

Charter and Scroll Design In the Kingdom of An Tir



by Pani Jadwiga “Scribalcorn” Radomyskova

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Introduction

Greetings to all who read these words! This packet is built from my experiences as an artist for the Kingdom of An Tir. Herein I'll share with you everything I've learned creating Charters and Scrolls for the Kingdom, from when I started as a member of the populace submitting art, to my tenure as Coronet Scribe of Tir Righ during the reign of Sir Thorwulf and Wulfwyn, up to Royal Scribe of An Tir during the first reign of Earl Christian and Comtessa Helene. I hope that this document will come in handy, and help you make the best of your talents!

This document primarily focuses on the creation of art for Charters and Scrolls. While I will touch on wordsmithing and calligraphy a bit, they are not fully within the scope of this writing.

Who am I?

I am Pani Jadwiga Radomyskowa, founder of the Thornwold Scriptorium and Apprentice to Master Guido Baldo de Romeo de Aquila who is a Companion of the Order of the Laurel. I have been doing art as long as I can remember and in my modern life I am a graphic designer. I began doing charters for Tir Righ in 2014, and move up to Kingdom shortly after, now I do a little bit of everything from Shire awards, Charters of all sorts and Scrolls as well. I love seeing my art painted, and received by worthy individuals and I hope that sharing my passion, you too will get the rewarding experience of watching someone gush over art that you created.

A Note

Please know that all information presented in this document is based on my experiences, and much of this is my opinion. Always remember to check with your local Coronet or Royal Scribe, Sable Sable (Kingdom Scribe) or the Crowns if you have any doubts or questions!

Charter vs Scroll

An Tir is unique in many ways, and our charters are one of them. In many (but not all) Kingdoms all awards are original scrolls. Here in An Tir however, a great number of our awards are given out as charters. So what is the difference?

Charters:

- Line art and words that are printed on heavy-weight paper
- Blanks left for name and date
- Individual to each reign, Kings and Queens will not reuse art nor is art created to be used for multiple reigns
- Hand-Painted, but rarely for a specific person
- Royal Scribe or Court Coordinator will choose a fitting charter for the recipient
- Unlike other Kingdoms, is not a promissory: Recipients absolutely can commission originals for any charter they want (at their own expense)

Scrolls:

- Fully Original Art
- Do not have to be on paper/vellum, can be any matter of item
- Personalized for the recipient



Left: A Charter Designed for Thorwulf and Wulfwyns Reign

Right: a Scroll Created for Styrkarr and Stjarna's Reign

Both by Jadwiga Radomyskowa

How to receive an assignment to design

So, you want to design a charter? Looking to do an original?
Lucky you, every 6 months our Kingdom has a great need for art!

Charters:

When a Fighter wins the Crown Tourney the work for Scribes begins! Shortly after a Royal Scribe for that reign will be announced. They will usually make the call for charter designs to be submitted. Some reigns will be very focused, with all art and words coming from a narrow place or time. Viking art for example is very popular in our Kingdom. Other reigns, such as the one that I served as Royal Scribe, Christian and Helene I, desire art styles from all times and places to have a variety of options to choose from.

The best way to keep abreast of this to joining the **An Tir Scribes** Facebook page.

Scrolls

Seeking artists for scrolls is very similar to that of charters.

There are often a few ways that Scroll Commissions are handed out:

The Royal Scribe may make a post on the **An Tir Scribes** Facebook

There is also an **An Tir Scribes | Custom Scrolls** page that specifically reaches out to people interested in doing originals.

Sometimes an artist is asked directly by the Crowns or the Wrangler

Often persons put on Vigil will have an idea of who they would like to do their scroll

Don't be afraid to offer your service if someone you admire is going to receive a scroll!

Note: Artists can sometimes be reimbursed for the purchase of materials for creating scrolls, by the team or Wrangler attached to the elevation. This should be negotiated at the time of commitment to the project.

Never hesitate to reach out to the Kingdom Scribe scribe@antir.org for more information

Charters

This section covers information specific to designing charters at a Kingdom level, most of this information will carry over to principality and baronial levels as well, but it is always best to check with the head scribe of that area if you have any questions.

Charters in An Tir are printed on 11x17 paper, the bottom three inches will contain an exemplar of the calligraphy, as well as any notes of interest. The design itself should have a 1" border, giving the artist a 9"x12" space to work with. Small elements can go over this 1" margin but only a few and not by much, this allows for ease of framing without covering up art.

Best Practices – Charters

There are a few tips that I have learned over the years that will make your Royal Scribe love you when you do charter design:

1. Think Coloring Book!

That's right! Your image should be line art with no shading or large black spaces filled in.

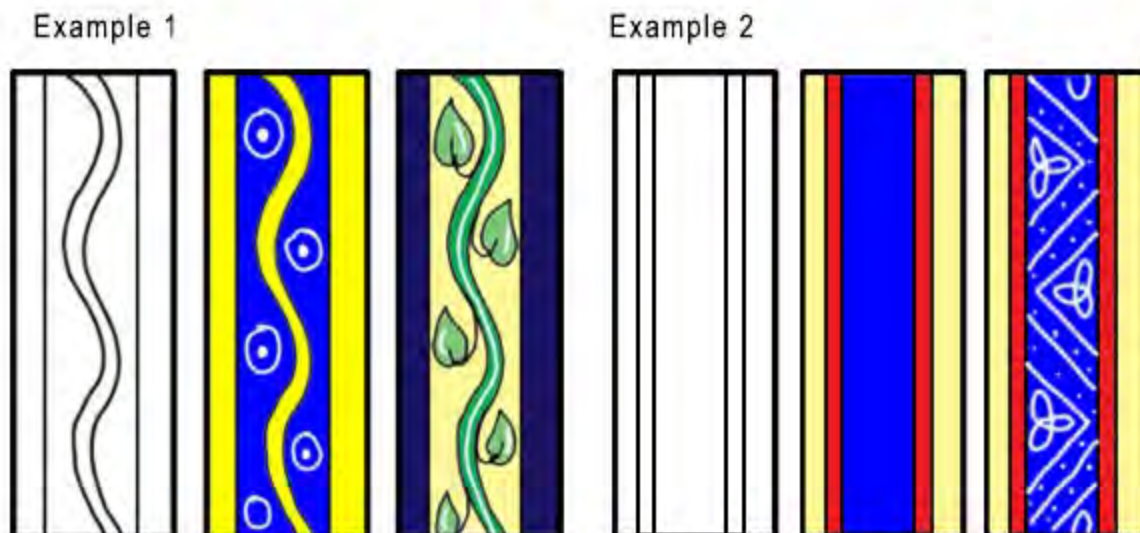
2. Make sure your design can be painted by people of all skills.

