Introduction to Scrivener

UCLA Library Research Workshop Series Fall 2020

Anthony Caldwell

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Introduction to Scrivener

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Scrivener | ˈskriv(ə)nər |

noun historical

a clerk, scribe, or notary.

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Scrivener

Typewriter. Ring-binder. Scrapbook.

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Why Scrivener?

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Edfu - Fifth Floor West. Behind two of the flagpole openings.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2003, 336

Edfu - Ceiling slabs of the 7th Floor seen from the east. The spaces between the stone beams (probably were not covered with monoliths, but with stone slabs, which were in the narrow fields.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2003, 352

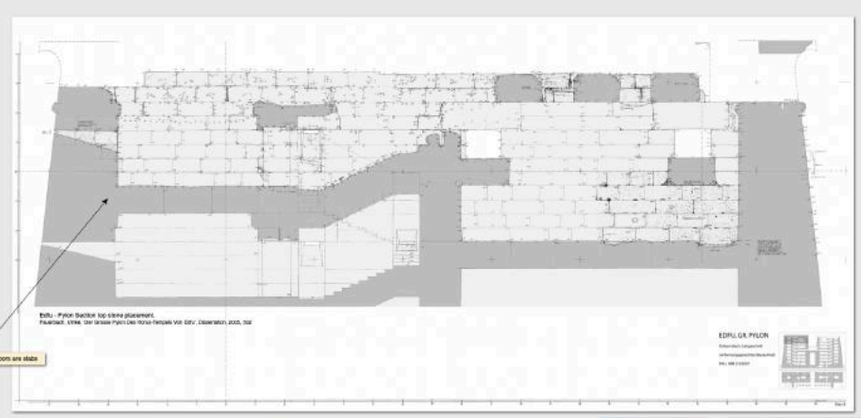
Edfu - Western light slot on the second floor east. The outer opening is located exactly above the colonnade roof.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2006, 374

At Karnak stones at corners interlock

Karnak, first pylon, inside corner of a flag pole niche. Wide projecting bosses are tied with the corner connectors.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2006, 361

At Edfu corners are bulled in interior spaces, but do the corners use interlocking stones

Edfu - South Floor West, South East Corner. At the offset of the ceiling tiles on mortar is already run the mastmed surfaces.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2006, 381



Edfu - Pylon Section top stone placement
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2003, 332

EDFU, GR. PYLON

Ceilings & floors are slabs

Small Tower

There are clear developments in the construction techniques of the Egyptian temples in the Ptolemaic period involving techniques which are the same as those used in classical architecture. Because examples of these techniques also occur, although much less frequently, in architecture in Egypt before the Ptolemaic period, [51] it is only the frequency of their use, rather than the techniques themselves, which can potentially have resulted from Greek influence in the Ptolemaic period.

The temples in the Ptolemaic and Roman periods are built using isodomic masonry, in which the stones are rectangular and laid in courses of equal height.[218] This technique had become standard by the thirtieth dynasty in contrast to the earlier custom which involved the use of larger and irregular stone blocks.

Although, isodomic masonry was used in Greek architecture by the sixth century BC, it was occasionally used prior to that in Egyptian architecture. In the Ptolemaic period the masonry is characterized by roughly recessed bands running lengthwise along the top surface of the blocks, and these recesses are more deeply cut in the Roman period. Although this technique is related to that used in Greek architecture, it was occasionally used in Egypt in the Middle and New Kingdoms, and became standard on early Ptolemaic buildings.

McKenzie, Judith, *The Architecture of Alexandria and Egypt 300 B.C.–A.D. 700* (the Yale University Press Pelican History) (Yale University Press, 2011), p. 106

The discovery that
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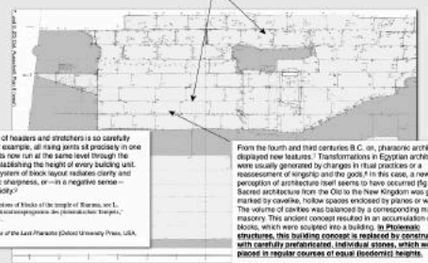
that they were used

Arnold, Dieter, Building
Masonry (Oxford Un



Edfu - Stone pattern at top of pylon.
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2003, 466

Interesting... Stones don't appear to be uniform in size why? What are the rules?

