

**Things I have Learned as an SCA Scribe and Artist  
Helpful Hints for Illuminators**

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**Always keep your hands clean while working on any artwork!**

## **List of Supplies for Illuminators:**

This is a suggest list of supplies only, it can be added to or paired down as necessary.

### Papers:

140 lb Hot Press Watercolor Paper  
Handmade Papers  
Parchmentine

### Brushes: (natural bristles are best)

Liners  
Chisels  
Tight Spots  
Angular

Loew-Cornell  
Other Brands

### Technical Pens:

Micron – disposable  
Faber-Castell  
Rapidograph

### Paints:

Gouaches  
Watercolors  
“Period” Hand Ground Pigments  
Windsor & Newton Metallic Inks (Gold and Silver)  
Gesso  
Gold & Silver leaf

Windsor & Newton or M.Graham & Co.

Paint Palette

Palette Knife

Ruler (metal is best)

Pencil

Kneaded eraser

Soft Brush (for wiping surface)

X-acto Knife & Cutting Matt

Compass, Protractor, Template

Rinse water container (Empty Yogurt Container)

Paper Towels

Inexpensive Portfolio Case

“Brag Book” with Photocopies (not photos) of work

Illumination book(s)

## **List of Supplies for Calligraphers:**

Paper

Pen/Quill/Nibs

Ink/Cartridges

Ruler

Pencil

Kneaded eraser  
Calligraphy book(s)

**Paper:**

Aaaaah! Paper. One of my favorite things to play with where scrolls and illumination are concerned.

A friend of mine just asked this question privately for a newcomer here in Atenveldt. The newcomer was using Bristol board in another Kingdom. (Disclaimer: This is what I have learned after 7 years of illumination & calligraphy, and 1 college art degree. This is only what I know, not what I have learned out of any books.) Here is my response:

"AAAAAACK! Not Bristol Board! Evil, vile, wicked stuff (my opinion only)! The paints pop right off (not my opinion, but a solid fact).

I use 80 to 140 lb hot press watercolor paper. I prefer Arches in a block (with the orange wrapper), it's pricey, but totally worth it. These are available at Michael's or Arizona Art Supply. Also, and loose 80 to 140 lb hot press watercolor paper will work for her, if she wants to buy a sheet, cut it down herself, then work on it for a while. Arizona Art Supply is her best bet for this one.

If she wants to get together with me, I'd be happy to give her a 11 x 14' piece so she can test it out before making an investment in paper, and I'll happily show her how to scrape and burnish the stuff, too.

If she's into handmade papers, Paper Arts (on-line only... [paperarts.com](http://paperarts.com)) has loads of great stuff, but she'll need to be careful to get workable paper for the calligraphers (smooth) unless she does her own calligraphy and doesn't mind a little (or a lot of) texture."

Now for more paper info...

Arches also comes in large, individual sheets that you can cut to size.

Here in Atenveldt, the "in" paper to use is parchmantine from Australia. It is VERY easy to scrape if you make a mistake, however it bubbles, puckers, and rolls like nobody's business if you use a lot of water in your painting style. Our Kingdom Scribe orders this in and I'm sure she can give you the contact info for it if you're interested. I personally hate the stuff. I realize "hate" is a very strong word, but that's how I really honestly feel about it. I totally prefer the watercolor paper or handmade papers. Parchmantine is also a cellulose based paper, which means it will degrade a lot faster than the acid free watercolor papers. If you're bound and determined to use this paper, may I suggest drawing the illumination on the page first, then let the calligrapher do their work, then paint the piece. This does a couple of things. First and foremost, it gives the calligrapher

a flat surface to do the calligraphy on. Second, it gives the calligrapher less of a heart attack if they misspell a word, and have to scrape the mistake and rewrite it. (This is how I usually work on the scrolls I make since I do all of the c&i myself.)

For those newcomers to art, numbers such as 80 lb or 140 lb (eighty pound or one hundred forty pound) is the technically the weight of the paper in some fashion I don't know. The higher the number the paper is thicker, more sturdy, easier to scrape.

For newcomers to art, hot press vs. cold press. Hot press watercolor paper means the texture and grain of the paper's surface is very smooth. Cold press watercolor paper means the texture and grain of the paper's surface is very rough, bumpy, or has lots of looser fibers. All of these things grab your pen or paint and take them somewhere you don't want them to go. However, if you practice with this paper, you can get really cool looking illumination & calligraphy out of it.

