

## Rules of Engagement for the St. Eligius Contest November 11, 2017 held at the St. Eligius Arts and Sciences Competition and Display, Meriden CT.

The St. Eligius Contest is an A&S Contest modeled on an SCA armored combat or rapier tourney. You must be present at the event with your entry to participate in this contest.

1. Each entrant declares the contest group they feel best fits their experience level. Advice is available from contest registration personnel but entrant must make the decision.

**Novices** have entered up to 2 previous small competitions & feel inexperienced in A&S contests. (Analogy: competes in Novice/Rookie Tourney)

**Artisans** have entered >2 A&S contests and have experience in getting feedback & refining their entry so it shows to best advantage. (Analogy: competes in Cadet's/Squire's Tourney)

**Experienced competitors** have entered several local or Kingdom-wide contests. This group also includes any Laurel whose entry is anything-BUT-what-they-were-laureled-for. (Analogy: competes in King and Queen's Championship Tourney)

**Laurels & masters** are either members of the Order of the Laurel entering examples of the work(s) for which they received their recognition, or any non-Laurel who chooses to enter in this group to demonstrate their mastery of an art or science. (Analogy: competes in Best of the Knowne World Tourney)

2. In SCA tourneys the combatants declare the winner of their bout. At the St. Eligius A&S Contest entrants in each group will score entries in their group: novices scoring novice entries, artisans scoring artisan entries etc. Orientation to scoring will be available for every entrant. An experienced and confidential consultant will be assigned to each group to advise and assist the individuals in that group. Be prepared to talk about your work and be ready to ask questions and score others' entries. Get ready to wear both hats!
3. Please bring your best entry of a single item or a body of work of multiple related items for the main competition. Bodies of work will be judged as a whole as a single entry. Additional items can be displayed or entered into special competitions.
4. A St. Eligius 12 Question sheet should accompany entries in this contest (strongly recommended). It is OK to say "see documentation" and provide your documentation from prior competitions/displays.
5. Where possible, images of extant examples or related items should be included to help those scoring your work. Sources should be generally regarded as reputable and directly applicable to the entry. Source location info should be provided so that others can look up your sources and find the same images and text that you found.

6. No kitchen facilities are provided. All food, beverage, and cosmetic entries must have a full ingredients list to avoid foreseeable allergies. We do not have a Baronial Epi-pen.
7. Works-in-progress are very welcome.
8. Works that are difficult to transport may be entered via photos & write-ups. Videos of works are permitted. Entrants must still be present to discuss their work and to score others' works.
9. Use of smart phones or computers to show images or references is permitted but not required. No equipment will be supplied, but you may share or borrow. NO internet hotspot access is available.
10. This site is discreetly damp and alcohol-containing entries are welcome. Please use period-appearing containers and take your empties with you.
11. There is no age limit on entries. Good work is still good work. Bring your best even if you made it 20+ years ago. If it's a cordial it might be even better than when it was new.
12. Please remember that encouragement and kindness are very important. We're all amateurs doing this stuff for the fun of it. Critiques are most helpful when suggestions for improvement are specific and presented in clear, friendly, courteous language. When in doubt, discuss your concerns with your group's consultant. Plan to exchange contact information so if you have additional thoughts to share you can reach the entrant.

Some focused competitions are also being held at this event. Designated judges will seek out entrants to discuss their work, but detailed written scoring will not be available for these contests. Works entered in focused competitions may (but need not) be entered into primary competition.

**Baron Adhemar Challenge:** This is a challenge in honor of the late Baron Adhemar de Villarquemada. Entrants are invited to display something that would have amused, or delighted him. His larger-than-life persona was that of a 14<sup>th</sup> C French Baron and he loved food, history, art, music. He had a strong singing voice and a laugh that could shake dust from the ceiling.

**Artisan's Progress:** Encourage others by displaying 3-5 examples of your work showing how your skill has progressed. Please include something from early in your career (even if that was last week). Documentation should be very brief with rough dates of completion. Misadventures and failed examples are encouraged.

