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Introduction

This handbook is intended as a basic information resource for scribal activities in Avacal, and a springboard for further research and exploration. You can also check out the Kingdom Scribe’s web page for information on advanced techniques and updates to Avacal information, as well as the web sites of other Laurel Kingdoms.

The Avacal College of Scribes and Illuminators is a sister to the College of Heralds in Avacal. One could say that the Herald’s role in awarding scrolls is to bring the award to the attention of the populace, that they may hear the words of the Monarchs and admire the hard work and prowess of the recipient. The scribes have a more personal role. We document the words of the Monarchs for the recipient’s own enjoyment, so that they can remember their big day, and what it meant to them to receive the accolade of the Crown and Their subjects.

Acknowledgements

Several people helped in the creating of this handbook. Avacal is eternally indebted to HL Tomyris Al Altani for her tireless work in creating the original Avacal Scribal Handbook and for authoring many of the articles in this volume. Through her are owed great thanks to Master Ranthulfr Asparlundr from the Kingdom of the Middle for his kind permission of the use of the chapter on Calligraphic Exemplars. Also, to Companion Celdae the Seeker for the use of several of the articles originally created for the An Tir Scribal Handbook.

Minor edits have been made to suit the purpose of this handbook, but essentially their words have been kept intact.

Gules Siget, Kingdom Avacal

June 1, 2017 A.S. L
What Is A Scroll, Anyway?

HL Tomyris Al Altani

Scrolls

We, in the SCA, are exceedingly fond of recognizing individuals for their contribution to our game. Often, that recognition comes with an appearance in Court, a dangly, maybe a title and possibly headgear. Nearly always, that recognition will also come with documentation—something from the Royalty to the recipient that says: “Yes, we mean this. We really do. See? We’ve signed it and sealed it. No, really.”

And that documentation, in Avacal at least, means either a Charter or an original Scroll.

As mentioned above, we in the SCA like to recognize people for things and, true to the spirit of the Middle Ages, we like to have identifiable proof of that recognition being sanctioned. In the Middle Ages when a Monarch or other person of Rank and Title decreed a thing, they had it written down, signed it and placed their seal on it as proof that they did, in fact, just say whatever it was. These documents were generally astoundingly unartistic in design, consisting nearly entirely of words, painstakingly scribed by an underfed, overworked clerk who had spent way too much time in university and all he had to show for it was this second rate gig as a cog in the corporate machine...no...wait...that’s me.

Basing our desire to document things on that particular habit of our medieval predecessors, the SCA began the tradition of what we call “scrolls.”

A scroll is an official document stating that a person has been awarded something, signed by the Crown or the Crown’s representative, and sealed with an official seal of some variety, ostensibly so that one can produce this document in a court of law on the off chance that they have been challenged as to the validity of their claim to that recognition. But, being a collection of over-educated, highly artistic individuals, a piece of parchment with a bunch of words on it, signed at the bottom and shut with a big glob of wax wasn’t nearly good enough. Oh, no. Someone, somewhere back in the mists of time (or maybe just the Mists) thought that it would be far more interesting, as well as aesthetically pleasing (and we all know that aesthetics are everything), to base these scrolls on Medieval calligraphy and illumination together. And so, the SCA scroll was born...

These days, a scroll is an official document that states a person’s recognition or elevation, that is signed and sealed by an official somebody (or somebodies), that usually reflects an illuminated manuscript style that is identifiable as something akin to “Medieval” (or within SCA period), presumably so the recipient can hang it someplace where everyone they know can gaze upon its artistic greatness (because the necessity of having to produce it in a court are practically nil). The form has equalled the content in importance. How fortunate for us.

“Well, that’s just lovely,” you say. “What a grand idea. But if scrolls are so amazing and artistic and official,” you ask, “why bother with charters?”
So what is a Charter?

A long time ago, in a Kingdom far, far away, when the Crown bestowed an award (generally Awards of Arms and Grants of Arms, as these were given with some frequency, and often on short notice) upon some deserving individual, that individual would receive a “promissory” from the King and Queen that ‘promised’ a scroll. After several years of this, the stack of ‘promised’ scrolls substantially outnumbered the ones that had been finished and delivered to the recipients. After some trial and error, the “charter” system was developed and implemented in the Kingdom of An Tir (other Kingdoms call them things like “pre-printed scrolls,” which is rather distasteful in my opinion, but what can you do?). A charter is an official document, signed and sealed by the reigning King and Queen (or Prince and Princess, or Baron and Baroness, or what have you) usually provided at the time of the award, and ends the obligation of the Crown (or Coronet, or what have you) to the recipient for a future scroll. And charters in this Kingdom have come a long way from the first simple photocopies. The Kingdom of Avacal proudly continues this excellent tradition.

Ergo, the main difference between a scroll and a charter can be easily described as the difference between fine art and production art, more or less. Given the time and a decent starting design, charters can be just as beautiful to gaze upon as any scroll. Likewise, any scroll whipped out under time constraints and a low budget can look like crap. It’s all in what you choose to make it.

So, to sum up:

Scroll = artistically rendered, one of a kind documentation of an award or elevation, signed and sealed by the appropriate parties.
Charter = pre-fabricated, but individually finished documentation of an award or elevation, signed and sealed by the appropriate parties.

“Well that’s just dandy,” you say. “But I got this charter for my AoA (Flame, Lynx, what have you) and I’d really like a scroll that has my device (is from my persona’s period, reflects the inner me...). Don’t I get one?” Sure! If one is so inclined, one can contact their local / Kingdom scribe and commission a scroll for anything they like. At their own expense.

Promissory = you get a scroll no matter what because the King and Queen said that they owed it to you, and the King’s Word Is Law.
Charter = King and Queen instantly out of the loop, and if you want a scroll it’s up to you.

Now, assuming that any of that made any sense to you, and you said to yourself, “Self, I could do that,” here’s how you go about it...

Scroll Commission Process

Each Award recipient is entitled to a hand-painted charter (for AoA or Grant level awards), which is generally given out at the time the Royalty presents the award. In those rare circumstances where a charter is accidentally destroyed or lost, a one-time replacement charter may be obtained from the College of Scribes and Illuminators for a small fee. Original scrolls that are accidentally destroyed or lost cannot be replaced by the College of Scribes. However the College will assist recipients in arranging appropriate commissions for a replacement at the recipients own cost.
Any commissions may also be requested by private arrangement with a scribe. The scribe and/or the recipient are still expected to contact the Kingdom scribe to avoid duplication of assignments (yes, it’s happened). If the recipient changes his/her persona and name, s/he can petition the College of Heralds for a name change, and then all previous awards will bear that name. However, any scroll or charter completed with the previous name would be replaced by private commission and at the recipient’s expense. In the event that a recipient who has requested a scroll cannot be contacted, their commission will not be assigned.

All scribes interested in doing Kingdom award scrolls are advised to register with the College of Scribes and Illuminators. This is to keep track of assignments and to keep everyone updated with new information. Someone who might be eligible for an award can also be checked to see what level of involvement they give in the scribal area.

No scroll or charter will contain text or images that violate Society bylaws, Corpora or Society financial policies. Any alternate titles or prerogatives granted by a scroll must be in accordance with Society and Kingdom policies, and must be approved by the Gules Signet and the Sanguinarius Herald in advance.

