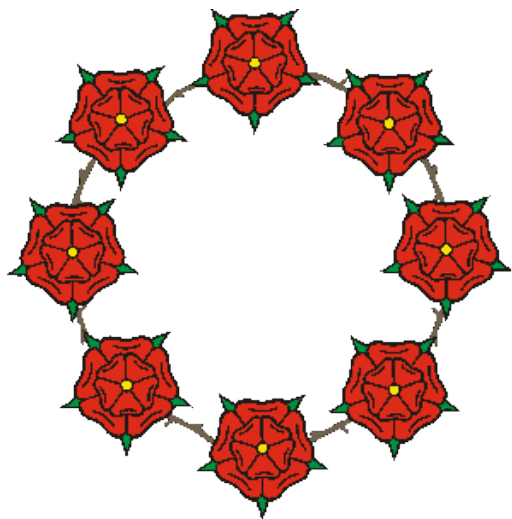
* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from West Kingdom source

County—Count/ess, Lady of the Rose



In this Realm of Atlantia, the fairest and most prized are our Ladies of the Rose. [Recipient's name] inspired her champion to win a Kingdom for her. Once enthroned, She ruled with grace, wisdom, and justice. Therefore, do We, [King's name] and [Queen's name], King and Queen of Atlantia, perform the joyous rite of proclaiming the Fair and True [recipient's name] a Lady of the Rose, for her gentle excellence demands it, and a Countess, for Our Honor demands no less glory for this Fair Flower of Our Realm. (Further We do affirm Her the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

What glory has a garden? What pride has a Kingdom? Our people's hearts are gladdened by the fair beauty and grace of Our Ladies of the Rose. Let the name of [recipient's name] be enrolled into the shining roll of Queens of Atlantia and let her be invested with the dignity and honor of a Lady of the Rose. She has ruled Atlantia well and is worthy of this honor. (Further We do award her the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

All shall know that [recipient's name], [having by his valor, skill and strength of arms won the Crown of Atlantia/having inspired her champion to win for her the Crown of Atlantia] and having reigned as [King/Queen] of Atlantia from [date of Coronation] to [date of Last Court]) has earned this day the honorable and noble estate of [Count of Atlantia/Countess of Atlantia and Lady of the Rose]. Therefore do We, [King's name], King of Atlantia by rightful succession and [Queen's name], Our gracious Queen, recognize [his/her] right to bear by Letters Patent [blazon] (and as further token of [his/her] estate do allow [his/her] to use and display a gold coronet embattled.) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

County—Countess, Lady of the Rose, con'd

Queens enrich the virtue and splendor of Our Realm for they inspire all to courtesy, gentility, and bright glory. One such lady has ruled this Realm and won our love. For love of Her, do We, [King's name] and [Queen's name], King and Queen of Atlantia, seek to heap honor upon Her and clothe Her name in radiance and nobility. We proclaim [recipient's name] a Countess of Our Realm. We proclaim Her as worthy of all dignity, admiration, and emulation. Moreover, We proclaim her a Lady of the Rose and do induct Her into the most admirable of orders. (Further We do affirm Her the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

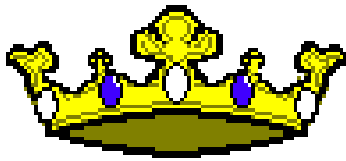
(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Duchy—Duke

One earns a duchy as Duke or Duchess after ruling as a sitting monarch for two terms.



Unto all nobles and gentles throughout the Known World, We [King's name] and [Queen's name], King and Queen of Atlantia, send greetings. Henceforth, [recipient's name] shall be known as a Duke of Our realm by virtue of having borne the burden of Kingship twice. Furthermore, We confirm by Royal Letters Patent his right to bear [blazon] and We grant him the privilege of displaying a ducal coronet upon his helm. He shall hold said rank from this [date] day of [month], A.S. [year in Roman numerals] unto the end of his days. In testimony whereof, We set our hands.

(*Place confirmation text here if required*)

Space for Monarchs' signatures

(*Herald's Affirmation*

Space for Triton Herald Signature)

Know all men by these presents that We, [signing King's name] and [signing Queen's name], King and Queen of Atlantia, in recognition that [recipient's name] has twice been King of this realm, do hereby acknowledge him as Duke and do reaffirm his right to bear by Letters Patent the following arms: [blazon]. In witness whereof We here set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

SCA Traditional text

Proclaim unto all to whom these presents come that [recipient's name], having by his valor, skill, and strength of arms twice won the Crown of Our fair realm has hereby earned the title and estate of Duke of Atlantia. We do joyfully invest him with all the rights, dignities, and honors appertaining thereunto and reaffirm his right to bear by Letters Patent [blazon]. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

To be a King is good. To be a good King is better. Such has it been for [recipient's name]. Twice has the valiant and noble [recipient's name] won the Crown of his Kingdom for the Lady who inspired his Chivalry. Twice has he ruled with wisdom, strength, and grace. Now his reign is ended and his people clamor that such worthiness is rewarded. Therefore, do We, [King's name] and [Queen's name], King and Queen of Atlantia, proclaim to all that [recipient's name] is henceforth a Duke of Our Realm. Let all peoples grant him the respect He has earned and the honor He has gained. Let all the peoples of the known World acclaim His Grace, Duke [recipient's name]. (Further We do reaffirm him the sole and exclusive right to bear, by Letters Patent, the arms to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Duchy—Duke/Duchess

Let all the keeps and castles, the halls and homes of this Kingdom resound with the thunder of a thousand voices crying aloud, "Great Glory is due [recipient's name] for he is a man worthy of admiration and thanks." Twice for love has won a crown. Twice with love has ruled our kingdom. And twice with gladness have his people offered him their love. Therefore, do We [King's name] and [Queen's name], King and Queen of Atlantia, with joyful voice and blithe spirit proclaim him Duke, and call Our people to honor him as he has brought honor to his Lady, his Kingdom, and himself. All Ladies, all Lords, let the fame of His Grace, Duke [name], be great as his name. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Know all men by these presents that We, [King's name] and [Queen's name], King and Queen of Atlantia, in recognition that Our subject, [recipient's name], has twice ruled as Queen of this realm, do hereby invest her as Duchess of Our Fair Kingdom. We do further reaffirm her the right to bear by Letters Patent [blazon]. By Our hands Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Let all know that We, [King's name] and [Queen's name] by rightful succession King and Queen of Atlantia, do recognize that Our loyal subject [recipient's name] has twice served this realm as Queen, offering her grace and patience to all and giving of her wisdom in council and court. Therefore We are pleased to invest her as Duchess and to reaffirm her right by Letters Patent to bear [blazon], further We do award her the privilege of embellishing her achievement with a coronet of strawberry leaves. In affirmation of her investiture, We here set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Text adapted from Calontir source

As is in accord with what is proper, let all know that We, [King's name] and [Queen's name], Sovereign King and Queen of Atlantia by rightful succession do recognize that Our loyal subject [recipient's name] has twice served this realm as King, offering his valorous skills in battle and his wisdom in council and court. Therefore We are pleased to invest him as Duke and to affirm him his right by Letters Patent to bear [blazon], further We do award him the privilege of embellishing his achievement with a coronet of strawberry leaves. In affirmation of his investiture, We here set Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*

* Space for Triton Herald signature *)

Duchy—Duchess

Wondrous is the Majesty of Our Queens. With a soft word, do they inspire chivalry. With a gentle smile, do they encourage courtesy. With humble thanks, do they inspire a people's love. Twice has the fair and noble [recipient's name] inspired her champion to win the Crown. Twice has the good and beloved [recipient's name] reigned with our King at court and at war. It is Our happy task, therefore, to create her a Duchess of Our Realm for [recipient's name] is a rose whose beauty and worth are due Our highest honor. (Further We do affirm her the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Know all men by these presents that We, [King's name] and [Queen's name], King and Queen of Atlantia, in recognition that Our subject, [recipient's name], has twice ruled as Queen of this realm, do hereby invest her as Duchess of Our Fair Kingdom. We do further reaffirm her the right to bear by Letters Patent [blazon]. By Our hands this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

It shall be known to all that [recipient's name], having twice inspired her champion to win for her the Crown of this fair Kingdom and having borne this mantle of Queen with dignity and grace, has thereby earned the noble title of Duchess. We, [King's name] and [Queen's name] rightful Sovereigns of Atlantia, do joyfully invest her with all the rights, dignities and honors appertaining thereunto and reaffirm her right to bear by Letters Patent [blazon]. Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text adapted from East Kingdom source

Roses are fair and beautiful, yet some roses are even more precious than rarest furs or costly gold. Such a one is the well-beloved [recipient's name]. She has twice inspired Her Champion to place Her in honor above all others. It is right that this should be so. Twice has this Fair Kingdom of Atlantia been blessed by Her Majesty and twice has this Fair Kingdom of Atlantia been the Happiest of Realms. Therefore We, [King's name] and [Queen's name], King and Queen of Atlantia, most joyously proclaim that She is a Duchess of Our Realm. Her Grace, Duchess [recipient's name] is a treasure of Our Realm. (Further We do reaffirm her the sole and exclusive right to bear arms, by Letters Patent, to wit: [blazon].) Done this [date] day of [month] [A.S./Anno Societatis] [year in Roman numerals] at Our [event].

(* place confirmation text here if required *)

* Space for Monarchs' signatures *

(*Herald's Affirmation*)

* Space for Triton Herald signature *)

Text by Gyrth Oldcastle

Scribal Arts Primer

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Analysing a Style

by Mistress Rowan Perigryne, Lochac Scribes Handbook, c. 2012. (Altered from the original to shift formatting. Spellings have not been altered.) Used with permission.

As with costuming and other arts, many people produce scrolls which are pretty, but generically 'medjieval', 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 a 15th 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.

Step 2.

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.

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

The Text Itself

- What is the size of the text on the page – how many lines per page?
- How big is the writing – how tall is an 'o'?
- How much space is there between the lines of text? Measure this between letters without ascenders and descenders.
- What proportion of line space to letter height? The same? Twice as big?
- 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)?
- 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'?
- How much space between words, compared with an 'o'? Less? More?
- What is the proportion of the pen width to letter height? Is an open 'o' 4 pen-width's high? or 3? Or 6?
- 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?
- 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 way/ - someone's name, a date...
- How is it treated? – rubricated (written in red), Gilded, centered 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 anymore!

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!

The Layout and Design of Scrolls

by Master Randulfr Asparlundr, *MidRealm Scribes Handbook*, c. 2001. Used with permission.

There are several ways to lay out a scroll. Let us first discuss the physical parts of the scroll.

Support. This is the paper or parchment (animal skin) on which the scroll is written and painted.

Ruling Lines and Margins. These are the guidelines. They may be either erased after completion or retained, depending on what is appropriate to the period being emulated.

Display Letters. These are oversized, usually upper-case letters. They are colored or gilded and head the text.

Versals. From the late 11th century this refers to an alphabet of upper-case letters used as display letters or as emphasized capitals within text.

Capital Initials. Any upper-case letters emphasized by being enlarged and/or colored.

Decorated Initials. These are ornamented large upper-case letters beginning text or verses.

Historiated Initials. These are very large upper-case letters with narrative illustrations inside and around them.

Inhabited Initials. These are large uppercase letters decorated by the addition of animal or human figures.

Foliated Initials. These are large uppercase letters decorated by the addition of plant motifs in and around them.

Miniature. This refers to the main illustration panel.

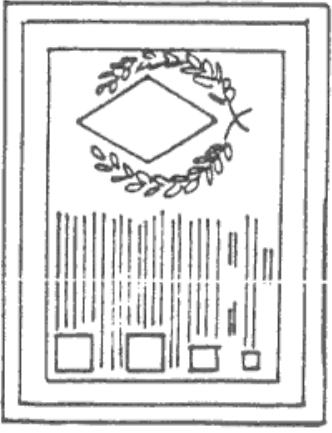
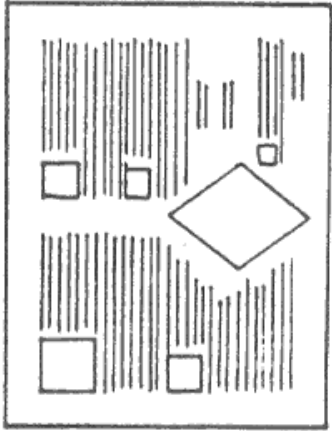
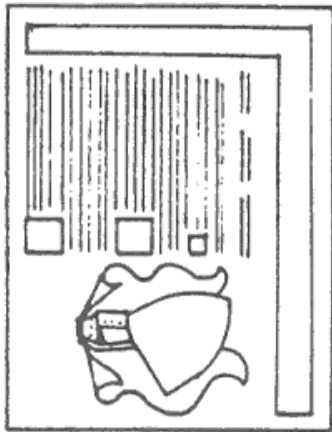
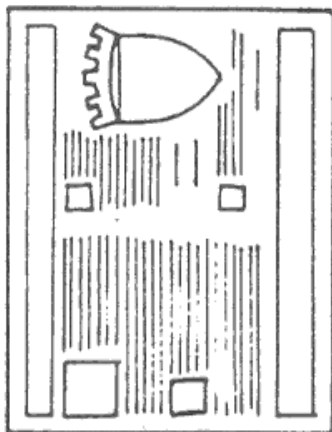
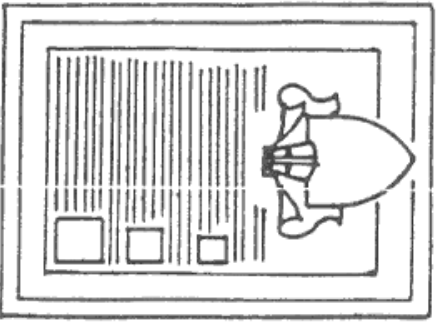
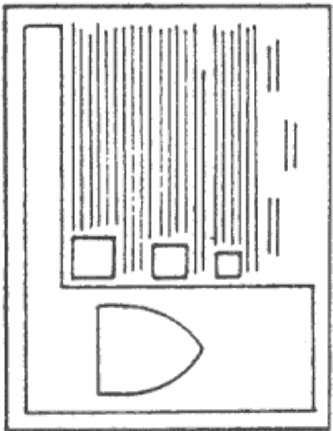
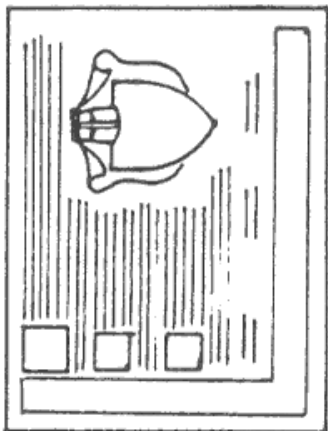
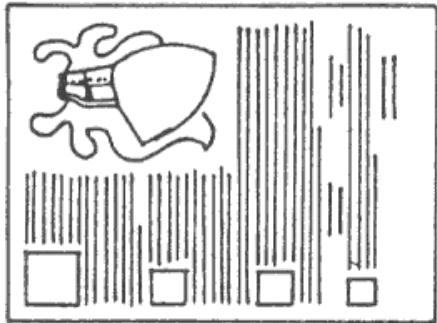
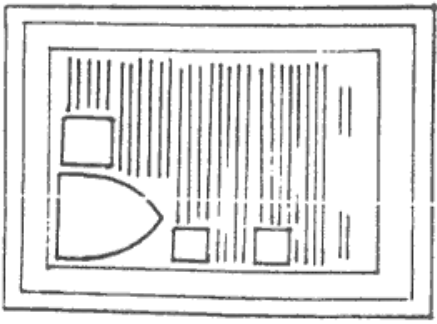
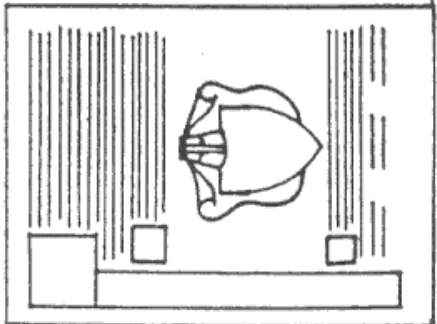
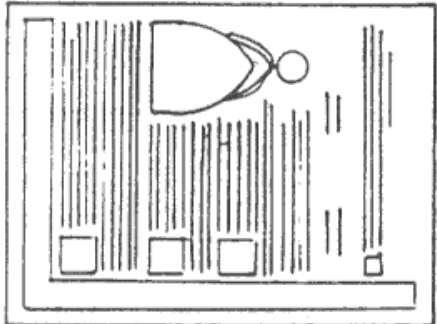
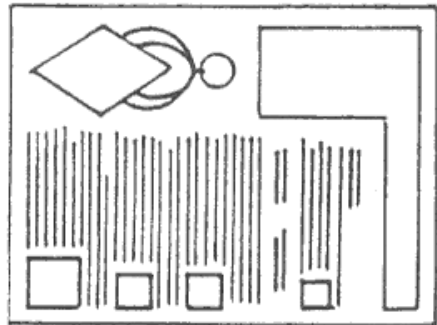
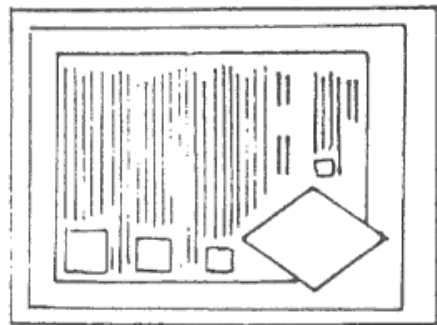
Signatures of Royalty. Heraldic Displays. Kingdom Seal. These are not utilized in Atlantian scrolls but could be required for out-of-kingdom scrolls. Please check with each kingdom's scribes handbook to meet the requirements for that kingdom. These are all expected to be incorporated into the design. Badges of awards and orders may be incorporated at the discretion of the scribe. The recipient's arms should be included only if they are known to be registered. At the discretion of the scribe, the recipient's registered arms may be included on awards which do not confer arms.

It is very important to leave ample open space between the edge of the page and your design. When you see medieval book illustrations running close to the page edge it is usually because the book rotted and was trimmed down. A comfortable margin is at least 1/8 of the width of the scroll sheet, to be used on each side and the top. The bottom needs slightly more and should have room for the seal. For example: for an 8 x 10" scroll the sides and top should have 1 to 1.25 inches of clear space between the paper's edge and the design. Remember, (especially for small scrolls) the frame will cover about 1/4 inch on each side.

Please make sure your calligraphy fits the style and period of the illumination.

Below are several design layouts which suggest possible ways of using the above-mentioned elements on SCA award scrolls. You may feel free to experiment with ideas from source books.

Sample Layouts



Examples of Scroll Layouts
by
Johanna von Griffenhurst

Contemporary Techniques for Producing Scrolls and Advice for Choosing Tools and Materials

by Master Randulfr Asparlundr, MidRealm Scribes Handbook, c. 2001. Ued with permission

The goal of this chapter is to give advice on the materials and techniques used to make scrolls for the Middle Kingdom. It is important to remember that this is only advice. It is based on the knowledge and experience of the author and should not be considered the final word. You, as artists working within the framework of appropriate medieval SCA scroll design, will make the final artistic decisions which make the product work best for you. The emphasis in this chapter will include methods of imitating period appearances while using contemporary tools. For information on how actual period documents were made, see **A Perspective on Period Methods**.

The suggested order for the steps in producing a scroll are as follows:

- 1) Accept commission of assignment.
- 2) Determine scroll size.
- 3) Choose period, place and appropriate style.
- 4) Plan the design with a pencil sketch.
- 5) Rule calligraphy guidelines.
- 6) Write.
- 7) Rubricate.
- 8) Create illustration layout underdrawing.
- 9) Gild.
- 10) Paint.
- 11) Credit yourself and list media.

1) The Commission is when the Crown or the Signet contacts you and gives you the correct spelling of the name, the gender, and the arms of the recipient when appropriate, the place, date, location of the event and the reason for the award. Make sure you get all of this information.

2) Determine the size of the page you need by considering the amount of text, margins, and how much decoration you plan to use in accordance with whatever layout you will be using.

3) Choose the style of your calligraphy and illumination. It is nice if it fits the persona of the recipient, but this is not required. If arms or badges are to be included, please add them to the design.

4) On another piece of paper, plan the design you have in mind with a rough sketch.

5) Rule vertical lines for the text column(s) in either pencil, drypoint, or thin ink, depending on the style you are emulating. Then rule the horizontal text lines the same way. This can be done with either a special board that has a sliding straight edge, or by using a triangle next to a ruler. The spacing should be in proportion to the height of the letters as explained in the calligraphy section. In many period styles the ruling was permanent, not erased.

6) The calligraphy comes next. Remember to leave spaces for the miniature, decorated initials, display letters, and other capital initials, etc. Any of these may intrude into the text block. You may indicate areas with loose pencil lines.

7) Rubrication: Now add the colored versal letters and/or other capital initials, the display letters, and decorative flourishing lines etc. where appropriate.

8) Do an underdrawing of the design very lightly in pencil (otherwise the pencil lines will show through the paint). You may wish to ink some of the lines at this point and erase the pencil. This will crisp up the drawing; however, it is not always necessary. It is best to leave only a crisp, smooth line, whether in ink or pencil, because sketchiness will always cause your work to look unnecessarily crude.

9) If you are gilding with real gold leaf over gesso (raised gold), this is the time when the gold should be put down. Otherwise, painted gold can be used when convenient in the painting step.

10) Paint the design.

11) Sign your work on the back with both your mundane and SCA names. This way the recipient will know whom to thank! It is also recommended that you list the medium of the paint, whether the ink is waterproof or not, and mention if you sprayed a sealing fixative over the page (Note: My experience causes me to suggest that you try to use techniques which do not need such overspray because it can lead to other problems). If you include your address, who knows, you might even receive a letter of appreciation!

12) Store the finished artwork in a flat place. It can be transported in a large manila envelope with a card in it to prevent creasing or other damage. Please do not roll scrolls as this can cause cracking or smudging of the paint.

Sources

Appendix A of the Middle Kingdom Scribes' Handbook is being hosted online at the following URL: <http://www.provide.net/~randyaf/rmkshb.html>. It is our intention to have this section updated as frequently as a volunteer basis can allow. You can also contact the local, regional, or even Kingdom Signet for suggestions on reference books, tools, papers, wording suggestions, etc.

There are a great number of good books on the market which teach calligraphy. Most have instructions which teach the basics of medieval calligraphic strokes. Beware of any books which claim to be showing medieval scripts but fail to give source references to time and place. These are usually very generic, and are designed for modern calligraphers who want an antique appearance in their work. They are often misleading and grossly inauthentic.

Your best bet for authentic medieval artwork is to look for books which are specifically about medieval manuscripts. You may look for the ones which show a lot of color reproductions of both calligraphed and illuminated pages through the middle ages. These books should tell the time, place and size of the pages. Avoid the widely-available reprints of several nineteenth-century books on the subject. They are often incomplete. Even worse, the illustrations are lithographically printed from artwork hand-copied from the original pieces. They will not show the level of detail or accuracy which you will get from photographic reproductions. You will not see how translucent the paint was, what the brushstrokes were like, or see how they blended colors.

The best, but most expensive source books are facsimile reproductions of illuminated books. A collection of these will give you an excellent source for the particular time and place featured. Unfortunately, it has the potential to make a collector of you and can cost hundreds of dollars.

Choosing Tools and Materials

The types of tools you use are your choice. Feel free to substitute as you see fit. The one main thing to remember is that tools and materials are a personal choice. What works really well for one person may be disastrous for someone else. Do not ever let someone tell you that you must use what they use because it is the *best*. It is only the best for them.

Lighting: Since you can't predict the lighting under which your work will be displayed, it makes sense to give it the best possible color balance to start with. Believe it or not, if you paint by anything less than fullspectrum daylight, the lighting you paint by will distort the color balance of your finished work, to the same degree that your light source is limited.

Ordinary incandescent lamps furnish less than a third of the blue and yellow light that balanced daylight does. Under it, yellows and reds will look more orange, and blues and greens will look more dull. Florescent lights will make the blues and yellows greener and the reds and purples grayer. Naturally, you will tend to compensate as you paint, heightening the colors that look dull. Then, under more balanced lighting conditions, your finished work will show the compensating color imbalance.

To demonstrate the effect to yourself, look at photographs taken with daylight (outdoor) film under both outdoor and indoor lighting, without a flash. The color difference between the two is quite pronounced.

The challenge is to avoid letting your work lights cause a color imbalance in your work. One method is to look at the colors outdoors so you can see them in a balanced lighting and try to remember their true appearance. However, an overcast day gives bluer light than a sunny day, and sunrise and sunset lighting provides much more red than you'd expect. Without a photographer's color meter, you cannot really know what color environmental lighting is; the eye compensates too much.

This is one reason art studio windows are set up to catch north light: it has less color variation by time, season, and weather than other light directions (in the northern hemisphere only). Of course it also eliminates the bright harshness of direct sunlight.

You can create somewhat balanced lighting by using a combination of incandescent and fluorescent lamps. There are drawingboard lamps available with an incandescent bulb surrounded by a fluorescent ring (Circline®) tube, or two side by side fluorescent tubes so you can use a cool white and a warm white simultaneously. Or you can find light bulbs which are already color balanced.

For true, balanced lighting, color professionals (printers and designers) have established the color temperature of 5000°K (average daylight) as a standard. (This is nothing like "cool white," which has a strong green cast.) 5000°K fluorescent tubes are available in standard sizes and wattages, but can be pricey.

Real parchment is the skin of calves (vellum), sheep, and goats. It is very expensive, but in period most documents were made on it. It may require some special instructions to prepare it before use. **Papyrus** was also used in the Mediterranean during the early middle ages. If you wish to use this, it is a good idea to do some research on period and place first. It was usually used for rolled books and documents, and rarely used in bound form by folding into codices (modern-style books). Its use faded out by the middle of the 11th century.

Birch bark was written on for all sorts of purposes from the most ancient times. I do not know about western Europe, but there are archeological finds from Novgorod where birch bark manuscripts called beresty have been dated to the 15th century. They are personal letters, instructions, legal documents, etc. written with a blunt dry stylus which creased the surface. The page was either rolled and bound, or made into a book format (codex). Pages were usually a couple of inches wide and several times that in length.

Paper is period, but it came to Europe during the Renaissance and was not used much. We are, however, happy to have you use paper. Do not be fooled by a product called **drafting vellum** or **tracing parchment**. These are paper products made from plant pulp and have nothing in common with real parchment. Most of these "vegetable parchments" are unsuitable because they have a high acid level which will cause them to get brittle and darken with age.

The best papers are 100% rag and acid free. Wood pulp papers (which are naturally acidic) and acid-treated papers get brittle, darken, and may even affect painted colors with age. The brownish 'calligraphy paper' has terrible longevity because it is both pulp and treated with acid to make the color. Besides, the choice parchment was pretty white or off-white in the Middle Ages, not yellow!

The thickness of the paper will determine how wet you can get it while painting. If you must scrape ink to correct calligraphy errors, thicker paper will also let you scrape deeper. Thicker papers will also resist warping when wet in the painting process. A good thickness is like a playing card. Minimum thickness is usually called 2-ply or designated in pounds where 90 pound is a good minimum.

The other important ingredient in paper is the glue called "size" which holds the paper fibers together. Too much size and your ink will not penetrate the paper. Too little will cause your inks and paint to bleed into the loose fibers. Excessive pooling of ink can weaken the bond of the fibers so when the calligraphy pen is pulled through the wet ink it will sometimes pull up fibers and spread ink in places you don't want. If there is sufficient sizing in the paper this is much less likely to happen.

One good type of paper is called 'Bristol' (not to be confused with Bristol Board) and is made by several manufacturers. You can buy pads of it already cut to good scroll sizes. It takes pencil well and erases well. You can get either *cold press* (including "vellum style") surface or *hot press*, sometimes called "smooth" or "plate" surface. "Vellum" surface takes the paint and ink more and holds it, but you may find it a little more difficult to get sharp, clean calligraphy with smaller nibs. A metal calligraphy nib gives a sharp, clean line on plate surface paper but the ink pools on the surface and resists bonding well with the paper. For this reason, paint layers are more likely to crack and flake off of the plate finish page. It is also harder to erase pencil from plate surface.

Another drawback of the more absorbent paper is that when a second stroke is made over a wet ink stroke fibers may get picked up and dragged by a metal nib as previously described. This happens because the moisture loosens the fiber and the stronger pressure of the metal nib scratches it away. Try using a lighter touch or a real feather quill.

If you have questions about a particular paper ask your dealer. It is also a good idea to buy a small amount of a new paper and test it first. People will suggest different types which are good to try, but you should decide based on your own experience. Remember, no matter how good the scribe who recommends a particular brand of material, it still may not work well for you!

I would also make this caution: papers specifically designated as **Watercolor** papers are usually a problem for most scribes. The first reason is that the surface is often rather bumpy and course, causing the pen to have uneven strokes. The second reason is that watercolors count on penetrating the paper's surface for their adhesion and visual effects. This means that the watercolor papers are usually weaker in size content and the fibers are not tightly pressed. Colors and inks tend to bleed, and pens can easily scratch the paper and cause bleeding.

Pencils, ink, & Pens:

You want a pencil that erases well and makes rather light lines. A number 2H is a good compromise. Ultimately the hardness which works best is based on your paper surface. Harder pencils need more tooth in the paper to leave marks, but are harder to erase. Softer pencils leave darker lines and on very soft papers leave so much color that they are also difficult to completely erase. You may like to use a mechanical pencil so you don't have to be constantly sharpening the point. A .5mm lead holder works well.

For calligraphy you will need a flat tip nib of a size appropriate for the size of calligraphy you mean to write (however, for various reasons you may choose an oblique angle nib. See the section entitled **The Sinister Scribe**).

Most medieval calligraphy was rather small and may be difficult for a beginner. To give an idea of sizes, they often wrote whole books with letters less than 1/16th of an inch high. By contrast, some choir books were written with letters a few inches tall.

For our purposes a 3/4 mm to 1 mm nib will work for a text block on an 8.5 x 11 inch scroll depending on the calligraphy style. A Speedball brand size C-5 is a comparable size, although there are better brands of nib. For smaller works a 1/2 mm or less may be needed. Many people use larger nibs and take liberties with proportions to fit the whole text on the page.

The good nibs are of thin metal, and the corners of the chisel point are crisp and square. This allows them to make fine hairlines and yields good edges and corners in your writing (see Fig. A-1) Make sure there are no burrs left on the nib from the factory on lower quality products.

Metal dip type nibs are often coated with a bronze-ish colored lacquer when you buy them. It prevents rust, but impedes ink flow. You can remove it by heating over a candle flame and then quenching the hot nib in cool water (quenching keeps the metal springy). The better nibs have removable reservoirs on top. This allows for cleaning and altering the pressure needed to get the ink to flow. Speedball nibs are hard to clean because the reservoir is fixed to the nib. Always clean and dry your nibs after use, and do not store them in the nib handle. This is your best way to prevent rust.

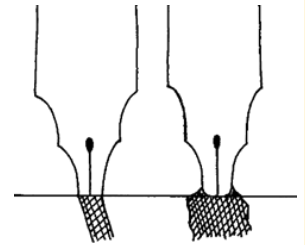


Figure A-1

Osmiroid and other fountain ink pens are commonly used, although the ink is a bit more likely to run than dip inks. They give fine, crisp lines. Beware the permanency of the ink used in them since some ink types, especially colored inks, may fade.

Please do not use markers for calligraphy or illumination on any scrolls! They do not in any way resemble period materials and they usually fade.

Ink for dipping comes in many varieties. You want a permanent light-fast ink. Again, check this when buying colors. Non-waterproof India ink is very similar to medieval lampblack ink. I suggest using non-waterproof instead of waterproof because the latter tends to dry in the nib and cause clogs. Then it needs either burning in a candle flame or soaking in solvents to clean it out. This wastes time.

If you can get a bottle of ink with an eyedropper in the lid, all the better because you can use it to fill the reservoir on your pen without dipping the pen itself and risking overfill and resultant blobs.

Sumi ink sticks are lampblack pigment. The stick is rubbed on a stone with water until the ink reaches the right consistency. Some people like this extra level of control because it allows them to adjust to a thicker ink on humid days, etc. Remember to trim the lacquer coating from the bottom edges of the sumi stick before you use it!

Natural pens are made from small hollow reeds or from the primary feathers of geese, turkeys, swans, etc. They work best when used with a calligraphy surface tilted (see Fig. A-2) at a 30-45 degree angle because the ink doesn't run down the point and cause blobs. The pen is at a low angle. These pens require a very light touch and give extremely fine detail. They also require learning to use and maintain them.

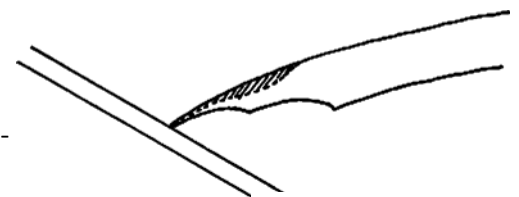


Figure A-2

Brushes:

The tip shape, the amount of fluid held by the hairs, the ability to retain its shape while wet, and remaining springy while wet are the most important features to look for when choosing brushes.

You may use standard watercolor brushes. You will hear that sables are the very best, but you should not invest in a 'sable' brush unless you know what you are buying. Not all 100% sables are great, and some that aren't are sold with little distinction. The word Sabeline, and other name variations do not mean 100% pure sable. Some are blends with synthetics, and some are inferior grade hairs. Ask your art supply dealer.

Blends and synthetics should not be ruled out as poor brushes. Synthetic brushes are advanced enough these days that a Taklon hair brush (white or amber synthetic) made by a reputable company is just fine for our purposes. They hold a great amount of fluid, keep a point well and sharp, and have a good springiness. Synthetics are also much less expensive than good sables.

