Medieval and Renaissance Pavilions

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Introduction
Paintings exist illustrating tents and pavilions of various shapes and sizes through several centuries and numerous countries. This class will evaluate extant illustrations to glean what information we can about the types of tents and pavilions that were used, how they may have been supported and how they were decorated.

Pavilions were used for temporary living quarters, such as by noblemen on a military campaign and courtiers following the king on progress. It is likely that only the well-to-do with a significant train of their own servants would be carrying the large loads required to assemble and furnish a large pavilion. Lower classes in the campaign or progress would use simpler structures made by draping a large fabric over some sticks.

Tent Shapes
There was a wide variation in the styles and shapes of tents used in this time period. Although some of the shapes can be seen as a progression from simple to complex, both ends of the spectrum were used over a wide time period.

Simple Shapes
Some of the simplest tents would be simply a rectangle of fabric draped over poles and staked to the ground. This could include a set of vertical poles, possibly with a ridgepole to make a straight topline as shown in this detail from a painting of a camp during a treaty meeting (below left). Some of the outlying tents in a scene depicting Charles V show simple tents that appear to be draped over branches likely found at the scene (below right).

Norse tents such as those based on the Oseberg ship burial have this simple triangular shape with enclosed ends (below left), which have decorative woodwork on the end supports. This shape is also seen in a tent style called the geteld, seen in the Eadwine Psalter, which has an elongated ridge beam and draped end panels (below right).
Simple round shapes were also seen. The simplest of these is where there is a single center pole, from which fabric is draped downwards and staked in a circle around the bottom (below, left). The fabric could also be more clearly shaped into a defined cone (below, right). The cone shape does not provide much interior space, but is easily set up.

These two styles could be combined into what was called a bell tent (below right).

Wall Tents

The type of tent commonly referred to as a wall tent takes a rectangular shape even further by adding vertical walls so that the wedge raises up to make a roof. Walls could also be added below a conical roof. This makes the round pavilion shown below right.
Complex Shapes

Two semi-circles can be separated by a rectangular section, making an oval as shown below left. From there, it is theoretically possible to continue adding sections and expanding. These drawings appear to be conceptual design drawings created for Henry VIII, but never actually built.

Honour’s Tent, King Rene D’Anjou’s Book of Love, 1457. www.greyldragon.org/library/tentpics/kr_honors_tent.gif

Designs for Henry VIII, 1520, British Library. home.adelphi.edu/~sbloch/scottents/pictures/db/BL_Cotton_Augustus_III_11.jpg

Frequency of Various Shapes

We can attempt to get some idea of the prevalence of various styles of pavilions by looking at how often each style appears in various paintings and drawings. This doesn’t necessarily reflect the actual usage in real life, but is the closest that we can get to counting relative numbers of pavilions.

This early drawing (14th century) shows that round pavilions were quite popular. This particular drawing shows a single rectangular wall tent amongst its rounded counterparts.

Roman du Ray Meliadus de Leonnoys, c. 1360, British Library. home.adelphi.edu/sbloch/ma/tents/pictures/frombob/tentpic1.html
This German illustration from the 15th century shows a mobile village, with the wagons that were apparently used to move it. There are two wedge tents (a variation with curved ends known as a bell wedge tent) towards the top left and center right. There are a few flattened conical tents. There are a number of oval tents and many round ones. There do not appear to be any rectangular wall tents in this collection. This very detailed drawing provides much to study for those interested in pavilions.

Das Mittelalteriche Hausbuch, 15th century.
de.wikipedia.org/w/index.php?title=Datei:Hausbuch_Wolfegg_53r_53r1_Heerlager.jpg

This is another detailed drawing of a large number of tents and pavilions. Some are in the process of being put up (or possibly taken down). Here, wall tents and rounds are seen in approximately even numbers, with a few wedge tents here and there.

