

Society for Creative Anachronism
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For the November 2020 meetings, printed December 31, 2020

To all the College of Arms and all others who may read this missive, from Juliana Laurel, Elizabeth Pelican, and Oddr Wreath, greetings.

From Laurel: Parting is Such Sweet Sorrow

It's hard to believe it's been three years, but it has -- a little longer, in fact. I've enjoyed more than I can say being the head of the College of Arms for this time. But I'm also looking forward to the next phase: getting back to commenting, being "just" Siren Herald again.

When you do a job like this, you accumulate a list of debts that it's hard to put into words. So if I miss anyone here, please know it's just the list is so long. First and foremost, I'd like to thank Emma de Fetherstan, my predecessor (briefly) and my successor (not so briefly). She's been post-meeting clerk for us through all of this, the one who keeps the business of LoARs on track, as well as part of my brain trust. I can't imagine a better set of hands in which to leave the College.

Second, I'd like to thank again my subordinate sovereigns, Alys and Cormac, Oddr and Elizabeth. I can't tell you how much fun it was working with you. The same is true with the staff, whether the eternal Herveus d'Ormonde, stalwarts like Ursula Georges, or newer heralds like Seraphina Delphino and Lilie Dubh inghean uí Mórdha.

I've been blessed with a great bunch of principal heralds, who've helped heraldry survive and thrive in what might be the biggest crisis that the Society has ever lived through. Keep strong until we can be together once again. I've also been lucky enough to have a great Board ombudsman, Bartholomew Hightower (Dan Watson). My deepest appreciation also to the commenters, the proofreaders, and those who come to decision meetings: we depend on you and your hard work month after month. Thanks to all of you.

Finally, I want to thank my wife, Richenda du Jardin, Sphynx Herald. You've managed so much while I've been doing this work. I love you and look forward to seeing what both of us do next.

From Laurel: New Sign Herald Deputy

I want to thank Marie le Mains for her time in office -- she stepped up before I did and has done great things as she carried on the work that Nesscia so ably began. The community of sign heralds has grown and matured under her watch.

I'm pleased to announce her successor, Suzanne de la Ferté. Suzanne has worked as a kingdom sign herald in multiple kingdoms; we're thrilled that she's willing to move on to the Society stage. She introduces herself below, so I'll leave the rest to her.

From Society Silent Herald Deputy: Introduction

Unto the heralds of the Known World and all those who read these words, especially the silent heralds and the deaf and hard of hearing community they serve, may the peace of this joyous holiday season surround you.

Greetings! You may know me as Maestra Suzanne de la Ferté. I officially assume the position of Society Sign/Silent Herald Deputy to Laurel Queen of Arms, Baroness Emma de Fetherstan, OP, on January 1, 2021. My deepest thanks to her and our outgoing Laurel Queen of Arms, Mistress Juliana de Luna, for their belief in me.

For those who do not know me, I reside in Atlantia, in the Canton of Charlesbury Crossing which is within the Barony of Sacred Stone (Marshville, North Carolina - just southeast of Charlotte). I moved to Atlantia this past November to join a wonderful local IT consulting firm. As a CODA (Child of Deaf Adults), I have been signing all my life, over 50 years, and was a professional interpreter for the deaf for several years after graduating from school. My grandparents, parents, and siblings are all Deaf. My husband, HL Angus de Botha, lost his hearing due to his military service. I have been doing sign heraldry and heraldic art for my entire SCA career (just shy of 25 years). I started out as Ansteorra's first Silent Herald, then went on to be Calontir's first Goodhand Herald (kingdom sign herald). I continued silent heralding when we moved to Northshield and am now a sign/silent herald for the Kingdom of Atlantia. I am easiest to reach by email or Facebook messenger.

I am excited by this opportunity to further knowledge of Sign/Silent Heraldry and how we can support the Deaf and Hard of Hearing communities around the world. I look forward to serving in the College of Heraldry and to meeting more of you in person (soon, I hope) or at virtual online events. If you are interested, please join us at our Zoom practice session every Thursday evening.

