

European Calligraphy Basics

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Materials

Pens

- Calligraphy Pens/Markers – flat-tipped markers
 - Pros: Easy to use, inexpensive, clean hands, no need to clean between uses
 - Cons: Not a period tool, imprecise, “nibs” wear out quickly, limited use of ink
- Cartridge Pens – nibbed pens with a cartridge of ink
 - Pros: Easy to use, can be inexpensive, they result in a more period look than a marker, they are more precise than a marker
 - Cons: Not a period tool, can be difficult to clean the nibs between uses, some don’t come with re-fillable cartridges, can result in messy hands
- Modern Dip Pens – interchangeable metal nibs set into a holder
 - Pros: More period than a cartridge pen, more precise than a cartridge pen, you can different line weights by applying pressure to the pen (cartridge pen nibs are too strong for this), easy to clean between uses, no need to worry about refilling the cartridge, greater latitude in ink selection
 - Cons: Difficult to learn how to use, you don’t have to refill a cartridge but you do have to refill the pen, messy as heck in the beginning, can lead to splats which ruin your work
- Period Dip Pens – Quill or reed pens with integral nibs
 - Pros: Deeply cool and totally period, more precise than a cartridge pen, you can get different weights by applying pressure to the pen, no need to worry about refilling the cartridge
 - Cons: Difficult to learn how to use, messy as heck in the beginning, can lead to splats which ruin your work, the pen has to be refilled, usually you have to make your own (which is a whole other project), messy hands mean messy paper, possibility of contracting exciting diseases if you use unwashed bird feathers, possible legal ramifications of using certain types of bird feathers

Paper

- Woodpulp Paper – paper made from compressed wood pulp
 - Pros: Cheap, easy to acquire, heavy-weight papers take the ink nicely, lightweight paper is good for learning on
 - Cons: Not period, difficult to correct errors, lightweight paper doesn’t take the ink as well and is inappropriate for scrolls
- Pergamenata – modern material made from compressed cellulose
 - Pros: Looks like parchment, easy to acquire online (I like John Neal Booksellers), relatively inexpensive, it’s possible to correct errors using scraping and burnishing techniques
 - Cons: Doesn’t take ink as well as paper, prone to warping when you paint on it, difficult to correct errors, not a period material

- Papyrus – paper made from the compressed pith of the papyrus plant
 - Pros: Period material for early period documents (in use through the 7th century in the Merovingian Chancery, the latest examples are from the very beginning of the 11th Century in southern Europe and the Middle East and the 12th century in Byzantium), obtainable online for a relatively low price
 - Cons: A delicate material
 - I have never used papyrus, so I am unfamiliar with its pros and cons as a writing surface.
- Birch Bark – birch bark, writing is done on the inside layer of the bark (with ink in Indian subcontinent examples, inscribed with styli in Novgorodian styles)
 - Pros: Readily available in Alaska, period for Indian and Himalayan scrolls and Novgorod scrolls for the 9th – 15th centuries (Novgorod examples include the oldest Finnic language example, numerous Slavic examples, a few Old Church Slavonic examples, and a single Old Norse example), Novgorod examples include some pretty stunning obscenities according to sources
 - Cons: Inscribed birch bark may not be legible after a period of time (unless submerged in a bog in Novgorod, apparently), likely difficult to correct mistakes, is prone to wanting to return to tree-shape
 - I have never used birch bark, so I am unfamiliar any other pros and cons as a writing surface.
- Linen or Cotton Paper – paper made from compressed and slightly fermented fabric pulp
 - Pros: A lovely period material (earliest example is the 11th century Mozarab Missal of Silos, it really hit its stride in the 15th century) underused in the SCA, takes ink beautifully, warping can often be ironed out with a dry iron on low heat, on heavy weight paper mistakes can usually be corrected by scraping and burnishing, available in Anchorage, nice for beginners
 - Cons: Good paper can be quite expensive. Really, I have no other cons, I love this stuff.
- Parchment/Vellum – untanned animal skin with squishy bits removed (vellum is specifically calfskin)
 - Pros: Period material for pretty much every time and place, corrections can be made by scraping and burnishing
 - Cons: EXPENSIVE, difficult to get in large pieces, tricky to work with, needs additional special supplies, not for beginners

Ink

- Inks are really best compared brand to brand. I like Windsor and Newton Calligraphy inks, but will use pretty much everything I find.
- India Ink – Made of lampblack, binder, and liquid
 - Pros: Cheap, easy to find, period for parts of Asia
 - Cons: Available only in black, I found that it often gummed up my pens, sometimes not very opaque (depending on the brand)
- Fountain Pen Ink – What it says on the package
 - Pros: Easily available, obtainable in various colors, can be light fast and waterproof, supposed to not clog the pen
 - Cons: Not period

- Calligraphy Ink – Ibid.
 - Pros: Designed for calligraphy to keep pens from clogging, available in a wide variety of colors, acrylic metallic inks can be quite pretty
 - Cons: Not period
- (Iron) Oak Gall Ink – Caustic ink made from wasp growths on oak trees
 - Pros: Lovely period material, can be bought online
 - Cons: Don't get it anywhere near your mouth or open wounds, pretty much only available in brown, difficult to erase, doesn't work as well on paper
- Other Natural Inks – ink made from berries, black walnuts, etc.
 - Pros: Some inks are period (do your research), lovely colors can be obtained
 - Cons: may not be lightfast, you need to make it yourself, some ingredients can be slightly poisonous (don't eat your ink), efficacy may depend on writing surface

Other Decorative Materials

- Metal Leaf
 - Can be applied to a size that has been painted over (or in place of) inked letters. This is particularly effective on dark surfaces, consider the 6th century Gothic (Germanic tribe not artistic movement) Codex Argenteus (silver and gold on dark purple).
- Pigments
 - Can be painted over (or in place of) inked letters. A particularly nice effect is white or metallic letters on a black surface.

