

Single Page Documentation with Viscountess Leyla, OL, mka Margaret Deppe, PhD

Did you, or are you going to, undertake an A&S project? Is it for display only, or will you enter it in a formal competition? Will there be a populace bean count or similar informal tally? Providing information beyond the item itself can make the difference between your item looking “OK” on the table and standing out as a really nice project, even if your documentation only fits on one sheet of paper!

Now, we’re not writing a novel here.... If your project is very complicated, you will need more than one page to fully describe the background research, how you went about deciding what to make and how to make it, and so on. But the single page format can still be useful as a cover page for large projects. Simple projects can often be documented on one page in “short form,” and for a display, that one page can tell passers-by little details that aren’t evident but matter in the larger scheme of things.

Using one sheet of paper (letter or legal size), you can provide a **summary** of your project in a layout that is **fast and easy to read** and illustrates your research and interpretation.

The “thumbnail” example works as a cover sheet for a complex project.

The “short form” documentation example will work for simple A&S entries.

The “simple summary” example provides basic info to a casual audience but leaves a lot out, so doesn’t work so well for competitions, but is excellent for displays and bean counts.

In any case, you have to decide what to include, and what to leave out!! You must choose the **essential** bits of info to include, because “everything” rarely fits on a single sheet of paper.

Lay out your info in a way that illustrates your **goal** for the page: My goal for the little bag was to highlight the design process; I figured most people would intuitively understand the use of a small bag, so I didn’t need to say “why.” Peter’s project was much more complex, so he provided a cover page with a *detailed list* of the items making up his entry and attributed them to an English ship’s carpenter; he didn’t elucidate on what he himself planned to do with them, and the rest of the documentation—only one person took time to read!—was right there with the box and tools, if anyone wanted more info. For the most part, you won’t have room to answer “why” you did the project using the single page format, and for the most part, the answer to “why” we do anything in the SCA is because it’s fun and we wanted or needed a (whatever it is)!

In general, you must answer four of the five “W” questions—“what, when, where, who” plus “how,” with at least one source, in more or less that order. **If there is a particular format recommended by the A&S sponsor, follow that format**, as Peter did for his tool box. If there is no specified format, you must organize your info in a way that leads the reader where YOU want to go. The hat page is an *explanation* of how the item was used in period, how I planned and made my own hat, and shows what two period hats looked like. The bag page takes the reader through the *process* of designing the motif; I didn’t go into much detail about how I actually made the bag, because that’s not what I

wanted to highlight. The page that was placed on the table with the bag was legal size, with a column for comments—but you could use that space, if needed, for images or to expand your info slightly.

Here is a suggested order for the elements of your information:

1. The bare bones of **WHAT** should go at the top of the page as a **title**; keep it simple! I used a fun but legible font for the title; Peter went for utility. Keep in mind that “what” a thing is may NOT be obvious to your audience/judge, so an obscure item may require a sentence of explanation.
2. Unless it’s an “anonymous” display, put your **name and contact info** (email &/or phone #) at the top of the page, below the title, or at the very bottom of the page, so people can ask questions later.
3. *If there is no preferred format*, the info should begin with a basic statement saying **WHAT** the item is and what it’s used for, if that’s not really obvious from the title—if it is, skip it. Then follow up with **WHEN** and **WHERE** the item would have come from and **WHO** used it. You should state **WHAT** materials it is made from. Use very basic wording. Again, **if there are specific criteria available, organize the page as directed**--Peter wrote his thumbnail documentation by answering the questions straight out of the A&S coordinator’s email instructions. For a project of that scale, one page is NOT adequate for formal competition, except as a cover page. My hat is a simple project, suitable for an A&S competition, and it fits nicely on a single sheet of paper.
4. Explain **HOW** you did what you did, using simple sentences. You can use a **sketch/photo** of your inspiration piece *if* it will be helpful. Provide a simple label or caption for each image, including its origin. “A picture is worth a thousand words,” but will also take up valuable space, so choose your images carefully! An image wouldn’t have helped Peter’s cover page, but images were critical for my little bag design summary. Please be mindful of copyright, especially for images.
5. If you must say **WHY** you did this—part of an ongoing project, for example—include that information with **HOW** or add it here, at the end, with a brief statement. Sometimes **WHY** goes with **WHAT**. None of the examples here explain **WHY**. Look at our goals for the summary: Peter focused on **WHAT** and I focused on **HOW** for both the formal A&S document and the demo page. Remember, this isn’t full documentation—it is a brief synopsis that quickly tells your reader what he/she needs to know per the **goal** of that single page.
5. Name your **sources**. Note that Peter had a **fully annotated bibliography** in the accompanying documentation packet, so he only listed titles on the cover page, with a note that the annotated bibliography was attached. For the display project summary, I **cited** my sources as I went along, whereas I used a source list with the most important references on the short form documentation. You probably won’t have space to include everything, but you must list all the works you actually refer to.