From Laurel: Other New Officers

Several other deputies have quietly stepped into place over the last month or two, and we'd like to note them and their predecessors now.

The new Palimpsest Herald, popularly known as our "rules" deputy, is Jeanne Marie Lacroix. Herself a past Wreath Queen of Arms, Jeanne Marie has long been involved in the College of Arms and will be able to ably pick up where Ursula Georges left off. Ursula has done a phenomenal job of keeping track of changes we've proposed and made to SENA and our other policies; we certainly wouldn't be half as organized without her.

With our previous postmeeting clerk, Emma de Fetherstan, finding her hands full with her new office, we've returned to a previous postmeeting clerk, Reis ap Tudor ap Wyn, to take over the job once more. This time around, we're adding a heraldic title to the office: Silver Staple Herald.

And last but certainly not least, our own Cormac Mór, most recently Wreath King of Arms, is taking up the new job of handling redraws under the "pend for redraw" process. The title for this new office will be Quarterstaff Herald, and is reachable at redraw@heraldry.sca.org.

From Wreath: On Named Motifs

This month, we were faced with an appeal from the Kingdom of Caid regarding their motif, *four crescents conjoined in saltire, horns outward*, and their desire that it be blazoned *a cross of Caid*.

The history of this request spans decades, and we need not recite its history here. For the present case, Caid presented a lengthy research paper written by Ariana Crescent, discussing names of crosses in period and their construction, as well as the treatment of the saltire. This is an excellent paper on the topic, and the author is to be commended for their work.

The paper presents evidence that saltires *as charges* were sometimes referred to as crosses (e.g., "C'est une sorte de croix"), but it does not completely resolve one of the historical complaints: whether *four crescents in saltire horns outward* would be viewed as a cross in period. Though evidence is provided showing a number of charges arranged in cross being blazoned as some variation of a *cross of [charge]*, we note that the examples provided involve non-compact charges: a pale and a fess; four ermine spots; two trees couped with boughs also couped as the *cross raguly*; or four filbert nuts as depicted in Guillim, called the *Cross Avelane* or *Crux avelana*.

However, evidence for compact charges such as the crescent was lacking. The examples cited for bezants, lozenges, and mascles each entail more than four charges arranged to form a cross by noticeably extending arms from a central charge as we might see in Society armory today. We do not feel we can justify equating four compact charges conjoined in saltire to a *saltire of charges*, let alone a cross thereof.

Thankfully, we need not consider that question nor any implication for conflict in Society submissions. It is the matter of blazon, not conflict, that is at the core of Caid's appeal, and the paper provides excellent support for the general topic of named motifs as blazon shorthand -- a period practice we may emulate in the Society

without concerning ourselves with classification. It is this practice that allows us to take the charge arrangement of a *cross potent between in saltire four crosses couped* and call it a *Cross of Jerusalem*, the charged field *Argent, a cross gules* as a *Cross of Saint George*, and similarly a *saltire*, also termed a *Cross of Saint Andrew*, each after long-held associations with kingdoms and revered persons. Named motifs are part of the shared language of blazon even today in the Society, and represent a class of mnemonics based on cultural associations rather than literal interpretations. Ultimately, this is the resolution that we have chosen.

Starting with the *cross of Caid* (with lowercase "cross", but see the note regarding capitalization, below), defined elsewhere on this Cover Letter, we will allow kingdoms the opportunity to each propose a single motif relevant to themselves.

There are, of course, one or two small considerations which must be discussed.

