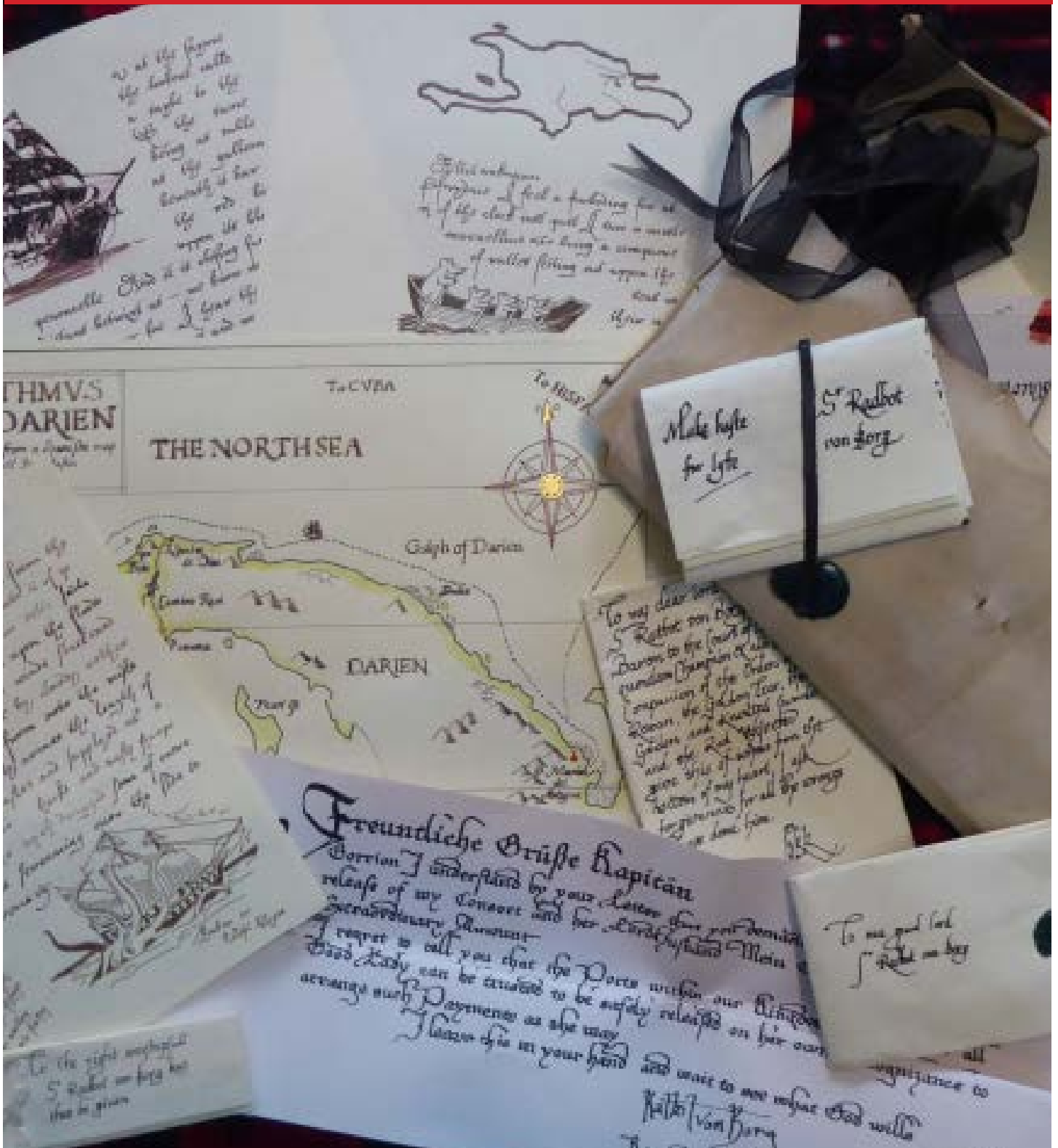


COCKATRICE

The Arts & Sciences Journal for the Kingdom of Lochac



Spring AS 55 (2020)

This is the Spring AS 55 (2020) edition of Cockatrice, a publication of the Kingdom of Lochac of the Society for Creative Anachronism, Inc. (SCA, Inc.). Cockatrice is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

We're looking for photos of completed or in progress works, as well as articles, documentation, or class notes!

Please send through anything you'd like to see featured in Cockatrice to editor@cockatrice.lochac.sca.org - **if you're excited about it, we're excited to help you share it!**

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COCKATRICE CALENDAR 2021

	Submission Deadline	Publication Date
Summer Edition	1st January 2021	1st February 2021
Autumn Edition	1st April 2021	1st May 2021
Winter Edition	1st July 2021	1st August 2021

From the Editor

Spreading scaly wings to take flight across the lands of Lochac and the Known World, Cockatrice once again leaves the serpentine nest it calls home to waggle rosy comb and wattles in earnest, squawking at all who will listen to its cries which extoll the virtues of the arts and the sciences.

Nobilis Gumuuinus de Eggafriadacapella launches this issue with **Heraldry 101**. Being a presentation originally given to Comet Bay College, this article provides a good introduction to heraldry to those new to heraldry or to the SCA in general.

Shinjo Takame returns with **Green Iris Kosode**, which explores the logic and process of creating a piece of traditional Japanese garb, and which served as Shinjo's entry to the Mordenvale Spring Changeover's Arts and Sciences competition.

Known World Spotlight returns with **Printed Cookies - Creating Edible Masterpieces with your Family in Friends** by THL Johnnae llyn Lewis of the Middle Kingdom. **Printed Cookies** contains an introduction to a period type of baked treat known as springerle, tips on achieving perfect results, and also tackles the formidable task of providing sources on where to purchase supplies, where to find recipes, and where to learn more about the tradition both in a historical and modern context.

Finishing out this issue we are treated to **From Scribal Spectacle to a Life of Letters** by Mistress Katherine Kerr. Originally presented at KWHSS this year, this article is a spectacular introduction to creating scribal works that look - and feel - genuine. The fields touched on, and the principles discussed, make for a truly inspiring read.

I will once again encourage all readers of Cockatrice to check out some of the fantastic content that's being produced, from all over the world, in the SCA space during this pandemic. There is, more than ever before, a lot to immerse yourself in. If you're able to, and if you're willing to, get in touch with creators whose content inspires you and let them know that they're doing good work.

Keep being strong through this. Whatever you're making, researching, doing - or not doing - is enough. You are doing wonderful work just by being here.

Enjoy the issue, and be good to each other (from a safe distance).

Bjorn Sæmundarson

BIRRT

Heraldry 101 - A Presentation Given to Comet Bay College

BY NOBILIS GUMUINUS DE EGGAFRIDACAPELLA

The principles of heraldry are prevalent even in modern day applications. Elements are seen in road signs, advertising, sporting club colours and our flags.

The first instance of recording a roll of arms is found in the *Notitia Dignitatum* (Latin for 'List of Offices'), which is generally considered accurate for the Western Roman Empire of ADs 420 and Eastern/Byzantine Empire in AD 390s. This gives us the first instance of a College of Heraldry who is maintaining these heraldic records.

The following sample from *Notitia Dignitatum* shows the beginnings of the principles of heraldry. We also see a representation of the ying-yang (although with different coloured spots), which dates roughly 700 years before Taoism begins to describe the symbol.

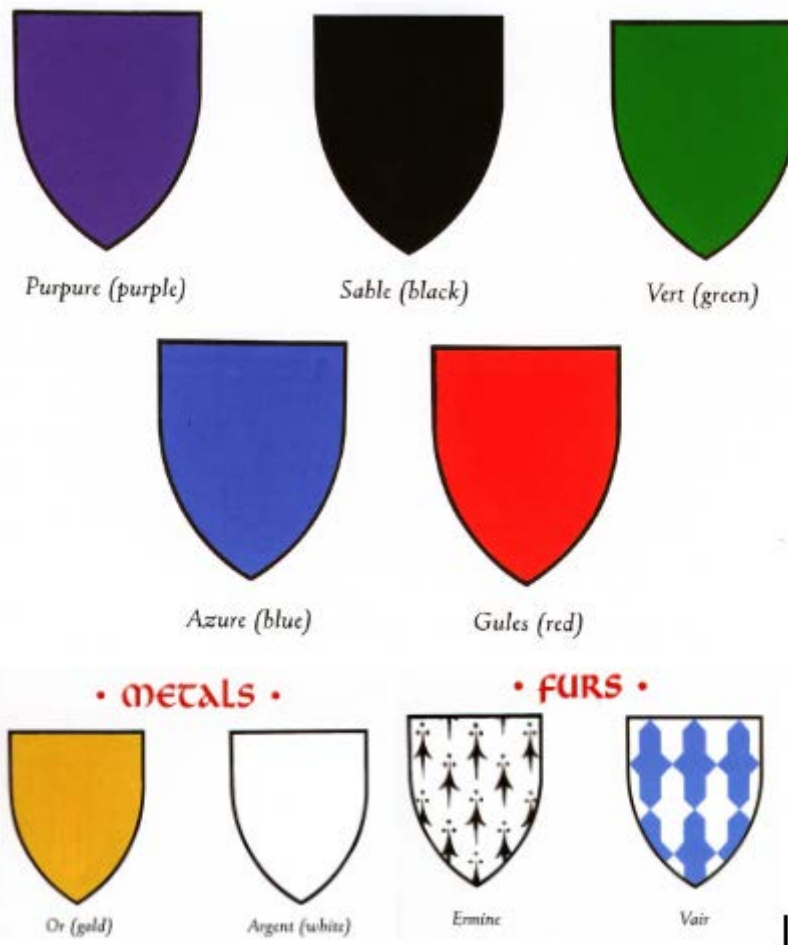


When designing heraldry we keep in mind three main elements.

1. The tincture (colours)
2. Ordinaries, or how those colours are divided up on the field
3. Charges (the images we may place on the field)



Tinctures are described with specific wording which is a combination of Latin and French. We have our five colours, two metals and a variety of furs that produce neutral fields. Having a metal on a colour or vice versa gives high contrast and identifiability to the elements on the device.



Ordinaries are how the field colours are divided, and I like to think of this as 'how do you want your toast sliced' as per Khevron's Heraldic Toast lesson in field divisions.

Finally the charges can be a mixture of animate or inanimate objects, including mystical beasts, and even parts of animals.

When perusing historical Rolls of Arms for inspiration, we may come across ‘marks of cadency’. These denote the order of birth of the children, who would inherit their arms from their fathers and place their mark of cadency upon it.



With these basic elements, the Society for Creative Anachronism has devised many devices and badges for its populace, which are checked against the Roll of Arms maintained by SCA's own College of Heraldry. These devices are unique to each person across the Known World (unless a conflict has been granted) and registered for their lifetime and beyond.