The brush size needed is determined by how wide an area you wish to cover with one stroke. Since most illumination uses light narrow strokes to model surfaces and draw lines, the smaller brushes are best for this. However, don't go overboard! A 0000 size brush holds so little paint that you run out before you make much of a line. Most serious painters say "use the biggest brush that will work for the job." However, there are limits. Larger color fields and fills can be made with the larger brushes, but the wider the round brush, the greater the potential for leaving such a wet paint film that the moisture buckles the paper. You can combat this by using heavier paper. Parchment is especially prone to moisture buckling because it is stretched and dried in its manufacture. The heavy moisture will expand it and it will lose its structure. When thus relaxed it is ruined and unlikely to be re-flattened. Paper does not come pre-stretched and is less prone to this.

A round brush can be made chisel flat for making edge lines. To make wide strokes, simply pull your round brush on the edge of your color well to flatten it. Flip it 180° and wipe again. This will also remove excess paint fluid.

The best brushes for illumination are round, pointed-tip watercolor brushes. They may be hair or synthetic. They should be able to hold a lot of paint, yet still hold a point when wet (but this does not mean you should carry a lot of wet paint for every brushstroke). The real difference between watercolor brushes and those sold for acrylic and oil is the length of the handle. The hairs are usually the same. If you have them, you can use them.

The exceptions to that are the bristle and ox-hair brushes. You do not want these for illumination. The first is too stiff and coarse, and the second has little springiness. The springiness of a brush is what keeps the point on the paper when you let up on a stroke. This is important for controlling the line width from wide to narrow.

Drafting tools:

These are very helpful in laying out parallel and perpendicular lines. A finely divided ruler or two, a triangle and sometimes a protractor will aid in layout. A compass and templates come in handy for circles and other shapes you may create such as quatrefoils. A bow pen (or ruling pen) is used for ruling inked guidelines. Some calligraphers find that the Ames Lettering Guide (a clear plastic tool with holes in it for a mechanical pencil) saves a lot of time ruling. Your table can be a board or some apparatus which tilts for calligraphy. Drafting tape is like masking tape but is less adhesive. It will be removable after it holds your paper for ruling and writing.

Paint:

Paint is made of raw color plus a binder which "glues" the color to the page. Most people use either *gouache* (opaque watercolor, pronounced "gwash") or regular watercolor. These are never waterproof so they can be rewet and worked even after they dry. The binder for gouache and watercolor is gum arabic, which is a medieval tempera binder. The difference between watercolor and gouache is that gouache has an inert white pigment called **Blanc Fixe** (aka barium sulfate) added to create opacity, and extra binder to make a stronger paint film which sits on top of the paper. Watercolor, which has less binder, is intended to adhere to the page by soaking into the fibers of the paper.

Some people use **glair** tempera. The medieval illuminator's binder known as **glair** is the beaten white of a hen's egg. It sticks the colors to the page better than the gum Arabic bound colors. It is workable for quite a long time after drying (see **Advice on Illumination**). Egg yolk is also used in some illumination techniques. However, unless you know the appropriate technique and you add sweetener for flexibility, I suggest you avoid using egg yolk tempera because it dries hard and may crack severely on paper. Also be aware that **poster paint** tempera is not **tempera paint** and you are not using real medieval tempera when you use it! It is a cheap, poorly ground version of gouache with a lot of crusty fillers. It is guaranteed to flake off and ruin your work.

Acrylic may be used if it is all you have, but it is not a medieval paint, doesn't handle anything like medieval paint, and you will need some manipulative skill to make it look medieval. This is because it is not workable when it dries. Oils and alkyds should not be used because they do not look like illumination paints and they will cause the page to deteriorate.

Correcting Mistakes of the Pen and Brush

If you have had a scribal accident there may be a way to save your work if the area affected is not too large. In this case, the definition of *too large* is one you will have to make. It is a balance between how much time and work the repair will take, and how much work has already been put into the scroll. You must also consider whether the repair will be more obvious than you are willing to allow.

1) Fixing spots by painting over them. Do not put any kind of white paint onto a spill of a non-waterproof ink or other aqueous paint without preparation of the area. Ink from a metal or feather quill is usually applied in a thick layer which readily leaches into the white and will always yield a grey. Nor should you use "white-out" (typewriter correction fluid) on a scroll. There are some white inks which are specially made to be able to write over dark areas, but even if you do get them to cover, the white ink may still be the wrong color. Papers for art are not always pure white.

To prepare an area for white paint you must first remove as much of the color from the paper as possible without damaging the fiber structure of the paper. This can be done with a moist brush tip, or by taking a damp Q-Tip™ swab, or a tightly rolled damp tissue and gently blotting the area. Do not rub because it will tear up the paper fibers which are loose from the moisture. When you finish, let it dry completely and check to see if there is any fuzz on the area. If there is fuzz from paper fibers being rubbed up you should burnish the area with some flat smooth object like the flat of your fingernail. If the fuzz won't burnish away you can paint onto it a little glair or gum arabic cut with some water, or rub a little hide glue gelatin over the area. This restores the glue which holds the paper fibers together. Finish by burnishing.

If you are successful, the spot should appear now as a smudge or a ghost of what had been there. If you are not going to write or paint on this area you may mix an offwhite to match your paper color and apply it. If you will be painting colors over this area, the removal should allow colors to be overpainted without fear of much contamination. If you are going to write, you have two options.

One option is to put down a thin layer of a white waterproof paint like egg yolk tempera or acrylic (note: egg yolk takes many days to become waterproof), and then write over it with your ink (using a nib that lets you use little pressure, such as a feather quill, otherwise you will scratch through the paint).

Another possibility is to write the letters on first and use glair or gouache with a fine detail brush and spot paint the areas around the letter forms.

2) Fixing spots by etching.

This method is best done when the white of the paper must be preserved and the area to be fixed is small. It will not work on thin papers, or papers which are very absorbent. If you find you have written the wrong word, correct it in this way: With the same pen and ink, write the correct words in the place where they should have been. The correct words will occupy the same space as the erroneous words and it will be best to make your strokes build letters from as many of the pre-existing strokes as possible (see Fig. A-3).



Figure A-3

Next, when the ink is dry, take a very fine point X-Acto™ blade and carefully cut the outlines of the parts of the ink lines which you wish to remove. Use only a light pressure, only breaking through as deeply as the ink

has penetrated the paper. Then, again using the sharp tip, gently scratch away the surface layer with the ink. If you think the ink may be flaking off and ink dust may be contaminating the etched area, you should gently blot the spot with a putty eraser. This method will leave a fuzzy area which may have a slight shadow. The deeper you etch, the more obvious the shadow will be. Make sure there is as little of the ink dust in the wound of the paper because it makes the shadow obvious. The affected area may be dry burnished as above or one of the mentioned binders applied before burnishing if there is no paint or ink near the spot.

3) Fixing a large mistake.

If your mistake is a long series of words or you do not like either of the correction methods described above you can always strike the area with a line and write the correction above in small letters. Another option is to write the Latin word VACU, where VA is written at the beginning of the error and CU is written immediately after. These are both period corrections. If your mistake was one of painting, remember these words passed down from my teacher: "A great artist never makes mistakes; he just covers them up!"

The Ten Commandments to Illuminators

On the Making of Good Scrolls unto Thyself, Kingdom of the West. Used with permission

I. Thou shalt not bear false witness.

Work from period sources, not Walt Disney or Warner Brothers. Use medieval artistic styles – study them to understand the idiosyncrasies of the colors, compositions, drawing techniques, etc. Your personality will still show through (it IS your art, after all!) but the goal should be a recreation of a medieval style. The hunt is half the fun, so take the time to do some research and try to achieve an authentic medieval look.

II. Thou shalt use quality materials.

Your aim should be for your work to last as long as the sources by which you're inspired. This means using acid free paper, light fast ink, and quality paints.

III. Thou shalt honor the Crown and Coronet.

Keep in mind the purpose of the scroll: you are documenting the words of the Crown or Coronet. Be sure to leave room (and a prominent place) for what makes the work an official document: royalty signatures, royal and heraldic seals, and the official emblazon, if included in the award.

IV. Thou shalt honor thy calligrapher's contribution.

Where possible, consult with the calligrapher to make sure their script matches with your art in culture and time period. This will also help ensure that the calligraphy matches your expectations, as well: if you need the text contained to a certain area, or spaces left for painted capitals, be explicit!

V. Thou shalt not burden thy recipient's purse.

Work with a size and format that includes a generous matting border but still lends itself to framing "off the shelf", unless you've consulted with the recipient first. The more reasonable the framing costs, the less likely your art will live forever in a cardboard sleeve instead of proudly gracing the wall of someone's home.

VI. Thou shalt not steal the show.

The purpose of the scroll is to communicate a message about the recipient, not show off the art. Make sure the name and device are central features, not hidden away. A good rule of thumb: the painted device should be at *least* as wide as the Royal seal (2½ - 3 inches).

VII. Thou shalt not lick thy brush.

Neither place it in thy mouth. And make sure you have sufficient ventilation in your work area as well. Many paints contain components that are toxic when ingested or inhaled. Look for signal words on the label: Caution, Warning, Danger, and Poison. These signal words indicate the level of hazard (caution is the least hazardous compared to poison which is highly toxic). Remember to store paints out of reach of children and pets.

VIII. Thou shalt proofread thy calligrapher's work.

Everyone makes mistakes – wouldn't you rather find yours before someone else does? Make sure the emblazon (picture) matches the blazon (words): if necessary, consult a herald before painting – the herald will be checking your work anyway, and wouldn't you rather know about a mistake *before* you've finished everything else?

IX. Thou shalt not make an unclean image.

Make sure to clean up your work – touch up rough edges and erase pencil marks, if they are not actually part of the medieval design. If you're working on material that can be scraped, remove errors where possible.

X. Thou shalt honor thy commitments.

Or reworded, don't make commitments you can't honor. It's ok to say "no" to too many assignments, and you'll be happier if your workload isn't breaking your back. Don't be afraid to return an assignment that's been hanging in your personal backlog for too long: there will always be another scroll to do, once you've finished what's on your plate!

Advice on Painting

by Master Randulfr Asparlundr, *MidRealm Scribes Handbook*, c. 2001. Used with permission

Although this section is provided for the less experienced painter, we will assume that the artist has already studied several examples of a favorite style and is familiar with the shapes, patterns and colors as seen in the source material being emulated. The trick then is to reproduce the period effects. These effects varied tremendously within SCA period. They range from simple color areas laid in as thin washes, with either line work or dots, etc., to the more subtle shading and blending of naturalistic form which came in with the Renaissance.

Color

Medieval colors are often accused of being very bright and pure. Actually, many of our modern colors are more powerful in intensity and "purity of hue." Some modern colors are more opaque and have stronger covering abilities than medieval counterparts. Many medieval colors have been replaced for a variety of reasons. Modern chemistry has made some colors like Ultramarine much cheaper than by using natural Lapis Lazuli. Other colors like lead have been vanishing because of toxicity issues. Then there are a lot of medieval colors which are not permanent when continuously exposed to light and atmosphere. Such colors were fine shut up in books, but little contemporary art is meant to be stored in airtight dark places. Our illuminated manuscript style art is no exception. In fact, even during the middle ages there was a specific set of colors which was considered OK in books but not on panels because of archival reasons.

Today we have a huge range of colors available to us. Some are dingy and dull, while others are far brighter than any medieval pigments. The contemporary artist needs to be very careful when deciding which colors to use on the page. Care should be taken to try to use colors which are similar to medieval colors, but there are other important considerations. Lightfastness, color permanence, and toxicity are all factors to consider when shopping for paint.

How to Shop for Paint

The first question should be "What kind of paint should I buy?" Well, the work is probably going to be on paper or parchment, so you want something that won't eat the page or make it turn brittle. So oils are right out. Acrylics don't behave anything like medieval paint for the page, but fortunately we have some options which happen to be very much the same as what the medieval artist used. My advice is to consider that the paint will cost you a fair bit, so you may be stuck with what you buy for a while. If you buy a lot of colors of one kind, and then decide you really want something else, you might end up paying a lot more than is necessary. It is best to try some different kinds first, and then decide what you want to get.

Let's take a quick look at what the different paints are. The verb "To Temper" means to add something which changes the nature of something else. When we temper raw color powder with a binding medium we are making a *tempera paint*. When most people think of "tempera paint" they either think of a cruddy poster paint used in public schools, or they think of egg tempera, the kind made from yolk. But really, any paint you make yourself becomes a form of tempera.

In the middle ages the common binders used to temper color were gum Arabic, (a glue made from ground tree sap and water) and glair (the white of egg). Other binders such as egg yolk, fluid hide glue, and even fish glue were used, but gum and glair were the common ones. You can make glair as per the instructions below, or you can make gum tempera. All you need is the binder, a little water, a watercolor well to mix it in (or if you want to be medieval you can use a white shell), and the raw color. However, if that is more advanced than you want to get for now **YOU ARE IN LUCK!** because both watercolor and gouache are bound with gum Arabic, so they are almost exactly medieval paint already! Remember, [as stated in **Chapter 8,**] watercolor needs a little more gum Arabic added into it and gouache will look most like medieval paint.

Choosing Colors

Hue means the actual color of a pigment. Blue and green are different hues. Ultramarine Blue is a slightly purpler hue than modern Phthalo Blue, which is a bit more to the green side.

Value refers to how bright it is. Pink is a light value of red. The pink and the red may represent the same hue on the color wheel. Colors with white added are called *Tints*.

Colors with black added are called *Shades*. When you tint or shade a color you make it less saturated. It becomes a little duller than the original, but it does get lighter or darker. Shading and tinting can make colors somewhat more opaque.

Some paints have a greater covering ability than others. This is called *Opacity*. You can use opaque colors to paint over some other colors without sacrificing the brilliance of the hue by shading or tinting it.

However, colors with lesser opacity can be diluted with some water and painted as thinner color over the white of a page to make them lighter without changing the hue. I caution you not to rely on this much though. Medieval illuminators seldom worked on very white pages and so didn't use this technique as much. Also, covering large areas with dilute, wet paint is just asking for the extra moisture to buckle the page. Medieval colors were usually lightened with white.

You have lots of choices for colors which look medieval. The following are some recommended modern colors. They are reasonably close to common medieval colors, but few are exact. They are chosen for lightfastness and color permanence. Several are very toxic! You may wish to choose other colors for your palette. A good book for describing medieval colors is Daniel V. Thompson's *Materials and Techniques of Medieval Painting* from Dover Books.

Black: Lampblack, bone or ivory black.

White: Permanent white, Titanium white, and various translucent whites.

Blue: Ultramarine, Indigo.

Red: Cadmium Red Medium (Hue or real), Red Ochre, Alizarine Crimson Hue, Cadmium Red Light.

Yellow: Cadmium Yellow Medium, Yellow Ochre,

Green: Chromium Oxide, Viridian + White. Sap Green Hue.

Although it would be better to mix browns, some browns such as these can be used: Burnt Umber, Burnt Sienna.

Mix your purples from blue and a red from the alizarin hue family.

These colors are not the only ones, but they will get you by until you do some color comparisons of your own. Note that colors may vary from manufacturer to manufacturer, and since everybody makes a different gold ink/paint and each artist has their own idea of what the best of those is, I will let you figure that out yourself. However, I suggest you get a gold which looks like real gold jewelry. Medieval shell gold was a paint like watercolor kept in a clam shell as a cake. It was often on the pale side rather than dark and "antique" looking.

In the above list I have suggested a few *Hue* colors. Cadmium Red Medium is the modern substitute for Vermillion, and Cadmium Red Light is close to Red Lead, but cadmium is also poisonous. Fortunately a hue version of it made of modern chemicals exists. Titanium has been considered the replacement for White Lead since it was invented. Sap Green and Alizarine Crimson are not very permanent colors, but they are indispensable hues. There are a few fake hues of these colors available which are similar enough to work and are more long lasting. Indigo is virtually the same thing as Woad, and although Viridian isn't a medieval pigment, when white is added it makes a nice fake pale Malachite.

Although medieval paints were often very toxic, many modern pigments are even worse, the cadmiums for example. Fortunately many companies make whole lines of colors which are not dangerous. There is also a system in place for identifying the toxic level of pigments.

Safety

The American Society for Testing and Materials (ASTM) has a standard for the evaluation of the safety of artist's materials. The reference number for this standard is called ASTM D.4236 and is entitled "Standard Practice for Labeling Art Materials for Adverse Chronic Health Hazards." There is also a group called the Art and Craft Materials Institute, Inc. (ACMI), which makes recommendations for labeling (see label above right, Figure C-1). These labels mean that the paints bearing them have been manufactured according to standards. Neither they, nor the label "NO HEALTH LABELING REQUIRED," mean that the product is safe.

It may still be poisonous or harmful. For example, there are different labels needed depending on whether the product is readily absorbed through ingestion, skin contact or inhalation. Dry pigments are especially dangerous because they are easily carried into the air as fine dust, and being pure, they are more easily taken in by the body.

If you choose to research your pigments' toxicity you can contact the Art and Craft Materials Institute, 715 Boylston St., Boston MA 02116, Phone: (617) 266-6800. If you have a medical problem, you can contact the Poison Control Center or the Rocky Mountain Poison Center at (303) 629-1123 (24 hours).

Color Permanency

Some paint companies follow ASTM color lightfastness ratings. These are not required by law and several companies do not provide this information. Look for a label telling the exact pigment material (not the color name!), and lightfastness label in roman numerals where "I" = Excellent lightfastness, "II" means the color does not have maximum color permanency and may suffer in sunlight, but it should survive fairly well under normal circumstances, "III" means the color is prone to fading or changing of color, usually more obvious when applied in thin coats.

The Permanency rating is different from lightfastness. It refers to color stability. Class "AA" are the best. Class "A" are not as stable when used less than full strength or left to the elements. Class "B" are rather non-durable and Class "C" are considered fugitive.

Color Matching

There are numerous books on the market which contain manuscript illustrations, but keep in mind that printed colors in one book may be very different from the reproduction of the exact same page in another book! This is very common, so do not trust the color reproductions of art books very far. Just do your best and go to a museum when you can.

Applications of Color

In many medieval styles, medium and light pigmented colors were often put down either as straight color or with a little white added (depending on the color's opacity). For example, a bright red field might be just vermilion pigment mixed with binder of gum Arabic or glair and painted directly onto the page. Darker colors such as ultramarine or indigo (woad) were mixed with a little white to make them light enough to be used for most applications. If white was not added, the blue would be very dark and translucent. It would not be best in all styles to make light blue by using the pure blue in thin consistencies. Although its "blueness" would remain stronger, the paint film would not cover the parchment color. (However, sometimes you will see thin streaky paint on real manuscripts.) Some colors were shaded or highlighted with translucent washes of paint diluted with water.

One of the reasons medieval book colors seem so pure is that except for white, most colors were not combined nearly as much as modern painters mix colors. The medieval painter did mix colors, but it was in a limited way, such

as a little yellow into some green to brighten it up, or red and blue to create purple. Modern paintings seem to have a more dull look because several colors are all mixed together in different amounts which tends to greatly tone down hues toward grey.

One of the biggest mistakes people make when working on medieval paintings is to buy watercolor or gouache color cakes, and then use all of them straight. Not only does this limit the palette, but failing to mix white with some colors when needed can ruin the period effect. If you are using color cakes, you should have some extra color wells for mixing tints and shades. Carry wet color with your brush from the color cake to the new receptacle. Add the next color and keep your brush clean when it goes to the other color cake!

If you are using dry pigment (raw, pure pigment powder sold in jars) and either gum Arabic or glair tempera as the binder, you have the advantage of being able to easily mix colors ahead of time. Glair will bind the colors to the page a bit better than the gum Arabic in watercolor or gouache. Gum is a slightly weaker binder. In fact, part of the reason that watercolor sticks to the page is because it is finely ground and the fine particles sink into the absorbent paper and get stuck in the fibers. That is why gumbound paints rub off more easily from plate surface papers.

Making Glair

To make glair, take one egg, break it open and without breaking the yolk, separate out the white into a clean bowl. Next beat the white with a whisk (or egg beater) for a long time. It must peak into a very stiff foam, then beat it some more. Cover and let sit for 10-12 hours. After that time there will be a watery liquid at the bottom; that is the glair. Pour it into a small jar like a 35mm film cassette canister. You can save it for several days or longer in the refrigerator, or you can leave it out and allow it to go stale. Stale glair is a little stickier as a binder than fresh glair. It will have an odor, but it is not the same as rotten eggs since it contains none of the yolk.

To use glair, first take a small amount of the dry color from the jar and put it into a little pile in a color well. Drop about the same volume of binder next to it and mix them together. The actual amount of binder varies from pigment to pigment a little bit. If you are not sure about the amounts, paint out a stroke on a separate piece of paper. If the paint dries shiny there is too much binder. If it rubs off, you have too little.

Once you get the proportion of binder to pigment correct, you may thin the paint further with as much water as you want - within reason- to make any level of translucency. It is better to get a little too much glair than too little. At least it will not rub off. Saffron stamens were soaked in glair to leech out the yellow color. The craftsman then painted with the stained glair. You can't get a color heavier in binder than that! However, glair, and especially gum, were susceptible to cracking when used in this thickness, so a tiny amount of sweetener like honey or sugar was added to regain flexibility.

You may temper color with gum Arabic solution in the same way. It is readily available from most art supply stores. Just remember that the proportion of binder to pigment is what is important. The amount of water added to that mixture is only important for achieving the desired consistency of the paint fluid. Thus, you may wish to adjust the gum to water ratio in the gum water solution. Gum water should have the right amount of binder for your colors when added in equal proportions by volume to the pigment.

As with glair the addition of a tiny amount of honey or sugar will help the gum tempera resist cracking in thicker applications. Don't add too much sweetener or the paint may become permanently sticky. Always test it before you apply it.

Application of Color

Some paint films were fairly thin in books, but usually some kind of brushwork design of another color went over the field. For example, a thin background field may be ornamented with lines, dots or different shades of the same color making a twotoned or three-toned geometric design. Another example might be a late period landscape with a thin, light brown or green ground and darker opaque blades of grass brushed on top.

Large color fields often appear streaky on parchment. This was probably because the colors needed to be painted onto the surface without a lot of moisture to avoid buckling the page. The more paint that is layered on the page, the thicker the paint film, and the more likely the paint is to lose flexibility, crack, and flake off the page. Do not goop or crustup your paint on the scroll! Sometimes we fall into this bad habit while trying to get one color (often white) to go opaquely over a darker or more powerful color. The paint you are trying to put on top may be too wet to go on opaquely. Another possibility may be an inherently weak color like yellow. Adding white, black, or another opaque color to a weak color will make it more opaque, but it will also lower its purity and intensity.

Whitework and other fine brush lines

White is a difficult color to lay over a dark color such as blue or red. Yet, because of the contrast it creates, adding white lines over dark colors is a very important medieval effect. Often artists become frustrated when the white turns into a light tint of the color it is supposed to cover. This happens because the artist is applying the color too wet. If you have a puddle of paint that you dip into, the white may still be too thick to cover well.

Here's the trick. Start with a white which is opaque, like Titanium White. Put it into a color well and let it dry completely. Now, with a fine pointed brush, dip the brush into water and wipe it onto the color cake. Wipe on enough to make the white flow up into the hairs. The paint should be just wet enough to barely flow off the brush when you paint it. Now that the paint is right, only dip the tip of the brush into the paint. Then as you withdraw it, shape it into a point by wiping it gently along the side of the well. Giving it a rotation as you do this will point the brush. Wiping it and flipping it over and wiping it again will make the brush have a knife-like edge to make either thin or thick lines.

The idea is that if the paint is drier it will not attack the color film under it. Wet paint soaks into the undercolor and loosens it. This is why wide, wet lines or brushstrokes will tend to pull up colors from beneath them. This applies to all colors, but light colors in particular are more obvious.

Some colors have more covering power than others. Yellows almost never cover without the addition of white. Black always covers well. The other colors vary depending on what they are made of. Experience will teach you.

Methods

When you are ready to paint, set your sheet onto a clean table surface, but do not secure it with tape unless you have worked on the other side of the page. If you have worked on the flip side, it is a good idea to secure a piece of paper with drafting tape to the side which will face the table. You will be rotating the page as you work, so this will keep the downside clean. Put your work on a flat table. You should feel free to rotate the page to work on areas from different angles. For example, if you are filling in the inside of a curve, or drawing a curved line, it is easier to follow the curve if you approach from the concave side rather than reaching over the outline (Fig. C-2 below).

To pull a straight line with a brush you can either brace your finger along a ruler and slide it, or you can turn the paper so the line points away from you. Then pull your brush straight away from you with an arm (not hand) motion.

Sometimes the moisture from your hand can leave oils on your page making it hard to paint with water soluble colors. Even sweat from your palm can smudge calligraphy and illumination. For this reason, it is wise to lay your hand on a clean sheet of white paper if you must rest it on your artwork. You might also try using an artist's bridge. This is a thin board on low legs which spans the artwork and acts as a hand rest.

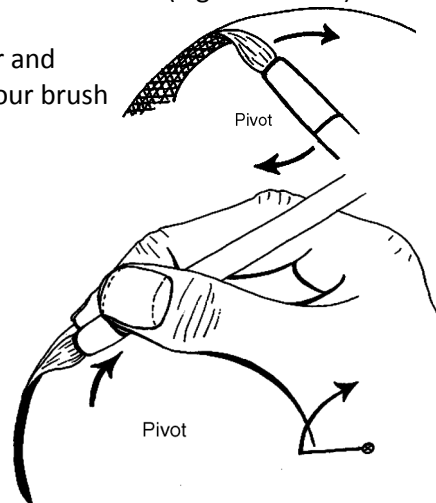


Figure C-2

For fine line control, dip the brush into the paint and wipe it on the side of the color well until there is only enough paint in the hairs to allow the brush to maintain a pointed shape. If the hairs are spread out and the tip looks blunt, you still have too much paint on the brush.

A slow, slight rotation will cause the hairs to stay in a pointed configuration. To make a white line on a medium or dark field, use a narrow stroke of paint just barely moist enough to flow. The faster it dries, the less the color below is disturbed. The wetter the color, the more the bottom color comes up and mixes with the top stroke. This should be kept in mind for blending.

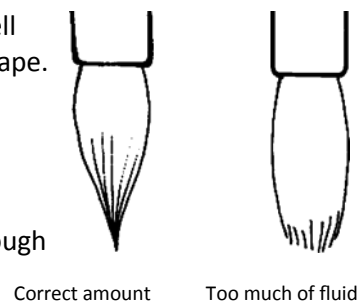


Figure C-3

To blend from light to dark, mix a light, a medium and a dark version of the color. You can work with three to five gradations. Then brush back and forth between them with a moist, but not too wet brush for blending. Add white highlights (or gold if appropriate) and shade with black or another dark color to complete the contrast.

Small circles can be made by drawing with a brush tip when the brush is held vertically. An old blunt ratty brush may have enough reservoir for holding paint and may be trimmed so that only a couple of hairs stick down past the blunt end. These can be used for drawing with great control either circles or dots if you get your nose down close enough to see the exact hairs hit the page (Fig. C-4).



Figure C-4

Dots are best made either with a pen or with a blunt tip brush. The point of a pointed brush creates a wedge shape. This results from the tips of the hairs being pushed aside leaving a wider line like a calligraphy nib.

A side-to-side sketchy motion with the brush usually results in rough brushwork. This is because the motion wipes the paint rather than letting it flow off the end of the brush. Try pulling the brush along the same direction as your line so the paint flows down the hairs. This motion keeps the hairs close together and, combined with a slight rotation, helps keep the point together.

Patterns

Many of the Gothic patterns were created by laying in a color field first and then drawing lighter or darker line-work as layers on top with a brush. Look closely to determine if the medium or the dark color came first. The lightest color was often last. There were, however, always places that needed to have the white of the page behind them. For example, the fancy diaper pattern would not have been painted over an entire panel and then the figures opaquely added on top. This would have created problems with trying to cover all of the soluble underpaint. Instead, the figures would be painted over virgin page surface within their contour lines, and the background pattern would be filled around them. In general, one wide color area rarely paints well over another color field, and it would make a dangerously thick paint film if it did.

However, we will note that backgrounds of thin or less intense color were often underpainted behind a whole area and then figures laid in over that paint. An example would be a renaissance blue sky and greyish green foreground being laid in across the whole field first, followed by the added figures (like trees) painted opaquely over top. Whereas you could get away with painting a dark tree over the background, you would have difficulty adding people in white robes over a dark field of grass.

Diaper patterns are the fancy geometric backgrounds found in miniatures. Often they start with a field color of a medium light value of red or blue. Red and blue or red and green are considered contrasting colors. The second step usually involved adding a darker value of the field color as a grid, either straight or diagonally over the field. The third step may be to add a tiny design using a contrasting color in half or all of the resultant boxes.

The final color step was usually white and was to bring full contrast to the pattern. The white may be a grid connecting the tiny designs or it may be just dots or circles. There are a lot of variations on these patterns, some even using gold as a third main color. Use the knowledge of the basic construction to determine the steps used in the pattern you have chosen.

Strip patterns in borders and line endings in texts were often made in a similar way, but they seldom had a grid. Usually the medium or dark value was painted down the whole strip as a field, and then light or white color was painted over that to create the design.

Tiny color interlace can be first laid out with a single light pencil line or drypoint indentation, and then the color painted over it opaquely, following the line. The overlaps are made with thin black lines delicately placed as edging. If the ribbons are to be the white of the paper, take a pencil and sketch the design over the whole area in a single line. The final lines are then inked with a very sharp pen to create the edges, and thus the overlaps. The pencil is then erased.

Alternatively, you could add color to these ribbons by painting thin color very carefully between the black lines. Thin paint is so translucent that small amounts will not be very noticeable over the black.

Design and Construction of Celtic Knotwork

by Marko Evanovich Panfilov, February 2003. Used with permission.

In this introductory class, two methods for designing Celtic Knotwork will be described. Of course, knotwork designs are not unique to Celtic art. Many cultures and periods have used such designs. For a more in-depth discussion, see the references at the end of this article.

The two methods to be discussed are: "Interlacing Without Erasing", a method described in many SCA documents, and "Centerline Knotwork", described by George Bain. Both methods are actually very similar, but for whatever reasons, some people find one method easier to use than another. Each method also has its own advantages and disadvantages, which will be discussed below. By looking at construction lines and dots that show through pages, research has found that both of these methods were used in period.

Interlacing Without Erasing

As suggested by the title, this method of knotwork constructions doesn't require any erasing when complete. The dots used to guide the pattern are located in the background area of the knotwork which will typically be painted or carved. This is a very "free-form" design method and is useful for covering oddly shaped regions. This method is described in the Knowne World Handbook, discussed at length in the Compleat Anachronist ##118 (Winter 2003), and is also used in classes and books by Mark van Stone.

STEP 1: Creating a grid of dots

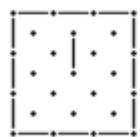


Start by drawing a regular rectangular grid of dots, filling the space in which you wish to put knotwork. Dots should be equally spaced. The distance between dots is roughly the width of the knotwork ribbons you will be creating.



Once the rectangular grid is complete, add an additional dot to the center of each square. This will form the diagonal dot grid needed for knotwork.

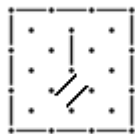
STEP 2: Adding breaks



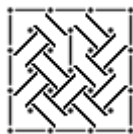
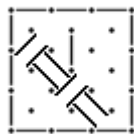
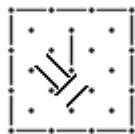
Unless you just want a regular weave pattern throughout the entire shape, you can add breaks to cause the knotwork to loop back on itself. A break is simply a line that the knotwork is not allowed to cross. For example, the entire edge border of the design is a break. A break is either a horizontal or vertical line connecting one or more dots. Breaks can intersect at a dot, but should not cross each other anywhere else along the line.

Breaks are useful for leaving holes in your knotwork. For example, when carving, you might want the knotwork to flow around a defect in the wood. Simply surround the defect with breaks. A symmetric or uniform pattern of line breaks will result in a symmetric and more pleasing knotwork design.

STEP 3: Weave the ribbon



Starting in an open area of your dot grid (not next to a break), draw two diagonal lines between the dots as shown in the figure. This is the start of your ribbon. Draw another set of diagonal lines going the opposite direction adjacent to the first set, as shown in the picture. Continue expanding out drawing the diagonal strips in opposite directions. This forms the under-and-over weave pattern typical of regular knotwork designs.



STEP 4: Curving at the breaks



Your ribbon is not allowed to cross a break. But your ribbon is diagonal and breaks are horizontal or vertical. So, when you approach a break, simply curve the ribbon to avoid the break, as shown in the picture.

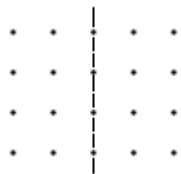


This method of construction allows you to draw as you go. You do not have to do any initial layout, other than the grid of dots. This free flowing method is easy to learn. Impress your friends by "doodling" knotwork using this method. The drawback of this method is that you have less control over the overall design. If you are trying to achieve a specific effect, such as only having a single ribbon intertwined with itself, it is better to use the next method.

Centerline Knotwork construction

In a classic work by George Bain called "Celtic Art, the methods of construction," a slightly different design method is documented that I called the "Centerline" method. This is the method most easily identified in the Book of Kells. Many people find this method more complex because it requires more drawing and erasing of lines. However, I hope to show that this method is really no different than the previous method, except that you are doing more "up front" design work to determine the exact course of your ribbon.

STEP 1: Creating a grid of dots

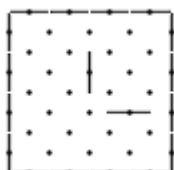


The first step is very similar to the previous method. Draw a rectangular grid of dots. However, it's very important that you have an odd number of dots in at least one direction. You can easily ensure you have an odd number of dots in a direction by dividing the direction in half. In the above example, the dotted line shows how the area is divided in half.