**Master Alexander Challenge:** In the spirit of Master Alexander the Younger, you are invited to enter example(s) of your work in an art that is new to you within the last year. A special prize will be presented for this challenge winner.

**Research papers:** Research papers are limited to 8 pages & must be received in e-format by Contest Coordinators Mistress Renye Wurm <wurm55@juno.com> and Master Tristan de Worrell <enamelista@cox.net> by Nov 4, 2017. Papers will be read and scored in advance by non-contestants.

**Don Christoffel's Art of Combat Challenge:** Choose your favorite period Master's combat style. Bring documentation and/or a description of the Master and play you choose to use. Describe the action and perform it for judges. The judging criteria will be based on the documentation provided, interpretation of the action, and how well your action represents what is described. It is recommended that you have descriptive props such as handouts or other ways to help explain your actions. For further info, please contact Don Christoffel <amosbrooks@gmail.com>. A special prize will be presented for this challenge winner by Don Christoffel.

**Populace Choice:** Vote for your favorite entry. Most beans wins.

**Baron & Baronesses Choice:** Catch their Excellencies' eye and gain their praise and a prize. The Barony of Dragonship Haven's A&S Champion will also be selected at this event.

Not everybody wishes to be scored, so non-contestants are warmly encouraged to DISPLAY their works for the delight and amazement of the populace. Please consider showing your works and let us see what you're up to. Show off your beautiful and marvelous works to amuse and astonish all those present.

Prizes will be awarded during court to the gentles achieving the highest score in each of the 4 groups: Novice, Artisan, Experienced Competitor, Laurels-&-Masters. Prizes will also be awarded for the judge's choices in Baron Adhemar Challenge, Artisan's Progress, Populace Choice, their Excellencies' Choice.

Please come and celebrate the Arts and Sciences with us.

**St. Eligius 2017**  
**Criteria for Research Papers (adapted from Northern Lights criteria)**

Each research paper will be also scored on a judging sheet to be received by entrant at the event. A St Eligius 12 Question Sheet is not needed for research papers.

**Writing Quality** – (Essentially “workmanship”): This score concerns grammar, spelling, punctuation; organization of thoughts into concise sentences and paragraphs that flow logically. Top score should be given for a paper with excellent punctuation and grammar with no spelling mistakes. Entrants are expected to write at a 12<sup>th</sup> grade level with attention to grammar and spelling. If English is not the writer’s first language, that should be specified in the submission and scorers are asked to take that into account during their deliberations.

**Research/Use of Sources** – Effective **use of quality sources**, appropriateness of sources, and completeness of sources for the purpose of formulating an argument or providing knowledge. Entrants should use an appropriate number of sources to write an effective paper/report (generally more than two), and should be able to identify “good quality” sources. Credible web sites, including those run by museums, universities, or other well-researched sites, may be used. Caution should be used with web sites such as Wikipedia. Each source must be measured in the context of its application.

**Documentation/Citation of Sources** -- Complete citation of all sources. A high score would be appropriate for someone who has thoroughly cited their statements and provided an intelligently formatted bibliography that includes all citations. (A standard bibliography style need not be chosen as long as all the relevant information is present to allow the reader to accurately locate the sources. An “Additional Works Consulted” list is also appropriate if other sources are not directly cited but have informed the writer’s understanding of the topic. Top score is given to a paper that utilizes and accurately cites its sources.

**Organization/Structure** – Papers should receive top marks if they have a clear introduction of the thesis or question, a solid body of information, and an accurate conclusion well-supported by the text. The organizational structure should meet the objective of the paper’s stated topic.

**Knowledge Transfer/Thought Process** – Evaluates the presentation of the information. Paper explains all terminology and concepts for the lay person. It also informs the reader and/or uses critical thought to evaluate information and develop conclusions. Length of paper is appropriate for topic. Scope of the topic is appropriate for the length of the paper, allowing all germane questions to be raised and answered. The paper present supportable and logical arguments and conclusions. The reader can develop a solid understanding of what the writer has presented?