With these devices, we then add to our ceremonies and pageantry, creating standards, banners, tabards and even wax seals to show endorsement of documents. Devine Winter's standard is shown below (with her blessings) to show her fealty to the Crown demonstrated by use of the populace badge, and the standard then showing recurring elements of her device, with her motto 'virtue alone is noble.'



Artwork by Gumuuinus de Eggafriidacapella

We enjoy adding to the atmosphere of our events, accentuated with the display of banners to show our fealty, heritage and pride.

Baronial and Kingdom banners create a sense of belonging and community, while adding to the pageantry, enhancing the immersive feel of the event.



Photograph by Gumuuinus de Eggafriadacapella



*Photograph by
Gumuuinus de Eggafriadacapella*

And the award for the silliest medieval coat of arms goes to the pair of underpants, belonging to Lord Jan van Abbenbroeck in the Beyerren Armorial in 1405.



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Ströhl, Hugo Gerhard. 1899. **Heraldischer Atlas**. https://commons.wikimedia.org/w/index.php?title=File%3A-Hugo_Gerhard_Stroehl_Heraldischer_Atlas.pdf&page=1

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Green Iris Kosode

BY SHINJO TAKAME

Introduction

The *kosode* is a garment that was common in feudal Japan. Beginning as an undergarment for the ruling class in the Heian period (8th to 12th century CE), the *kuge*, but also worn by the lower classes. By the time of the Sengoku period (16th to 17th century) with the rising influence and dominance of the warrior class, the *samurai*, the *kosode* was worn as an under and an outer garment by both men and women.

Far more comfortable than the elaborate court garments formerly worn by the *kuge*, the *kosode* could be quite elaborately decorated. This continued into the 17th century and eventually evolved into the modern *kimono*.

The green iris *kosode* is the third *kosode* that I have constructed, though it is the most elaborate garment I have so far made. This I made with reference to extant garments and fragments of garments as well as secondary sources on design and construction methods. Some of these methods I was able to use myself, others I had to employ other methods to recreate the effect.

Theme and Design

Japanese garments were designed following traditions that dated back to the Heian period. These traditions gave symbolic meanings to colours and pictorial motifs, which were symbolic in themselves as well as having meanings tied to the four seasons. The seasonal meanings particularly apply to floral and plant motifs which are used prolifically in Japanese clothing and other art. It was using these that I designed my own *kosode*.

I found an image of an extant garment, a red *kosode* depicted with folding fan papers. Upon some of the fans are displayed autumn flowers which include pinks, bamboo and maple leaves and on the other fans are repeating patterns, one of which is stylised waves known as *seigaiha*. This garment, from the colours and the choice of plant motifs has an autumn theme. I chose

to use this garment as the basis to design one with a summer theme to wear at 12th Night Coronation in Mordenvale 2020.

I chose light green for the outer layer and golden yellow for the lining. These are both colours I have seen represented in extant garments and period artwork.

In Japan, the folding fan, *sensu*, is an auspicious motif for the unfolding of the future. There are fourteen fans in all depicted in various attitudes.

Seven of the fans have purple irises painted on them. The iris is a flower associated with summer and is a popular motif that dates back as far as the Heian period, depicted in art and referenced in Japanese classical literature.

The other seven fans have the *seigaiha* pattern displayed. The association of *seigaiha* with water also relates to irises, which are planted near water in Japanese gardens as well as commonly depicted near water in art. Water also has a personal association with me, given that where I live in Rowany is near the ocean and this is also the case in Mordenvale where I would be first wearing the garment.





Creating the Pattern

Traditional kosode are made of rectangular shaped panels that are cut proportionally based on the width of a Japanese bolt of cloth.

There are two long body panels (*migoro*), draped over the shoulders, two panels half the width of the body panels that attach to form the overlap (*okumi*) two sleeves (*sode*) with small openings for the hands which gives the *kosode* its name, 'small sleeve', and a collar, *eri*.

Given the width of Japanese bolts of fabric is much narrower than western bolts, narrowing to 45cm in the late 16th century, adaptation is necessary to construct a pattern. I chose to follow the method of Saionji no Hana of West Kingdom to construct my pattern from my own measurements. This means it fits my larger, modern western frame proportionally to how it would have been worn in period.

Fabric and Construction

The fabric I chose to make this garment is cotton homespun, this was available in the colours that I needed. I chose this not just because it is light and cool for a summer garment, but for costs just in case I made mistakes and needed to purchase more. While cotton fabric was available in Japan prior to 1600, a garment such as this would have been constructed from silk. Also, the methods that the *kosode* would have been decorated in period is quite different to the method I eventually used.



The techniques for decorating *kosode* in this method are known as *tsujigahana*, "flowers at the crossroads". This involves decoration with embroidery, painting designs, using metallic leaf or powder and resist dye methods.

To create the fan shapes, a resist dye method is used by applying rice paste to the necessary areas before dyeing, this is called *yuzen*. Designs are then painted on free-hand or using stencils or print blocks.

I chose to replicate the effect of the fans using applique. I used printed patchwork cotton for the *seigaiha* fans but painted the irises on the white fans myself using fabric paint. The fans were attached using vliesofix and then stitched in place. The edges were then zigzagged and then braid was hand stitched to hide the edge. The fans were actually put in place while the garment was still in pieces to give ease of access. I then assembled the garment itself, mostly with machine stitching. It was necessary to finish the garment by hand, as some of the stitches that attached to the lining could only go part of the way through.



Reflection on the Process

Overall, I am pleased with the garment, both with my own construction of it and the result. This was the first time I did some of the techniques, such as lining the garment, the applique and fabric painting. I am thinking of making more garments this way, for other seasons and using different motifs.

There are some aspects that I need to improve upon. One is the consistency of my pattern pieces and seam allowance, though I used the same pattern for both the outer and inner layers of the kosode, many of the seams do not match up exactly, including the centre-back seam.

Another is the methods I used to do the applique. The edges of the fans are rather frayed and I was unable to use the braid to cover up as much as I liked. In hindsight, I should have overlapped the edges of the fans to create a nice clean edge.

I will probably continue using cotton to make my kosode for the time being, furthering my skills and gaining confidence until I feel I am ready to work with silk, and I have some already waiting.



Resources

Sadao Hibi and Motoji Niwa, **Snow, Wave, Pine: Traditional Patterns in Japanese Design**, 2001, Kodansha International Limited.

Saionji no Hana, **Kosode Made Simple**, <http://www.wodefordhall.com/page4.html>

Shigeki Kawakami, **Clad in beautiful colours and myriad motifs', Four Centuries of Fashion: Classical Kimono from the Kyoto National Museum**, Morrison, Michael and Price, Lorna; 1997, Asian Art Museum of San Francisco, San Francisco, pp. 21-35.

Toshiko Ito, Tsujigahana: **The Flower of Japanese Textile Art**, 1981, Harper and Row, New York.

Tsukimi, Rosemary, **Japanese Women's Clothing: Kamakura to Momoyama Period**, ND, obtained online from author, available on request.

How to Create Tsujigahana, ND, obtained online from author, available on request.

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Known World Spotlight

Printed Cookies

Creating Edible Masterpieces with Your Family and Friends

BY THL JOHNNAE LLYN LEWIS, MIDDLE KINGDOM

Looking for an authentic fun culinary activity that children and young adults can participate in? Why not try printed or molded cookies? These cookies, in contrast to their modern free form, dropped or spooned counterparts, are created using specially carved molds or replica molds made of resins, wood, ceramic or even Corian. The cookies receive an embossed or pressed image, created by pressing the raw dough into a carved mold. An alternative method runs a special rolling pin with carved images over the rolled dough.

Today the most famous of these molded cookies are the intricate pure white anise Christmas cookies known as springerle. Of course, a number of other cookies can be molded, and according to food historian Sharon Hudgins, this has been happening for centuries. Hudgins traces shaped and stamped cookies and their molds back to the original *Julfests* of the early Germanic tribes. Sarah Kelly notes the wooden molds were “Known as early as the 16th century, these intricately hand-carved molds were originally used on Lebkuchen (honey cake) which was stamped by the mold to produce an elaborate relief.” (p. 154) Their popularity continued through the medieval period, Renaissance, and Baroque periods right up until today where the festive cookies still appear as part of the traditional European (German, Austrian, Swiss, Dutch, Slovenian, Czech, etc.) holiday tables and Christmas fairs.

Molds

To get started your family will need to acquire at least one mold. Replica or reproduction molds are readily available today and can be used to produce a number of these traditional and authentic cookies and small cakes. A number of these molds are replicas based on antique or historical molds found in museums and private collections. These molds allow the 21st century Society cook to reproduce cookies, which look like the cookies of centuries ago. Quality replica molds are not inexpensive, and prices of the lovely imported molds



will vary with the rise and fall of the dollar versus the euro. With care the molds can last long enough to be passed down from generation to generation. Or one can invest in a hand carved wooden mold, suitable for an original heirloom, but those in pearwood may run as much as \$150 and require special care. If working with younger children, a mold with animals or St. Nicholas/Santa, for instance, may be more appealing than a more accurately historical or ecclesiastical reproduction.

Most surviving original molds of stone, metal, pearwood, or clay for cookies date to as early as the 16th century. (Some illustrations date earlier.) Switzerland's Änis-Paradies sells replica molds dating back to as early as 1530. Others, including a number of nativities, may be early to mid 17th century. The reproduction molds are often dated broadly, meaning that they will be sold as 17th century, and one often can't easily determine if that's 1601, 1650, or 1698. Be aware also the motifs were copied and recopied over the centuries. Molds used in bakeries didn't last and were replaced. One baroque lion looks very seventeenth century to my eye, but the surviving mold is dated as 1800. Linus Feller's website, catalog, and book help to date some of

the molds, and with investigation and research one can sometimes date certain others.

Recipes

Gingerbread, gebildegeback, springerle, speculaas, shortbread, tirggel, bildlebkuchen, lebkuchen, leckerli, honiglebkuchen, aniseed biscuits, and honey cakes are some of the cookies, which lend themselves to being molded or printed. Some are also suitable for marzipan and sugar paste molding. Sources for appropriate and historical recipes are listed at the end of the article. Recipes vary. Instructions may call for some of these cookies to be baked in very hot ovens; others call for very low ovens. Some recipes call for special ingredients like hartshorn. Often it is suggested that sheets of the raw cookies be dried overnight before baking; drying allows the details to firm and set. Most recipes also call for or should require parchment paper for baking. (Using silicon baking mats/sheets is not recommended.)