Other Useful Tools

- Metal 18" Ruler with metric and imperial units
- T-Square
- Clear plastic drafting triangles
- Good mechanical pencils
- Grid paper
- White gloves or illustrator's bridge (keeps your arm off the paper)
 - The goal of these tools is to keep your hand from picking up pencil marks or ink and spreading it across the paper.
 - You can also use paper towels or something similar (that you replace regularly) under your arm and/or hand.
- A dusting brush
- Light table/board
 - Very thin LED light tables are amazing; I have a Huion LED Artcraft Tracing Light Pad that I LOVE.
- A writing table or scribe's box
 - I want one.
- A selection of good art erasers
- A hard-sided paper case for storing paper flat
- An exacto knife
 - For scraping away mistakes
- A flat, smooth burnisher, preferably made of unpainted metal or stone.
 - I use the cap end of an old mascara tube

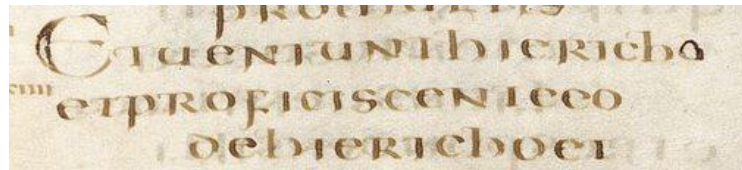
Types of Hands

- Minuscule – scripts with letters that have longer ascenders (lines extending above the core of the letter, like in ‘d’, ‘b’, and ‘k’) and descenders (lines extending below the core of the letter, like in ‘g’ and ‘q’). These evolved into lower case letters. Most hands fall in the minuscule type.
- Majuscule – scripts with letters that have very few or very short ascenders and descenders (or none at all). These evolved into upper case letters.
- Pictures in this section come from <http://medievalwriting.50megs.com/> (this is an amazing resource, use it.)

Functions of Hands

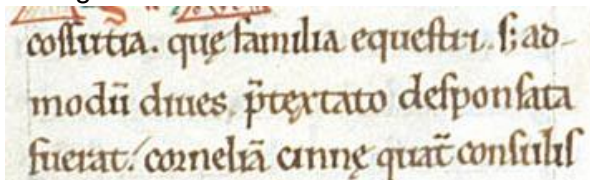
- **Book Hand** – Hands used in the manufacture of books. These tend to be more formal and rigid in appearance and because of this are often the most difficult to master.
 - Examples include:

- Uncial



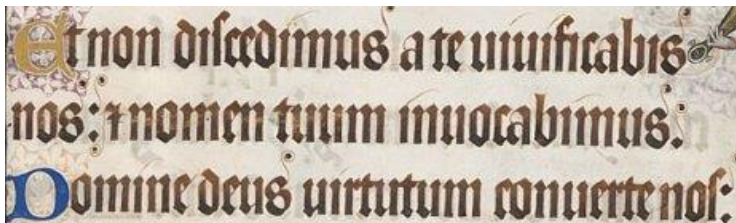
6th Century Italian Gospel (BL Harley 1775)

- Protogothic



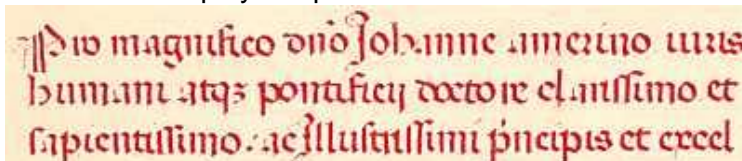
12th Century French copy of Suetonius' De Vita Caesarum (BL Egerton 3055)

- Gothic Textura Precissa



1340 Luttrell Psalter (BL Add. MS 42130)

- Humanistic Display Script

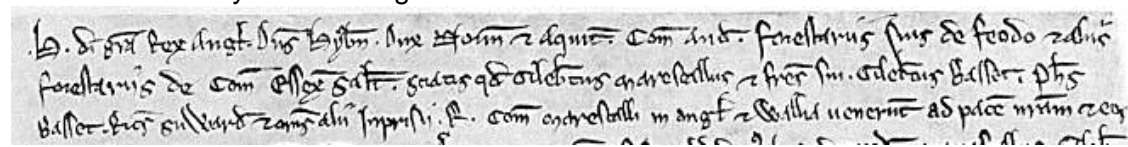


1451 Italian copy of Politics and Economics of Aristotle, from a private collection

- **Document Hand** – Document Hands were used to produce legal and administrative documents and tend to be less formal and rigid than Book Hands, making them easier to learn. Document hands can be broken up into two types:

