

Correcting scribal mistakes by Fuyutsukime

Tools

- Craft knife
- Magic eraser
- Rubbing alcohol
- Alcohol wipes
- Sandpaper
- Hair straightener (not just for hair anymore!)
- Perfection ink eraser (recommendation by Thea De nes)

Paper differences

- Cardstock
- Bristol board
- Pergamenta
- Rice paper
- Vellum

Cleaning up ink

- Rubbing alcohol
- Knife scraping

Cleaning up paint

- Knife scraping
- Painting over

Cleaning up liquid gold leaf

- Knife scraping
- sandpaper

Painting over

Filling in with colorful blocks

Adding filigree

Tools

Craft knife:

A craft knife, most commonly referred to as an exacto knife can be one of the most useful tools in your scribal kit. You can use it to cut away dried up paint that has otherwise sealed your gouache tube shut, or you can use it to scrape dried ink or gouache off of your scroll.

Magic Eraser:

If your paint or ink bleeds, or you realize quick enough that you used the wrong color, you can reach for a magic eraser whether that's name brand or generic and use it as either a sponge or a very fine grit to sand off mistakes.

Rubbing alcohol and Alcohol wipes:

I'm doing these two as one topic because they're the same thing just in different formats.

Rubbing alcohol has long been used to clean up inks like sharpie or other markers but it also works really well with most inks used on SCA scrolls. Always do your research before using, if you are using something more period a quick google search could save you quite the headache. I personally keep alcohol wipes in my scribal kit at all times, they're less messy and easier to transport.

Sandpaper:

Yep, you read that right, sandpaper.

Using a really fine grit sandpaper can help with big errors or with stubborn liquid gold leaf.

Hair Straightener:

While I was at Bradley we had this giant press that we used to flatten our paper after we had done all sorts of chemical processes to them. Living in a tiny 2 bedroom apartment, I don't have that luxury anymore. What I DO have, is a hair straightener I was paid to review on Amazon. The greatest part about my hair straightener is the adjustable temperature setting.

Perfection ink eraser:

Perfection ink eraser by John Neal works to remove ink stains from parchment (recommendation by Thea de Nes)

Paper

The type of paper or other surface you use to create your scroll will determine what type of tools you have available to correct mistakes or do general cleanup.

Cardstock:

Cardstock is really not recommended, I started with cardstock though and everyone starts somewhere. The point of this is not to shame anyone but to educate. So if you use cardstock, try to upgrade when you can, until then keep in mind its limitations. It is not archival, it is not acid free and that means that

eventually the paper will break down. Eventually. The biggest concern is that gouache can and will crack the moment it is dry if your paint is too thick and the cardstock is bent.

Bristol board:

Bristol board is not recommended for use on scrolls but at times it is the most economic and accessible option. Using a knife on Bristol board is not ideal and I would suggest sticking with a magic eraser or sandpaper. Scraping gouache would be fine but if you break through the surface layer of Bristol board you run the risk of it absorbing and bleeding anything else you lay down in that spot. Bristol board also runs the risk of cracking thick gouache if bent in the slightest way.

Pergamenta:

The Italian-made Per

gamenata Parchment is as close as you can get to the real deal of aged parchment. It is a translucent 100% sulphite, neutral pH paper, with the crisp snap, mottled look and hard feel you would expect from an actual sheet of animal parchment. *Shameless plug for an SCA friendly business...* John Neal Booksellers sells Pergamenta by the sheet at a very reasonable price. They also offer a 10% discount for SCA scribes. I was able to cut approx. 12 full sized scrolls from a sheet and a half of perg. I ordered from them.

Pergamenta is very versatile, it holds up to thick AND thin gouache, and you can use a craft knife, rubbing alcohol, sandpaper, or a hair straightener on it. I love using perg. because of its durability and transparency, it works perfectly with a light board. It's biggest downfall is that it does not do well with kneadable erasers.

Rice paper:

No, we aren't talking about spring rolls. Rice paper is very soft porous and thin. It is archival and absorbs gouache but requires a balance between wet and dry. Erasing on it is tricky and I wouldn't recommend any sort of further attempts to correct mistakes on it. Generally I only use rice paper for Japanese scrolls as they only need ink and I have full control over viscosity.

Vellum:

Full disclosure, this is the Wikipedia definition. I don't have enough experience with vellum to write my own.

Vellum is prepared animal skin or "membrane", typically used as a material for writing on. Parchment is another term for this material, and if vellum is distinguished from this, it is by vellum being made from calfskin, as opposed to that from other animals, or otherwise being of higher quality. Vellum is prepared for writing or printing on, to produce single pages, scrolls, codices or books. The word is derived from the Latin word vitulinum meaning "made from calf", leading to Old French vélin, "calfskin".)

Modern scholars and custodians increasingly use only the less specific if confusing term "membrane". Depending on factors such as the method of preparation it may be very hard to determine the animal species involved (let alone its age) without using a laboratory, and the term avoids the need to distinguish between vellum and parchment.

Vellum is generally smooth and durable, although there are great variations depending on preparation and the quality of the skin. The manufacture involves the cleaning, bleaching, stretching on a frame (a "herse"), and scraping of the skin with a crescent-shaped knife (a "lunarium" or "lunellum"). To create tension, scraping is alternated with wetting and drying. A final finish may be achieved by abrading the surface with pumice, and treating with a preparation of lime or chalk to make it accept writing or printing ink.

Modern "paper vellum" is made of synthetic plant material, and is called such for its usage and quality similarities. Paper vellum is used for a variety of purposes including tracing, technical drawings, plans and blueprints.

Techniques:

Cleaning up ink:

Ink blots, drips, flicks, or spills happen. So does Baroness's signing on the wrong spot, misspelling of names, or running over into your margins. I have some mild dyslexia so mixing up letters happens often. Rubbing alcohol applied directly on the letter followed with blotting small amounts of water and then absorbing it all with a clean cotton swab.

If it's too old or too stubborn or you worry about bleed, scraping ink with a knife is also a very effective technique.

Finally, sandpaper will grind off the ink, but it will also take a miniscule bit of the paper with it. The density and tooth of the paper will determine just how much.

Cleaning up paint:

Sometimes, gouache just gets a mind of it's own. I had this happen once and no matter what I tried the paint was determined to flow the opposite direction I needed it to go. I painted it on perg so I was able to scrape the entire section and start over.

If you catch it early enough a magic eraser works wonders on gouache.

Liquid Golf leaf:

Liquid leaf is heavy on the enamel and rubbing alcohol won't touch it. Waiting until it tries and then scraping it first with a craft knife and then cleaning up the residuals with sandpaper is the only effective removal technique. I have not tried using elmer's glue to raise the leaf yet so I don't know how this affects removal, I am sure tooth will come into play.

Are you kidding me? I'm not scraping anything!

If you don't have the time, or the space to sand, wipe or scrape your mistake away it was very period to correct mistakes with blocks of decorated color or added filigree. They also painted blocks of color to fill space at the end of a line.