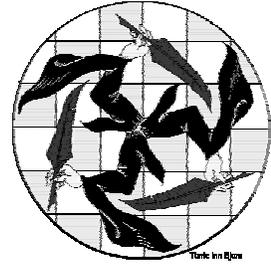


Intro to SCA Scribal Arts Workshop
presented by Senhora Rafaella d'Allemtejo, GdS
rafaella@easystreet.com
Sat. April 7, 2002, Barony of Stromgard



1. General Overview of SCA Scribal Arts

There are lots of book and painting arts within the SCA, but generally when we speak about Scribal Arts, we mean the time and effort put into producing award scrolls (regardless of branch level). SCA scroll designs are based on book illumination with text that is sometimes based on period legal documents and more often drawn from SCA Traditions. We try to use good approximations of period styles, supplies, and techniques. Scribal Arts has two primary categories: Calligraphy (writing) and Illumination (decorative painting).

Scribal Code of Silence: Since the primary goal of SCA scribes is the production of award scrolls, scribes are trusted with knowledge that is often a surprise to the recipient. If you cannot maintain this trust level you will soon find your scribal services unwelcome no matter how beautiful your art is. Do not share recipient information with anyone outside the circle that has assigned or is helping consult on the scroll. Please be discreet when gathering information about a recipient when doing your scroll design. Be especially careful about how your voice carries when working at a scribal table at an event. 'Nuff said. Thx.

2. Difference between a Charter and a Scroll

Most folks think a charter and a scroll are the same thing, and even scribes use the words interchangeably when they should not.

A *Charter* is a preprinted award with calligraphy and basic design areas for art, signatures, and a seal. For kingdom award charters, the designs are chosen by the Crown and reflect their reign (culture/time period). The scribe fills in the designs with paint, so doing charters is primarily an activity for those interested in illumination (unless you get on the charter creation team). A Charter fulfills the Crown's obligation to the recipient but the recipient can commission a genuine scroll later on if they wish to (at their own expense). In AnTir, the greatest number of awards given in any reign are Awards of Arms, Jambes, and Gouttes, and these tend to be charters. The charters may be preprinted, but each charter given out is unique through the efforts of the scribe who painted it.

A *Scroll* is an award document made completely from scratch on archival paper with period materials (as much as possible). It is calligraphed, drawn and illuminated by the scribe. In An Tir, Peerage awards usually come with an original scroll at the time of the award. Sometimes Grant level awards are original scrolls as well. An original scroll may have the arms of the recipient. If the scroll is not a surprise, the recipient can also pay for special elements since the scribes often do this out of pocket.

For a list of the awards and their ranks in AnTir, go to: <http://www.antir.sca.org/Pubs/ATH/6awards.html>

3. AnTir Scribal Hierarchy (contacts)

The production of an SCA AnTir kingdom award scroll requires input from a number of people and sources:

- Crown or Coronet who determine the award and recipient
- The Royal Scribe or Sable Sable Herald/Chief Scribe who assign the scroll to be produced, provide text, and make sure it gets correctly signed and sealed (Royal Scribe deals with the current reign, the Sable Sable Herald/Chief Scribe handles the backlog from previous reigns)
- The Black Lion Principal Herald (if the scroll has armorial elements the BLPH verifies their correctness and signs/seals the scroll)
- The Scribe (or Calligrapher/Illuminator team)
- Folks who know the recipient, who can be trusted to keep quiet (for input on persona, interests, color schemes, etc.)
- Court Herald/Retinue (who handle the scroll prior to delivery at court)
- and sometimes, if the scroll is not a surprise award, the Recipient. (Peerage elevations where the person has been put on vigil or a backlog scroll.)

If you're not sure who to talk to about a kingdom scribal issue, then contact the Sable Sable Herald/Chief Scribe and s/he will point you in the right direction. As of this writing (April 2002) the SSH/CS is:

Companion Celdae the Seeker [kel-day], sable-sable@antir.sca.org or naiad@axion.net (she is stepping down at July Coronation so check your Crier for her successor's information).

Other local scribal contacts:

Sable Sable's Deputies in charge of Charters

Duchess Hlutwige [lute-wee-gah], noisandloah@msn.com or

HL Penelope Viollet (Penny Fritts), 534 NE Joy St., Camas, WA 98607

penelopeviollet@yahoo.com. Send checks for \$2 shipping to Penny Fritts

Duchess Hlutwige is our local contact for getting scrolls signed & sealed. She makes the "seal cookies".