Each type of cookie and mold requires attention to detail, but with some experimentation and some practice, one can find a recipe, come up with “a workable” dough, and create something special. Yes, certain recipes, especially the historical ones with honey, may

stick to the intricate molds. Amounts of eggs and flour needed may vary from the stated measures of the recipe. Humidity can cause problems with drying. It takes practice. You may need to oil or flour the molds in order to get them to release the dough; some molds work better with certain recipes rather than others. Read the instructions (and even check the web) for tips and techniques for each type of mold. (Wood is handled differently than resin; each type of material requires different cleaning and storage techniques.) A cookie stamp handles differently from the large twelve-inch resin molds. Employ patience and keep trying. I will mention the shallow molds, often sold as speculaas or speculoos molds, require a different approach than the deep molds. Likewise, tiny “tragant” molds (used originally with sugarpaste) may require special handling.

Suggestions for Use in the Society

To start, the larger historical resin molds produce splendid pieces of food art that can readily serve as subtleties or presentation pieces at Society feasts. Consider using them as prizes for contests or as gifts for children. (I’ve had gentles beg to be gifted with one or two at the end of a feast.) The cookies can be colored with food safe colors, dusted with edible gold dust, or gilded with silver or gold. (I am really fond of the gold or silver dusts; they create rather splendid and festive items. The application of the dusts moreover can be a quick matter of applying the edible dust with a brush.)

Besides cookies, butter, marzipan, sugarpaste, fondant, and fruit pastes can also be molded. Non-food activities using the molds include paper casting or casting with softened beeswax to make holiday tree ornaments or tokens for Easter baskets, weddings or head table favors.

Additional Hints for Success

As already detailed above, using replica molds and achieving success will take time and practice as learning to mold or print springerle, other cookies, sugarpaste, or marzipan is an art. There are now a variety of videos and blogs on the web, which offer helpful instructions that will help guide the novice baker. The various groups on Facebook like the Springerle Cookie Appreciation Group offers assistance and recipes to members having problems. After you have mastered the baking, you may want to try painting or coloring

the cookies which will require a fine brush, quality food safe colors in the paste foam, thick liquid, or dusts with vodka to thin if needed.

Warning-- Reviews are mixed on the laser or router engraved rolling pins which are being offered on Amazon and Etsy. Reports are that some inexpensive imported pins do not produce suitable images, because the images aren't deep enough to imprint in the cookie dough. Proceed with care when purchasing these.

In Conclusion

Learning to use the replica molds can be a rewarding, fun, and even an addictive activity. Collecting the molds themselves is also addictive. My advice is to start with one or two and see if you like the cookie making and baking. The molds when not in use can be hung on walls where they provide decorative inspiration. The molds as well as the molded or printed cookies make great gifts and grand presentation items for family and society occasions.

Sources for Molds

There has been a lot of turmoil in the replica springerle or printen cookie mold business in the past three years. Below are the current sources for replica molds and stamps. For Christmas, 12th Night, or a special event, I would advise ordering any special or desired molds sooner rather than later. Many companies sell out of the holiday items or dated holiday issues. So please order early! Don't wait!

United States and Canada

House on the Hill,

Elmhurst, Illinois, 60126. Large selection of molds, but **now** only sells through the commercial accounts listed on website. No sales to individuals. Still offers a newsletter & blog with helpful hints as well as recipes. <http://www.houseonthehill.net/> **Fancy Flours** offers more than 150 styles of House on the Hill Cookie Molds <http://www.fancyflours.com/category/springerle-molds>

Springerle Joy,

Pittsburgh, PA Business ceased April 2018 and is now part of Gingerhaus. <https://www.springerlejoy.com/>

Gene Wilson P O Box 25, Belleville, IL 62222-0025 offered hand carved and highly collectable wooden cookie molds. Gene is retiring at the end of 2020. The business will remain within the family but the molds will be different.

<http://www.cookie mold.com/CookieMoldsforGINGER-BREADfigures.html>

He defines the types of molds here:

<http://www.cookie mold.com/Types-of--Wooden-Cookie-Molds-.html>

Wandering Wood Products (rgreen105@aol.com) offers SCA oriented cookie stamps. See <https://www.facebook.com/WanderingWoodProducts>

King Arthur Flour, Williams-Sonoma, and Sur la Table also often carry molds around the holidays. If they don't sell out, these often get offered for sale after the holidays at sometimes greatly reduced prices.

Ordering from Switzerland directly can be problematic, and the mailing costs are very high for small orders, but the great news is Änis-Paradies molds are carried by some US vendors. If you find a mold on the Änis-Paradies website, I suggest you write to the dealers here and ask if they carry it or if they can order it.

Jen at **Kitchen Vixen Giftware** [Springerle Molds imported from Switzerland] on Etsy now carries Änis-Paradies molds. She is located in Georgia. <https://www.etsy.com/shop/KitchenVixenGiftWare>

Gingerhaus, LLC in Texas also carries the Änis-Paradies molds. <https://www.springerlecookie mold.com/springerle>

Gail at **Springerle Traditions** <https://springerletraditions.com> carries the Änis-Paradies molds and can order the molds as well as the books. She's located in Michigan. Plans are to carry Ann Carver cookie cutters and LorAnn oils.

As of March 2019, **Springerle Emporium** (www.springerleemp.com) was pleased to announce their reseller partnership with Anis-Paradies of Switzerland. "Happy to special order any mold(s) for you."

Ken Hamilton, North Carolina <http://www.thespringerle-baker.com/> and <http://cookie molds.wordpress.com/molds/gingerbread-molds/> Marvelous selection of unusual and easy to use resin molds, many one of a kind from family collections. Offers sales. Check his links section for other info and recipes. See also: <https://www.facebook.com/TheSpringerleBaker>

The Canadian dealer **ITC** no longer exists.

Europe

Änis-Paradies remains the really big Swiss source for over 1000 molds plus books, cutters, ingredients, etc. The website

is offered in German, French, and English. May take a bit of looking around. <http://www.springerle.com/aktuelles.html> or in English at: http://www.springerle.com/en_home.html

Änis-Paradies is the company which offers molds dating to 1530! Replicas of the 1530 Verkunelegung, 1570 Adam and Eve, 1570 Daniel in the lions' den, and 1550 Jacob may be purchased from them. Also there's a circa 1600 Nativity plus some others dated 17th century. My huge Noah's Ark came from them.

Australia

Contact Michelle Bowles at the **Cookie Cutter Shop** in Springfield. QLD 4300. <https://cookiecuttershop.com.au/search?type=product&q=springerle>

Facebook

Those on Facebook should explore the **Springerle Cookie Appreciation Group**: <https://www.facebook.com/groups/89641444456/>

Molded Cookies of the World- Artisan Bakers and Confections <https://www.facebook.com/groups/2205440759739179/>

SCA Subtleties, Confections, Entremets, and Sweets talks about molds a lot! Join us at: <https://www.facebook.com/groups/1536942346419667/>

Recipes

Traditional and modern recipes may be found in the websites listed above or by searching in the various books listed below. [It should be noted the more modern but still traditional recipes may be easier to use for those just starting out in exploring this activity.] Many historical recipes may be located by using the online search function to browse through the various early cookbooks, which are indexed at **MedievalCookery.com**. <http://medievalcookery.com/search/search.html> or contact the FB SCA Subtleties, Confections, Entremets, and Sweets group for help.

Delights for Ladies (1609) offers recipes for gingerbread, sugarpaste, and marchpane.

Das Kuchbuch der Sabina Welserin offers several lebkuchen recipes.

Also consider searching the files at **Stefan's Florilegium**. www.florilegium.org

Also see

Gloning, Thomas. "Letter on Springerle." 27 January 2000. Food-Germany File. **Stefan's Florilegium**. www.florilegium.org [Earliest printed recipe for springerle dating from 17th century. Appears in the earliest cookery book printed in Austria.]

Holloway, Johnna. "Shortbread: Another Look." **Tournaments Illuminated**. Fourth Quarter 2009 #172 pp. 21-24.

Muusers, Christianne. "Speculass with rich almond stuffing." **Coquinaria**. Web. 21 July 2014. <http://www.coquinaria.nl/english/recipes/speculaas.htm>

Articles

"The Art of Molded Cookies." **Early American Life**. Christmas, 2019. Pp. 28-35.

Day, Ivan. "Lady Barbara Fleming's Gingerbreads 1673." And "Quince Recipes." **Historic Food**. Web. Excellent articles on molded gingerbreads and quince pastes. Also check out the section on "Culinary Moulds." <http://www.historicfood.com/moulds.htm> <http://www.historicfood.com/Quinces%20Recipe.htm> <http://www.historicfood.com/Gingerbread%20Recipe.htm>

Hudgins, Sharon. "Edible Art: Springerle Cookies." **Gastronomica**. IV, no.4, 2004. pp. 66-71. *Provides interesting reading & a list of sources for those desiring more information on molds. Online through Jstor.*

Kelly, Sarah. "Specialty Baking in Germany, Austria, and Switzerland." **National & Regional Styles of Cookery**. [Proceedings: Oxford Symposium, 1981.] Edited By Alan Davidson. Pp. 148- Available through Google Books.

Ross, Alice. "A Gingerbread Tradition." **Journal of Antiques Collectables**. December, 2000. <http://www.journalofantiques.com/hearthdec.htm>

Select Books featuring recipes and/or information on cookie molds

Brears, Peter. **All the King's Cooks. The Tudor Kitchens of King Henry VIII at Hampton Court Palace**. London: Souvenir Press, 1999. Paperback, 2011. *Use of molds at the Tudor court.*

Brears, Peter. **Cooking and Dining In Tudor and Early Stuart England**. London: Prospect Books, 2015. *Use of molds in Tudor and Stuart England.*

The Edible Mass Medium: Traditional European cookie molds of the Seventeenth, Eighteenth, and Nineteenth Centuries. Edited by Anneliese Harding. Cambridge, MA: Harvard University and Busch-Reisinger Museum, 1975. [Rare item. Catalogue of an exhibit of cookie molds from the 17th, 18th and 19th centuries. 28 pp.]

Feller, Linus. **Anismodel: Geschichte, Brauchtum, Symbolik : die Freude am Weiterleben einer Volkskunst.** Olten: Paradies Verlag, 1998. In German. This can be ordered from some of the shops that sell molds. Springerle Joy offered Patrice Romzick's English translation to accompany the German text.

Grohmann, Almute. **Backen mit Modeln. Kultgeback wiederentdeckt. Rezepte Modelbastein.** [Privately published. Almute Grohmann-Sinz, 2011. Worldcat indicates: Berlin Selbstverl. 2011] www.modelbacken.de ISBN: 978-3-00-033165-7. In German. Contains "rezepte und modelbastein."

Grohmann, Almute. **Neue Beiträge zur Modelbackkunst.** [Privately published. Almute Grohmann-Sinz, 2013. Worldcat indicates: Berlin Selbstverl. 2013] www.modelbacken.de ISBN: 978-3-00-0422339-0.