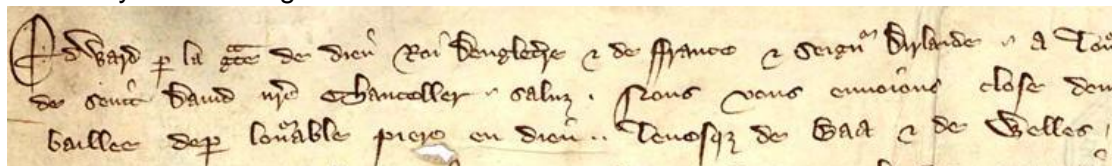
- **Chancery Hand** – Chanceries, led by a chancellor, developed from the late Roman diplomatic institutions and were administrative offices responsible for the production of documents in royal courts. In England, the royal chancery kept a successive series of rolls called the Charter Roll (begun in 1199), Patent Roll (begun in 1201), and the Close Role (begun in 1204) which are an invaluable cache of not only lovely hands, but also language for scrolls. Chanceries tended to develop a unique style of hand depending on the time and physical location of the office (i.e. a Westminster hand is distinct from a York hand).

- Informal Chancery Hand – England



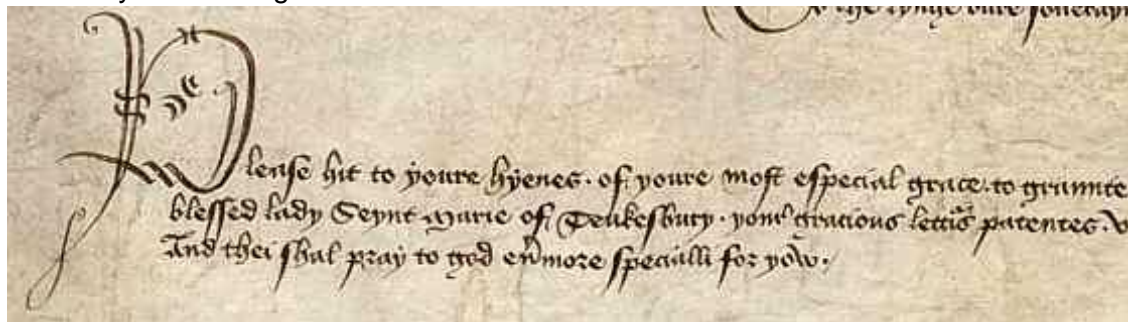
Part of a 1234 writ of Henry III (BL Add. Charter 28402)

- Chancery Hand – Anglo-French



Part of a 1349 warrant of Edward III (London, National Archives C.81/339/20343)

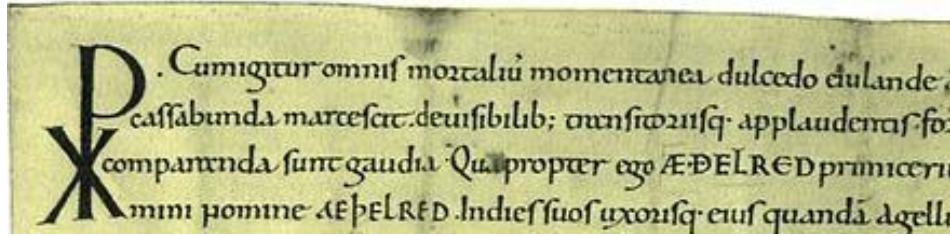
- Chancery Hand - England



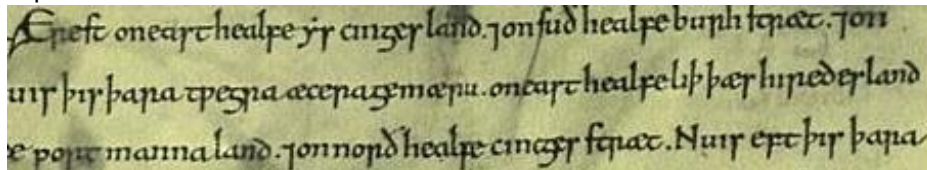
Part of a 1449 petition of the Abbot of Tewksbury (London, National Archives E.28/79/30)

- **Charter Hand/Diploma Hand** – Charter Hand is a term used to describe scripts used to write charters (wow, that's confusing right?) its use largely restricted to describing hands coming out of England. On the continent, a comparative term is Diploma Hand. Diploma Hands differ from Charter Hands in that they tend to be a bit fancier. The difference between a Charter/Diploma Hand and a Chancery Hand is the audience. Chancery clerks were writing for other chancery clerks, diplomatic and charter clerks were sometimes writing for a wider audience and so were more legible.