Philosophical approach:

- These are not registrations. They are proposals to adopt shared names within the Society for specific motifs in support of kingdom identity. For technical reasons, such proposals should be entered into OSCAR as "Other", with the blazon as the submitted item and the proposed motif name as the association.
- As proposals, they may be *declined*. We might decline, for example, if the naming of a motif would be too confusing in the context of the Society as a whole. The motif of *four crescents conjoined in saltire horns outward* is so closely associated with Caid that it is likely we would have declined the present request had it originated from another kingdom.
- We are limiting the right to propose motifs to kingdoms *only*. This right is not extended to principalities or to local branches, nor to individuals. Given that this affects blazon used across the Society, and to reinforce the meaning these motifs carry, we are also limiting this right to that of a *single* motif whose design will be *forever fixed and unchanged*. Establishing new language is akin to specifying the defining instance of a new charge: once established, it is done. But whereas the name of a charge may be changed under future considerations such as precision or disambiguation, in the case of a named motif neither the name nor the design may be changed, barring the judgement of Laurel that an extenuating circumstance such as offense is in play. While a kingdom may expand our lexicon, they may not subtract from it nor modify what is there.
- Because named motifs are bound into kingdom identity, a signed letter of declaration of support from at least the Crown and Principal Herald of the kingdom will be required. As with other matters requiring evidence of support, email signatures are sufficient.

Names of motifs:

- The name of a motif need not be taken from the kingdom name. In addition to kingdom-like regions like Toulouse, there exist patterns of crosses named for certain knightly orders, such as the Orders of Santiago and Calatrava, as well as for individuals such as Saints Andrew and George. In the case of individuals the motif in question may have little to do with the person and more to do with their role as patron of the realm or Order the design is associated with, such as the Cross of Saint George, and England. Beyond our existing standards for name registrations invoking individuals, which will apply here, we will not take into consideration the history of the individual or their impact to the kingdom. See the final paragraph of SENA NPN1C2g for more information about the use of personal names by branches.
- We will not name trivial motifs. An *owl vert* will not be named an *Owl of X*. On the other hand, an *owl its dexter wing displayed vert, charged thereon with a mullet argent* may be sufficiently distinct to have its own identity, particularly if there is a long history of use of that motif associated with the kingdom in question, as was the case for Caid.
- Named motifs will be added to a new table in the Glossary, rather than the O&A. This reflects their nature as a Society convention rather than a registration.

- Period practice regarding capitalization indicates that it was optional at the moment of use. In particular, examples were provided showing that either *or both* the charge type and substantive elements of the motif's name may or may not be capitalized, and even word order may vary somewhat: *a une basse barre, ou la champange de sable* (a base-bar or of Champagne sable), a *St. Julian's cross*, *à la croix ou espée de S. Jacques* (a cross or épée of Saint Jacques), *la Croix de Jerusalem* (the Cross of Jerusalem). To that end, regardless of how capitalization and word order is recorded by the Laurel office, it should not be viewed as prescriptive. Scribes are encouraged to mimic the practices of their own references, and their sense of euphony of the text: *Cross of Caid*, *cross of Caid*, and *cross of caid* are each valid references to the motif.

Design of motifs:

- A named motif may be a specific arrangement of charges, fielded or fieldless, tinctured or tinctureless (e.g., the fieldless and tinctureless *cross of Caid*). Alternatively, it may be a tincture pattern, such as *checky Or and argent*, intended to be applied to an unspecified ordinary such as a chief, or to a charge suitable for use as an augmentation such as a canton, roundel, or inescutcheon, following the example of the various chiefs of allegiance, the roundels of France found in Italian arms, and augmenting cantons found in period armory.
- The design of a motif must be usable as an element of personal armory either under Core Style rules, as an Individually Attested Pattern, or using the Existing Registration Allowance.
- The design of a motif must not use restricted or reserved charges, such as those restricted by modern association (such as the *red cross*), reserved to branches, or reserved to members of the various Patent orders. For example, designating kingdom arms (or other branch arms) as a named motif is disallowed because the required laurel wreath on branch arms is disallowed in personal armory. Similarly, closed circles of chain and pelicans in their piety are disallowed because they are reserved for members of the Orders of Knighthood and of the Pelican respectively.
- If a kingdom has a standard fielded badge already registered, they could request that badge be designated a named motif. Populace badges and standard augmentations make good candidates in this case.
- A motif that is a fielded design has some flexibility in application, for example as *a chief of X* or *a bordure of Y*. We note that the appearance of augmentation, such as that created by *a canton of X*, would be covered as usual by our existing standards regarding augmented arms.