Hansen, Hans Jürgen, et al. **Kunstgeschichte des Backwerks; Geschichte und Entwicklung der Gebäckarten und ihrer Formen.** Oldenburg/Hamburg: Gerhard Stalling Verlag, 1968. German work on baked items, including breads, springerle and gingerbreads.

Holzmodel aus Hohenlohe. Ed.: Barbel Frenz et al. Mahl Schwäbisch Hall, 1983. [Worldcat indicates: Katalog zur Ausstellung Holzmodel aus Hohenlohe, 1.12.1983-31.1.1984, Hohenloher Freilandmuseum, Schwäbisch Hall-Wackershofen, Ausstellungszentrum Weidnerhof.] Papers on carved molds. In German. Illustrated.

Horandner, Edith. **Model. Geschnitzte Formen für Lebkuchen, Spekulatius und Springerle.** München: Callway Verlag, 1982. [Title: "Model. Carved shapes for gingerbread, cookies and Springerle." In German. Comprehensive history of molds. Contains hundreds of photos of historical molds.]

Iaia, Sarah Kelly. **Festive Baking. Holiday Classics in the Swiss, German, and Austrian Traditions.** NY: Doubleday, 1988. All the traditional cookies in an English language text.

Jones, Malcolm. "Love, Death and Biscuits." In **The Secret Middle Ages.** Stroud, [Gloucestershire] UK: Sutton, 2004. pp 1-12. [Discusses medieval molds.]

Knittel, Elke and Rolf Mauer. **Springerles-Back-Lust.** Tübingen: Silberburg-Verlag, 2004, 2005. Lahr/Schwarzwald, 2011. History with recipes. In German.

The Oxford Companion to Sugar and Sweets. Edited by Darra Goldstein. Oxford: Oxford University Press, 2015. Offers numerous articles on numerous cookies and even cookie molds. Highly recommended for background information. See my review: <http://commonplaceboke.blogspot.com/2015/04/subtleties-oxford-companion-to-sugar.html>

Schilstra, J[ohannes] J[ouke]. **Koekplanken.** Bussum: Van Dishoeck, 1974. Reprint of a 1961 volume. Dutch work on carved molds or cookie boards. B/w line illustrations.

Schilstra, J. J. **Prenten in hout.** Speculaas-, taai- en dragantvormen in Nederland. Lochem: De Tijdstroom, 1985. More comprehensive Dutch work on molds and cookies in the Netherlands.

Stahell, Cornelia and Hans-Peter Widmer. **Honig den Armen, Marzipan den Reichen Schweizer Gebäckmodel des 16. und 17. Jahrhunderts.** Zurich: Chronis, 2020. [Honey to the poor, marzipan to the rich. Swiss pastry models of the 16th and 17th centuries. 2020. 176 pp , 410 illustrations in color and black and white. ISBN 978-3-0340-1556-1] Not yet seen.

Watson, Anne L. **Baking with Cookie Molds. Secrets and Recipes for making amazing handcrafted cookies for your Christmas, holiday, wedding, party, swap, exchange, or everyday treat.** Friday Harbor, WA.: Shepard Publications, 2010. New edition in color, 2015. The first edition was inexpensive and full of recipes and great tips for baking success. Available through Amazon and also on Kindle. Described on her website here: <http://www.annelwatson.com/books/CookieMolds.html> <http://www.annelwatson.com/cookie molds/index.html>

Watson, Anne L. **Cookie Molds Around the Year from 2016/2017 is the companion volume to the work above.**

Weaver, William Woys. **America Eats. Forms of Edible Folk Art.** New York: Harper & Row, Publishers, 1989. Includes material on carving biscuit (cookie) molds in America and funeral biscuits.

Weaver, William Woys. **The Christmas Cook. Three Centuries of American Yuletide Sweets.** New York: Harper & Row, Publishers, 1990. *Material and photos of American cookie molds.*

Widmer, Hans Peter and Cornelia Staheli. **Schaffhauser Tonmodell. Kleinkunst aus der Bossierer-Werkstatt Studlin in Lohn.** [Katalog zur Sonderausstellung des Museums zu Allerheiligen Schaffhausen, 5. Dezember 1999 bis 27. Februar 2000.] Schaffhausen: Museum zu Allerheiligen, 1999. *In German. Museum catalogue featuring clay models or molds.*

Websites and Images for Documentation

For those that wish to view some images online of various and historical molds for purposes of documentation, these images are online:

1475-1500.

“Gingerbread Mold with Lovers” of earthenware with lead-glaze. It’s dated ca. 1475-1500. German. Held by the Walters Museum in Baltimore. Or look at it through ArtStor. <http://art.thewalters.org/detail/27099/gingerbread-mold-with-lovers/>

1508.

Woodcut. A gentleman presents either a carved mold or cookie to a table. “Geiler von Kaysersberg, Johannes / Otther, Jacob: Fragme[n]ta passionis d[omi]ni nostri Jesu Christi, [Straßburg], 1508.” <http://tinyurl.com/95bhj5j>

See Edith Horandner’s volume **Model**. She also includes another image of a noble/king serving a large printed cookie in the book. “Holzschnitt aus geiler von kaysersbergs.” It’s dated 1514.

1520.

Lebküchner image. A gingerbread maker with his wares. “Hanns Buel. Gingerbread baker.” [[Ger.: Lebküchner.] 1520. Amb. 279.2° Folio 11 verso (Landauer I).] Nuremberg: Stadtbibliothek Nürnberg and Germanisches Nationalmuseum, 2007-2009. <http://www.nuernberger-hausbuecher.de/75-Amb-2-279-11-v>

1530.

Anis-Paradies offers a catalog, which lists molds dating to 1530! Replicas of the 1530 Verkündigung (Annunciation), 1570 Adam and Eve, 1570 Daniel in the lions’ den, and 1550 Jacob may be purchased. Check the Anis-Paradies website to see who is vending molds in the USA.

1598.

Engraved Culinary Roller. Victoria and Albert Museum.

Carved Pearwood. # 746-1904 Germany. “Four bands of ornament separated by the inscription GOT.ALEIN.DIE. ER.1.5.9.8.” The bands are decorated with a variety of animals and birds. <http://collections.vam.ac.uk/item/O119391/culinary-roller-unknown/>

Artstor (an academic database of images related to the arts and architecture) includes the Walters mold listed along with some later molds.

Thomas Collection Homepage. “Cookies and Cake Boards. Wooden Molds from the 17th to 20th Centuries.” 2008. An interesting but dated website devoted to molds. <http://www.cookieboard.com/>

Ken Hamilton offers a section on original molds with family connections. They date from as early as the 17th century. See http://www.thespringerlebakery.com/ken_springerle_molds_originals01.html

Feller, Linus. “Empfehlenswerte Internet-Angebote/Recommended Internet Sites.” has links to museums, etc. **Anis-Paradies.** http://www.springerle.com/information_links.html

In Addition:

The website **Gode Cookery** offers a section titled “Goode Cookys from Gode Cookery.” Part history and part shop for cookies. <http://www.godecookery.com/cookies/designs.html>

Turku Gingerbread is a blog about baking springerle, speculaas, gingerbread etc. <http://turkugingerbread.blogspot.com/> The photos on flickr are also interesting <http://www.flickr.com/photos/oldworldcookies/>

Lots of instructional videos are now on YouTube and websites. For instance, painting or coloring instructions can be found there.

.....
Article based in part on: Holloway, Johnna. “Reproduction Subtlety Molds” in *Tournaments Illuminated* Summer issue 2007 #163 pp 9-10

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Johnnae llyn Lewis, (THL) joined the Society in 1973. Autumn 2020 marks her forty-seventh anniversary since joining. She answers reference questions on various Society email lists as well writing articles for numerous publications. Johnnae often makes appearances at various Society culinary conferences, including the West Coast Culinary Symposiums. A William Blackfox award winner, Johnnae was chosen as one of the notables honored in the Hall of 50 at the Society’s 50th Anniversary celebration. She also knits.

From Scribal Spectacle to a Life of Letters

BY MISTRESS KATHERINE KERR

Or how to enrich your persona and SCA life using your scribal skills to take you – and others – far beyond scroll-work and into the real world (for a certain value of reality). Accompanied by guides on analysing period paperwork for reproduction and using late-period conventions to write a short thank you note letter-locked in period style.

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We've all seen the scribal "brag wall", where lovingly crafted, carefully framed SCA award scrolls are proudly displayed. There's a huge amount of time and training which goes into those spectacular artworks but, for the most part, few get to see them bar the owner, and they eventually risk fading (only metaphorically speaking!) into the wallpaper.



Photo courtesy of Viscount Duncan Kerr, Drachenwald.

I aim to promote the idea of another common domestic feature which I think has a bit more life in it. That's the hallway drawer, the one which collects the minutiae of your life – receipts, takeaway menus, concert tickets, Christmas cards and letters from your mum. They might not be pretty documents or worth framing, but they can build up a rich, detailed portrait of the owner.

An SCA equivalent of a hall drawer could have all kinds of paperwork and documents in it, whether relating to your historic persona or your Laurel Kingdom SCA life. And that can provide many opportunities for learning, creating rich depths of play and a lot of laughter.

The historian Daniel Lord Smail, in talking about why people keep “stuff”, made the lovely observation that paper documentation acts as a *trellis on which a changing awareness of the past itself is growing*; that we keep things as part of our family patrimony. That’s certainly been true in my case.



Show Us Your Papers

My shift from scribe to scrivener began with a Kingdom A&S Competition on *Patents of Nobility: papers that show noble descent to enter lists*. The only case I could find for this involved the unimpeachable source of Chaucer in *A Knight’s Tale*... from the 2001 Heath Ledger movie:

They’re limiting the field at Rouen. Noble birth must be established for four generations on either side. Patents of nobility must be provided.

However, my extensive research unearthed many ways that nobles did actually demonstrate their status publicly. Most typically it was in various heraldic displays, from crests to barding, banners to seals, but it turns out that a surprisingly broad variety of related paperwork was not uncommon. I found myself thoughtfully contemplating another movie-Chaucer line:

I’ll scribble you anything you want, from summonses, decrees, edicts, patents of nobility...

So I set to, first making the requested Patent of Arms, this for my persona grandfather, along with the paperwork associated with a long life of military service by Francis Kerr and his son, my persona father Richard Ker. By the time the A&S competition rolled around I had three generations of diverse paperwork sitting in the Kerr family coffer.

In developing that, I got a much better sense of the time and social context for my persona, what she’d experienced, the kind of objects that were a part of her life, how she’d talk, what coins she used, what things were worth. I had a rationale for things – a Venetian

mother gave me a plausible reason for having clothing and jewellery from that area as my inheritance, without having to resort to the SCA trope of being captured by pirates to explain away anachronisms.