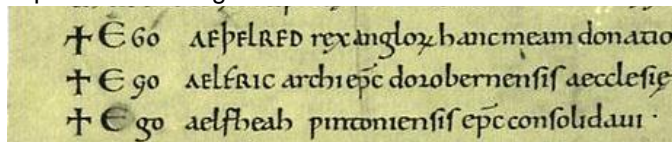
- Insular Charter Hand



Clip of Latin text from a 1003 charter from the court of Æthelred unræd

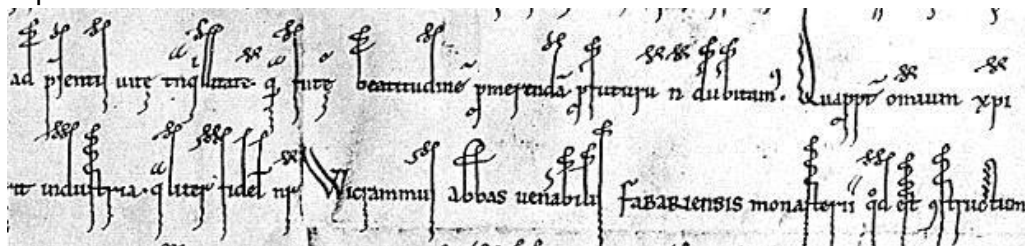


Clip of the Old English text from the same charter



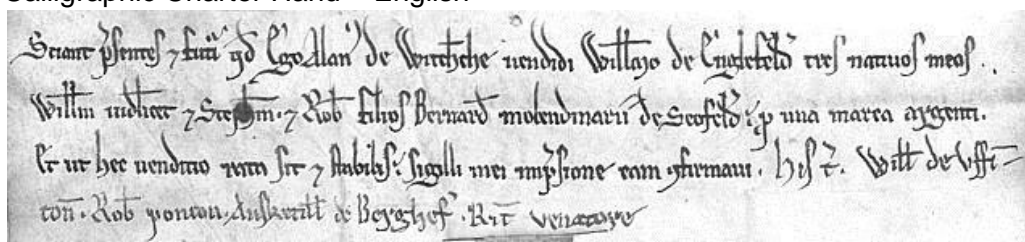
Clip of the witness block from the same charter (BL Stowe Ch. 35, S. 905)

- Imperial Minuscule



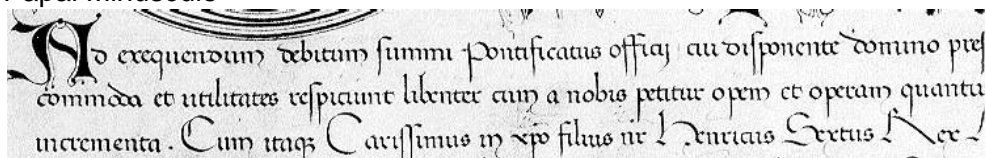
Segment of an 1139 diploma of the Holy Roman Emperor Conrad III

- Calligraphic Charter Hand – English



Private charter of the 13th Century (BL Add. Charter 20592)

- Papal Minuscule



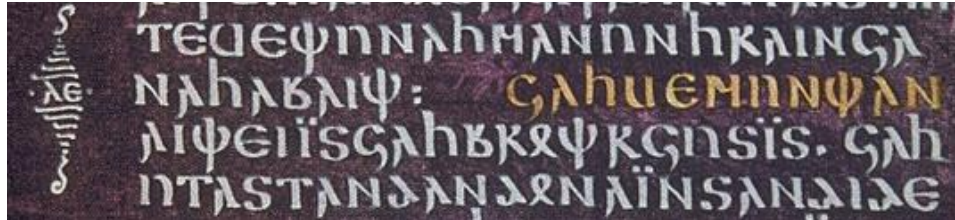
Section of a 1441 Papal Bull (BL Add. Charter 15570)

Non-Latin Scripts

The Latin alphabet was not the only option for the medieval scribe, here are some other choices courtesy of <http://omniglot.com/> and Wikipedia:

Gothic

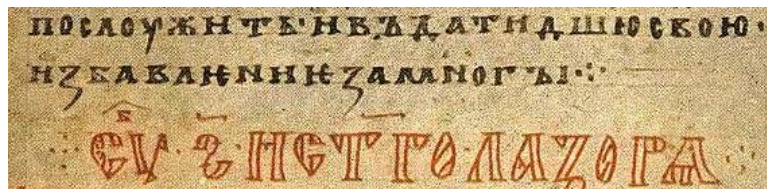
The Gothic alphabet was invented around middle the 4th century AD by Bishop Wulfila (311-383 AD), the religious leader of the Visigoths, to provide his people with a written language and a means of reading his translation of the Bible. It is based on the Greek alphabet, with some extra letters from the Latin and Runic alphabets. Used to write Gothic only.



Clip from a reproduction of the Codex Argenteus

Cyrillic

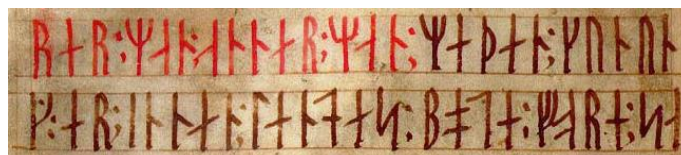
Modern Cyrillic alphabets developed from the Early Cyrillic script, which was developed during the 9th century in the First Bulgarian Empire (AD 681-1018) by a decree of Boris I of Bulgaria (Борис I). It is thought that St. Kliment of Ohrid, a disciple of Cyril and Methodius, was responsible for the script. The Early Cyrillic script was based on the Greek uncial script with ligatures and extra letters from the Glagolitic and Old Church Slavonic scripts for sounds not used in Greek. Used to write more than 50 different languages, mainly in Russia, Central Asia and Eastern Europe. A related alphabet, Glagolitic, is even fancier.