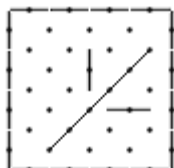
Now, go ahead and add a center dot to each square, but also add a center dot just outside of the border along the longest edge (the top and bottom edges in this example).

STEP 2: Adding breaks

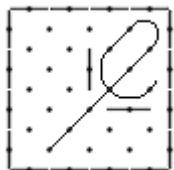


As with the previous method, you use breaks to control where the ribbon is not allowed to cross. Breaks are still horizontal and vertical lines, but instead of connecting dots together, a break is centered on a dot, as shown in the picture. You can still join breaks if you want. In this case, however, breaks can intersect between dots, but not on the dot itself.

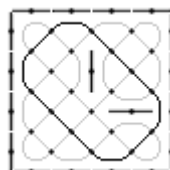
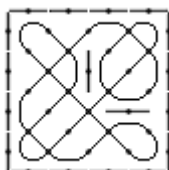
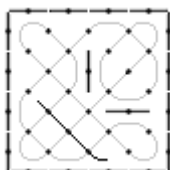
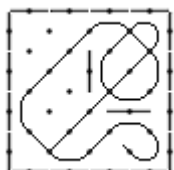
STEP 3: Draw the center line



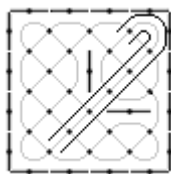
The centerline of your ribbon is formed by connecting the dots diagonally. Keep following the centerline until you come to a break, then curve the centerline to avoid the break and connect to the nearest dot going the opposite diagonal direction (see picture). Continue drawing the centerline until you reach your starting point. This will be the center of one of your ribbons. If you have crossed each dot twice in your grid (once in each diagonal direction), then you have a single-ribbon pattern. If there are dots that you missed, you can either start at one of those dots and draw a second centerline, or you can modify your breaks to redirect your current centerline in a new direction.



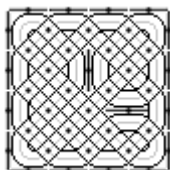
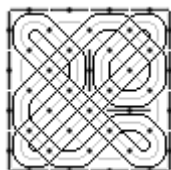
Using this method, most of your time is spent getting your centerline to go where you want and to form the pattern you want. Because you have only drawn a single line, it's easier to modify the path of your ribbon by changing breaks than it is with the previous method.



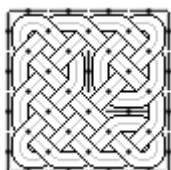
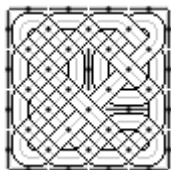
STEP 4: Draw the highway



Think of your completed centerline as the center line of a roadway. Your next job is to draw the edges of the road around the centerline. When completed, your ribbon will consist of three lines: the two outer edges, and the center.

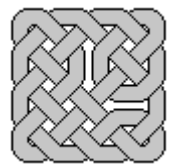
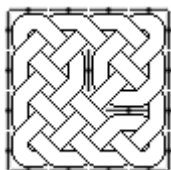


STEP 5: Weave the ribbon



Pick an intersection somewhere in your design, and decide if this is an "over" point, or an "under" point. To continue the road analogy, think of this as two roads crossing. One of the roads needs a bridge to go over the other road. Once you design which road is on top of the other road, ink the outer lines and the bridge. Following the road and whenever you get to an intersection, reverse the bridge. So, if you started on top of a road, when you get to the next intersection, go under the road. Continue this over and under approach until you have defined the direction of the bridge at each intersection. Try to think about drawing a road as viewed from above, showing how they cross over and under each other.

STEP 6: Erase the centerline



The final step is to erase the remaining construction lines, such as the centerline and the dots.

As you can see, the second method has several more steps which makes it more time consuming. The advantage of the second method is that you have greater control over your overall design. And by drawing the ribbon centerline as a complete figure, you end up with a smoother and cleaner ribbon compared to the piece-work construction of the first method.

Try both methods yourself to see which you find easier. I tend to use the first method when carving knotwork in wood because it's easier to flow around defects and there is no cleanup required. I've used the second method for all of the Celtic scrolls I have done because it gives me more control over the design and a cleaner final look.

References

Bain, George, "Celtic Art, the methods of construction," Dover Publications, New York, 1973. Originally published by William MacLellan & Co, Glasgow, 1951.

The Ten Commandments to Calligraphers

On the Making of Good Scrolls unto Thyself, Kingdom of the West. Used with permission.

I. Thou shalt not bear false witness

Work from period sources, not Walt Disney or Warner Brothers. Use medieval scripts – study them to understand the idiosyncrasies of the script, such as letter, word and line spacing, slant, pen angle, etc. Your personality will still show through (it IS your handwriting, after all!) but the goal should be a recreation of a medieval style. The hunt is half the fun, so take the time to do some research and try to achieve an authentic medieval look.

II. Thou shalt use quality materials.

Your aim should be for your work to last as long as the sources by which you're inspired. This means using acid free paper, light fast ink, and quality paints.

III. Thou shalt honor the Crown and Coronet.

Keep in mind the purpose of the scroll: you are documenting the words of the Crown or Coronet. Be sure to leave room (and a prominent place) for what makes the work an official document: royalty signatures, royal and heraldic seals, and the official emblazon, if included in the award. That said, while you need to honor the tradition and meaning of the award, you may (with the Chancellor's permission) make slight modifications to the text - a great chance to personalize a scroll in a creative way!

IV. Thou shalt honor thy illuminator's style.

Where possible, consult with the illuminator to match the font with the art in culture and time period. If it is not possible to do so, then use a simple textura quadrata, the "little black dress" of medieval calligraphy – it can be dressed up or down by the illuminator.

V. Thou shalt not covet thy illuminator's space.

Leave lots of room for illumination and a wide matting border. And don't crowd lines or letters together such that it makes the text a dense area; There should be a balance between the white space in the text and the white space in the rest of the page.

VI. Thou shalt not steal the show.

The purpose of the scroll is to communicate a message about the recipient, not show off the calligraphy. It's a stage prop, not the play itself, so keep it readable by avoiding an overabundance of decoration. Flourishes, cadels, rubrication and other embellishments are beautiful, but should always fit the overall style of the finished piece – refer to Commandments I and IV.

VII. Thou shalt not split words or important phrases.

Yes, splitting words was quite period, but so was debtor's prison. Texts imply doesn't read as well when you split words.

Think "certificate" when planning, and spend some time playing with the layout and spacing – it's ok to leave a whole line for the name and/or blazon, if that makes a difference.

VIII. Thou shalt proofread thy work.

Everyone makes mistakes – wouldn't you rather find yours before someone else spends hours illuminating it? AND before the recipient points it out?

IX. Thou shalt not make an unclean image.

Make sure to clean up your work – touch up rough edges and erase pencil marks, if they are not actually part of the medieval design. If you're working on material that can be scraped, remove errors where possible.

X. Thou shalt honor thy commitments.

Or reworded, don't make commitments you can't honor. It's ok to say "no" to too many assignments, and you'll be happier if your workload isn't breaking your back. Don't be afraid to return an assignment that's been hanging in your personal backlog for too long: there will always be another scroll to do, once you've finished what's on your plate!

Advice on Calligraphy

by Master Randulfr Asparlundr, *MidRealm Scribes Handbook*, c. 2001. Used with permission.

The period and place of the style of the calligraphy should match the period and place of the style of the illumination on your scroll.

Keep in mind that practice will help build up both muscle coordination and evenness in your letter forms. In order to get good at this you will need patience. There is more to it than just learning with your brain. You need to build the muscles for the fine motor control. Then you need to program your brain to act with those muscles.

If your calligraphy needs help there are several books on the market with tips on how to improve your work. Dover Books sells a book called *Medieval Calligraphy: Its History and Technique* by Marc Drogin. It is a superb source for learning medieval scripts since it has style sheets, information on punctuation, ligatures (combined letters), and upper-case forms for display lettering, etc. It also has photos of the actual scripts with captions that reveal what is written in modern type face.

If you are a left-handed scribe, please see the section below entitled **The Sinister Scribe**. What follows are the basics. An experienced calligrapher may work on a flat table, but you will probably find advantages to working on a slope. Your table can be a special drafting board with a ruler and T-square or a simple board propped up on some books with a couple of rulers taped on in an L shape. We sometimes see manuscript illustrations of scribes working on boards in their laps, but there are advantages to working on a stable slope of between 30 and 45 degrees.

The reason for this is that the drop of ink hanging under the nib is pulled down by gravity, and if your quill pen is held vertically it may drop onto the page and leave a blotch. (See Figure B-1). However, if the board is at an angle, your pen is held more horizontally and the ink is less likely pour onto your paper. Its flow is by capillary rather than just gravitic attraction. Of course, a reservoir on the back of the nib will help prevent ink dropping, but the gravity will still cause the ink to flow down the nib faster. Sometimes this leads to thicker lines from too much ink.

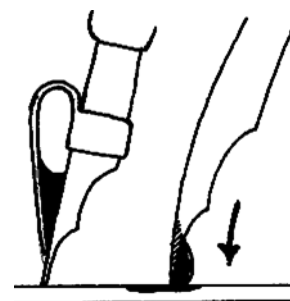


Figure B-1

Another advantage to the slope is that you can use gravity to help your hand pull down straight, vertical lines. When you sit in front of the slope, do not write in front of your face. Write with your hand in front of your shoulder. This will help your arm bring the pen stroke down vertically. You should also use a light touch. A heavy touch will cause the pen nib to slide toward the angle the pen is held at. Manuscript illuminations often depict right-handed scribes holding their pens between the thumb and first two fingers (see Fig. B-2). This provides stability by causing you to use more arm and hand motion than just finger motion. The pen should meet the page at close to a perpendicular angle for best results.

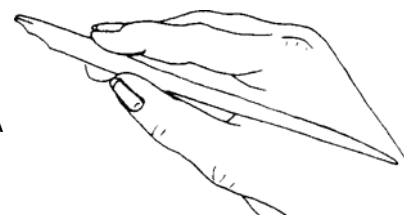


Figure B-2

Set the previously ruled paper on the board with drafting tape. The area on which you write should be in front of your shoulder instead of your face. This allows you to pull down vertical lines with better body mechanics. Next, tape or pin an original version of the text to be copied onto the board next to your art. You may also arrange a calligraphic exemplar nearby. Tape a piece of scrap paper nearby for marking with the pen to make the ink flow.

Use a light touch with your calligraphy. You may need to start pressure to make the ink start to flow. If ink does not flow, check to see if it needs to have more water added to it. Your problem may also be a clogged nib. Different calligraphic styles use what are called different pen angles (see Fig. B-3).

Imagine the ruling lines to be the horizontal. When a style is said to use a pen angle of 30 degrees, it is meant that the flat of the pen tip is tilted 30 degrees from the horizontal ruling. It does not mean that you should write on a 30 degree table or pen slope. Ruling lines, not from touching one line to touching the other. There is a small space between the bottom of the letters and the lower ruling line. There is a large space between the top of the minim stroke high letters and the top line. (A minim height is the height of what we call lower case letters without ascenders or descenders. An ascender is the part that rises above this level. A descender drops down. **b, d, f, h, k, l** and **t** are ascending letters; **g, j, p, q** and **y** are descending letters.)

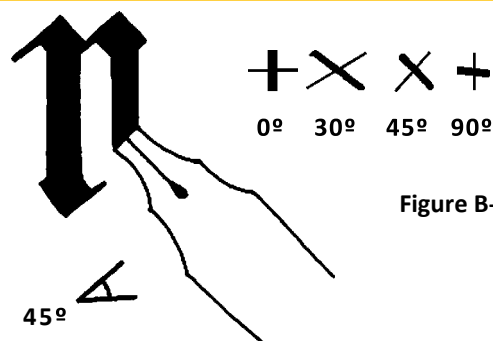


Figure B-3

Most SCA scribes rule with a pencil. Some erase the pencil after writing the text. Some manuscripts, especially pre-Gothic and Italian Renaissance examples, were ruled with a blunt point which left a faint crease instead of a colored line. Otherwise, it was common practice to rule with either ink or a black or colored drypoint.

There is a way to imitate writing between the lines without actually doing so. First rule the page in ink. Next, rule again with pencil so that the bottom pencil line is the line for the bottom of your text and runs slightly above the ink line. Run another pencil line at the top of minim height. Write the scroll between the pencil lines and erase them when the ink dries. It will look as if you had written evenly between the ink lines without touching them! (See Fig. B-4).

While writing, try to keep your hand relaxed. Take a break if you feel you are cramping up. Are you squeezing the pen too tightly?

The most common mistakes made in usually are written in the space between the calligraphy are in not realizing what the particular script's letters and words are like. It is very easy to separate words and letters by modern amounts, but a look at period scripts often reveals letters touching within words and words separated by very little. Look to see what is typical in your script. Also make sure the letter height is proportional to the spacing of lines of text. Another common error is neglecting to make ascenders and descenders the correct lengths. In some scripts they are very short, while in others they are very long.

One of the biggest causes of grief is when you have written out the bulk of the page and you learn that there is not enough space to finish the work! You can keep this from happening if you warm-up your calligraphy by writing the text out quickly to determine how much space it will take. The space taken will depend upon how wide the margins are set, how closely the ruling lines are spaced, and what ratio of letter height to letter width you choose. You can alter any of these factors to enlarge or compress your text.

If you like to use a certain calligraphic style more than others you can save yourself time by standardizing your work. Try making several scrolls on the same calligraphic format. Use the same script with identical margins and line spacing so you need only figure the text length once. Alternatively, you can make models of several different text styles which you will save and refer to when you start a new scroll.

The problem of doing left-handed calligraphy did not, to the best of my knowledge, exist in the Middle Ages. The few people who could write used their right hands. The Sinister Scribes of the current Middle Ages are thus stuck trying to duplicate calligraphic styles designed by and for the right-handed. They face a distinctive, but not insurmountable problem. I will offer several solutions I have run across, and the left-hander may choose to try any or all of them. First, however, we need to dispel some popular myths about writing left-handed.

The Sinister Scribe

by Sondra Venable (AKA Lady Aleksandra de Acciptre) *MidRealm Scribal Handbook*, c. 2001. Used with permission.

MYTH #1: Lefties cannot be calligraphers because they have terrible handwriting. While it is certainly true that many left handed people have terrible handwriting, this is far from inevitable. I suspect that it stems from having been taught by people who have little idea of how to teach writing at all, and even less of how to teach lefthanders. Besides, many right-handed calligraphers (myself included) had terrible handwriting before taking up calligraphy.

MYTH #2: Left-handers drag their hand through the line they have just written. Again, many do because of the way they curl their hand around (see Fig. B-5), due to the above mentioned improper instruction. There are, however, ways to get around this. (As a right-hander I can do Hebrew calligraphy, from right to left, without dragging my hand through it.)

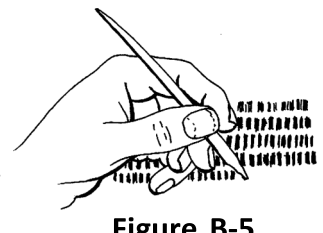


Figure B-5

MYTH #3: Left-handers cannot do medieval calligraphy because they cannot get the same pen angles as right-handers. While this may not make sense to a non-calligrapher, it is a real difficulty for left-handed calligraphers and the reason why they need different tools and/or techniques than righthanders. Let us now examine this problem and suggest some solutions to it.

Calligraphic letters cannot be properly shaped unless the scribe has the right pen angle. A calligraphic pen, like the medieval quill, makes a thin line if pulled along its edge and a thick line at right angles to it (see Figure B-3 above). "Pen Angle" refers to the angle formed by the thinnest line of the pen and the line on which you are writing. (The angle of the pen nib to the paper is something entirely different and not of interest here.) Medieval hands used everything from a 0 to 90 degree angle, but around 45 degrees was the most common. Figure B-6 makes it clear why this is difficult for lefthanders.

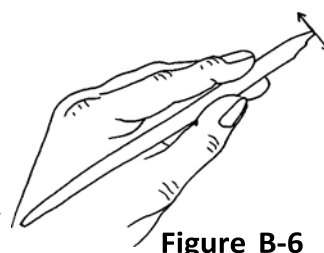


Figure B-6

SOLUTION #1: Pick a calligraphic style where the pen angle is not a problem. Some Uncial variations were written with a nearly or totally flat pen angle, which should be no more difficult with the left than the right hand. (I have tried this myself – since my left hand is unco-ordinated, the letters look terrible, but the pen angle is indeed not a problem.) At the other extreme, some Hebrew scripts use a 90 degree pen angle. This solution is obviously somewhat limiting, and it is no help at all if what you really want to do is Gothic or Italic. Keep reading.

SOLUTION #2: A left-hander can get a 45 degree pen angle by holding the hand curled around as in Figure B-5. Since a quill, metal quill, or reed pen must be pulled, not pushed, you must reverse all stroke directions, going from bottom to top and from right to left. If you already write with your hand in this position, this may be the way for you to go. There is the problem of dragging one's hand through the wet ink, but you can support your hand on a rigid 18" ruler held slightly above your paper to prevent this (Fig. B-7). (Editor's note: A bridge can be made with any flat, rigid bar that has a 1/4 inch spacer glued beneath each end.)

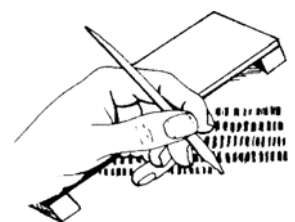


Figure B-7

Some scribes also suggest a light coat of talc powder on the edge of the hand to help it glide along the paper. (I am indebted to Master Johannes von Nurenstein for this method, and to a student in one of my classes at Pennsic XV for the point about the ruler.)

SOLUTION #3: You can also get the proper pen angle by turning the paper sideways. If you do this, you should turn your model alphabet sideways as well. You may find it difficult to write this way, since it is harder to read what you are writing, but it works for some people.

SOLUTION #4: I have recommended to my left-handed students that they use left-handed (also called Left-Oblique) nibs, and I know at least one woman who gets very nice results this way. As shown in Figure B-8, these nibs are cut at an angle to compensate for the angle of the writer's hand.

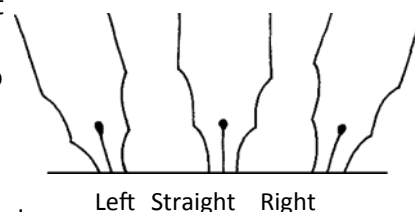


Figure B-8

If you use them you should experiment with the positioning of your arm and the paper until you find what works for you. Left-handed nibs in various widths are made for both Platignum (recommended) and Osmiroid fountain pens. Speedball and Mitchell make left-handed nibs for dip pens which will fit any holder. (Editor's note: There are other companies which produce good left oblique pen nibs than those mentioned in the text. It is not the intention of the SCA or this manuscript to promote one brand over another.) Unfortunately, some retailers will only carry right-handed nibs, and those that do have left-handed ones may frequently be out of them. Ask around. Marc Drogin in *Medieval Calligraphy* also suggests that if you can't find a left oblique nib, you can use a right oblique (Fig. B-8c) turned upside down! If you choose to cut your own quills or reeds you can get pretty much any width and angle you like.

Different methods work for different people. If you are left-handed, I hope that one of these will work for you. If you are a right-handed calligraphy instructor, keep them in mind for potential students. (You may want to buy a left-handed nib to keep for students, and practice with it yourself.) Both students and teachers might want to look up a book called *Left-Handed Calligraphy* by Vance Strudley. I haven't seen it myself, but it's mentioned in the calligraphy primer in *The Known World Handbook*. If you are a left-handed calligrapher who uses a method I haven't covered here, please let me know about it.

[In addition to the techniques described above in **The Sinister Scribe**, there is another method which seems to work well. A left-hander can achieve the mechanical advantages of hand and arm motion by adopting the method of holding the pen as illustrated in Fig. B-9. In addition, the strokes made by the left-hander will be exactly the same as those made by a right-hander. The nib shape can be flat, but there is a special way to hold the pen. Hook your index finger over the top of the pen and hold the pen there with your thumb. The other three fingers are curled under the hand and your middle finger stabilizes the pen by resting it on the center bone, just behind the joint.]



Scribe's view



Front view

Figure B-9

How to Form Letters

by Master Randulfr Asparlundr, *MidRealm Scribes Handbook*, c. 2001. Used with permission.

Most calligraphy books provide calligraphic Exemplars with arrows around each letter to indicate how to make the strokes. To repeat this with each Exemplar in this book would be perpetuating a redundant crutch. There are many ways to form a letter with a medieval pen.

You should use a technique which suits you best. They differ in how many strokes are used and in what order. Since there is no correct order for placing the strokes which make a letter, we will learn instead to make letters in general. We will then be able to analyze any calligraphy and determine how to reproduce it without the aid of arrows.

To make a letter form, first look at the letter to discover the pen angle with which it was written. Insular Majuscule was usually written at a near 0 degree angle and Gothics are usually written around 45 degrees. However, some alphabets are variable. There are horizontal lead-in strokes on the German Gothic book hand done in 0 degree angle, and there are others which change by rotating the pen. An example of one of these rotating scripts is Insular Minuscule, which starts at a near 45 degree angle and has spiked descenders which are formed by rotating the pen to a full 90 degrees as the stroke is pulled. There will be more on rotations below.

Most letter forms start on the upper left of the letter. This allows you to better judge the distance for spacing between strokes, your right hand pulls away from wet ink as you write, and most strokes are pulled downward.

Begin by placing the pen onto the page with a little more pressure than you would use to pull the stroke. The pressure will get ink flowing. Don't overdo it. Release to a light touch and write by skimming the page with the flat edge of the nib end. If you are only getting half the width of your line, or the ink won't flow, look at your technique. Are you accidentally using a diagonal pressure so that only half of the nib is on the paper?

The formal Gothic Textura Quadrata and some others use a lot of straight lines, either vertical, horizontal, or diagonal. These strokes may be made separately, or as one by backtracking.

Most often, scribes pull the strokes of shapes like the letter **O** starting from the top left, down and around to make the left bottom, and then, they go back to the top, pull down to the right, and then continue pulling downward to meet the other side (Fig. B-10).



Early Gothic
Figure B-10

A tip for getting good spacing and consistent verticals in Gothic Textura Quadrata, or any hand where you have a series of identical first strokes, is to make as many of the vertical strokes as possible. Then go back and make the serifs.

Although most strokes are made with downward pulled and side to side motions, there are many times when, for convenience, scribes sped up the process by completing the letter form with a pushed-up stroke or two. This led to many of the configurations of conjoined letters, and a pushing action actually became necessary to form some of the shapes.

Pushing is quite common in cursive style and otherwise flowing scripts. The scribe is keeping the pen on the page as long as possible. Examples are Gothic Littera Bastarda and Insular Minuscule. To push the pen upward you need a very light touch or your nib will snag the fibers of the page. Look at the insular miniscule letter "o" and "r" as well as any early period ligature such as the tall linking "e."

Also look at the English Bastarda “e,” “s,” and “d” which incorporate the technique of rocking up onto the corner of the nib to draw a fine line (Fig. B-11).

Both pushing and drawing lines with the corner of the nib require you to start with enough wet ink on the page to complete the stroke. If your paper is overly absorbent, your ink will not draw out with the nib. It will soak into the paper first.

The technique of rocking up onto the corner is very useful for making the decorative spikes and curved lines which emerge from the letter, but would otherwise be impossible to make on the flat nib. Before you rock up onto the corner you must first apply a little pressure to increase the amount of ink on the page with the pen (Fig. B-12).

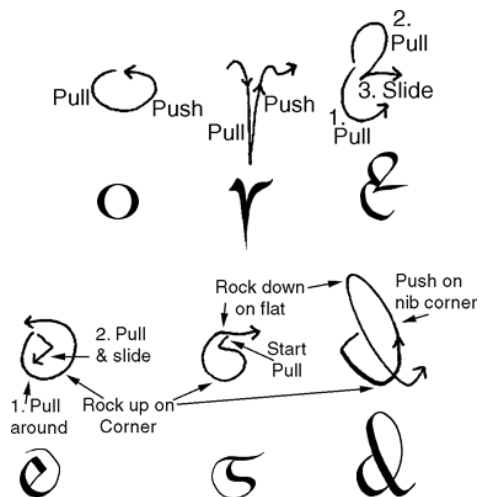


Figure B-11

Serifs

Many letters have a decorative attachment called a serif. These add obvious visual weight at the ends of strokes. Examples of serifs are the triangular decorations on the upper left of many letter forms, the hooked bottoms of some letters, and the hairline and diamond shapes of Gothic Textura Quadrata.

The serif is usually drawn with the same nib as the rest of the letter, although some scribes add them later with a pointed pen. If you use the same pen, the serif can either be made first, or after the main stroke. To make a serif with a calligraphy pen, first decide whether it is a type which can be made with a stroke the same width as the width of your pen or if it needs a finer line. For many scripts it is possible to make the serif with the pen nib flat on the page. To do this, it is often necessary to use pen rotation (see below). Otherwise it is possible to rock up onto the corner and draw. Figure B-13 shows how several serif types can be made.

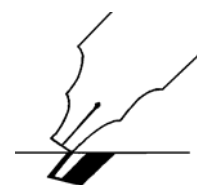


Figure B-12

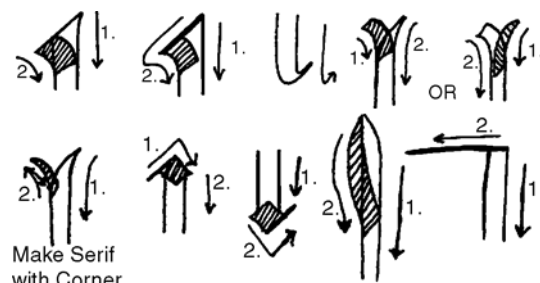


Figure B-13

There will be times when it is necessary to make the serif with a pointed drawing pen or the corner of your nib. The wispy triangles of the Book of Kells serifs and the “V” shaped tops of some Gothic Textura Quadrata ascenders can be made with more convenience this way. Hollow areas are then filled.

Rotation

The rotation technique is a manipulation which made by gently rolling the pen handle between your fingers. The result is that the pen angle changes as you do this. When combined with a pulled stroke we get a line which changes from thick to thin. A rotation can also be used at the top or bottom of strokes to create a flat ending to a letter stroke which is made with a diagonal pen angle. Figure B-14 shows an Insular Miniscule letter “s” being made and the rotated angles of the process.

As you can see, the pen angle starts at about 45° and as the stroke is pulled downward it is rotated to a vertical orientation. In this particular letter form the pen stays on the page and draws the wet ink back upwards, rotating back to 45° as it goes.



Figure B-14

Calligraphic Exemplars

by Master Randulfr Asparlundr, MidRealm Scribes Handbook, c. 2001. Used with permission.

ALL OF CHRISTIAN NORTH WESTERN AND NORTH CENTRAL EUROPE

600-10th c.: Artificial Uncial. When used, capitals are either large versions of the same or **Roman Square Capitals**.

600-9th c.: **Roman Half Uncial**. Capitals are either large versions of the same, **Roman Square Capitals** or **Pre-Caroline Versals**

11th c. onward: **Gothic Versals** are often used as capitals and especially Display Initials and other Decorated Initials.

11th-13th c.: **Early Gothic** with **Roman Square Capitals** within the text, and **Gothic Versals** for all large decorated letters.

13th c. onward: **Gothic Littera Bastarda** and **Bastarda Capitals** within the text and **Gothic Versals** for all large decorated letters. Alternatively, formal works would often use **Gothic Textura Quadrata**, with **Gothic Versals** for text capitals and all large decorated letters.

BRITAIN & IRELAND

7th-9th c: Britain and Ireland: **Insular Minuscule** or **Insular Majuscule** with **Insular Versals**.

10th c. onward: Ireland: Insular scripts survive in modified forms through the SCA period, but take progressively more angular characteristics from the 10th c. onward.

10th-12th c.: Britain: **Carolingian Minuscule** with **Roman Half Uncial** or **Roman Square Capitals**.

11th-13th c.: **Early Gothic** with **Roman Square Capitals** within the text, and **Gothic Versals** for all large decorated letters.

Late 12th-mid 14th c.: **English Gothic Book Hand Minuscules** with **English Gothic Book Hand Capitals** within the text and **Gothic Versals** for all large decorated letters.

13th c. onward: English style **Gothic Littera Bastarda** and **Bastarda Capitals** within the text and **Gothic Versals** for all large decorated letters. Alternatively, formal works would often use **Gothic Textura Quadrata**, with **Gothic Versals** for text capitals and all large decorated letters.

FRANCE AND NORTHWEST EUROPE

10th-12th c.: **Carolingian Minuscule** with **Roman Half Uncial** or **Roman Square Capitals**.

11th-13th c.: **Early Gothic** with English style **Gothic Book Hand Capitals** or **Roman Square Capitals** within the text, and **Gothic Versals** for all large decorated letters.

13th c. onward: Regular **Gothic Littera Bastarda** and **Bastarda Capitals** within the text and **Gothic Versals** for all large decorated letters. Alternatively, formal works would often use **Gothic Textura Quadrata** and **Gothic Versals** for text capitals and all large decorated letters.

GERMANY AND NORTH CENTRAL EUROPE

10th-12th c.: **Carolingian Minuscule** with **Roman Half Uncial** or **Roman Square Capital**.

Late 12th-mid 14th c.: **German Gothic Book Hand Minuscules** with **German Gothic Book Hand Capitals** within the text and **Gothic Versals** for all large decorated letters.

13th c. onward: Regular **Gothic Littera Bastarda** and **Bastarda Capitals** within the text, and **Gothic Versals** for all large decorated letters. Alternatively, formal works would often use **Gothic Textura Quadrata** with **Gothic Versals** for text capitals and all large decorated letters.

ITALY

11th-14th c.: Italian book hands are similar to the northern continental European styles.

15th-16th c.: **Italian Humanist Minuscules**, with **Humanist Capitals** used in text and for large decorated letters.

SCANDINAVIA AND NORTHERN ISLANDS

Before Christianization around the 10th c., there was little writing on the page in Scandinavia, so missionaries and travelers would use whatever script they brought with them to the north. Contact with Britain and Ireland meant that the Scandinavians who settled there would use what scripts existed there already. Your best “Viking Age” scripts would be to follow Anglo-Saxon and German styles. **Insular Miniscule Artificial Uncial**, **Roman Half Uncial**, and **Early Gothic** are all good candidates. Runes were not usually used on scrolls or manuscripts. The Eth and Thorn letters are used.

From the Gothic age onward, follow Northern European standards. A 14th c. **Icelandic Book Hand** sample is given for comparison.

SPAIN AND PORTUGAL

600-12th c.: Visigoth Miniscule with Pre-Caroline Versals. (Arabic was used by the Islamic population of the Iberian Peninsula until the expulsion in the late 15th c.)

EASTERN EUROPE

Eastern Europe of the Byzantine Empire used forms of Greek, and in Russia Greek evolved throughout the Middle Ages into Cyrillic alphabets. The Hebrew alphabet was used in every European nation by the Jewish community with illumination which matched contemporary tastes.

Artificial Uncial

6th c. All Christian lands. 3-5 pen widths. Rule 3X

ΑΑΑΒΒΒC D D E E F F G G H I K L M N O P Q Q Q
R S S T T U X X X Y Z

TECANJTA DCELEBRATQUE POLUS REXGAZ
I FERHYMNIS..TRANS ZEPHYRIQUE GLOB
UM SCANDUNT TUA FACTA PER AXEM..

Roman Half Uncial

3rd-9th c. Christian Europe. 3-6 pen widths. Rule 3X

a b c d e f g h i j k l m n o p q r s t u x y z st si

Te canit ad celbratque polus rex gazifer
hymnus. Trans zephyrique globum scand
unt tua facta per axem.

Pre-Caroline Minuscules

7th-8th c. Christian Europe. 8th c. Corbie France. 4-5 pen widths. Rule 3X

a b c c d e e f g h i i k l m n o p q r r
 s t u x x y z ð ea et min es em or
 cogn te er tori
 linking from

Te cunia adcelebrataque polus rex ga
 zis hūmni. Trans zephūque globum
 scandunt tua facta per axem.

Visigothic Minuscule

7th-12th c. SPAIN. SPANISH 10TH C. 3-4 PEN WIDTHS. RULE 3X

a b c d d e e f g h i l m n o p q r r a a u x y z
 linking e i/j t u/v
 eu en terru fu ti ri rec te ter tem

Te cunia adcelebrataque polus rex gazis
 hūmni. Trans zephūque globum scandunt
 tua facta per axem.

Insular Majuscule

8th-9th c. Ireland, Britain and Scotland. 5 pen widths. Rule 2.5X-3X

α β c d ð e f g h i k l m n o p q r
 s t u x s y z & &

(Note: Brackets under 'g' and 's' indicate pen widths. 'u/v' and 'y' are also indicated.)

Te canit ad celebratque polus
 rex zaxifer hymnis. Trans
 zephyrique globum scandunt
 tua facta per axem.

Insular Minuscule

6th c. Ireland onward, 6th-late 12th c. Britain, 7th-9th c. Northern Europe.
 5-6 pen widths. Rule 3X

α α b b c d d e e e f f g g h h i k k l l
 m m n n o p p q q r r r s s t t u u u v x x y y

(Note: Brackets under 'g', 'r', 's', 'u/v', and 'w (Anglo-Saxon)' indicate pen widths.)

z ð ð þ t α 7 7 en es st ae aeg

(Note: Brackets under 'That', 'th', 'Thin', 'at', '&', 'en', 'es', 'st', 'ae', 'aeg' indicate pen widths.)