The persona story went from being a “late-period Scottish Borderer” to something much richer, with all the details feeding into a much stronger focus on and inspiration for related arts and sciences, garb, performance, and a whole host of other areas that have blossomed as a result.

The Clan Kerr Papers: From Scotland to Venice and Back

katherine writes:

*James IV granted my grandfather a **Patent of Arms** for supporting the Crown against the Lord of the Isles. As Lord Kerr of Jedburgh. Francis Kerr took up the arms our family still bears. At 17, his son Richard entered the Tourney of the Wild Knight, and thereafter kept the **jousting cheques** recording his wins and losses at home and abroad; they show he didn’t do half badly.*

*Richard had a municipality clerk draw up a **birth-brief** before he left for France to serve in the Garde Ecossais. It shows his line of descent to four armigerous quarters – some French nobles had birthbriefs to one’s great-great-grandparents, but our family history is a tad...cloudy, shall we say...*

*I found a bundle of **pawn tickets and redemption notes** amongst Father’s effects from his days serving Francois de Valois, a king well-known for failing to pay his men. That’s why Richard left court to serve with the Medici condottiero Giovanni delle Bande Nere. They were both wounded around the time of the Battle of Pavia and convalesced in Venice. There Father invested in a print shop and somehow met and married Caterina Mocenigo, the fifth daughter of a cadet line of that ancient house. **Father’s first will** was made just before he went on pilgrimage to Santiago de Compostela. In it he leaves everything in the hands of his own married wife...that she do with the goodes whatsoever she please to her self... I suspect that that would have shocked her conservative Venetian relatives.*

Fortunately Father returned, sins forgiven. The **foundling name-tag** pinned to that will points to why he needed to assail his soul; it's in Father's hand, recording the birth of a short-lived boy, his byblow. Richard had no luck with sons – I was born in 1526, but the two brothers who followed did not survive, nor did my mother in her final childbed. When I was near 10, he returned to Scotland with me in tow, my mule toting mother's wedding cassone stuffed with clothes, jewels, books and documents.



I have added to these family papers with a **family tree with tricked arms** and a **roll of arms** showing our relationship to the well-known – some would say notorious -- Kers of Ferniehurst; these papers also acknowledge my lord-husband's own arms, along with the issue of that union, our three children born into the Laurel Kingdom of Lochac. An recent **inventory** of my goods has proven most useful and, to be prudent, I must soon draw up my own **will and testament**.

From Scotland to the Laurel Kingdoms

So that's a ridiculously detailed, plausible persona background, complete with supporting documentation. There's lots of fun and persona development to be had, but...ultimately it's unsatisfying, as there's primarily an audience of one. The SCA doesn't provide a ready place for such period persona play, so once you've documented your life what then?

In principle I have no major problems with that – the Laurel in me gets joy out of filling in the details of my persona; it answers a certain degree of obsessiveness that I suspect quite a few of us share. But the Pelican in me is driven to spread the entertainment and education to others. However I also know I can only natter

so much about what a mid-16th century Border Scots-woman's life was like before eyes start glazing over....

Fortunately there's that whole other additional persona we all have – our SCA ones, embedded in the context and culture of this Great Game of ours. That opens up a whole world of possibilities, as within the SCA there are excellent opportunities for the production of living documents ranging from momentary ephemera to years of on-going theatre. So here are some examples of various types of paperwork I've been involved with over the years, in the hopes of encouraging others to try things out. Full details, sources, images and text are available on my website: <http://webcentre.co.nz/kk> ; I am also happy to answer emails.

Court Schtick

When my lord-husband and I stepped up as Baron and Baroness of Southron Gaard, we confessed that we had been living in an adulterine manor, and begged the Crown for a **license to crenellate**, legitimating the (actual) turrets and crenellations of our home. I presented King Stephen with a license typeset in blackletter font with an eye-watering cadell cap; he said he would take it “under advisement”. Over the following years we petitioned various Crowns, with various pleas, verbal and written. A Kingdom A&S Competition for **letters to a patron** saw a meekly beseeching plea penned to Duke Ædward Stædfast asking for his intercession with King Draco; sadly, no reply. Some six years on, Their Majesties agreed to grant the license providing certain fines were paid...cue further shenanigans.

All good schtick, a means of leavening courts with a bit of period-based amusement, and educational to boot. There are plenty of ways to do this sort of thing, Crown and Court willing.



King Theuderic signs my passport, itself based on a forged version from 1596.

Consorting Correspondence

While undertaking a long journey to northern parts, I despatched a number of letters to my lordconsort Sir Radbot von Borg assuring him that we continued to be safe, and expressing interest in his welfare and hopes for his tournament successes, as a good consort should.

The consort relationship I have with **Sir Ratbot von Borg** has resulted in a large amount of paperwork, most notably a **Bond of Manrent** (a Scottish contractual format covering our roles and responsibilities as consorts) in the form of an **indenture**, which includes a couple of **talons** or amendments to that Bond extending the contract period, as well as a **tourney cheque** recording Sir Ratbot's accomplishments on the field and the awards he has accrued.

This is a living document in the sense that it is regularly updated to reflect changes in our circumstances. Each change has been duly witnessed and sealed, allowing others, from the Crown to the populace, to play into the concept and to experience what would have been a relatively familiar form of period legal process. I've also used it as a means of providing examples of different ways of both amending and sealing documents, tied, tagged, wax seals or paper ones, knotted or slipped; parchment, parchmentine or paper; iron gall ink or sepia.



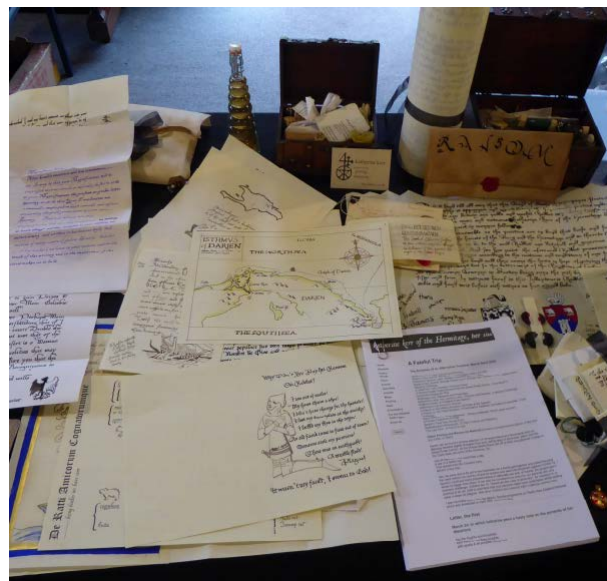
Travelling to many events has given the oft-folded Bond the battered look of extant documents. I welcome its marks and splotches, and the accessibility this document clearly demonstrates for any who wish to handle it – a far cry from the pristine *noli tangere* of a traditional SCA scroll.

There is also a growing set of **letters** delivered any time I cannot attend a tourney to take Sir Radbot's salute. They are becoming something of a tradition, whether handed over in court or by marshals, with plenty of populace offers to read them out (to date, Sir Ratbot has declined to share). I also penned a **letter of recommendation** outlining the worthy knight's virtues for entry to our Baronial Championship, based on a eulogy from Morte d'Arthur. When we contested Crown, I made a set of signed, sealed **thank-you notes** to show our appreciation for various supportive folk. Our Game provides a good many everyday opportunities to put pen to paper.

The most complex set of paperwork (so far) was the Caribbean Adventures of the Baskin-Kerrs, representing an alternate timeline to keep me and others amused during COVID lockdown. It ended up being a series of 31 daily posts made online consisting of thoroughly researched letters letters letters to Sir Ratbot and my lord-husband's **Captain's Log**, detailing a voyage of great derring-do in the company of Sir Francis Drake and Sir John Hawkins, and involving half-a-dozen different hands writing **accounts of pirate and kraken attacks, trade and intelligence reports, maps, ransom negotiations**, with Shakespearean misundersings and abject apologies. As of publication, I am working on a play version to open the Half-Circle Theatre next Canterbury Faire (one advantage of a letter-based script is that your cast doesn't have to learn many lines).

The letters are available to read at:

<http://webcentre.co.nz/kk/RatLettersVoyage.htm>



Populace Paperwork and Participation

Becoming a known jobbing notary or scrivener provides a chance for others to play, whether using your skills or with needs and ideas of their own. It can be something as serious as an **invitation to a vigil** or a set of **marriage banns**, or a quick **thank-you note** for stewards or officers, or a **request for attendance or assistance**. The Banco di Don Julio, a private funding venture, has distributed a mix of printed and penned materials in the form of **indulgences, licenses, attestations, share certificates** and the like to encourage and acknowledge its patrons. At Canterbury Faire, an exchange of notes saw an urchin-based **postal service** take shape; that may well develop further, allowing the children/teens a chance to play their part (payment in coin or chocolate may explain their enthusiasm...). At Court, the King, various baronages and Kingdom Officers endorsed my **period passport**, pleasingly based on an extant, forged model.



Hugh de Calais with document coffer and wearing some of his "inheritance". Photo courtesy Hugh de Calais.

I produced lots of paperwork as part of a *Quest for the Foundling* – **letters, receipts, laundry tickets, trader's notes** (one in Persian!), **safe conducts, maps, a horoscope, a summons from a Cardinal, an accounts journal**, and the **will and inventory** that kicked the multi-day quest off. This was all secretly tied in to a

peerage elevation as a means of honouring the new peer and collecting together a range of suitable gifts revealed by the plot-line that tied everything together. Clues as to the identity of the foundling were scattered throughout the documents, as were the locations of the various inventory items sought, in a storyline which produced a rich back-history of the foundling's recently deceased father. This kept the questers (and the peer himself) guessing until the final denouement

<http://webcentre.co.nz/kk/PeerageHughdeCalais.htm>

Managing Scribal Demands

There can be value for Scribal Guilds in all this – imagine, for example, that you have a Chancery unit, the job of which is to help train new scribes by giving them Crown correspondence to cut their quills on, as it were. **Writs, promissary notes for scrolls, thank you letters, summonses** – there is a host of paperwork which can be used to train and entertain without requiring the perfect calligraphy or spectacular artwork which can be a deterrent to scribes starting out.

If your populace recognises the look and value of period-style paperwork perhaps they can be weaned off expecting a full-scale C&I production for every single item, providing a chance to concentrate that spectacular scribal firepower on the main scrollage and reducing the often very long lists of calligraphy and illumination demands requiring attention.

And you have the added bonus of people discovering that developing a written hand can be fun, especially if they can be given something real to cut their teeth on without the perceived huge expectations of a traditional SCA scroll.