**Overall Impression** – Highest scores should be received by those papers that are executed very well. They utilize clear writing techniques, accurate documentation of sources, appropriate use of sources, thorough and well-targeted research, and provide a solid argument or complete report. Points may also be given here for creativity or for taking a unique perspective on the topic.

**St. Eligius 2017 Research Paper Judging Form**

Entrant # \_\_\_\_\_ Name of paper \_\_\_\_\_ Table # \_\_\_\_\_

**Total points:** . . . . . \_\_\_\_\_ (100 max)

**Judges Name** \_\_\_\_\_

Judge's E-mail Address (optional): \_\_\_\_\_

**Writing Quality:**

Score 1-10 . . . . . \_\_\_\_\_  
10 point max

**Research/Use of Sources:**

Score 1-15 . . . . . \_\_\_\_\_  
15 point max

**Documentation/Citation of Sources:**

Score 1-10 . . . . . \_\_\_\_\_  
10 point max

**Organization/Structure**

Score 1-15 . . . . . \_\_\_\_\_  
15 point max

**Knowledge Transfer/Thought Process:**

Score 1-20 . . . . . \_\_\_\_\_  
20 point max

**Overall Impression**

Score 1-10 . . . . . \_\_\_\_\_  
10point max

Comments: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## St. Eligius' 12 Questions Contest Documentation

*(Hint: This is a good place for brief specifics. Don't be too wordy because much of your info would best be discussed in person.)*

- 1.) What did you make or do? *(Include name or description of entry with time period, location, info on its use & background.)*
  
- 2.) What is the connection between your entry and a medieval item or practice?
  
- 3.) How would your entry have been made/done in period?
  
- 4.) How was yours made/done?
  
- 5.) What are some similarities and differences in materials, process, tools, approach?
  
- 6.) What inspired you? *(Try to have an image of period example or related item and description, webaddress, or citation for image source)*
  
- 7.) What was your favorite part of preparing your entry?
  
- 8.) What would you do differently next time? *(imagine yourself advising someone beginning to do what you've done)?*
  
- 9.) What references or sources would you recommend to someone interested in your work? *(You can bring your book(s) &/or copies of articles so people can make notes about your sources.)*
  
- 10.) How did you find your sources of information?
  
- 11.) Did you find a connection to a medieval artisan or owner while working on your entry?
  
- 12.) Any last thoughts or amusing stories about your work?

## St. Eligius 12 Questions **Example** (*fictitiously filled out as if for a performance of Greensleeves*)

1. **What did you make or do?**

I performed a medieval song called Greensleeves, singing & accompanying my song on a modern acoustic guitar.

2. **What is the connection between your entry and a medieval item or practice?**

“A broadside ballad by this name was registered at the London Stationer's Company in September 1580,[1] by Richard Jones, as "A Newe Northen Dittye of ye Ladye Greene Sleves" referenced to: Frank Kidson, *English Folk-Song and Dance*. READ BOOKS, 2008, p.26. [ISBN 1-4437-7289-5](https://doi.org/10.1017/9781443772895) on Wikipedia Greensleeves article. “The song was reputed to have been composed by the English Tudor King, Henry VIII for Anne Bolyen, but “There is a persistent belief that Greensleeves was composed by Henre VIII for his lover and future queen consort, Anne Boleyn. Boleyn allegedly rejected King Henry's attempts to seduce her and this rejection may be referred to in the song when the writer's love "cast me off discourteously". However, Henry did not compose "Greensleeves", which is probably Elizabethan in origin and is based on an Italian style of composition that did not reach England until after his death.”  
<http://en.wikipedia.org/wiki/Greensleeves> .

3. **How would your entry be made/done in period?**

It might have been accompanied on the lute, harp or flute as a chamber piece. I used lyrics attributed to Henry VIII from: <http://www.luminarium.org/renlit/greensleeves.htm> I am unsure of the pronunciation of some of the phrases, but I have done the best I could to achieve a pleasant effect.