Clip from the 1092 Archangelsk Gospel, stored in the collection of the Russian State Library.

Medieval Runes

The Codex Runicus, c. 1300, represents a bit of a nostalgia trip from Denmark where Medieval Runes (distinct from Elder and Younger Futhark) were used to inscribe a manuscript. The main difference between the Futharks and Medieval Runes is that in the latter, one rune equals one phoneme, making transcription from English and Latin much easier. There are limited other examples of Medieval Runes being used in a manuscript and, to my knowledge, none in combination with illumination. Used to write contemporary Scandinavian languages.



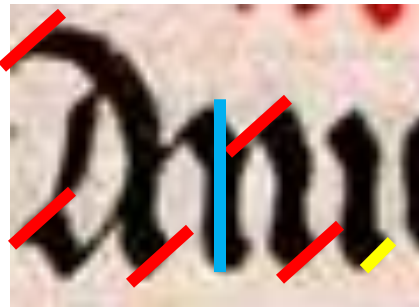
Clip from the Codex Runicus, c. 1300 (University of Copenhagen, AM 28 8vo)

Examining Manuscripts

Looking at the page

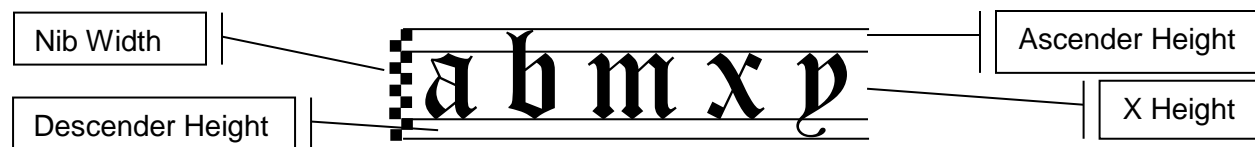


Looking at the letters



The angle of the hand (marked in red) is about 45°. The nib width, marked in yellow, is approximately 0.15". The X height, marked in blue, is approximate 0.9" (or six nib widths). Experimenting with this hand would determine whether or not the measurements taken are accurate.

What is nib width and what does it have to do with letter height

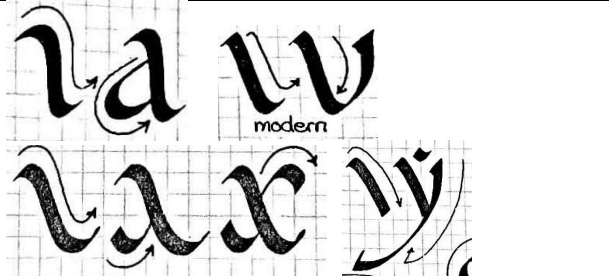
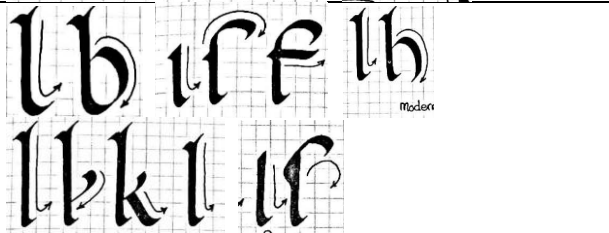





Nib width equals the width of the end of your pen. In the example above, the X Height of the letters is six nibs, the Ascender Height is two nibs, and the Descender Height is two nibs. This is not a perfect example as I made it in MS Word, rather than with a real pen by hand, but the theory is sound.

Forming the Letters

Each letter has a different *ductus* (pl. *ducti*), the direction and sequence of the strokes used to form the character. Within a hand, the ducti can usually be broken up into groups based on the main strokes involved in forming the letter. Mastering the main strokes first makes learning the rest of the hand easier.

Here's an example of groups using the Carolingian Minusculer ducti from Marc Drogin's Historical Calligraphy: Its History and Technique, page 127.

<p>A Group</p> <p>Letters are based on the diagonal stroke (angle varies) without serifs used to form the A. Group includes A, modern V, X, and Y.</p>	
<p>B group</p> <p>Letters are based on the long vertical with a serif of the B. Group includes B, F, H, K, L, and tall S.</p>	
<p>C Group</p> <p>Letters are based on the dropping swoop of the C. Group includes C, D, E, G, O, Q, and T</p>	
<p>I group</p> <p>Letters building off the short vertical with a serif of the I. Group includes I, modern J, M, N, the whole form of the R, and, with a slightly longer swoop, the U and modern W.</p> <p>I've also included P in this group, as the top of the stem is formed in the same way as the I shape, it's just continued down into a descender with a serif.</p>	
<p>Other Group</p> <p>Letters that don't really sort well into other groups. Includes the half form of the R (used to follow O) and Z</p>	

Tips for Making it Look “More Period”

There are small things you can do to make a script look a little more period. I wouldn't go overboard with these, as they may render the scroll illegible to modern readers, but, like a strong spice, a little sprinkling will liven any dish.

Ligatures

Ligatures are combinations of (typically) two letters. Some examples from the Luxeuil Miuscule (7th through 8th centuries) hand demonstrated in Marc Drogin's [Historical Calligraphy: Its History and Technique](#) are shown below.