Henry VIII Siege train from 1544 Bologne.
www.currentmiddleages.org/tents/bologne.htm
This painting of the camp of Charles V shows the royal encampment at the center, with some nobles’ pavilions surrounding it. Additional camp followers reside in simple temporary dwellings on the fringes. These simple tents likely use branches cut on site as poles, rather than requiring poles to be transported. We see some simple shelters and wedges, several rounds and what appears to be some connected pavilions in the center.

The “Field of Cloth of Gold” was a diplomatic meeting where King Henry VIII of England met with King Francis I of France to improve relations between the two countries. The famous painting of this event shows a village of pavilions stretching into the distance. This event shows nearly all round pavilions, some with connecting sections between them.

**Pavilion Structure**

In attempting to determine how to build a pavilion, we must use a variety of sources. There are few extant pavilions (several are shown below), though many of these are now displayed in museums using modern, minimalist internal structures rather than anything like their original frames. We can examine paintings that include pavilions, though sometimes they are just included as background and cannot always be assume to incorporate detailed construction details. There are a few manuals that include tent-making instructions. Some, such as the 16th century German tailors manual (below left) primarily concerns itself with cutting diagrams rather than details on how to support the structure. Another Italian source from the 16th century contains numerous illustrations of different shapes of pavilions, along with a few construction drawings such as this drawing of a wall with hanging loops and toggle closures (below right).
Round Tent Structure

In some images, the rope system is shown in detail (below left). These pavilions show high wind ropes coming off of the top ridge, tensioned ropes coming away at a considerable angle from the eaves, and short ropes staking down the bottom edge. The angle of the eave ropes, and the gentle droop of the roof, would seem to indicate that the structure of these tents is provided simply by a center pole (two for the oval), a ridge pole (for the oval), and the ropes.

For other tents, however, it is clear that the eave ropes do not have sufficient tension and are not at an appropriate angle to provide the structure for the tent (below right). There must be some additional structure inside this tent. Although it could be perimeter poles, one would expect to see a spike or filial poking above the eave line. A hub and spoke arrangement emanating from the center pole or a continuous ring at the eave line would produce this shape.

In the drawing of An army breaking camp by Giovanni Bettini (below left), round pavilions are held up by center poles and ropes, and possibly an internal structure. The shape is clearly not provided by any perimeter poles. An illustration from Jean Froissart’s Chronicles (below right) shows a round pavilion that is falling down, yet maintaining its structure. While this may simply be a story-telling detail, it is realistic enough to think that the artist may have known about an internal structure. While the Bettini tents could be keeping their shape simply from the ropes, the Froissart tent would have to have a structure such as a hub and spoke or internal ring to maintain this shape while falling.
Rectangular Tent Structure

Some images of rectangular tents that are open on the ends show wooden support structure along the ridge and eaves (below left). This could be the same structure used in closed-end rectangular tents, or this might only be used when the canvas is simply a long, draped rectangle.

One image of an encampment of 1544 shows the roof structure of a square tent being carried while the walls and ropes hang loose (below right). This would seem to indicate that, in this case, there would have been an internal structure shaping the roof, plus some poles either along the centerline or corners.

Interestingly, there are few (if any) pictures that support the idea of perimeter poles with spikes (as is often done today) for any shape of tent. Although it would be difficult to create a wall tent without them, we don’t see finials at the eave line as one would expect. Occasionally, rectangular tents are shown with ropes at the eave line (below left), in this case with reinforcing grommets around the holes.
Some modern tent makers have envisioned an internal perimeter pole without spikes on the top, but rather with a flat-topped pole with a rope exiting through the tent wall (below right).

![Regnaut de Montauban, Biblioque nationale de France](gallica.bnf.fr/ark:/12148/btv1b550071656/f135.item)

![Tentorium – Right-Angled Doublet Mast Pavilion](www.tentorium.pl/namioty/prostokatne/?lg=en)

**Integral poles in walls**

One final intriguing set of images show some encampments being set up. The walls appear to have integral poles. While these seem to not be structural in holding the pavilion upright, since the top of the pavilion is already in place with a center pole and ropes, this is an interesting possibility to support the weight of the walls themselves without hanging them from the roof section.

