

WaterSpark

August - September 2019

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Shire Lagerdamm



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GREETINGS;

Allow me to introduce myself. I am THL Aine ingen in Gobhann, your new Chronicler. First, I would like to thank THL Resa de Oliphant, who for many, many years served as the Shire Chronicler. Her service to the Shire, Kingdom and Society is legendary. I hope to honor her as I take up this mantle of service to the Shire. I have been a Herald for many years and have held many Heraldic positions in the Shire and Kingdom but this is new for me. I want to thank the Shire, for having faith in me as I endeavor to explore this new territory. I will be looking forward to receiving your input with articles, handouts, photos and artwork. If you would like to submit something or just make a suggestion, please send it to me at aine.gobhann@gmail.com.

Yours in Service,

Aine



Shire Website

www.lagerdamm.org/

Shire Facebook Page

<https://www.facebook.com/ShireLagerdamm/>

Monthly Meetings:

Fighter Practice – Every Tuesday

Location: UCA campus at Short Denny Hall next to the Student Center

Time: Approximately 6:30PM-8PM

See the Shire Lagerdamm Facebook page for updates on status of the fighter practice.

Parking is best behind the health center or physical plant. You can park in yellow areas (faculty) after 4:30pm.

Business Meeting – Second Sunday of the month

Location: Faulkner County Library, usually in one of the big meeting rooms on the west (left) side of the library.

Time: Approximately 1:30PM-4PM



Arts and Sciences:

Usually third Saturday of the month

Our "Arts & Sciences" are the crafts, skills, and technologies from the time period and cultures that the SCA covers. Participants research, study, and practice these skills and then share their results with others. You will see them in use and on display at our events - the recipes used for a feast, the armor worn in combat, the scrolls presented in Court, and the costumes (garb) we wear, just to name a few.

For research on particular time periods and countries, visit the [Research and Resources](#) page.

[SCA Kingdom Arts & Sciences pages](#) and Kingdom A&S contacts

[Arts and Sciences of the Middle Ages and Renaissance](#)

[Kingdom of Atlantia's Arts and Sciences](#) page

[Stephan's Florilegium](#)

An extensive collection of files on various SCA-related topics, collected from postings to SCA newsgroups and mailing lists, plus articles submitted by their authors

[Publications of Interest to SCA participants](#)

Over 45 publications on varying topics, including archery, heraldry, cooking, brewing, bardic arts, dance, and more

[Mailing List for SCA Arts and Sciences](#)

Covers Arts and Sciences in the SCA, with an emphasis on Old World, pre-1601 recreation. Encourages sharing information about resources and projects, discussing ways to promote the arts and sciences on local and kingdom levels, and information sharing across the Known World.

Since there is a regional A&S in August and in September Kingdom A&S. I thought that I would search out something to put in the newsletter that might be beneficial to someone that is thinking about entering. I found, thanks to Mistress Isabel, a wonderful piece done by Dame Tipperith. I'd like to thank Dame Tipperith for giving me permission to use this in the newsletter. Hope this is as helpful to you as it was to me.

Aine, Chronieler

Basic Documentation for use in the SCA

*Dame Gisela von Edgemund, called Tipperith
aka Penny Rubow*
prubow@yahoo.com

Many of us get into the SCA with little or no training in research and writing. We convince ourselves that research is for academics living in ivory towers and we cannot possibly live up to that standard. We've never been presented with a process for performing research and writing about what we've learned. With regards to documentation we are not sure what to include, and what to leave out. Finally, many of us lack confidence in our writing abilities. The good news is that research and writing are skills that can be learned! These are both processes that can be performed and repeated.

There are many reasons to document the research you do in the SCA:

you enjoy the items you produce and you want to be able to share your knowledge with others

supports the goals of the SCA by helping to maintain the non-profit status

provides a method of tracking your work

makes for repeatable processes and refinement of your process

you are entering a competition and you need to tell the judges about your work

Research

Before you can prepare your documentation, you have to do the research! No worries, as stated earlier, this is a step-by-step process. The following outlines a simple process, followed by some important tips.

- 1) Choose your project.** What is it that you want to learn more about? What do you find interesting about this item?
- 2) Read and look at information on your project.** Whenever possible work from period sources. Use extant examples and, or, works written during period.