Handmade papers will act similarly to cold press watercolor paper, however, they can be a MUCH drier paper to work on and can really suck the paint out of the brush, or even the water out of the paint after it's on the paper very quickly forming wet spots around your painted areas. If this happens, you can use a watercolor painter's trick and LIGHTLY MIST the back of the piece of paper with the finest mist you (or your squirt bottle, or plant mister) can create. This should provide the paper enough outside moisture so you can work more quickly. (Always test this on a scrap of the specific type of paper you're using before you do it to see how the paper will react.) If you have the time and patience to work on the dry paper, do that.

There is stuff out there on the market called Calligrapher's paper. If you are a calligrapher, this is very nice to work on. If you are an illuminator, this is not so nice to work on. It is too thin and wispy to sustain a good water based painting (which gouache and watercolor paints are).

There is stuff out there called "Vellum." This is NOT the right kind of vellum for illumination or calligraphy. This is a transparent paper used mostly in the drafting or graphic design arts. If you need a slightly waxy, transparent, very thin paper, then this stuff is for you. If you want to do a great piece of illumination or almost any painting, this paper is NOT for you.

For illumination DO NOT use any papers labeled Drawing, Charcoal, Bristol, "Vellum," Calligrapher's, or other light weight papers. The Drawing and Charcoal papers will disintegrate in the water (to some extent). The Bristol and "Vellum" have a waxy coating on them that the paint will not adhere to and will pop off of if the paper is rolled, twisted, or flexed. Calligrapher's paper is very light weight and won't handle the weight of the paint well.

Other than that, I strongly urge you to go get some interesting looking papers and try them out for yourself. You may discover the best paper in the world for your style of calligraphy or illumination. There's no experience like personal experience. Experiment!

Heck, see what works and what doesn't on a larger scale than your pocket book can afford on it's own. Have a scribes night at your house or a class at a collegium and ask everyone to bring a "new" piece of paper or two so that everyone can try it out. Have everyone take a piece of each paper and put them in a note book (on separate pages) with notes on how each of the papers handled, what you personally liked and disliked about each individual paper, and where to purchase each paper.

Email from Ilsa von Sonnenburg (Heidi Murphy) on Paper:

“I have a couple of things to say here. I am so overjoyed to see that I am not the only one who dislikes parchmentine. It IS good to scrape off mistakes and it looks fairly good. What I don't like about it is that it rolls like crazy, doesn't accept paint the way I like, and the tooth of the paper is not very good. What I mean by the tooth is this:

When looking at paper under a microscope one sees that it is made up of ridges and valleys. The reason many modern 'vellums' aren't good for our purposes is that they don't have enough tooth. The paint instead of sinking into the valleys puddles up on the surface and you get dimpling and rolling and looks sort of like this: ~~~~~.

A heavy-toothed paper (like the handmade, unsized papers in the previous post) will snag your pen nibs or paint brushes and cause feathering and an uneven application and looks sort of like this: VVVVVVVV (the serifs of this type font make the dang v's look flat on top).

So you want something in the middle which will allow the moisture of the paint to sink into the valleys somewhat, but which will not make hash of the paint or ink.

I personally like the Arches quite a lot. I've loved it since I took stone litho printing in college. We used Arches and Reeves Grey. While the gray won't look as nice as a white, it IS very fine rag paper, though a bit pricey.

The rag I refer to is linen rag. In period they used things up until there was nothing left. So a rag picker was someone who gathered the linen rags (probably other rags too for something else) and took them to a paper-making facility. Linen is good as the fibers are long and go back into place and nicely 'knit' back together. One can actually make paper from jeans (I've done it) but the quality is not nearly as good as with the linen rags. I personally have never had linen raggy enough to try making paper of it.

Basically what I would say is that a person doing C & A should make a study of what works well for THEM. It should be a period paper as much as possible. We wouldn't be gutting our own sheep and using them for sizing or vellum so a close representation is good...;o). You might even try making your own paper. I know for me it was a real eye-opener...;o) If you find that you make many mistakes, perhaps you will find that you want to deal with the side effects of parchmentine. If you generally make few mistakes and can learn to scrape carefully, Arches is a nice,

forgiving paper. And various other people swear by other papers. I don't think it should be a mandated thing what paper you have to use, unless it is glaringly not period. Typing or copier paper is a no-no unless you are practicing...;o). Basically my rule of thumb is this: I choose to use the kind of paper I would want my OWN scrolls to be done on. And I do the kind of work on it that I would hope my own scroll would be graced with should I ever receive one. That way everyone wins...;o).”