**Notes to Scribes**

Occasionally, scribes are entrusted with certain information, such as pending awards. Scribes are considered to be “on their honour” to safeguard this information and ensure that it is not accidentally or intentionally leaked to the pending recipient, family or friends. Egregious violations of this policy may result in the scribe not receiving further assignments. Also, a certain competency level is expected in executing scrolls. A scroll may be rejected for incorrect heraldry or name, major misspellings, sloppy or unfinished work. The scribe will be asked to repair or re-do the assignment in these cases. Titivillus is the patron demon of medieval scribes. He was often blamed for all those mistakes that crept onto scrolls.

Spelling and other errors are period and are acceptable, provided that they are not:

- In the recipient’s name
- In the recipient’s blazon
- In the Monarchs’ names
- Offensive
- So numerous as to be distracting or aesthetically displeasing

Babewyns are fillers for the ends of lines where the text doesn’t align with the border. Examples are creatures, flowers or geometric elements.

Conceits are period art that the scribe used where the seal would go. They would be covered over with the seal, thus the conceit of the scribe’s skill. You may wish to do a lovely illumination marking where the seal will go, but make sure.
The Life of a Scroll

Celdae the Seeker

Joan of the Arc received a charter (or a promissory) back in A.S. XX. She wants to have a scroll to reflect her 14th Century French persona. The Japanese style charter she has is lovely but not quite what she’d like, and she wants her arms on it as well. (Mac the Scot, however, loves his charter and will not bother getting anything else—he's happy.)

Joan contacts the Kingdom Scribe through the College website with her full name, her modern name, contact information (including E-mail), her shire/barony, the award(s) she’s requesting a scroll for, the King/Queen who awarded it to her, and the date of the award. She also mentions a bit about herself, such as she’s a French fighter who hates the colour red, and lives in the 14th Century in Avignon. The more information provided the better. If she can’t remember the date she lets the Kingdom Scribe know, and mentions that her name used to be “Joan the Pure,” and that her name and device are registered.

The Kingdom Scribe enters the information and the date of the request into the roster, which works on a first-come, first-served basis. Joan’s name will come up in the chronological order of her request, or if the Kingdom Scribe has someone who does 14th Century French illumination, and there is no one ahead of Joan for that style, then her scroll will be assigned. The Kingdom Scribe then matches Joan’s request with Titivillus, a scribe who is eager to get to work.

After establishing that Joan and Titivillus are comfortable working with each other, the Kingdom scribe sends an E-mail to Joan, Titivillus and the appropriate College of Heralds deputy. The E-mail contains Joan’s name, the date of the award, the type of the award (if Joan has more than one award she must choose which one she wants, or she may choose a multiple award scroll), the awarding Royalty, and the proposed text (or a link to a site with the proposed text). The College of Heralds deputy checks for the correct spelling of Joan’s registered name (Joan l’Arc) and correct heraldic description of Joan’s registered device, and passes this information along to Titivillus. Joan prefers to be called “Joan of the Arc,” so Titivillus can put “Joan l’Arc commonly known as Joan of the Arc” in the scroll text.

Titivillus and Joan confer on what she’d like on her scroll and discuss costs associated with this commission, then Titivillus sets to work, knowing he can call on the heralds or the Kingdom Scribe if he needs more help. He works busily over several months, and finally finishes the scroll.

At this point, he contacts the Kingdom scribe—not Joan even if she only lives 20 minutes away. The Kingdom Scribe will determine where the scroll will be sent. The Kingdom Scribe has seals and may have the right to “sign” Royal signatures if the awarding Royalty are no longer available. Either way, the Kingdom Scribe makes sure the scroll is signed and sealed and the calligraphy and illumination are acceptable. The Sanguinaris Herald also looks at the scroll for heraldic elements, like making sure the name is spelled correctly, and that the blazon and emblazon are correct as well. If any of these elements are incorrect, the scroll goes back to the scribe for repair. Once all is correct, Sanguinaris Herald signs and seals the scroll. The scroll is then delivered to Joan (at an event if possible so that others may seeTitivillus’ lovely work). Joan may only reject the scroll if it’s badly done or wrong, but not if she simply changed her mind about what she wanted. Thankfully, Joan is thrilled, and Titivillus asks for another assignment.
Anatomy of a Scroll

Companion Celdae the Seeker

A scroll involves both calligraphy (the handwriting) and illumination (the illustration). If you have received an assignment, you are expected to do both, unless you have teamed up with a calligrapher or illuminator. The scroll must look like something that would have fit into the period of 600—1600. No modern art, no airy-fairy art—keep it medieval. If you’re not sure, there are many books and web-sites that show what medieval scrolls and books were like. A scroll does not have to be an exact copy and there is leniency in design. Try to keep colours within period boundaries.

Try to at least match the calligraphy to the art style within reason and period. You can get away with mixing some, but don’t stray too far. Gothic black letter calligraphy on Middle Eastern illumination would not work. There are English language scripts (called “pseudo-scripts”) that are made to look like foreign alphabets—these are acceptable to give the appropriate feel. Runes are also acceptable.

Texts for awards are available from the Kingdom or Kingdom Scribe, as is assistance for heraldry. A certain level of neatness and skill is required, but you don’t have to be perfect. Erase your lines, and try to clean up your splashes. Your calligraphy may be a bit shaky, but it must meet Kingdom standards. These rules are not strict, but they are there. If the recipient rejects the scroll, then effort has been wasted.

A scroll should reflect the recipient’s desires, not the artist’s, since it will hang on the recipient’s wall. Correspond with the recipient and find out what their award was for, what colours they like or dislike, what their persona is and what country they’re from. All these things can affect what you will put into a scroll. If a recipient wants something special, it is fine to ask for the cost of materials. Negotiate first.

Scroll Sizes

Most scrolls should be at least 11” x 14” as this is the minimum size for Kingdom charter designs. They can be larger or smaller if desired by the recipient but remember that odd sizes are more expensive to frame so attempt to stay within standard framing sizes. Standard sizes are: 8” x 10”, 11” x 14”, 16” x 20”, 20” x 24” 24” x 36” and 30” x 40”. Leave at least a 3/4 - 1” outside margin for matting and framing of the piece. Also, bear in mind that the Kingdom Scribe will very likely either mail or somehow transport Kingdom award scrolls to an event elsewhere in the Kingdom to be signed and sealed, so keeping things a portable size is greatly appreciated by everyone involved.

Shield Size

The most important criteria for shield size is that the charges displayed upon it must be legible. If the shield is so small that the charges cannot be readily identified, then the scroll will be returned to the artist for remedy. In practice, a heater shield should be at least 4” across the top if it has no supporters or crest, and should be at least 3” across the top if it includes those elements. For pieces that are attempting to duplicate a particular manuscript page, or where the cost of genuine materials such as vellum or gold mandates a smaller shield, this size requirement is waived.
Language

Scrolls may be written in the language of the recipient or in the language of period and place of the recipient’s persona. In cases where a scroll is not written in English, a translation must be written on the back of the scroll, or provided on a separate piece of paper. You can also do English words in a foreign alphabet if a translation is not readily available. Many pseudo-scripts are available, and these can be used quite successfully.