Three Mountains Chief Scribe

HL Leah bat Yehiel, redowtable@hotmail.com

3M has painting night each Thursday eve in NE Portland at Robert & Birgitta's house

Sister Guineth, [Dragon's Mist], (503)648-3548, guineth@juno.com

Lots of other local folk do scribal arts. Ask around!

For **Baronial/other local awards**, procedure/protocol varies from place to place. If you're interested in helping out, contact the Baroness in Stromgard/3M, or the Seneschal in DM. The process for creating a scroll is generally the same, but size and seal guidelines may vary.

Ithra sometimes needs scrolls for its degree program graduates. Contact your local Chancellor if you're willing to help out in this venue.

4. Layout and Parts of a charter/scroll

- Paper (layout: portrait or landscape)
- Margins (kingdom asks that 1" minimum be done on charters, 2" margins preferred on scrolls due to additional matting.)
- Illumination: Stick to period elements; use books of actual historical manuscripts or historical documents for inspiration. When coloring charters, keep in mind the sources from which these were designed and color them accordingly (charters designed from metal or stone art sources are harder to color...but that's a known weirdness. Ask the Royal Scribe for color preferences if unsure how to deal).
- Calligraphy: (AnTir kingdom scroll texts: <http://www.antir.com/scribes/texts.html>)
 - The Opening (alternate opening phrases: <http://www.antir.com/scribes/s-openings.html>)
 - The name of the Recipient (verify spelling and capitalization, no titles!)
 - Description (specific reason for award if known, or more general wording)
 - The name of the award (if applicable, An Tir awards "plain" AoAs)
 - The closing
 - The date: both mundane and Society dates
(Translating AS to CE: <http://www.antir.sca.org/Pubs/ATH/8as2ce.html>)
- Their Majesties (or Coronets) Names and places for signature (ink in lines for signatures and underneath write Rex and Regina/Prince and Princess unless specifically instructed not to).
- Black Lion Principal Herald signature (on scrolls with heraldic bits belonging to the recipient)
- Seal(s): 3" for the large kingdom seal/2" for the small kingdom seal, 2" for the BLPH seal

Example basic Award of Arms (AoA) text (note capitalizations!):

Opening: We, ____, and ____, King and Queen of An Tir, give you greetings.

Description: Well pleased by the service that Our subject,

Recipient: by name ____, hath rendered to Our Realm,

Award: We bestow upon him/her an Award of Arms.

Closing: In witness whereof, We here set Our hand and seal,

Date: this ____ day of ____, Anno Societatis ____ being ____ of the Common Era.

Scroll tips

- Scrolls should be 11X14" or bigger (local requirements may be different).
- Match the calligraphy to the art style.
- Sign the back lightly in pencil.
- Never never never roll a scroll, always transport flat.
- Protect your scroll from smudges by using a piece of clean typing paper and cover the parts of the scroll you're not working on. Make sure when you are working on your scroll that you don't bend the edge over the desk.
- Do calligraphy first, less time consuming to fix. Have a clear text to follow (including special caps, characters, or hard to spell words).
- It's easy to make minor mistakes in heraldry. For instance, getting counter-changed colors around the wrong way, having a charge face the wrong way, or having the wrong charge altogether. Questions on heraldry on scrolls should go to the Deputy Heraldic Liaison, Maister Iago ab Adam (Mike Case), (250) 920-7948, case@islandnet.com.
- Always color in light colors first - if you make a mistake you can go over it with a darker color (i.e. if you have a device with a yellow background and a black chief, do the yellow first; if you go over the line the black will cover it.)
- If you do get smudges of ink or gouache on the paper, let it dry first, then try rubbing it out with a soft white rubber eraser. Don't rub so hard that you make a hole! Do not put an ink circle where the seals go. Either pencil a circle or you can use a conceit. A conceit is a small mark to show where the seal goes, some folks draw a small natural seal (the animal) for example.

- Do tests with different inks, paints, and papers to see what you like. Borrow books from libraries, friends and other scribes. Look at as many actual pieces as you can.
- Keep a record of your work. This could mean taking pictures or making photocopies of scrolls you've done.
- Make up some "throwaway" portfolios out of cardboard to give to people to carry scrolls home in. Make sure these are lightfast however, one horror story had the scroll sitting in one of these for many years and lightspill caused irreparable fading right down the center of the scroll.
- Give your client a "care and feeding of your scroll" sheet with tips on framing, keeping out of light, etc.