Scraping & burnishing hot press watercolor paper is similar to scraping parchamantine. I use a curved x-acto blade, and gently with small quick strokes work the area of the paper that the mistake has been made on. I take off only as much as needed to get the ink or paint off. This should only be the top little bit (or top layer) of the paper's surface. To get the paper to accept the ink and paint with out making it run or bleed, place a piece of wax paper between the paper and the burnishing tool. Burnish (rub vigorously) the scraped area with a burnishing tool or a very smooth rock until the paper's appearance changes from a rough surface to a smooth workable surface. This usually goes rather quickly.

### **Page Layout:**

If you are at the stage that you are drafting/drawing your own scrolls, please make sure you leave a space around the border. This makes it much easier to frame the piece. If you run the design all the way out to the edge of the paper, it is very difficult to matte and frame. I usually come in 1/2 inch to 1 full inch from the edge of my paper, and put a light pencil border on (with a ruler so the lines are straight), then make my design inside those lines. Pencil in your design lightly, then ink over the design with your technical pen. Let the ink dry (drying time will vary with the air temperature and humidity in your area), then erase the pencil lines that you can still see.

When drawing your design, the shape of an object is extremely important. Example: If you draw a leaf, make sure you paint the shape of that leaf. I suppose that's the grown up version of "color inside the lines" with the caveat that if you do go outside the lines, make sure the shape of the leaf is the same when you're done. If you drop a blob of paint and make the leaf look like a flower, then make it into the shape of a flower. If someone else has drafted the scroll design, the shapes they chose to draw are the shapes they need to be for a successful piece of art. Just stay as true to the original shapes as you can.

Draft your own scroll design. I know a lot of you have more talent than you think you have. Look at a design in a manuscript book and copy a simple design out of there. If you have to use a photo copy and a light table, go for it. They are totally great tools for this. If you want to try just looking at the book and drawing off of that, go for it, just keep in mind everything has a familiar shape. By that I mean, you can break down every element into familiar shapes. A curly-Q at the end of a vine is just a circle (the letter "O") that gets smaller and smaller and never connects. Everything breaks down into circles, squares, triangles, rectangles, and shapes we see everyday. Pretty much everyone can write the

alphabet, look for shapes that remind you of how you write, they'll be easy for you to execute.

If you want to take a class on how to draw for people who think they can't, Motley and Duchess Nichelle both give excellent classes in this subject (yes, I've taken them both).

### **Paints:**

For those of you who are using the colors in the Reeves \$7.00 beginner set and are working from a picture in a book, but just can't get the color right, I suggest trying a different brand gouache. Personally, I really dislike the Reeves paints, they just don't do what I want them to sometimes. The majority of the gouache paints I use are Windsor and Newton and the colors I have are totally different from those in the Reeves set (with a couple exceptions). The Windsor and Newton paints are more expensive than the Reeves paints, because they're made with better/finer ingredients. Most will run you \$3 - \$5 per small tube, but some can run \$15 for a small tube (like the Cobalt blue) due to their ingredients. These small tubes will last you for years. I'm still using the original paints I bought 7 years ago. If you can't afford to go out and purchase all of the paints at once, you can get one at a time. That's how I got most of mine.

Here is the list of the Windsor and Newton colors I use:

Naphthol Red  
Azo Yellow  
Forest Green  
Ultramarine Blue  
Cobalt Blue  
Spectrum Violet  
Permanent White  
Lamp Black  
Yellow Ochre  
Burnt Sienna

If you have a color wheel, and want paints that will match it almost exactly, they are:

Cadmium Red (light or medium)  
Cadmium Yellow (light)  
Permanent Green  
Ultramarine Blue  
Dioxazine Purple  
Ivory or Mars Black  
Titanium White

When you paint a scroll, sometimes your gouache paint gets too thick. To thin your gouache paints, add a little bit with very clean water (not water from your brush rinse container). Add a drop or two to begin with, mix thoroughly, and then add more if necessary. Your paint should be about the thickness of heavy cream when you paint with

it.