It's important that anyone can pick up a paintbrush and work on your design. Good designs make people excited to paint them. The Best designs are those that give experienced artists an opportunity to get a little creative.

Example:

Here we have a section of a border. Example 1 has the border with a design already put in place. For most artist they will end up painting the background one color and the border a second. Experienced artists may add more to it. Example 2 has an open border. Less experienced artists may just paint it one color while experienced artists will do white work. It is also an option for an experienced scribe to add extra detail to a charter after it's been turned in.

Both of these are good design options.



3. Make Sure all your lines connect and you Understand what you are drawing from your source

Its important that all your lines connect. Remember since artists of all skill levels will be working on this charter that you do not want to leave them confused as to what your idea is. Often when we are designing we have seen the art for so long we fill in the gaps without even realizing it. It is a great idea to have a friend look at the design and make sure everything makes sense.

Sometimes when designing a charter it is easy to just draw what you see without giving too much thought to it. But remember you are looking at the original art, and the person painting it later may not, and just might have no idea what you were going for. Make sure that someone looking at this for the first time knows what everything is supposed to be. Its okay to improve on the original art to help people out.

Example:

The image on the left is the original. The image in the middle is the first attempt at it. You will notice there are gaps in the lines, a lot of detail on the chainmaile, as well as dots in the gilded parts. While we can see what the artist is going for in the image, if you were to look at it on its own it would be hard to guess what is going on with the dots as well as where the shirt ends and the sword begins. The art on the right is the cleaned up version. The lines of the chainmaile have been dropped, as have the areas that have been gilded. The arm has been make a little thinner to help separate it from the head.



4. Don't be afraid to use motifs/part of an image

Often artists think that they must use a full manuscript design in their charters. This is not the case. It is often good to use motifs from part of an illumination or even just a part of it to create your charter! A great example is when a request for Norse style art comes to you. The Vikings did not have illuminated manuscripts so you must look at other sources for them, I suggest looking at the carvings on doors and ship prows as well as jewelry.

5. Make sure your lines aren't too thick or thin

This may seem like a strange one, but bear with me. Our charts are designed to be printed out with a laser printer. What this does is create line art that is hydro-phobic, that is, it pushes away the paint. This is a great thing for newer or messier painters as it will help keep the paint where it should go. To that end, making sure your lines are thick enough to create this effect is important. However, the opposite is true too, make sure your lines aren't so thick that your image looks blobby or undetailed.

Original



Too Thin: Lines appear light colored
Often will have gaps when
photocopied



Too Dark
Art looks blobby
Loss of detail



Just Right

Example:

The technical aspect:

Pens: Micron Size 3 and 5 are your best bets

Digital: I tend to use a 3 or 5 pixel paintbrush in photoshop (on a 300 dpi page) or a 1px Stroke in Illustrator

6. Leave room for words, award badge, signatures, and seals

You wouldn't think this needs to be said, but even I am guilty of this. Remember that your design must not only have a neat border, but it also must have room for the words of the charter (which can be long or short), the badge of the order, as well as needing a place for the Royals to sign and somewhere for the seal or signet to go! It seems like a lot but it is not too hard to get a handle on it.

Words: Square or rectangle areas are easiest for a calligrapher to fit. Keep that in mind if you are thinking of a more creative layout. Often you will be given the task to design a charter before the words are chosen, so you should ideally make a design that has room to work in.

Award Badge: If you are doing a Goutte de Sang, Jambes de Lion or Sable Gauntlet it is important to leave room for that badge, or ideally work it in ahead of time. The image is usually portrayed in a square or circular area, as you must include the checky background. You may design a piece of artwork that could be used for any of the awards, just make sure that the area is marked and there.

Signatures: Generally speaking a 1" x 6" space should be worked into your design for the signatures of the royals. This does not have to be marked on your final design but it is a good idea to mark it in your sketch so the calligrapher has a realistic idea where to stop writing. Some people like to add Rex and Regina or King and Queen to denote where they will be signed, make sure your Royals would like that before finalizing it.

Seals: It is important that there is a place for the seal or signet to go. This can be worked into the design or it can be a blank place left. It is best to make a small note of where it will go.

Technical:

An Tir Seal is 2.5", with the wax border it goes to about 3" The signet is 1" and can go to about 1.5 with wax. Same dimensions for the Black Lion seal.

7. DO NOT COPY FROM MODERN SOURCES!

It is very important that you consider your sources before you design. For the most part this is easy, a quick Google or Pinterest search of Medieval Manuscripts will give you thousands of ideas to choose from. However sometimes people will copy an image from a modern artist not knowing that this is a big no-no! Unless you have permission from the artist DO NOT use their art.

Same goes for clipart. There are great royalty-free sites out there, such as Dover to find inspiration, and they are great resources! However, I often see people using Norse designs that tattoo artists have put up on their online portfolio. Please don't use those. When in doubt, contact the artist or find a different source. From my own experience: There is nothing quite like seeing your art on someone else's award with the other artist claiming credit. Please don't do this!

A Note on Calligraphy:

If you are submitting Calligraphy for charters, here are a few quick tips

- Scan your calligraphy in at 300dp or greater, and in grayscale format
- Please erase all lines! Better yet, use a light box and do your final lettering on a blank page
- If you want to use grid paper, please make sure it is non-photo blue and then copy it (don't scan)
- If you make a mistake, please write the fixed word to the side or bottom of your piece, it is easier to sub it out without having to reformat the whole line

The Big Four

While there are many awards that may be given out as a charter there are four main ones that will be called up: The Award of Arms, Goutte de Sang (Service), Jambe de Lion (Arts and Sciences) and the Sable Gauntlet (Combat.)

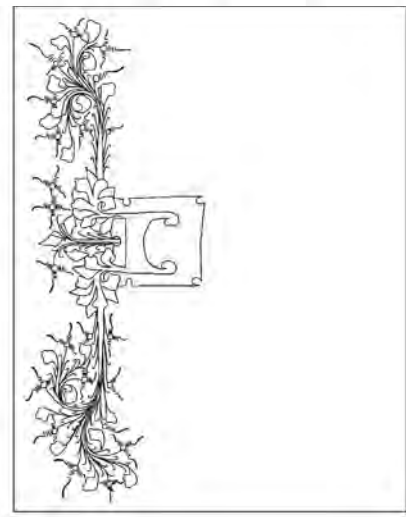
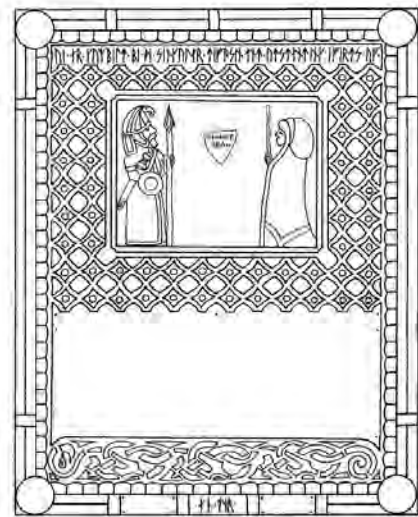
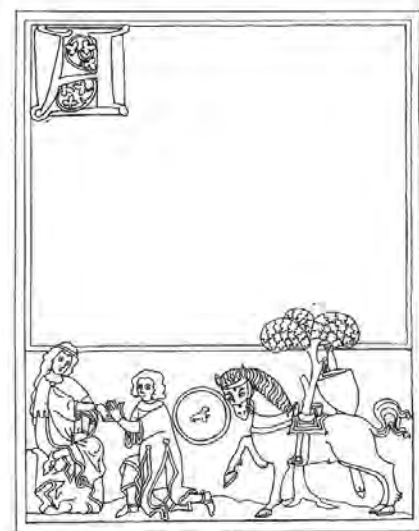
Award of Arms