Even Ephemera Can Have a Lasting Effect

Finally, consider this small scrap of parchment, a scrawled note written in despair in 15th century Middle Dutch:



*Erfgoed Leiden, HGW, Archiefnr. 519, Inv. nr. 3384, slip 5 (15th century)
Photo courtesy of Dr Erik Kwakkel : <https://medievalbooks.nl/2015/04/24/rare-medieval-name-tags/>*

This and its accompanying small slips of paper told stories of abandonment and anguish, for they were name tags, pinned to the clothing of foundlings left at the Holy Spirit Orphanage in Leiden, and kept for 600 years in that institution's archive. This particular tag reads:

My mother gave me an illegal father, which is why I was brought here as a foundling.

Keep this note so that they can pick me up again later. I was baptised and born on St Remigius day.

Think of the story these 40 words tell:

- illicit love with age-old consequences
- hope for a better future as a family together
- faith in the care offered by the orphanage
- regard for the tiny soul, born in sin but baptised nonetheless

Think of the parents penning that rough note on a scrap of parchment, pinning it to their baby in the chill of an autumn day, then turning and walking away from the orphanage doorstep...

That image never fails to give me goosebumps. Small wonder that Dr Erik Kwakkel, who featured a series of these slips on his wonderful *Medieval Books* blog, suggested that one read them with a tissue at the ready.

We'll never know what happened to that child – if things worked out – but we can feel the emotion across the span of six centuries, thanks to the very human tendency to create and hold onto such stuff, small and unassuming though it be.

So I'd like to encourage SCA scribes and scriveners to think about going beyond scrollwork and its spectacular sterility, and consider the flesh-and-blood stories to be told – and the fun you can have – with simple scraps of paper and hasty handwriting.

Making Period-Looking Paperwork

Period written communications tend to be a far cry from the illuminated manuscript style of most SCA scrollwork, but can be just as satisfying. Letters Patent may involve illuminated capitals and careful calligraphy, but there are plenty of examples of everyday documents and letters that have messy handwriting, ink blotches, sloping lines and other real-life aspects which would be rejected by exacting scribes.

Whether looking at modelling high-end or low-brow paperwork, there are some basic questions to be asked, and some things to be borne in mind. Here are some things to consider.

What characterises the document?

It helps to take a look at examples of extant documents to get an idea of how they were written and features of their layout; the language used, from opening salutation to closing signature; how they were sealed, locked or delivered.

Some features are obvious: the cut toothmarks of an indenture; the bifolium folds of a letter; the large landscape orientation of a Letter Patent; the wide lefthand margins of most documents. Other features are more subtle: the placement of a signature at the end of the letter; the terms used (or not used!) in the salutation; the size of the paper and the amount of white space left.

You can look for exact models – letters to a patron, passports, apprenticeship contracts, deeds of sale, inventories, journals – but the often-ephemeral nature of much of this material may mean an exact match can be hard to find, though the general approach for the kind of communication you're after is likely to be reasonably identifiable.

Try adapting something which has a comparable context, such as:

- an ambassadorial appointment or a passport/safe-conduct for a letter of introduction
- an entry from the Master of Revels register for a listing of entertainers or bardic winners
- an inventory as a model for a packing list or an event check-list
- a wager of law for a letter of intent to enter a tournament
- a sub poena to require an individual or an Order to attend Court for an elevation

And where do I find a period example?

There are plenty of archives, letter collections, exhibition catalogues and preserved documents available online, providing a wide range of document styles and covering many different purposes. Legal organisations and parliamentary records will often have collections.

Special interest groups, such as the Richard III or Hakluyt Societies or the Folger Foundation, can be rich sources for documents from specific times or locations.

Make use of online utilities such as high resolution options, zoom, detailed database entries. It can be a lot easier to find text than the physical representation, but it can be worth asking. (And don't forget to acknowledge useful sources and helpful people!)

Online sources are great but they have their limitations. Nothing really substitutes for seeing and, if you're lucky, handling a real 400-year-old document. Check out your local university libraries and museums; talk to the librarians or curators; keep an eye out for symposia.

Sometimes such things come up for sale online and are not too unbearably pricey – I bought four documents (indentures and deeds from the early 1600s) and was delighted to receive them folded up as they would have lain for centuries in someone's coffer. Handling them gave me a much better idea for how parchment should feel – a far cry from the stiff sheets I have purchased or seen in use. And close study also enabled me to answer some questions about how knotted seal tags work; being able to look closely at documents from both sides can be a rare treat.

What kind of hand is appropriate?

Most SCA folk are familiar with the blackletter/fraktur/gothic lettering typically used on SCA scrolls. SCA practice has seen these often take their model from highly illuminated manuscripts such as a Book of Hours, the Bible or some other relatively early codex, rather than from actual paperwork. As a result, we tend to develop what can be a highly distorted idea of what typical paperwork would have looked like in period.

To achieve a more period-looking form of communication (in this case focusing on the 15-16th century), you might consider writing in secretary hand or the relatively simple italic of lateperiod humanist cursive. You can personalise these or make them more persona-appropriate by using location/time-specific letter forms or fancy swashes and capitals.

There are plenty of examples online of period writing

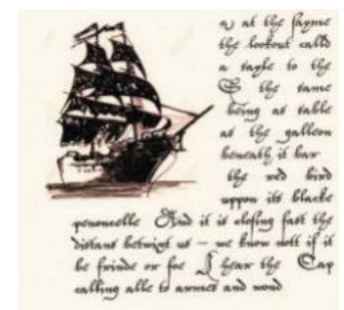
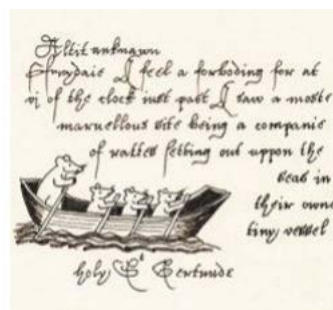
manuals which were aimed at assisting people in developing a cultured hand. Practice helps!

A fast, easy way to push out paperwork using the benefits of modern technology is to:

- do a draft layout using an electronic font to get the lettering and placement right
- lay out text on an A4 sheet and then position on an A3 sheet to provide the commonly seen wide margins and respectful white space if required
- use a lightbox (or glass coffee table) to trace over the lettering in ink

The free fonts available at PiaFrauss.com have detailed information regarding their source material from specific materials, and are highly recommended. The main disadvantage with most fonts is that they tend to lack connected ligatures or special letterings, but if you know what should be there, it's easy to make those changes as you work through the text. They also tend to be more legible than period hands, but that's no bad thing if you want your work to be read.

Another advantage of this approach is that you can concentrate on your wording and, do it often enough, the hand will start to feel natural and you'll be able to ditch the crutch of the electronic and go straight for your pen. Help your lettering by slowing right down.

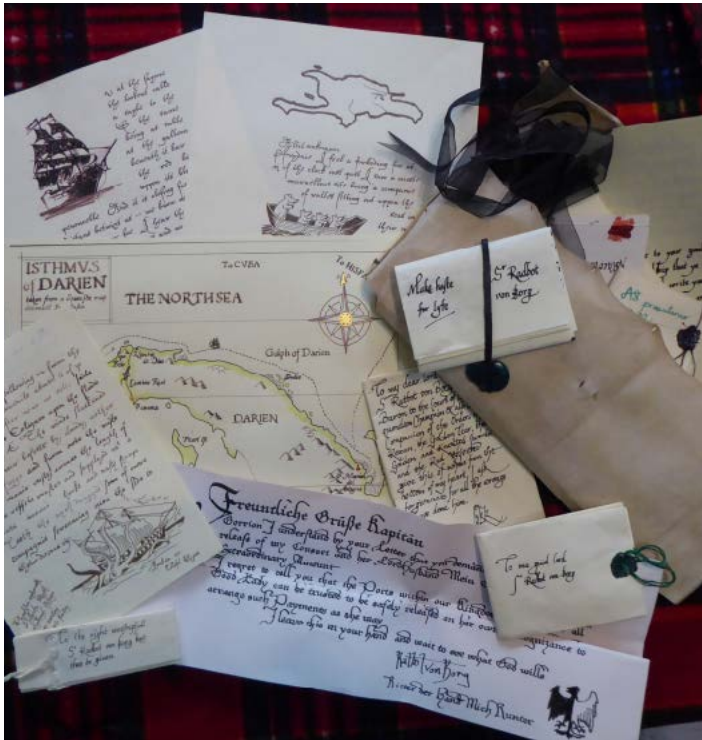


The above pages (from a sea journal detailing some maritime adventures) may look similar on first glance, but the one on the left has my handwritten secretary script and a hand-drawn image; the one on the right is typeset in an electronic secretary hand font with a printed jpeg.

If you're doing this work for a friend or as a commission, consider including some educational background so the recipient understands why you're recommending this look over the tSCA.

What's it written on? What is the paper like? What are the edges like?

Much in the way of surviving documents are on parchment, but paper was not uncommon by the mid-1400s on. The latter was high-rag, linen-based laid paper, regarded these days as high end and likely to be found in specialist art shops or paper suppliers.



From top, sand-coloured 80gsm copier paper; a map on 120gsm goatskin "parchment"; bottom: white 110gsm cartridge paper; at right: a parchment document wrapper

Many formal SCA productions use parchmentine, a vegetable-based substitute for the real thing. It tends to be very stiff and somewhat greasy, but makes a nice, very durable change from paper. Hot-pressed water-colour paper or cartridge paper is readily available but can be a bit fluffy for crisp pen use. Copier paper (80gsm) works well for ephemera, but you should pick a heavierweight, acid-free paper for anything formal. Keep away from the bright white standard copy paper; there are inexpensive papers available which are off-white and comparable to period paper. Paper with a laid finish can be useful to give the look of a handmade paper; check for parallel (laid) lines running against the grain of the paper, used to simulate a handmade output (or, for easier identification, check the label of the ream). Actual handmade paper is generally not useful as modern craft papers are often artistically "enhanced" with leaves and other rough fibres which

are diabolical for pen and ink work. Build up a library of papers; make notes on the name/type, its weight (gsm), colour, supplier, sizes available. Have slips for testing new nibs and inks; write the same words for easy comparison.

Some people like the feathery deckle edging as a Ye Olde Worlde effect; but most quality period paper would have been trimmed cleanly. The same holds for tea-stain antiquing or brown marbled papers labelled as "parchment". Unless you're wanting the Ye Olde effect, stick to a good quality paper of around 90-110gsm weight. The better paper you get, the easier it is to write on without blotches or dragging on the pen nib.

A3 approximates period-sized paper, so is reasonable for both large format items (ie unfolded for Letters Patent or indentures) and, when folded in half, for the common bifolium format of letters. Drawing blocks can be a good inexpensive source, or buy single sheets for special work.

What do I do for a signature? Should other people sign?