5. Supplies and where to get them

Remember the goal is to create a work of art that will last a lifetime and longer. Use acid-free and/or archival papers, inks, and paints as much as possible. Lightfastness and waterproofing is also important in inks. We also assume that the scroll will be framed so leave room for matting (this is the primary reason we don't do the period style of hanging the seal from a ribbon, it's expensive/hard to frame).

Basic supplies, these are things you will need as either a calligrapher or illuminator :

- Paper: acid-free, archival, heavy paper. Arches, Strathmore, and Fabriano are three good brands. Hot press finish is the smoothest. Minimum weight should be 90#, 140# is better. Standard scroll sizes: 11" x 14"; 16" x 20"; 18" x 24". Think about matting and framing.
- Metal ruler with cork back, the quilting/gridded plastic rulers are also handy.
- Mechanical pencils: .5mm, use a light touch and don't put grooves in paper
- White rubber erasers
- Compass and/or circle templates
- Craft knife or xacto blades in holder
- Box for your supplies: fishing tackle box will be cheaper than an art box, but check sizes for room for pens and paintbrushes. Some containers like gesso or inks are tall.
- Paper towels: for ink & paint dabbing off and for accidents.
- Shallow box for transportation (photo paper boxes are good from camera shops)
- If you can afford it: an easel/tilted table surface, this will help reduce back, neck and eye strain. Use a good chair and wrist brace as needed. Remember to stretch periodically, scribes have a tendency to hold one position too long. Take care of yourself.

Calligraphy supplies:

- Dip pens/nib holders - rather than cartridge pens
- Nibs of various size and manufacturer
- Brush to clean nibs: Use a cake decorating tip cleaning brush or an old soft bristled toothbrush to clean your nibs after each use. Many inks are corrosive so clean pens often.
- Fingernail file or sandpaper to de-burr nibs
- Permanent black ink: Calli, Rotring Opaque and Higgins are good brands. Look for permanent, lightfast, and waterproof (all three!) I cannot recommend colored inks. If your text needs a colored initial it is best to water down gouache which can be used in a dip pen.
- Ames lettering guide

Painting/Illumination supplies:

- Black technical drawing pen: to go over edges and outline. I like Pigma Micron in various sizes. This gives a clean look to charters where you've overpainted the photocopier line.

- White palette: plastic or ceramic, flat or little cups, your choice. Pigment will tend to puddle in bottom of little cup type of palette and needs mixing more often.
- Jar or glass to clean brushes: always separate your “art” glasses or jars from your regular dishes. Avoid tippy water containers.
- Distilled water: some scribes swear by this, I tend to use good ole tap water. Depends on what the water is like in your area. Some chemical reactions with the paints/inks can occur.
- Brushes: buy the best brushes you can afford and take care of them! Kolinsky Sable is THE best and a size 1 W&N kolinsky sable brush is about \$14USD. The W&N Cirrus line is about \$4 and these are what I use. For most charter/scroll work you’ll want round brushes with short handles. Getting started I’d get at least a size 00, 1, and 3.
- Paints: buy what you can afford! Designer's Gouache is the paint to use, the most widely available and recommended is Winsor & Newton. Gouache is similar in consistency and behavior to the paints used in period. When it dries it can be used again by adding water (virtually no waste if you’re careful), and it can also be used as an ink. Minimum to get started doing charters: White, Black, Yellow, Red, Blue, and Gold. Then you can mix colors if needed and still have one metallic for “pop”. W&N colors are sold in range of prices from cheapest (series 1) to most expensive (series 4). They also have lightfastness ratings from fugitive (D) to highly lightfast (AA). Most of us are on a budget, so you want the cheapest, most lightfast paint you can get to start. That’s what the color choices below reflect. If you can afford the series 4 paints, by all means, use them.