This is often the first award someone will receive. I think of it as a way to say “Thank you, An Tir is better for you having joined our game!”

Device: None

Note: In Many Kingdoms the AoA is drawn with a shield incorporated to represent Arms, this is usually done in kingdoms where it is given out as an Original and not something we do in An Tir

Examples of AoAs

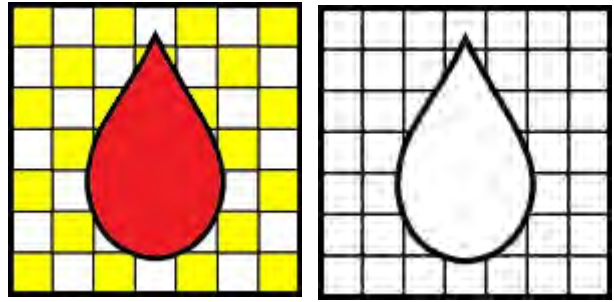


Clockwise: Jadwiga Radomyskowa, Adriana the Fierce, Masteritsa Rannveig, HL Fae

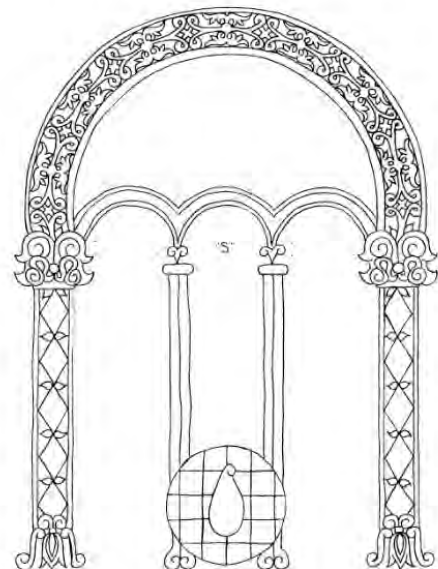
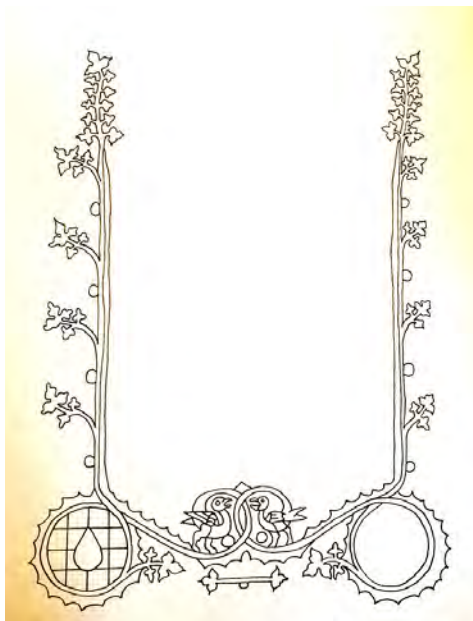
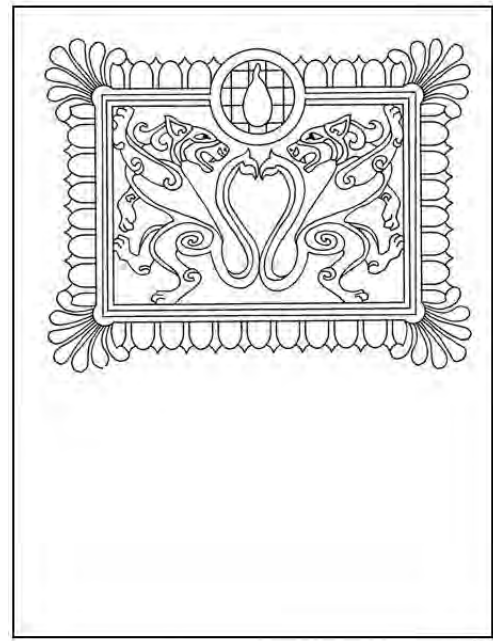
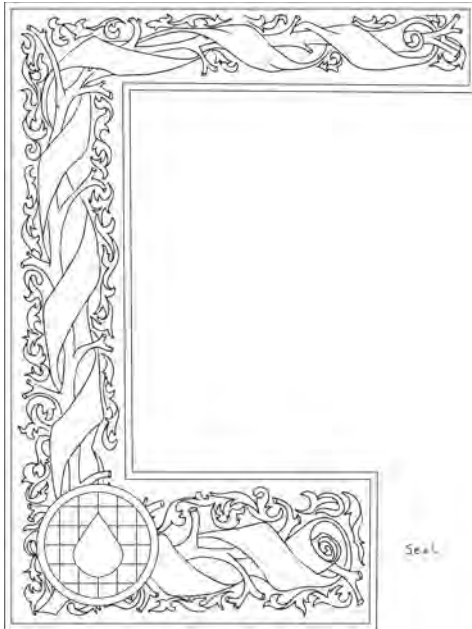
Goutte de Sang

This is our Armeigris Award for Service.

Badge: Checky Or and argent, a goutte de sang.