The arrangement of headers and stretchers is so carefully observed that, for example, all rising joints sit precisely in one line. Bedding joints now run at the same level through the entire building, establishing the height of every building unit. This meticulous system of block layout radiates clarity and precision, metallic sharpness, or—in a negative sense—monotony and rigidity.[3]

3. For the equal dimensions of blocks of the temple of Sharuna, see L. Borchardt, "Die Entwicklungsgesetze der ägyptischen Tempel," *MDAIK* 4II (1932): 21.

Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.144-145

From the fourth and third centuries B.C. on, pharaonic architecture displayed new features.[1] Transformations in Egyptian architecture were usually generated by changes in ritual practices or a reassessment of kingship and the gods.[2] In this case, a new perception of architecture itself seems to have occurred (fig. 99). Sacred architecture from the Old to the New Kingdom was generally marked by cavelike, hollow spaces enclosed by planes or walls. The volume of cavities was balanced by a corresponding mass of masonry. This ancient concept resulted in an accumulation of huge blocks, which were sculpted into a building. **In Ptolemaic structures, this building concept is replaced by construction with carefully prefabricated, individual stones, which were placed in regular courses of equal (isodomic) heights.**

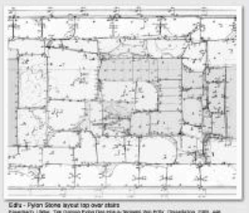
1. Jean P. Corteel, "Éléments Architectoniques de Fondation de Pilier," *CdE* 36 (1961): 206-226.

2. Such transformations occurred, for example, in the period between Djoser and Snofru or with the Amarna reformation.

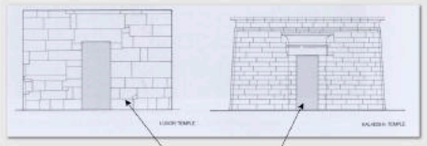
Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.144

Even the layout of the wall decoration became subjected to the regularized distribution of joints. One result was that some horizontal joints cut all human figures of one register at the same level, creating a certain static quality typical of Ptolemaic wall reliefs (fig. 164). The decoration programs of Ptolemaic temple walls therefore required careful preparation, with the help of sketches and drawings.10 This new approach differed considerably from older decoration principles, which were marked by individual solutions, and—if necessary—improvisation.

Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.149



Edfu - Pylon Stone layout top over stairs
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2003, 446



Different concepts of wall masonry in the temple of Amenhotep III at Luxor (left) and the temple tombs of Augustus at Kalabsha.
Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.145

I wonder if this style also could be read vertically? "closed building volumes with heavy walls on the bottom and lofty colonnades or light membranes on the top?"

Ptolemaic temples display a variety of interesting spatial configurations. The appearance of Ptolemaic temples was determined by the interplay between closed building volumes with heavy walls on one side and lofty colonnades or light membranes on the other side.

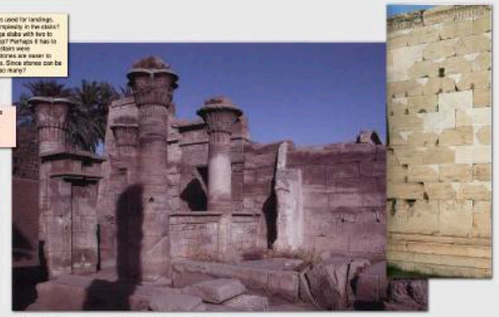
Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.145

Edfu - Pylon section showing slab construction
Feuerbach, Ulrike, 'Der Grosse Pylon Des Horus-Tempels Von Edfu', Dissertation, 2006, 439

I get the large stones used for landings, but why all of the complexity in the slabs? Why not several large slabs with ties to three slabs out (h1)? Perhaps it has to do with the way the stairs were constructed. Small stones are easier to handle than big ones. Since stones can be cut in any size why so many?

