

Step By Step of Making a Scroll

by: Lady Livia Zanna

Step 1: The Five Factors

Making an award scroll is a process that does vary in some aspects between individual artists. Please take all of these steps with a grain of salt as this is the way I tend to do scrolls, and you may find a method that works better for you.

First of all figure out your goal, based on the five main variables, before choosing what you want to do.

- A scroll blank for their Majesties court in a week?
- An AoA for a good friend who received the award sans scroll years ago?
- A Backlog piece for someone you don't know?
- An A&S entry that you'll give to someone after a competition?

TIME:

The important thing here is to set realistic goals in terms of time. You don't want to be crying over a piece at 2 am because it's not done and you've been killing yourself to have it finished by tomorrow. Trust me. If you are brand new at scribing, give yourself at **bare minimum** of at least 2 months. You are learning an entirely new skill set and it takes time to gain even a low level of proficiency, usually. You wouldn't learn to fight in two months and expect to win Crown or even the local tourneys. The same applies to scribing. It takes time to get tools and materials and skill.

If you are doing a backlogged piece, you have no actual time constraint other than one you may self-impose (a 12th night Gift, for example). This will enable you to spend more time on the piece, but it might also mean you procrastinate for six or eight months (*cough*) because you aren't on a deadline. For some people having a deadline helps them focus and set aside work time. Others find that far too stressful. Decide which style you are, and don't cause yourself unnecessary heartache.

If you don't have a lot of spare time, you may want to choose a backlog piece as court business tends to have a lead time of about 2 weeks or less. As you become more experienced you may become faster at creating a scroll since you will become more familiar with the process; at that time may want to enter the ranks of the "combat scribes".

WHO:

If you know the recipient, this can help you choose things like themes, colors, or a time period to focus your research on. (For example, if they play a 12th century Frenchman, you may restrict your search to 12th century French manuscripts. Or if they have an inordinate love of toads, search for manuscripts featuring amphibians.) If you are good friends, it will add an extra level of meaning to the recipient that you made the scroll for them.

SKILL :

If you want to make a backlogged scroll from the Kingdom backlog, you **need** to get in touch with the Clerk Signet (signet@atlantia.sca.org) to **request** to make the scroll. It may be that another scribe is currently working on it, or the recipient has commissioned the scroll to be made by someone else. Also the Clerk Signet has a responsibility to assign scrolls appropriate to the skill level of the scribe. If the Clerk signet hasn't seen your work, they will be hesitant to let you make high level awards. If you are a beginning scribe, a good place to start is making scrolls for your Barony. Not only are they good ways to start building a portfolio, but the texts are generally simpler, and you can find other scribes to ask questions of at your local Scriptoriums.

MATERIALS:

Unfortunately, scribing is not a particularly inexpensive hobby when compared to some fiber arts or metal working. You can get a decent beginning scribal kit, with which you could turn out some nice pieces for around \$50. Remember that you are making something that someone will want to treasure, because it was an important moment to them. Markers tend to fade very quickly, or change colors, crayons are only acceptable in an elementary school, and pastels won't have the right textural appearance. I strongly encourage all scribes to actually start with paints, whether acrylic, watercolor, or gouache is entirely up to you, though personally I think that acrylics can be harder to work with and get "period" effects. You will also need brushes (the smaller, usually the better), a calligraphy pen of some sort, erasers, rulers, a ductus, paint trays (you may be able to use Styrofoam egg cups or a broad plate. I use plastic well palettes (that run \$.69 apiece in art supply stores), paper (the heavier the better, water color paper or cardstock at least), pencils, pencil sharpener, trash can, paper towels.. (Just trust me on the paper towels).

Basic Beginning Palette:

Ultramarine Blue or Cobalt Blue
Alazarin Crimson or Cadmium Red
Permanent Green
Naples Yellow (for flesh tones) or a bright Yellow
Zinc White or Permanent White
Jet Black
Gold (This I do recommend in Acrylic to simulate leaf)
Yellow Ochre

Beginning Toys:

Pencil of some variety
Kneaded eraser / Vinyl Eraser/ Gum Eraser
Ruler
Exacto knife blades
Paintbrushes, Palettes, Paper Towels.