- a) Paintings, woodblocks and illuminations. Two dimensional works from the period can reveal a great deal of information about the daily lives of the people living in the time and culture. For example, an illustration from the Book of Hours of Catherine of Cleves show the Holy Family at home. Mary sits at a loom weaving, Joseph is at work with his carpentry tools, and in the center of the painting the Christ child is depicted in a wooden walker. (Anonymous artist known only as the Master of Catherine of Cleves, 1440, Morgan Library and Museum, New York, New York)
- b) Travel journals from the period, such as Thomas Coryat's *Coryat's Crudities*.
- c) Legal documents of the period, such as Household inventories, wills and contracts. For example *Abstracts of Somersetshire Wills, Etc, Copied From the Manuscript Collections of the Late Rev. Frederick Brown*, by Frederick Arthur Crisp or *The Great Wardrobe Accounts of Henry VII and Henry VIII* (London Record Society), edited by Maria Hayward.
- d) Period "how to books" such as pattern books for embroidery and lace, or period cook books.

3) Keep your eyes open for information on:

When and where was the item used in period?

What materials was it made of?

What process was used in period to produce the item?

What tools would have been used?

4) Talk to/read about how others have approached this type of item.

Consider on line communities that are focused on the type of research you are interested in.

5) As you are looking at the source material keep notes.

Be sure to record where the information came from! Think of it as a project journal.

6) Develop your plan.

a) Bring everything into focus, in some cases you may need to expand your project, or, you may need to narrow it. In some cases you will need to make compromises. Be realistic.

b) Establish a timeline.

c) Identify the tools and materials you will need. Stay as close to what was used in period as possible.

7) Execute your plan!

Research Tips:

- Find a mentor with whom you can discuss your project.
- Do the research before you begin your project. Nothing is more difficult than trying to “back-document”!
- Understand that researching your project can be a long process.
- Be clear about the scope of your project. Beware the “Infinite Regression” trap i.e. documenting each element and the elements of the elements, of your project.

The documentation part....

You’ve done the research, finished your project, and now it’s time to make a decision. Will you turn those notes into a research paper, or use them to document your project?

Documentation is to accompany items that you have produced. It explains what you did, how you did it, and what you learned in the process. Research papers stand alone and should discuss the different points of view on a subject, what you’ve learned, and what new and unique conclusions you have reached. Documentation and research papers serve different purposes, and are intended for different audiences. Since our focus here is on documentation, we will leave the Research paper writing for another time!

Compiling your documentation will be fairly easy if you kept notes during your research. Well written documentation can be provided in a few pages, two or three is usually adequate. Use an appendix of your supporting works, pictures, progress photos, etc. The instructions below provide a basic outline for writing the documentation. Also, examples of forms that can help you organize your work follow these instructions, along with a couple of sample pieces of documentation.

First: Pull your notes together and review your sources and basic information.

Second: Set up your document as follows:

Section One: State the history or inspiration of the piece. You will need to include:
Places and dates
Tools and materials, comparing the original to their modern equivalent, explaining any substitutions, color choices, etc.;
Use citations throughout your documentation.

Section Two: Describe the technique you used to create the piece, comparing what was done in period to how you completed the piece.

Section Three: Discuss in this section what you learned, what you would have done differently, and what you will change the next time this project is done.

Section Four: Provide a list of your sources – your bibliography. (See below for tips.)

Section Five: Appendix. The appendix materials should be organized and numbered in such a way that the reviewer can quickly find the reference.

Documentation tips:

Preparing documentation is like any other skill: you have to practice, practice, and then practice some more. Make documentation a habit. Even if you don't immediately use it for a class or competition, you will have it handy so that you can find the information quickly when you want to repeat the process.

The infinite documentation loop. A common question among SCA researchers is how granular do I need to be with my research? When is enough enough? This is a real struggle, and there is no real answer. While it is important to provide a context for your work, don't go beyond the immediate context. For example, if you are performing a troubadour song from 13th century Provence, you don't need to give a complete history of the troubadour movement throughout Europe. Explain who might have performed this particular song, to what sort of audience, with what sort of accompaniment.

Document, or explain any deviations from how the item would have been in period. If there is something unique or obviously questionable about your project explain it. If you substitute modern materials explain why. For example – if you are recreating Tudor ladies make-up you would want to explain that poisonous materials like lead or mercury were found in period cosmetics, so you've chosen to substitute a modern, non-toxic product.

Be specific on what you are documenting. Don't spend your time documenting the leather tanning process if your project is a leather bound book.

Mark your main points; make it easy for your reader to find specific information on your work. Decide what the important points are (for instance, design sources, choice of fabric and threads, types of stitch and finishing techniques) and make them easy to find on the page.

Teach your reader. Don't assume the person reading your documentation will automatically know what your item would be made of, or used for. Use this as an opportunity to teach them.

Stay focused. Documentation should be as brief as possible and still make all the necessary points.

Be concise. Keep your writing simple and straightforward. Keep your sentences and words short. Resist any temptation to pad or to impress by using inflated language (eg: utilize for use).