Seals

Seals are to be affixed in a way as to not be easily removed. Care is used to ensure that the scroll is not damaged in any way. The seals may only be omitted in cases where they cannot be reasonably or safely affixed, such as in a book format or on an object scroll. Such omission due to concept and design must be preapproved by the Gules Signet and the Crown. Leave room (usually at the bottom of the scroll) for the Kingdom Seal (3” in diameter for the Great Seal, and 2” for the Signet Ring Seal). In addition, the scroll might also have the herald’s seal (1.5” in diameter) and signature if it contains heraldry. It is acceptable to work the seals into the design of the piece, provided that the decoration does not change the seal in any way, or increase the chances of it failing. Seals may also be securely hung from a silk or vellum ribbon if the recipient desires, though recipients should be aware that this will increase the cost of framing considerably. Do not ink in a circle for the seals.

Signatures

Spaces and lines must be provided for the Monarch’s signatures. A pencilled line 2-3” long should be left above a line labelled with the titles King and Queen (in the appropriate language, with Latin REX and REGINA as the default) for Them to sign. Any armigerous award should have a space and a line reserved and labelled for the Sanguinaris Herald.
Basic Tools List

Companion Celdae the Seeker

These are recommendations, and some scribes will have different tools. If you’re starting out, this is a good list of what to get. Many of these supplies can be found at your local art supply or graphic arts/drafting store.

- **Pencils**—HB and softer. You want something that isn’t so hard it actually embosses the paper. Hard pencils are harder to erase. Technical or mechanical pencils give a nice, thin line.

- **Erasers**—A kneaded eraser is best because you can make it into any shape, in case you need to erase a small line, but worry about smudging the paint. An ink eraser can sometimes help remove a surface calligraphic blooper, but you must watch how hard you rub the paper. A Staedtler (white) eraser is also quite good. Art gum and plastic erasers also work, but erasers on the ends of pencils are to be strictly avoided.

- **Rulers**—(Straight edge) A metal-edged ruler is great for getting a clean edge. Wood or plastic rulers can be nicked or warp, but are also acceptable. Metal rulers with a cork backing are ideal.

- **T-Square**—This can be very useful for lining a paper for calligraphy.

- **Right-Angle Triangle**—Has a variety of uses, both on its own or in concert with a t-square.

- **Ink**—A good India ink (Calli, Pelikan) or other opaque, lightfast ink is best. Waterproof inks are recommended, if at all possible. Many types of ink available (especially coloured inks) may look like period inks when first applied, but are not lightfast and therefore not permanent.

- **Ink Pen**—A technical pen is great for lining and outlining in ink. They come in different sizes and different prices. They will likely need different ink than what you’re using for calligraphy, so be aware of that. Also, pay attention to the cleaning instructions as you can ruin a costly pen by cleaning it incorrectly.

- **Calligraphy Pen**—A variety of nib sizes is recommended. You’ll use different ones depending on the size of paper, calligraphic hand and design. Dip pens have a wood or plastic handle, and nibs are simply inserted at the tip before inking (putting ink in the nib with a dropper is better than dipping into the jar). Cartridge pens are fine, but be sure you are using lightfast ink.

- **Small Exacto Knife**—A rounded blade is essential for scraping ink and paint smears. This takes patience and practice.
• **Burnisher**—A useful tool for laying down gold leaf, it also helps where scraping has made the tooth of the paper rough. Burnishing the paper before continuing will reduce ink bleeds.

• **Dropper**—A tiny medicine dropper for putting ink in the nib of dip pens.

• **Tracing Paper**—This is helpful for working out designs, copying over a design or repeating designs.

• **Hair Restraining System**—A must for long hair. Also, if you’re working in costume, remove veils and garments with long flowing sleeves, or wear fitted or short sleeves.

• **Paper Guard**—Manufactured plastic guards are available, but simply covering part of the work with a piece of paper will keep pencil, ink and paint from smudging (be sure ink and paint are dry.)

• **Workable Fixative**—Helps keep inks from bleeding on papers, and can make a better surface for painting by making the paper less porous. Note: it must say WORKABLE.

• **Ames Lettering Guide**—An invaluable tool for easily and quickly lining your page for calligraphy. Sometimes a little difficult to figure out, but read the instructions and play with it until it works.

• **Paints**—Paints come in a variety of brands, quality, and mediums (tubes, pallets, powders). The prime importance is that you have colours that work for medieval art, and that the permanence rating of the paint is high. Some colours are less permanent than others. **Do not use oil- or acrylic-based paints.**
  
  • *Gouache*—Water-based, opaque, more period in look. The best choice for recreating medieval illumination. Readily available.

  • *Watercolour*—These can have the same permanency rating as gouache by the same manufacturer, but they are far more translucent than their gouache counterpart. Because of this translucency, they do not have a good period effect, though they can sometimes be made a little thicker.

  • *Acrylic*—Tend to be transparent, do not blend or work the same way as period pigments, and look like plastic when they dry, giving a completely modern finished effect. **Avoid them at all costs.**

• **Brushes**—These range in quality, price and shape. Sable brushes are very good, but can be expensive. It is best to have a couple of bigger brushes—a flat one and a round one, about an inch big—for filling in larger areas, and an array of finer ones (from 0 to 000, or even 10/0) for doing detailed work.

• **Palette**—Purchased fancy ones are fine, but anything will do. If you don’t finish a scroll right away, save your paint—you can rehydrate it later and keep going, which is important if you’ve custom-mixed your colours.
• Plexiglass—Good for a flat, even surface for paper. Can double as a light table for tracing by shining a light through it.

• Cleaning Brush—A wide, flat, soft brush is best for removing eraser crumbs and won’t smear pencil or ink like your hand will.

• Papers—Any paper you choose should be thick enough that it won’t buckle from the paint or from the weight of the seal(s). Paper weight is indicated in “pounds,” and the heavier the paper, the more stability it has. It should be able to handle paint, and must have a neutral pH balance, or the acidity/alkalinity will cause it to deteriorate over time (often in less than ten years). Rag refers to how much cotton fibre the paper has, which gives it strength and resistance to deterioration/discolouration. Watch the “tooth” of the paper—if it is too bumpy, your calligraphy will look horrible. Watercolour papers can work well, but be careful of the tooth. Test all papers with inks and paints before starting. Some papers bleed with the application of inks or metal nibs, but can be made more acceptable if first sprayed with workable fixative.
  • Some acceptable papers (available through most art stores): Arches hot/cold press, Bristol, Strathmore, Fabriano, Rives, Pergamenata
  • Some un-acceptable papers: Paterson parchment, Lumin, vegetable parchment (other than Pergamenata), glassine, onion skin paper.
  • NOTE! Real vellum or skin papers are wonderful to work on, but can be hard to find and expensive — ensure the recipient is willing to frame and care for them appropriately before use. Sources: John Neal Bookseller, Guild of Limners, Willam Cowley

CAUTION!!!

The following materials are not acceptable for Kingdom scrolls because of their deterioration factors, or acidity that will cause discolouration, reaction or rotting of a scroll:

• Acrylic paint
• Ballpoint pens
• Fountain pen inks
• Markers, felt pens, studio pens, etc.
• Oil-based, pre-mixed metallic paints
• Non-permanent inks
• Non-permanent watercolours
• Oil paints
• Non-neutral pH papers
• Pastels or chalks
• Pencil crayons
• Winsor & Newton and Dr. Martins drawing inks
• Other cartooning inks
Basic Charter Design

HL Tomyris Al Altani

When to use a Charter

Charters are useful when large quantities of the same award are needed (i.e.: Awards of Arms). Because the text and general layout is complete, a very nice charter can be produced in a fraction of the time required to complete an original scroll, and is thus more likely to be available at the time the award is given.