![Encampment of Sigismund, by Basilio of Parma, 1450-1500, Bibliotheque Nationale de France](gallica.bnf.fr/ark:/12148/btv1b525024658/f96.item)

![Encampment of King Alfonso, by Basilio of Parma, 1450-1500 Bibliotheque Nationale de France](gallica.bnf.fr/ark:/12148/btv1b525024658/f17.item)
Pavilion Color and Decoration

Colors

While white pavilions are shown more often than any other color, there are various hues that appear in the images. In the two images shown below, we see white, blue and pink pavilions mixed among the white ones. This particular document (included quite a few times in this class handout) is primarily story-telling, as it is an illustrated history of France. However, we see color in many other examples, such as the design drawings for Henry VIII (above) and De Machinis (below right), which was a document produced by an engineer.

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Decoration

Many of the images show decoration patterns that include vertical stripes (below left). This may have been use to cover the seams and add some waterproofing to them. Then we often see repeating patterns around the eave lines and at the ridges, generally referred to as Gothic Tracing (below right).

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**Extant Pavilions**

There are very few remaining medieval and Renaissance pavilions that are still in existence. Those that remain are almost always displayed in museums with modern structural support.

**Basel**

This round pavilion was built in the first half of the 17th century for a guild in the town of Basel, known as the Golden Star. It was originally supported by ropes that attached into leather-reinforced grommets using a metal hook. The decorative blue stripes are additional fabric stitched into the seams. There is a leather roof cap with metal studs and rings for high wind ropes to be attached. In the museum, it is displayed using a modern, wooden internal structure so that the ropes do not have to be pulled out into the surrounding display space.

Extant pavilion designed to be supported by ropes, Historical Museum in Basel, Switzerland.

www.greydragon.org/pavilions/basel.html
Madrid

This extant pavilion dates to between 1542-1545, when it was built for Admiral Martin Alfonso de Sousa, the governor to the Portuguese colony in India. It is highly decorated both inside and out, with a separate internal layer (like a tent inside a tent) that functions as both decoration and insulation. It is currently supported by a modern structure that is not trying to replicate the original support.

Master Terafan Greydragon has found some additional support for the theory of the hub and spoke design while examining this pavilion. He found that there were slits at regular intervals in the interior fabric, allowing access to the external layer. The external layer of the tent was reinforced at each of these points with leather. The placement of this reinforcement would not have been effective against vertical perimeter poles. Master Terafan felt that it would only have protected the outer layer from wear if the pole pushing against it was horizontal i.e. in a hub and spoke arrangement.

Extant pavilion possibly designed for hub and spoke, Spanish Army Museum in Madrid, Spain.
www.greydragon.org/pavilions/Spain/index.html
Istanbul

The Istanbul Military Museum apparently contains a number of extant military tents. There is not much information available about them, but I have found this image of a small square tent. It is described as a wall tent with a removable wall. It is clearly supported with minimal modern structure in the museum. It seems clear that the front edge was never made to have perimeter poles, though it is impossible to tell from this photo how the back edge is supported.

Graz

Another extant pavilion is at the Armory at Graz. There are some old images available online that were taken when the tent was on display in Hull, Ottawa. It is also supported with a modern structure, and though the photos show some interesting details, they don’t really give much insight into the original support.
**Practical Construction**

The period illustrations may have given you a good idea of the shape and overall design of the pavilion that you plan to make. Now, you need to figure out the details that will bring this vision to life.

**Size**

How do you determine the size you should make your new pavilion? There are several considerations to factor in. If you plan to camp at an event with a space allocation, you likely want to stay below half of it per person, to leave space for ropes, walkways and common areas. Fighters generally need more space than non-fighters, to accommodate all of their gear. What furniture do you have, or intend to make or buy?

Drawing a floorplan out on grid paper is a good way to visualize how large a space is compared to known items such as a bed. You may even want to use tape to lay it out on the ground and see how it feels in full scale. The design is not just two-dimensions on the ground, however. Be sure to factor in any loss of vertical space due to angled walls in any tent that has them (such as any non-wall tent, plus any wall tent that incorporates slanted walls). Make decisions about the height of the tent and of the eaves (in a wall tent), factoring in roof pitch (so water will shed easily), height of the eaves (ideally reachable for attaching walls or handing items) and overall visual appeal.