Give your sources. List the books, paintings, and web sites that were the important sources for your project. For books and articles provide the publisher as well as the author and title, because that will often tell your reader more about the source. For web sources give the authors name, the date of publication, and the URL. For paintings provide the artist's last name, first name, and the year painted. You may also provide the painting's owner/museum's name, and the city where the painting is located. For extant provide format of information (wall text, object label, brochure, etc); gallery name; number or exhibition title; museum name; city; state.

Resources

SCA Arts & Sciences Easy Documentation-Writing Form. A fillable form that helps you organize your documentation. <http://www.larsdatter.com/ezdoc/basic.pdf>

Writing a Bibliography (examples of APA & MLA styles). This website provides useful tips for creating a bibliography.

<https://www.sciencebuddies.org/science-fair-projects/science-fair/writing-a-bibliography-examples-of-apa-mla-styles>

Documentation is not an Obituary. Good article on the how's and why's of documentation. <http://greydragon.org/library/docisnotobit.html>

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Sample Documentation (1)

Project: Purse with a double ring that is drawn closed on top. Three pouches on the front. Western European, 15th – 16th centuries. (Appendix, photos 1 and 2)

Framed purses were popular in western Europe for both men and women. The frames were constructed of iron, tin-plated iron, brass, silver and gold. The bag portion was often leather, but could sometimes be made of fabric. The gathering tapes during period would have most likely been braided linen. These bags were usually lined with silk or linen. (Goubitz)

Materials: This purse is constructed from leather, linen, waxed linen thread, woven poly/cotton tape, brass double-ring purse frame and metal decorative beads. The leather for this purse was provided by the person for whom it was being made; the colors were his choice. Linen was chosen for the lining. The poly/cotton tape was substituted to match the color of the leather. (Goubitz)

Tools: steel needles, awl, sewing machine, scissors, hole punch, muslin and rotary cutter.

Procedure: The purse was assembled in the following method:

Pattern Development

- 1) A pattern was developed using cotton muslin to ensure the shape and size of the purse and pouchlets was correct and would fit the purse harp.
- 2) The pattern was tested using scrap leather to ensure the fit for the exterior purse on the harp was correct and the interior purse fit and lay correctly inside the exterior purse. At this time I also tested to make sure the top section was tall enough to adequately gather in and close.
- 3) Using the muslin pattern the shapes were drawn on the leather with ink then cut out using a rotary cutter. In period the leather would have been cut using a leather knife.

Assembly

- 1) The exterior body of the purse and the linen lining, as well as the interior purse and lining were sewn using a modern sewing machine using cotton sewing thread. In period this work would have been done by hand, but I choose to sew it on the machine to spare my hands.
- 2) The gathering holes for the pouchlets were marked with ink and punched with a hole punch.
- 3) The pouchlets were attached by hand, using waxed linen thread, awl, and steel needle.
- 4) The interior purse was attached to the inside ring on the harp by hand, using waxed linen thread.
- 5) The exterior purse was attached to the outside ring on the harp by hand, using waxed linen thread.

Finishing

- 1) The holes on the exterior purse for the gathering ties on the pouchlets, and on the top of the interior purse were then made with a hole punch.
- 2) The poly/cotton tape was passed through the gathering holes in the body then through the pouchlets.
- 3) The poly/cotton tape was passed through the gathering holes in the top of the interior purse.
- 4) Metal beads were added to the ends of the poly/cotton tape and the ends of the taper were frayed.
- 5) Additional sections of the poly/cotton tape were knotted, metal beads added and the ends frayed to form a tassel. These were then hand stitched to the bottom of the purse.

Findings:

I'm pleased with the look of this purse. When worn it lays against the body in a very similar fashion as those you would see in paintings from the period. It is functional and is fit for the use it is intended.

I accidentally punched holes in the body of the bag when trying to punch the interior holes for the pouchlets. In the future I would re-order the assembly of the purse to make the punching of the interior holes easier (and reduce the risk of punching unwanted holes!)

For future projects I would use a vegetable dyed leather, rather than the commercially dyed leather used for this project. I would also like to learn to use a lucet to make my own tying cords.

Sources:

Goubitz, Olaf. *Purses in Pieces*. Foundation for Promoting Archaeology, 2009.

Iron frame of a ring-framed purse with two rings and a suspended swivel. Amsterdam Historic Museum, permanent collection. Amsterdam.

The Curious Frau. *Bags and Purses in 16th Century Germany*.

<http://curiousfrau.com/2009/04/02/bags-and-purses-in-16th-century-germany/>

Appendix



Extant double-ring purse in the Germanisches Nationalmuseum. Dated 1600 – 1649



Purses on deposit in Kunsthistorische museum, Vienna (16th century)

Sample Documentation (2)

Bradford Pincushion

I've charted several needlepoint patterns from photographs of the Bradford Table Carpet (English, late 16th c., Victoria & Albert, T.143-1928) and wished to have a physical example of how one of the designs might look in real life. The carpet is described in several books as being in silk threads on heavy linen or linen canvas in tent stitch at 20 stitches per inch.