Getting Started—Materials

Charters are essentially graphic (or production) art, so the materials list is a little different than for original scrolls:

- Non-reproducing blue-lined graph paper—11”x17”
- 2/2h pencil (mechanical is best)
- White eraser
- Gum (kneadable) eraser
- Metal ruler with cork backing (with both metric and Imperial markings)
- T-squares / angles / French curves / circle template / straight edge
- Waterproof ink
- .05 technical pen with waterproof ink (and a .03, if you feel like it)
- Rubber cement
- Rubber cement eraser
- Paper towels
- Calligraphy pen(s)
- White gouache or white correction fluid
- Exacto knife

Because what you’re creating is a print “master” copy for reproduction, it is imperative that your work be very clean.

Design

Once you know what general style is desired by the Crown, take some time to study period examples. The text style should be appropriate to the illumination design. Many period manuscripts can be adapted to charter design almost in their entirety. Bear in mind, however, that the relative complexity of the design can be a double-edged sword. There could be lots of open space for illuminators to play with, which can be easier to design as a “master,” or it may simply need to be completed like a “paint by numbers” kit, which may require a more complete master design.

Be sure that your final black lines are consistent in their width and cleanly drawn. Technical pen widths of .05 or .03 are good for the final inking of the master and for edging the painted areas. Avoid spaces in the illumination that are smaller than 1/8” wide. Keep pre-determined “frooey” bits to a minimum—if the illuminator chooses to include some, it will add to the uniqueness of the charter. Do not put in detail lines such as wood grain or shading, as they can be difficult to paint around, and look dreadful when painted over. Go ahead and ink in any small- to mid-sized black areas on the master, though.
Note: If you are just painting a charter, and want to design illumination for it, much of what is stated above applies to you, too, especially if you take time to study period examples. If you want to include elaborate pictures and froofy bits, it’s best to lay out your design on another sheet of paper, and trace onto the charter for blacklining. Too many pencil marks and indentations make the finished charter look messy.

**Paper**

Kingdom charters are currently printed on 11”x17” 80lb “Astroparche Cover” (card stock). However do to framing considerations; charter designs are 11”x14” and so please ensure that the complete design fits within an 11”x14” space. Note that other papers sizes such as 8.5”x11” are suitable for other projects, such as Baronial charters (with approval from the Baron/Baroness). For charters the primary consideration is the weight of the paper so that it can be easily copied upon and painted. 80 Lb card stock is the recommended minimum and available in a variety of colours and holds paint and ink quite well. The colour name previously used for Kingdom charters is “Aged,” but any parchment or vellum-looking colour will do nicely. Papers are available from a variety of sources. Ask at print shops or stationery/paper suppliers for resources.

**Layout**

It is advisable to layout the illumination and the text separately—mistakes will occur, and it’s easier to correct them if they have been done on different sheets. Using non-reproducing blue lined grid paper for both is very helpful for layout of the design and placement of the text. The outermost margins of the overall design should be at least 1” on the top and the sides and 1.5” on the bottom. “Weighting” the bottom is just an aesthetic, but the human eye interprets it as centered. The text should have a margin of 1/8”-1/2” from the edge of the illumination.

Some things to keep in mind when creating the text include: providing places within the text for the recipient’s name, and the date, month and year A.S. Also, placing small dots on the line in those blank spaces, as well as where the signatures will go makes nice, neat, easy to disguise markers for pencil line “justifiers” on the finished charter. It is a good idea to plan for the name to have its own line. That way, if the name is short it can be centered, or if it is long, there’s plenty of room. Be sure to allow extra space above where the signatures will go. It looks nicer for the signatures to have a little room around them. Clearly marking where the seal is to go with an “X” or a “Seal Goes Here” is also advisable. When painting a charter, keep the margins, signature spaces and seal space in mind when laying out any additional illumination.

**Text**

Who, what, when and why are the questions to ask yourself when writing award text. **Who** is giving the award? **What** is the award? **Who** is getting the award, and **why**? **When** is the award being given? Another question to ask is what language will the text be in? English? Latin? French? What about Runes? Bear in mind that if you put the text into a language other than English, or transliterate it into Runes, a different non-English alphabet, or pseudo-script, the recipient may not be able to read it. Or, if the language is gender-specific, you may run into the she/he problem which means you’ll need to add the feminine or masculine aspect when the award is given (which means more work for the scribe). The trick is to keep texts fairly simple.

It has become the practice in recent years to print the complete text (vital, if it’s in a foreign language or alphabet), and the charter designer’s name on the back of the printed document, leaving spaces for the charter painter to sign their name, and for the recipient’s name to be pencilled in. This makes
it loads easier for the herald reading the text in court, as well as for the recipient to read it later, once the fog of joy has cleared.

See the Award Texts section of this handbook for more information on creating texts, as well as for samples of primary Kingdom awards. Note that any texts used must be approved by the appropriate Royals prior to use.

**Photocopying**

There are many copy centers—Staples being fairly reliable and just about everywhere. If you plan to do this kind of photocopying for your group, get to know a few people at the printer’s you select. Explain that what you have are “documents of award,” and should be handled with care. Have them make a trial copy, and check for any graph lines that may have come through, or other problems.

Self-serve photocopiers can sometimes have problems handling card stock, but the advances made in photocopier technology are slowly addressing this problem.

The best idea is to ask for the machine that will give you the best quality for your money. Be aware that sometimes the toner may not ‘set’ well, so keep a can of *workable fixative* handy, just in case.

**Painting**

For working on the reproduced charters, gouache is recommended (Winsor Newton, Pelican, Koi, etc.). It is readily available, easy to work with, light-fast and works well with techniques like “puddling,” toner-resist, shading, layering gold leaf adhesive, white lining, diaper patterns and other embellishment. There are many brands available, but the quality of paint and light fastness will vary. Experimentation on something other than a charter is the only way to determine which ones work for you.

It is true that while some very obnoxious shades of pink, purple and green appear on many period manuscripts, the somewhat garish effect is not universally appealing. It is usually best to keep to “heraldic” colours if you’re not sure. Gold and silver paints are available in a variety of shades and mediums. Gold and silver leaf is also available. Composite gold or Art gold is available in most craft stores and is very affordable, but is quite different from working with real gold. Using gold or silver leaf can make a charter look stunning, though it takes some practice to get the technique right.

Avoid painting over where the seal goes. The adhesive doesn’t stick to the paint well, and there’s a higher risk of losing the seal.

**Finishing**

Cleanly erase any errant pencil lines, and go over any painted-over black lines with a technical pen to clean them up. Always sign and date the back of the finished charter. Royalty often wants to know who is giving Them a hand, and recipients are often moved to thank the artist who painted their cool new thing. If you’re scribing in the recipient’s name and the date, make sure to double-check the spelling of the name and the calendar.
Scroll Layout

Companion Celdae the Seeker

The layout of a scroll and the composition of various elements, from paper size, amount of illumination to text, positioning, style of design and materials used can greatly change the effectiveness of a scroll.