In some of the later illuminations, especially portrait miniatures, there is a really dark color in the background that looks like black, but isn't. If you have tried to paint a portrait miniature (or another illumination) and the color black looks too harsh on your version compared to the original, try mixing equal amounts (as equal as you can get) of Ultramarine Blue and Burnt Sienna. This will make a rich, warm, black-ish color that isn't as stark or harsh as black paint from a tube. Also, if you're into recreating the works of the old masters (especially Caravaggio) this is the black color they most likely use in their works.

If your paint is a bit old (looks chunky and like a miniature rock field in your palette) and does not reconstitute well, you can make it stretch a little bit longer by doing two things. The first is reconstitute with water and grind it (on a piece of wax paper or single use palette paper) using your palette knife. The second tip is to use a little bit of water and a little bit more binder (gum arabic, honey, etc...). Keep the binder the same as what is originally in your paint. The tube should say what the binder is on it, if not try the internet for manufacturer information.

### **Painting:**

Choose a color scheme for your piece before you start painting. I find the best way is to choose 2 main colors and one metallic color (gold or silver). This will serve you best when it comes to period designs, especially when you're just starting out. Remember, just because you have a lot of colors in your paint case, doesn't mean you have to use all of them in one piece of art. (Yes, I did actually hear one of my college art professors say that in a lecture.)

- Blue and red with gold work especially well together and provide enough warm/cool contrast to keep your eye busy without knocking them out of your sockets.
- Blue and gold/yellow are the Kingdom colors and work much like the first choice.
- Earth tones and gold look good together, it makes a nice warm illumination.
- Blue and purple go really well with silver; it makes a nice cool illumination. (... also a "totally cool" illumination)
- Purple and gold/yellow are complementary colors (directly across the color wheel from one another) and go well together when the purple is deep and the yellow is bright or light.
- Red and white (no metallic) is a good combo, as is red and black (with gold).
- Green and blue are nice together, as is green and gold/yellow.
- I personally stay away from a lot of bright orange. It's perfectly period to use, I just don't use it much. You can use it successfully with earth tones and yellows (no metallics).
- I know SunDragon has a lot of colors (red, white, blue, yellow/gold, purple). If I use all of these colors in one piece, it's usually vines with leaves or floral, or even a bit on knot work. This seems to support all of the colors best (in my opinion). If you do a larger more filled in design, too many colors can make it confusing to the eyes.



- Try to avoid painting a black background if you can. If you really mess something up and it's the only way to save it, then go for it!
- Avoid using colors such as day-glow green and neon orange in the same scroll (to begin with).
- As you do more and more illuminations, you'll know what will work together and what won't. Just be patient and trust your eyes. If you think it's a beautiful combination, then so will someone else.

### **Shading and color mixing together:**

If the project you're working on has a lot of shadows in it, and you just can't seem to mix the darker color that matches those areas with your black paint added to the mid-tone colored paint, instead of adding black to it, add just a bit of the complementary color. What's a complementary color you ask? They are colors that lie opposite each other on the color wheel. Examples: red and green, blue and orange, yellow and purple are complements of each other. If you mix red with green, or mix blue with orange, or mix yellow and purple, you will get a kind of muddy looking color (each will be a different color of mud when finished mixing, but all will be a dark brownish color). If you put a dab of white paint in these muddy colors, each will become a different color of grey. When you mix these colors for shadows, use just a little, tiny bit of the complementary color you are working with for the color of the shadow. If it's not dark enough, add a tiny bit more until you get the color you want. Just like cooking with spices, it's easier to add than to subtract.

Just a side note on color mixing, I've heard a lot of artists talk about how they mix their own colors, and when they finally get to the color they want, they have a heck-of-a-lot of that color left over. If you start with the lightest color you're going to mix with on your palette first, then add the darker color(s) into the lighter color, you usually end up with a lot less paint. It takes more white (or a lighter color) to make a darker color lighter, than it takes a darker color to make a lighter color darker. Example: If you mix a tiny amount of purple into a larger amount of white, you'll get lavender or light purple faster and with a smaller amount of paint than if you mixed the white into the purple. It takes a lot of a light color to subdue a dark color. It takes a lot of a light color to lighten a dark color.

Always mix your paints with a palette knife. This will give you a much cleaner brush stroke in two ways. The first way is if you mix your paints with your brush you can bend or crimp the bristles making that nice point on the end of your brush go completely away. The second way is the paint on the inside of the bristles might not be as thoroughly mixed as the paint on the exterior bristles of the brush, giving you two to three colors in one brush stroke instead of just one color. This can be a really cool effect, or a really disastrous one depending on what effect you're going for.