Te canit ad celebratque polus rex zaxi
 fer hymnis. Trans zephyrique globum
 scandunt tua facta per axem.

Carolingian Minuscule

8th-mid 12th c. Frankish Empire.

10th-12th c. Northwest Europe and Britain. 3-6 penwidths. Rule 2.5X

a b c d d e f g g h i k l m n o p q r u s t u x x y z & ⁊ st
1/2r u/v & st

ti tu ct et
ti tu ct et

Te canit adcelebratque polus rex gazifer hymnis.
Trans zephyrique globum scandunt tua facta per
axem.

Early Gothic

11th-13th c. All of Europe.

French Gothic Bookhand 13th c. 4-6 penwidths. Rule 2.25-2.5X

a b c d d e e f g g h i k l m n o p q r u s s t u v x
1/2r s u/v

y y y z z &

Te canit adcelebratque polus rex gazifer
hymnis. Trans zephyrique globum scand
unt tua facta per axem.

English Gothic Bookhand Minuscules

12th-early 14th c.

England 1240s written in Norman French. 4-6 pen widths. Rule 2.5X

a b c d d e f g h i k l m n o p q r z s t u v u/v w x x y z

1/2r s u/v

z de pe dr st ct

& de pe dr st ct

*Te canit adcelebratque polus rex gazifer hymnis. Trans
zephyrique globum scandunt tua facta per axem.*

German Gothic Bookhand Minuscules

12th-14th c. Germany.

German early 14th c. 4-5 pen widths. Rule 2X

aa bb bcc d d e e f g g h i k l l m n o o p q r u s t t

k 1/2r s

u/v w x y z z z z & st de

u/v & st de

*Te canit adcelebratque polus rex gazifer hymnis.
Trans zephyrique globum scandunt tua facta per
axem.*

Gothic Textura Quadrata

13th c. onward. All of Europe. 3-6 pen widths. Rule 2X

a b c d e f g h i j k l m n o p q r s t u v w x y z z

z e st 1/2r s

Te canit adcelebratque plus rex gazifer hymis. Trans zephyrique globum scandunt tua facta per æem.

Scandinavian Gothic Bookhand Minuscules

Iceland. Early 14th c. 5 pen widths. Rule 2.5X

a b c d d e f g h i k k l m n o p q r s t u v x

r, 1/2r s x

þ ð æ æ œ do st &

th th aa ae oe do st &

thin that

Te canit adcelebratque plus rex gaziper hymins.
Trans zephyrique globum scandunt tua facta per æem.

Gothic Litera Bastarda

13th c. onward, all of Europe. 4-6 pen widths. Rule 2.5X

a b c d e f g h i j k l m n o p q r s t u v u
1/2r s s u/v

W x y z

English sample 15th c.

a b c d e f g g h i j k l m n o p q r r r r
g r 1/2r

s s s s t t u u v w x y z z th &

pp ro rt ri st that with thou

Te canit adcelebratque polus Rex gazifer hymnis.
Trans zephyrque globum scandunt tua facta
per axem. The quick brown fox jumps over y
lazy dog.

Pre-Caroline Versals

A B C C D E E F G G h h I
L M M N N O P P Q R S S T T
U U V V X X X Y Y Z

Insular Versals

A A A B B C D E F G G h h
I I L M M N N O P P Q Q Q
R R R S S T T U X X S Z Z
u/v

&

A A B B C D E F F h h I L M N O P
g

Q R S T U V X Y Z &

Gothic Versals

A B C D E F G H I J K L
M N O P Q R S T U
V X Y Z

English Gothic Bookhand Capitals

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

German Gothic Bookhand Capitals

A B C D E F G H I J K
L M N O P Q R S S T
U V W X Y Z

Gothic Litera Bastarda Capitals

A A A B C D S D E E E F F F
G G H H I I J J K K L L L M M
N N O O O P P Q Q R
S S T T T U U V V
W W X X Y Z Z

SHIELDS

On the shield figures (next page), the "x" markings are center points for drawing shield edge arcs.

A. "KITE" shield, c. 1120-1220. This shape varied in width (the widest example is shown), in the straightness or curvature of the sides, or in the point or curve of the bottom tip. In the 13th century, styles were changing to a straighter top of the shield. A kite might have the top cut off in a straight line (indicated on the figure), resulting in a "turnip" shape that was to remain popular until 1475. This shape was found throughout Europe.

B. Classic "heater" shield, c. 13th century. A shape evolved from the kite shield. This shape was found throughout Europe. A thinner form of it was found in Germany. (The "X" location point for the compass is found above shield C.)

C. Classic "heater" shield, c. 1250-1350. Notice that the sides run parallel more than the previous. This shape was found throughout Europe.

D. Classic "heater" shield, c. 1350-1500. Notice that the sides run parallel more than half the length of the shield. This shape was found throughout Europe.

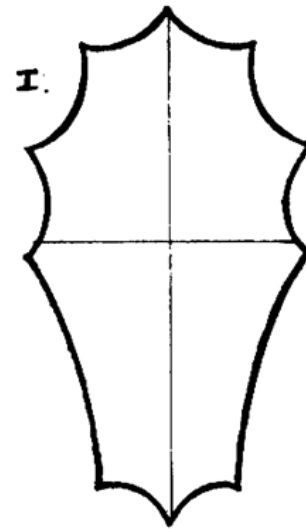
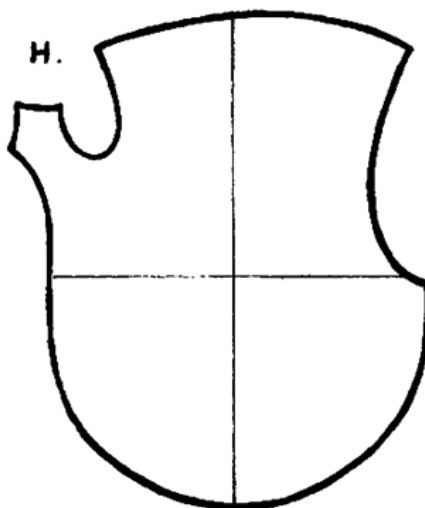
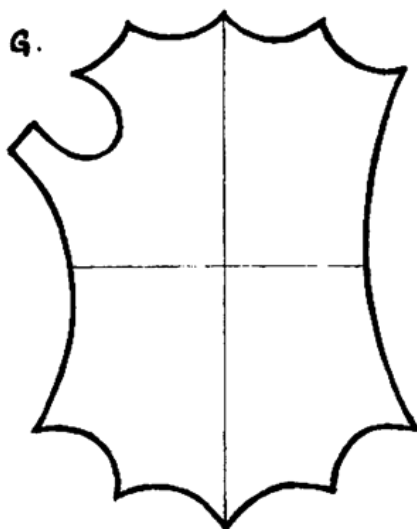
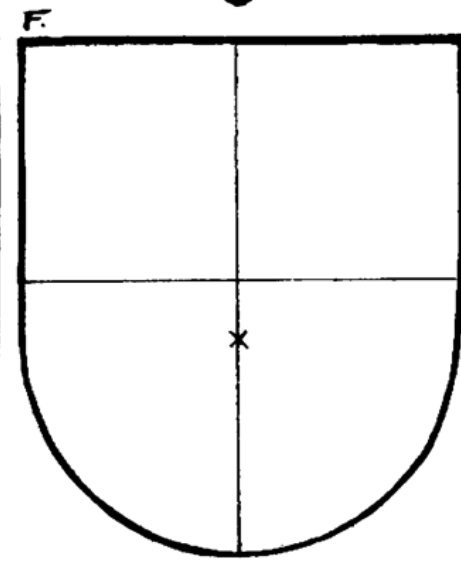
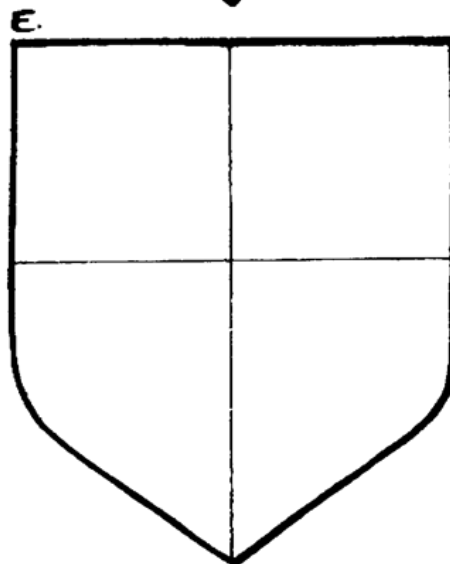
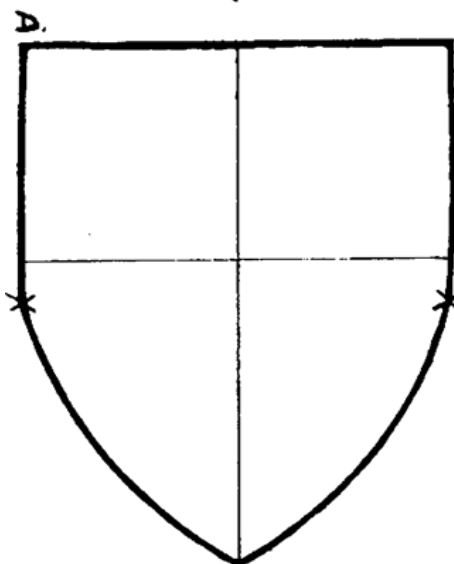
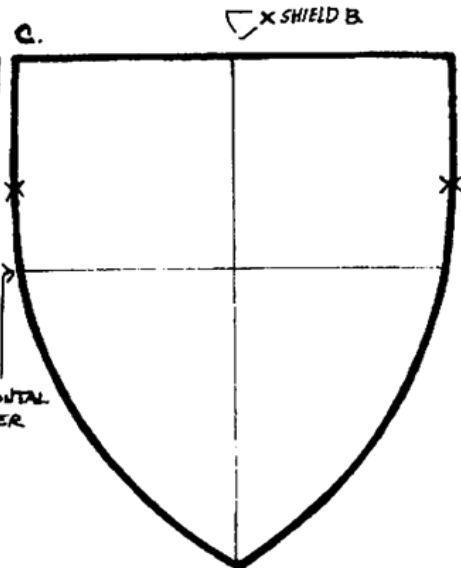
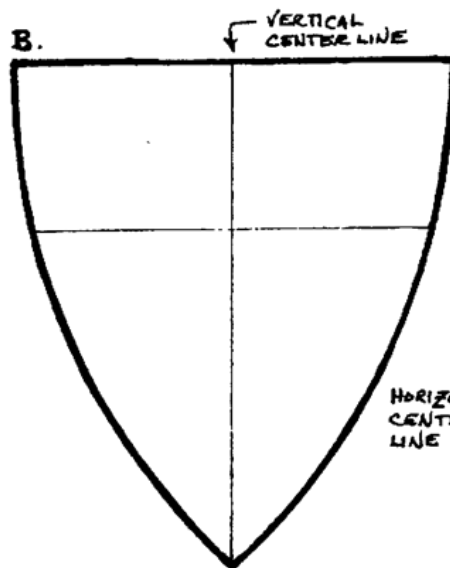
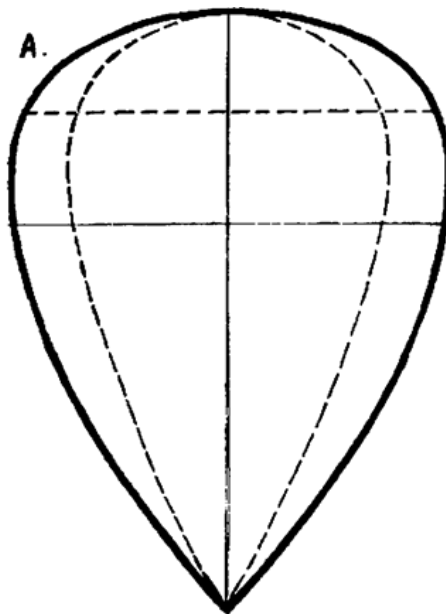
E. Straight-edge Heater Shield, c.1450-1600. Notice that the sides run parallel most of the shield. This shape was found throughout Europe.

F. Half round shield, c. 12th century to 1600. This shape was sometimes called the "Spanish shield" since it was used most frequently in Spain. Its earliest Spanish form dates from the 12th c. and was thinner, much like the "kite." That thin shape widened slightly by the 13th century, and was then found in both Spain and Italy. The width shown in the figure has been known in Spain since the 15th c. and remained popular well past 1600. The width shown has also been extremely popular in Germany since the 15th century. Notice the shape is constructed of a rough square with a semi-circle drawn at the bottom.

G. Jousting shield, c. 1450-1600. This notched shield shape was very popular in England. It was also found, with slight variation, in Germany in the 15th century. An un-notched (i.e., symmetrical) version of this shield was used in England in the 16th century.

H. Jousting shield, 14th-15th centuries. This shape was particularly popular in Italy. A straight-sided version (top and bottom remain curved) was also popular in Italy in the 14th century.

I. Jousting shield, 16th century. This shape is uniquely Italian. The basic outline resembles a piece of head armor for a horse called a chamfron. Slight variations known in period were created by a reposition of the scalloping along the sides, but can result in less available area to display charges.



Some Helms and Shields Used in Heraldic Art

by Jeanne-Marie Quevedo and John Vernier (*Aureliane Rioghail, Ave Herald Extraordinary, and Guichart de Chadenac, Metalsmith*) *MidRealm Scribes Handbook*, c 2001. Used with permission.

The helm and shield figures on the next several pages are drawn in proportion and in scale to each other so as to provide the scribe with mix-and-match components in scale. Shields may be presented as hanging from the helms, either invisibly or with straps. Shields may also be presented as a horizontal base for the helm to sit upon. Fine lines indicate where a shield might be in relation to the helm.

What goes with what

Before 1300, you might find a crest “growing” directly out of the top of the helm with neither torse nor mantle. Or you might find just a coronet or a cap of maintenance without mantling. By 1350, the crest is always accompanied by both the mantle and a torse or its replacements. (The torse is of the same cloth as the mantle.) The replacements reflect higher ranks than the “base-model” torse, being perhaps a cap of maintenance (chapeau), a crown or a coronet. On the helm figures, faint lines indicate where the mantling, torse (or coronet) would fit.

Helm Figures

Notes on figures on next page

1-5 GREAT HELMS, c. 1300-1400

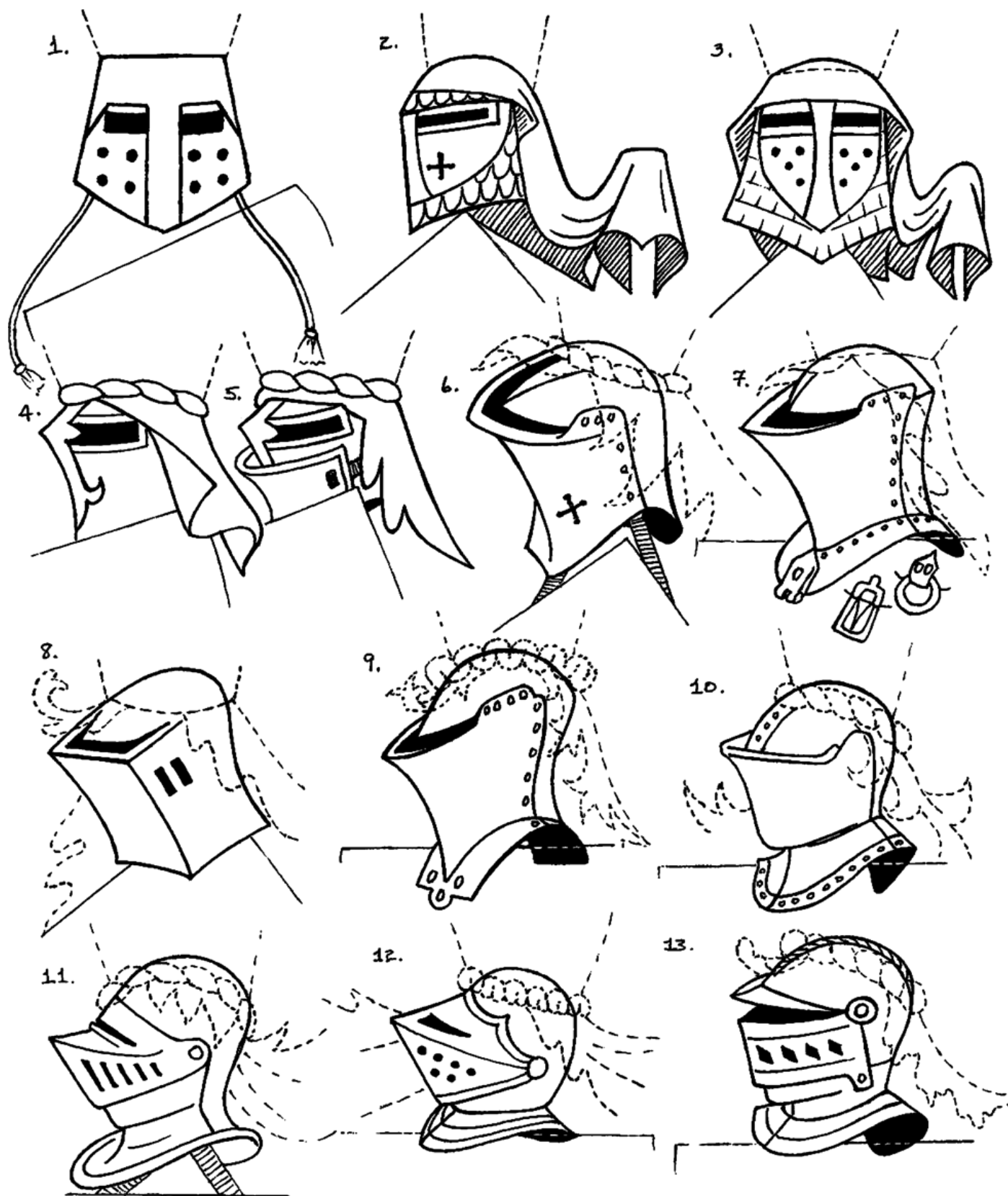
- 1) c. 1300. No torse or mantling were used. Cords with tassels come from within the helm.
- 2 & 3) c. 1300. These great helms are covered by a colored quilted hood which is seen under the mantling.
- 4 & 5) c. 1375. A neck protection which is attached by a visible strap has been added to Fig. 5. N.B.: This style of great helm was depicted either facing to the left or facing the viewer. It is most frequently found facing left.

6-9 FROG-FACE JOUSTING HELMS, c. 1400-1540

- 6) c. 1400. This figure is heavily stylized to deal with the difficulties encountered in accurately depicting this type of helm. This type of stylized depiction was most frequent but may be ugly to the modern eye.
- 7) c. 1400. More realistic depiction of Fig. 6. This figure also illustrates an attached neck piece that displays a front bolt or ring, called a charnel. Two other types of charnel are shown, but the forms vary and can be quite decorative.
- 8) c. 1400. A squared variation.
- 9) c. 1500. High crowned Italian Frog faced helm.

10-13 CLOSED HELMS, c. 1500-1600 *Closed helms are always depicted facing left.*

- 10) c. 1530. Pierced work is optionally depicted on this very plain helm, although in reality the holes would be on the dexter side.
- 11) c. 1500. Closed helm with visor.
- 12) c. 1595. Closed helm with visor.
- 13) c. 1575-1600. Burgonet.



Interpreting a Blazon

The blazon—the text—and emblazon—the image—that the scribe is given may not be as registered with the College of Arms. Often words get inadvertently altered or a blazon is submitted but returned for changes so that the final blazon is not what the scribe is initially given. With AoA-level awards the recipient may not have arms at the time of the award but if the scroll is placed on the backlog that may have changed by the time the scribe is prepared to do the scroll. There are a number of safeguards to prevent errors in text and illumination on a scroll.

First, the scribe should check to see if a blazon is listed on the kingdom Order of Precedence. As of the publication of this version of the handbook is <http://op.atlantia.sca.org>. This resource is not always reliable, however, as it is not updated weekly and often people get arms passed or arms changed. To be doubly certain that the blazon and emblazon are correct please check the SCA Ordinary and Armorial at <http://oanda.sca.org>. It is updated monthly as Laurel makes decisions but the search forms are difficult to use but it is guaranteed to be more accurate than any other electronic record available. If the blazon cannot be located or, at least, verified, please contact the Triton Principal Herald of Atlantia at triton@atlantia.sca.org so that the great officer of state in charge of heraldry can find the most current verification for you.

The Ordinary and Armorial is more easily negotiable when using the Name Pattern Search Form, form number 3. It is not case sensitive and does not require the entire name to be typed to get results returned. Form 3 will return any record associated with what is typed. For instance you must type “Atlantia, Kingdom of” in form 1 but can type “atlantia” in form 3 and return a list of all armory and awards associated with the kingdom.

Once the scribe has verified the blazon the following documents about rendering an emblazon to interpret the blazon and create the artistic representation, the emblazon.

Heraldry for Scribes

by Mistress Eowyn Amberdrake (Adapted with the author's permission for Western usage, by Master Khaalid al Jaraad with the assistance of Mistress Alison von Markheim.) West Kingdom website. (Altered from the original to shift formatting to accommodate this publication.) Used with permission.

In this article, I will assume that the reader is a scribe who does not read fluent heraldese, but who has just been given an abstruse verbal description of a set of arms and a poor-quality black and white copy of a picture drawn by a non-artist. The scribe's goal is to redraw that picture in a manner consistent with heraldic practice, and to color it properly. This is not an introduction to heraldry, so I am also assuming that the reader has either a reference book or two or a tame herald available.

When SCA practice differs from mundane heraldic references, it is best to consult an experienced SCA herald about the difference, or to assume that the SCA practice is correct and is in keeping with our interpretation of heraldry. I will specifically address the basics of heraldic drafting style (size and shape), heraldic conventions (what the blazon doesn't say), SCA specific rules, and enough heraldic terminology to understand what goes where and how it is painted. Since animals occur frequently and have their own peculiarities of color and position, they are in a section of their own. The reader should refer to nearly any heraldic reference book for illustrations of crosses and their variations: there are too many to cover here. There are some crosses that are SCA inventions: if they aren't in a mundane reference ask a knowledgeable SCA herald. Heraldic terms are printed in bold type the first time they are used, and the reader may wish to refer to an heraldic dictionary for a more complete definition. I particularly recommend An Heraldic Alphabet by J.R. Brooke-Little.

Some of the statements here are based on rulings gathered into the Laurel precedents documents. There are not exact quotes, but many interpretations. Nearly all are based directly upon mundane heraldry and heraldic illustrations and practices.

What goes on a shield?

The duty of heraldic design is to be distinct, simple and impressive. To this end, good heraldic style is typified by the following qualities:

- **Clarity** A strong, simple design.
- **Contrast** Light colors are shown against dark ones, and vice versa, for maximum recognizability.
- **Balance** Designs tend to be symmetrical.
- **Repetition** Multiple objects are generally of the same kind.

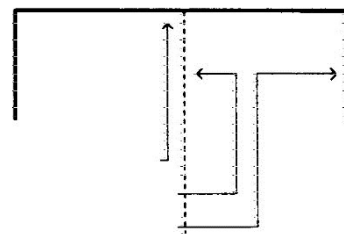
Space Filling

Objects are drawn to comfortably fill the spaces provided for them. This may entail adjusting the placement of animals limbs or the size of the object. The space covered should be somewhat less than that left over.

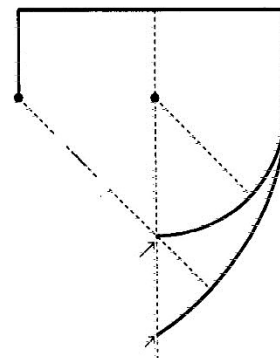
Drawing a Shield

Figure 1 shows a basic shield shape. Draw the top of the shield and the center line. Draw straight sides $\frac{1}{5}$ to « the width of the shield. $\frac{1}{3}$ is a common length. Next, draw the sides curving to the center line. Either by starting at the bottom of the sides for a pointed base, or from the center for a round base.

Figure 1: How to Draw a Shield



1. Draw top line.
2. Draw centerline.
3. Draw sidelines
(Those drawn here are $\frac{1}{3}$ the length of this top line.)



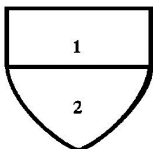
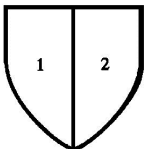
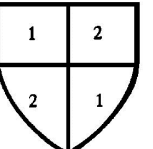
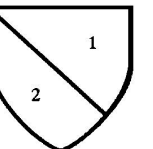
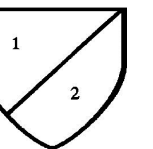
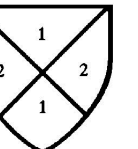
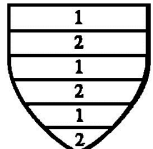
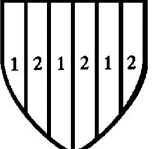
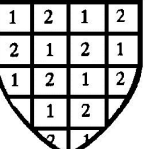
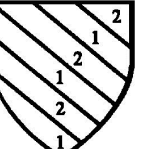
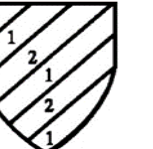

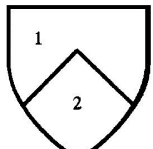
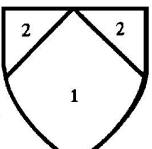
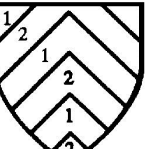
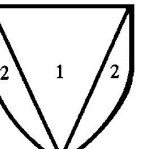
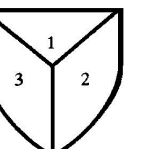
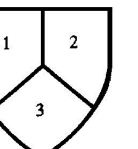
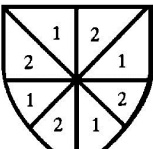
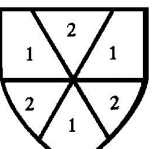
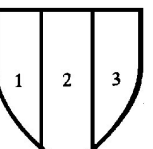
4. Draw the sides curving to the centerline.
Either by starting at the center for a round base, or from the bottom of the sides - for a pointed base.

The Blazon

The **emblazon** is the picture, the **blazon** is the description of the arms in formal heraldic wording. A blazon first describes the **field**, or background, then the color of the objects placed on the field. After that it describes **charges** place on top of charges, and so on, building up from the surface of the shield. If a **bordure** or **chief** is present, it and its charges are blazoned last. The order that charges are given (depending on how they are arranged) is: from **chief** (top) to **base** (bottom), from **dexter** (shield's right, observer's left) to **sinister** (shield's left, observer's right), and from center outwards. When describing the charges, their number and arrangement on the shield are mentioned first, followed by their positions, positional details, color and color details. Several charges of the same color would all be described before mentioning the next color. **Roundels** (disks) and **gouttes** (drops) are sometimes blazoned by other names that imply their color (see table 1).

| Table 1 | Roundels | | Gouttes | |
|------------------|---------------|----------------------------|--------------------|------------------|
| Color | Name | Meaning | Name | Meaning |
| Argent - White | Plate | Silver (plata) | de l'eau | Water |
| Azure - Blue | Hurt | Hurtleberry | des larms | Tears |
| Gules - Red | Torteau | Cake | de sang | Blood |
| Or - Gold | Bezant | Byzantine coin | d'Or | Gold |
| Purpure - Purple | Golpe | Wine | | |
| Sable - Black | Pellet Ogress | Cannon shot Cannon shot | de poix | Pitch |
| Vert - Green | Pomme | Apple | d'huile d'olive | Oil Olive oil |
| White and Blue | Fountain | Water | | |
| Black and White | Tai-Ch'i | Yin-yang | | |

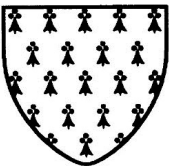
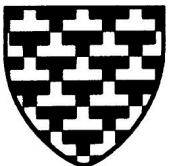
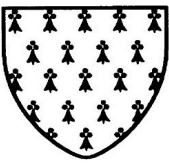
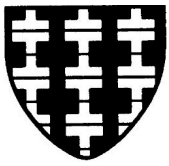
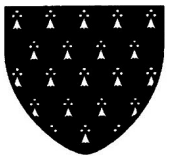
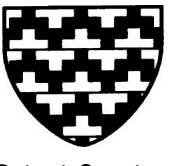
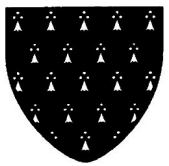
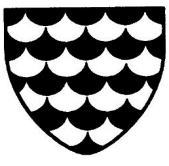
Figure 2: Field Divisions

| | | | | | |
|---|---|---|--|---|---|
|  |  |  |  |  |  |
| Per Fess | Per Pale | Quarterly | Per Bend | Per Bend Sinister | Per Saltire |
|  |  |  |  |  |  |
| Barry | Paly | Checky | Bendy | Bendy Sinister | Lozengy |
|  |  |  |  |  |  |
| Per Chevron | Chapé | Chevronny | Chaussé | Per Pall | Per Pall Inverted |
|  |  |  | | | |
| Gyronny | Gyronny of 6 | Tierced in Pale | | | |

| Table 2: Colors |
|--|
| Name: Sable Color: Black Shade: Greyish Black Paint: Ivory black & dab white or india ink |
| Name: Azure Color: Blue Shade: Bright aquamarine Paint: Ultramarine & Cerulean |
| Name: Gules Color: Red Shade: Vermilion Paint: Vermilion or cadmium red light |
| Name: Vert Color: Green Shade: Emerald green Paint: Emerald; or azure & cadmium yellow light. |
| Name: Purpure Color: Purple Shade: Mauve Paint: Purple lake, or azure & cadmium red light. |











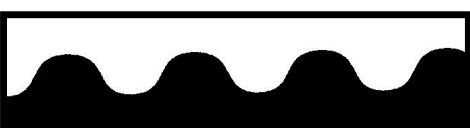
| Table 3: Metals |
|--|
| Name: Or Color: Gold Paint: Grumbacher designer color cake; gold ink; decoupage "gold" foil; genuine gold leaf; genuine shell gold OR Color: Yellow Paint: Pale yellow ochre; cadmium yellow light. |
| Name: Argent Color: White Paint: Chinese white OR Color: Silver Paint: Silver ink; decoupage 'silver' foil. |

Table 4 lists the furs and their patterns. Varieties of **ermine** fur can be created by blazoning color (field) ermined metal (ermine spots), or vice versa. A variety of **vair** or **potent** fur can be created by blazoning **vairy** or **potenty** color and metal or vice versa.

| Table 4: Furs | | | | | | | |
|---|-----------------|------------------|--------------|--|-----------------|------------------|-------------|
| Name | Field Tinctures | Charge Tinctures | Pattern | Name | Field Tinctures | Charge Tinctures | Pattern |
|  Ermine | White | Black | Ermine Tails |  Potent | White | Blue | Crutch-like |
|  Erminois | Gold | Black | Ermine Tails |  Counter-potent | White | Blue | Crutch-like |
|  Counter-ermine | Black | White | Ermine Tails |  Potent-Counter-Potent | White | Blue | Crutch-like |
|  Pean | Black | Gold | Ermine Tails |  Papelony | Blazoned | Blazoned | Crescent |

The lines of partition need not be just straight lines: if they are not, they should be bold enough to be identifiable from a distance. Thus, three to five copies of the basic unit of the design placed across the width of the shield is about right. **Figure 3** gives their names and pictures. Lines of partition not only apply to divisions of the field, but they can be applied to the **ordinaries** and **subordinaries**.

Since a line of partition cannot face "outward" the rule is that it faces in the more "honorable" position: chief over base, dexter over sinister. Thus, a field per pale invected would have points to dexter, the arches to sinister. This appears to be the mundane practice, though precedent is somewhat muddled. Society practice is exactly the same. "Per pale" is the same in both but "per fess engrailed" mundanely would probably have the points to base (because the chief position "owns" the partition line), and Society practice places the points to chief so they look like the cups the partition line is named for.

| Figure 3: Lines of Partition | |
|---|--|
|  |  |
| Urdy | Invected |
|  |  |
| Engrailed | Indented |
|  |  |
| Embattled | Dovetailed |
|  |  |
| Raguly | Potenty |
|  |  |
| Nebuly | Rayonny |
|  | |
| Wavy | |

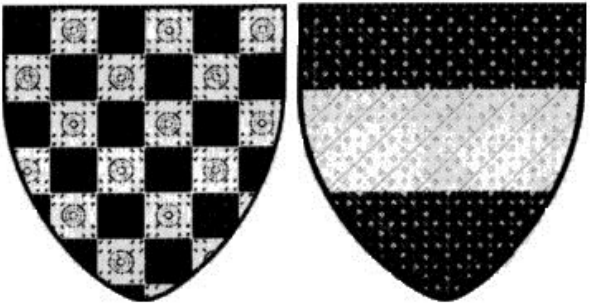
Diapering

Diapering means to fill the blank spaces on a shield with a pattern of lines in a *slightly* darker or lighter hue of the same tincture. It is not mentioned in the blazon and is purely at the artists' discretion. Uncharged otherwise empty fields or ordinaries were commonly diapered in period scrolls.

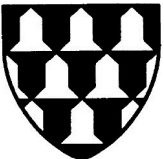
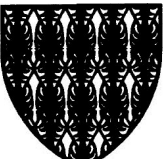
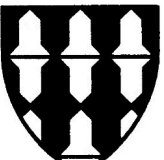


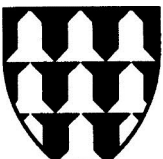
Tinctures

Tinctures are divided into **color**, **metal**, **fur**, and **proper**, and are used according to the **Rule of Tincture**: Thou shalt not place metal upon metal nor color upon color. **Tables 2 and 3** list colors and metals with recommended paints. Furs and proper are nominally neutral with respect to this rule, as long as contrast is maintained.