When designing a scroll, first research sources for the period you are doing. You also have to take into consideration who the scroll is for, and what the recipient would like and dislike. If this is a backlog scroll, you have most likely already discussed these things with the recipient. If it’s a surprise, you need to do detective work (confidentially) and find out from the awarding Royals what style is requested. If there is not preference you can discreetly approach other people what the person has done to receive the award, and what they like. Once you have some idea of period and style, you need to decide where everything will go.

- Start by marking off a border 3/4” to 1”. This is for framing, and you don’t want to let drawings or illumination cross into this space.

- Find some cheaper paper or tracing paper, and likewise mark the border.

- You’ve already researched the period and style of the scroll you’re about to do. Choose the design elements you think the recipient will like, and that will go together. Sometimes you can adapt a design if you’re doing a scroll for, say, a weaver, or archer, or cook.

- Unless you’re doing a medieval style legal/historical scroll (roll of arms) document that may already include a shield and supporters, and the recipient chooses to include their passed arms on the scroll, you’ll need to adapt whatever design you choose to incorporate them.

- There are several elements to graphic design of scrolls. These include:
  - The shield, with or without helm mantling, supporters, crest, motto and compartment (depending on the award)
  - An illuminated letter
  - A picture
  - A border
  - A diapered background
  - Text in a pictoral format
  - A highly decorative text

- You can incorporate any or all of these items, depending on what is required. An illuminated letter could hold the arms. The border can have an illuminated letter. You might have a border with an illuminated letter, a picture and the arms.
• It is important to balance the elements in a scroll. It is equally important to make sure the design follows the period style. If you incorporate from different periods/countries, you’re going to end up with something that just looks wrong.

Besides the drawn and painted element, you need to consider:

• The size and layout of the paper (horizontal, vertical, narrow, wide, square). Keep standard frame sizes in mind when designing scrolls: 8” x 10”, 11” x 14”, 16” x 20”, 20” x 24”, 24” x 36” and 30” x 40”. Not all recipients can afford custom framing. Making framing easy and affordable is kind.

• The seal(s)—they are usually big enough, and dark enough to draw the eye.

• The text—calligraphy is still ink on paper, and therefore affects the spacing and balance: white space to dark space, spacing and alignment of the text and illumination. Some white space is needed or the design can look too cluttered.

• The colours used. There are historic scrolls done on coloured paper. Too much illumination would take away from that effect. Seals also have colour. Arms will have a specified colour that you cannot change, but the hue of those colours can make a big difference. Borders and other elements should compliment, not conflict with, the overall look of the scroll.

If you’re unsure of the design elements, sketch them out on some spare paper. Try the calligraphic hand, and make sure it fits the illumination. You can also cut out different shapes—one for the seal, different sizes of a shield, a border piece or illuminated letter shape, a calligraphy block—and move them around on paper to see what works. You might also rough out a few designs with colour. Set them up and look at them from various distances. This will help let you know if there’s something that disappears or is unbalanced.

Likewise, as you’re painting, remember to stand back from the scroll from time to time. Scribes are used to looking close up and may miss an obvious design problem. See how the colours stand out. Can you see the elements of the shield? Do they disappear? Is something too dark or too light?

Calligraphy should usually be done first. If you make a mistake, you may be able to correct it or you may have to begin anew. It is much better to redo the calligraphy before you put hours into painting and illuminating. You should also leave at least a quarter of an inch between the text edge and any borders. It gives the scroll a more visually appealing effect and the text won’t look too crowded.

Paint is more forgiving and you can darken it or lighten it, or design a mistake into the illumination. It’s best to do it last. Once your scroll is done, you’ll probably know all of the areas where you made mistakes. If they’re not major errors, they’re part of the unique scroll. Just take note of what didn’t work and fix it in the next scroll you work on. That’s what artisans do.
Some Layout Examples
Calligraphic Exemplars

Master Ranthulfir Asparlundr

These calligraphic exemplars will provide you with a script of lower case, upper case, and display letters which can be used in most western European nations within our SCA time frame. More exotic award texts, and sometimes alternate language texts, may be available from the Kingdom or Kingdom Scribe, but it is assumed that scribes who have taken the time to learn non-Latin alphabets or languages other than modern English will already be able to provide their own calligraphic exemplars.

This listing is not intended to be an accurate statement which identifies specific hands used at any specific time and place. It is only meant to be a loose and general guide to aid the beginner in selecting a form that is close to what might have been used in SCA period, offering an approximate and generalized time and place. To determine what type of script to use for your text you may look below to the listing by demographic area. Each region will have a short reference to exemplars appropriate for use at a given time period within the scope of the SCA.

Begin by looking at the general section on Western Europe, then check the local region for special instructions. There is a key denoting letter height and line spacing.

For example, if you see “Gothic Textura Quadrata 3-5 Pen widths. Rule 2x” it means that in this Gothic hand the lower case letters are between 3 and 5 pen widths in height and the ruling lines should be spaced at twice that distance. Remember that we usually leave a little space between the bottom of the letters and the lower ruling line. In an accurate period proportion we might have the 5pen-width-high letters start with 1 pen width below them and 4 above the height of the lower case letters.

You will notice that the scripts provided include several strange letters and omit some important modern ones. This is because these letters were uncommon or nonexistent in the languages which used these scripts. The most notable is the letter W since it is so often used in our scroll texts in the word “we.” Letters s, r, i, j, u and v also have special characteristics. Both Anglo-Saxon and the Scandinavian languages used special letters for the “th” sounds.

All of Christian Northwestern & 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 Minuscule 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 & 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 & 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 Minuscule 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 Minuscule, with Humanist Capitals used in text and for large decorated letters.

**Scandinavia & North Islands**

Before Christianization around the 10th c., there was little writing on the page in Scandinavia, so missionaries and travellers 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 bet for “Viking age” scripts would be to follow Anglo-Saxon and German styles. Insular Minuscule, 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 & Portugal

600-12th c.: Visigothic Minuscule 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.

The Hands
Pre-Caroline Minuscules
7th-8th c. Christian Europe. 8th c. Corbie France. 4-5 pen widths. Rule 3X

Visigothic Minuscule
7th-12th c. SPAIN. SPANISH 10TH C. 3-4 PEN WIDTHS. RULE 3X
Insular Majuscule
8th-9th c. Ireland, Britain and Scotland. 5 pen widths. Rule 2.5X-3X

\[ \text{abcdefghijklmnopqrstuvwxyz} \]

Te caut ad celebrazque-polus rex gazifer hymnis: Tranis zephryque-globum scandunt tua facta per axem:

Insular Minuscule
6th c. Ireland onward, 8th-late 12th c. Britain, 7th-8th c. Northern Europe
5-6 pen widths. Rule 3X

\[ \text{aaa bccddee eff 33333 hhikkl} \]

\[ \text{mmnnooppqrrrr 2tuvwxy} \]

\[ \text{3dph @ 77 en es st ee aeg} \]

Te caut ad celebrazque-polus psx zasti psx hymmir. Tranys zephryque-globum scandunt tua facta psx axem.
Carolingian Minuscule
8th-mid 12th c. Frankish Empire.
10th-12th c. Northwest Europe and Britain. 3-6 penwidths. Rule 2.5X

Te cant adcelebatque polul rex gazifer hymnus. 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

Te cant adcelebatque polul rex gazifer hymnus. Trans zephyrique globum scandunt 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

Te cant a celebratque 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

Te cant a celebratque 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

Te cant adcelbriaque plus rex gazifer hymis. Trans zeephyrique globum scandunt tua satra per aexem.