4. **How was yours made/done?**

I accompanied myself on a 6 string guitar strung with nylon (a reasonably close approximation in sound to period strings made of gut—not readily available these days.) The arrangement is very simple except for the polyphonic many-layered finger picked opening and the bridge played between every 3<sup>rd</sup> stanza to relieve repetitiveness.

5. **What are some similarities and differences between your and a period artisan's efforts? (*Think about materials, process, tools, approach and any cultural factors.*)**

The performer could have been solo or duet or small group, either male or female as the range is easy enough for any timbre of voice. Performer(s) could have accompanied themselves on a stringed instrument or had an instrumental accompanist. I have remained seated for this rendition, but could have stood up to gain a greater dynamic presence at the cost of a less intimate ambience.

6. **What inspired you? *Try to have an image of a period example or related items & source of the image.***

I have always loved a Christmas hymn (What Child is This?) set to this tune so I thought I'd find out a little more about the origins of the tune. *See attached lyrics.*

7. **What was your favorite part of preparing your entry?**

Developing the guitar skills that allowed a smooth but intricate opening and bridge sections.

8. **What would you do differently next time (*advise someone beginning to do what you've done*)?**

I'd edit down the stanzas to about 6 or 8 while allowing the litany of all the material items the singer bestows on his lover to build tension in the song without becoming predictable and boring. I might syncopate some verses to add interest. I'd sing 2 stanzas before repeating the chorus and I'd add a recorder playing the chorus or I'd ask the audience to sing along for a couple of the times it is repeated.

9. **What references and resources would you recommend to someone interested in your work?**

<http://en.wikipedia.org/wiki/Greensleeves> and <http://www.luminarium.org/renlit/greensleeves.htm>

10. **How did you find them?**

Search of the internet.

11. **Did you find a connection to a medieval artisan while working on your entry?**

I began to feel great sympathy for the woman in the song who is showered by rich gifts and yet not attracted to a man so much wealthier and more powerful than she. Apparently she has rejected his material advances and I wonder what will happen to her. My guess is that this relationship probably won't end well by modern sensibilities.

12. **Any last thoughts or amusing stories about your work?**

I was amused by finding out elsewhere that the reference to green gown could mean a gown stained by grass juices from having sex outdoors and might have been a period reference to a prostitute, randy wench or a woman of non-standard moral reputation.

## Greensleeves

Alas, my love, ye do me wrong,  
To cast me off discourteously:  
And I have lovèd you so long,  
Delighting in your company!  
*Greensleeves was all my joy,  
Greensleeves was my delight;  
Greensleeves was my heart of gold,  
And who but Lady Greensleeves.*

I have been ready at your hand,  
To grant whatever you would crave;  
I have both wagèd life and land,  
Your love and good-will for to have.  
*Greensleeves, &c.*

I bought thee kerchers to thy head,  
That were wrought fine and gallantly;  
I kept thee both at board and bed,  
Which cost my purse well-favour'dly.  
*Greensleeves, &c.*

I bought thee petticoats of the best,  
The cloth so fine as might be;  
I gave thee jewels for thy chest,  
And all this cost I spent on thee.  
*Greensleeves, &c.*

Thy smock of silk, both fair and white,  
With gold embroider'd gorgeously;  
Thy petticoat of sendal right,  
And these I bought thee gladly.  
*Greensleeves, &c.*

Thy girdle of the gold so red,  
With pearls bedeckèd sumptuously,  
The like no other lasses had:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy purse, and eke thy gay gilt knives,<sup>1</sup>  
Thy pin-case,<sup>2</sup> gallant to the eye;  
No better wore the burgess' wives:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy crimson stockings, all of silk,  
With gold all wrought above the knee;  
Thy pumps, as white as was the milk:  
And yet though wouldst not love me!  
*Greensleeves, &c.*