With these 6 colors, you can reproduce many of the less elaborate manuscripts, and with a proper application of color theory, you can probably mix most of the colors you'd like to use. You can pick up lesser used colors in small tubes of watercolor like Violet Purple, Copenhagen Blue, Alazarin Orange, Burnt Umber, and more, very easily, and over time. Watercolor and gouache will last you an extremely long time in terms of scrolls, and the reconstitutability of it makes it more cost-effective due to less paint-waste when it dries in your trays.

Brands of Watercolor Gouache I can personally Recommend: Windsor & Newton, Grumbacher

Gold Acrylic Suggested : Windsor & Newton Acrylic Gold (not antique gold or coppery gold, just Gold)

Paper:

Bristol Board Vellum Surface - This is a popular choice for beginning scribes and even some experienced ones because it has a surface that takes calligraphy and paint very well, scrapes mistakes easily, and is easily obtainable from any popular art supply store.

Pergamenata - This is a vegetable parchment that you'll often hear scribes rave about because it has similar qualities to vellum (A hard surface that is fantastic for calligraphy and while it doesn't quite have the porosity that vellum does, it still takes paint fairly well.), in that you can scuff it to raise a certain nap which provides a beautifully crisp letter. However, for die-hard illuminators, it is a little difficult to paint. It's also much less expensive than vellum, and easily obtainable online or in the less commercialized art supply stores.

Card Stock - Whichever paper you use, it should be at least 110 lb weight paper. Doing a scroll on lighter paper means that you will often tear through it, or it will "wrinkle" due to humidity.

Art Supply Stores Online:

www.johnnealbooks.com

www.paperinkarts.com

www.jerryartarama.com

WHAT:

What type of scroll you decide to create will affect all of the other four factors. An extremely detailed large piece will take more time, skill, and materials than a smaller simpler scroll. If you are a beginner scribe you may want to go with a very simple illumination around the calligraphy. If you're a master calligrapher, you may use some extraordinarily intricate calligraphy, and almost no illumination for a very period and classic effect. If you're a talented illuminator, you may create a beautiful picture with very minimal calligraphy.

Step 2: Choose your Project

Meet Genevieve. Genevieve is a moderately experienced calligrapher and illuminator. She has been asked by the Clerk Signet to create a Golden Dolphin scroll for Pennsic, for someone she doesn't know, but she has been told plays a 14th century Frenchwoman.

Time: *She's got 3 weeks. She knows, based on experience that she can do a good job in 3 weeks.*

Who: *She doesn't know them, but she has some basic information to help narrow her research.*

Skill: *The Clerk Signet has assigned the project because he feels confident that Genevieve's skills are up to par.*

Materials: *She has her scribal set up and is fully stocked on the supplies she needs.*

What: *A golden dolphin scroll, preferably done in the 14th century French style.*

Genevieve accepts the commission, and gets to work.

Step 3: Research, research, research

As a scribe, you'll be asked to do a lot of different styles of scrolls. Artistic Plagiarism (or tracing) is period. They did it using windows and candleboxes. A lot of scribes find a particular period manuscript in the style they want, and reproduce it closely, making minor changes to fit the SCA requirements (adding arms, deleting a main picture to substitute a text box, etc.), to get a period "look". You can simplify ornate borders, or drop large pictures entirely.

- 1) Don't mix periods and styles. Don't take one element from a 12th c. German manuscript, and another from a 15th c. French manuscript. It will make your piece look somewhat schizophrenic since the subtle nuances of style can be tricky to alter. Also, make the calligraphy match the illumination. Gothic Textura looks really weird next to Celtic knotwork.
- 2) You don't have to reproduce the period piece **exactly**. Feel free to change the colors to match the recipient's heraldry, or enlarge a versal letter so you can add a picture inside, or move the locations of the elements.
- 3) There is nothing wrong with original work. However medieval illumination can be highly stylized or proportionally skewed, and it can be difficult to reproduce a "period" look if you are not experienced with the way people are drawn or the types of leaves used in vinework.