Keep things organized, and remember you will have to sacrifice some information if you want to fit everything on one page. If you need more pages, that’s OK, too—use the format recommended for the A&S competition to lay out your information. Most of all, have fun!

A Late Period Wooden Tool Box with Tools

SCA Name: Peter Joynar

Phone:

Email:

Thumbnail/Cover Page

Short description of the items:

Dovetailed box with rope handles, of type 2.4 from the Mary Rose find (16th cent. CE), *Before the Mast*, p. 393.

Inside – Woodworking tools:

Large plane is a jointer.

Fore-plane is the smaller plane with the rounded blade.

A side-escapement molding plane: for making fancy trim (molding).

Marking gauges: rounded top with the sliding arm and pin for marking lines and distances.

Mallet: a large wood hammer for striking chisels.

The angle gauge: shaped like a folding knife for marking angles.

Plane makers float: a rough, saw-like tool for shaping wood.

The items are all related as they are the tools a professional joiner would use for his craft (see below).

Where are the items from?

The tools are made in the English style. The box is a style most likely found in continental Europe.

When are they from?

The box dates to the fateful day that the English warship, Mary Rose, sank in 1545CE.

Who would have owned it?

A master joiner or ship's carpenter would have owned this box and the tools stored therein.

Materials and methods you used to make them?

The box is pine, with cut steel nails, a wire hinge and rope handles.

The mallet is made of beech.

The fore-plane and jointer planes are beech, with commercial blades.

The molding plane is maple, with an O2 hardened blade shaped by me.

The marking gauges are hard maple.

The angle gauge is beech and brass.

The plane-makers float is O2 unhardened tool steel.

I made the box using only hand tools, some of which are stored inside it. (I did not include the saws or saw bench.) The tools are worked predominantly with hand tools such as: saws, planes, chisels, gauges, marking tools, ruler, coarse file, and scraper. I used modern tools to make some parts of the planes. The internal angles on the planes are cut with a miter saw, as was the ripping of the sides of the molding plane.

What sources of documentation or inspiration did you use, if any?

Note: Complete annotated reference list at the end of the full documentation

Before the Mast: Life and Death Aboard the Mary Rose

Four Centuries of Dutch Planes and Planemakers

British Planemakers from 1700

The Joiner and the Cabinet Maker

The Book of Trades

The Art of Joinery

Making Woodwork Aids & Devices

Until Inter-library loan came to my rescue: I had been struggling to find credible documentation for woodworking tools, hence a number of the items closely resemble surviving 19th century tools.

A Medieval Egyptian Cap

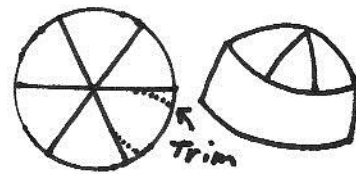
A&S competition short form

By Leyla

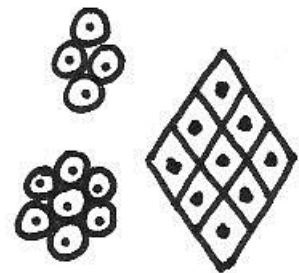
This is the type of cap worn in Mamluk Egypt (1250-1517AD) by men, women, and children. A man could wear this cap when indoors, or under a turban or head-cloth when leaving the house; a woman could wear a cap as the bottom layer under her veil(s) (Atil, 1981, p. 234).

The Ashmolean Museum has six extant Mamluk caps; several are embroidered with buttonhole eyelets (Ellis, 2001, pp. 92-93); most are made of silk and lined with linen. I made my cap entirely of linen so it is machine washable; I chose dark blue and red linen for the body of the cap and ecru for the lining.

I patterned my cap after the cap from the Cleveland Museum of Art, as described by Atil with a better photograph from the Cleveland Museum's online catalog (sketch at right, see sources, below). There are six wedges sewn together for the crown and a single wide rectangle as the upright band. I cut a circle of linen of each color, then folded each circle and cut it into six equal wedges. I trimmed the wedges slightly, so when I sewed the wedges back together, alternating colors, the crown became dome shaped. I machine stitched all of the structural seams on the hat; I hand stitched the lining to the inside of the crown.