Use by submitters:

- The existence of a specific named motif does not in itself grant a submitter the ability to register armory incorporating it, whether the submitter is a branch or an individual. Just as today, if a motif's design is not registerable under the standards in place at some future time, a submitter will then be required to demonstrate through an Individually Attested Pattern, an entitled augmentation, or other means their eligibility to use the elements in question in their submission. Kingdoms should take this into account when considering motif designs.
- The ability to use a named motif will not be dependent on the submitter's residence. A submitter from Drachenwald would not be forbidden from using a *cross of Caid* in their armory submission.
- Since the named motif acts as a shared reference to some person, place, or Order, and since such references are very personal, we will only use the named motif on request. A submission with the blazon *Per pale sable and argent, four crescents conjoined in saltire horns outward counterchanged* will be processed with the blazon specified, while the same design submitted with the blazon *Per pale sable and argent, a cross of Caid counterchanged* will be processed using the name of the motif.
- Similarly, we will not pre-emptively reblazon items to make use of named motifs. Individuals wishing to reblazon their armory to use an accepted named motif -- including *cross of Caid* -- should submit a request for reblazon through their kingdom submissions office.

Kingdoms interested in proceeding down this path should carefully consider what they wish to enshrine as an undeniable reference to their identity and place in our Society. Kingdoms are encouraged to work with the College of Arms to determine how best to balance the needs of submitters with the design of their intended motif.

From Wreath: Named motif: "cross of Caid"

Effective immediately, a *cross of Caid* as proposed by the Kingdom of Caid is defined as the tinctureless arrangement of charges, *four crescents conjoined in saltire horns outward*.

From Wreath: Kudos

While she will no doubt be the target of more close-to-home thanks, I extend kudos to Ariana Crescent. It is one thing to appeal a decision you disagree with, even one with as long and impassioned history of being declined as the *cross of Caid*. It is quite another to do so backed by data which addresses the reason for prior return, and to do so in such a way that enables not just one person, or even a entire kingdom, but all kingdoms and people across the Society to enjoy the fruits of one's labor. In working with the College, rather than at odds with it, she turned what had been a dubious and unfortunate tradition into an opportunity to enrich our practice. This is a level of collegiality and fellowship we can all strive for, and I look forward to working with her in the future.

From Wreath: On *Oriental*

For several decades, the use of the term "Oriental" has been increasingly seen as tainted by a history of racism against the people of east Asia, their culture, and their artifacts: I myself encountered this fact as a student in the mid-1990s. And while it is true that every person's experience is their own, it is also true that the problems of racism and bigotry remain, and that a term that once simply meant "Eastern" now encompasses other baggage which we do not intend to carry.

Therefore, effective immediately, we are discontinuing use of the term "Oriental" to disambiguate charge variants. New blazon will be determined and appropriate reblazons will occur as we proceed.

Affected charges to be reblazoned soon include:

- *Oriental abacus*, which blazon came into being to distinguish from the European abacus of slightly different design, will simply be reblazoned as *abacus*. Should a European abacus be registered in fact, we will decide at that time whether to distinguish or, potentially, leave the difference as artistic license.
- *Oriental dancer's bells*, which will be reblazoned as *dancer's bells* with the difference left to artistry.
- *Oriental poppy*, which appears to have no other name, but which has a central, contrasting coloration different from the Californian poppy will be called a *poppy*, the unblazoned differences again left to license. The single instance of this in blazon already notes the difference as seeded sable, which will be retained.