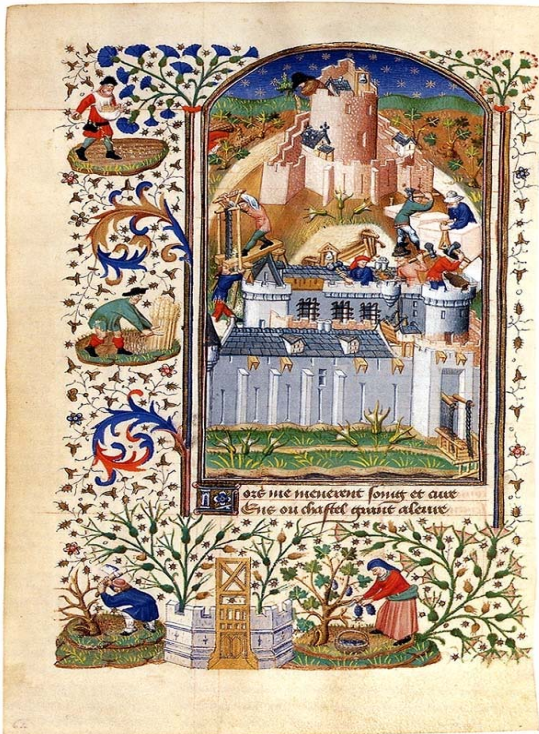
What I'll generally do is look for personal elements first, (for example, I'll look for archers if the recipient is named "Damian le Archer"), persona second (14th c. French manuscripts preferably), and personal preference to narrow it down to one or two source pieces to work from.

Good Sources for Manuscript Research:

- A) www.google.com** - type in “Medieval Manuscripts” or “14th century illumination” “Illuminated manuscripts”, any combination thereof, and you’ll usually get a couple of good hits on online museum picture catalogs that allow you to look at thousands of manuscripts online.
- B) <http://www.bl.uk/catalogues/illuminatedmanuscripts/welcome.htm>** - The British Library has one of the largest collections of digital online manuscripts in the world.
- C) <http://gallica.bnf.fr/>** - The French National Library - It also has some excellent online collections, but it is entirely in French, and navigating the site can be tricky if you don’t have a passing acquaintance with the language.
- D) <http://www.manuscripta-mediaevalia.de/hs/hs-online.htm>** - I can’t tell if this is German or Danish, but it has some excellent pictures in what looks like the Danish style.
- E) <http://www.ub.uni-heidelberg.de/helios/fachinfo/www/kunst/digi/welcome.html>** - The University of Heidelberg Library. They have the entire Manesse Codex digitized and online.
- F) Local libraries.** They’ll often have two or three resource material books if you search under “Illuminated manuscripts” or “medieval manuscripts”. Books with color pictures are expensive and the libraries are a fantastic way to conserve your resources. **Dewey location: 745.6 / LC locations: ND2920 - ND3365 , Z43**
- G) Museum collections** - Looking at first hand material is ALWAYS the best way to get your information.

There are other museum, university, and library collections online that are excellent, but I just listed some of the main ones I tend to use the most. Google helped me find all of them.

Genevieve pokes around online, looking for a piece that shows someone building a camp or working on a house, as the recipient is receiving her Golden Dolphin for work done as Camp Steward at Pennsic. She focuses her search to 14th Century French manuscripts, and finds the following.



Le Livre du Chastel de labour,
C. 1342, Bedford Master in Paris



Book of Hours for Rennes Use,
Paris, France, c. 1405
The Lucon Master

Genevieve decides to use elements of both manuscripts, since she really likes the castle scene in the Livre du Chastel de Labour, but she also likes the French leaves that are commonly found in almost every French manuscript of the 14th century. Now that she has a defined idea of what she'll be doing, it's on to ...

Step 4: Beginning Construction

- A) What size sheet of paper?**
- B) What type of paper?**
- C) What type of medium?**

Genevieve's first step is to decide how small or large the final piece will be.

*****I strongly recommend choosing widely accepted picture frame sizes. 8" x 10", 11" x 14", 8.5" x 11", 5" x 7", etc.*****

If you make a gigantic 18" x 21" piece, it will have to be custom framed (unless the recipient gets lucky at a flea market), and for a lot of people, \$100 - \$150 to frame a scroll is a hard hit to the budget. And so while they're saving up for the frame, the scroll may be put away, lost, damaged accidentally, etc.

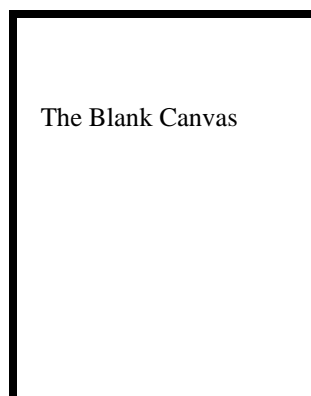
The other reason is that if you poke around your local Goodwill stores, flea markets, garage sales, thrift stores, craft store sales, etc., you can find inexpensive wooden frames (with glass) that you can put your piece in to give to the recipient.