A basic set of period colors from W&N would be as follows:

Red: Spectrum Red (A, series 1) [Cadmium Pale Red is a better period red, but it’s a series 4 paint]

Yellow: Spectrum Yellow (A, series 1) [Cadmium Pale Yellow is a better period yellow, but it’s a series 4 paint]

Blue: Ultramarine (AA, series 1, does not lighten well with white, becomes greyish) [Cobalt Blue is a better period blue, but it’s a series 4 paint]

Green: Viridian Green (AA, series 3) [all the greens tend to be grainy]

Purple: Spectrum Violet (C, series 1) or Purple Lake (B, series 2)

Black: Ivory Black (AA, series 1)

White: Permanent White (AA, series 1)

Browns: Yellow Ochre (AA, series 1) and Van Dyke Brown (AA, series 1) [mixed with white is good flesh tone] and Burnt Sienna (AA, series 1)

Gold and Silver: (B, no series. About \$8.00 each) Sold in small jars as opposed to tubes. Good until you learn how to do leafing.

Nice to have but not if you’re broke:

- T-square
- Waterproof portfolio for transport
- Burnisher: for gold leafing and paper repair; can be a smooth rock or glass, but special burnishers sold for gold leaf are also great to have if you can afford them.
- Spray fixative (Do NOT use fixative over signature or seal areas, it blocks the ink and glue of the seal. Only use fix if you’ve double checked all the bits and cleaned up lines, etc.)

Supplies Resources

--Remember, no sales tax in Oregon. For initial outlay, might be cheaper to come over the border.

--Ask for discounts! Student discounts and sometimes club discounts given.

--Get a group together and buy in bulk.

Vancouver area stores

Arts Desire, 5604 NE St Johns Rd., (360) 693-0028

Craft Warehouse, 13503 SE Mill Plain Bv, Vancouver, (360) 892-2277

HiSchool Pharmacy (some of them have a crafts and sewing department)

Michaels-Arts & Crafts, 7701 NE Vancouver Plaza Dr, Vancouver, (360) 892-3155
Office Depot – shop here first as “art” stuff is cheaper when purchased as “office” supplies.

Portland area stores

Aaron Brothers Art & Framing, 6130 Boones Ferry Rd, Lake Oswego, (503) 636-3668
Art Media, 902 SW Yamhill, Portland, (503) 223-3724
Art Media Beaverton Store, 2710 SW Cedar Hills Blvd, (503) 646-9347
Art Supply Center (aka I’ve Been Framed), 4950 SE Foster, Portland, (503) 774-2913, (503) 775-2651
Columbia Art & Drafting Supply, 1515 E Burnside Portland, (503) 232-2216
Craft Warehouse Aloha, 1355 NW 185 Ave, (503) 645-0603
Michaels-Arts & Crafts, 7880 SW Lower Boones Ferry Rd, Lake Oswego, (503) 684-8255
--usually carries small selection of gouache near the watercolors.
Michaels-Arts & Crafts Beaverton, 4955 SW Western Ave, (503) 646-8385
--next door to the Mill End Fabric Store, dangerous SCA shopping binge opportunity

Online/mailorder suppliers

Cheap Joe’s Art Stuff, <http://www.cheapjoescatalog.com/>
Daniel Smith, <http://www.danielsmith.com/>
Seattle based company with great customer service and prices. They carry practically everything from standard brushes and Winsor&Newton gouache to period pigments.
Dick Blick, <http://www.dickblick.com/>
Easy Leaf, <http://www.easyleaf.com/>, gold leaf and framing supplies
Kremer Pigments, <http://www.traditional-building.com/brochure/kremer.htm>,
800-335-5501
Master John the Artificer (John R. Rose), email: jartificer@aol.com, phone: (412) 362-0421. He specializes in pigments and other artists materials.
Nasco art supplies, <http://www.enasco.com/prod/Home>
Paper & Ink Arts, <http://www.paperinkarts.com/>

6. Information Resources

Five Books you can't do without

Brown, Michelle P. Understanding Illuminated Manuscripts: A Guide to Technical Terms. Malibu, California: J. Paul Getty Museum in association with The British Library, 1994. Color plates and detailed definitions make this a useful addition to any scribe's library. Amazon: \$11.96

de Hamel, Christopher. Medieval Craftsmen: Scribes and Illuminators. Toronto, Buffalo: University of Toronto Press, 1992. Many colored photos, some of unusual subjects. Thoroughly covers materials used in period. Amazon: \$21.95

Drogin, Marc. Medieval Calligraphy, Its History and Techniques. New York: Dover Publications, Inc., 1980. If you buy any calligraphy book, buy this one. It's the "calligraphy Bible" for scribes. Amazon: \$11.96

Sherbring, Melinda (writing as Éowyn Amberdrake). An Encheiridion: The Education of a Scribe. Compleat Anachronist series, #61. Milpitas, California: Society for Creative Anachronism, Inc., 1992. SCA Stock Clerk: \$4.50

If you can't afford this but have web access, the Heraldry for Scribes section is online at http://www.sca.org.au/lochac/scribes/hb_32.html.