There are other variants of charges, such as the *dragon*, the *griffin*, the *sea-dog*, and the *bat*, which are also to be considered, and we will be determining their disposition shortly.

From Wreath: On Flames

This month, Iago Coquille takes us on an excursion through the depictions of flames in period heraldry. His article is currently available at the Laurel website at <https://heraldry.sca.org/armory/flames/>, and discusses:

- Flame shape
- Disconnected flames
- Tinctures, including proper
- Depiction of strewn flames

Iago's research affects two items this month. Specifically, we are now overturning precedent: the so-called "crab-claw" depiction, previously viewed as modern as declared on the September 2019 Cover Letter, is now shown to be period and, therefore, usable in Society armory. It is worth noting that not all the sources are Italian -- English, French, and German sources are also represented among others.

Additionally, the ways in which multi-color flames have been depicted in period are much more varied than is typical of our practice. In particular, we now have sufficient evidence to support a variety of ways in which flames may incorporate both red and yellow and still be considered *proper*, extending beyond our long-held standard of alternating tongues of Or and gules, and future submissions will benefit from this evidence.

All are encouraged to give the article a look.

From Wreath: On Appendix K and Sheaves of Charges

This month we were presented with a submission involving a comparison in arrangement between a design with three pairs of charges in saltire, and another design with strewn charges. This is not the first time we had to consider such a case.

In April 2018, it was ruled that an SC existed between eight arrows in annulo and nine arrows grouped into three sheaves themselves arranged two and one:

[*Argent, eight arrows in annulo points to center sable*] is not in conflict with the device of Aidan of Kilkenny, *Argent, three sheaves of arrows sable flighted vert*. There is a substantial change in arrangement from two and one to in in annulo [sic]. [Kingdom of Æthelmearc, A-Æthelmearc, Apr 2018]

This decision is based on SENA A5E4, granting an SC for difference in arrangement, which is applicable because the charge groups being compared are the primary charge groups of each item. This month, however, we are presented with deriving DCs between secondary groups, which is covered in SENA A5G6.

SENA A5G6 relies on Appendix K for determining comparability for differences in arrangement. Appendix K states for its part, "If the arrangement of either group is not listed below, then they are not in a standard arrangement and no DC can generally be given for arrangement between the two designs.". In the Æthelmearc decision we considered two groups of four or more charges, one in annulo (and listed in Appendix K), the other in three sheaves arranged two and one (*not* listed for four or more charges). By a strict reading, we would not be able to declare a DC between *eight arrows in annulo* and *three sheaves of arrows*, but such a decision is unsatisfying: We see, plainly, that no reasonably-depicted semy arrangement would appear as three well-placed sheaves, or vice versa, and it would be awkward for a difference which is rated *substantial* enough to completely clear two items of conflict in the primary case would not also be *distinct* enough to grant any difference in the secondary case. To resolve this disagreement, we must recognize that the sheaves are themselves in a standard arrangement *when considered as unitary sheaves*, and infer that arrangement of sheaves to also be a standard arrangement for the constituent charges. That is, nine charges arranged in three sheaves two and one is a standard arrangement because, for three charges, two and one is a standard arrangement.

For purposes of applying this principle, a pair of charges is considered similar to a sheaf in this regard.

We hereby direct Palimpsest to provide suitable wording to update Appendix K.

From Wreath: On Clouds

In the February 1994 return of Damales Redbeard's badge for Maison du Cheval Volant, *Azure, on a cloud argent, a horseshoe inverted sable*, it was stated:

[...] the cloud here is not drawn in a period manner, but is the modern "cotton candy" form of cloud.

This precedent has been directly quoted a number of times over the years, as recently as the July 2016 LoAR, which was itself cited earlier this year in the May 2020 pend for redraw of Thórey Knýtir Thórkelsdóttir's badge, (*Fieldless*) *A natural rainbow proper its clouds transfixd by an arrow fesswise reversed purple*.