People have advanced the argument "What if they don't like the frame?", but if you, the artist, choose a frame that you think matches your piece, chances of them disagreeing aren't likely, and if it really bothers them, they'll get a new frame. Either way, you'll only be out a couple of bucks, and 99 out of 100 people will be ecstatic that they can put it straight on the wall.

Also most craft and hobby stores sell pre-cut mats and frames, which allow the amateur connoisseur (or artist!) to do a professional job. :)

*****This does not mean the finished painted/calligraphied area should take up the entire frame size! *****

Genevieve decides she wants to do a fairly large piece, so she can trace the castle directly, without having to worry about losing the proportion in shrinking or blowing it up. After she prints out the picture she's working on, she decides that 9 x 11 would be too small, and goes to the next step up, at 11" x 14". She happens to have some pergamenata and cuts out an 11 x 14 using an exacto knife and a ruler.



Now that Genevieve has her page cut, she needs to determine the actual space she has available to paint upon. Using very, very light pencil lines, she takes her ruler and draws 2 sets of borders.

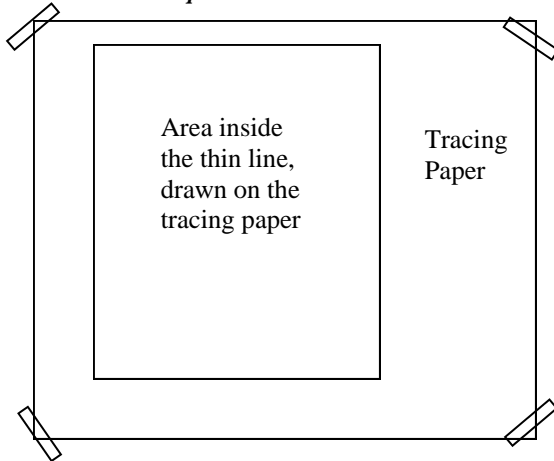
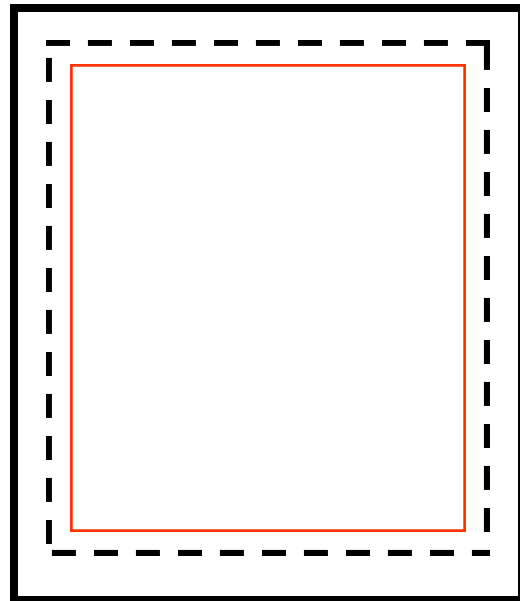
A) Leave Mat Room (1/2 to 1/4 ") - - - - -

B) Leave space between the mat and your piece so that there is a clear visual center between the edges.

(This does not need to be a large amount, 1/4 to 3/8" will serve the purpose.)

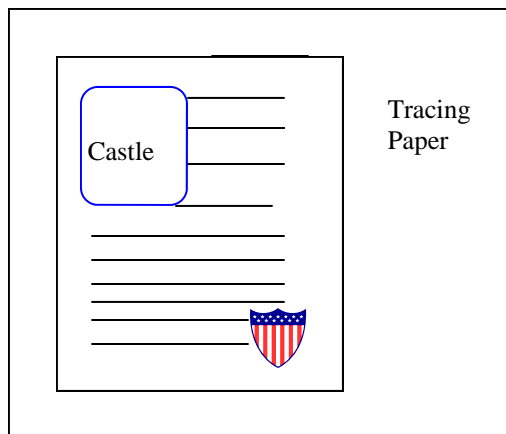
In the page shown to the left, the only space Genevieve will be painting or adding calligraphy in, will fall INSIDE the thin line.