Choice of good C&I overview: Backhouse, Janet. The Illuminated Page: Ten Centuries of Manuscript Painting in the British Library. Toronto: University of Toronto Press, 1997. Amazon: \$27.97 **OR**
de Hamel, Christopher. A history of illuminated manuscripts. London: Phaidon, 1994. Amazon: about \$25

Email Discussion Lists

An Tir Scribes Discussion List

Fairly low traffic. Usually just announcements. Good place to ask questions though.

The posting address is antir_scribes@castle.org. Note the underscore. To subscribe to this list, send email to majordomo@castle.org with a blank Subject: line and "subscribe antir_scribes" in the body of the message. Do not include any additional text.

SCA Scribes Discussion List

The posting address is scribes@castle.org. To subscribe to this list, send email to majordomo@castle.org with a blank Subject: line and "subscribe scribes" in the body of the message. Do not include any additional text.

Websites:

An Tir College of Scribes Handbook/Website
www.antir.com/scribes

Kingdom of Atlantia, MoAS megasite: Calligraphy and Illumination links
<http://moas.atlantia.sca.org/topics/call.htm>

This is my favorite link and because they really glean the best links, start here when looking for information online.

Gutenberg School of Scribes (lessons put together by Atenveldt)

<http://www.rencentral.com/GSS/index.shtml>

Books in the Raffaella Collection (shown in class)

Anfuso, Linda (writing as Megan ni Laine de Belle Rive). A Palette of Period Pigments. Compleat Anachronist series, #43. Milpitas, California: Society for Creative Anachronism, Inc., 1989. Written by an illuminator, this little pamphlet is packed with information on what pigments were used in the Middle Ages, where to get them today, and how to use them.

Alexander, J. J. G. The decorated letter. New York: G. Braziller, c1978.

Alexander, Jonathan J.G. Medieval Illuminators and Their Methods of Work. New Haven: Yale University Press, 1992. Mostly black-and-white photos; the text is especially useful for documentation. It covers more than you would probably ever want to know.

Backhouse, Janet. The Illuminated Page: Ten Centuries of Manuscript Painting in the British Library. Toronto: University of Toronto Press, 1997.

Backhouse, Janet. The Lindisfarne Gospels : a masterpiece of book painting. San Francisco: Pomegranate Artbooks in association with the British Library, 1995.

Brown, Michelle P. Understanding Illuminated Manuscripts: A Guide to Technical Terms. Malibu, California: J. Paul Getty Museum in association with The British Library, 1994. Color plates and detailed definitions make this a useful addition to any scribe's library.

Camille, Michael. Mirror in parchment : the Luttrell Psalter and the making of medieval England. Chicago: University of Chicago Press, 1998.

Cennino d'Andrea Cennini. The Craftsman's Handbook (Il Libro dell'Arte). Translated by Daniel V. Thompson, Jr. New York: Dover Publications, Inc., 1960. Instructions for many different medieval arts, including varnishing, working with cloth, mosaics, and casting, as well as illumination.

de Hamel, Christopher. Medieval Craftsmen: Scribes and Illuminators. Toronto, Buffalo: University of Toronto Press, 1992. Many colored photos, some of unusual subjects. Thoroughly covers materials used in period.

de Hamel, Christopher. A history of illuminated manuscripts. London: Phaidon, 1994.

Drogin, Marc. Medieval Calligraphy, Its History and Techniques. New York: Dover Publications, Inc., 1980. If you buy any calligraphy book, buy this one. It's the "calligraphy Bible" for scribes.

Drogin, Marc. Calligraphy of the Middle Ages and how to do it. New York: Dover Publications, Inc., 1982. "Lite" version of above. Don't need to have both, and the other is better and more comprehensive.

Eldberg, Åke (writing as William de Corbie). A primer in calligraphy and illumination. Compleat Anachronist series, #47. Milpitas, California: Society for Creative Anachronism, Inc., 1990.

J. Paul Getty Museum. Illuminated manuscripts. London: Thames and Hudson, 1997.

Mentré, Mireille. Illuminated Manuscripts of Medieval Spain. New York: Thames and Hudson, 1996.