**Pattern**

Once you have an overall design, you’ll need to translate that into a flat pattern so that you can cut and sew it. There are a number of resources in print and online that can help you with this step (see Resources – previous page). The geometry of tent design may not make intuitive sense right away (a round pavilion is made of triangles and quadrilaterals), but if you picture each face of the shape, you can hopefully learn to visualize how the shapes combine to make the three-dimensional space. I highly recommend that once you have developed the pattern, you create a scale version out of paper and ensure that the shapes all combine into the three-dimension space you planned. This 3-D modeling may seem like busy work, but if you’ve made an error in your calculations, you’ll be much happier finding it in this stage than once you have put scissors to fabric.
Other Details

There will be some design details that will factor into your tent structure. Some of these – such as overhangs and sod flaps – will affect the fabric that you need to purchase. Others – such as attached versus hanging walls – will affect the need for other supplies.

You will likely want overhangs at the eaves if you are making a wall tent of any shape. These hang down from the roof and allow the walls to be connected up underneath them, allowing rain to spill over the gap. These are generally in the 6” – 9” range in length, and will be the same width as the roof panels they are attached to. Overhangs can either be all sewn together, so that there is one continuous strip all the way around the tent, or each hemmed and attached separately. The second method isn’t as watertight, since the overhangs can flap up more easily and allow wind and water to make their way inside.

Sod flaps are pieces of fabric that are either an extension of the wall, or a separate attached piece. These fold towards the interior of the tent and under whatever floor cloth you are using. They direct water to the ground under your floor, rather than on top of it. These can be around 9” – 12” long, and as wide as the wall panel they are attached to. Groups of sod flaps on a single wall can be attached together before finishing the edges and attaching them to the bottom edge of the wall.

A door is often made by having two wall panels overlap for one section of the wall. Airflow is particularly good if there are two doors – one front and one back. These overlapping panels can be fastened shut – one on the outside and one on the inside. Be sure to include the extra section in your count of wall panels. You can skip the sod flap on one of the overlapped door panels, if you wish.

The walls of a wall tent can be permanently attached to the roof, or can be hung once the roof is up. Integral walls have the advantage of allowing the lower edges to be staked in place and then the roof raised all at once. There is little need for extra ropes if the seams of the walls act as stabilizers. However, this makes for a single, large, heavy piece of canvas that will be rather unwieldy. Attaching the walls once the roof is up, by means of hooks, toggles, ropes, etc, allows for a more flexible arrangement. Wall sections can be left unhooked to open the tent up wide, and maneuvering individual wall sections is more easily handled.
Fabric Layout

Once you have determined the shapes of your pieces, the next step is to determine how much fabric you will need. I found that the only way to determine this was to draw out scale versions of the pieces on scale-width fabric to see how they fit together and do the total length calculation. For triangular pieces such as those used for the top of a round pavilion, you will probably want to place them so that one edge is on the straight grain (parallel to the edge of the fabric). This allows a second triangle to be flipped around and placed next to it, providing more efficient use of fabric. When these pieces are sewn together, you will want to always sew the straight edge of one piece against the bias edge of the next, which will prevent the bias edge from sagging.

When the arrangement of the pieces on the fabric is determined, you can multiply out the lengths of the pieces by the number of each to get a subtotal for that pattern piece. The grand total will be the lengths required for all of the pieces. Be sure to add extra! There will always be some miscalculations or mis-cuts. Plus, you will want leftovers for any future repairs or minor modifications. If you are ordering 45 yards of fabric for a smallish tent, go ahead and round up to 50 yards. At 90 yards for my large oval pavilion, rounding up to 100 yards gave peace of mind that if something didn’t work out correctly, a few pieces could be recut.