Take a look at examples on documents from your time and place to get a feel for how people signed themselves. Consider what language or written script you would be familiar with. Or what abbreviations or variants were commonly used eg Jas for James, or Iames or Iago or Jaime. Remember that Shakespeare spelt his name six different ways! Signs and shaky handwriting were a common feature of those not accustomed to writing, and not just the traditional X; initials, drawings, even word squares were not unknown. Or try finding a flourish you like to use on your initial capital or closing letter.

For more signature information, with examples: <http://webcentre.co.nz/kk/vickiimgs/HOSignatures.pdf>



This is my persona signature, based on a humanist cursive with some special characters typical of mid16C Scottish handwriting: the "butcher's hook" h, the "theta" e, and the script r. I have always used lower case initials as that was a very common characteristic of women's signatures at that time, from marie stuart to katherine of Aragon

As for other people signing, encouraging witnesses, where appropriate, is a nice way to get people involved. Typically in period you'd have two or three witnesses to things like deeds and indentures, often named within the text of the document. Royal signs manual would sometimes go at the top above the main body of text, rather than always at the bottom.

What should I write with?

A quill, of course! But they don't tend to be readily accessible and are quite specialised in use.

Ideally a dip pen with a broad nib, securely held in place, and a good quality ink, most commonly black or brown/sepia, but coloured inks (eg shades of red, purple, green) weren't unknown. Iron gall ink is commonly recommended. It has a tendency to be alarmingly faint when first used, with the ink darkening up later; it can also etch away the writing material.

When starting out, a fountain pen helps you to concentrate on your lettering without having to fuss about with ink charging. As with many crafts, buy the best you can afford; if you can, find a specialist shop and ask to try out the nibs so you know you feel comfortable with your choice.

Felt-tip "calligraphy" pens are not going to give you the right look and can lead to poor writing habits, but fine-point art pens have their uses eg Faber-Castell has a nice set of four PITI artist pens in sepia pigmented India ink.

As with any art, if you want to get good then practice, practice, practice. Try your pen, nib and ink on various papers; try flourishes. Get a feel for what the angle and weight does to your lettering. It doesn't have to be perfect or perfectly match the example, but it should please you.

What about sealing stuff?

Wax seals can be used as additional legal identifiers – they preceded signatures in this regard – as well as the more modernly-familiar security closure on a letter/envelope.

These days there tends to be two kinds of sealing wax:

(1) the traditional, somewhat brittle wax, often sold in sticks with or without cotton wicks, and (2) souple, or flexible wax which is robust enough to go through the post, often coming in stick or pellet form. The brittle wax works well for sealing letters you intend to be opened, as it will break; the flexible kind grips paper and is best for paperwork where you want the seal to survive.



My scribal box: from left: an inkpot; my KK seal and green wax; brass pins; inks; waxed linen thread on a bobbin-needlecase; a sealing wax spoon; a nib holder with a Speedball C3 nib; a leather penner.

Brass seals with wooden handles are commonly available, with letters, monograms, symbols or plain engrave [your mark] here. Sit your seal on an ice cube just before sealing; it will release the wax more cleanly. Also mark the edge of the seal with a scratch for "this way up". Seals are attached in many ways depending on the type of document. Letters would be folded with seals across the outside edges or holding paper strips or floss in place. The wax could be used to hold internal paper security triggers, or to attach paper embossed seals. Legal documents, such as deeds and indentures, or Letters Patent, could have seal tags, with one or more seals attached to a slip of parchment threaded through the bottom edge. Sometimes these were secured with floss; sometimes they were slit and turned though in a simple knot providing a good grip area for the wax.



Desirous to shew my self thankfull...

A Letter-Writing Exercise

The following provides a general idea for how you could go about writing a short thank you note in a late-period style. The example text comes from letters written around 1450-1600.

Consider writing a note thanking your B&B or an officer for their work; an artisan for giving their time and knowledge; an event steward or the person who washed the dishes. Bribe an urchin to deliver it, or hand it out in court, or put it on their feast plate. You'll make their day.

What to say and how to say it: (see the examples in The Writing of Parts)

- pick a *Salutatio* suitable for your recipient and their station/relationship to you
- add a line or two from the *Narratio* samples; personalise it or make a general batch to use
- finish up with a date/location, the *Conclusio* sign-off and your signature or mark
- when you come to write, the trick is to take it slowly; use a dip pen or fountain pen

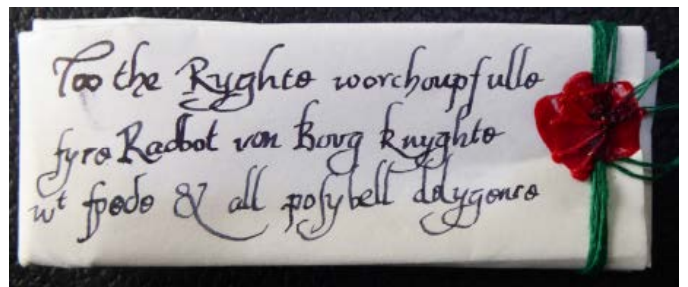
Layout and Production (see the Layout Sheet)

- before you write, fold your paper in half (ie from landscape to portrait, fold at the left)
- give the text a big left-hand margin and a narrow right-hand one; try to keep your text justified (ie lined up at the right) or make squiggles to fill any gaps; no paragraph breaks
- if writing to an equal/inferior, your *Conclusio* and signature can go directly under your writing; if writing to a superior, put it at the very bottom of the page on the right
- after you've locked and sealed your letter, you'll have space on the outside to write the *Superscription*, or addressee and delivery instructions

- the Ludovicos font in the writing example models a simple 16C humanist hand; or try a secretary hand or bastarda for an older, more formal style (handy cheat: use a computer font to lay out the letter on a practice page, then trace over with a pen using a lightbox)
- use cream paper or hot-pressed watercolour paper (eg 110gsm); A3 is close to period-size paper and is easier to fold than A4, or go bigger to show your wealth, respect or humility

Letter-locking and Sealing (see the Layout Sheet)

The Layout Sheet shows the text area where you write, and folding instructions for one way to use floss and/or wax to lock the letter – there are 70+ known ways of letter-locking! Letters typically would be folded a couple of times top to bottom to enclose and protect the text on the upper page; then folded horizontally left to right, making the edges meet for sealing.



In the above pictured format, you pierce a hole near the centre edge using a heavy needle or awl; pass floss/thread around the letter and side going through the hole; then tie it off and seal with wax on one or both sides. A simpler variant has a horizontal fold from left and an overlapping one from right tucking one inside the other. The edges can then be sealed together with wax.

The Writing of Parts

Before we take in hand the instruments wherewith to write an epistle or letter, we haue to consider these pointes following: to wit, the estate, dignitie, or qualitie of hym vnto whom we write: whyther he bee a publike person, or a priuat, whyther he be rich or poore, a friend or an enemye: also whyther he bee well known vnto vs, or but little.

Fulwood, Enemye of Idleness

Salutatio (the opening; starts the text body)

- My dear heart, swete harte,
- Right worshipful Lady
- Honourable/good/noble lord
- Right welbeloued frinde, I greet you well
- To my goode lover [can mean good friend]
- Unto the right worshipful & full singuler gode lord
- Right trusty and welbeloued I commend me humbly unto you
- Souveraine Lorde, yn as humble wise as any true liege man can thinke or devise
- Of Alle erthely Princes Our most dred souereigne liege Lord and noblest Kyng
- Most Gratius Souereigne.
- ...and Erasmus taking the mickey:
- To the most perspicacious lord, golden candlestick of the seven liberal arts, shining peak of thinkers, ever gleaming lantern of prowess etc

Narratio (the body; no paragraphs)

- I thank you/thee for...
[NB you=formal; thee=intimate]
- Desirous to shew my selfe thankfull.
- I am become a great debter vnto youre goodnesse.
- Acknowledging my selfe deeply bounde vnto you for manye sundry fauours.
- I hope I may render some recompense vnto the benefites from you receyued.
- I thank you hertely of the grete besynesse that ye do for me and for the reaulme.
- By our faithful witsnesse, the vertues whiche are in you should be knowne vnto all men
- Hauing sundry tymes receiued benefites from your honour, I thank thee well.
- If I should take vpon me to thanke you, all my wordes would not be able to suffice that which my heart willeth & desireth.

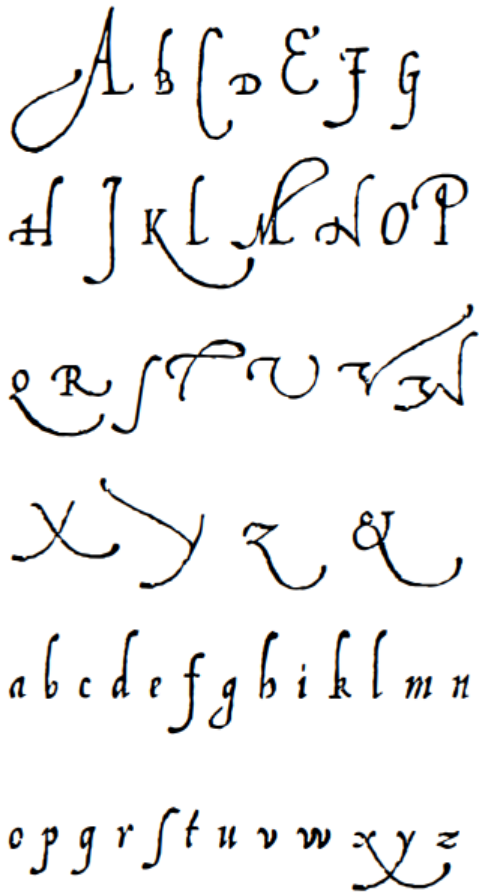
Conclusio (endings)

- By yours &c.
- Your mystrys
- No more at this time
- Yours as a brother
- Youre owne assured
- I say my déere adieu
- By your faithfull frende for euer
- Youre humble subgit and trwe ligeman
- By your most humble & obedient seruant with moch worchyppe
- So praying for your health, and the increas of your happynes I end
- Wishing youre healthe and prosperitie euen as mine owne. &c.
- My heartie commendations vnto you remembred.
- Reioycing not a little at the health of you and all other our friendes
- Whose regarde stretcheth vnto your worship more then vnto any others.

Superscription (addressee, on the outside)

...the letter being closed, sealed and packed vp after the finest fashion, whereupon must be written his name to whome the letters shold be addressed, & his dwelling place, (if it be not notoriously knowne) placing therwith the name of his dignitie, Lordship, Office, Nobilitie, or Parentage

- To the right Noble & singular good Lord
- To my very louing frend, S^r [initials] knight
- To my good lady [name] be thys delyueryd
- To the right honorr my singuler good Lady
- To the moste noble and towardly young gentleman [name] of [place]
- To my verye good ladye [name] geffe thys
- To the worshipfull his especiall good Maister [name]
- To the Quenes most excellent Maiestie



Ludovicos, a free font based on the 16th century humanist cursive hand and italic type of Papal scribe and writing-master Ludovico Vicentino degli Arrighi.