Parker, Muriel. Illuminated letter designs in the historiated style of the Middle Ages. Owings Mills, Md.: Stemmer House, 1996.

Rogers, J. M. Empire of the Sultans: Ottoman art from the Khalili collection. Alexandria, Va : Art Services International, 2000.

Sherbring, Melinda (writing as Éowyn Amberdrake). An Encheiridion: The Education of a Scribe. Compleat Anachronist series, #61. Milpitas, California: Society for Creative Anachronism, Inc., 1992.

Svaren, Jacqueline. Written letters: 22 alphabets for calligraphers. Freeport, Me.: Bond Wheelwright Co., 1975.

Theophilus, Presbyter. On divers arts : the foremost medieval treatise on painting, glassmaking, and metalwork. Translated from the Latin with introd. and notes by John G. Hawthorne and Cyril Stanley Smith. New York: Dover Publications, 1979.

Thompson, Daniel V. The Materials and Techniques of Medieval Painting. New York: Dover Publications, Inc., 1956. Includes instructions for using many pigments, for panel painting as well as illumination.

Weinstein, Krystyna. The art of medieval manuscripts. San Diego, Calif.: Laurel Glen Pub., 1997.

Wieck, Roger S. Painted Prayers : The Book of Hours in Medieval and Renaissance Art. New York: George Braziller in association with The Pierpont Morgan Library, 1997.

Further Reading: (some of the annotations are from online sources)

Alexander, Jonathan J.G. The Painted Page: Italian Renaissance Book Illumination 1450-1550. International Book Import Service, Inc., 1997. ISBN: 3791313851.

Backhouse, Janet. The Isabella Breviary. London: The British Library Board, 1993.

Basing, Patricia. Trades and Crafts in Medieval Manuscripts. New York: New Amsterdam Books, 1990. One section in this excellent book deals with scholars and scribes. The colored pictures alone make this a valuable resource.

Bologna, Giulia. Illuminated manuscripts : the book before Gutenberg. New York: Weidenfeld & Nicolson, c1988.

Brown, Michelle P. and Patricia Lovett. The historical source book for scribes. Toronto; Buffalo: University of Toronto Press, 1999.

Camille, Michael. Image on the edge: the margins of medieval art. Cambridge, Mass.: Harvard University Press, 1992.

Gill, D. M. Illuminated Manuscripts (Discovering Art series). London: Brockhampton Press, 1996. This is a good introduction to important manuscripts.

Harris, David. The art of calligraphy. London ; New York : Dorling Kindersley, 1995.

Lehmann-Haupt, Hellmut. The Gottingen Model Book. Columbia, Missouri: University of Missouri Press, 1978. This facsimile of a fifteenth century German model book gives us a medieval master's instructions for illumination and making inks and paints. [out of print]

Lynskey, Marie. Illumination for Calligraphers. Thorston Publishers, 1990. ISBN 0-7225-2105-7 (hbk) An excellent book with lots of step by step instructions and pictures on layout, painting, gilding, etc.

Marks, Richard and Nigel J. Morgan. Golden Age of English Manuscript Painting: 1200-1500. New York: George Braziller, 1981. ISBN: 0807609714.

Mutherich, M. & J. Gaehde. Carolingian Painting. Geo. Braziller, Inc: New York, 1976. ISBN: 1-8076-0852-1.

Nordenfalk, Carl. Celtic and Anglo-Saxon Painting.

Shailor, Barbara. The Medieval Book (Medieval Academy Reprints for Teaching 28). Buffalo: Medieval Academy of America, 1991. The author includes examples from all periods and styles. It's kind of a behind-the-scenes look at medieval manuscripts that you don't find anywhere else.

Seligman, Patricia and Timothy Noad. The Illuminated Alphabet. Philadelphia, Penn.: Running Press, c1994.

Shire, Michael. The Illuminated Haggadah: Featuring Medieval Illuminations from the Haggadah Collection of the British Library. Stewart Tabori & Chang. ISBN: 1556708009.

The Tres Riches Heures of Jean, Duke of Berry. Introduction and Legends by Jean Longnon and Raymond Cazelles. Secaucus, NJ: The Wellfleet Press.

Vovonova and Sterugov. Western European Illuminated Manuscripts.

Wilson, Elizabeth B. Bibles and Bestiaries; A Guide to Illuminated Manuscripts. New York: Pierpont Morgan Library, 1994. The color plates are beautiful. The text is informative, thorough, and very readable.