Material Choice

The choice of the material you are going to make the tent from is an important one. Period tents and pavilions would mostly have been made from hemp or linen canvas. These materials are not readily available now. Options such as cotton canvas and treated canvas are more prevalent.

It is possible to make a tent from cotton canvas, such as duck cloth or even canvas drop-cloths. These may work fine in dry environments or as a sun shade, but will not be effective against rain. Waterproofing finishes can be applied, though this may make the fabric less fire-retardant. The fabric will also need to be pre-shrunk so that the completed tent doesn’t shrink the first time it gets wet. Cotton canvas is available in many colors.

There are fabrics that are made for outdoor use, such as Sunbrella (which is generally acrylic and/or polyester) and other materials. These are available in various colors, and are more likely to shed water. However, they are often lighter weight than is useful for making a tent, and fire-retardancy may also be an issue. Also, they are not necessarily made for breathability, which is important in a tent fabric.

There are cotton/polyester blends that are specifically made for awnings and tents which can be a fairly good choice for tent making. These can be found in fire-retardant and non-fire-retardant versions, and come in many colors. There is generally a coating on one side that makes them more water resistant.

Perhaps the most common tent material in the SCA is Sunforger. It is a closely-woven cotton fabric that is pre-shrunk, water resistant and can be purchased with or without a fire-retardant coating. It comes only in a natural white color, but it will take paint for decoration. The 10.10 oz weight comes in 36” and 58” widths.

In addition to selecting the fabric, you will need to choose an appropriate thread. Although cotton thread can be used, it is generally less strong than a polyester thread. Polyester thread is also less likely to wick moisture through the fabric, and it is generally UV and mildew resistant. A thread size of V-92 is appropriate for canvas weights between 6 and 11 ounces.
Sewing Machine

In order to sew a tent or pavilion made of canvas, you will need a heavy duty sewing machine. An older standard sewing machine (old enough that it is all metal gears rather than plastic) may be up to the task. However, an industrial sewing machine will be even better, if you have access to one. Ideally, it would have a walking foot that will pull the fabric evenly from the top in addition to the feed dogs on the bottom.

Most industrial machines have a fairly large area to the right of the needle. This is important since you are often sewing together two wide sections of fabric, and one of them must be on each side of the needle. Rolling the right-hand section of fabric lengthwise so that it can fit through the machine is important.

Another consideration in using the sewing machine is the movement of all of that fabric. This project will become quite heavy as more sections are sewn together. Having a helper to support the weight and help guide it through the machine is helpful. There are also possible contraptions of a slanted feed table or ceilings hooks that can help wrangle fabric.

It is important to select the correct size of needle to match your thread, so that the hole is filled by the fiber of the thread. For a thread weight of V-92, size #18 or #20 needles are appropriate.

Construction details

There are several types of seams that will be important for sewing your tent. The primary one is a flat fell seam. This is a strong seam that encloses its raw edges – it is often used on jeans. The seam is first stitched with WRONG sides together with an extra wide seam allowance (either on just the bottom, or on both top and bottom, with the top seam allowance being trimmed after sewing). The seam allowances are folded around each other and the two fabric pieces are folded open, so that a second line of stitching can be added to hold down the folded seam allowances.

Regular rolled hems will be used around the bottom edges of the eave overhang, the top edges of separate walls, and around the edges of doors and sod flaps. Loops of cord can be incorporated into seams at the eaves and the tops of walls to allow walls to be hung via hooks or toggles. Door closures such as ties, or toggles and loops, can be incorporated into the seams, or applied to the surface of the tent and then covered by a patch which hides the loose ends.

In a hub and spoke pavilion, the ends of the spokes can be supported by spoke pockets – squares of canvas folded on the diagonal, folded in half again and then sewn to the roof. The top of the round pavilion generally requires some additional reinforcement where all of the pieces come together around the center pole. Generally, a small hole is left at the peak for a spike to come through, which puts some significant strain on the canvas. This can be reinforced by sewing the top edge around a metal ring or other webbing to minimize stretching.