Note: On period scrolls, silver metal as pigment is not often used, due to tarnishing and chemical reaction, its use is not in general recommended. -- Ed.


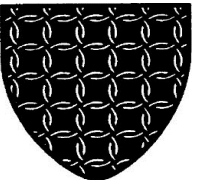
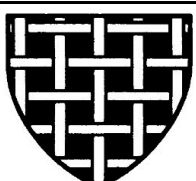
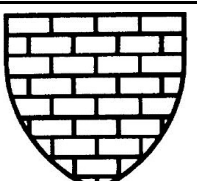
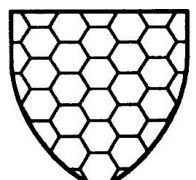



| | |
|--------------------------------------|---|
| Diapering of the Arms of De Warrenne | An example of diapering both field and charge. In this case a fess. |
|--------------------------------------|---|

| | | | | | | | |
|--|-------|------|-------------|---|----------|----------|------------|
|  Vair | White | Blue | Vair Bells |  Plumetty | Blazoned | Blazoned | Feathers |
|  Counter-Vair | White | Blue | Vair Bells |  Scaly | Blazoned | Blazoned | Crescent |
|  Vair en Point | White | Blue | Vair Bells |  Vair in Pale | White | Blue | Vair Bells |
| (No image) Potent-en-point | White | Blue | Crutch-like | | | | |

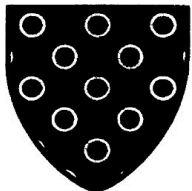
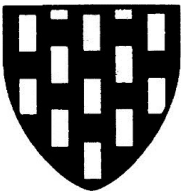

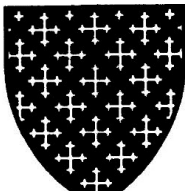

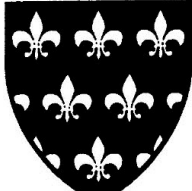

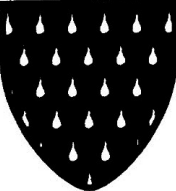

Field Treatments

Treatments are certain recognized patterns of contrasting tinctures. They may be applied to the field as **Field Treatments**, or to charges on the field as **Treatments**.

| Table 5: Field Treatments | | | |
|--|---------------------------------|---|--|
| Name | Meaning | Name | Meaning |
|  Fretty | Interlaced diagonal lines. |  Maily | Interlaced rings in a chain-mail pattern. |
|  Grillage | Like Fretty but set cross-wise. |  Masoned | A regular brick-like pattern. |
|  Honeycombed | Hexagon lattice pattern. |  Scaly | The SCA equivalent for the most common depiction of the Papellony field. |

Semy

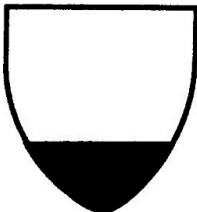
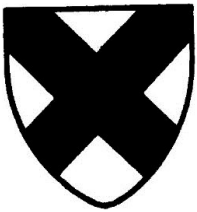
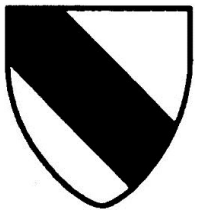

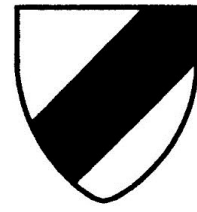
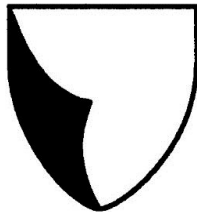

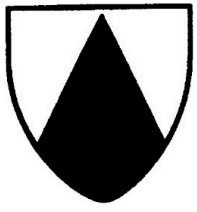
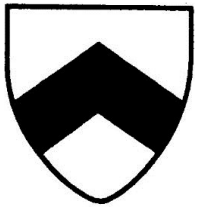
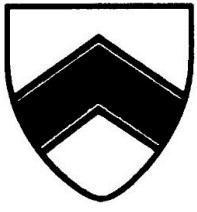

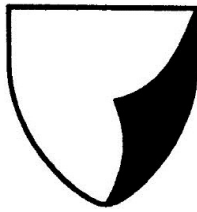
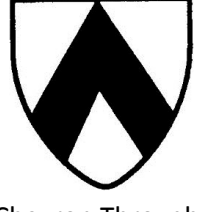

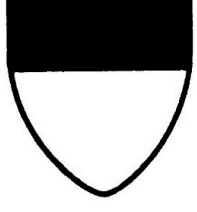
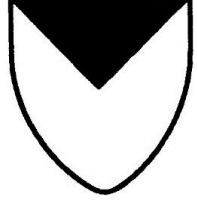
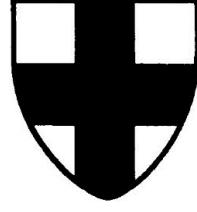
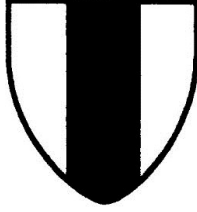
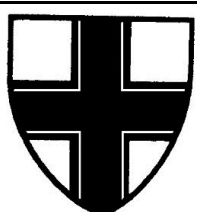

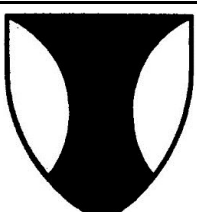
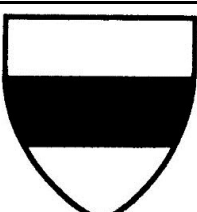
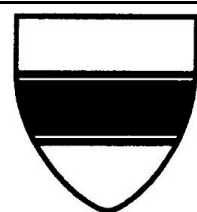
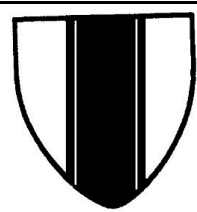
Semy or **semeé** refers to a regular pattern of charges in staggered rows. The drawing style of semy varied in period from the sans nombre version to the cut from cloth version. The former shows only full charges that stop short of the edges. The latter looks as if the shield were cut from a piece of patterned cloth with partial charges at the edges of the shield. Brooke-Little states that it is a matter for the artist whether partial charges are left at the edge or not. There is no difference between seven charges arranged to fill the shield and semy of those charges. Use of good sense: geometric charges like mullets are quite legible in pieces. Complicated charges like animals are best identified and most easily drawn when only entire beasts are shown. The individual items in the semy need not be identically drawn; in fact in period there was generally no attempt to do so.

| | | | | |
|---|---|---|--|---|
|  |  |  |  |  |
| Annuletty | Billetty | Semy of Crescents | Crusilly | Estoilly |
|  |  |  |  | |
| Fleury or Seme-de-Lys | Fretty | Goutty | Mullety | |

Ordinaries

Ordinaries and subordinaries are standard heraldic geometric shapes placed in standard positions on the shield. Following are ordinaries and other charges that occupy a substantial portion of the field, with some notes on drawing them. The central ordinaries (fess, pale, bend, bend sinister, cross, saltire, pile and pall) are considered primary charges, and are named first in a blazon. The ordinaries around the rim (chief, base, bordure, and flaunches) are named after all of the central charges have been described. The other geometrical charges shown (dexter tierce, sinister tierce, gore, and gore sinister) are sometimes called ordinaries and sometimes blazoned first, but precedents, both mundane and Society are mixed.

The most common error in drawing ordinaries is to make them too small. They should be bold. The sizes listed under the shields provide a feel for what is reasonable - they are not hard and fast rules. An ordinary is drawn larger when it is itself charged with objects, to give them more room. It is drawn smaller if the field is charged and the ordinary is not, to give room to the charges on the field. An ancient convention for drawing bends showed them as an arc: a straight line drawn on an outward curving shield would actually look something like that, so it can be interpreted as an early form of perspective drawing.

| | | | | | |
|--|--|--|---|--|--|
|  |  |  |  |  |  |
| Base | Saltire | Bend | Bend Cotised | Bend Sinister | Gore |
|  |  |  |  |  |  |
| Bordure | Pile Cotised | Chevron | Chevron Cotised | Chevron Inverted | Gore Sinister |
|  |  |  |  |  |  |
| Chevron Through-out | Pile | Chief | Chief Triangular | Cross | Pale |
|  |  |  |  |  |  |
| Cross Cotised | Pall | Flaunches | Fess | Fess Cotised | Pale Cotised |

A charge may surmount another, or be blazoned as overall. Overlying charges should be drawn boldly. An overall charge drawn to just barely overlap onto the field is poorly designed and should be redrawing. In general, underlying charges are drawn smaller to promote ready identification of the overall charge. Exceptions are overall central ordinaries: they are generally the ones drawn skinny, so the charge beneath can be identified.

The edges of an ordinary can also be specified with any of the partition lines. About a third of the ordinary's width on each side is used for drawing the partition line. Thus, there will generally be more copies of the basic unit of the design on the edge of an ordinary than there are when it is used as a field partition. A fess or chevron embattled displays embattlements solely upon the upper edge. Further, there are two additional terms: **Counter-embattled** (or embattled-counter-embattled) indicates offset embattlements on both sides of the ordinary; while **brettesé** indicates aligned embattlements on both sides of the ordinary.

The term **fimbriated** means that the charge mentioned in the blazon has a band of color or metal around its outside edge to separate it from the field where it would otherwise be indistinguishable. It is used presently to allow simple charges to be placed on the field color on color, or metal on metal, which is otherwise against the rules. There are some older devices which have very complex fimbriation (birds, animal heads) but this is no longer allowed. An ordinary that is cotised has an extra line, sometimes two around it. The **cotise** is typically one-fourth the width of the ordinary, see the examples on both this and the previous page.

When more than one copy of an ordinary is used, the blazon will specify how many, and will call that ordinary by a diminutive of its name. In the SCA "no diminutive of an ordinary can be borne singly." this means that if the blazon

says something like "Azure, a saltorel argent ..." or "Sable, on a bar Or ...", the ordinary in question is drawn as a regular saltire or fess, larger or smaller as the rest of the design dictates. The scribe should remember that a field charged with several copies of an ordinary will have an odd number of pieces, and the first color mentioned is that of the two outside pieces.

Proper

Proper is used two ways for a charge colored as in nature, and for one with **understood** conventional tinctures. For proper colored as in nature, SCA blazons specify the exact genus and species, and if needed the variety or breed. Mundane blazons do not specify this. For conventional proper, entire charges so termed obey the *Rule of Tincture*, though details might not. Some charges even change their proper coloration when placed on different fields, to force compliance. **Table 6** defines some conventional proper tinctures.

Animals

The heraldic positions for animals are given on the next few pages.

Whenever a leg is off the ground, the scribe should draw the far leg as the one farthest from the ground: this

shows the limbs to best advantage, without obscuring far limbs with near ones. In theory, any animal with four limbs can be blazoned with in these positions: for instance, a duck can be rampant, with wings out in front.

A griffin described "segreant" is drawn as rampant. This term is used only for griffins (for reasons unknown).

The continental herald-painters of all periods and the later English ones were quite concerned that a male animal not be emasculated. The very early English and late Victorian painters generally ignored the problem. Continental painters often painted the relevant parts red.

The details on animals can be done in contrasting color, particularly if the beast is the only or main charge. However, it is not wrong to use the tincture of the beast for the details. If particular details are to be painted a specific color that is not the default color, then the parts of the body that are to be this color are named. The default or most commonly used colors are listed at the end of each entry. The parts of which a scribe is likely to encounter are:

- **Armed:** This refers to the natural weapons of the beast, generally teeth, horns, and claws (red/yellow).
- **Attired:** Antlers (tincture of beast/yellow).
- **Barbed:** Beard for beasts and humans (color of the charge), sepals for flowers (green), arrow-head for arrows (color of charge).
- **Crined:** Hair, especially mane, beard, and tails (tincture of the beast).
- **Langued:** Tongue (red/blue)
- **Membered:** Legs and feet of a bird (red/yellow/blue/tincture of beast).

| Table 6: SCA Conventional Proper | |
|----------------------------------|--|
| Charge | Tinctures |
| Barbed and seeded | Green sepals, gold seeds |
| Flame | On metal: red outside, gold inside On color: gold outside, red inside |
| Ford | On metal: barry wavy blue and white On color: barry wavy white and blue |
| Humans | Caucasian (pink) unless otherwise specified |
| Leather items | Brown |
| Rainbow | Heraldic: yellow, red, green, white; white clouds Natural: red, orange, yellow, green, blue, indigo; white clouds |
| Rose | Red |
| Slipped and leaved | Green leaves, green or brown stem |
| Stone items | Grey |
| Sword | Silver blade, gold hilt and quillions |
| Thistle | Purple flower; green sepals, stem and leaves |
| Tree | Green leaves, brown trunk |
| Wooden items | Brown |

- **Orbed:** Eyes (often red/yellow)
- **Taloned:** The feet of a raptor or beast based on such a bird (tincture of beast/red/yellow).
- **Unguled:** Hooves (tincture of beast)

Animal Heads

Parts of animals may be used as charges. A head couped has the neck cut off straight, couped closed if the head ends in a straight line before the neck, erased if the neck is cut off with three ragged tufts for the edge, and cabossed (or caboshed) when the head is facing the viewer with no neck visible.



Head Couped









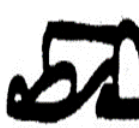









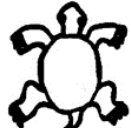














Head Erased



Head Cabossed also Caboshed

| | | | | | |
|---|--|--|--|--|---|
| Rampant <i>rampaging</i> ca. 1100-1400 | | | | | Vertical back, down to leg; hind legs at right angles, forelegs towards chief, tail bent towards back, mouth closed. |
| Rampant <i>rampaging</i> ca. 1450-1600 | | | | | Back bendwise, legs maximally spread out; far leg is usually parallel to the ground, but both hind legs may be on the ground. |
| Salient <i>leaping</i> 1562 | | | | | Back slanted, forelegs at right angles, hind legs parallel, tail bend towards back. |
| Salient <i>leaping</i> SCA and Modern form | | | | | Back slanted, forelegs together towards chief; hind legs together on ground; tail fills space. |
| Passant <i>Walking</i> traditional | | | | | Body fesswise, far foreleg up, near hind leg vertical, others parallel to the ground, tail bend away from body. |
| Passant <i>walking</i> modern | | | | | Similar to above, but three legs are firmly on the ground. |
| Statant <i>standing</i> | | | | | All four legs on ground, tail usually not quite the same as passant. |
| Sejant <i>sitting</i> | | | | | Back bendwise, all four legs on ground. |

| | | | | |
|---|---|---|---|---|
| Sejant erect <i>sitting up</i> |  |  |  |  |
| Couchant <i>lying down</i> |  |  |  | |
| Dormant <i>sleeping</i> |  |  |  |  |
| Combattant <i>for predators</i> Respectant <i>for others</i> |  | Addorsed <i>back to back</i> |  | |
| Passant Counter- Passant |  | Affronte <i>front view</i> |  | |
| Gardant <i>for predators and most other animals</i> At Gaze <i>for deer</i> |  | Regardant |  | |
| Volant <i>for insects</i> |  | Tergiant <i>back view</i> |  | |

| Position Name | Orientation | Fish | Dolphin | Comments |
|--|---|---|--|---|
| Naiant <i>swimming</i> |  |  |  | |
| Haurient <i>rising to draw in air</i> |  |  |  | British version |
| Urinant <i>diving</i> |  |  |  | Belly to sinister |
| Embowed <i>curved</i> |  |  |  | French <i>haurient</i> ; fish can also be embowed fesswise. |

| Position | Attitude of Body | Position of Wings and Tail | Position of Head | Position of Legs | Comments |
|--|----------------------------------|----------------------------------|-----------------------------------|-----------------------------------|--|
| Displayed <i>wings spread, tips up</i> | | | | | British default |
| Displayed Inverted <i>wings spread, tips up</i> | | | | | Continental default |
| Migrant <i>migrating</i> | | | | | SCA creation |
| Close <i>standing, wings closed</i> | | | | | Note: Owls close are gardant |
| Volant <i>flying</i> | | | | | Birds can also fly horizontally; wings can be addorsed |
| Rising <i>taking off</i> | | | | | See below for wing positions |
| Wing Positions for Rising | <i>Elevated and addorsed</i> | <i>Inverted and addorsed</i> | <i>Displayed and elevated</i> | <i>Displayed and inverted</i> | Medievally, no distinction made |

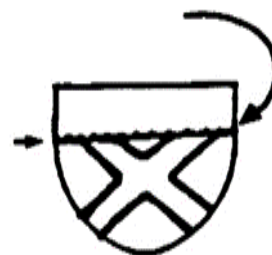
Summary of Heraldic Conventions and Drafting Style

The language of blazon does not specify some things that should be understood by the herald-painter. Some of these "unwritten laws" are written below. Many of the details of a charge are left to the imagination of the scribe or specific instructions from the armiger.

The Field

Treat the bottom edge of a chief as the top of the shield when emblazoning the body of the shield. Partition lines should be large enough to be distinguished from a distance.

A line of partition faces the more "honorable" position: the chief portion of the field "owns" the partition (refer to "The Field" for more information).



Placement of Charges

A single charge is placed in the center of its area of the shield, large enough to fill it comfortably, covering about half of the total area allotted.

If there is an ordinary dividing the field, two charges are placed one on either side: otherwise, their placement must be specified.

Unless blazoned otherwise three charges are arranged two in chief, one in base. The one in base may be drawn somewhat larger. The recipient of the scroll may want all the charges to be the same size: ask that person if possible.

Without an ordinary, six charges are arranged three, two, and one: otherwise, they are evenly distributed on either side of the ordinary.

When there are several of the same charge, old carvings and manuscripts showed no two exactly alike. Renaissance and modern style has them close to identical.

Orientation of Charges

Charges on an ordinary follow the orientation of that ordinary. For example, a charge on a pale is vertical, while a charge on a bend is bendwise (315°).

Charges oriented as if they were on an ordinary are termed "Ordinary-wise". For example, a charge oriented vertically is "pale-wise".

Charges arranged on the shield in the place of an ordinary are in their normal aspect. Three trees in bend are each palewise, three dragons passant in bend are each fesswise.

All charges face dexter, unless stated otherwise.

Inanimate objects default to business end up. Exceptions are those that are generally used with the business end down: arrows, pheons, quills, spoons, Mjollnir hammers, anchors, plows, and so on.

The default orientation for all geometric figures (mullet, lozenge, hexagon, and so on) is with a point to chief. The exception is charges based on rectangles.

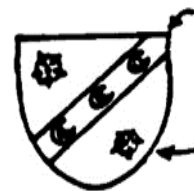
When two charges are in saltire, the first one mentioned is the one in bend, and then the other is the one in bend sinister.

Drawing Style for Charges

All charges are drawn in their most recognizable aspect, either front-on or in profile, almost never trian aspect or three-quarter view. Dice are among the few charges normally drawn in perspective.

Objects that have medieval forms and modern forms should be represented in the medieval form (SCA ruling). In pre-Tudor heraldry, charges were generally shown flat, without shading or modeling. It is a good model for modern style, as well. As Balfour-Paul puts it, "All confusing shadows, all dim and doubtful lines should be rejected." Charges have a distinctive silhouette. This means they are often highly stylized, and conventionalized in outline. Thus, a lion is large-maned and narrow-waisted, with paws spread to show the claws to best advantage.

A tree or plant should display its characteristics in a conventional form. A few oak leaves and acorns drawn boldly within the outline of the tree is more clearly "oak" than a naturalistic tree.



Coloring Charges

One of the most common conventions is calling a roundel or goutte by a special name denoting its color. Table 1 lists these conventions.

Minor details of animals and inanimate objects may be done in a more "lifelike" tincture. Details are more likely to be done in contrasting colors if the charges are few in number (generally three or less). The more charges, the less detail.

In British heraldry, a lion (and by extension, any animal) is langued and armed gules, even when this violates the Rule of Tincture. If either the lion or the field is gules, he is armed and langued azure. In Continental heraldry, tongue and claws are generally the same color as the beast.

Details in charges may be delineated in a contrasting tincture. Commonly the contrasting tincture used is either black or the tincture of the field. Period arms rolls seem about evenly divided in style. Some scrolls show everything outlined in ink, others have only the underside of the charges inked, and still others use only the field color for delineation. This outlining should not be confused with **fimbriation**, which is a much wider line of contrasting tincture around the edge of a simple charge when otherwise that charge would violate the Rule of Tincture. Fimbriation is always mentioned in the blazon if it is to be done.

Conventions for the Achievement

Heraldic painters showed the shield helm and crest proportioned with the shield just over 2/5 of the total height. Proportions can also be done such that the bearer of the shield could reasonably wear the helm and crest depicted.

When doing a scroll for a peerage or Royal peerage make every effort to consult with the recipient. There are many elements that may be used or left out, at the discretion of the recipient. For example, does the person want supporters or not? Do they want a helm, and if they do, what kind? The achievements associated with particular ranks are outlined elsewhere in this manual, but they are an upper limit. The recipient may choose to leave some out. Please ask.



The Shield

Use a heater shaped shield for most SCA achievements. The exact proportions can be varied to best display the arms. In the SCA, women have the *option* of using a lozenge shaped shield, but this is not required and medievally they were not restricted to such. St. John Hope notes that "the form of a shield is in itself entirely arbitrary and void of meaning."



Franklyn advises against displaying the shield **couche**, that is, tilted to dexter, when the arms have any ordinary in them. This style distorts the design: a pale looks like a fess, a cross looks like a saltire, and so on. Arms in the British style tend to have ordinaries, and are normally shown straight up and down. Continental style tends not to use ordinaries and arms are often shown couche without bad effect.

Crowns and Coronets

The crown should rest firmly on the shield, not float above it.

A crown alone was generally drawn in period as if it were as wide as the shield. A crown sized in proportion to the shield would be about a third of its width.

A crown on a lozenge may be large, and balanced on the top of the lozenge, or smaller and rest around the top. A crown of four points has only three showing.

A classic ducal coronet is chased as jeweled (that is, raised metal work in the shape of jewels), but not colored as if it were jeweled. It also does not imply ducal rank in mundane achievements, as it does in the SCA. SCA ducal coronets tend to look like the coronets people actually wear, and thus are not chased as jeweled.

Crowns can be done in a flat style, which does not show the back of the crown, or a rounded style, which has pieces of the back part showing through. Flat style often shows the bottom of the crown curved up. Some people prefer that their own coronets be used.

Helm and Mantling

Keep the size of the helm reasonable with respect to that of the shield. Look at actual shields and helms for reasonable proportions. Artistic style in period ranged from tiny to reasonable to enormous helms.

A pot helm or quest helm was used on period achievements, current mundane practice is to use an armet or bascinet. Most SCA people wanting helms used on their scrolls prefer either their own helms or an idealized version of their helms. Ask.

Draw the mantling in a style in keeping with the rest of the scroll.

Mantling should enhance the visibility of the shield, not obscure it. A good rule of thumb is to twist the mantling so that dark mantling is against light edges of the shield, and light mantling is against dark edges of the shield.

When drawing mantling, keep the proportions of metal (lining) and color (outer surfaces) approximately equal. Mantling goes over the top of the helm: it does not hang from the torse.

Mantling is used on scrolls for Grants, Peerages and Royal Peerages only.

Renaissance (and later) convention is that the torse is six twists of cloth alternately metal and color. The first twist on the dexter side is metal. Anciently it varied from four to as many as eleven twists.

The torse is generally the same tinctures as the mantling. However, if the arms have a strong secondary color and metal, they could be used for the torse colors.

The torse holds the mantling on, or hides the joining of the crest to the helm. Thus, it should show a gentle curve, not a rigid bar. This is more of a mundane herald painter problem than an SCA one.

If the coronet is being drawn on a helm leave off the torse.

Crests and Supporters

Animal crests face the same direction the person in the helm is facing. Move the helm to best display the crest.

Supporters should have something solid and appropriate to stand upon. For example, the sea is appropriate for a dolphin, but not for a lion: a strip of twisted paper or a banner edge is not solid enough for either.

Human supporters generally face the spectator, beasts are generally upright and respectant.

Supporters should be vigorous and forcibly occupy the space allotted, actively upholding the shield with their limbs, not leaning or sprawling.

Supporters should not dwarf the shield, but should be large enough to see each other across the top without standing on tip-toe.



Blazoning of Creatures

by Eldred Ælfwald, former Gordian Knot Herald, Barony of Nottingham Coill, Atlantia. Used with permission.

In period armory, beasts and monsters were drawn such that their main features were easily seen and identified, and this convention should continue to be used. To show their features to the best advantage a variety of "poses" or attitudes were adopted for beasts. Since the features of land-based beasts are different from those of water or air-based beasts, there are different attitudes for each category. One thing to note is that the default position for a beast or monster to be facing is **to dexter** (the viewer's left). Many of the terms of heraldry come from French, and the major postures reflect these origins.

The following pages list most of the known postures for beasts, though by no means is it comprehensive. Among the postures are several SCA invented postures and I have attempted to identify which ones were common in period.

Under the Sea (fish)

hauriant: positioned vertically with heads rising upwards--a common posture.

urinant: positioned vertically with heads sinking downwards, belly to sinister--a rare posture.

naiant: swimming fesswise--a common posture.

embowed: applies to any fish that has its body arched as if it were leaping. Think of *hauriant* with the fish curved in an arc with the bend to the right. Sometimes it is emblazoned *naiant embowed* (period French) where the fish forms an "arch".

erect: applies to any sea monster--the top half is rampant and the bottom half is coiled into a loop.



On the Land (Lions, tygers, and bears! Oh, my!)

Quadrupeds

rampant: beast is standing upright on one hind leg (*segreant* for winged monsters) with forelegs outstretched as if attacking. A very common posture for carnivorous beasts and monsters.

salient: beast is leaping or jumping--forelegs off ground (*forcene* for horses, *climant* for goats, *springing* for deer). Appears to be rare in period armory.

passant: beast is walking (or running) with far foreleg raised and far hind leg moved slightly forward (*trippant* for deer). A common posture for non-carnivorous beasts.

statant: beast is standing still on all four legs--all legs should be visible. Less common than passant. *Pasquant* is a special, though non-period term for a grazing animal.



sejant: beast is seated with forelegs down and together. Tail is up by default if it has one.

sejant erect: beast is seated, but has forelegs off ground as if attacking.

couchant: beast is lying on all fours with its head erect like the sphinx (*lodged* for deer). The tail curls under the body of the animal and emerges just ahead of the haunches then rises above the back. Appears to be rare in period armory, except for a few animals, such as the dog and the stag (and of course, the sphinx).

dormant: beast is sleeping--essentially couchant with head down. If the beast has a tail it is down and coiled around the animal. Very rare in period armory.

affronte: beast is facing viewer. The normal posture is sejant, although the SCA allows statant affronte. Rare in period.

courant: the beast is running. The animal appears fesswise with forelegs and hind legs outstretched. Normally associated with canines, stags, and horses.

uluant: specific to canines--wolves in particular--the beast has its head raised as if howling or baying. This is an SCA-invented posture.

<cat> in its curiosity: an SCA-invented and now unregistrable posture used to describe a cat standing on its hind legs with its forelegs on a cauldron as if trying to see or sniff over the edge.

Note: In SCA armory there is considered to be no difference between:

- rampant, salient, sejant, and sejant erect;
- couchant and dormant;
- passant and statant.

Insects and Tortoises and Amphibians

tergiant: an overhead view of the beast as it crawls along.

volant-en-arriere (or *volant*): winged insects in flight viewed from above.

displayed: the wings are outstretched--used for butterflies, moths, and other insects that are mostly wing.

Creatures such as crickets and grasshoppers that are better identified

from the side might be blazoned as *statant*. Toads and frogs are

often *tergiant*. The exact emblazon is left to the good sense of the artist. Spiders are depicted *tergiant* by default, although within the SCA, some people have successfully registered spiders as being *rampant*.



tergiant



volant-en-arriere

Snakes (eels and reptiles)

glissant: slithering along usually either fesswise or to chief. Almost straight.

ondoyant (or *undoyant*): undulating or very wiggly. Again, usually to chief or fesswise.

nowed: knotted. In a loose knot that looks like an untightened overhand knot or a pretzel.

erect: ready to strike. The snake is shown in a reverse S-curve (default) so the entire length of the body is seen. This attitude is one that appears to be post period, but is still acceptable.

coiled erect: bottom portion coiled, head up and ready to strike. An SCA invented posture.



glissant

ondoyant

nowed



erect



coiled erect

Humans and Humanoids

The default posture for humans is **statant affronty**. Anything else is almost never met with in Period heraldry. Sometimes if a human being is better described in a different position the posture will be changed accordingly. "An archer statant maintaining and drawing a bow" would naturally be seen in profile, as would "a knight armed cap-a-pie brandishing a sword upon a horse courant caparisoned...". Angels have their wings displayed and inverted by default. They are usually found statant affronty in both SCA and Period heraldry.



An armored human is **armed**. If the armor covers all of his body he is **armed cap-a-pie** (literally "head to toe"). Clothing is blazoned as **vested**. Hair is described as **crined**. These details are optional and give no difference in SCA heraldry but are neat to know.

Beasts of the Air (birds or monsters that are mostly wing)

rising: wings are open, as if the bird is taking off. There are a variety of postures and wing positions associated with *rising*. In some cases the bird is seen from the side. In other cases it is seen from the front. The phoenix is always blazoned as *rising* and always seems to be displayed **affronty**. The head could be up or down.

addorsed: both wings are behind the bird's head in a natural posture. See **displayed** for additional modifiers.

displayed: wings outstretched to either side of the avian.

When the wings are displayed or addorsed, there are two ways that they may be shown: **elevated**--with the wing tips up (typical of Continental armory); **inverted**--with wing tips down (typical of English armory). Within the SCA, there is no difference given between elevated and inverted wings.

close: wings are closed. A peacock close is blazoned **pavonated**. Close is a common attitude for "lesser" birds. **Note**: any raptor close will probably be blazoned as a falcon. A bat close will be depicted **affronty**, and an owl close is usually depicted **guardant**.

striking, rousant, trussing: raptor in flight with head down and talons out stretched to grasp. In period armory, this was blazoned as **rouyant** or **trussing**. May be enhanced with another bird (usually lying close fesswise) as "preying upon an X".

affronty: as with land beasts, avians can be shown affronty. Some such as the owl and the bat are much more identifiable this way. However, their heads will typically be seen in profile.

statant: this posture is normally reserved for long-legged avians such as the heron and the crane.

in her piety: reserved for pelicans, the pelican is shown beak to breast with blood dropping to pelican chicks.

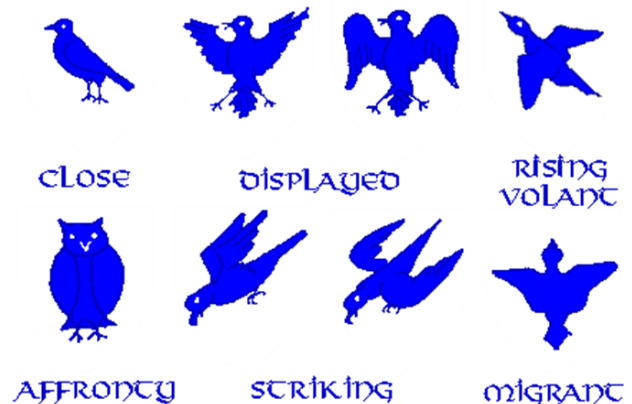
in its vigilance: reserved for cranes, it is shown with head up and one leg raised grasping a rock.

in his pride: reserved for peacocks, it is shown statant affronty with the tail feathers spread.

volant: as if the bird were in flight. There are a variety of ways to position the wings. The normally accepted practice is to show the bird as if it were banking or circling. When depicted as shown below, this matches standard period heraldic practice. Brooke-Little notes that this was once a synonym for *rising* but in modern heraldry volant is distinguished from *rising* by the bird's feet not being visible.

naiant: this is used in the SCA to describe waterfowl that are "swimming"

migrant: a bird in flight palewise, viewed from the top (similar to *tergiant*). This appears to be an SCA invention--and it is virtually indistinguishable from *displayed*.



Neither Fish Nor Fowl

Creatures that do not show a lot of movement or which don't really have a logical posture don't have their posture blazoned. For example, a snail or an octopus is just going to be blazoned as such but without a posture. There is no "logical" view of a snail except the side view. There is no logical view for an octopus or kraken (squid) except for head in the middle with the tentacles sort of fanning out from the center.

So what about heraldic monsters? Since many heraldic monsters are combinations of heraldic beasts, and combine two or more different types of beasts, how are they drawn? The answer is "Use your own judgement." A sea-monster is normally blazoned *erect*--the forepaws are as if the beast is rampant and the tail is looped. If the monster has legs, it can be blazoned using some if not all of the land attitudes. A dragon may be blazoned using any land or air beast attitudes, yet a wyvern cannot as it only has two legs.



Some of the more unusual animals in the heraldic zoo have multiple heads or bodies. The hydra is a "standard" multi-headed monster, but since it is defined as having multiple heads, there is not a special term for it. However, for those animals, that would not normally have more than one head (or body) special terms exist.

bicorporate: having two bodies and one head

tricorporate, etc.: having three, or more bodies as indicated by prefix

bicapitated, etc: two-headed, likewise, **tricapitated** means three-headed

winged: if the beast in question does not normally have wings, they can be added to create a new chimera-like monster.

sea-<fill in the animal of choice>: For the most part, animals can become sea-monsters by replacing the hind portion of their bodies with a fish tail (like a mermaid's). See the sea-urchin at right for an example.