Scandinavian Gothic Bookhand Minuscules
Iceland. Early 14th c. 5 pen widths. Rule 2.5X

Te cant adcelbriaque plus rex gazifer hymis. Trans zeephyrique globum scandunt tua pacta per aexem.
Gothic Litera Bastarda
13th c. onward, all of Europe. 4-6 pen widths. Rule 2.5X

English sample 15th c.

We cannot celebrateque puls rex gazster hymnis.
Trans zephyrique globum scandunt tua facta
pey ozem. The quick brown fox jumps over the lazy dog.
Italian Humanist Minuscules
Italy, 15th-16th c. 5 pen widths. Rule 1.5X-3X

abcdefghijklmnopqrstuvwxyz
\(s\) u/v

æ æt ct st &

Te canit adcelebratque polus rex
gazifer hymnis.

Italian Humanist Square Capitals

ABCDEFGHIJKLMN
OPOQRSTUVWXYZ
Insular Versals

А 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

Gothic Versals

А 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
English Gothic Bookhand Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

German Gothic Bookhand Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gothic Litera Bastarda Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Scroll Texts

(Note: the bulk of this text was taken from the Knowne World Scribal Reference, Section I, the Kingdom of An Tir College of Scribes Scribal Handbook, and various other resources)

Most scrolls are made up of the same key phrases that can be arranged in different ways. The wording follows a pattern that can vary in usage according to the rank of the grantor(s), the Chancery in which it was produced, and the time period of the scroll style. The wording in any scroll should answer the basic questions of who, what, when, where, and why.

All wording must be approved by the Gules Signet prior to commencing a scroll.

Parts of a Scroll Text

Address: Come forth good gentles and know that...
Intitulation: We, Odin and Freya, King and Queen of Avacal...
Notification & Exposition: having heard much praise of Our Servant, Mary Elizabeth Tudor for the joy she brings our realm...
Disposition: Do recognize her with an Award of Arms, to wit (emblazon)...
Corroboration & Date: By Our Hands and Seal this first day of April, Anno Societatis XL.

Address
This is the lead in to the document. The intent is to call attention to the fact that the Monarchs have something to say, and the populace is invited to listen (or read, as it were).

As is in accord with our will...
Be it known that...
Know ye all to whom these presents come...
Proclaim to all gentles and nobles that...
Verily, we...

Intitulation
This is the part that indicates who is giving the award—King & Queen, Prince & Princess, Baron & Baroness, etc. All pronouns referring to Royalty (We, Our, Us...) are always CAPITALIZED. Only the Royalty’s first names are used on scrolls.

...We, Odin and Freya, King and Queen of Avacal...
...We, Odin by Right of Arms King, and Freya Our most noble Queen...
...We, Odin Rex, King of Avacal, and Freya Regina, Our beloved Queen...

Notification & Exposition
This is generally made up of three parts: the lead in phrase, the recipient’s full name, and the reason for the award. The spelling of the recipient’s name must match the complete name listed in the SCA Armorial or in a confirmation letter from the Kingdom Herald (or a comparable herald for recently passed names). If the person goes by a slightly different name, you can put (with prior approval)
“[official name] known as [popular name].”

...hearing much good works and labours of [Name] especially in...
...having found Our servant [Name} to be worthy of advancement by their work as...
...having heard of Our servant, [Name], especially as a...
...know that Our wise and gracious [Name] has improved the quality of our lands by...

If your assignment doesn’t give a specific reason for the award, you may also write something like:
...finding Ourselves in receipt of many good reports of [Name]...
...having observed the many good works and labours of [Name]...
...having weighed the well the works and labours of [Name]...
...who has greatly enriched Our realm...
...who has given great service to Our realm...

When using adjectives to describe the recipient, tailor them to fit the person. Some suggestions are: beauteous, beloved, brave, courteous, eloquent, fair, gallant, gentle, good, gracious, kind, loyal, noble, steadfast, strong, valiant, wise, worthy.

Disposition

Never use “do grant unto you an Award of Arms” in an AoA text. This implies a Grant of Arms. The blazon must match word for word, punctuation for punctuation exactly what is in the SCA Armorial or on a confirmation letter from Kingdom Herald or a comparable herald for recently passed blazons.

Note: blazons and references to the Herald are not necessarily included in the text of the scroll if the recipient of the award has already had the emblazon/blazon awarded, granted, etc., and confirmed by the Kingdom Herald.

Award of Arms

...do Award unto him/her these Arms: (blazon)...
...do bestow upon him/her this Award of Arms, to wit: (blazon)...
...do Award unto him/her the sole and exclusive right to bear these Arms: (blazon)...
...do Award unto him/her the sole right and title to the following Arms: (blazon)...
...do now elevate* him/her to Our gentry by bestowing upon him/her this Award of Arms, to wit: (blazon)...

Grant of Arms

...do Grant unto him/her these Arms: (blazon)...
...do make him/her a member of the Order of the ______ and bestow upon him/her these Arms: (blazon)...
...do elevate* him/her by creating them a member of the Order of the ______ and charge him/her to bear these arms henceforth: (blazon)...
**Patent of Arms**

Text may be given as part of the assignment, but will include something like:
...do elevate* them to the rank of (Peerage Order) and give them the right to bear these Arms by Letters Patent: (blazon)...

*Elevate is only used when a recipient is “moving up” to an award level they have not already achieved.

The blazon may be further followed by:
...to be borne by him/her and no other throughout the Known World...
...as his/her distinctive device, with infringement by none...

If a person’s device has not passed, you can use the same as above, with these additions in lieu of the blazon (and the scroll, of course, would not display the device):

...We further charge you to consult with Our Heralds for suitable and unique arms...
...from this day forward shall enjoy all the rank, honours and privileges suitable to their station.
...We confirm your right to bear suitable and sole arms...

**Corroboration & Date**

The corroboration consists of a phrase confirming that the award is given by the Royalty, and is followed by the date. Kingdom awards MUST include the names of the current King and Queen in the text. The year (Anno Societatis or A.S.) may be shown in Roman numerals (XXVII), Arabic numerals (27) or as nouns (twenty-seven). The month should never be abbreviated. The day, similar to the year, may be written out (second), shown as Roman numerals (II) or given as Arabic numerals/consonants (2nd). Giving the name of the event is optional (...at Our Investiture in the shire of Valley Wold).

...Given this [date] day of [month], Anno Societatis (year).
...by Our Hands and Great Seal this [day] day of [month] A.S. (year).
...Upon pain of eternal anathema in these, Our Royal lands, as well in those of Our Royal cousins, let none amongst you dare gainsay this, Our Royal decree, as it has been well and justly done this [date] day of [month], Anno Societatis [year] while tarrying in Our [location: e.g.: Kingdom of Avacal].
Dread right well the calamity that will surely consume any who choose to contest Our will in this matter.