For wall tents with perimeter poles, grommets are generally used to reinforce holes for the spikes to go through. Heavy duty two-piece grommets can be set with a hammer. To avoid them pulling out, cut the hole as small as possible and stretch it to fit the grommet. Alternatively, sew on a patch of leather and set the grommet through the canvas and leather together. Instead of grommets, hand-sewn eyelets can also be used, which can be particularly strong if they are worked over a metal ring.

Support structure

In addition to the flexible fabric portions of the tent, there has to be a rigid support system as well. It is possible to use metal fittings made for car ports, etc along with conduit or chain link fence rail to create an internal structure for a tent or pavilion. However, this discussion will focus on the considerations for a wooden structure.
There are generally several different components of the wooden structure, depending on the tent design. Many designs use one or more center poles, sometimes connected with a horizontal ridge pole. A hub and spoke pavilion will have horizontal wooden spokes at the eaves, while wall tents often use vertical poles around the perimeter. The size and type of wood for each depends on the weight and forces it will be subject to.

The center poles must support the most weight, and will experience movement from wind. This pole will need to be a larger cross-section than the other poles in the structure. The Pavilion Book specifies at least a full 2" x 2" cross section (i.e. not a standard 2x2 which is actually 1 ½" x 1 ½"). Some tent makers have found that a 2x4 (actually 1 ½" x 3 ½") is sufficient, although The Pavilion Book warns that while that will provide a cross-section of sufficient area, the fact that it is asymmetrical means that it will be possibly undersized in the smaller dimension. Others move all the way up to a 4x4 (3 ½" x 3 ½"), or cut it down to an intermediate diameter. Passing each corner of the pole through a table saw whose blade is at a 45° angle allows the square to be taken to an octagon, reducing weight without significantly altering strength. While a denser hard wood such as oak will be more sturdy, it is also considerably heavier and probably not required. Douglas fir is often used for center poles as it is stiffer and sturdier than standard pine, while not being as heavy as oak.

For spokes and perimeter poles that are under less strain, the diameter can be smaller. A 2x4 can be cut into two square pieces (with a small waste piece), and are more likely to be fairly straight than a purchased 2x2. The Pavilion Book recommends poplar for these smaller poles, although pine can work fine, also.

Long poles can be sectioned to allow easier transport, since trying to strap a 12'-15' pole to a vehicle is not often reasonable. A metal sleeve can be used to support the join, which should be cut on a diagonal rather than straight across to allow the pieces to settle together more tightly. This sleeve can be fashioned out of heavy weight flat stock, bent and welded or bolted into shape. Another option is to source heavy walled tube stock that is square or round, and shape the pole to fit within it. If you are doing a hub and spoke pavilion, a ledge can be incorporated into the sleeve for the hub to sit on.

It is possible that, despite your careful calculations, the completed canvas tent does not quite fit poles cut to the design measurements. There may be some twist that became incorporated when sewing sections together, or there may be more or less stretch in the fabric. I recommend cutting your poles a bit long and adjusting them as needed when you test the structure. Having a center pole that is slightly shorter than is needed to make the fabric taut is actually desirable. It allows the tent to be set up on uneven ground where the center is slightly higher, allowing the walls to still reach the ground. Having a few blocks available to slide under the center pole gives it a larger footprint to avoid it pressing down into the ground, and more blocks can be added if you find that the wall fabric isn’t taut enough once the tent is set up.

In order to avoid warping of the wood pieces, you will want to seal them. Period treatments would have included beeswax, animal fat and linseed oil. Multiple coats of boiled linseed oil provide a warm finish to the wood. Modern sealants such as polyurathane or spar varnish are also effective. Finally, poles can be painted with period paints such as milk paint, or modern ones. Be sure to paint ALL surfaces – top, bottom and all sides – to fully protect them from moisture.

Spike are often added to the top of a center pole or perimeter pole in order for it to be placed through a ring or grommet to keep the fabric and pole in alignment. A small patch of leather can be used to protect the fabric from rubbing on the wood, and a finial can be placed on the top of the spike to direct water away from the hole that the spike protrudes through. However, most spikes also have ropes looped around them, which also serves to block water from entering through the hole.
Ropes and Stakes

Most tents of fabric and wood also require ropes as part of their structure. There are many different choices of materials that ropes are made of – some natural, some man-made.