Animals' Heads

How does one deal with just the head of an animal? There are four basic positions for an animal's head:

cabossed/caboshed: simply a frontal view of the animal's face. The neck is not shown in this depiction. **Note:** for foxes, this is referred to as a *fox's mask*, and for lions and leopards, it is referred to as a *lion's (or leopard's) face*.

couped close: a side view of the head only.

couped: a side view of the head with the neck shown. The neck ends in a simple horizontal line. *Coupé* means "cut" in French, so this depiction of an animal's head with smooth "cut" at the neck makes logical sense.

erased: Similar to *couped*, but the neck ends in a ragged edge. To put it grossly, the head was ripped off.

jessant-de-lys: with a fleur-de-lys issuing from the mouth and head--as if the head were speared through.



cabossed



couped
close



couped



erased

Attitude Adjustments

Major Adjustments

In addition to the normal postures, there are a few other postures that involve multiple beasts or a beast and another object. Creatures that don't really have a front or a back when viewed in a heraldic position aren't blazoned in this fashion. For example, you wouldn't have "two snakes glissant respectant" or "two fish hauriant addorsed"--such a blazon would not have much meaning.

combattant: any two carnivorous beasts facing one another across the center line of division

respectant: any two peaceful beasts facing one another across the centerline of division.

addorsed: any two beasts back to back. Do not confuse with *addorsed* wings of avians.

sustaining a <object>: a beast may hold a large object in two paws/talons. The object must be large enough that it could be used as a separate charge group.

counter-passant: two beasts that are passant in opposite directions.

counter-salient: two beasts that are salient in opposite directions.

Vanishingly rare if at all in period armory.

caparisoned/barded: refers to the barding on a horse when bridled, saddled, and armored.

pinioned/winged: refers to the tincture of the wings of an animal. When the wings are a major portion of the beast (such as when *displayed*) changing the tinctures of the wings can be a point of difference.

membered: refers to the tincture of the legs of a beast.

One thing to note is that positions such as *combattant* and *addorsed* may fit our modern notions of symmetry by being mirror images. However, to the people of the Middle Ages, two beasts of the same type facing the same direction would have constituted symmetry. This doesn't preclude the use of such postures, but it provides something to think about when designing armory.



Minor Adjustments

Minor changes to a beast include the position of the head or the tail, tinctures of minor details such as eyes, claws. Also, any aspect of a beast can have a tincture different from the remainder of its body.

Changes to Postures

regardant: applied to any beast--looking over its shoulder. Common.

guardant: applied to any beast--looking out towards viewer (*at gaze* for stags that are statant) Common.

coward: with tail between legs (for tailed beasts and monsters).

maintaining a <object>: a beast may hold a small object in a single paw/mouth/ beak/talon/etc. Very common.

brandishing an <object>: applies primarily to humanoids. The beast is holding the object in a threatening way. Very similar to *maintaining*.

nowed(or knowed): in a loop or knot--used to describe tails and serpents

vulning: any animal wounding itself (Pelicans are the classic example)



Changes or Additions to Attributes

Beware! By detailing every aspect of a beast, one begins to move away from period practice and good heraldic style. Remember, the fewer tinctures the eyes must distinguish between, the better the armorial style! By attempting too much detail, one ends up with "pictorial heraldry"! None of these changes will count as a difference between two beasts in SCA armory. Such details are usually too small to be noticed at a distance. What follows is not a comprehensive list, but covers a fair number of small changes that can be made to enhance an emblazon. Often, such details that are a standard part of the beast are regarded as artistic license. Additions to a beast, such as *gorged* and *vorant* are explicitly blazoned when the armory is being registered.

alerion: without legs or beak. Rare.

armed: refers to the tincture of the claws, teeth and horns (and beak of a bird or monster)

attired: refers to the tincture of the horns of a deer or other beast with antlers

barbed: although commonly used to reference arrowheads, barbed also refers to a tail that ends in a spearhead-like point. Typical of dragons and wyverns.

combed/crested: refers to the tincture of a bird with a crest

crined: refers to the tincture of the hair of humanoids

dented: refers to the tincture of the teeth

disarmed: a creature without its offensive weapons

double-queued: a creature that has two tails

finned: refers to the tincture of a fish's or sea monster's fins

flamant/enflamed: for traditionally fire-breathing beasts, flames issue from the mouth

gorged of <item>: refers to a collar or other object encircling the neck of a beast. Quite often period armory will depict an animal **engorged** of a coronet.

habited/vested: refers to the clothing on humanoids

hooded: refers to the tincture of a hood on a hawk

horned: refers to the tincture of the horns of an animal

incensed: spouting flames from the mouth and ears (typical of panthers from the 16th century onwards). Earlier examples of the panther lack this type of detail and the flames issue only from the mouth.

jelloped: refers to the tincture of a bird's wattles

langued: refers to the tincture of the tongue.

maned: refers to the tincture of an animal's mane

orbed: refers to the tincture of the eyes

queued: refers to the tincture of the tail

queue-forché: used to describe a tail that is split in two

exed/pizzled/coded: refers to the tincture of the sexual organs of a beast. Rare

tufted: refers to the tincture of the tufts of hair on animal's limbs and tails. Rare.

unguled/hoofed: refers to the tincture of the hooves. Rare.

vorant: any animal devouring another creature or object

vulned: wounded and disgorging blood

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Annotated Resource Listing

This is by no means a comprehensive list of sources covering the topics of calligraphy and illumination. This bibliography is intended to provide a broad overview of available resources of information with a bit of commentary to indicate which sources may be of use.

SCA Publications

Amberdrake, Eowyn. "Tournaments Illuminated #83" SCA Stock Clerk. A series of good "how-to" articles on the construction of zoomorphs as per the early insular gospels.

Corbie, William de. "A Primer in Calligraphy and Illumination." Complete Anachronist #47. SCA Stock Clerk. Good basic information on tools, techniques and styles.

Mistholme, Bruce Draconarius and Akagawa Yoshio. A Pictorial Dictionary of Heraldry. SCA Stock Clerk. An excellent source for heraldic charges and their default positions.

Rive, Megan ni Laine de Belle. "A Pallete of Period Pigments" Complete Anachronist #43. SCA Stock Clerk. Good information on making and using period pigments.

Shebring, Melinda. "An Encheiridion - The Education of a Scribe." Complete Anachronist #61. SCA Stock Clerk. Good basic primer on scroll layout and SCA heraldry for the illuminator.

Calligraphy Books

Aris, Rutherford. Explicatio Formarum Litterarum The Calligraphy Connection (No ISBN) available from: John Neal Bookseller, 1833 Spring Garden Street, Greensboro, NC 27403 Hard to get, but worth it for picky calligraphers. Lots and lots of images of text arranged in a lovely format.

Brown, Michelle P. and Patricia Lovett. The Historical Source Book for Scribes. University of Toronto Press, Toronto, 1999. ISBN: 0-8020-4720-3 An excellent resource for both beginning and veteran scribes. This book provides the technical details of how to reproduce period calligraphy as well as instructions on how to examine a period manuscript in order to better understand what is being reproduced.

Child, Heather ed. The Calligrapher's Handbook. Taplinger Publishing Company, NY 1986. ISBN: 0-8008-1198-4 Compilation of Articles from the Society of Scribes and Illuminators.

Drogin, Marc. Medieval Calligraphy; Its History and Technique. Dover, NY; 1980. ISBN: 0-486- 26142-5 Excellent examples of a variety of period hands. Principal calligraphic style source.

Harris, David. The Art of Calligraphy, a practical guide to the skills and technique. Dorling Kindersley, London; 1995. Full color throughout. The author covers more hands than Drogin, including Roman Square Capitals and three national variations of Bastard Secretary. This is a really good book.

Knight, Stan. Historical Scripts: From Classical Times to the Renaissance, 2nd rev edition Oak Knoll Books. ISBN: 1-8847-1856-6

Lovett, Patricia. Calligraphy and Illumination; a History and Practical Guide. Harry N. Abrams, Inc Publishers NY 2000. ISBN: 0- 8109-4119-8

Illumination Books

Alexander, J.J.G. Italian Renaissance Illuminations. George Braziller, Inc. New York. 1977. ISBN: 8076-0864-5 Commentary and color reproductions of some of the masterpieces of Italian Renaissance book painting.

Alexander, Jonathan J. G. Medieval Illuminators and Their Methods of Work. Yale University Press, New Haven Connecticut. 1992. ISBN: 0-300-06073-4. A scholarly dissertation on medieval illuminators and how they were made. Many period examples in black and white and color are provided as are examples of period manuscripts in various stages of completion.

Avril, Francois. Manuscript Painting at the Court of France: The Fourteenth Century George Braziller, New York, 1978. Paperback. A very helpful book on a very specific style. Includes at least one instance there are early and late versions of the same drawing in different books of hours. Plenty of color illustrations, with analytical commentary.

Backhouse, Janet. The Illuminated Manuscript. Phaidon, London, 1993. ISBN: 0-7148- 2468-2 An excellent source for examples of illuminated manuscripts spanning 800 years. Janet Backhouse is an Assistant Keeper in the Department of Manuscripts at the British Library.

Backhouse, Janet. The Illuminated Page; Ten Centuries of Manuscript Painting. University of Toronto Press, 1997. ISBN: 0- 8020-4346-1 details...

Backhouse, Janet. The Lindisfarne Gospels. Phaidon, London; 1993. ISBN: 0-7148- 2461-5 Excellent source of information on the construction and style of this early work (- 7th Century). Fine color reproductions and good information as to the techniques used by the illuminators who produced this work.

Backhouse, Janet. The Luttrell Psalter. New Amsterdam Books, NY; 1989. Excellent source for early 14th Century style. Especially strong in showing and evaluating the miniatures found in the work. Both color and B&W illustrations.

Backhouse, Janet. Medieval Rural Life in the Luttrell Psalter. University of Toronto Press, 2000. ISBN: 0-8020-83399-4. Similar to Backhouse's larger work, this book focuses on the the illuminations and marginalia of the Luttrell Psalter to help better understand daily life on the Luttrell Manors during the 14th century.

Bain, George. Celtic Art; The Methods of Construction. Dover, NY; 1973. ISBN: 0- 486-22923-8 Good "how-to" material on the construction of early period illumination (spirals, knotwork, zoomorphs). Many clear examples. If you do Celtic work you need this book.

Bain, Iain. Celtic Knotwork. Sterling Publishing, NY; 1992. The author is George Bain's son. His method is much easier to use than his father's, the knots come out more regular and can be adjusted to fit any shape. His examples are from Kells, Durrow and Lindisfarne.

Beaune, Colette. Les Manuscrits des Rois de France au Moyen Âge: Le Miroir du Pouvoir. Bibliothèque de l'Image, Paris, France. 1997. Translated, the title is Manuscripts of the Kings of France in the Middle Ages: The Mirror of Power. This book provides a sampling of color reproductions of various illuminations ranging from the reign of Hugh Capet (987-996) to Henri III (1574- 1589). Several of these images can be found in other books about period manuscripts, but most of them I have only seen in this book. It is, of course, in French, and from what little I have been able to translate and read so far, the text seems to be a brief history of the French Kings with the illuminations providing the visual documentation of the events or allusions to power. Some of the individual images are worth examining, but overall, the styles represented are found more easily in many other general manuscript books.

Bologna, Giulia. *Illuminated Manuscripts: The Book Before Gutenberg* Crescent Books, New York. 1995. ISBN 0-517-12083-6 This book includes a list of "Great Libraries and Their Manuscript Treasures" and a list of illuminators with a brief history about each. It also includes a chapter on "The Book as Codex." Best of all, of course, is the color section titled "One Thousand Years of Manuscripts." Information about each plate includes not only dates and location, but its actual size and the calligraphy hand that was used.

Butsch, Albert Fidelis. *Handbook of Renaissance Ornament: 1290 Designs from Decorated Books*. Dover, New York. 1969. Examples of the printer's art. Although not illumination, they can provide ideas based on Renaissance ornaments that are found in both the printed and the painted book..

Dalarun, Jacques, ed. *Le Moyen Âge en lumière*. L'Institut de Recherche et d'Histoire des Textes, Paris, France. 2003. ISBN: 35-1597-001-X. Large, oversized edition. It is, of course in French, but the images (all are in full, clear color) are from the book collections of libraries and museums of France. Each of its 380 pages has at least one image from a period manuscript. It covers the complete range of medieval manuscripts from 6th to 16th century. Commentary is provided by well-regarded and famous historians and experts, such as Michael Pastoureau. If you are able to acquire it, this book is well worth the expense--even moreso if you are able to translate the commentary that puts the illuminations into their historical and cultural context.

De Hamel, Christopher. *A History of Illuminated Manuscripts*. Phaidon Press, London; 1994. ISBN: 0-7148-2949-8. MANY outstanding examples of a wide variety of period styles. Excellent accompanying text and explanations. GET THIS BOOK! I have found it to be a wonderful general resource and can get an idea of where to look for more specific information from the bibliography and references to the manuscripts themselves.

De Longevialle, Christian. *Le livre de chasse de Gaston Phébus*. Bibliothèque de l'Image, Paris; 2002. ISBN: 2-914661-03-7. Following a brief introduction in French by M. de Longevialle, there are just a few comments interspersed with fantastic images of hunting scenes from the famed 14th century book on hunting. Almost no description or text is needed as the images alone are instructional enough to provide most of the information needed. All the images are larger than the originals, so a wealth of detail about the actual illumination is shown.

Gousset, Marie-Thérèse. *Le Livre des Merveilles du Monde: Marco Polo*. Bibliothèque de l'Image, Paris; 2002. ISBN: 2-914661-50-9. This book is primarily a facsimile copy of the illuminations found in manuscrit français 2810 found in the archives of the Bibliothèque nationale de France. This book is in French. It recounts the journeys of Marco Polo via illuminations from the book and commentary. The illuminations depict battles, the peoples he found on his journey and many illuminated interpretations of real and fantastic animals.

Herrin, Judith. *A Medieval Miscellany*. Viking Studio: New York. 1999. ISBN: 0-670-89377-3. As the title suggests, the book covers a wide variety of topics, however, the appeal of it is that every one of its 208 pages contains one or more medieval illuminations in color!

Jarman, Chrisopher. *Illumination: A Source Book for Modern Calligraphers*. B.T. Batsford, London. 1988. ISBN: 0-7134-7824-1 Modern techniques with a discussion of period pigments and many small examples of period illuminations to use as inspiration

Kirsch, Edith W. *Five Illuminated Manuscripts of Giangaleazzo Visconti*. Pennsylvania State University Press, University Park, Pennsylvania. 1991. ISBN: 0-271-00700-1 This book stems from a Ph.D. dissertation on the Psalter-Hours of Giangaleazzo Visconti. It examines five manuscripts in terms of Giangaleazzo's "innovative activities as a manuscript collector"--that of commissioning works to commemorate major historical events. These works from the late 14th century. Unfortunately, the images that are provided as an appendix to this book are all in black and white. Commentary about the specific images is difficult to cross reference since they come in the form of footnotes, and are separated from the actual images and the images do not reference the footnotes. In general, I do not recommend this book for the average scribe, unless you have a specific interest in

footnotes. In general, I do not recommend this book for the average scribe, unless you have a specific interest in the Viscontis, because there is excellent biographical data.

Marks, Richard and Nigel Morgan. *The Golden Age of English Manuscript Painting: 1200-1500*. George Braziller, Inc, New York. 1981. ISBN: 0-8076-0972-2 An excellent source for a variety of color images of period English illuminations with historical commentary.

Marrow, J. , H. Defoer, A. Korteweg, W. Wüstefeld. *The Golden Age of Dutch Manuscript Painting*. George Braziller, Inc. New York. 1990. ISBN: 0-8076-1227-8 This is a fairly focused book with a wealth of color and B&W images. It concentrates on the Dutch workshops of Delft, Haarlem, and Utrecht during the fifteenth century. The images are primarily from prayer books, books of hours, breviaries. The commentary is scholarly and provides interesting tidbits of illumination trivia (such as the Master of Cleves borrowing imagery from van Eyck).

Meehan, Aidan. *Celtic Design: A Beginner's Manual*. Thames & Hudson, NY; 1994. ISBN: 0-500-27629-3 The beginning of Meehan's series on Celtic design. He outlines how to create key patterns, spirals, how to write in the Irish half-uncial script and how to layout a manuscript page and decorate letters.

Meehan, Aidan. *Celtic Design: Animal Patterns*. Thames & Hudson, NY; 1994. ISBN: 0-500- 27662-5 Part of a series, Meehan describes how to draw Celtic-style animals based on examples from the Lindesfarne Gospels, the Book of Kells and other early sources.

Meehan, Aidan. *Celtic Design: The Dragon and the Girffin*. Thames & Hudson, NY; 1994. ISBN: 0-500-27792-3 Part of a series, Meehan shows the Norse influence of the Viking raiders on the art of the Celts. A good source for those working on Norse-style projects.

Meehan, Aidan. *Celtic Design: Illuminated Letters*. Thames & Hudson, NY; 1994. ISBN: 0-500- 27685-4 Part of a series, very pretty books, every page is lettered by the author. This one has lots of letters and a whole chapter on ampersands (&). There are animal alphabets, angular alphabets and more, good for tracing or construction.

Meehan, Aidan. *Celtic Design: Knotwork*. Thames & Hudson, NY; 1995. ISBN: 0-500-27630- 7 Part of a series, very pretty books. Leads you step-by-step on how to construct various incarnations of the knotwork patterns that can be found in the Book of Durrow, the Lindesfarne Gospels, and the Book of Kells.

Meehan, Aidan. *Celtic Design: Spiral Patterns*. Thames & Hudson, NY; 1995. Part of a series, very pretty books, every page is lettered by the author. This one goes into good detail of compass construction of spirals. Time period covered from 5000 BC (really) thru 850 CE.

Meehan, Aidan. *Celtic Design: The Tree of Life*. Thames & Hudson, NY; 1995. ISBN: 0- 500-27827-X Part of a series, very pretty books. This one describes how to construct one of the most popular motifs of Celtic art--the Tree of Life.

Meehan, Bernard. *The Book of Durrow: A Medieval Masterpiece at Trinity College Dublin*. Roberts Rhinehart, Boulder, Colorado. 1996. ISBN: 1-57098-053-5. Commentary and several color reproductions of the Book of Durrow.

Mütherich, Florentine, and Joachim E. Gaehde. *Carolingian Painting*. George Braziller, Inc, New York. 1976. ISBN: 0-8076-0852-1. Excellent color examples and commentary on manuscript paintings from the Carolingian era 786-987C.E.

Nordenfalk, Carl. *Celtic and Anglo-Saxon Painting*. Braziller, NY; 1977. Many excellent examples from the period 600-800. Wide coverage of the major Anglo-Saxon works of this period.

Nordenfalk, Carl. *Early Medieval Book Illumination*. Rizzoli, NY; 1988. Many examples (B&W and color) taken from works produced by a variety of cultures from pre-Carolingian onward. Good text covering history, theory and style. (Out of Print)

Parker, Muriel. *Drollery Designs in Illuminated Manuscripts*. Stemmer House, Owings Mills, Maryland; 1990. A superb source for those of you who enjoy adding those late period beasts to the margins of your work. (I couldn't find this one on Amazon – I think I got mine at PaperInkArts.com)

Popova, Olga. *Russian Illuminated Manuscripts*. Thames & Hudson, NY; 1984. Many examples of period Russian illumination. Good quality color prints covering a wide historic period. A very good book for this area of interest. (Out of Print)

Seligman, Patricia, and Timothy Noad. *The Illuminated Alphabet*. Running Press, Philadelphia, Pennsylvania. 1994. ISBN: 1- 56138-458-5 A nice overview of period styles of illumination and modern techniques for creating them. Examples from period sources are provided as inspiration for projects.

Sullivan, Sir Edward. *The Book of Kells*. Studio Editions Ltd., London; 1986. Excellent background on this early work. The color plates of full pages are small but fairly clear. A fine overview of the styles and compositions used. This book really shines in it's treatment of smaller elements found on selected pages (e. g. compound letters and zoomorphs). (Out of Print) I recommend getting the CD-ROM offered by Trinity College in Dublin if you cannot find this book.

Thomas, Marcel. *The Golden Age*. George Braziller, Inc. New York. 1979. ISBN: 0- 8076-0924-2. Subtitled *Manuscript painting at the time of Jean, Duke of Berry*. Color images and commentary on various manuscripts commissioned by Jean, Duc de Berry. 14th - 15th century examples from *The Belles Heures*, *The Grandes Heures*, *Terence Des Ducs*, and *Tacuinum Sanitatis* (or *Medieval Health Handbook*)

Unterkircher, F. *King René's Book of Love*. George Braziller, Inc. New York. 1980. ISBN: 0-8076-0989-7 15th c. allegorical romance about the Heart in search of Love's Lady. Considered to be a crowning achievement of French book illumination (and illumination in general). Although not a complete reproduction of the *Book of Love*, each reproduction illuminated page comes with commentary about the allegory being presented. This is a lovely book, and can provide a lot of inspiration to the SCA illuminator. I have found copies of this book in good condition at library book sales and second-hand book shops for as little as \$2.

Welch, Stuart Cary *Persian Painting*. George Braziller, Inc, New York. 1976. ISBN: 0- 8076-8013-0 *Five Royal Safavid manuscripts of the 16th century*. For those interested in a source for Middle Eastern art from which to base their illuminations.

Zaczek, Iain. *Celtic Design: A Sourcebook With More Than 1500 Patterns and Motifs*. Crescent Books, New York. 1995. ISBN: 0- 517-12178-6. Sourcebook with illuminated letters, running knotwork and key patterns, etc. Good for black and white outline examples from period sources.

Other Sources

Alexander, Jonathan J. G. *Medieval Illuminators and Their Methods of Work*. Yale University Press, New Haven Connecticut. 1992. ISBN: 0-300-06073-4. A scholarly dissertation on medieval illuminators and how they were made. Many period examples in black and white and color are provided as are examples of period manuscripts in various stages of completion.

Brown, Michelle P. *Understanding Illuminated Manuscripts; a Guide to Technical Terms*. The J. Paul Getty Museum with The British Library, 1994. ISBN: 0-89236-217-0 A nifty little dictionary.

Butsch, Albert Fidelis. *Handbook of Renaissance Ornament: 1290 Designs from Decorated Books*. Dover, New York. 1969. Examples of the printer's art. Although not illumination, they can provide ideas based on Renaissance ornaments that are found in both the printed and the painted book.

Cennini, Cennini d'Andrea, Daniel V. Thompson, Jr., trans. *Il Libro dell' Arte / The Craftsman's Handbook*. Dover New York. 1954. ISBN: 0-486-20054-X English translation of Cennini's 15th century guide to painting methods.

Constable, W.G. *The Painter's Workshop*. Dover Publications, New York. 1954. Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*, 5th Edition. Viking Penguin, New York. 1991. This is pretty much the artist's canonical resource for pigments and basic techniques. Each pigment commercially available to artists is listed in this book with information about their historical provenance and what the modern equivalent pigment designators are.

Theophilus, trans. By John G. Hawthorne & Cyril Stanley Smith *On Divers Arts*. Dover Books, NY 1979. ISBN: 0-486-23784-2 A period treatise on painting, glassmaking and metalwork. Theophilus describes how various pigments are made, and the translators have provided some chemical analysis of those pigments.

Thompson, Daniel V. *The Materials and Techniques of Medieval Painting*. Dover Publications, New York. 1956.

Heraldry Books

Bedingfeld, Henry and Peter Gwynn-Jones. *Heraldry*. Chartwell Books, Secaucus , New Jersey. 1993. Less of a how-to book, but filled with numerous color examples of how heraldry was utilized in period--including period Grants of Arms by Letters Patent (the inspiration for our award system) and rolls of arms.

Brooke-Little, J.P. *An Heraldic Alphabet*. Robson Books, Guernsey Press Company, Ltd., Guernsey, Channel Islands. 1996. An excellent source book for blazonry. Not every charge is illustrated, but it is a good alternative to Fox-Davies' book.

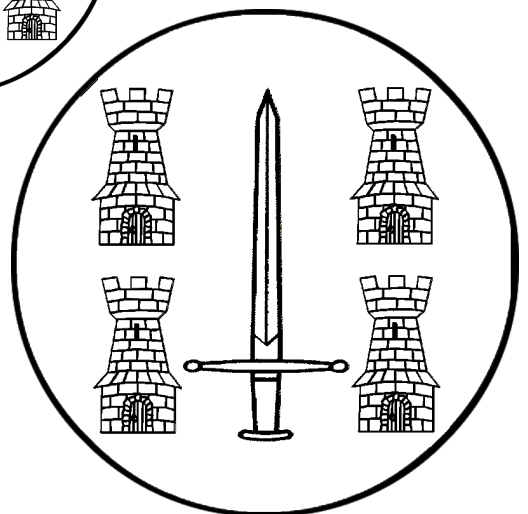
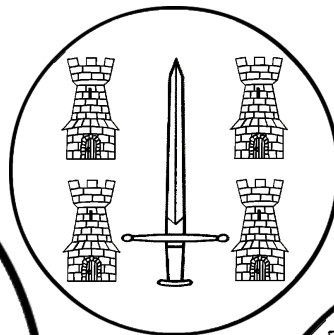
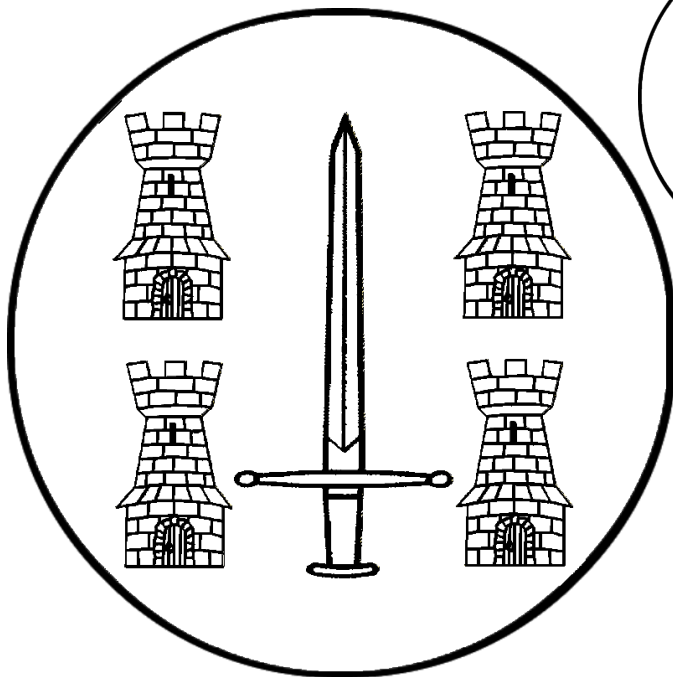
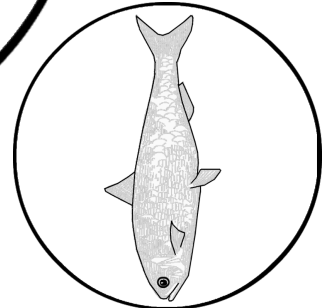
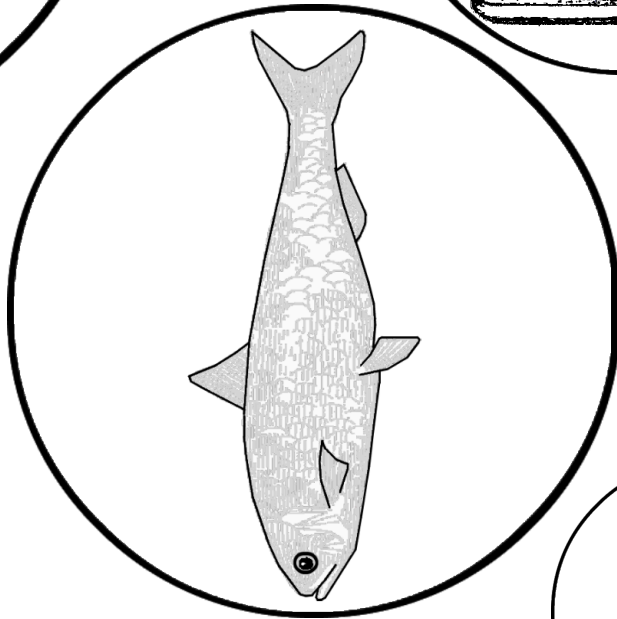
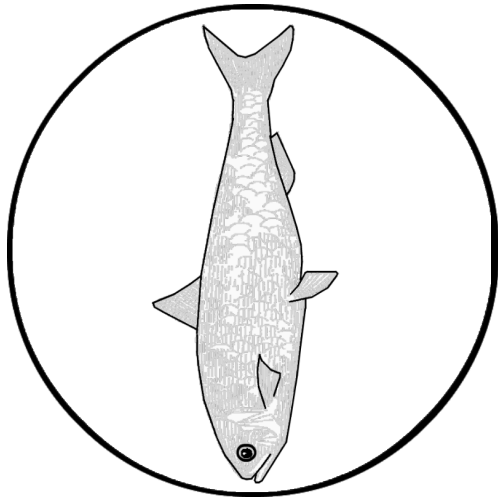
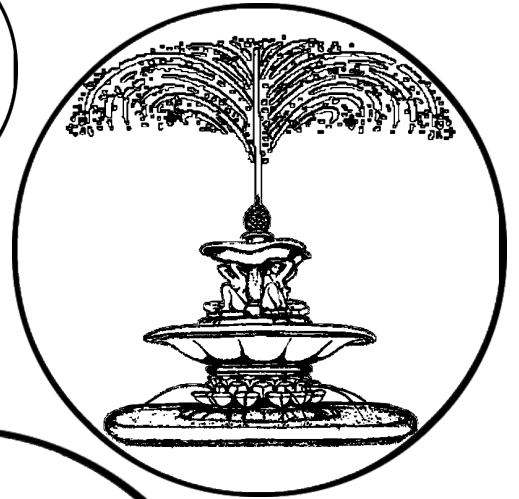
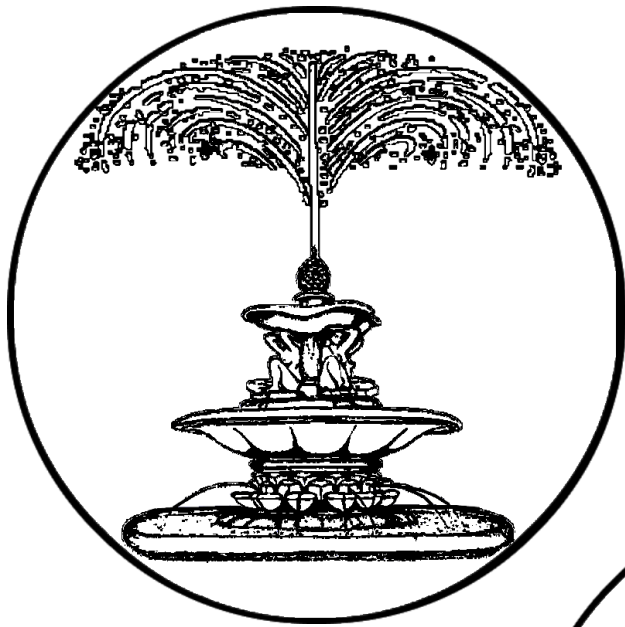
Fox-Davies, Arthur C. *A Complete Guide to Heraldry*. Bonanza Books, NY; 1978. Several different editions of this work are available. Relatively easy to find, and has plenty of illustrations of Victorian-style heraldic charges. Usually regarded as a very good resource.