Thy gown was of the grassy green,  
Thy sleeves of satin hanging by;  
Which made thee be our harvest queen:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy garters fringèd with the gold,  
And silver aglets<sup>3</sup> hanging by;  
Which made thee blithe for to behold:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

My gayest gelding thee I gave,  
To ride wherever likèd thee;  
No lady ever was so brave:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

My men were clothèd all in green,  
And they did ever wait on thee;  
All this was gallant to be seen:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

They set thee up, they took thee down,  
They served thee with humility;  
Thy foot might not once touch the ground:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

For every morning, when thou rose,  
I sent thee dainties, orderly,  
To cheer thy stomach from all woes:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thou couldst desire no earthly thing,  
But still thou hadst it readily,  
Thy music, still to play and sing:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

And who did pay for all this gear,  
That thou didst spend when pleasèd thee?  
Even I that am rejected here,  
And thou disdainest to love me!  
*Greensleeves, &c.*

Well! I will pray to God on high,  
That thou my constancy mayst see,  
And that, yet once before I die,  
Thou wilt vouchsafe to love me!  
*Greensleeves, &c.*

Greensleeves, now farewell! adieu!  
God I pray to prosper thee!  
For I am still thy lover true:  
Come once again and love me!  
*Greensleeves, &c.*

Anonymous. "Greensleeves." *Luminarium*. Anniina Jokinen, Ed. 14 May 2009. [8/7/2013].  
<<http://www.luminarium.org/renlit/greensleeves.htm>> Accessed 8/10/2013

## Saint Eligius' 12 Questions Example (fictitiously filled out for Outdoor-brewed Ale with Homegrown Hops)

- 1. What did you make or do?** (*Include name of item/action, location, time period, background.*)  
I made an ale using home-grown hops from my garden this year. I made it outdoors on a propane turkey fryer.
- 2. What is the connection between your entry and a medieval item or practice?**  
Once hops emerged as a flavoring and preservative for ales (circa 980 AD Germany, ca1380, England) the source of the hops was usually local gardeners—Kentish ales used Fuggles and Kent Goldings strains of hops. I used a descendant of Fuggles.
- 3. How would your entry be made/done in period?**  
Well (or surface) water, home-roasted and malted barley, local hops, heated over a wood or charcoal fire. Ale barm (sediment from fermenting ale) or no added yeast (due to planned fermentation in a wooden vat and subsequent aging in a wooden cask would inoculate wort with local yeasts). Served from mid-fermentation (new ale) through the stage of flatness (stale ale) until it either soured or used up. Spent grain was re-extracted and the second wort was used to make small beer, a drink for the household that needs to be consumed quickly. Spent grain could also be added to coarse bread (horse bread) or fed to livestock, especially pigs.
- 4. How was yours made/done?**  
I used well water, commercially malted barley, home roasted chocolate and crystal malt, hops, heated over a gas fire in an enameled pot. Cooled wort was transferred to a sanitized plastic fermenter bucket with lid and airlock. Wyeast British Ale yeast-#1098XL was added according to package directions. I reserved, sealed and chilled 1 quart of wort after yeast has been added. Wort was fermented at room temp for 1 week, then siphoned into a bottling bucket and the quart of wort that had been removed was added back in (kreusened). The ale was sealed in sanitized glass bottles and capped for bottle conditioning and to conserve carbonation. (see procedure, attached)
- 5. What are some similarities and differences between your and a period artisan's efforts?** (*Think about materials, process, tools, approach and any cultural factors.*)  
See above for processes.
- 6. What inspired you?** *Try to include picture of period example or related items with source of the image.*  
Home grown hops, Cascade variety, from commercially available rhizome planted in spring 2009. Cascade is a cross between the German Serbrinka (♂) and England's Kent-native, Fuggles (♀). I used English 2 row barley malt.
- 7. What was your favorite part of preparing your entry?**  
Tasting the ingredients and the wort at all phases of the process.
- 8. What would you do differently next time** (*advising someone beginning to do what you've done*)?  
I'd try fresh hops flowers vs dried, sealed, and frozen hops flowers.
- 9. What references and resources would you recommend to someone interested in your work?**
  - 1.) Ale, Beer and Brewsters in England: Women's Work in a Changing World 1300-1600 Judith M. Bennett. Oxford University Press 1996
  - Recreating Medieval English Ales by Tofi Kerthjalfadsson Sept 23-Dec 28<sup>th</sup> 1998  
[http://www.cs.cmu.edu/~pwp/tofi/medieval\\_english\\_ale.html](http://www.cs.cmu.edu/~pwp/tofi/medieval_english_ale.html) Accessed 1/23/2013
  - 3.) <http://zythophile.wordpress.com/2009/11/20/a-short-history-of-hops/> Accessed 1/23/2013