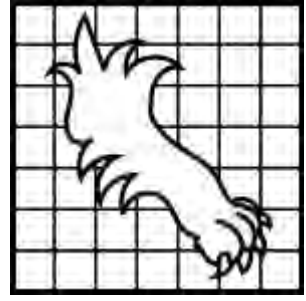
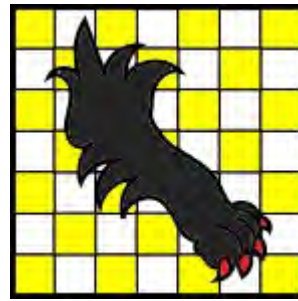
Examples of Goutte Charters



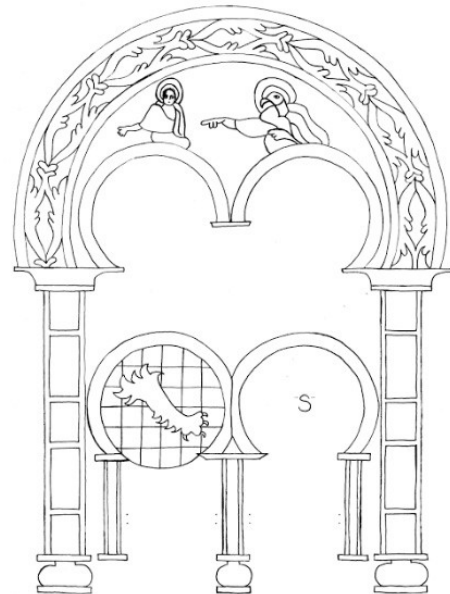
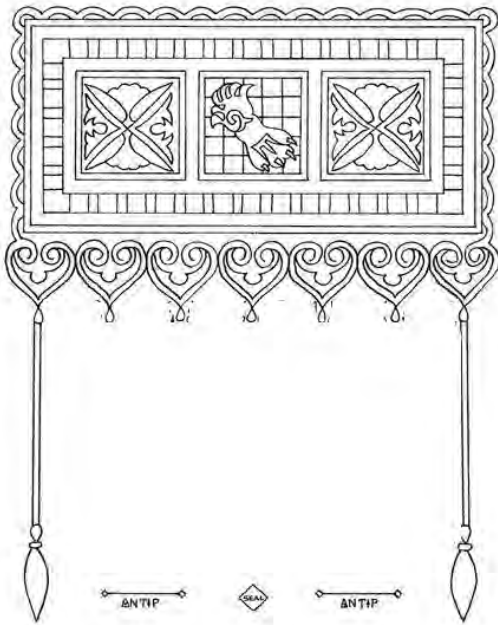
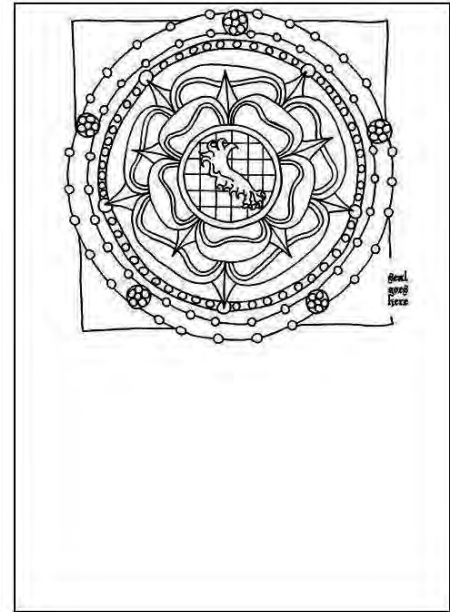
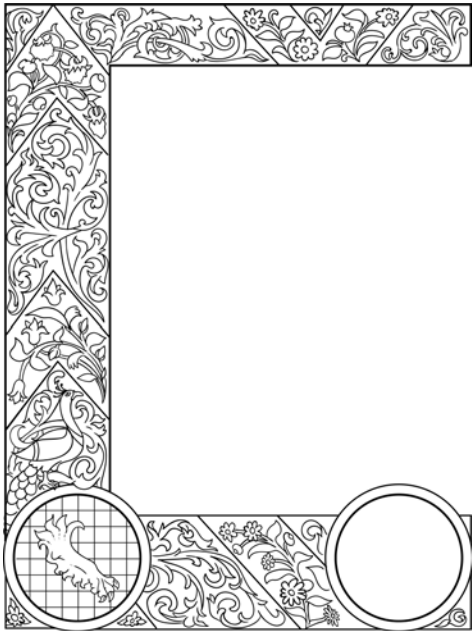
Clockwise: Jadwiga Radomyskowa, Masteritsa Rannveig, Tomiris di Cavallino, Sibylla de Waryn, Ana de la Sara

Jambe de Lion

This is our Armegrious Award for Arts and Sciences.
 Badge: Checky Or and argent, a lion's jambe bendwise inverted erased sable.



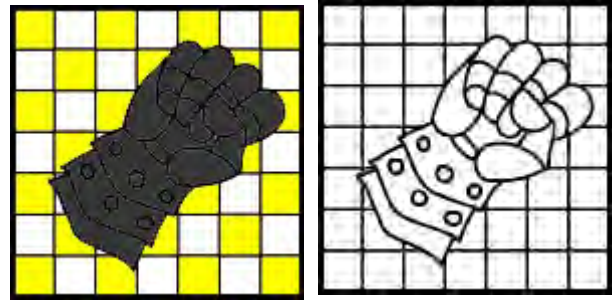
Examples of Jambe Charters



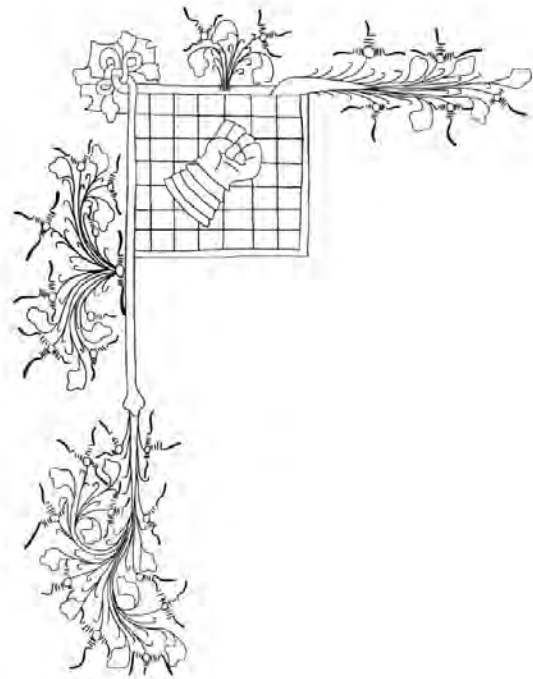
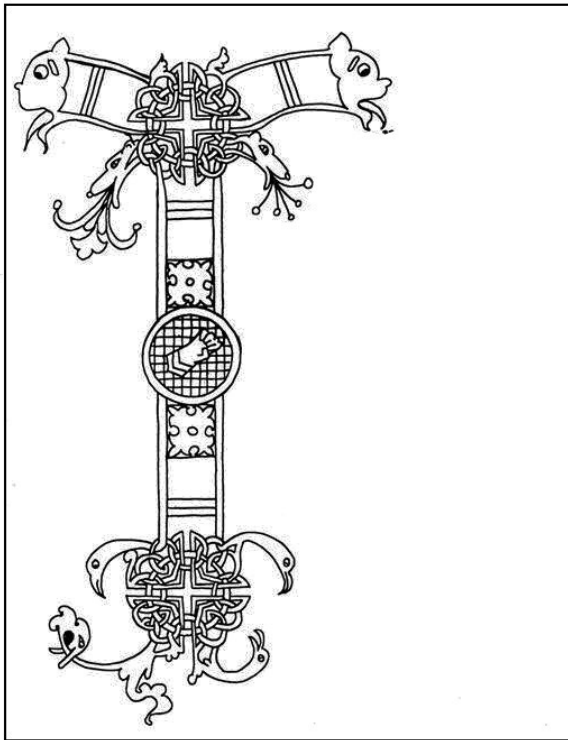
Clockwise: Jadwiga Radomyskowa, Tomyris di Cavallino, Masteritsa Rannveig, Ana de la Sara

Sable Gauntlet

This is our Armegrious Award for Combat Prowess
Badge: Checky Or and argent, a gauntlet
clenched bendwise sinister sable.