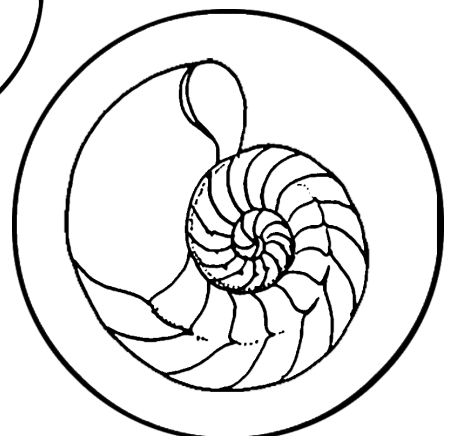
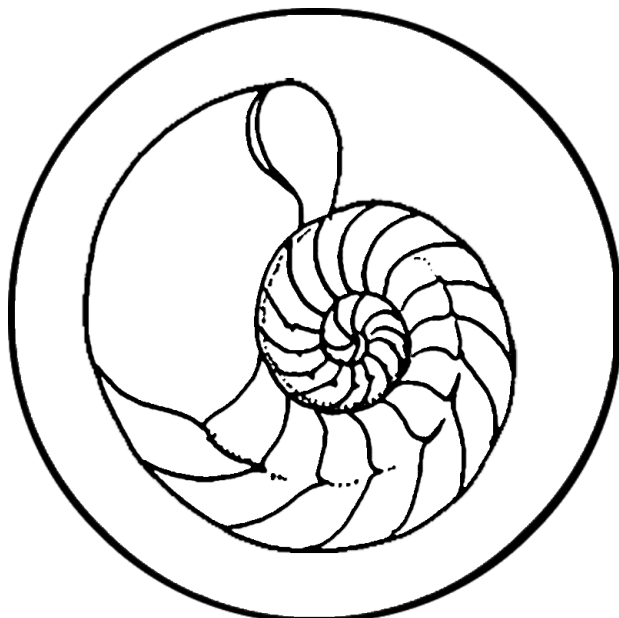
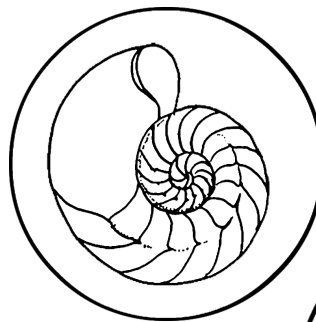
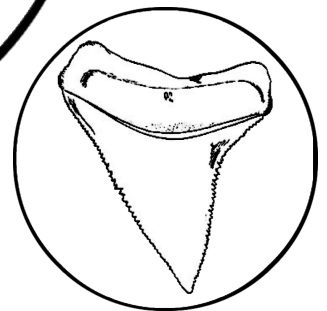
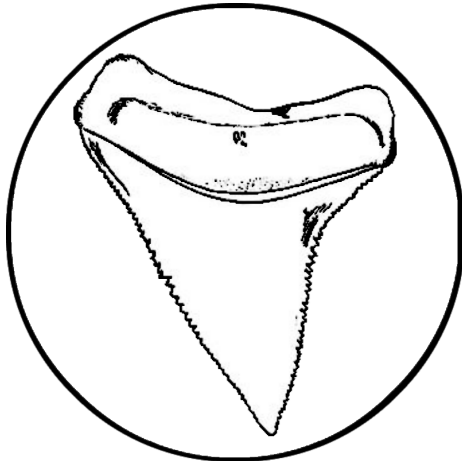
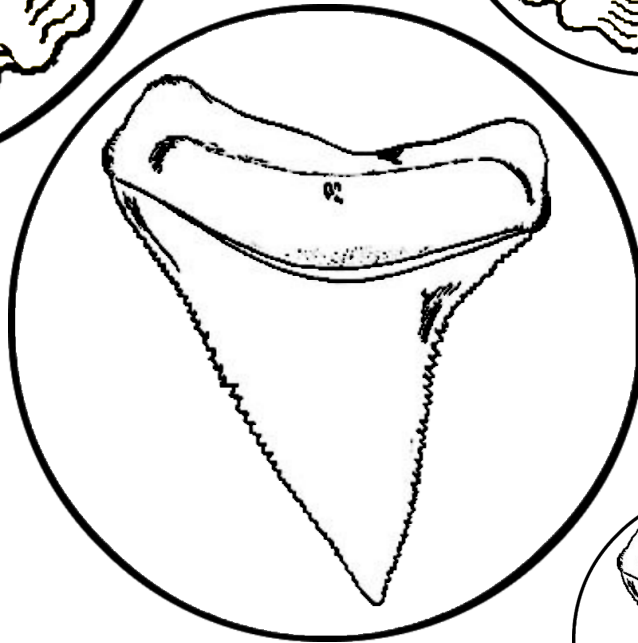
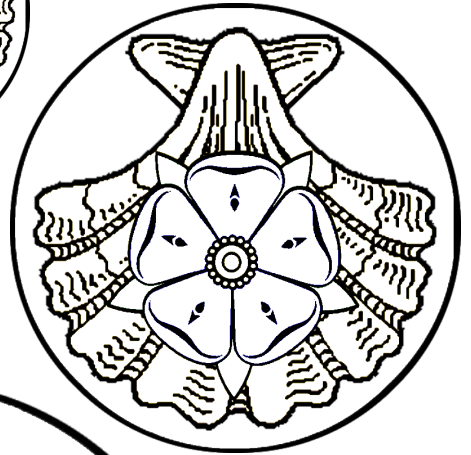
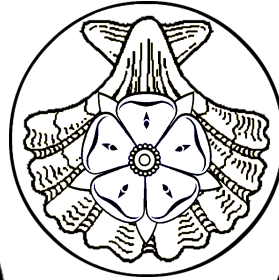
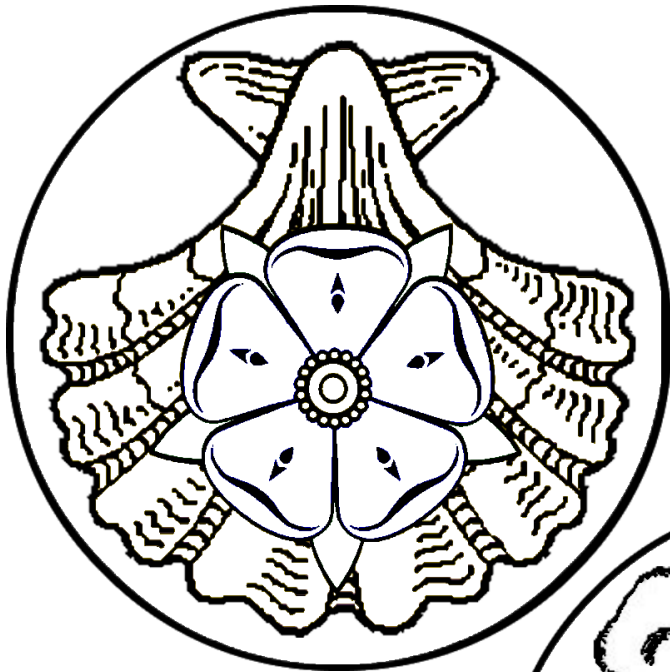
Gayre of Gayre and Nigg, Lt. Col. Robert. *Heraldic Standards and Other Ensigns*. Oliver and Boyd, Edinburgh. 1959. This is a great armorial display reference in and of itself. If you want inspiration for armorial display, you have got to see the color plates at the end of the book! A lot of them can be found in similar forms in other books, but it is a nice reference, and it does provide dating for many types of banners and standards.

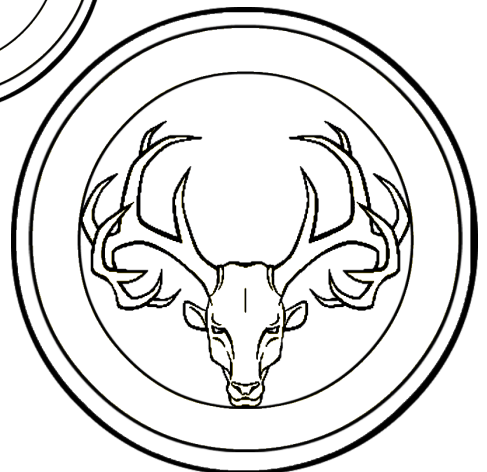
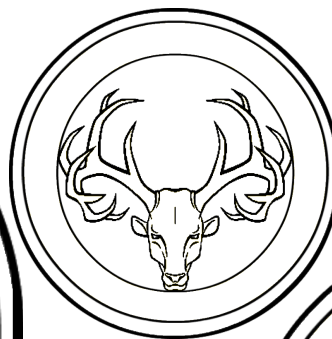
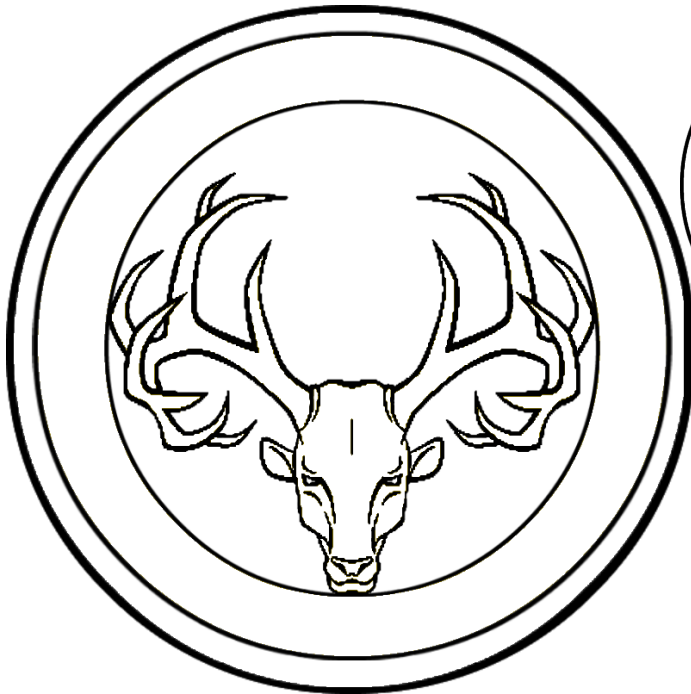
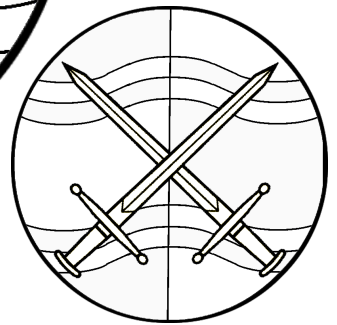
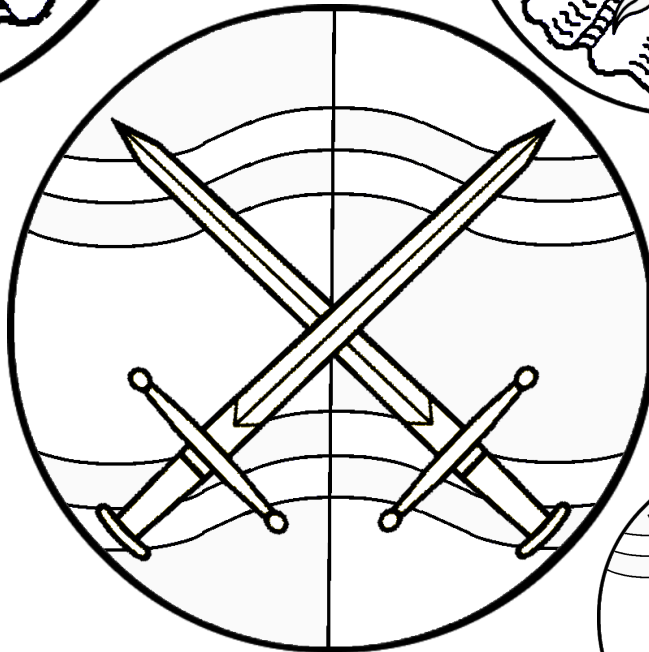
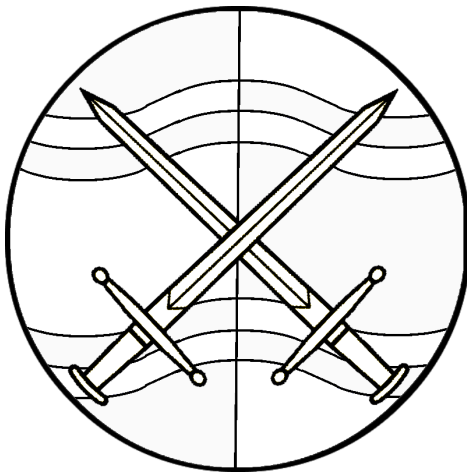
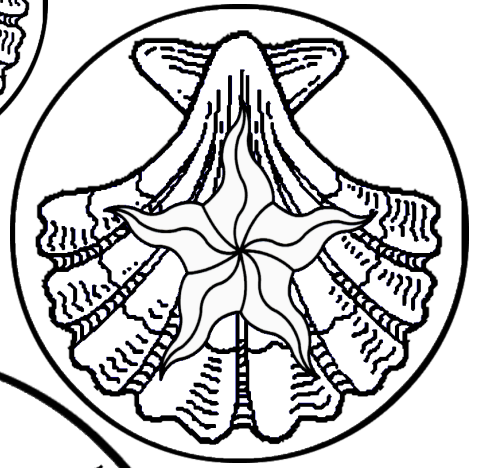
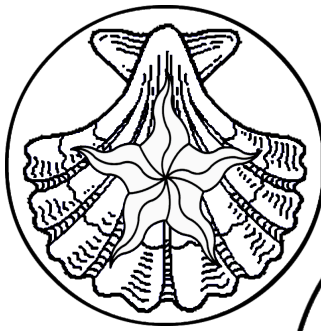
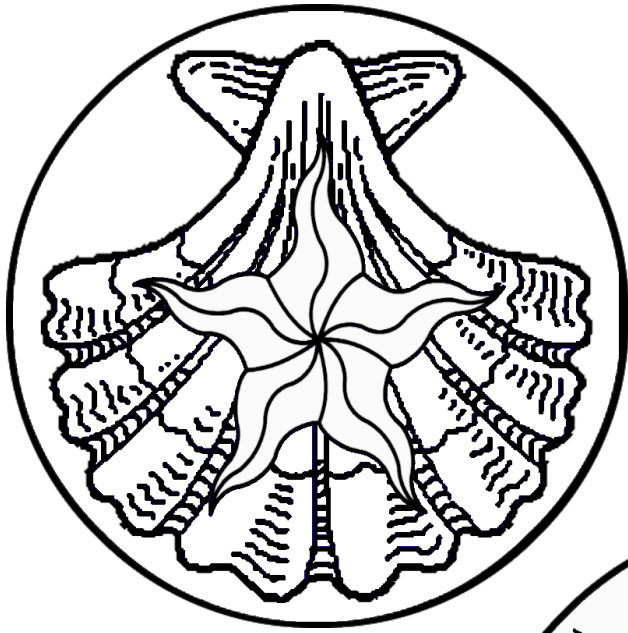
Neubecker, Ottfried. *Heraldry: Sources, Symbols and Meaning*. Tiger Books International, London . 1997. This is an excellent source book for heraldic display, the use of crests with many photographs of period sources.

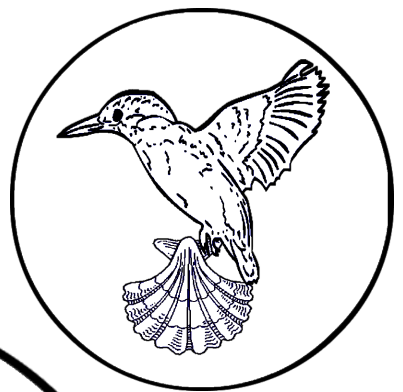
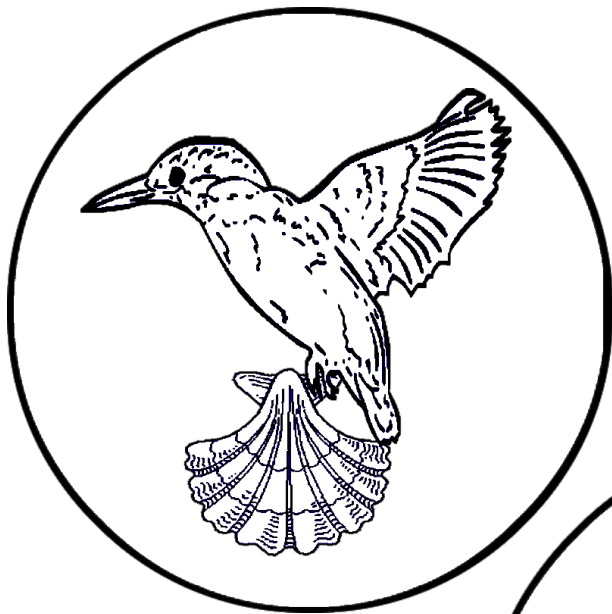
Appendix A

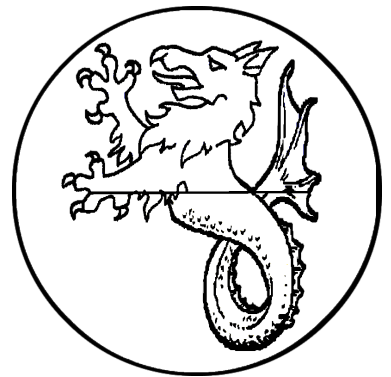
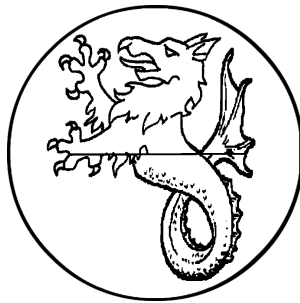
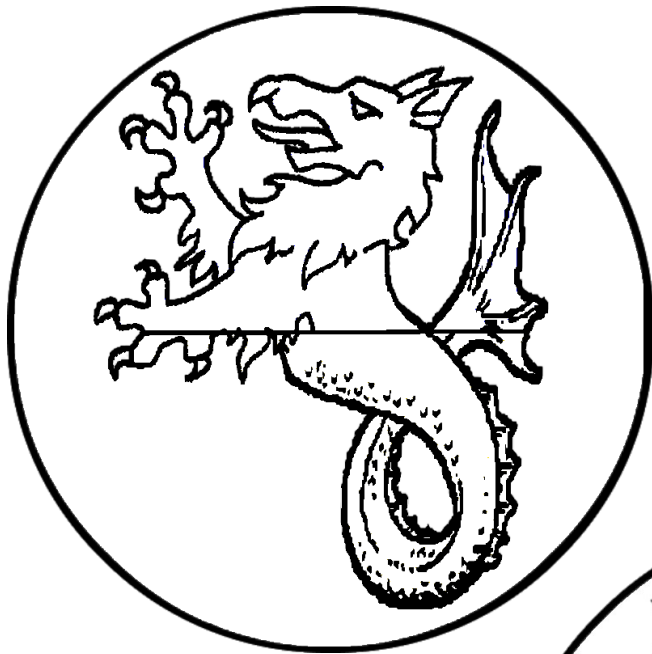
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| Armigerous Awards | |
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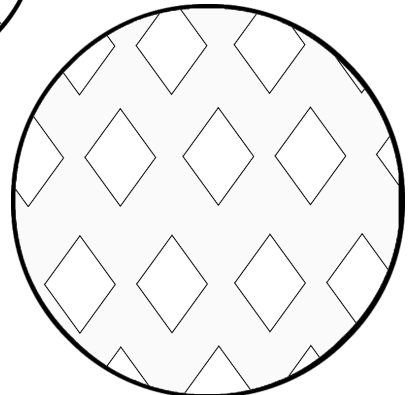
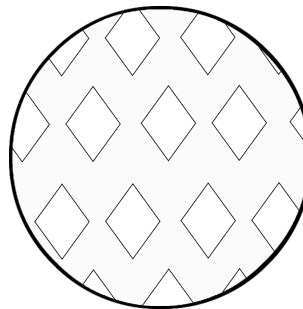
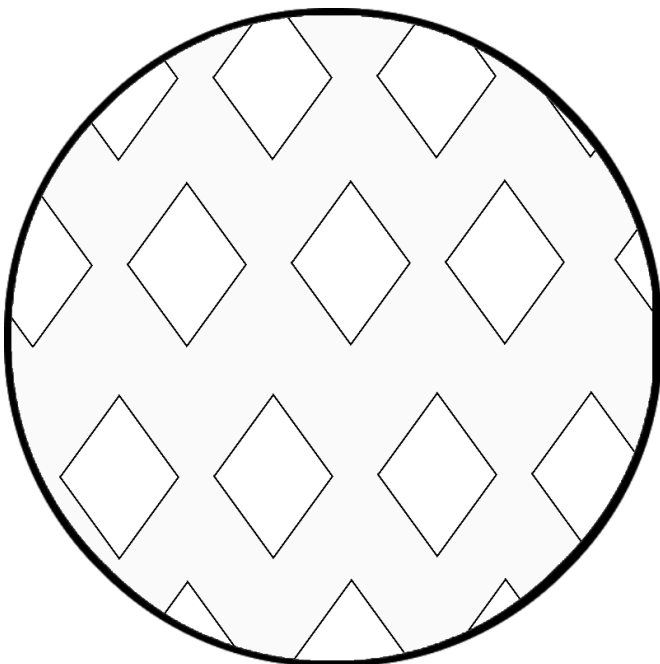
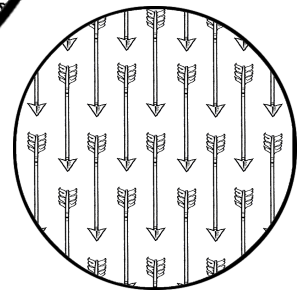
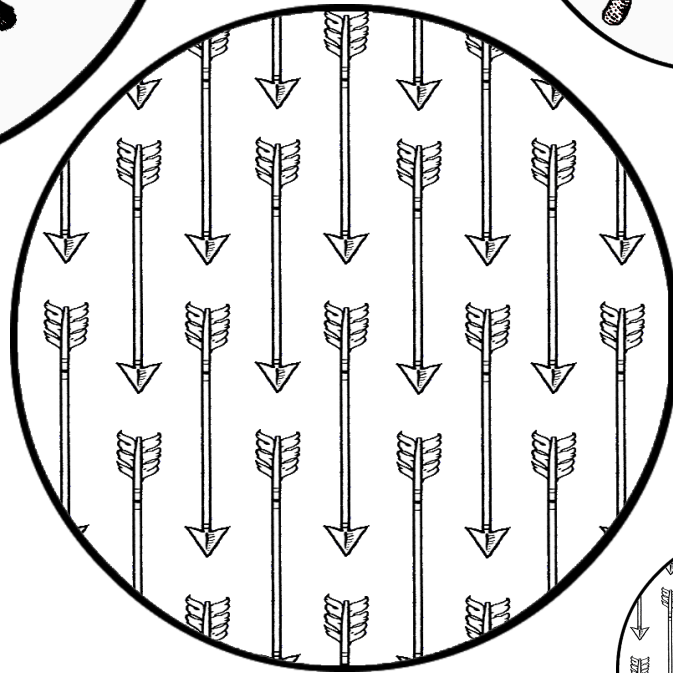
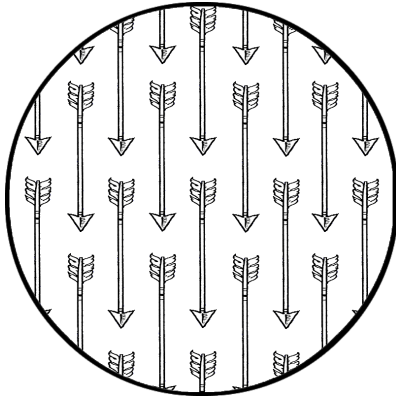
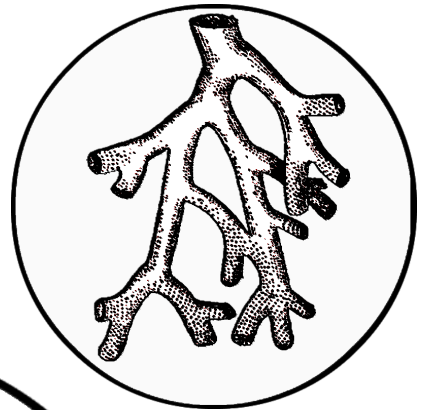
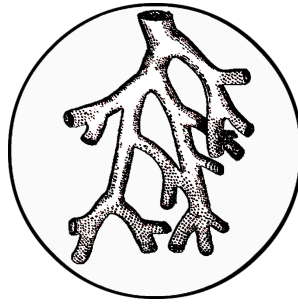
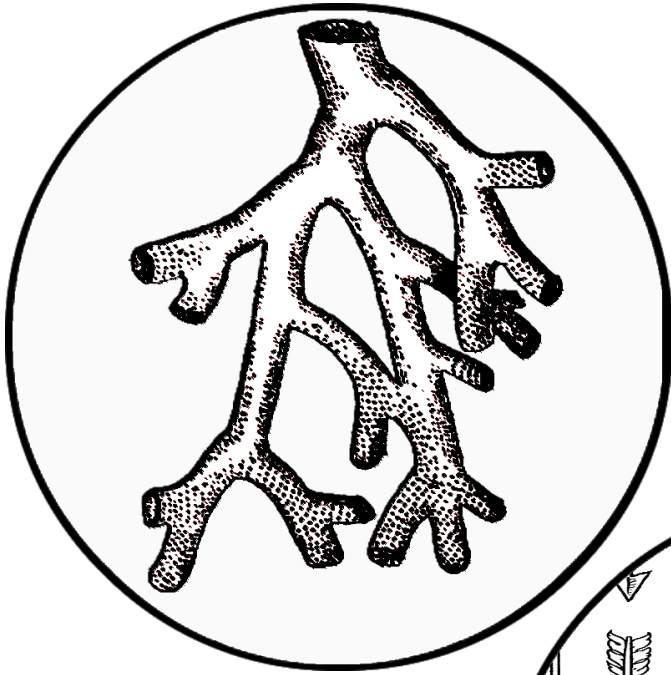


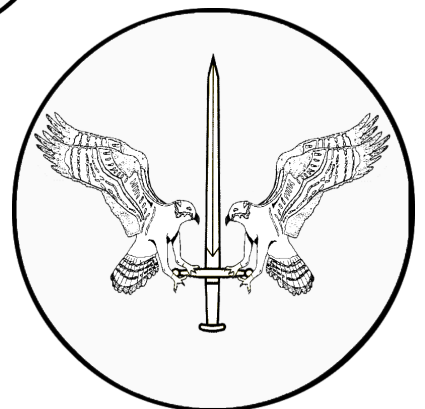
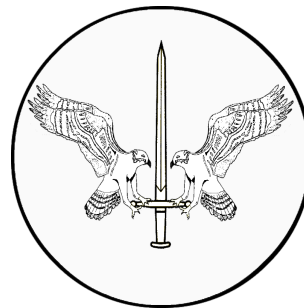
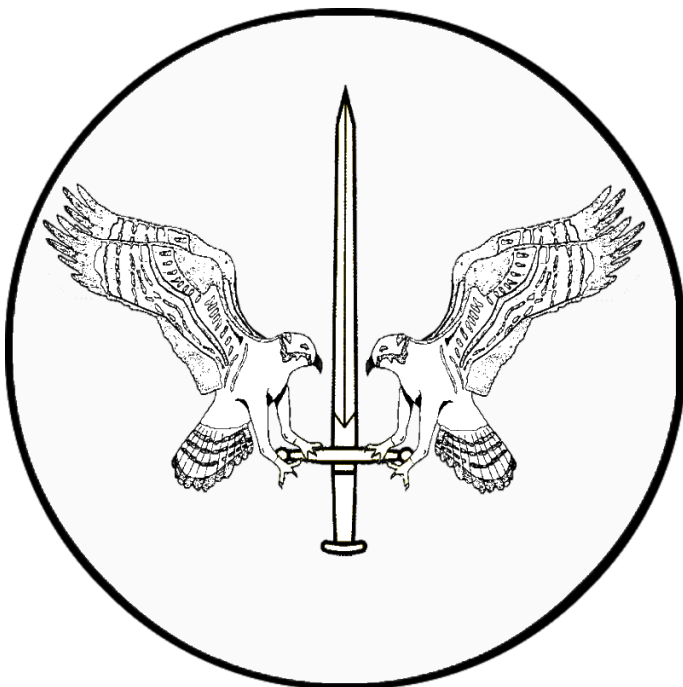


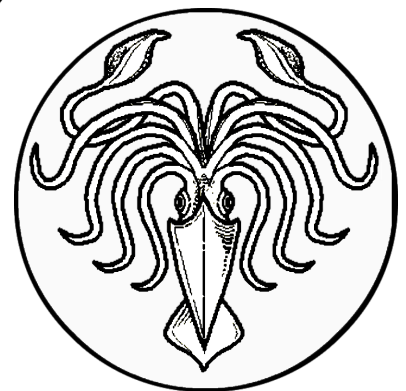
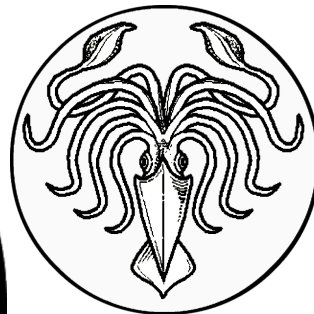
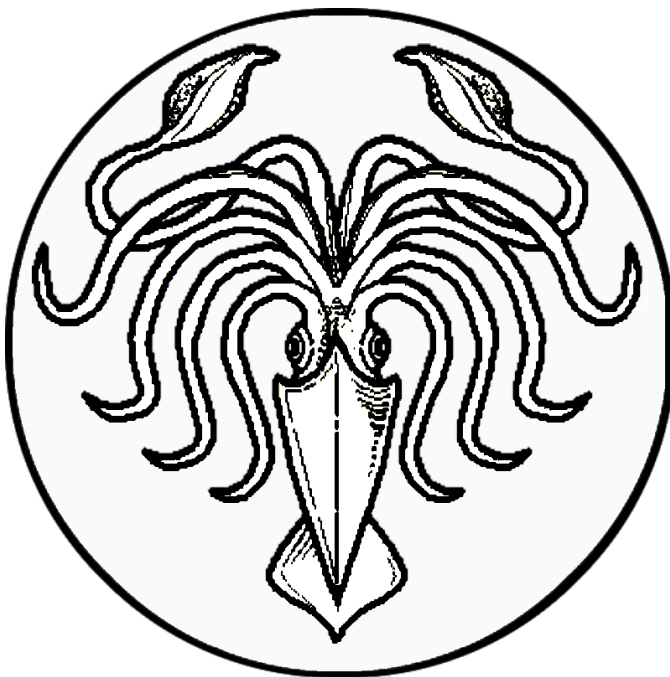
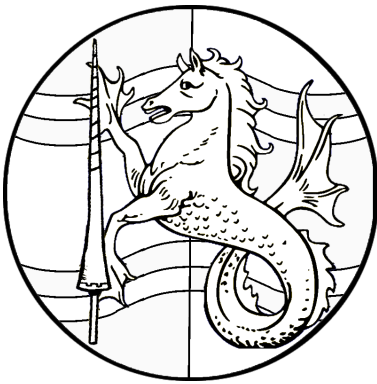
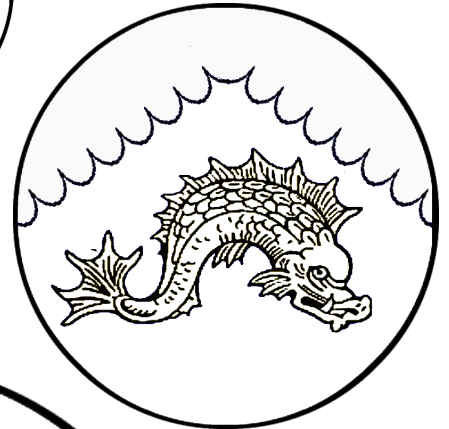
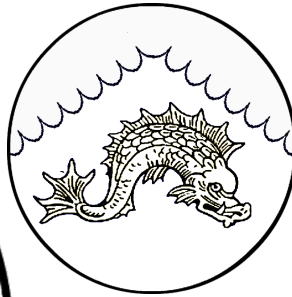


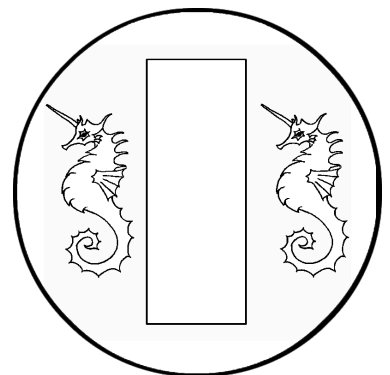
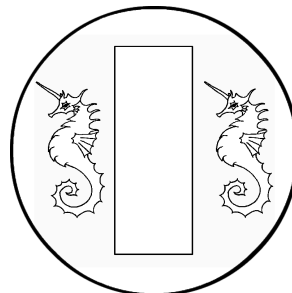
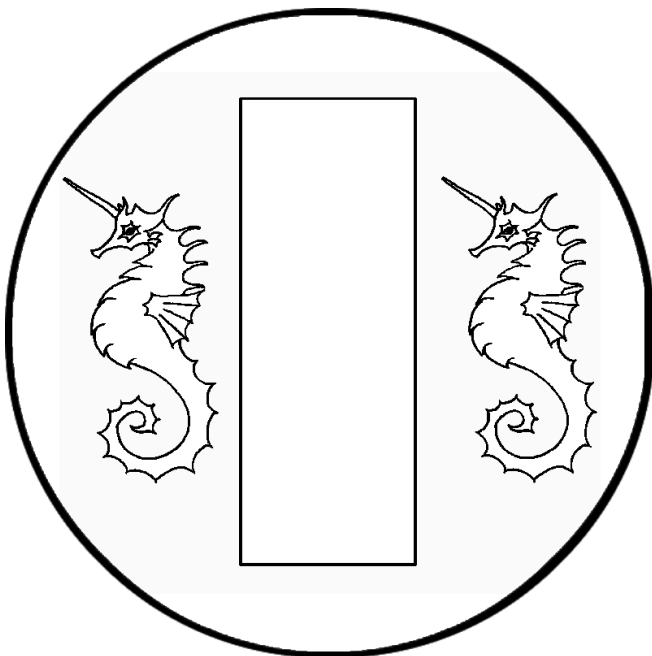
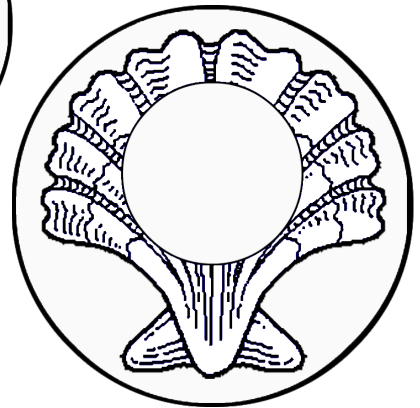
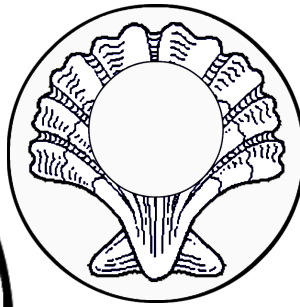
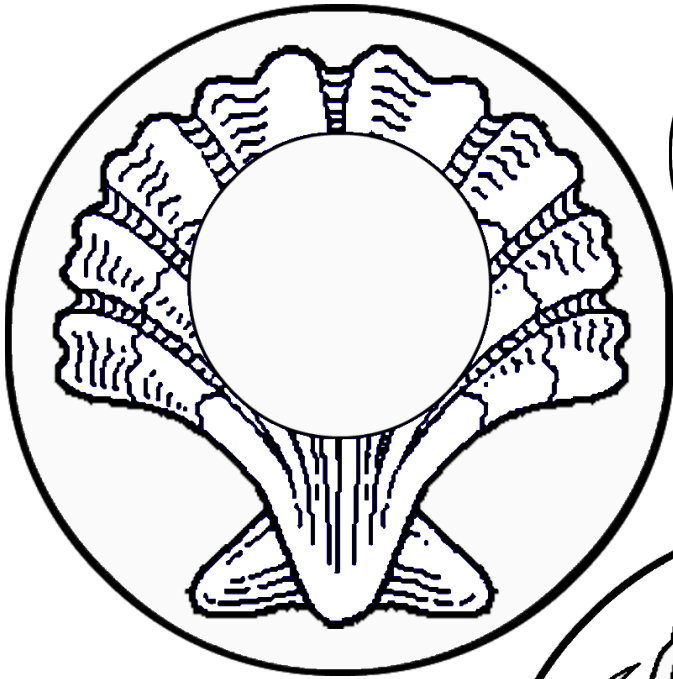