- 4.) Digbie, K, *The Closet of the eminently Learned Sir Kenelem Digbie, kt., Opened...*, 1669, in Miscellany from D. Friedman & E. Cook, pg 99 (<http://www.gutenberg.org/files/16441/16441-h/16441-h.htm>)

**10. How did you find them?**

Lady Rhode Kephalaria recommended the Brewsters and Brewing book. I looked on the internet for info on hops. Baron Tofi of Barony Marche of the Debatable Lands in Aethelmeare did a redaction on the fitzClare ale that he told me about and he subsequently published a detailed write up on his experiments. I've been brewing all-grain ales for 20 years so I don't have a procedure to reference on the basic ale recipe, but Digbie had some info on period brewing and bottle conditioning.

**11. Did you find a connection to a medieval artisan while working on your entry?**

I got to thinking about how many pathogens are destroyed by heating water to 160°. The temperature is almost the same as where the malted grain's enzymes that degrade starches into fermentable sugars are most active—just before they are inactivated by heat—above 160-170°F. It takes boiling to extract the bittering (and the preservative qualities) from the hops flowers although aroma and flavors leach into the brew at much lower temperatures. So the work of brewing depends on being able to heat the grain/water mixture slowly so the enzymes can work and completely so the hops can give up their preservative agents (alpha acids). Like how great cooking depends on careful control of heat flow.

**12. Any thoughts or amusing stories about your work?**

My car still smells like wort since I brewed this outside on a propane turkey fryer at an event and had to bring it home. There was some spillage around the airlock because the bucket tipped over in the back during a turn involving a gravel road and potholes. But the finished fermented product was quite drinkable. Good thing there was enough left for you to try today

## All Grain Ale Recipe and Procedure

### Supplies:

- 8 lbs coarsely cracked 2 row-English barley malt, kilned but not roasted
- ¾ lb chocolate-roast malt, cracked
- ¾ lb homemade crystal malt, cracked
- Cascade hops 2 oz commercially dried hops or 4 oz freshly picked or frozen (undried)
- 1 tsp dried Irish moss (aids settling and clarification)
- Wyeast British Ale yeast-#1098XL Activator pack, used according to packet directions.

### Equipment:

- 3 to 5 gallon insulated **container** (water cooler) with lower edge valve and spout and lid.
- Clothes pin (optional) to hold spout valve open during draining.
- Bag made of organza (or commercial jelly bag) that fits the cooler and hangs over the top by about a foot
- Large **kettle** with lid that holds ≈ 6 gallons. Smaller pot or clean bucket.
- Airlock** (commercially available) and **Fermenter**: a 6 gallon plastic bucket with tight-fitting, gasketed lid that is drilled to accept an airlock. You can use gasket-O-rings or Teflon tape to make a tight seal.
- Large **strainer** or colander, Long **spoon**. Bottling equipment.
- Chlorine bleach **sanitizing solution** (2 oz of 6% sodium hypochlorite (Chlorox© bleach) with 1 oz white vinegar per 5 gallons of hot tap water) for strainer, plastic 6 gallon fermenter-bucket, lid, 1 quart jar and cap, stirring spoon and airlock For Bottling you will need a bottling bucket (large clean 6 gallon bucket with valve spout at bottom), siphon hose, 50-60 clean 12 oz. bottles, bottle caps, capper. *Sanitize all equipment that comes in contact with wort by soaking all items in hot sanitizing solution for 10 minutes, then rinsing with hot tap water. Drain. Bottles may be rinsed with sanitizing solution and drained upside down in the clean rack of a dishwasher. Bottle caps may be boiled briefly and drained in a sanitized strainer until ready to use. Avoid touching the inside surface of caps and the lip of the bottles.*