## **White Work:**

Do white work! It looks great even if you new to it, you have to start somewhere. A little bit goes a long way. Helpful hints: when you do white-work, make sure your white paint is just a little bit on the thin side (not too thin or it will just disappear into the darker color beneath it). Use your brush with the finest tip, this is not always your smallest brush. Look at the tips of all of your brushes when they're wet, and choose the one that has the sharpest point. Make sure after you dip your brush into the paint that you pull the excess paint off the brush on the side of your white paint section in you palette. Just do this once, it's enough to get the excess off of the brush tip. Then apply the white paint in dots or smooth even lines with JUST the tip of the brush, making sure you don't flatten or push down the bristles. Move your brush a little faster than you're comfortable with, until you get used to it. If you move the brush too slowly, the paint will show every twitch your hand makes.

## **Color Wheel:**

The next suggestion is to go and get a color wheel. The small ones tend to run \$5 or \$6, and the large ones are about \$10 or \$11, or sometimes you can borrow one from a friend. You can get them at almost any arts & craft store (Michael's, Arizona Art Supply, College Bookstores, and I've even seen them at office supply stores on occasion). The color wheel can help you learn the relationship that colors have to one another, and can be a great help when mixing your own colors.

Front:

“How to use a color wheel”

Definitions:

Primary, Secondary, Tertiary, Warm and Cool colors

Hue, tint, tone, shade, Key color, Neutral gray, intensity or chroma, and value

Gray Scale: 10% black to 100% black

Colors with what happens if you add red, yellow, blue, white and black to them.

Back:

“How to use the Color Relationships Wheel”

Definitions:

Mono-Chromatic, Analogous, Achromatic, Color and Light, Color and Distance

Complementary Colors, Split Complements, Diad, Triad, Tetrad

Illustration of Color Relationships

How the color looks when you add a Tint, Tone, and Shade

Diagrams to find complementary split complementary, triad, and tetrad of colors

### **Color Theory Terms:**

I recommend having a color wheel in front of you when you look through these terms. I think they make a lot more sense when you have a visual aide.

*7 Visible Colors:* Red, Orange, Yellow, Green, Blue, Indigo, Violet (ROY G BIV)

*Primary Colors* – Red, Yellow, Blue

*Secondary Colors* – Orange, Green, Violet

*Tertiary Colors* – Red-Orange, Orange-Yellow, Yellow-Green, Green-Blue, Blue-Violet, Violet-Red

*Analogous* – Hues lying next to each other on the color wheel.

*Complementary* – Colors that lie opposite each other on the color wheel.

Ex 1: Red/Green, Yellow/Violet, Blue/Orange

Ex 2: Red will look most saturated against green.

Ex 3: The result of mixing complements is a middle value color (brown or grey).

*Split Complementary* – A color combination whereby a hue is used with the hues lying to either side of its direct complementary.

Ex: Red/Yellow-Green and Blue-Green.

*Double Complement* – A color combination in which hues adjacent to each other on the color wheel are used with their respective complementary.

Ex: Red and Red-Orange/Green and Blue-Green

*Triad Color Scheme* – The use of three colors equally spaced from each other on a color wheel.

Ex: Orange, green, violet

*Warm* – Red-Violet through Yellow (see color wheel)

*Cool* – Yellow-Green through Violet (see color wheel)

*3 properties of color:* Hue, value, and saturation

*Value* - Lightness or darkness of a color.

*Hue* – The name of a color, where it's placed on the color wheel.

*Saturation* – intensity or purity of a color.

Ex: A dull color can be made to appear more saturated when placed next to a dull color.

*Full Range* – Colors from every range on the value scale.

*Achromatic* – With out color. Black, white, and gray.

*Monochromatic* – A color harmony that utilizes only one color.

*Tints* – Adding white to a color.

*Tones* – Adding gray to a color.

*Shades* – Adding black to a color

*Earth Tones* – Colors which come from mineral sources.

*Value Keys* – Groups of value on a value (gray) scale.

Ex 1: To make a dark color look lighter in value, place it against an even darker background.

Ex 2: A light color against a dark background will appear larger.

*High Key* –The light end of the value scale.

*Middle Key* – The middle range of value scale.

*Low Key* – The dark range of the value scale.

*High Contrast* – Extreme light and dark colors.

*Additive Colors* – The combination of pigments which result in mixtures that are lightened; or, color mixing that utilizes light.