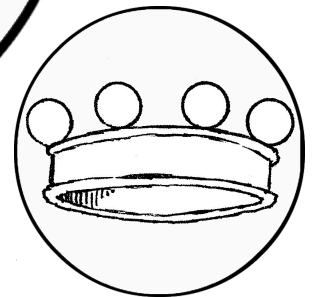
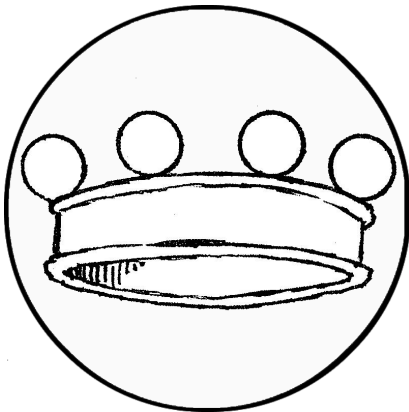
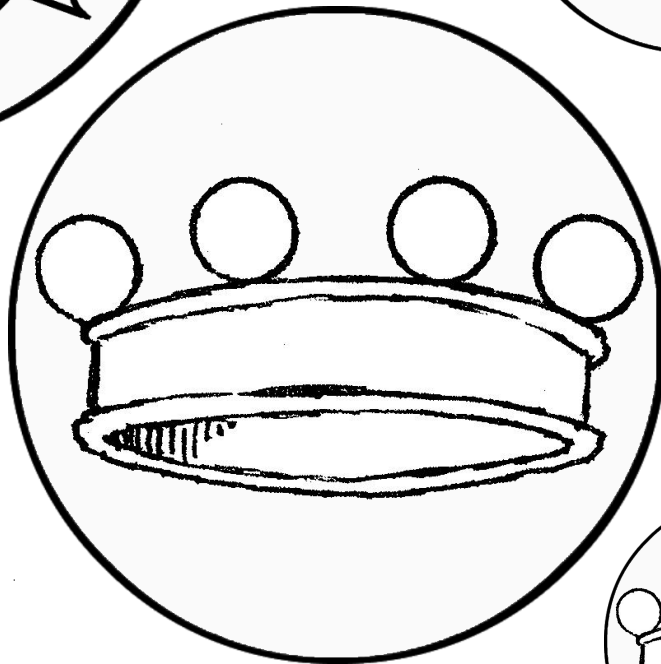
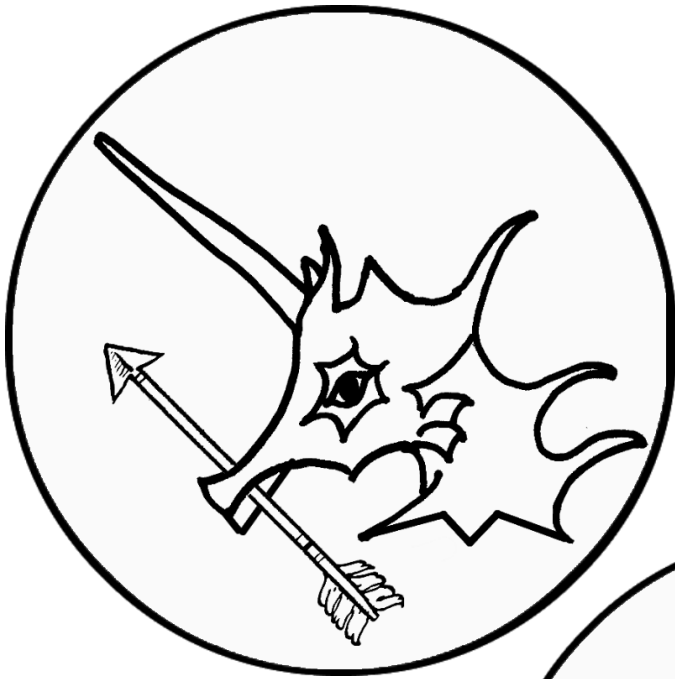


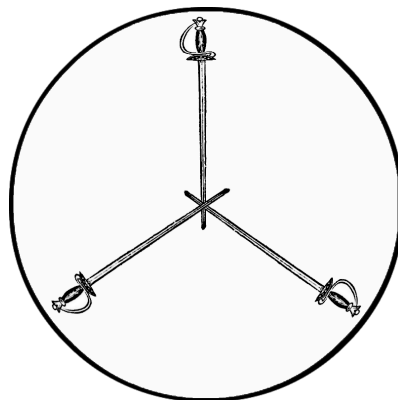
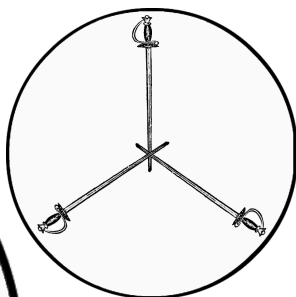
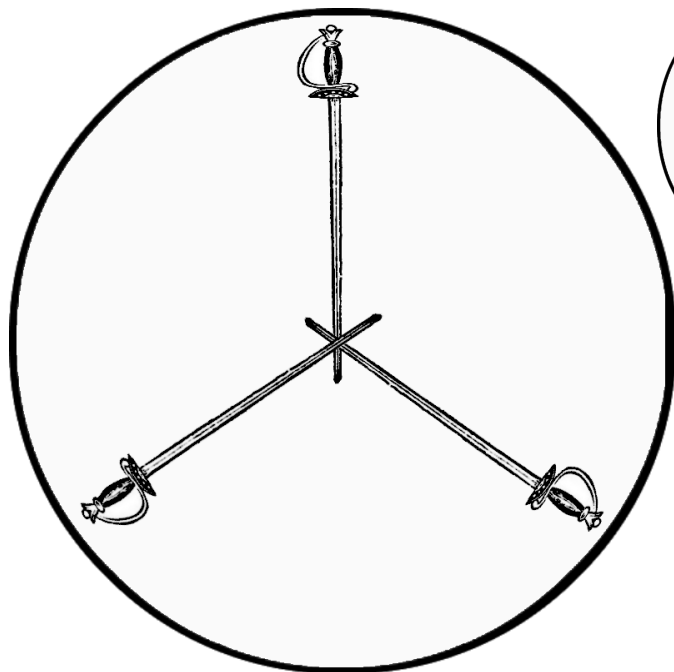
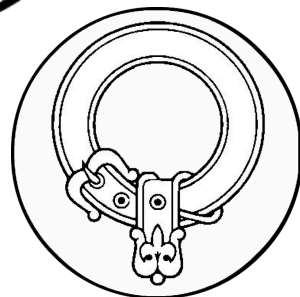
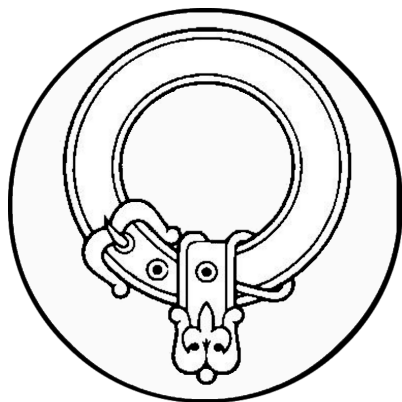
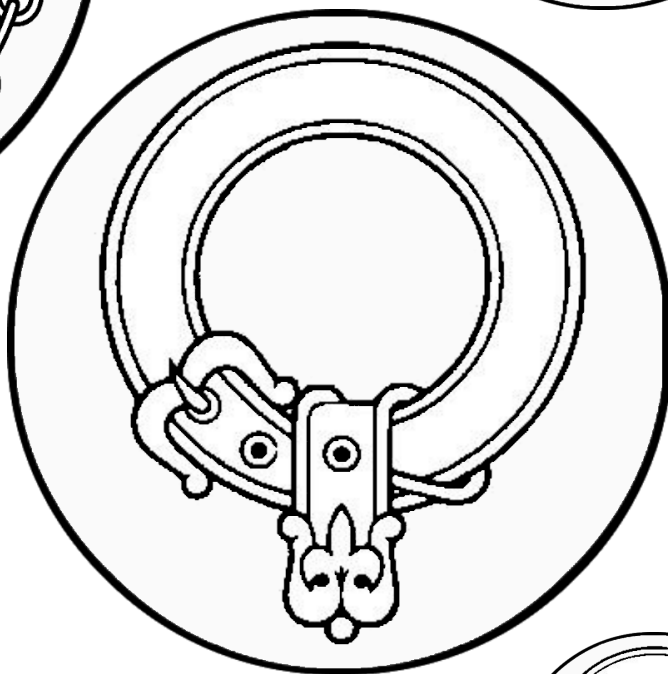
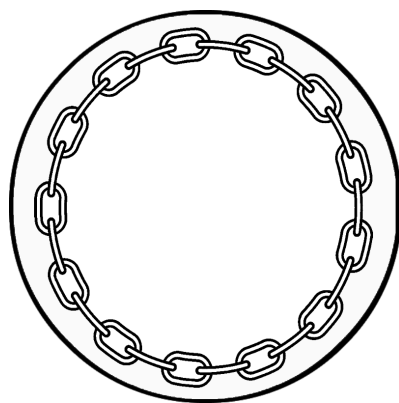
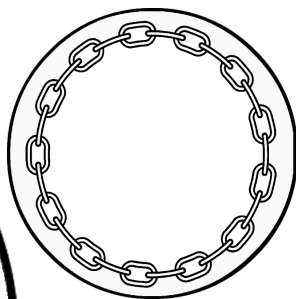
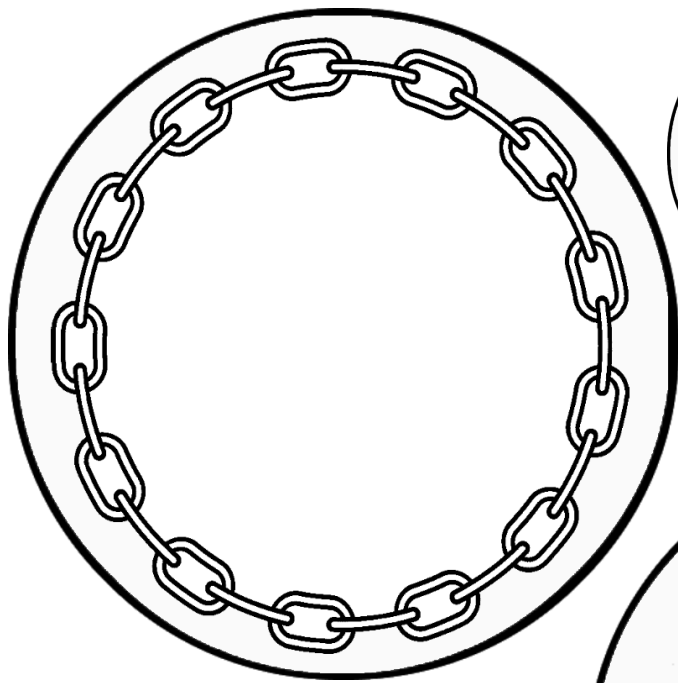


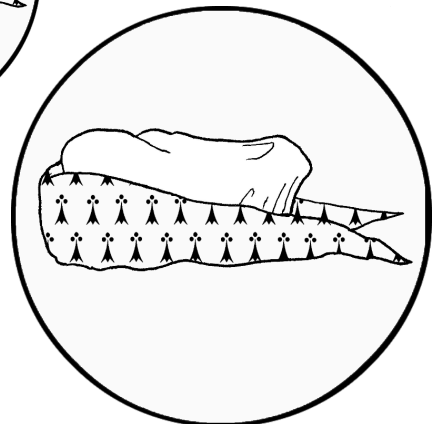
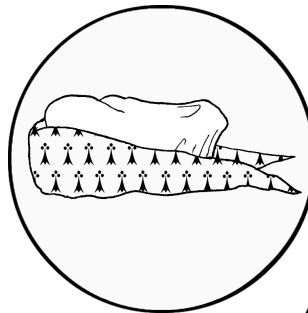
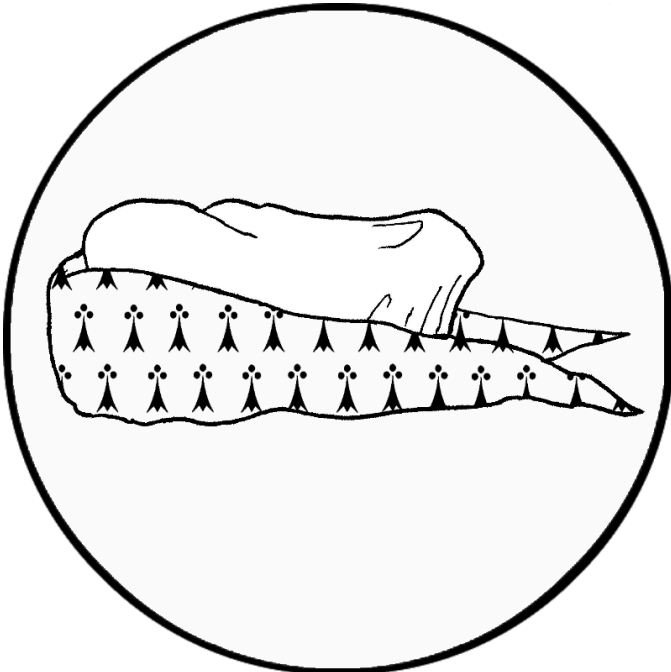


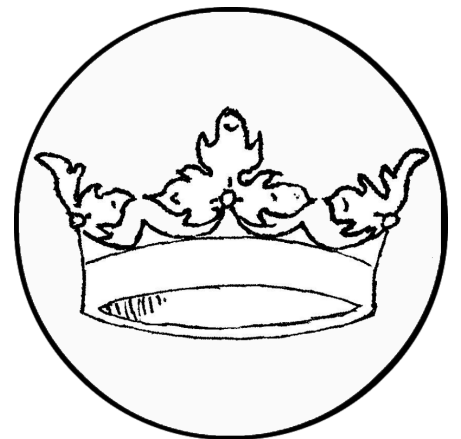
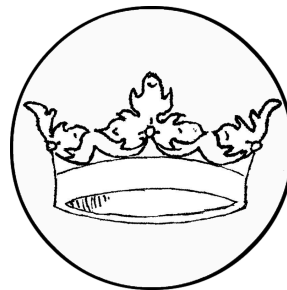
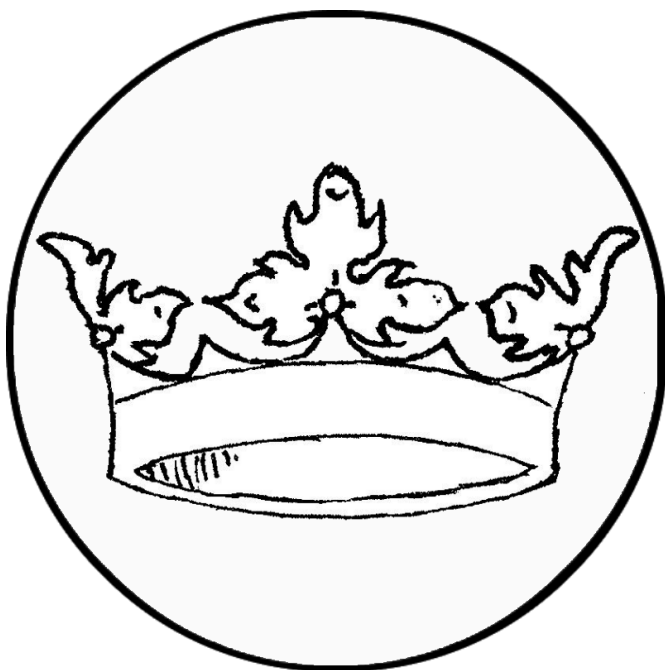
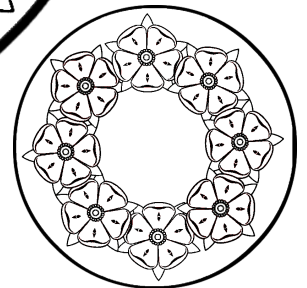
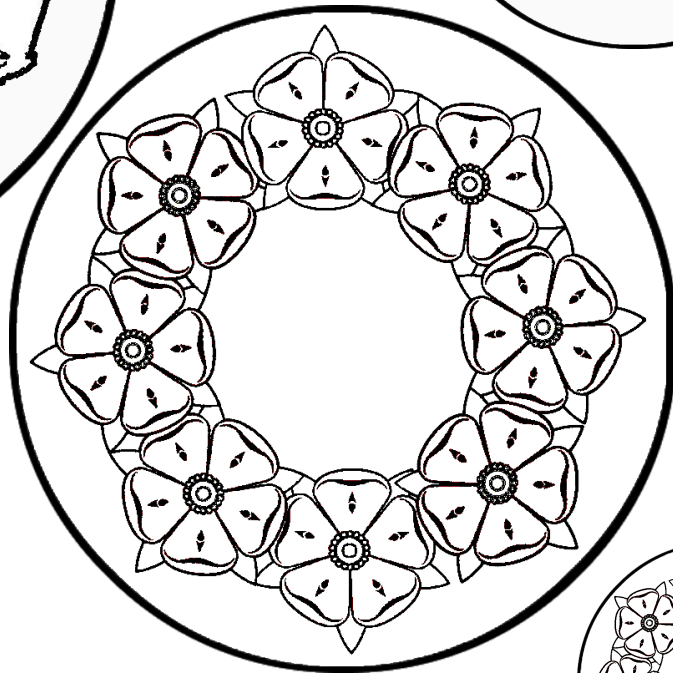
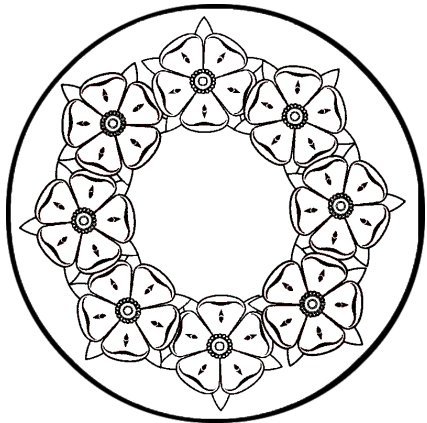
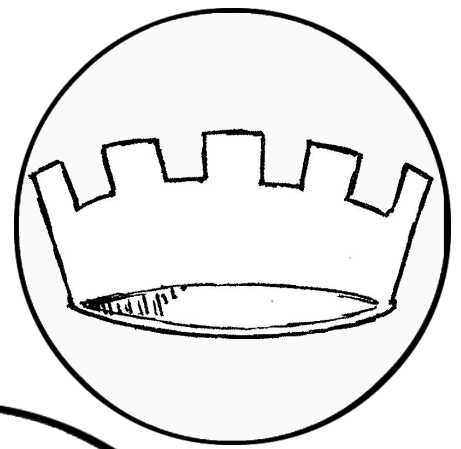
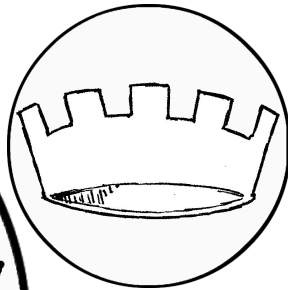
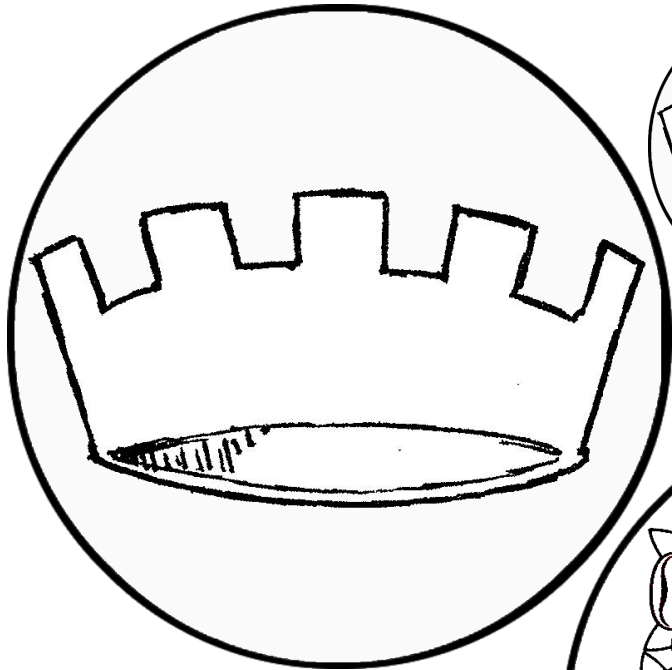












Appendix B

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Kingdom Law Concerning Scrolls

*Please note the excerpt from Kingdom Law, current December 2016, below. While Royalty or recipients **can** commission a scroll for any award or recognition in this handbook there are some awards that are **not** awarded with a scroll or reported to the backlog automatically. Any award not mentioned in this list is considered not the responsibility of the kingdom and Clerk Signet's office but that of the monarchs, peer of the recipient or the recipient to commission.*

Appendix B - Kingdom Awards and Orders

B.1. Kingdom Awards

B.1.1 The Award of the Fountain recognizes and honors those who have performed acts of service for the Kingdom of Atlantia.

B.1.2 The Award of the Herring honors and recognizes those who have distinguished themselves by extraordinary achievement as autocrats.

B.1.3 The Award of the Shark's Tooth recognizes and honors those who have performed acts of valor for the Kingdom of Atlantia.

B.1.4 The Award of the Silver Nautilus honors and recognizes those who have distinguished themselves by an extraordinary achievement in the Arts and Sciences.

B.1.5 The Award of the Sea Star of Atlantia honors and recognizes those who have distinguished themselves by extraordinary contributions in ensuring the future of our Kingdom through our youth or new members; furthering their educational growth to become active and productive members of Atlantia.

B.1.6 The Award of the Undine honors and recognizes those subjects who have distinguished themselves with exceptional service to the Queen of Atlantia. This award is a gift solely of the Queen to whomever she deems deserving.

B.1.7 The King's Award of Excellence honors and recognizes those who have distinguished themselves by their excellent contributions to the Kingdom of Atlantia. This award is a gift solely of the King to whomever he deems deserving.

B.1.8 The Vexillum Atlantiae (the Award of the Banner) honors and recognizes the ferocity and valor of a Group of fighters as a whole, not as individuals. When they fight as a unit, the group will have the honor of carrying the banner with the heraldry of the award into battle.

B.2. Kingdom Orders

B.2.1. The Order of the Nonpareil honors and recognizes those who have shown excellence, honor, courtesy or chivalry above and beyond any duty. The members of this Order exemplify what it means to be an Atlantian. This award may be given only once per reign and is conveyed solely at the discretion of the Crown.

B.2.2. The Queen's Order of Courtesy shall be conferred by the Queen of Atlantia upon such subjects as she deems worthy by reason of their consistently exemplary courtesy to subjects of all ranks in this Realm and in the Society at large.

B.3. Kingdom Orders of Merit

B.3.1. The Order of the Opal honors and recognizes those subjects who have distinguished themselves by their service to Atlantia.

B.3.2. The Order of the Coral Branch honors and recognizes those subjects who have distinguished themselves in their effort and shown excellence in the arts and sciences of the period.

B.3.3. The Order of the Silver Osprey honors and recognizes those non-belted fighters who have distinguished themselves by their effort and shown excellence on the heavy field.

B.3.4. The Order of the Sea Dragon honors and recognizes those non-White Scarf Rapier fighters who have distinguished themselves by their effort and shown excellence on the Rapier field.

B.3.5. The Order of the King's Missiliers honors and recognizes those subjects who have distinguished themselves by their effort and shown excellence with bow and arrow (both target and combat), thrown weapon, and/or siegecraft.

B.3.6. The Order of the Quintain honors and recognizes those subjects who have distinguished themselves by their consistent effort and shown excellence in the pursuit of equestrian activities.

B.4. Kingdom Orders of High Merit

B.4.1. The Order of the Golden Dolphin honors and recognizes those subjects who have distinguished themselves by their exceptional service and leadership in the Kingdom of Atlantia.

B.4.2. The Order of the Pearl honors and recognizes those subjects who have distinguished themselves by their efforts and their excellence in the arts and sciences of the period and/or their willingness to teach those same arts and sciences.

B.4.3. The Order of the Kraken honors and recognizes those non-belted fighters who have distinguished themselves by consistent excellence on the field.

- All past recipients of the Award of the Kraken (which is now closed) will be considered to be recipients of this award.

B.4.4. The Order of the White Scarf of Atlantia, honors and recognizes those subjects who have excelled in the exercise and advance of the noble art of fence, and have distinguished themselves as examples of the precepts to which it is devoted.

B.4.5. The Order of the Sea Stag honors and recognizes those subjects who have distinguished themselves by their teaching of armored combat and rapier combat.

B.4.6. The Order of the Yew Bow honors and recognizes those subjects who have distinguished themselves by their excellence with bow and arrow (both target and combat), thrown weapons, and/or siegecraft or the teaching of those same skills.

- All recipients of the Order of the King's Missiliers (prior to Feb. 7, 2003), the Order of the Nimrod (now closed), and the Award of the Yew Bow (now closed) will be considered to be recipients of this award.

B.4.7. The Order of the Golden Lance of Atlantia honors and recognizes those subjects who have demonstrated exceptional expertise in the arts of equestrian activities and who have, through service to the equestrian community, advanced those arts and promoted them.

B.5. Youth Awards and Orders

All Youth Orders are Non-Polling Orders

B.5.1. The Award of the Sea Urchin honors and recognizes those children (up to and including the age of 12), who have distinguished themselves by their contributions to the Kingdom of Atlantia in service, martial activities, and/or arts and sciences.

B.5.2. The Award of Arielle honors and recognizes those young people (up to and including the age of 17), who have distinguished themselves by their acts of courtesy.

B.5.3. The Order of the Hippocampus honors and recognizes those young people (up to and including the age of 17), who have distinguished themselves by their service and contributions to the Kingdom of Atlantia.

- All past recipients of the Award of the Hippocampus (which is now closed) will be considered to be recipients of this Order.

B.5.4. The Order of the Alcyon honors and recognizes those young people (up to and including the age of 17), who have distinguished themselves by their labors and achievements in the arts and sciences.

- All past recipients of the Award of the Alcyon (which is now closed) will be considered to be recipients of this Order.

B.5.5. The Order of the Sea Tyger honors and recognizes those young people (up to and including the age of 17), who have distinguished themselves by acts of valor and chivalry in Youth martial activities.

- All past recipients of the Award of the Sea Tyger (which is now closed) will be considered to be recipients of this Order.

B.6. Royal Augmentation of Arms

For the children of Sitting Royalty, under the age of 18. At the successful conclusion of their parents' reign, the Crown shall gift these children with a Royal Augmentation of Arms, to be an Escallop Purpure.

B.7. Scrolls, Medallions and Other Items

B.7.1. The Kingdom of Atlantia shall provide a scroll and a medallion for the following Awards and Orders:

- The Order of the Nonpareil
- The Order of the Opal
- The Order of the Coral Branch
- The Order of the Silver Osprey
- The Order of the Sea Dragon
- The Order of the Kings Missiliers
- The Order of the Quintain
- The Order of the Golden Dolphin
- The Order of the Pearl
- The Order of the Kraken
- The Order of the White Scarf – A White Scarf, not a medallion
- The Order of the Yew Bow
- The Order of the Golden Lance of Atlantia
- The Order of the Sea Stag

B.7.2. The Kingdom of Atlantia shall provide a demi-scroll and medallion for the following Awards and Orders:

- The Award of the Sea Urchin
- The Award of Arielle
- The Order of the Alcyon
- The Order of the Hippocampus
- The Order of the Sea Tyger

B.7.3. The Kingdom of Atlantia shall provide a medallion for the following Awards and Orders:

- The Award of the Fountain
- The Award of the Herring
- The Award of the Shark's Tooth
- The Award of the Silver Nautilus

B.7.4. The Kingdom of Atlantia does not provide any scroll or medallion for the following Awards and Orders:

- The Award of the Undine
- The Company of St Aidan
- The King's Award of Excellence
- The Queen's Order of Courtesy
- The Royal Augmentation of Arms
- The Vexillum Atlantiae (the Award of the Banner)

Appendix C

Policies of the Triton Principal Herald

2.1 Structure

2.1.1 The Triton Principal Herald is the administrative head of the Atlantian College of Heralds and Scribes, and is warranted jointly by the Crown of Atlantia and the Society Herald as a Great Officer of State.

2.1.2 The Triton Principal Herald is responsible for overseeing heraldic and scribal activities within the Kingdom, and for reporting to the Crown of Atlantia and the Society Herald as a Great Officer of State.

2.1.3 Triton's Staff consists of the Golden Dolphin Herald, the Finsterwald Pursuivant, and the Undine Pursuivant, as well as any other heralds who may be named to Triton's Staff for such purposes as deemed necessary.

2.1.3.1 The Golden Dolphin Herald is in charge of submissions of names and armory for the Kingdom of Atlantia. The Golden Dolphin Herald is warranted jointly by the Crown of Atlantia and the Triton Principal Herald as an Officer of State.

2.1.3.2 The Finsterwald Pursuivant is the Clerk of the Order of Precedence, and is in charge of the recording of awards given by the Crown of Atlantia, and in maintaining the Order of Precedence. The Finsterwald Pursuivant is warranted jointly by the Crown of Atlantia and the Triton Principal Herald as an Officer of State.

2.1.3.3 The Undine Pursuivant is the Clerk of the Signet, and is in charge of overseeing the production of scrolls in the Kingdom, as well as any other Kingdom documents that may be requested by the Crown. The Undine Pursuivant is warranted jointly by the Crown of Atlantia and the Triton Principal Herald as an Officer of State.

2.1.4 The Atlantian College of Heralds and Scribes consists of the Triton Principal Herald, Triton's Staff, and all warranted heralds and scribes in the Kingdom of Atlantia. The current structure of the College can be found on the Atlantian College of Heralds website (herald.atlantia.sca.org)

2.2 Purpose

2.2.1 The Atlantian College of Heralds and Scribes exists to provide heraldic and scribal services to the Crown and the people of Atlantia; to allow individuals interested in heraldry and scribal arts to improve their knowledge and skills while serving the Kingdom; and to continue to advance the Kingdoms and the Society's knowledge and practice of heraldry and scribal arts.

2.13 The College of Scribes

2.13.1 The College of Scribes is responsible for the production of scrolls for subjects of Atlantia and for other Kingdom documents that the Crown may request under the direction of Undine Pursuivant the Clerk Signet. Undine is solely responsible for the assignment of scrolls to the College of Scribes.

2.13.2 Membership in the SCA, Inc., is not required for award recipients to receive scrolls. Membership in the SCA, Inc., is not required in order to be an active scribe.

2.13.3 Scribes are expected to maintain valid contact information with Undine or a designated deputy. Inability to locate scribes may result in released assignments.

2.13.4 Award recipients who no longer participate in Society functions may have their scrolls completed on a lesser priority to those awards received by active participants.

2.13.5 All scrolls should be inspected and verified by Undine before being presented for signature and/or seal by the Crown and/or Triton Herald.

2.13.5.1 The accuracy of scrolls not inspected and verified by Undine shall be the responsibility of those signing the scrolls.

2.13.5.2 The Crowns signing are responsible only for the verification of the award bestowed to the recipient. **2.13.5.3** Triton or authorized individuals signing for Triton are responsible to ensure the name, blazon and emblazon are properly registered as noted on the scroll.

2.13.5.4 Only those scribes who have been specifically authorized by Triton and Undine may sign Triton's name to a scroll, in the absence of Triton.

2.13.6 Scrolls for all award recipients who have registered names and arms may include a blazon and display of those arms, and will include text of verification by Triton below the Royal signature ("Verum Est"). If the recipient does not have a registered name and/or device they may receive a scroll with the text "known as" with the name they are known by, no depiction of arms, and no verification by Triton.

2.13.7 In cases where scrolls are delivered directly to the recipient, responsibility for obtaining signature/seal by the Crown (and Triton as needed) falls to the recipient.

2.13.8 Until an award is announced in court, the scroll for it is considered an assignment. All assignments are the responsibility of Undine, unless otherwise directed by the current Monarchs.

2.13.8.1 All scroll assignments and their contents are to remain confidential until the scroll is presented in court.

2.13.8.2 Violations of this confidentiality may result in the offending scribe losing the privilege of receiving advance assignments.

2.13.9 All scrolls, once given to Undine, the official court herald or other Royal representative, become the property of the Kingdom until they are delivered to the recipient.

2.13.10 Private commissions are permitted and encouraged. Undine must be notified of the commission to prevent duplicate assignments. Neither Undine nor the Office of the Clerk Signet has any responsibility or authority to ensure that the commissioned scroll meets current guidelines.

2.13.10.1 A privately commissioned scroll is defined as "a scroll production done via an agreement between a scribe and an interested person." This agreement may or may not include direct compensation or exchange of services. Scrolls are commissioned only after an award is announced in court.

2.13.11 The Scrivener Royal is a Kingdom Notable chosen through competition overseen by the Undine Pursuivant. The position is held for a 6 month term, changing at each Coronation. Duties are to be a scribal assistant to the Crown and the Signet Office, primarily dealing with scroll production and any special scribal needs at events. The Crown may have additional duties which They wish for the Scrivener Royal to perform.