### Procedure:

- Put cracked malt in the clean fabric bag in insulated container. Leave drawstring edge hanging outside of cooler. Add about 1½ gallons of hot water (about 150 F) to get a steeping temp of 120° and allow to rest for ½ hour.
- Add ½ to 1 gallon of near-boiling water to bring temperature of the mash up to about 160°. Put insulated lid on.
- Steep cracked malt grains for 1½ hours. Check temperature with clean finger and add hot water as needed to keep mash at about 160° (feels hot but doesn't burn skin). Stir from time to time. Sometimes it is helpful to place a small strainer between cloth bag and tap opening to prevent clogging the tap. You can use a spring clothes pin to keep tap open.
- Drain all the liquid from insulated container into a large pot and return liquid to the insulated container (helps clarify solution). Drain all liquid from container into a large kettle. Rinse the malt (*sparge*) with a gallon of 160° water. Allow to soak for 10 minutes and drain into kettle. Rinse with another gallon of water, soak 10 minutes and drain into kettle. Rinse with a third gallon of water, soak for 10 minutes and drain into kettle. Combine all liquids. You will have around 4½ to 5 gallons of liquid.
- Bring liquid to a boil (used a propane turkey fryer outside) and add half of the hops. Boil gently with the lid off for about an hour. Turn heat down to a simmer after about 20 minutes to prevent boiling over.
- Add Irish moss and remainder of hops. Apply lid. Turn heat down and simmer 5 more minutes. Turn off heat.
- Cool to below 85 degrees. Keep the lid on the kettle until fully cooled. This liquid is called *wort*. (Note: you can add 7-8 lbs of clean ice to wort to cool it more quickly.)
- Pour cooled wort through a sanitized strainer into a sanitized 6 gallon fermenter bucket.
- Add yeast. Stir vigorously for a minute or so until well blended. Dilute to 5 gallons with cool tap water if needed.
- Remove 1 quart of wort-yeast & seal in a sanitized jar. Cap and store the jar in the fridge until you're ready to bottle.
- Seal on fermenter lid. Apply and fill airlock. Ferment at room temperature for 7 to 9 days.
- Rack (siphon without disturbing sediment) into a sanitized bottling bucket.
- Stir in the quart of cold stored wort you reserved at brewing time.
- Mix thoroughly. Bottle. Allow to rest (bottle conditioning) for 7-10 days. Enjoy.

**Suppliers:** Grape and Granary <http://www.grapeandgranary.com/>  
Maltose Express, Munroe CT <http://www.maltose.com/Construction/Home.html>  
Make Your Own Crystal Malt: <http://drinks.seriousseats.com/2012/01/homebrewing-make-your-own-crystal-malt-for-beer-how-to-technique.html> Accessed 8/8/14

## Saint Eligius Arts and Sciences Winners

St. Eligius Contest:

Laurels and masters \_\_\_\_\_

Experienced competitor \_\_\_\_\_

Artisan \_\_\_\_\_

Novice \_\_\_\_\_

Artisan's Progress \_\_\_\_\_

Baron Adhemar Challenge \_\_\_\_\_

Research Paper \_\_\_\_\_

Master Alexander Challenge \_\_\_\_\_

Baron's Choice \_\_\_\_\_

Baroness's Choice \_\_\_\_\_

Populace Choice \_\_\_\_\_

Lord Christofel's Art of Fencing Challenge \_\_\_\_\_

Dragonship Haven Arts and Sciences Champion \_\_\_\_\_