This month we were asked to consider a design involving another "cotton candy" cloud, maintained by a beast with its mouth in like manner as we might see a zephyr's exhalation. Commenters were able to identify a number of clouds in period armory to support this design, the clouds ranging from the traditional scallop-edged form in use in the Society to the "cotton candy" form denied by the February 1994 precedent:

- From *Insignia nobilium urbis Romae praecipuorum item Viterbiensium*, BSB Co.icon. 268: the arms of DE ZEFFIRO and DE URBINUS (each "cotton candy"), DE BONAVENTURA (scalloped), and DE ARMIS (somewhere between "cotton candy" and scalloped);
- From *Insignia Veneta*, BSB Cod.icon. 274: the arms of DE MUTIS, DI MUSONI, LINI, ALBANI, BATTIFERRI (all of which resemble a flat ruff or nebuly-edged disc from which hands issue);
- And from Jakob Streit's *Stammbuch*, BSB Cod.icon. 313: a pair of arms each with an arm issuing from a cloud, one "cotton candy" and the other scalloped.

With this evidence, we are overturning the previous precedent, and now allow a more naturalistic depiction of clouds. In light of the regional nature of the evidence, we choose not to blazon them *natural*, and instead leave the style as artistic license in the same way we choose not to blazon the differences between German unicorns and English unicorns.

As always, identifiability of the cloud must be maintained, no matter the style.

From Pelican: Alternate Arabic and English Titles

In her August 18, 2020 Letter, Palimpsest proposed a series of spelling changes to Arabic alternate titles based on research work done by Lord Basil Dragonstrike of An Tir. We hereby accept the following spelling changes and direct Palimpsest to update the List of Alternate Titles accordingly:

- Change of *Shayk* to *Shaykh*
- Change of *Shayka* to *Shaykha*
- Change of *Sheik* to *Shaikh*
- Change of *Sheika* to *Shaikha*

We thank Lord Basil for his hard work and contributions.

In addition, she proposed the gender-neutral title *Laureate* as an English alternate title for members of the Order of the Laurel and the masculine title *Magister* as an English alternate title for any of the polling peerage orders. These proposals are hereby accepted, and we direct Palimpsest to update the List of Alternate Titles accordingly.

We thank Dame Ursula for her hard work and contributions.

From Pelican: Medieval Swedish Titles

Birgitta Lulli, Töllöö Herald, proposed changes to the list of alternate titles at <https://heraldry.sca.org/titles.html> on the Drachenwald Letter of Intent dated August 31, 2020. This proposal modifies all of the titles in the Medieval Swedish table. These changes encompass research done by Birgitta and Memorantia van de Linde, Albion Herald, and reflect spellings that are closer to the titles used by modern speakers of the Swedish language.

Many alternate spellings have been released. This is to make the table easier to navigate and also to provide some consistency. There are multiple spellings of all of the English titles in the Alternate Titles table, but we do not take the time to list them all. Rather, the ones that are most recognizable are in the table, providing a springboard for those interested to begin research into other spellings that may fit a certain period of time or culture that they are trying to portray. Accents can be dropped if needed to be consistent with an individual's name. The Alternate Titles list is not intended to be the final authority on spelling.

We are therefore making the following changes:

- For "Crown Masculine": *Konung*
- For "Crown Feminine": *Drottning*
- For "Coronet (heir) Masculine": *Prince/Prins*
- For "Coronet (heir) Feminine": *Princissa/Prinsessa*
- For "Coronet (Principality) Masculine": *Furste*
- For "Coronet (Principality) Feminine": *Furstinna*
- For "Duchy Masculine": *Hertogh/Hertig*
- For "Duchy Feminine": *Hertoghinne/Hertiginna*
- For "County Masculine": *Grefwe*
- For "County Feminine": *Grefwinne*
- For "Viscounty Masculine" and "Viscounty Feminine", no evidence could be found to support analogues to these titles prior to 1650. See below for the disposition of these titles.
- For "Peerage Order Masculine": *Mästare/Mestare*
- For "Peerage Order Feminine": *Mästarinna*
- For "Knight (title)", no evidence could be found of titles limited to this rank in Medieval Swedish.
- For "Knight (noun) Gender Neutral": *Riddare/Riddere*
- For "Barony Masculine": *Friherre/Baron*
- For "Barony Feminine": *Friherrinna/Baronessa*
- For "Award or Grant of Arms Masculine": *Herre*
- For "Award or Grant of Arms Feminine": *Fru*

All other alternate titles for Medieval Swedish are hereby released.