Hemp rope is probably the closest to period rope that we can get. It tends to swell up and contract when wet, so easily adjustable tensioners are important. Sisal and manila are two other natural fiber ropes, though both of these tend to stretch when wet or when under tension. Cotton is also a natural fiber, though it was unlikely to have been used for ropes in period. Knots in cotton ropes tend to be difficult to untie, and cotton rope is generally not as strong as the other natural ropes.

Ropes made of artificial fibers can provide some advantages. Polyester rope (one trade name is Dacron) holds knots well and doesn’t stretch or contract due to moisture or temperature. Nylon rope is also strong, but tends to contract or stretch depending on temperature, while polypropylene rope is a weak option that tends to not hold knots well.

Rather than using knots to tie down your ropes, use tensioners. These are made from a small scrap of wood with two holes drilled in at angles. The rope is knotted at one end, then looped around and through the holes. The looped end is staked to the ground while the long end is tied to the tent. Adjusting the tension is as easy as pulling the tensioner up and down the rope.

Another recommendation is to use metal rings wherever a tent loop or rope is staked to the ground. Webbing loops at the bottom of each wall seam can have metal rings added to allow the bottom of the tent to be staked down without the abrasion of the stake against the loop. Similarly, the loop of rope going through the tensioner can go through a metal ring so it can slide easily without being trapped by the stake being driven into the ground.

In terms of stakes – the best are probably those made from square steel stock, with a hook formed at one end. Stakes that are 16” long are appropriate for high wind ropes and those that are under high strain, while 12” stakes can be used to hold down the bottom edges of walls. They should be driven into the ground at a significant angle, such that the stake and the rope are at least at a 90° angle. For removal, spinning the stake in its hole widens it so that the stake can be easily removed.

Decoration and furnishing

Once your tent is complete, you may wish to decorate it. Painting it can provide both visual appeal as well as help to seal the seams. Standard latex paint thinned 50/50 with water will penetrate canvas quite well, and will stay flexible and unlikely to flake off when dry.

On the inside, the use of a floor cloth (ideally over a tarp) that has been cut to fit the tent can provide a comfortable floor. If it sits over sod flaps, it should be quite effective at keeping moisture out. Cotton duck canvas is a good choice for a floor cloth, and it can also be painted.

Interior walls can be made from lightweight fabric and can hang from round pavilion spokes or can be stretched between center poles and perimeter poles.

Lighting can be hung from ridge poles or center poles, or placed atop pavilion hubs. Having light high up in the tent has the advantage of projecting shadows onto the floor rather than walls. Enclosed lamps or smokeless fuel lamps that go out if tipped over are better choices for safety.

Finally, furnish your tent with rugs, furniture, wall hangings and belongings. You’ve put a lot of thought and hard work into designing and building your tent. Enjoy it!

Illustrations credit in the Practical Construction section: The Pavilion Book, by John LaTorre
Resources:

Armorial Decoration on Tents & Pavilions
larsdatter.com/pavilion-heraldry.htm

Earl Dafydd’s Pavilino: The Next Generation by Lady Sorcha de Glys
oak.atlantia.sca.org/16/pavilion.pdf

General Tent Designs
housebarra.com/PastTimes/tents/designs.html

House Greydragon Pavilion Information
www.greydragon.org/pavilions/index.html

Leonfeldner Schnittbuch
www.elizabethancostume.net/schnittbuch/index.html

Making a Medieval Single-Pole Pavilion by David Kuijt, ska Dafydd ap Gwystl
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Suppliers:

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<th>Supplier Name</th>
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<tr>
<td>Hamilton Dry Goods</td>
<td><a href="http://www.hamiltondrygoods.com">www.hamiltondrygoods.com</a></td>
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<td>Sailmakers Supply</td>
<td><a href="http://www.sailmakerssupply.com">www.sailmakerssupply.com</a></td>
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