Here is a thought .. Does this behave better in a seismic event? Many elements can move around more than a single element?

Why is this not one stone vs 3. Since the stones still into the wall why would it matter?



The entrance kiosk of Ptolemy III at the temple of Park al Karnak (photo A.D.).
Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.167

True or false? - this is from the 1900's. If we re-read the evidence now would we have a different interpretation ?

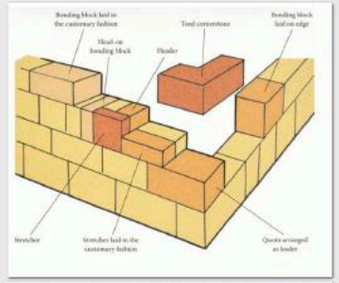
If the contemporary records are searched for information on the ancient methods of handling blocks, very little indeed is found. In their tombs, the great architects who were responsible for the building of the temples or the erection of the giant monoliths give practically no information on the means they employed, and classical writers such as Herodotus and Pliny I give us such garbled and impossible stories, gathered, no doubt, from ignorant dragomans, that they are of little or no value.

Clarke, Somers, and R Engelbach, *Ancient Egyptian Construction and Architecture (Dover Books on Architecture)* (Dover Publications, 1990), p. 84

The temple of Ptolemy IV for Hathor of Dair-el-Medine seen from the southeast
Arnold, Dieter, *Temples of the Last Pharaohs* (Oxford University Press, USA, 1999), p.174

Trapezoidal masonry and square masonry represent further variations, distinguished by just four juncture faces on each block. With trapezoidal masonry the elements of a wall retained oblique sides, obliging the stonemason to create congruent cuts between contiguous elements, within a course of stones already somewhat regular. **This technique endowed the masonry with high mechanical resistance to both pressure and seismic motion.** Numerous structures dated between the fifth and the third century B.C. are characterized by trapezoidal masonry, as are many of the for- tresses erected in the fourth century B.C. in the Peloponnesus and in Attica, as at the well preserved site of Eleutherai.

Mallorina, Carmelo, *Constructing the Ancient World: Architectural Techniques of the Greeks and Romans*, 1st edn (Getty Publications, 2013), p. 80

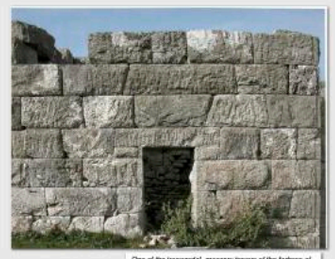


Square masonry, first used in the sixth century B.C, was based on the use of parallelepiped blocks installed in horizontal courses. This method notably simplified construction, both the dressing of individual elements and their assembly. The perfectly squared blocks did not require the difficult preparation of oblique joints that distinguished polygonal and trapezoidal masonry, and thus it was possible to standardize building materials; the only operation necessary to carry out at the work site was the proper placement of pieces in the wall fabric.

It was possible to execute square masonry in several ways. **The irregular type was used, for example, in the substructures of the Propylaeum of Ptolemy II in the Sanctuary of the Great Gods at Samothrace**, where it was characterized by the use of blocks of different heights and lengths. Two variations of this masonry type were developed that allowed the creation of uniform walls. Vitruvius (2.8.5-6) describes them as follows: "These [walls] are built in two kinds. Of these one is called *isodomum*, the other is called *pseudisodomum*. It is called *isodomum* when all the courses are built of an equal thickness; *pseudisodomum* when the courses are unequal and unlike." The isodomus wall, made with blocks of equal size, was certainly the Greeks' highest attainment in the building arts. Already present in the Archaic period, its refined alignment of junctures in alternating courses was adopted in all prind- pal structures beginning in the fifth century B.C. The pseudoisodomic wall had courses of different heights, often alternating.