Examples of Sable Gauntlet Charters



Clockwise Marya Kargashina , HL Fae, Ana de la Sara

Where to find inspiration

As mentioned earlier, inspiration can come from anywhere. You can choose to replicate a full page of illumination, or just part of it. Or you can choose to take inspiration from other items such as rune stones, jewelry, carvings and clothing. The options are limitless.

Where to look

Google: Search Terms such as Medieval Illumination, illuminated Manuscripts, and 16th Century illumination are all great places to look.

Pinterest: One of my favorite things about this site is that with a little bit of looking you can find other SCAers on this site that have created whole boards about SCA Scribal inspiration, some go so far as to break them down into categories such as “Borders” “Byzantine Scroll Inspiration” and the like.

The Morgan Library: While there are hundreds of collections of manuscripts on line I find that the collection at the Morgan is one of the easiest to navigate, giving you the option to narrow your search down to manuscripts with illumination, time period, location and even style!

<http://www.themorgan.org/manuscripts/list>

Books: There are so many options for books on illumination that I could write a whole paper on them! However, a few of my favorites are:

-A History of Illuminated Manuscripts ISBN 978-0714834528

-Illuminated Manuscripts Masterpieces of Art ISBN 978-1783612116

-Calligraphy and Illumination: A History and Practical Guide ISBN 978-0810941199

Example

This is a Silver Pillar charter, it is a Service award given in the Principality of Tir Righ.

The inspiration for this piece is the Bayeux Tapestry.



As you can see, I have chosen to isolate the riders and add a third one. I have chosen to not use the borders that are above and below the figures rather, I chose to use a chevron design that was evocative of that stylistic element.



Step by Step

Charter Design with Traditional Materials

- Start with an 11x17 or 11x14 sheet of paper
- Mark your one inch border. If using 11x17, mark the bottom three inches off
- Sketch your design. Be aware of placement of the Award Badge, Signatures and Seal/Signet
- Scan or take a photo of your sketch
- Send to Royal Scribe
- Once approved, clean up the sketch
- Using a Light box or Window and a clean sheet of paper ink your design with a micron or other fine nibbed pen
- Scan your design at 300dpi or deliver it to your Royal Scribe
- Sign and send in your Art Release Form (See form at the end of this handout)
- Pat yourself on the back

Notes:

I am a HUGE fan of doing all your inking on a separate clean sheet of paper, rather than inking the original sketch then erasing. Inevitably you will miss bits and it makes it much harder to clean up for final printing

I mention Micron style pens a few times. I really like these as they do not do that weird blobby thing that sharpies do.

Charter Design with Digital Materials

Note: This is how I do it, your way may vary (a lot!).

- In photoshop open a document that is 11x14 and 300dp
- Create your borders w/ rulers, or a locked layer
- Sketch your design with the pencil tool on 50-75% opacity
- Save your sketch as a png and send to Royal Scribe
- Once approved, lower the opacity of your sketch layer to 30-50%
- Using a sharp edged brush at size 3-5 draw your new design. Use bounding boxes and strokes to get lines straight and circles perfect if you like.
- Once your design is done, delete the sketch layer.

Optional Steps

I like to vectorize my art to make the lines less wiggly. However, these steps should only be done if you are familiar with the programs.

Save your design at 300 dpi in the format of your choice, I like PNG

Open it up in Illustrator

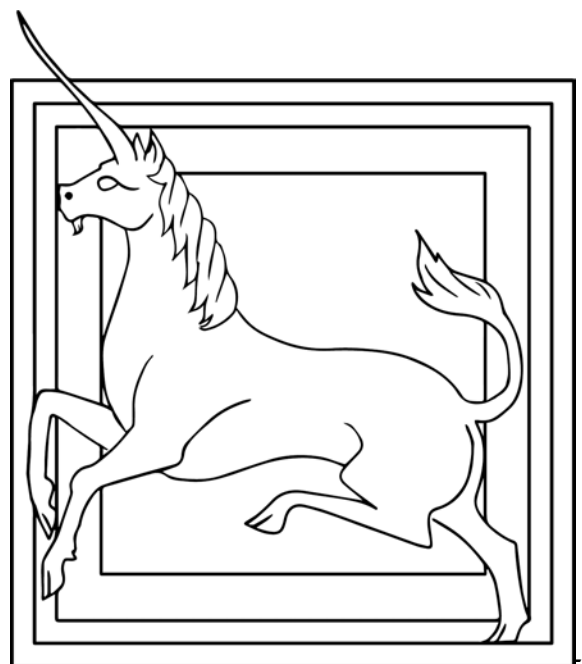
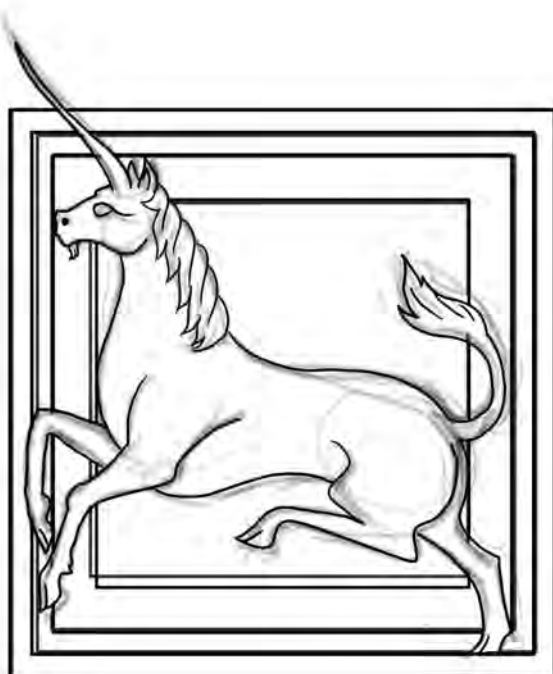
Use Image Trace to vectorize your design.