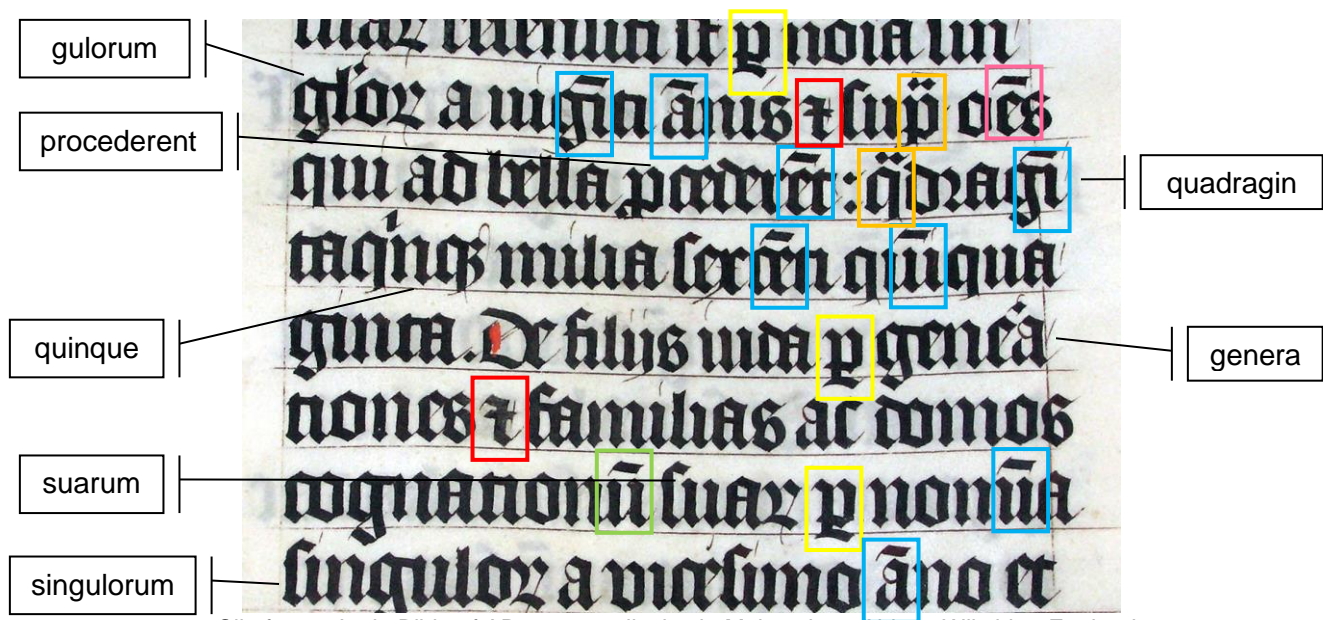


Figure 20. Ductus for 23 of the possible two-letter ligatures is above. Others are marked at the top of Figure 19.

Scribal Abbreviations and Notae

Calligraphy can be a time-intensive and laborious task, that's not really something that has changed over the years. Scribes devised a number of systems to avoid as much writing as possible while still maintaining legibility.

Tironian Notes are a system of shorthand consisting of 4,000 signs (later extended to 5,000 and then, by the Carolingian period, to 14,000 signs) was devised sometime before 63 BCE (the first reported use of the system) and is commonly attributed to Marcus Tullius Tiro, Cicero's scribe. This system was taught in monastic houses and schools in the early medieval period but had largely fallen out of use before the high middle ages. The only Tironian Note to really survive is the Tironian Et, which looks like a 7 and appears in manuscripts throughout the medieval period.



Clip from a Latin Bible of AD 1407 on display in Malmesbury Abbey, Wiltshire, England.

Blue – A macron representing a missing N	Green – A macron representing a missing M
Yellow – Abbreviation for Per	Orange – An umlaut representing two missing letters
Red – Tironian Et	Pink – A macron representing a missing M and N

A final note on abbreviations, scribes sometimes used letters from non-Latin alphabets, like runes and Greek characters to stand in for both words and phonemes. An example of this is the Greek letter chi (χ), or the combination of chi-rho (χρ), in the title Christ.



"ih̅s x̅ps matheus homo"

Clip from the Lindesfarne Gospel

Ye Old Letters

There are letters of the Latin alphabet that are no longer in use (sad but true). These include:

Eth (ð) – Introduced into Old English to represent the [th] sound and interchangeable in most situations with thorn. Eth is still used in Icelandic (for voiced dental fricatives [that]) and Faroese today.

Thorn (þ) – Borrowed from Futhorc to represent the [th] sound and interchangeable in most situations with eth. Stuck around English into the Middle English period and exists today as the y in "ye". Thorn is also used in Icelandic for the voiceless dental fricative, [thin].

Yogh (ȝ) – Developed from the insular minuscule form of g and used in Middle English to represent various palatal and velar sounds (sounds made when pressing the tongue against the soft and hard palate at the back of the mouth, like [g]).

Wynn (ƿ) – Borrowed from Futhorc to represent the [w] sound that didn't have a good representation in the classical Latin alphabet. Fell out of favor in the Middle English period and was replaced by the digraph uu that later became the w.