Now, since Genevieve doesn't want to mark up her expensive paper with trial and error during the layout phase, she's going to take a piece of tracing paper, and tape it down over the top of her good piece of paper, and trace the RED LINE for- her workspace.



Now, Genevieve is going to remove her good paper, and begin by tracing her castle picture onto the tracing paper using her print out copy and a sliding glass door with a floor lamp behind it. Genevieve can not afford a proper light box.

She centers the castle in the top left corner of her page, since she is intending that the calligraphy and heraldry will go down the right side. If the castle doesn't fit, she may erase it and keep moving it until she has it in the position she wants it. I strongly recommend you do these steps in pencil and keep a vinyl or kneaded eraser since they are softer and less likely to tear your tracing paper.



Now that she has the castle (blue) placed where she wants it on the piece, she'll plot the calligraphy space, (the lines), heraldry space (A Golden Dolphin is an armigerous award if it is the first Grant-level award given, and heraldry must be both blazoned and displayed), represented by the Shield.

At this point, Genevieve is still in rough draft stage. She may add in the leaf border at this point, or just save it for her next draft, but for all intents and purposes she has her initial layout done. She may need to change it up or down to add a line for calligraphy or she may decide to make the castle larger or smaller, but that will be revisited in later steps.

Step 4: Getting your Text & Heraldry

Genevieve isn't sure whether or not her recipient spells her name "de Frenchie" or "la Frenchie". Because this could be an armigerous document, the name and arms have to be both spelled and blazoned correctly, or the Triton Herald can refuse to sign it because it is incorrect.

Genevieve has to also check the blazoning of the heraldry, to make sure her depiction AND her blazon are correct. There aren't many scribes who are also heralds, and while a passing acquaintance with heraldese is helpful, it's not required.

To determine if an award is armigerous, check the Atlantian Order of Precedence at <http://op.atlantia.sca.org/>. Very often, if you search, it'll have the persons' previous awards; if they've received an award that awards, grants, or patents the arms prior to your own piece of work, then you do not have to include heraldry if your piece is on the same level as the previous award.

For example. If someone has received an Award of Arms, and then they receive an Opal, (which conveys an award of arms), the arms do not have to be displayed upon the Opal. If someone has received a Grant of Arms, and they receive a Pearl, the arms do not have to be displayed or blazoned upon the Pearl scroll. If someone has received an Award of Arms, and then they receive a Pearl, since the Pearl conveys a GRANT of arms, the arms must be blazoned and displayed.

<http://oanda.sca.org/> - This is the SCA armorial. Once a person's arms have passed laurel, they're added to the Ordinary and Armorial on this page. If they have NOT passed laurel, you can not put them on a scroll, because they may still be changed. If someone's arms have passed laurel VERY recently, they may not have made it to the website yet. There are no pictures, but the verbal depiction will be here.

In that case, you can email the Golden Dolphin herald who is in charge of submissions and heraldry, and she may know the status of the heraldry, since she'll be the first to know.

You can also check the kingdom heraldry website at <http://herald.atlantia.sca.org/>. Submissions and Acceptances and Laurel approvals can be found on this website, though it might be a little time consuming to search.

You can ALSO check the Atlantian Order of Precedence <http://op.atlantia.sca.org/>. Very often, if you search, it'll have the persons' previous awards listed, and it may have a picture of the heraldry included.

Also, Google their SCA name. If they have a household website, or a personal website, they may have their arms depicted somewhere on the site. **BE CAREFUL AS SOME PEOPLE SUBSCRIBE TO THE "REGISTER ANYTHING, PAINT WHAT YOU WANT ANYWAYS" philosophy.** You should NOT use an incorrect picture even if it's what the recipient uses.

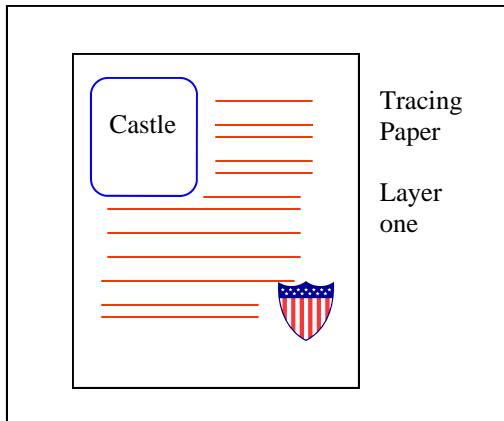
If you aren't sure of what the heraldry should look like, find a local herald, and ask them to blazon it. OR alternatively, search the Atlantian website, since all of their acceptance and rejection letters will have the heraldry drawn on it. <http://herald.atlantia.sca.org/>

Accuracy in heraldry is very important to the scroll. All Kingdom awards must be depicted as blazoned. You can not draw a "black pearl", no matter how cool it is, on the award badge. You can draw black pearls all around it if you want, but you can not make the actual award badge different from what Kingdom heraldry has registered.