At this point it usually shows me areas that are a bit muddy, don't connect, etc so I go back to photoshop and clean it up a bit and repeat until I am happy.

Example: Digital Image Creation



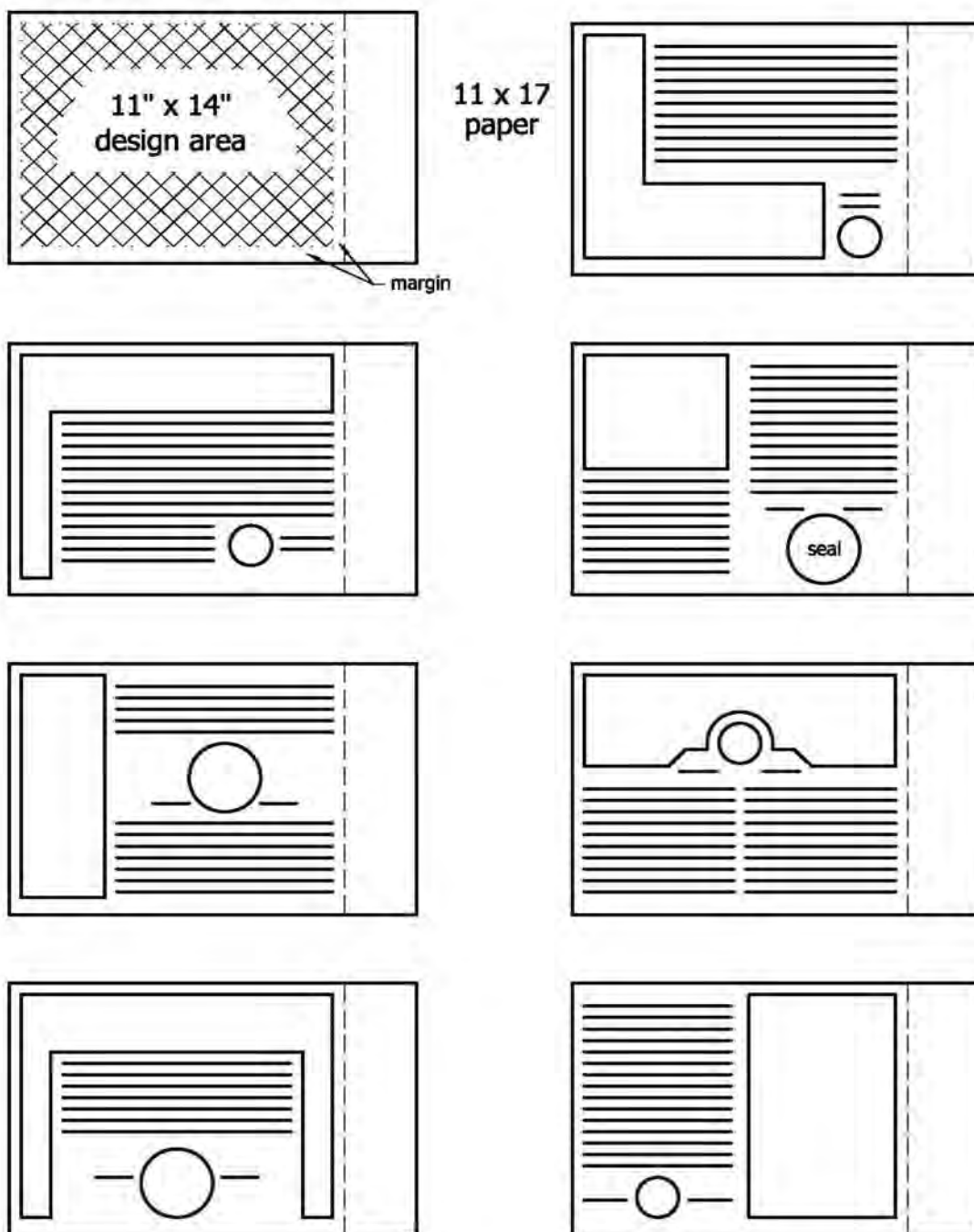
Clockwise: The Original Image is from the Aberdeen Beastiary, and I chose to make it more unicorn-like, in my original sketch, I change the shape of the horn, placement of the ears, and add a lion-like tail. I move the legs around a little too. Using the bounding box, I mark out where the squares behind the unicorn will be. Once I like the sketch, I open another layer above it and sketch out the line art. Here you can see both the underlying sketch and the lineart I've done. The final image shows the clean line art, ready to be printed and painted.



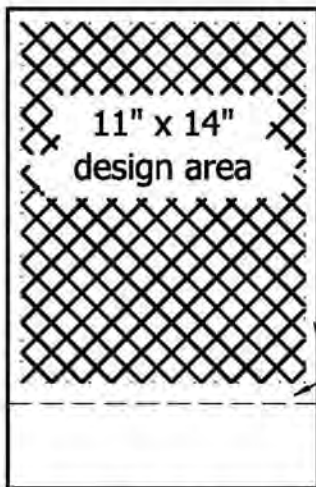
Sample Layouts

The following two pages contain sample layouts to inspire you. They are from the Scribal handbook Document, an excellent source found here: <http://scribes.antir.sca.org/Scribes/CharterGuidebook.pdf> and were created by Masteritsa Rannveig

