

Rules of Engagement for the St. Eligius Contest November 12, 2016 held at the St. Eligius Arts and Sciences Competition and Display, Meriden CT.

1. 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.
2. Each entrant declares the contest group they feel best fits themselves and their entry. Advice is available from registration personnel but it is not binding.

Novices have entered up to 2 previous small competitions & feel inexperienced in A&S contests. Novices are further divided into A and B with A being new to the SCA and B being more than 3 years in the SCA. (Analogy: competes in Novice/Rookie Tourney)

Artisans have entered >2 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 and wish to demonstrate their mastery of an art or science. (Analogy: competes in Best of the Knowne World Tourney)

3. Since SCA combatants declare the winner of their own martial bout, St. Eligius entrants for all groups will score entries in their contest 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 available to advise and assist the individuals in each group. Come prepared to talk about your work and be ready to ask questions and score others' entries. Get to wear both hats! It'll be fun and enlightening to be both entrant and scorer.
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. Enough source location info should be provided that others can look up your sources and find the same images and text that you found.

6. Research papers are limited to 8 pages & must be received in e-format by Mistress Brose, Contest Coordinator, at aligori@pobox.com by Nov 3rd 2016. They will be read in advance by non-contestants, but face-to-face discussion and scoring will occur so authors must be present to discuss their work.
7. 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.
8. Works-in-progress are very welcome.
9. 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.
10. 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.
11. This site is discreetly damp and alcohol-containing entries are welcome. Please take your empties with you.
12. 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 mead or a cordial it might be even better than when it was younger.
13. 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. Exchange contact information so if you have additional thoughts to share you can reach the entrant.

Several special contests are also being held at this event. Selected judges will try to speak with each entrant about their work but detailed written scoring for these contests will not be available.

Collaboration (new this year): We're celebrating our medieval society by instituting a group collaboration challenge. Please enter a project accomplished by 2 or more artisans where each person contributed different skills to the finished work. Documentation should describe the item and highlight each artisan's contribution to the work. At least one of the team's artisans should be present to discuss the work.

Misadventures! (new this year): We believe that successful craftsmanship is less about sheer raw talent and than it is about practice with attendant risks, trials and errors. Please collect and show off some examples of your mistakes, disasters and unintended consequences. Poke around in your work table drawer and bring in some of your unusable but interesting relics. They are often more enlightening and encouraging than perfection.

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). Works may (but need not) be entered for individual scores. Documentation should be brief with short descriptions of what the items are and rough dates of completion.

Medieval Moment: In honor of our patron, St. Eligius, we ask that entries to include a brief description of your experience of a Medieval Moment if you noticed one during the preparation of your project. Please describe (verbally or in writing) something that brought you closer to the artisan who originated the work you have adapted or used for inspiration. Descriptions may be written or verbal. See # 11 in St. Eligius's 12 Questions. A good story is always welcome.

Master Alexander Challenge: In the spirit of Master Alexander the Younger, please enter example of your work in an art that is new-to-you within the last year. New techniques within the art that you already practice do not count (i.e. glassblowing to enameling of blown glass beakers is an expansion of a skill, not a new-to-you art form.) Minimal documentation of methods and how this is new to you is requested. The intent is to give a supportive venue for showing new-to-you arts without the rigors of open competition. The winner and the prize will be chosen and presented by Lady Cassandra de Matisse or her representative.

SCA Kluge: a competition for smart alecks. Non-period items made with a medieval flair (e.g. hat, camp furniture, lawn ornament). Documentation is welcome & can aim to amuse.

Populace Choice: Vote for your favorite. There might be beans-- or marbles but no turtles.

Baron & Baronesses Choice: Catch their Excellencies' eye and gain praise and a prize.

The **Dragonship Haven Baronial Arts and Sciences Champion** will be chosen at this event to represent this Barony in the coming year.

Prizes will be awarded during court to the gentles achieving the highest score in each St. Eligius Contest group: Novice A, Novice B, Artisan, Experienced competitor, Laurels-&-masters. Prizes will also be awarded for highest scores in Collaboration, Misadventures!, Artisan's Progress, Medieval Moment, SCA Kluge, Populace Choice, their Excellencies'

Choice, Art of Fencing Challenge and Rapier Tourney. By Lady Cassandra de Matisse's hand, a prize will be presented to the Master Alexander Challenge winner. Please come and celebrate with us!

Saint Eligius Arts and Sciences Contest 2016

Circle one Novice-A <3 yrs SCA; Novice-B >3 yrs SCA; Artisan, Experienced Competitor, Laurels & masters

Entry # _____ Table # _____ Entrant _____

Entry Description (brief) _____ Total Score: _____

Scorer: _____

Overall Impression: (20 pts max) _____

Period Appearance: 0 1 2 3 4 5
Appropriate presentation: 0 1 2 3 4 5
Quality and workmanship: 0 1 2 3 4 5
Appropriate choice of project: 0 1 2 3 4 5

Complexity/Workmanship: (20 pts max) _____

Difficulty of project attempted: 0 1 2 3 4 5
Ingenuity and problem-solving: 0 1 2 3 4 5
Neat and well-constructed: 0 1 2 3 4 5
Ornamentation and finishing 0 1 2 3 4 5

Authenticity: (15 pts max) _____

Period example(s) or inspiration(s) shown or discussed: 0 1 2 3 4 5
Does the piece look/feel/sound period-accurate? 0 1 2 3 4 5
Details that contribute to the illusion of authenticity: 0 1 2 3 4 5

Appropriateness and Creativity: (15pts max) _____

Choice of period materials &/or intelligent substitutions: 0 1 2 3 4 5
Problem solving and adaptation of period practices: 0 1 2 3 4 5
Period Process (or good reasons for modern process): 0 1 2 3 4 5

Written Documentation: (10 pts max) _____

St. Eligius 12 Question sheet or other documentation: 0 (absent) 1(sketchy) 2(adequate)
Sufficient historic context (time/location/culture): 0 1 2
Description of period materials & process: 0 1 2
Description of entry's modern materials & process 0 1 2
Adequate relevant, reputable sources cited: 0 1 2

Oral Presentation of Information: (10 pts max) _____

Gives accurate facts about historical context and culture of origin: 0 1 2 3 4
Explains similarities & differences between period & modern process 0 1 2
Explains similarities & differences between period & modern materials 0 1 2
Discussion includes insight or details not in written documentation 0 1 2

Appropriate Group: (0 points if not appropriate; max of 5 points if appropriate.)

Do you think this entrant is in the correct group for his/her experience level? (5 pts max) _____

Discretionary Points: Award up to 5 points for extraordinary work (skill, effort, creativity etc.). (5 pts max) _____

Please Use *BACK OF SHEET* for additional written comments & contact info.

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 while working on your entry? If so, what? **(Medieval Moment)**

- 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/S001418010000100) 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. The words would have been close to what I have sung as I used a lyric 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 commercially available these days.) The arrangement is very simple except for the polyphonic many-layered finger picked opening and the bridge played between every 3rd 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 song 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 bestowes 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,¹
Thy pin-case,² 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 aglets³ 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.

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, info on its 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 28th 1998 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?

My friend 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 Aethelmearc 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. Any thoughts or amusing stories about your work?

My car still smells like wort since I brewed this outside 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 finally fermented product was quite drinkable and it's almost all gone now. Good thing there was enough left for you to try today

12. . 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.

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