In his discussion of the building technique using squared blocks, Vitruvius (2.8.7) lauded Greek technical skills: "The Greeks . . . lay the stones level and put the headers and stretch- ers alternately. Thus they have not to fill in the middle, but with their through lacing stones they render solid the unbroken and single thickness of the walls. In addition to the rest, they insert special stones facing on either front of unbroken thickness. These they call *diato- nos* [through-stones], and they, by bonding, especially strengthen the solidity of the wall." This passage confirms the existence of a well- established construction practice, one associ- ated with a variety of masonry types.

Mallorina, Carmelo, *Constructing the Ancient World: Architectural Techniques of the Greeks and Romans*, 1st edn (Getty Publications, 2013), p. 99



One of the trapezoidal- masonry towers of the fortress of Eleutherai, built in the fourth century B.C

Mallorina, Carmelo, *Constructing the Ancient World: Architectural Techniques of the Greeks and Romans*, 1st edn (Getty Publications, 2013), p. 98

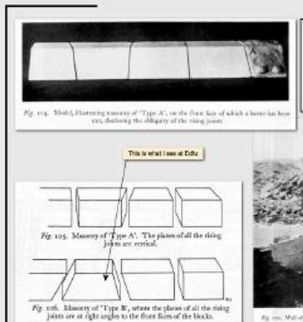


Fig. 104. Model, illustrating masonry of 'Type A', on the front face of which a batter has been cut, flattening the obliquity of the rising joints

Fig. 105. Plan of blocks laid up on their side for dressing, to illustrate the likelihood that the planes between successive blocks were made parallel.

This is what I saw at Edfu

Fig. 105. Masonry of 'Type A'. The planes of the rising joints are vertical.

Fig. 106. Masonry of 'Type B', where the planes of all the rising joints are at right angles to the front faces of the blocks.

Fig. 100. Wall of a Fifth Dynasty mastaba at Saqqâra, showing oblique joints. (Photograph supplied by Lindi Frith, Esq.)

Fine megalithic masonry shows two striking peculiarities to which modern masonry furnishes no parallel. First, the blocks, though they may fit perfectly against their neighbors so, thus giving rise to what may be termed 'oblique' rising joints (Figs. 99-101, 110 & 111); secondly, in many buildings the blocks used in a course are of very unequal heights The presence of oblique joints between successive blocks certainly rules out the mason's square as having played any part in their shaping, though squares were known to the Oblique joints appear, at first sight, to be entirely without motive, but their presence is so common at all periods that a mechanical reason has to be found for them, since it can

If the masonry containing oblique joints be carefully examined, it will be noticed that, very often, in a course, the planes of a series of rising joints are all approximately at right plane through the front edge of the course (Fig. 106). More rarely, rising joints are encountered where the planes are oblique in every sense. These terms demand close study

The fact that the planes of the rising joints are oblique shows that one block was shaped to fit another particular block; that they are often closely at right angles to a plane[1] as vertical, planes were cut between each pair of blocks, and that the bedding joints (upon which they would eventually rest) were formed by reducing the top or a side of the whe far less probable. A method by which the rising joints might well have been formed is by measuring off equidistant pairs of marks at the end of each pair of blocks (Fig. 107, ab *bd*, *dc*, & *c*. The presence of a rising joint oblique in all senses could be explained by assuming that, instead of dressing the block below two points to a vertical plane, three or dressed to the plane of the three marks on each block. If such work were done with great accuracy, the blocks would fit perfectly together when laid on their bedding surfaces however, if two parallel planes could be cut accurately enough to ensure the fine fit observed in so many of the ancient monuments; Indeed, competent stonemasons who have perfect fairness and verticality can be obtained without any great difficulty; but the fact that the rising joints are only approximately at right angles to a plane[2] makes it impossib assumed that the blocks were tried one against the other before laying, the dressing process becomes simpler, and can be thus formulated: The blocks having been lined up below two marks (Fig. 107), and these surfaces are rendered perfectly flat and *as nearly parallel as possible*. These flat surfaces are then brought into close contact, and one explanation be true, the method has to be determined by which large blocks can be brought into close contact. If the blocks lay on skids (p. 89) without projecting runners, this small motions to a block. The appliance which has been called a 'rocker' (Fig. 99) is, on the other hand, ideal for the purpose, since on it a block can easily be tilted forwards a 297) below the 'runners'. Since the lower surface of a rocker is, in the ancient models, slightly flattened, a block can also be dragged along on it, though for this it is inferior to