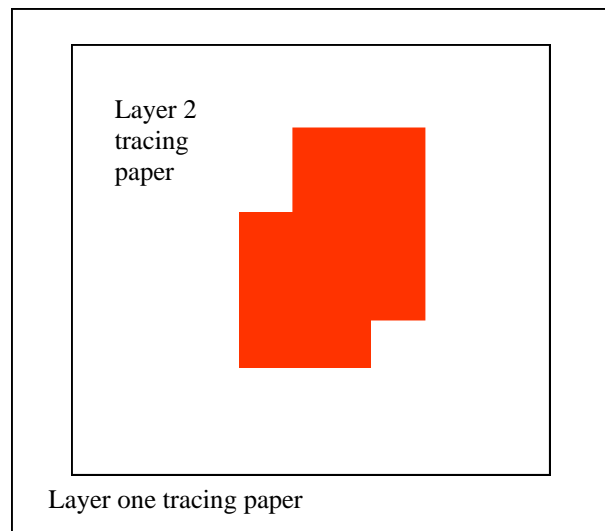
Here is where I plug the actual Kingdom scribal website: <http://scribe.atlantia.sca.org/> I strongly suggest downloading the Scribal handbook, and even printing it out if you have the extra paper. It has the scroll texts, SCA Date conventions, King and Queens, and more. It also has the handy dandy *Atlantian Backlog*. **This can be the most useful site, in terms of the scribal information you need.** If your piece is backlogged, it will have the Recipient's correct name, their heraldry, the K&Q who gave it, what event, and what DATE the event was. All of this information is necessary for your piece if you're doing a backlog scroll.

Step 5: Figuring out the Calligraphy

If you do not have a wide range of nib sizes, then the calligraphy size will be pre-determined by what you have. (I.E. Nib size = letter size, so if you need to make your calligraphy fit into a smaller space, you use a smaller nib, as opposed to “writing smaller”, because if you “write smaller” your letters will look squashed and misshapen.) Ergo, doing a “sample text” in the space you have available will help you determine whether you need a larger or smaller nib size, or more room available for your existing nib size.



To figure out whether or not the space is sufficient, place a second layer of tracing paper over your initial layout, blocking out the area you have available for calligraphy.



The solid area in the block to the right indicates the blocked out space for calligraphy. Now, once you've determined your nib size and line spacing based on the nib width, pencil your lines in your calligraphy space, and write the text to see if it fits.

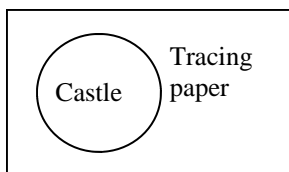
If it doesn't fit, you can do several things:

- 1) Change your nib size up or down. You can add 2 or more lines by going down 1 size in nibs sometimes.
- 2) Change your text. Drop some of the more “flowery” bits in the greeting or use shorter homonyms. For example, “Rex et Regina Atlantiae” is 19 letters, while “King and Queen of Atlantia” is 22 letters.
- 3) If 1 and 2 fail, move your illumination, making it smaller or moving your borders out. (Note: This may send you back to Steps 4 and 5. No one ever said scribing was easy)

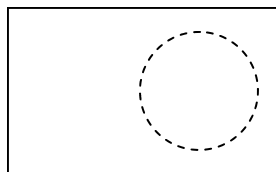
If your initial attempt fits perfectly, and you're not a natural calligrapher, try to practice it a few times, especially if you are scribing in another language or dialect, so you can make sure you have a consistent letter size and everything fits where you like it. (It's amazing how drawing the letters a bit bigger or smaller will make your perfect text not fit anymore.)

Now that you know your calligraphy -and your illumination- will fit inside your layout, it's time to transfer your final version layout to your final paper and do your final detail sketches.