*Subtractive Colors* – The combination of pigments which results in mixtures that are darkened.

Ex: Red mixed with white makes pink. (Pink is darker than white.)

*Expressionistic Color* – Color which expresses emotional qualities rather than visual truths about a subject.

*Color Constancy* – The psychological tendency to see colors as we think they are rather than as we actually perceive them.

*Atmospheric Perspective* – When distant areas loose color contrast and value contrast and may be tinted with a bleu haze.

*Simultaneous Contrast* – The tendency of complementary and strongly contrasting colors to intensify one another when placed side by side.

Simultaneous contrast may cause color to change in value, saturation, and hue.

**Silverpoint:**

Email from Catherine of Kate Hall (Catherine Rogers-Cook)  
(Mostly for those who use animal vellum.)

“If you are unable to find a bone or quill holder for silverpoint, you can make your own by purchasing small (pencil size thickness) dowels. Cut the dowel into conveniently sized pieces and start a hole in one end with a thumbtack or a thick needle. Cut a small piece of silver wire about 3/4 inch long, and using a wide nosed pliers, push it into the starter hole in the dowel. If you support the wire carefully, you can embed it into the dowel quite securely, and it has a nice period look - especially if you stain or wax the dowel so it doesn't look quite so perfectly smooth and round.”

**Suggested Books for Illuminators:**

A History of Illuminated Manuscripts  
Christopher De Hamel  
Published by: Phaidon Press Limited  
ISBN # 0-7148-3452-1

This is the book I most use for border and miniatures. It is a very good all around book, and I recommend that it be the first one you purchase.

The Bible of Illuminated Letters  
A treasury of Decorative Calligraphy.  
Margaret Morgan  
ISBN# 0764158201

This is a brand new book out in 2006 and it is fabulous! I recommend this for every illuminator in the SCA!

Calligraphy & Illumination  
A History & Practical Guide  
Patricia Lovett  
Published by: Harry N, Abrams, Inc.  
ISBN # 0-8109-4119-8

This one is superb for both calligraphers and illuminators! It has step by step instructions for everything, including gold leafing. I recommend this be the second book you purchase.

Medieval Illuminators and Their Methods of Work  
Jonathan J.G. Alexander  
Published by: Yale University Press  
ISBN # 0-300-06073-4 or 0-300-05689-3

This is another good all around book.

Celtic Design  
A Beginner's Manual

Aidan Meehan

Published by: Thames and Hudson

ISBN # 0-500-27629-3

I recommend this book for those of you who wish to illuminate in the early period Celtic Knotwork. This is a very informative book on Celtic Design. Meehan takes you through the basics of Celtic Design in this book. He has a series of Celtic Design books available on the market today they are all wonderful.

Celtic and Anglo-Saxon Painting

Carl Nordenfalk

Published by: George Braziller, Inc.

ISBN # 0-8076-0826-2

This is another good one for early period Celtic designs.

### **Suggested Books for Calligraphers:**

Medieval Calligraphy

It's History and Technique

Marc Drogin

Published by: Dover publications, Inc.

ISBN # 0-486-261425-5

Calligraphy & Illumination

A History & Practical Guide

Patricia Lovett

Published by: Harry N, Abrams, Inc.

ISBN # 0-8109-4119-8

The Calligrapher's Handbook

Edited by Heather Child, on behalf of the Society of Scribes and Illuminators

Published by: Taplinger Publishing Co.

ISBN # 0-8008-1198-4 (paperback)

The Calligrapher's Companion

Complete References to over 100 alphabets, plus a skill-building workbook.

Mary Noble & Janet Mehigan

Published by: Thunder Bay Press

ISBN # 1-57145-047-5 & 1-57145-047-5 Workbook

The Complete Calligrapher

A comprehensive guide from basic techniques to inspirational alphabets.

Emma Pallery

Published by: Barnes & Noble

ISBN # 0-7607-1933-0

The Complete Guide to Calligraphy  
Techniques and Materials  
Judy Martin, consultant Miriam Stribley  
Published by: Shooting Star Press  
ISBN # 1-57335-478-3

There are, of course, other books on the market today that may be just as good, if not better than, the ones I have listed. These will get you started. A good place to look for illumination books is in the discount section of the bookstore (Barnes & Nobel especially). Also look for religious (Christian) icon books, they sometimes have the best photos of manuscript artwork.