[1] An ingenious and accurate apparatus for measuring the angle of a plane with the vertical was designed and supplied by Dr. ~. E. Hurst, Director of the Physical Department,

In the illustrations (Figs. 108 & 109)[1] an attempt has been made to represent part of the suggested dressing process by means of models. The blocks are lined up on the rockers, which lie on sleepers embedded in a chip heap. Approximately parallel but perfectly flat surfaces have been cut between each pair[2] and the blocks have been brought into close contact. The tops of all the blocks have then (Fig. 108) been made flat and level[3] to form a bedding joint. An alternative method would have been to reduce the front face of the whole series to a plane, which in practice would probably have been a vertical plane.

It will be observed that, provided the blocks are laid on a flat bed, they will fit with an accuracy depending on the care with which their dressed surfaces have been brought into contact. In practice, as soon as the foreman was satisfied that the two blocks lay tightly together, the rocker would probably be partly embedded in chips to prevent any further motion.

The method described can be extended, in theory, to any number of blocks, for if the planes between each pair had been cut very nearly parallel, the small errors could be corrected by adjusting the blocks vertically and horizontally when they were brought into contact.[4] Other considerations, however, tend to indicate that there must have been a very definite limit to the number dressed together (p. 111).

In the case of the immense blocks, such as are seen, for instance, in the granite casing of the first Pyramid at Giza (Fig. 99) and on the lime- stone casing of the Pyramid of Unas at Saqqara (Fig. 111), it might be doubted whether any rocker could be constructed to take their weight. It has been remarked, however, that bringing them into contact on their transport sleds is not an impossibility, though it would admittedly take a much longer time.

Masonry of 'Type A' and 'Type B' (Figs. 105 & 106) is contemporary in the Old Kingdom, but after that time it appears that type B is exclusively employed. Occasionally both types occur in the same wall. In the remains of the wall of the funerary temple of the Pyramid of Unas, shown in the illustration (Fig. 110), the angle ABC is a right angle and so is the angle DCE, though the planes of the rising joints are oblique. In the next joint to the left on the bottom course, not shown in the photograph, the plane of the rising joint is oblique in every sense. Such examples of the different forms of jointing in one wall are, as far as the writer is yet aware, rare.

1 In the illustration two of the joints have been represented as having been dressed to a vertical plane, while the third is oblique in every sense.

2 Either when on the rockers or while still on the sleds on which they were transported from the quarry.

3 For notes on flattening and leveling a surface, see p. 105.

4 It will be observed that the more accurately the planes forming the rising joints are made parallel, the less will be the waste of stone when the bedding joints are cut.

Fig. 108

Big and or Complex Writing Projects

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Image Source: https://evernote.com/blog/how-to-organize-big-writing-projects/

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Microsoft Word

Apache OpenOffice

LibreOffice

Nisus Writer

Mellel

WordPerfect

Why not use a word processor?

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and save the parts in a folder?

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Image Source: https://www.howtogeek.com

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then assemble the parts?