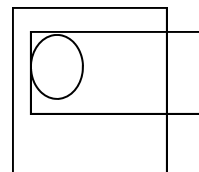
You can do that by either redrawing it onto your good paper, or doing a trace transfer.



Trace over your design in pencil, so it'll be dark



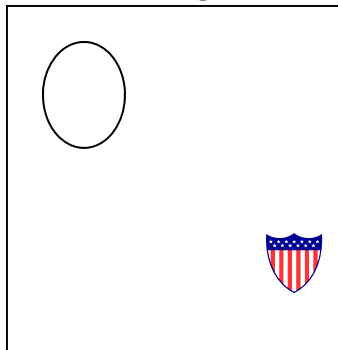
Flip the piece of tracing paper over, and trace the lines again with a soft lead pencil.



Flip the tracing paper back over, place the design where you want on your good paper, and trace it one more time firmly. This will leave a graphite “ghost” impression on your paper.

Step 6: Gilding

Genevieve has finished sketching her castle, calligraphy lines, and heraldic shield on her final paper. She intends to have some vinework French leaves coming off the illumination border, that she wants to gild with raised gold leaf.



Gold leaf will stick to ink and paint, so you have to gold leaf before you paint or add calligraphy, if you're intending to do so. Ink around the spots you intend to leaf, before adding your size (gesso).

Some just use gold acrylic paint and if so, then you don't need to worry about gilding first.

There are several great books on how to do raised gold leaf, and I'm not going to cover it here, because it's enough subject material for another class. However, if you are doing raised gilding, you should NOT plan to accomplish it all in one day. It can take hours to place, dry, burnish, gild, etc.

Step 7a: Calligraphy / Illumination

***Depending on whether you're a better calligraphy or illuminator, you may decide to paint first or do the calligraphy first. In period, they almost always did the calligraphy first, and squeezed the illumination in afterwards. I personally always do the calligraphy last, because I'm more prone to messing up the illumination. Most scribes tend to do it the other way. I don't know that one way is particularly better than the other.**

Genevieve calligraphies her text onto her final paper, using a dip pen with the nib size she previously determined would fit best, and her preferred ink.

Tips:

If you make a mistake on hard surfaced paper like pergamenata or vellum, you can usually scrape it off using the very very tip of an exacto blade. It's a very delicate maneuver and should use almost no pressure. If you are scraping a textured water color paper, like Bristol or arches, you have to scrape in the direction of the grain of the paper. (You can determine this by taking a scrap piece, and trying all four directions until you find the one that scrapes most easily).

Scribes who have a bit of trouble with calligraphy have told me that taking a pencil and very very lightly writing out the letters ahead of time, and calligraphing over top of them, helps them make sure they don't miss a word and spell something incorrectly. If you take the trouble to rough in the proper letter shape, it can also help you shape the letter properly.

Drawing vertical lines at intervals can help you maintain the proper pen angle for your letters.

If you get your gouache the consistency of half and half, you can use it to write letters in red for emphasis, or other colors for effect, and load it into your dip pen instead of ink.

Move your arm, not your hand.

Shift the paper up so that you're writing at approximately the same level on each line. Calligraphy tends to get heavy towards the bottom as your body angle and weight shift changes. Moving the paper helps prevent that.

Erase the pencil lines after you're done with your calligraphy and it's dry. Please.

Step 7b : Illumination / Calligraphy

Genevieve has finished the calligraphy, and let it dry overnight to prevent her smearing it accidentally. She erases the pencil lines no longer needed, During the illumination process, she'll cover the calligraphy with a piece of tracing paper to prevent drips or spatters. Genevieve happens to use Windsor & Newton gouache. There is nothing wrong with using acrylics or what-ever you prefer. I like gouache, therefore Genevieve likes gouache. Tough.

Step 7b continued.

Illumination is one of those things that you only get better with practice, even if you have 2 art degrees under your belt, although at that point, you're already pretty good and why are you reading this?! Generally, smaller brushes are easier to work with, because it forces you to control the paint. There is one laurel I know of, who never works with a brush smaller than size 1 (and does amazing teensy tiny work), which is the largest size I'm comfortable working with. I prefer working with tiny brushes, because it's harder to glop a giant goof of paint when something startles you by clawing the back of your leg and meowing like it's being eaten, with a tiny brush.