Layout Examples – Landscape

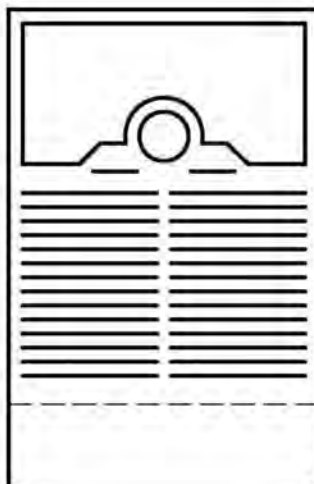
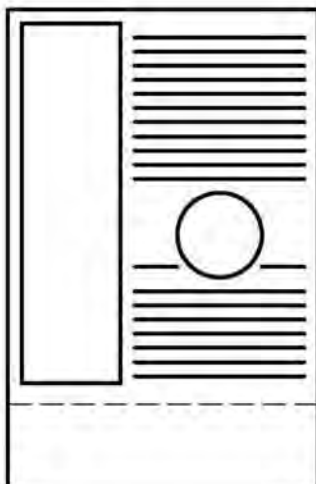
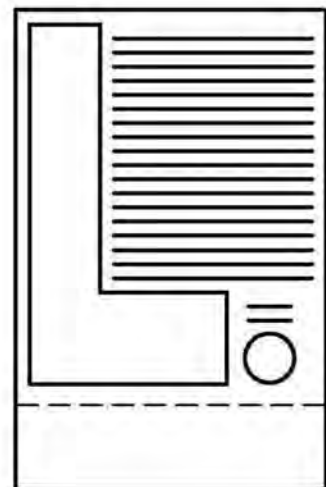
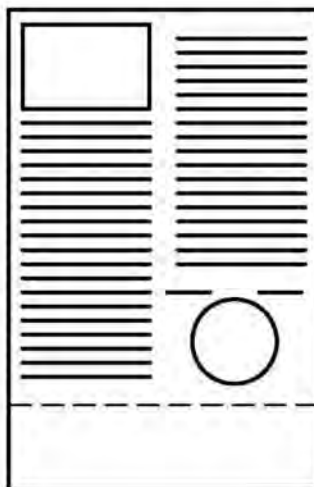
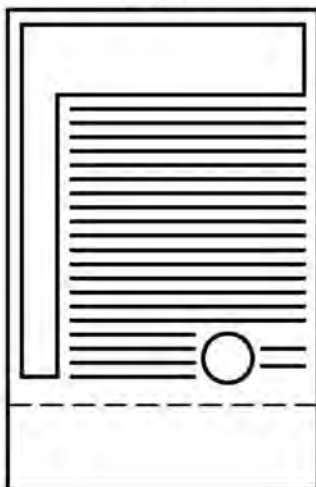
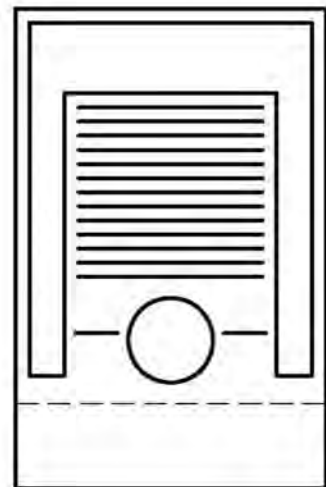
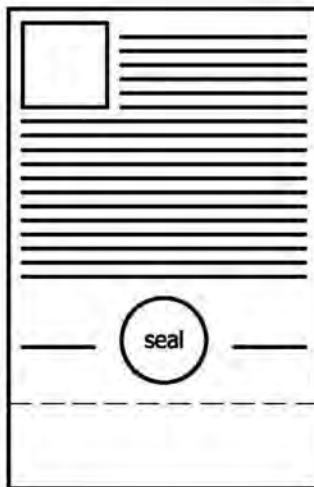


Layout Examples – Portrait



11 x 17
paper

margin



Scrolls

As with the charter section, this information is based on my work on Kingdom Scrolls, and most of it should hold true for Principality and Baronial Scrolls. Again, check with your head scribe if you have any questions.

In An Tir, scrolls are given out for Peerages, and a great number of awards, such as admittance into the order of the Grey Goose Shaft, the Sable Chime, the Lion of An Tir, just to name a few. They are varied, and can be anything from an illumination on vellum to a hand-painted shield, or bench! The focus of this document is on items that are illumination like, as this Scribe knows nothing about wood working!

Best practices – Scrolls

1. Personalize it

This is an original piece of art created specifically for the recipient. Do research to make it something that they will really love. Areas to look at:

- Do they have heraldry? (More on the proper use of that below)
- Do they have a certain time period their persona is from?
- Do they have pets, family members, or other things that you can add to the illumination to make it really “them?”
- Is there a type of item that they would really love? Perhaps they are Norse and a runestone would be perfect for them, or they love to read, and a small book would be appropriate, maybe they love art, and a large illumination would tickle their mirth.
- Don't be afraid to ask around. Now this can be tricky, you don't want to spoil the surprise, but it's worth occasionally reaching out to their friends and loved ones for inspiration.

Note: Your personalization can be as detailed or not as you want. For example if the recipient loves cats, you could find images of their actual cats and paint those, OR you could find an illumination with cats (or add them to one).

2. Use quality materials

These scrolls will often be the centerpiece on a wall or mantle, and should be made to stand the test of time. It is important to make sure that the materials you use are up to the task. Check that your pens are archival quality, that your ink is as well. Use good gouache or period pigments when you paint. It's tragic when a scroll begins to fade after a couple of years.

3. Leave room for words, award badge, signatures, and seals

As with charters remember that your design must have room for the words of the scroll, the badge of the order, as well as needing a place for the Royals to sign and somewhere for the seal or signet to go. Remember that a scroll can have up to two seals, and three signatures, so plan accordingly! There are of course other methods such as pendant seals, so make sure you take that into account.

4. You aren't limited to 11x14, and coloring book style

Remember that this is your chance to shine! You are going to be the one working on this, so you can throw out a lot of the design notes for charters. It's up to you and your ability on how you make this image. It can be as big or small as you, the Royals, and the recipient want.

Heraldry on Scrolls

The inclusion of Heraldry on scrolls is a common practice, and when done right, it has the opportunity for a secondary seal and signature to be placed upon it should you choose! Black Lion, An Tir's principal Herald can sign and seal any scroll that meets the following requirements:

The Text must reference Black Lion

This can be written in Black Lions voice: "...And bearing the heraldry as confirmed by me, Black Lion Herald of An Tir, being Argent a sejant sable unicorn armed and within a bordur gules..."

Or it can be written in the voice of the Crown: "...As confirmed by Our Black Lion Herald..."

The text must contain the blazon of the recipients heraldry as it appears on OSCAR. If you are having trouble finding this, reach out your local herald, they'll be happy to help, tell them Jadwiga sent you!

The image of the device must match that of the blazon.

Often people draw their device a bit differently than how it is registered, in this case, if you want Black Lion's signature and seal it must match what was registered.

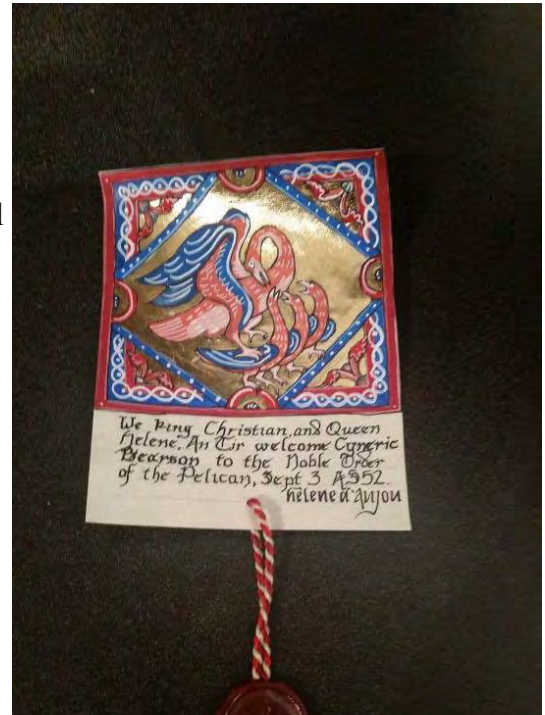
Inspiration Gallery

The following pages contain images to inspire you as you create scrolls for the Kingdom. They come from artists throughout An Tir and even a few from the Known World!