Long S (ſ) – Developed from the medial form of s in Old Roman Cursive and is often confused with an f by lay people unfamiliar with paleography. Stuck around for into the early 19th century in printing and formal cursive.

General Tips and Tricks

- Practice makes perfect.
 - Dopy but true. Start by practicing the core forms of your chosen hand. Work on keeping ascenders and descenders straight (if that's what the hand requires), regularity of the core forms, and keeping the spacing of words and letters regular.
- Learn how your pen works.
 - Start with diagonal strokes, get used to how your pen works and practice smooth and easy movements.
 - Move from there onto straight strokes. Start with vertical lines and then move on to horizontal lines. Use both the broad and narrow edge of the pen.
 - Next, work on forming Os. Start at 11 o'clock and move the pen down and around to 5 o'clock. Begin again at 11 o'clock and bring it over and down to join up with the base of the O.
 - Finally, work on curved strokes. I like using a piece of scrap paper to draw sine waves. Figure out how the pen reacts depending on the angle you hold it at.
- Try a bunch of different materials until you find ones that make you happy.
 - Don't always go for the most expensive options, sometimes it's the cheap seats that are the best.
 - My favorite pen is a \$3 Schaeffer that does what I want, when I want.
 - You may also find that not all pens and inks work with all surfaces. I hate pergamenata because it never works right for me.
- Learn how to correct your mistakes.
 - Some mistakes can be corrected by turning a letter into another letter. For example, Cs make good As, Ds, and Es.
 - Other mistakes can be corrected by **scraping and burnishing**.
 - This works best on thick surfaces.
 - First, use a pen knife or exacto knife to scrape away the error. Be careful to avoid punching a hole in the surface.
 - Next, burnish the rough surface with your burnisher (a smooth piece of metal or stone) until it matches the surface around it.
 - Finally, continue your scribing. It's awesome and so are you.
- Learn how to live with your mistakes.
 - Some things can't be corrected, it's okay.
- Do your calligraphy before any illumination.
 - Calligraphy is a lot more of a pain to correct than illumination.
- Just like any other activity, it's a good idea to warm up ahead of time.
 - Practice a few lines so that you get the muscle memory engaged.
- To learn a new hand off of a manuscript, I like using my light pad to trace the hand with a calligraphy pen.
 - It gives me a chance to figure out the ductus and then determine how it matches up with the original sample.

On Making Mistakes

The Book of Kells (c. 800) includes an extra ancestor (named lae) in the genealogy of Jesus at Luke 3:26.

The Book of Deer (c. 10th C.) gives Adam a grandfather named Seth (also in the genealogy of Jesus in Luke).

A monk who edited the 172 page *Anatomy of the Mass* in 1561 had to add a fifteen page errata to record all the mistakes.

Pope Sixtus V (r. 1585-1590), issued a papal bull automatically excommunicating any printer who made an error or alteration in the text of an authorized printing of the Vulgate Bible. Because of the number of errors in the resulting books, he ordered the return and destruction of every copy.

Titivillus, Patron Demon of Scribes

Medieval scribes invented (or discovered??) a demon called Titivillus, who would tempt scribes and collect their errors to report to the Devil. The earliest record of the demon's name is c. 1285 in John of Wales' *Tractatus de Penitentia*. When you make a mistake, it's okay to blame him.



From an unidentified 15th century manuscript

Further Reading

Practical Books:

Brown, Michelle P. *The British Library Guide to Writing and Scripts: History and Techniques*. Toronto, ON: University of Toronto Press, 1998.

Brown, Michelle P., and Patricia Lovett. *The Historical Sourcebook for Scribes*. London: The British Library, 1999.

Drogin, Marc. *Calligraphy of the Middle Ages and How to Do It*. New York, NY: Dover Publications, 1998.

—. *Historical Calligraphy: Its History and Technique*. New York, NY: Dover Publications, 1989.

If you only buy one book, buy this one. It's fantastic and only costs about \$17.

Harris, David. *The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them*. Hauppauge, NY: Barron's Educational Series, 2003.

Morgan, Margaret. *The Bible of Illuminated Letters: A Treasury of Decorative Calligraphy*. Hauppauge, NY: Barron's Educational Series, 2006.

Noble, Mary. *Calligraphy Alphabets for Beginners: The Easy Way to Learn Lettering and Illumination Techniques*. Hauppauge, NY: Barron's Educational Series, 2008.

Books about Scribes, Manuscripts, and Manuscript Culture:

Bischoff, Bernhard, Dáibhí Ó Cróinin (trans.), and David Ganz (trans.). *Latin Palaeography: Antiquity and the Middle Ages*. Cambridge: Cambridge University Press, 1990.

Brown, Michelle P. *A Guide to Western Historical Scripts from Antiquity to 1600*. Toronto, ON: University of Toronto Press, 1993.

—. *Manuscripts from the Anglo-Saxon Age*. Toronto, ON: University of Toronto Press, 2007.

—. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. Los Angeles, CA: J. Paul Getty Museum, 1994.

de Hamel, Christopher. *Scribes and Illuminators*. Toronto, ON: University of Toronto Press, 1992.