General Conventions

- Use an ordinary s at the end, otherwise long s: ſ; join top to following h, t: *shst*
- Generally v at the start, u otherwise (eg vnto = unto; euer = ever)
- i replaces j (eg iuell = jewell; Maiestie)
- i and y can be interchangeable (eg myne = mine)
- i and a j terminal are used in Roman numbers (eg iij = 3; xxvij=27)
- I is the capital for J (eg Iames = James)
- superscript abbreviations (eg w^{t^h} = with)
- double the lls (eg faythefull, littyll, humbill)
- add e at the end (eg frende = friend)
- use a macron to indicate a dropped n (eg demād = demand)
- / = a full stop or change of thought
- no apostrophes, few paragraphs

Example text from BessofHardwick.org:

..may yt please yow to vndearestand that m^r wyngfeld hath deleuered yow veneson to the quenes magsty wt my lords most humbill comendacyons

(L096)

...I harde nott from you offe All this tyme tyll now whyche drove me in dumpes but now Revyved Agen by your wrytenge vnto me

(L065)

My swete harte your trewe & fethefull sole you bere me is more commfortabull to me than Any thyng I can thynke Apon & I gyve him thanks dayly for his benyfates he hathe bestoud of me/

(L071)

Dating/Location (generally at the end of the letter, often within the text body)

- from the courte this munday at noone the xxth of Ianuary
- And so fare you well. Sheffield the xvijth of Ianuary
- this present fryday late at nyghte. the xiiijth of february
- at nonsuch wensday this xxiiijth of marche Sunday. xjth of apryll
- Shefelde tuesday mornynge being the xviiij of maye
- /from Hardwyck the second of Iune
- Iuly xv/[year]
- / ydes xj off Awgust
- I wyll sease troblynge you with my crebelynge frome my poore howse at Chattysworthe the laste of September. [year].
- And so I take my leave, from London the xiiijth of October.
- god kepe your honour well 7th nouembr.
- at sheffeld this sixth of desembar

Other Dating Formats

Saints Days: Feast Days, Eve of, Translation of Nones and Ides: 5/13 or 7/11 day of the month
 May 1 2020-April 30 2021 = Anno Societatis 55
 In the Reign of King [name] & Queen [name]

To the right worshipfull
I my vereye good frinde
J^r Radbot at Southron
Gaard this be delivord

Ryght honourabel I myne especial good
lordconsort I commend me unto you at this
tyme I wylle you welle in yer endeavours
and all good health Know that my tongue my
pen I my heart are all your servants and when
you cannot hear me through disfaunce you must
see me in my letters written at the Fermitage
the Eve of se ritale by yr assurd frend
Ratberins

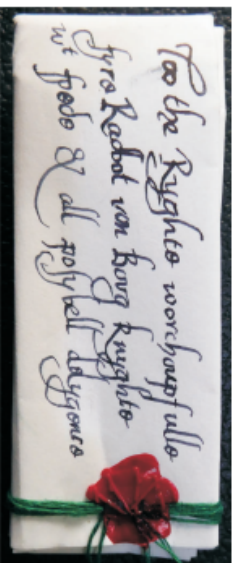
This is the outer page used for addressing and protection.
If your letter runs long, tuck another bifolium inside; this page will then become page 8.

- ↪ After FOLD 5, make a hole.
- Pass 60cm of floss through the hole, around the top, bottom and edge. Seal with wax.
- ↩

superscription

Delivery instructions: name, title, address, commands, drawings of gallows

 |
 | right to left fold
 |
FOLD 5:



katherine kerr:
<http://webcentre.co.nz/kk>
 Inspired by Jana Dambroglio
 and Daniel Starza Smith
<http://letterlocking.org>

FOLD 2:
 top folds
 down to
 centrefold

FOLD 1: to make bifolium.
 Fold sheet in half to make this page 1 on top

salutatio which runs into the narratio main part of the letter ending with the conclusio.....

Set out your letter with a wide left-hand margin and narrow right one. The text runs on without paragraph breaks.

FOLD 4:

 centrefold up

Before writing, do FOLD 1. Almost all personal letters were bifolia, with one sheet folded to make four pages. After FOLD 1 this becomes page 1 of 4 (eg A3 folds in half to A4 portrait)

FOLD 3:
 bottom folds up
 to centrefold 4

date and location
 Here or at end of the letter text

signature or sign
 If writing to an equal/inferior, sign close to the body of text.
 If writing to a superior, sign at the bottom of the page.

Sources & References

There is plenty of printed material available but, to aid accessibility, I have focused on online resources.

katherine kerr of the Hermitage, her website; see here for expanded material on specific topics:

<http://webcentre.co.nz/kk/printing.htm#msmenu>

Letter & Document Collections

Paston letters and papers of the 15th Century, Part I; Table of Contents; Clarendon Press, 1993; <https://quod.lib.umich.edu/c/cme/Paston/1:3.15?rgn=div2;view=toc>

The Cely Papers: <http://www.r3.org/on-line-library-text-essays/the-cely-papers/>

Thomas Bodley letters: <http://www.livesandletters.ac.uk/bodley/bodley.html>

The Letters of King Henry VIII; M St Clare Byrne (ed); Cassel & Co, 1936

Henry VIII Letters: <http://www.tudorsdynasty.com/love-letter-henry-anne/>

Mary Queen of Scots Letters: <http://www.marie-stuart.co.uk/letters.htm>

Bess of Hardwick Letters: <https://www.bessofhardwick.org/>

Plumpton Correspondence 15C; Thomas Stapleton (ed); Camden Society; 1839 (pdf) https://richard3nz.org/wp-content/uploads/2016/05/Plumpton_correspondence.pdf

A Spaniard in Elizabethan England: The Correspondence of Antonio Pérez's Exile; two vols; Gustav Ungerer, Antonio Pérez
Tudor England Primary Sources: <https://englishhistory.net/tudor/primary/>

Black Book of Taymouth (Innes, 1855); includes letters, bond, chronicles etc: https://archive.org/stream/blackbookoftaymo00inneoft/blackbookoftaymo00inneoft_djvu.txt

Corpus of Scottish Correspondence (CSC) 1500-1715: <http://www.helsinki.fi/varieng/CoRD/corpora/CSC/index.html>

BYU EuroDocs Primary Documents, 1500-1600: https://eu-docs.lib.byu.edu/index.php/History_of_Medieval_and_Renaissance_Europe_Primary_Documents#1500_E2.80.93_1600

Folger Library: Shakespeare Family, Legal and Property Records: <https://shakespearedocumented.folger.edu/exhibition/family-legal-property-records>

British History Online: <http://www.british-history.ac.uk/>

Parliamentary Records of Scotland: <https://www.rps.ac.uk/>

Scriveners' Company Common Paper 1357-1628; ed Francis W Steer. London Record Society, Volume 4: <https://www.british-history.ac.uk/london-record-soc/vol4>

War Manifestos Database (1492-1945); Yale Law School: <https://documents.law.yale.edu/manifestos>

History in Deed: Medieval Society & The Law in England, 1100-1600; Harvard Law School Collection: <https://hls.harvard.edu/library/historical-special-collections/exhibits/history-in-deed-medieval-society-the-law-in-england-1100-1600/>

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Medieval Missives: Aids to letter-writing; Caryl de Trecesson: <http://www.dragonbear.com/letters.html>

Writing a Medieval Letter; TH Laird Colyne Stewart: <https://athenaumhectoris.blogspot.com/2014/06/writing-medieval-letter.html>

Dr Erik Kwakkel; **Medieval Books blog**: <https://medievalbooks.nl>

Dr Diane Tillitson; **Medieval Writing, History, Heritage and Data Source**: <http://www.medievalwriting.50megs.com/writing.htm>

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Early Modern Handwriting: An Introduction; Elisabeth Leedham-Green: <http://www.english.cam.ac.uk/eres/ehoc/>

English Handwriting Online 1500-1700: <https://www.english.cam.ac.uk/eres/ehoc/>

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National Archives Palaeography tutorials: <https://www.nationalarchives.gov.uk/palaeography/default.htm>

Elizabethan Handwriting for Beginners: <http://www.personal.umich.edu/~ingram/paleography/RES-1925-BYRNE-198-209.pdf>

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Three Classics of Italian Calligraphy : an unabridged reissue of the writing books of Arrighi, Tagliente, Palatino; Dover, 1953

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Secretary hand: <https://freefontsdownload.net/free-secretaryhand-ancient-font-98206.htm>

Ludovicos: free font download: <https://www.dafont.com/ludovicos.font>

Historical Fonts (commercial); Alex Moseley; Crazy Diamond Design: <http://www.crazydiamond.co.uk/>

Letter-locking Formats & Sealing

Letter-locking: Jana Dambrogio, Daniel Starza Smith; MIT: <http://letterlocking.org/>

Medici packet, slit and tab, 1617: <https://vimeo.com/189258806>

Mary Queen of Scots letter-locking: <https://www.youtube.com/watch?v=dzPE1MCgXxo>

Bess of Hardwick examples: <https://www.bessofhardwick.org/background.jsp?id=163>

imPRINT: seals (focus on fingerprints): <https://www.imprint-seals.org/>

Bess of Hardwick's seals; Daniel Starza Smith: <https://www.bessofhardwick.org/background.jsp?id=162>

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Sealing Practices: Impressions of the Past and Their Contemporary Significance; Lana Grace Rose, Thesis, 2016: https://scholarlycommons.obu.edu/cgi/viewcontent.cgi?article=1229&context=honors_theses

Teffania Tuckerton's Stuff: <http://teffania.blogspot.com/search/label/sealing%20practises>

Equipment and Supplies, Product and Process

There are thousands of online sites and stores with oodles of products and opinions; these are just a small selection of sites or articles which may be helpful in starting out or assessing paperwork needs.

Fountain Pen Network: <http://www.fountainpennetwork.com/>
An introduction to dip pens, nibs and holders; JETpens: <https://www.jetpens.com/blog/the-best-nib-and-nib-holder-combinations/pt/763>

A useful assessment of beginner calligraphy supplies; JETpens: <https://www.jetpens.com/blog/the-best-calligraphy-supplies-for-beginners/pt/689>

Arte of the Booke: <https://arteofthebooke.com/>

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How to Make a Pen; English Heritage video: <https://www.youtube.com/watch?v=MKlad7IcBCQ&feature=youtu.be>

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Scribe Scribbling; blog by THL Ian the Green: <https://scribescribbling.wordpress.com/>

Manuscript Production (focus on medieval books, but with some good generic coverage): <http://web.ceu.hu/medstud/manual/MMM/ruling.html>