TIPS:

When doing long flowing lines, either vinework, whitework, penwork, or borders, try to keep the brush perpendicular to the page, so that you're only using the tip at all times. Especially on circular curves, it's easy to let the brush lean into the curve, but that will change the size of your line and cause unevenness in your brushwork. This is hard to learn and hard to do. It takes practice.

Zinc white is good for mixing lighter shades, permanent white is good for whitework or drawing solid white lines on top of color.

Yellow will highlight better on green, than white will. Color theory is your friend.

Flesh tone can be made by mixing Naples yellow, Alazarin crimson and a lot of white.

Outlining everything with a thin black line makes it look more defined and crisp in styles where the original manuscript has the black line outline style.

Erase your pencil lines very very carefully with a kneaded eraser. If you screw up, you can either try to blot it away by dropping water on it and using a paper towel to suck it up again (this is good for VERY fresh mistakes only), using the eraser to pick up dry paint (this works with some gouache colors. It's very good for Cadmium Red.), or in a last resort instance, let it dry completely and try to scrape it.

You can paint over dry paint to try again if you messed up a shading or defining line or color choice.

Use a magnifying glass at all times. It helps you see the tip of your brush, which allows you to control it better. It also magnifies the motion which helps your control. Also, remember that when you make mistakes while looking through the magnifying glass, they'll look so much less important out of it.

Don't be afraid to ask for help or suggestions from your local scribes and scribal laurels. When you're first starting out, it's really hard to see how to improve your work, and they are resources you can use. Be willing to listen.

Read up on color theory. It can help explain why some colors don't look good together.

There are a lot of online scribal communities that funnel a lot of information. Take blatant advantage by asking questions wherever possible. Sometimes the advice will be good, sometimes bad, sometimes just weird. Make your own decisions based on the merits of the speaker.

Take classes whenever possible. You're making a good start by being here. :)

Remember to eat. Painting is one of those zen-like things where you fall into a trance for hours, and wake up realizing you're starving to death. Being a starving artist is seriously out of vogue, and it makes your hand shake.

Once you're finished with a piece, try to be finished with it. It is possible to constantly torture a piece until you destroy it by "fixing" it.

Let the paint dry overnight before you do your erasing and other fine tuning.

Step 8: The Finishing Touches

Genevieve has finished her painting and illumination. Now, it's time to go back and do clean up.

- 1) Erase all pencil lines that you can. Be careful as watercolor paint can sometimes smudge if you rub it too hard.
- 2) If you gilded your piece, go back around your gilded spots, and outline again with ink.
- 3) Erase the calligraphy lines (Except the signature lines if the K&Q who gave the award have not signed it yet, as well as the Triton Herald Line. Leave those so the K&Q&TH know where to sign. They appreciate having lines.)
- 4) Check for any "missed spots". Hands, necks, leaves, vines, flower centers, little tiny shapes, are all really good to be "missed spots".
- 5) Sign it. Some scribes put a mini "source" picture, and their name, so the recipient can see the historical basis, and also who did it.
- 6) Scan it, or take a picture for your portfolio. You'll want to keep a record of your progress, and looking back at your first and last piece can be inspiring!
- 7) Frame it, if you can.

Now, at this point, if the piece is intended for court, you need to make sure it arrives on site, and give it to either the Court Herald for the day, the Head retainer, or the Scrivener Royal. Try not to bother their Majesties directly with it (unless they are the only ones you recognize), as there are other people who can help you. Try to get it to them as early in the day as possible, because the event schedule may be very busy and their Majesties may not have time to sign it in the afternoon.

If you are making a backlog piece, it is up to you whether you get it signed BEFORE you give it to the recipient, or whether you leave it up to them to get it signed. It is ok to do either, as long as the recipient does get it eventually. (It is not unheard of for recipients to not get scrolls that are traveling around from A&S entry to A&S entry. While it's perfectly acceptable to ask the recipient if they mind if you use it at one or two A&S events, using it at more than that could be a bit upsetting to the person you did a favor for. Try not to keep it more than a year. :D

There is a lot of information here, and you may still have questions. Please don't hesitate to ask any of your fellow scribes, or to send a letter to the Clerk Signet asking. This is a wonderfully individual art, but it is also a highly detailed one, and there is nothing wrong with asking a multitude of questions.

That said, if you want to email me any questions you have about this article or scribing in general, please don't hesitate to do so, though I suspect there are more qualified members of the Society you can ask as well. :)

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