Optional secondary dates include:
...being [modern year] in the Common Era.
...being [modern year] in the Common Reckoning.
...being the [modern year/consonant] year of Our Lord. ...being [modern year] Gregorian* (not recommended).

*On identifying the present-day year with the term “Gregorian,” although it is medieval, it is inaccurate: Pope Gregory XII revised the Julian Calendar in 1582. It is identical to our present calendar in
all but one respect—our calendar has a leap year every fourth year whereas the Gregorian calendar only had leap years in those years which are divisible by 400.

Seals and Signatures

Remember to allow room for the Seal(s) and all signatures. Do not ink in circles for seals or lines for signatures. Signatures need a 3-inch line with at least an inch in height. Some scribes prefer to write the title (e.g.: Rex/Regina/Sanguinarius Herald) under the signature line, but this is optional. A motto may be used on any commissioned scroll with the permission of the recipient.

Regarding the Blazon, Heraldry, Devices etc.

If you are making an original scroll for a recipient whose device has not passed, you may use the text with blazon removed (of course, the scroll would not display the device and will not have either the herald’s seal or signature). OR, you can leave adequate space for the blazon text to be filled in once it has passed. The other possibility is that the recipient is not going to register a device and/or name, so the only part if the disposition that would be included in the text is info about the specific award.

This is a GOOD reason why you should contact the recipient prior to starting a scroll for an award they have already been given—you need to get an idea of what they want and what blazon and heraldry they have the right to incorporate.
Sample Texts for Avacal Kingdom Awards

The following Avacal award texts are largely designed for recipients with names and heraldic devices PASSED by the Laurel Sovereign of Arms in which the blazon is a principal part and to which both the Kingdom and Herald’s seals will be affixed. See note above Regarding the Blazon, Heraldry, Devices etc. and prepare accordingly. These are just suggested texts. As you become confident in putting together your own texts, you will, in turn, find the words suitable for the recipients and scrolls you are working on.

As noted previously, all wording must be approved by the Gules Signet prior to commencing a scroll.

**Award of Arms**

We, [Name] and [Name], King and Queen of Avacal, knowing well the many good works of Our most worthy servant, [Recipient’s Name], do award unto him/her the sole and exclusive right to bear these arms throughout the Known World: (blazon). Given this [date] day of [month], Anno Societatis [year].

Know ye one and all that [Recipient’s Name] has considerably enriched Our Kingdom of Avacal through diverse great efforts. We would reward such service with an Award of Arms, conferring all of the rights and charging all of the responsibilities attendant to that rank. We further charge you to consult with Our heralds to determine unique and suitable arms. Awarded by Our hand, and Great Seal Avacal, A.S. [year]. [Name] King and [Name] Queen Avacal.

**Court Barony (with an Award of Arms)**

By these words let all Our people know that We [Name] Avacal and [Name] Avacal acknowledge the efforts and contributions Our subject [Recipient’s Name] has made to Our realm. Therefore We are minded to name [Recipient’s First Name] a Baron/ess of the Court with all due rights and privileges in token of Our gratitude. Done by Our hand and seal at [event], [month] the [date], A.S. [year].

It is Our prerogative as King and Queen to honour with the title Baron/ess those of Our subjects whose noble attributes have pleased Us. This title is given in appreciation of Your (reason) and is in addition to any rank you may hold in this Kingdom. We, [Name] and [Name], King and Queen of Avacal, do hereby name you, [Name], Baron/ess in the Kingdom of Avacal.* By Our hand and seal this [date] day of [month], Anno Societatis [year].

* If the recipient has not already been awarded Arms, include “and Award you the right to bear Arms, to wit: (blazon).” Otherwise, it is non-armigerous.

Court Baronial Achievement: A coronet of six points mounted with pearls, with the badge of Avacal.
Founding Baronial Achievement (for those who served as founding Baron/ess of a Barony): A coronet of six points bearing the badge of the Barony.

**Grants of Arms**

Note that in all cases of Grants of Arms the recipients are given the right to display the badge of the award. Therefore scroll text can include variants of the following:

Further We do Grant unto him/her all the rights and responsibilities attendant upon this grant of arms and the right to bear the badge of the Order, [Badge blazon].

This is not, however required provided the correct heraldic badge is correctly displayed in the artwork of the scroll design.

**Order of the Winged Lynx (Service)**

More precious to Us than gold are those who serve Our Land. Through untiring service [Recipient’s Name] has changed the face of Avacal for the better and brought the Kingdom much glory and honour. Thus are We, [Name] King of Avacal and [Name] Queen of Avacal, minded to induct you to the Order of the Winged Lynx. To this We set Our Hand and Seal this [date] day of [month], Anno Societatis [year].

**Badge:** Quarterly argent and Or, a winged lynx statant and a bordure gules.

**Order of the Argent Flame (Arts & Sciences)**

Artistry and wisdom are attributes which help Our Kingdom to flourish. Recognizing those who so further the arts and sciences through their efforts is Our honour. We [Name] and [Name], King and Queen of Avacal, advised by the voice of Our populace, are pleased to grant [Recipient’s Name] admission to the Order of the Argent Flame. Done by Our hand and Our seal this [date] day of [month], Anno Societatis [year].

**Badge:** Quarterly argent and Or, on a lozenge gules a beacon argent, a bordure gules.

**Order of the Sable Axe (Martial Prowess)**

Great is the might of Avacal’s warriors, fearsome and glorious in battle. Let the name of one who has fought with the might of the gryphon and distinguished themselves though prowess upon the field of honour be sung in praise. We, King [Name] and Queen [Name] call forth the name of [Recipient’s Name]. Thus are they admitted to the Order of the Sable Axe and so do We bestow upon them all rights and privileges pertaining thereto. Done by Our hand and seal this [date] day of [month], Anno Societatis [year].

**Badge:** Quarterly argent and Or, a battleaxe bendwise sable and a bordure gules.
Order of the Red Horse (Equestrian Prowess)

Both in times of war and times of peace the equestrian hone their battle skills to prepare rider and steed for the defense of Our glorious kingdom. In recognition of such dedication to furthering the arts equestrian, skills in riding and mounted precision at arms, We, [Name] and [Name], King and Queen of Avacal, do herewith recognize [Recipient’s Name] as a member of the Order of the Red Horse. In testimony whereof We have set Our hand and seal this [date] day of [month], Anno Societatis [year].

Badge: Quarterly argent and Or, a horse rampant and a bordure gules.

Order of the White Scarf (Rapier Prowess)

Let it be proclaimed throughout the lands that We, [Name] King by right of Arms of Avacal, and [Name], by inspiration and grace, Queen Avacal are well pleased by the efforts, skill and chivalry shown by Our subject [Recipient’s Name] upon the field of honour in rapier combat. Therefore do We exercise Our Royal Prerogative to recognize those who have contributed to Our Realm and do admit him/her into the Order of the White Scarf of Avacal. In witness whereof do We set Our hands and Our great seal this [date] day of [month], Anno Societatis [year].

Badge: Quarterly argent and Or, on a lozenge gules a maunch argent, a bordure gules.

Order of the Grey Goose Shaft of Avacal (Archery Prowess)

Attend all gentles unto whom these presents shall come, [Name] by devotion to his/her chosen art of archery has served Our Kingdom of Avacal right well, and We, [Name] and [Name], King and Queen of Avacal being highly pleased with his/her great skill, do now exercise Our Sovereign Prerogative and command his/her name to be entered into the roll of the Order of the Grey Goose Shaft. In witness whereof We do set Our hand and seal this [date] day of [month] Anno Societatis [year].