The inspiration for the diamond-shaped and hexagon or flower-shaped buttonhole eyelet patterns come from a cap and bag shown in Ellis (2001) pp. 93-94 and another cap in the Ashmolean's online catalog (EA 1984.126, URL below). I used red, white, and green DMC cotton embroidery floss, which has the sheen of silk but is colorfast and machine washable. I embroidered the cap after it was fully assembled.



Sources:

Atil, E. *Renaissance of Islam: Art of the Mamluks*.

Washington D. C.: Smithsonian Books, 1981; p. 234. Photo/description of a Mamluk hat.

<http://www.clevelandart.org/art/1950.510J> Image of this cap in the Cleveland Museum of Art.

Ellis, M. *Embroideries and Samplers from Islamic Egypt*.

Oxford: Ashmolean Museum, 2001; pp. 92-94. Photos/descriptions of two Mamluk hats & a bag.

<http://www.jameelcentre.ashmolean.org/object/EA1984.123> Cap with buttonhole eyelets, Ellis p. 93.

<http://www.jameelcentre.ashmolean.org/object/EA1984.125>. Bag with buttonhole eyelets, Ellis p. 94.

<http://www.jameelcentre.ashmolean.org/object/EA1984.126> Another cap with buttonhole eyelets from the Newberry Collection in the Ashmolean Museum, Oxford, UK.

A small bag with a silk and metal thread pomegranate design

The Inspiration Piece...

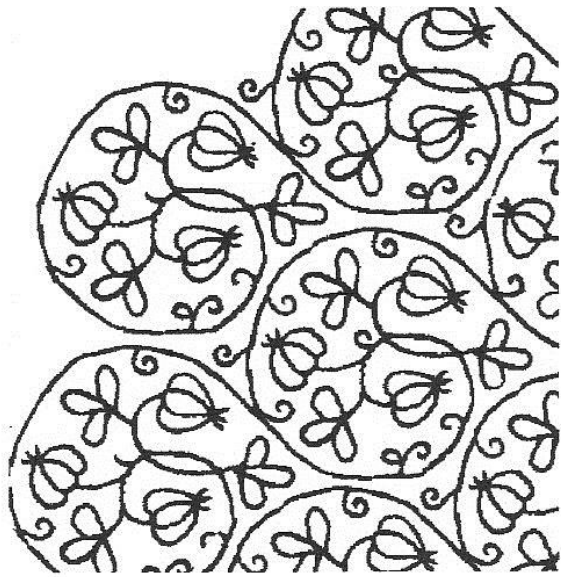
for the embroidery was an early 17th century English coif sold by Christie's of London. It is linen worked in chain stitch, with a row of black silk between two rows of cream silk.

Image can be found at:

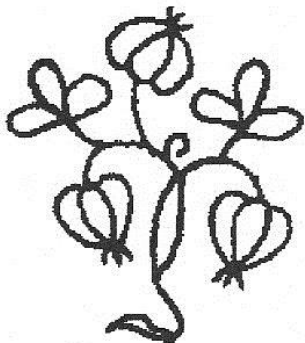
<http://www.christies.com/lotfinder/LotDetailsPrintable.aspx?intObjectID=5120698>

My Design Process

1. I printed the image and traced the pattern (a coiling "rinceau")



2. I isolated the main motif & turned it into a floral spot (sprig).



Display project summary

3. I compared it to pomegranate patterns from the same place/time period, including a pomegranate spot sketched from an English pattern book, 1632: Richard Shorleyker's *Scholehouse for the Needle*, plate O1 (J. & E. Mason, 1998, ISBN 9781872665726).



4. I re-drew the rinceau with round pomegranates, like Shorleyker's, and pointier leaves.



I used white linen fabric for the bag base and traced the pattern onto the linen using an extra fine Sharpie permanent marker and a window.

I embroidered the design "in hand" (no frame) using royal blue silk (*soie perlee*) for the center row. To give the bag a bit of sparkle, I chose to use silver metal thread (inexpensive DMC metallic, one strand) for the outlining rows.

I finished the bag using a white silk shantung lining. I used a royal blue cord for the drawstrings, and would like to add small blue tassels (DMC cotton) on the bottom to balance the blue.

By Leyla/Margaret Deppe