Derolez, Albert. *The Palaeography of Gothic Manuscript Books: From the Twelfth to the Early Sixteenth Century*. Cambridge: Cambridge University Press, 2006.

Knight, Stan. *Historical Scripts: from Classical Times to the Renaissance*. New Castle, DE: Oak Knoll Press, 1998.

Kwakkel, Erik. *Writing in Context: Insular Manuscript Culture 500-1200*. Leiden: Leiden University Press, 2013.

O'Neill, Timothy. *The Irish Hand: Scribes and their Manuscripts from the Earliest Times*. Cork: Cork University Press, 2014.

Parkes, M. B. *The Medieval Manuscripts of Keble College Oxford*. London: Scholar Press, 1979.

Whitley, Kathleen P. *The Gilded Page: The History and Technique of Manuscript Gilding*. London: The British Library, 2000.

Sources for Materials

<http://blainesart.com/>

Blaine's is an Anchorage-based fine art store. Its prices are usually a bit higher than online, but it's locally owned and has an excellent range of supplies.

<http://www.johnnealbooks.com/>

Possibly the most amazing source for calligraphy materials in the whole wide world. Has a special subsection for the SCA. They have pergamenata.

<http://calligraphyonline.org/suppliers/>

Sources for pens, ink, paper, books, and gilding supplies from the Society of Scribes and Illuminators, based in the UK. Their website provides a brief description of each of the suppliers. The Society's website also has a few items for sale. (NB, I have not used this source).

<http://www.dickblick.com/>

Dick Blick has a large assortment of supplies ranging from student to professional quality. I have purchased in store but not online.

<http://www.jherbin.com/>

Online seller, appears to have a wide range of high-end pens, inks, and sealing waxes (NB, I have not used this source).

<http://www.michaels.com>

Michaels stores have a limited range of introductory supplies at reasonable prices. I have purchased in store but not online.

<http://www.mulberrypaperandmore.com/>

Source for plant-based papers, including papyrus (NB, I have not used this source).

<http://www.paperinkarts.com/>

Online seller, appears to have a wide range of pens, inks, papers, and other tools (NB, I have not used this source).

<http://www.pergamena.net/>

Online seller of vegetable-tanned leather and parchment. Geared largely toward bookbinders and calligraphers (NB, I have not used this source).

<http://www.winsornewton.com/>

Windsor & Newton make some of the finest paints and inks in the world. I've bought their supplies in shops, but not from their website directly.

Kingdom Scribal Websites and/or Handbooks

West Kingdom

<http://scribes.westkingdom.org/>
http://scribes.westkingdom.org/Handbook/HBK_index.htm

Kingdom of Æthelmearc

<http://www.aethelmearc-scribes.org/>
<http://yamakaminari.com/aethelmearc-scribes/RedBook/index.html>

Kingdom of An Tir

<http://scribes.antir.sca.org/>
<http://scribes.antir.sca.org/scribes.php>

Kingdom of Ansteorra

<http://scribe.ansteorra.org/>
<http://scribe.ansteorra.org/education.php>

Kingdom of Artemisia

<http://artemisia.sca.org/new/download/scribal/ash1.pdf>
<http://artemisia.sca.org/new/download/scribal/ArtScrollTexts20070228.pdf>

Kingdom of Atenveldt

<http://arts.atenveldt.org/Guilds/AtenveldtCollegeofScribes>
<http://www.atenveldt.org/LinkClick.aspx?fileticket=Ghq13MGsx8w%3D&tabid=86&mid=1384>

Kingdom of Atlantia

<http://scribe.atlantia.sca.org/>
<http://scribe.atlantia.sca.org/resources/ASHandbook2008.pdf>

Kingdom of Caid

<http://scribes.sca-caid.org>
<http://scribes.sca-caid.org/handbook.php>

Kingdom of Calontir

<http://www.calontir.org/files/pdf/artsci/handbooks/guilds/sca-calontir-scribes-handbook-2004.pdf>

Kingdom of Drachenwald

<http://www.drachenwald.sca.org/content/signet-clerk>

Kingdom of Ealdomere

<http://scribal.wolfium.com/>
<http://scribal.wolfium.com/EScribalHandbook.pdf>

East Kingdom

<http://signet.eastkingdom.org/wp/>
http://signet.eastkingdom.org/wp/wp-content/uploads/2013/02/2011_ScribesHBvol4v1.pdf

Kingdom of Lochac

<http://www.sca.org.au/scribe/>
<http://www.sca.org.au/scribe/handbook/Lochac%20College%20of%20Scribes%20Handbook%202012.pdf>

Kingdom of Meridies

<http://heraldry.meridies.org/scrolls/>
<http://heraldry.meridies.org/scrolls/handbook.php>

Midrealm

<http://www.midrealm.org/heraldry/signet.php>
<http://www.midrealm.org/heraldry/forms/MKScribesHandbook.pdf>

Kingdom of Northshield

<http://www.northshield.org/resources/pdf/scrubeshandbook.pdf>

Kingdom of the Outlands

<http://www.scribes.outlands.org>
<http://www.rialto.org/scribes/Handbook.pdf>

Kingdom of Trimaris

<https://sites.google.com/site/trimariscos/home>