As the Society's hierarchy does not fit a particular historic model, some of its ranks do not have period-appropriate equivalents in all languages. Such is the case with Medieval Swedish. Modern Swedish has words for the Viscounty rank even though the rank still does not exist in Sweden; these are masculine *Viscomte* and feminine *Viscomtessa*. We thereby direct Palimpsest to create a new table called *Lingua Societatis Swedish*, to include the following:

- For "County Masculine": *Greve*
- For "County Feminine": *Grevinna*
- For "Viscounty Masculine": *Viscomte*
- For "Viscounty Feminine": *Viscomtessa*

All of the other categories of this table should be marked as "same as period form", since all of the other Medieval Swedish titles are still in use in Modern Swedish.

We wish to thank Friherrinna Birgitta and Mistress Memorantia for their extensive work and contributions.

Society Pages

In belated news, Mira Fastova, Keythong Herald of Northshield, was created an Herald Extraordinary at the Ethereal Court of Northshield for Warriors and Warlords on July 11. It was given by Katerinka Polaris with the approval of Their Royal Majesties Ciaran and Elis.

On December 5, 2020, in the court of Theuderic and Engelin of Lochac, Amanda Martel was granted a Silver Pegasus for her service as Crux Australis Principal Herald. The Silver Pegasus is Lochac's grant-level service award.

We'd like to resume a previous tradition of noting the change in office of kingdom principal heralds and submission heralds. To that end, Anwyn Davies is the new Crux Australis for the kingdom of Lochac.

In similar news, on December 13, 2020, in the court of Tindal and Alberic of the East, Yehuda ben Moshe stepped up as Brigantia Principal Herald of the East, taking over from Malcolm Bowman.

Also on December 13, 2020, in consideration of Malcolm Bowman's long, excellent, and diligent heraldic service to the kingdom, Yehuda Brigantia did at that time create him a Herald Extraordinary. We'd like to add our thanks to Malcolm for his service as Brigantia.

Please send information about happenings to major heralds and major happenings to all heralds to Laurel, so that it can be published here.

Send What to Whom

Letters of Intent, Comment, Response, Correction, et cetera are to be posted to the OSCAR online system. No paper copies need be sent. All submission forms plus documentation, including petitions, must be posted to the OSCAR online system. While black-and-white emblazons must be included in the Letter of Intent, only colored armory forms need to be posted in the forms area.

Cheques or money orders for submissions, payable to "SCA Inc.-College of Arms" are to be sent to Trent Le Clair, 928 Frazier Dr, Walla Walla WA 99362

Send roster changes and corrections to Laurel. College of Arms members may also request a copy of the current roster from Laurel.

For a paper copy of a LoAR, please contact Laurel, at the address above. The cost for one LoAR is \$3. Please make all checks or money orders payable to "SCA Inc.-College of Arms". The electronic copy of the LoAR is available free of charge. To subscribe to the mailings of the electronic copy, please see the bottom of <http://heraldry.sca.org/heraldry/lists.html#lists> for more instructions.

For all administrative matters, please contact Laurel.

Scheduling

Items listed below in square brackets have not been scheduled yet. For information about future scheduling, please review the status table located on the Web at <http://oscar.sca.org/index.php?action=137>.