Materials:

20-ct heavy needlework fabric (Zweigart "Lugana"), 52% cotton/48% rayon

12-ply silk floss (Rainbow Gallery "Splendor"), used in 4-ply strands

cotton velveteen backing

cotton batting

tassels:

12-ply silk floss (Rainbow Gallery "Splendor"), used in 4-ply strands

wooden beads, 1/2" diameter

brass screw eyes

Stitches:

tent stitch

detached buttonhole on tassel heads

Design:

I charted the bird from a color photograph of the Bradford Table Carpet in Embroidery in Britain from 1200 to 1750 by Donald King and Santina Levey. The border is a smaller scale adaptation of the borders on the carpet as seen in the same photograph and in photographs from other books.

Style:

Pincushions seem to have been a common needle worked artifact in the period.

Several are shown in embroidery books. In particular, there is a small 2 1/2" square pincushion attached to a purse (English, early 17th c., Victoria & Albert, T.316-1898) and a larger rectangular pincushion of about 10 1/2" by 6" (English, late 16th or early 17th c., Victoria & Albert, T.317-1898). Both were worked with tent stitch in silk and both have corner tassels attached with metal rings or hooks.

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Expediencies:

I was unable to find linen fabric or canvas of the desired count and used a cotton/rayon version instead, since what was important to me was to duplicate the stitch count of the original. I was also unable to find unspun wool to stuff the pincushion, which I believe to have been more likely used than cotton, although cotton was available as padding in this period. Since the background material and the stuffing are not seen, I was willing to make these substitutions.

The tassels turned out to be a bit larger than desired. Next time I'll look for smaller beads.

Discoveries:

I have a much increased appreciation of the effort involved in making the Bradford Table Carpet. The entire carpet is about 13 feet by almost 6 feet (400 x 175 cm). My small pincushion is about 3 ½" square (9 cm) and took approximately 20 hours of work for the needlepoint. This implies that the entire carpet could have taken more than 17,000 hours to complete (though they were certainly more experienced and thus, one hopes, faster). I was also concerned about my ability to make Elizabeth style tassels, where a wooden form is covered with silk or metal threads and then with detached buttonhole stitching. The ones made turned out to be much less difficult than expected.

Sources:

Beck, Thomasina. *The Embroiderer's Story: Needlework from the Renaissance to the Present Day*. Devon: David & Charles, 1995.

Hanson, Carol, as Caryl de Trecesson. *Designs, Period*. 3rd edition. Malden, MA: Chanson Press, 1996. Privately published; now available on-line.

King, Donald, and Santina Levey. *The Victoria & Albert Museum's Textile Collection: Embroidery in Britain from 1200 to 1750*. New York: Canopy Books, 1993.

Schuette, Marie, and Signid Muller-Christensen. Text translated by Donald King. *A Pictorial History of Embroidery*. New York: Frederick A. Praeger, 1964.

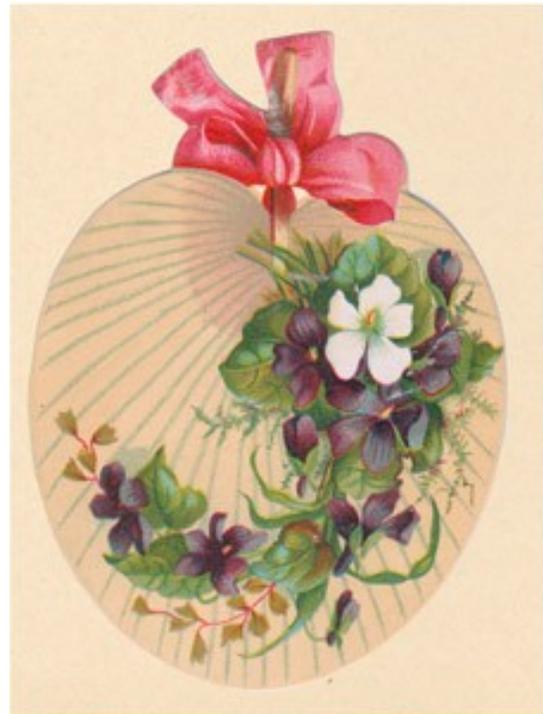
Staniland, Kay. *Embroiders*. Toronto: University of Toronto Press, 1991. (Medieval Craftsmen series). Reprint, 1997.

Wardle, Patricia. *Guide to English Embroidery [Victoria and Albert Museum]*. London: Her Majesty's Stationery Office, 1970.

Pattern:

Uses 6 shades of brown and 3 shades of green; 74 squares x 74 squares.

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