Scroll Examples by Jadwiga Radomyskowa

Here are two examples of the wide variety of scroll sizes. The Pelican Scroll on the Left is approximately 4 inches by 6 inches (not counting the pendant seal) while the Duchy Scroll below was painted on an 18" x 24" piece of watercolor paper.

You are only limited by what you choose to do, and your imagination. Don't be afraid to think outside of the box!



Inspiration: Originals and their Sources

Below is an example showing the original and how it was transformed into a scroll. This is TE Vikingr and Lishinias Viscounty Scrolls, based on a Byzantine manuscript kept at the Chester Beatty Library



Non-Standard Scroll Designs – An Tir



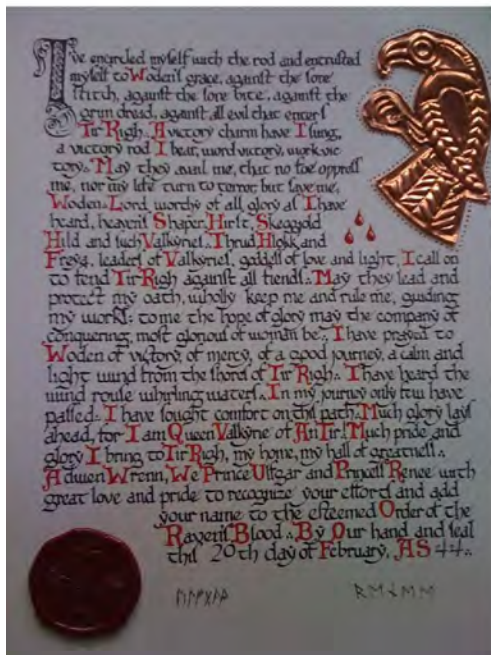
Top to Bottom: knighting scroll for Duke Tjorkil Kanne. It is burnt and painted wood. Morgan of Applecross Gds, JdL



Wynn Constantine and Sabine d'Angers made this girdle book as my Laurel elevation document. The seals are set into the inside of the cover boards, inspired by a 15th C book that has a spot hollowed out in the cover for the owner's spectacles.

A regular scroll but with a repousee copper Raven. This is Adwen Wren's Raven's Blood done by Agnes Cresewyke

Belated knighting scroll for Sir William Geoffrey the Rogue. It's made on sheep vellum with ink and gauche paints. Mainly ink with a hand cut quill. Irregular shape so that the demon in the corner was properly pizzled (seriously it came off of a male sheep-parts left on the vellum and integrated into the design). Duversa of Movilla



Non-Standard Scroll Designs -Out of Kingdom



Clockwise: Scroll of Honour stone, recognizing Duke Finnvarr and Mistress Ragni's hospitality in hosting Baron's Howe on their property for many years. Norse-style runestone, painted with a Norse-style horse (Baron's Howe was named after a horse) and the imagery of Fenris swallowing the sun (as it was the end of an era). Scroll text in English, mock runic script. The stone was designed to be left at the site as a memorial (the new owners of the site continue to permit the event to be held). Created by Magistra Nicolaa de Bracton. Jewel of Æthelmearc, for being the Example of what is the SCA for Cori Ghora, etched plaque created by me, Baroness Ekaterina Volkova, OP Embroidered war banner Golden Alce (Aethelmearc, AoA level Martial), done by me, Baroness Ysabeau Tiercelin OL, OP. Wording in Old English. Laurel Scroll Painted and dyed ostrich egg done in pysanka style Art: Sheila Horon Calligraphy: Michelle Haight



Final Thoughts

I hope you found this document helpful, and I hope it gives you the information and confidence to get out there and make Charters and Scrolls for our wonderful Kingdom! Many hands make light loads, and it is always a joy to see other artists contributing to the overall beauty and glory of this Kingdom. Should you ever have questions, or want to geek out about scribal stuff, track me down at an event and I'll talk your ear off!

You can also get a hold of me at:

email: Scribalcorn@gmail.com

Facebook: Ravyn Schmidt or Jadwiga Radomyskowa

All images used with permission, any misspellings of names is totally my fault and will be corrected in future editions of this document!

The Kingdom of An Tir and The An Tir College of Scribes

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OVERVIEW: Whereas The Kingdom of An Tir of the Society for Creative Anachronism, Inc. (the "Kingdom") is undertaking to provide its award recipients with hand-lettered and hand-painted documents, which record in writing, the customary particulars of the award being given and accomplishes this using either; a one-of-a-kind Scroll, or many "like" Charters created from a single Master Design, which are individually and uniquely painted by volunteers,

and whereas the An Tir College of Scribes of the Society for Creative Anachronism, Inc. (the "College") is undertaking to provide exemplar images of scribal art and close-up images of details of the same works, either digitally on its educational website, or in future hardcopy educational publications, for the purpose of enlightening those individuals interested in the study of the medieval scribal arts,

and whereas I am submitting my work (**Title of Artwork**) _____ to be used for those purposes, either; complete in total, or with areas intentionally left blank for use by a Kingdom official to fill in the customary award particulars, and knowing full well that each and every piece selected for use by the Kingdom, will be modified with the addition of the Kingdom Seal and Signatures of the authorized Royalty and that pieces involving heraldic achievement will be further modified with the addition of the Kingdom Herald's Seal and the signature of the authorized Herald,

I, (**Legal Name**) _____, the Artist, (being known in the Society for Creative Anachronism as (**Name**) _____, hereby agree to the following terms and conditions of this release:

1. I am the legal owner of, or have the legal authority to license, all copyrights and all other intellectual property rights in visual art, and/or written works (the "Artwork") that I intend to license to the Kingdom and the College.
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IN WITNESS WHEREOF, I, or my authorized representative, have hereto affixed the dated signature.

Printed name of Artist (and parent/legal guardian thereof if under 18 years of age)

Date

Signature of Artist (and parent/legal guardian thereof if under 18 years of age)

Date

The Kingdom of An Tir and The An Tir College of Scribes

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9. Said license shall not infringe or violate the rights of any third party, including any copyright interests and I shall indemnify, defend and hold the Kingdom and the College harmless from any claims, losses, damages, or reasonable attorney's fees incurred in connection to any claim of alleged copyright infringement or other property right infringement, in connection to said license.
10. The Kingdom and the College shall render reasonable effort in disclosing copyright notice to third parties, whereby the Artist or the designee identified accordingly by the Artist, shall be identified as the copyright owner.
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