The November Laurel decisions were made at the Pelican meeting held on Sunday, November 8, 2020 and the Wreath meeting held on Saturday, November 7, 2020. These meetings considered the following letters of intent: Meridies (01 Aug, 2020), Trimaris (01 Aug, 2020), Middle (04 Aug, 2020), Calontir (08 Aug, 2020), An Tir (10 Aug, 2020), Artemisia (15 Aug, 2020), Palimpsest Other Letter (18 Aug, 2020), Æthelmearc (23 Aug, 2020), Ealdormere (24 Aug, 2020), Lochac (24 Aug, 2020), Atlantia (26 Aug, 2020), Avacal (29 Aug, 2020), Ansteorra (30 Aug, 2020), Atenveldt (30 Aug, 2020), Caid (30 Aug, 2020), Caid (31 Aug, 2020), Drachenwald Other Letter (31 Aug, 2020), Drachenwald (31 Aug, 2020), East (31 Aug, 2020), and Laurel LoPaD (29 Sep, 2020) (redraws). **All commentary, responses, and rebuttals should have been entered into OSCAR by Saturday, October 31, 2020.**

The December Laurel decisions were made at the Pelican meeting held on Sunday, December 13, 2020 and the Wreath meeting held on Saturday, December 5, 2020. These meetings considered the following letters of intent: Lochac (01 Sep, 2020), Meridies (01 Sep, 2020), Middle (03 Sep, 2020), Palimpsest Rules Letter (08 Sep, 2020), An Tir (10 Sep, 2020), Laurel Other Letter (10 Sep, 2020), Trimaris (19 Sep, 2020), Avacal (23 Sep, 2020), Ealdormere (24 Sep, 2020), Calontir (25 Sep, 2020), Atlantia (28 Sep, 2020), Laurel LoPaD (28 Sep, 2020), West (28 Sep, 2020), Æthelmearc (29 Sep, 2020), Artemisia (29 Sep, 2020), Outlands (29 Sep, 2020), Ansteorra (30 Sep, 2020), Atenveldt (30 Sep, 2020), Caid (30 Sep, 2020), Drachenwald (30 Sep, 2020), East (30 Sep, 2020), Northshield (30 Sep, 2020), West Other Letter (30 Sep, 2020), and Laurel LoPaD (21 Oct, 2020) (redraws). **All commentary, responses, and rebuttals should have been entered into OSCAR by Monday, November 30, 2020.**

The January Laurel decisions will be made at the Pelican meeting held on Sunday, January 10, 2021 and the Wreath meeting held on Saturday, January 16, 2021. These meetings will consider the following letters of intent: Trimaris (01 Oct, 2020), Meridies (02 Oct, 2020), Calontir (04 Oct, 2020), An Tir (09 Oct, 2020), Palimpsest Other Letter (13 Oct, 2020), Laurel LoPaD (22 Oct, 2020), Ealdormere (24 Oct, 2020), Æthelmearc (26 Oct, 2020), Outlands (26 Oct, 2020), Atlantia (27 Oct, 2020), Avacal (28 Oct, 2020), Caid (29 Oct, 2020), Atenveldt (30 Oct, 2020), Ansteorra (31 Oct, 2020), Drachenwald (31 Oct, 2020), East (31 Oct, 2020), Northshield (31 Oct, 2020), Laurel LoPaD (05 Nov, 2020) (redraws), and Laurel LoPaD (02 Dec, 2020) (redraws). **All commentary, responses, and rebuttals should be entered into OSCAR by Thursday, December 31, 2020.**

Not all letters of intent may be considered when they are originally scheduled on this cover letter. The date of posting of the LoI, date of receipt of the Laurel packet, or other factors may delay consideration of certain letters of intent. Additionally, some letters of intent received may not have been scheduled because the administrative requirements (receipt of the forms packet, receipt of the necessary fees, et cetera) have not yet been met.

REMINDER: Until all administrative requirements are met, the letter may not be scheduled.

Pray know that I remain,

In service,

Juliana de Luna
Laurel Queen of Arms