Badge: pending

Peerages

The following awards are peerages and carry a Patent of Arms. Peers may have supporters if they wish, but once they have chosen a supporter it must be consistent to any other awards. In other words, they can’t have a stag this time, a lion next time and a seal for the next scroll. Supporters are not required. Famous historical supporters may not be used.

Note that peerage scrolls are almost always done in the style of the recipient’s persona and so while these are provided for reference, they should be adapted to suit the recipient.

The follow texts also greatly presume the recipient has registered name and arms. If not the text must be adjusted accordingly. Confirm all texts with the Gules Signet.
Chivalry (Master/Knight)

Deliver these words to Our people that all may know the will of [Name] and [Name]. It is Our prerogative, as Sovereigns of the Kingdom of Avacal, to elevate those of Our subjects who have distinguished themselves through their courtesy, chivalry and prowess upon the field of honour. Therefore We do recognize [Recipient's Name] as a Knight/Master-at-Arms of the Society for Creative Anachronism, to be in all places of honor numbered a Peer of Our Realm and a member of the Order of Chivalry, with all right, privileges, insignia, precedence, and responsibilities thereto appertaining. We do further confirm unto him/her as (blazon by Letters Patent/a Patent of Arms).

In token whereof We have hereto set Our hand and affixed Our great seal on this [date] day of [month], Anno Societatis [year], being [modern year] Anno Domini.

Achievement: Silver or white helm, torse and mantling, crest and supporters. A knight may also display an unadorned chain around the neck of the helm or encircling the arms, or a white belt encircling the arms. Masters of Arms may use the white belt, but not the chain in their achievement.

Heraldry:
Knight of the SCA: (Fieldless) A white belt.
Knight of the SCA: (Tinctureless) A circular chain.
Master of the SCA: (Fieldless) A white baldric.

Laurel

Let it be known throughout all the Kingdoms of the Knowne World that on this day [Name], King and [Name], Queen of Avacal do acknowledge the excellence and endeavours of [Recipient’s Name] and do confer upon him/her membership in the Right Noble Order of the Laurel, and do elevate him/her to the most honourable rank of Master/Mistress/Companion of the Laurel in the Knowne World. We hereby give Master/Mistress/Companion [Recipient’s First Name] the sole and exclusive right to bear throughout the Known World (blazon) by Letters Patent and to display above his/her arms a Laurel Wreath vert. In acknowledgement of this and by Royal prerogative We set Our hand and seal this [date] day of [month], Anno Societatis [year], being [modern year] Anno Domini.

Achievement: Silver or white helm, torse and mantling, crest and supporters. In addition to this, a laurel wreath may be placed either encircling the arms or around the helm, in place of the torse.

Heraldry: (Tinctureless) A laurel wreath
**Pelican**

To all and singular unto whom these presents shall come, [Name] and [Name], undoubted King and Queen of the Sovereign Realm of Avacal, 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 to bear the Arms (blazon). In token whereof, We grant him/her the privilege of displaying above his/her shield, in whole or in part, the achievement proper to the Order: to wit, a crest of a pelican in her piety or a cap of maintenance. This have We done on the [date] day of [month], being the [year/consonant] year of the Society, or [modern year] of the Common Era.

**Achievement:** Silver or white helm, torse and mantling, crest and supporters. Pelicans may use a pelican in its piety as either crest or supporter, or may display a cap of maintenance upon the helm, in place of torse and crest.

**Heraldry:**
- (Tinctureless) A pelican in its piety.
- (Tinctureless) A pelican vulning itself.
- (Tinctureless) A chapeau.

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**Defense**

All Gentles and Nobles know that We [Name] King by right of arms of the Kingdom of Avacal, and [Name], Our Queen of love and beauty do acknowledge [Recipient’s Name] as a true master in the arts of the rapier, possessed of a full measure of honor and valor and do confer upon him/her membership in the Right Noble Order of Defense. We hereby create him/her a Master /Mistress of Defense, giving [Recipient’s First Name] the sole and exclusive right to bear throughout the Known World (blazon) by Letters Patent and to display henceforward the ensigns and signacles of the Order. In acknowledgement of this and by Royal prerogative We do here set Our hand and seal this [date] day of [month], Anno Societatis [year], being [modern year] Anno Domini.

**Achievement:** Silver or white helm, torse and mantling, crest and supporters, and white livery collar, bearing the badge of the Order of Defence, encircling the arms.

**Heraldry:** (Tinctureless) Three rapiers in pall inverted tips crossed.
Royal Peerages

The following are Royal Peerages which carry a Patent of Arms. Only a Royal Peer may use the red Gryphon of Avacal as a supporter.

County

For those who have reigned once as King or Queen. The County coronet is embattled.

Know all men by these presents that We [Name] and [Name] King and Queen of Avacal, in recognition that [Recipient’s Name] has reigned as King/Queen in Our realm, do hereby style him/her Count/ess (or other appropriate title). We do affirm his/her sole and exclusive right to bear by Letters Patent (blazon). By Our hands, this [date] day of [month], Anno Societatis [year], being [modern year] of the Common Era.

Count Achievement: A silver front-facing helm with a gold embattled coronet and mantling of the principal colour and metal.

Countess Achievement: As above, but instead of a helm (unless she was a fighter who won) would be the coronet and the shield encircled by a wreath of alternating red hearts, points to center, and red heraldic roses, barbed, seeded and leaved proper. Or, the coronet with mantling in the principal colour and metal (or fur) of the arms, the shield encircled by a gold ribbon dependent therefrom a roundel Or charged with a wreath of roses and hearts.

Ducal

For those who have reigned twice as King or Queen. The Ducal coronet has strawberry leaves in the points.

Unto all nobles and gentles throughout the Knowne World, We [Name] King, and [Name] Queen of Avacal send greetings. Henceforth [Recipient’s Name] shall be known as Duke/Duchess (or other suitable title) by virtue of having borne the burden of Kingship/Queenship twice. Furthermore, We confirm by these Royal Letters Patent his/her right to bear (blazon). We here charge Duke/Duchess [Recipient’s First Name] to uphold the dignity of his/her station; in token whereof We grant him the privilege of augmenting the achievement above his/her shield with a Ducal coronet Or (set upon his/her helmet in gold) with a mantling (colour) doubled (metal or fur). S/he shall hold this rank from this day forward to the end of his/her days. In testimony whereof We have signed these Letters Patent and set Our seal this [date] day of [month], Anno Societatis [year].

Ducal Achievement: A helm with gold strawberry leaved coronet with mantling.

Duchess Achievement: As above, but instead of a helm (unless she was a fighter who won) would be a gold strawberry leaved coronet, shield encircled by a wreath of alternating gold hearts points to center, and gold heraldic roses, barbed and leaved vert, seeded gules. Or the coronet with mantling, shield encircled by a gold ribbon dependent therefrom a red roundel charged with a wreath of gold roses and hearts.
Resources & Recommended Books

For a complete index of recommended resources, please visit the website for the Avacal College of Scribes and Illuminators at www.avacal.org/scribes