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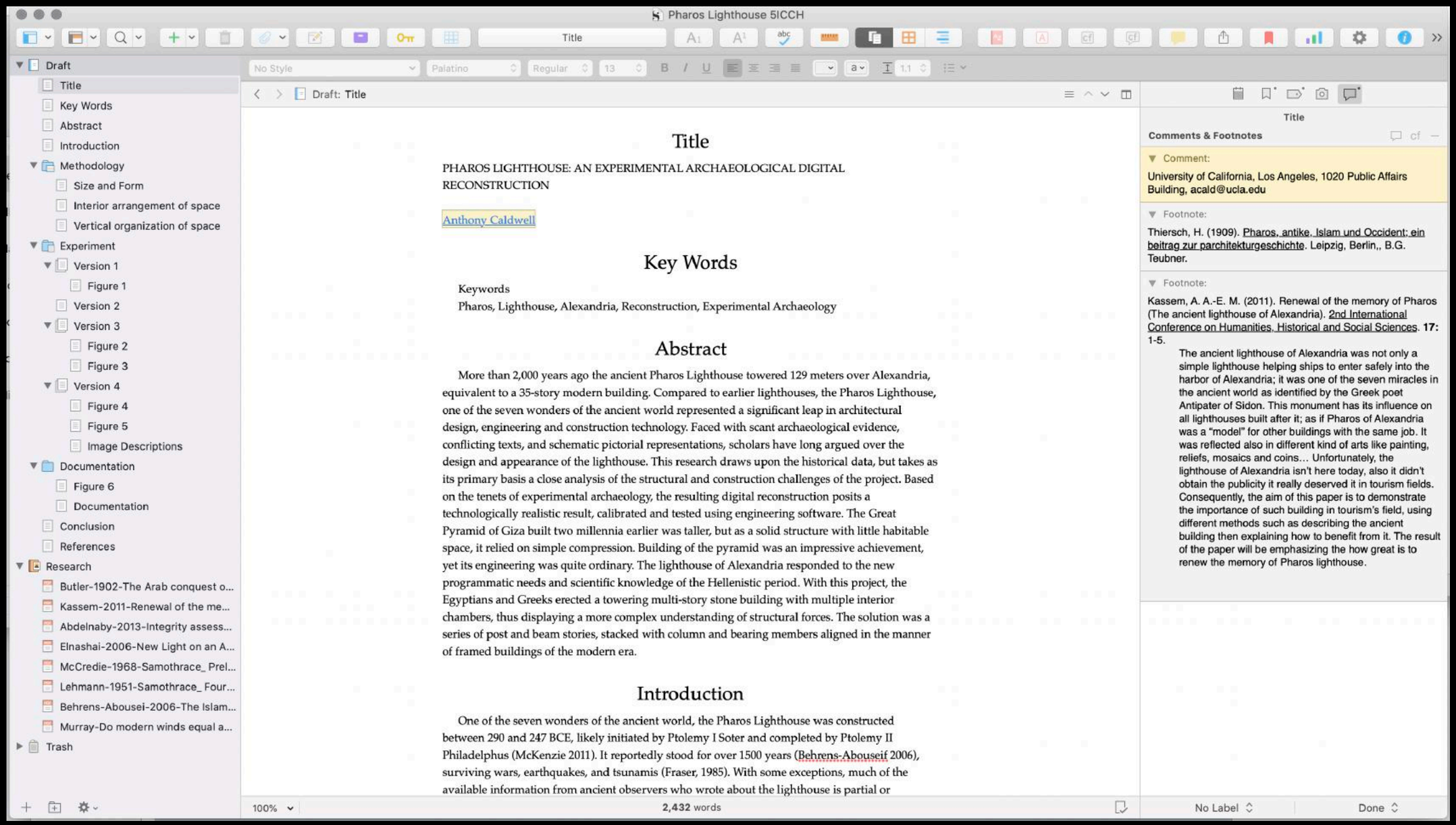

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Questions?

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