

Elfsea Tidings

FEBRUARY 2011 CE

ANNO SOCIETATIS XXXXVI

Words from the Baron and Baroness

Greetings and salutations
unto the populace of Elfsea and
Dragonsfire Tor, from Alejandro y
Amalia

With the new year comes another
season of events and Gulf Wars.

We have a few activities here in the
Barony to get ready for Gulf Wars
and Elfsea Defender this year. On
the weekend of February 17th to the
19th, Elfsea is hosting an equestrian
practice at Iron Ridge Sport Horses.
It will be a great opportunity to get
some time on horseback, because the
site fee is the best kind – FREE! The
ranch is located at 623 Broadway
Street, Whitesboro, TX 76273.



Their Excellencies Armand and Ameline have graciously offered the use of warehouse so that the barony can paint the city badge on the new populace pavilion. The first painting session will be this Thursday, January 26th at 7:00 pm. The warehouse is located at 2525 Ludelle Street, Fort Worth, TX 76105.

Also, there are other opportunities to hone your skills – archery practice conducted by Don Sebastian, chivalric practice conducted by Lord Sven, rapier practice conducted by Lord Niall.

To preregister for Gulf Wars XXI by mail, your form must be post marked by January 31st. However, preregistering by ACCEPS allows you to register by February 24th.

When you register to camp with Elfsea, please enter “Ansteorra – Elfsea” as the “Group Camping with”. Also, send an email to Her Excellency Amalia with the number of people in your party, the dimensions of your tents, and the type of your tents (modern or period).

We look forward to working with Countess Elizabeth Seale, the event steward for Elfsea Defender. There are many ways to help make Elfsea Defender an excellent event – contact Her Excellency Elizabeth and volunteer to help!

Alejandro y Amalia
Barón y Baronesa

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FEBRUARY 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	31	1 Chivalric and Rapier Fighter Practice	2 Scribal Guild	3	4
5	6	7	8 Chivalric and Rapier Fighter Practice	9	10	11
12	13	14	15 Chivalric and Rapier Fighter Practice	16 Scribal Guild	17	18
19	20 Officer's meeting	21	22 Chivalric and Rapier Fighter Practice	23	24	25
26	27 Moot	28	1 Chivalric and Rapier Fighter Practice	2 Scribal Guild	3	4

Schedule of Events

- } Wednesday Evenings:
[At Bedford Boys' Ranch, Bedford, Tx - New Directions in Park!](#)

7:30 PM - 9:30 PM
- } Every Other Thursday Evenings:
[At Baroness Alys' home, please contact her on the Elfsea list for directions.](#)

7:15 PM - 9:45 PM
- } February 27, 2012
[Moot at the Coors Distribution Center, Fort Worth, TX](#)

7:00 PM - 9:00 PM

See the Elfsea List for further activities throughout the metroplex.

Fill-inable Release Forms

- [Creative Release Form](#)
- [Model Release Form](#)
- [Photography Release Form](#)

Fill these forms out on your system, save and download with your submission to:
<mailto:elfsea.chronicler@gmail.com>

Credits

The Elfsea heraldic art work was created by Ealasaïd Mac al'Bhaird (al AERYN) and has given us permission to use for this newsletter and release forms are available upon request.

Heraldic art used on the officer pages was created by Mistress Emma de Featherston. We have permission to use them within our newsletter and release form is on file.

All clipart used in this newsletter, including the three santa's in Webminister's Report, is from Microsoft

Word free for use.

The Natilus Report was written and art work done by Herr Andreas von Meïßen. The release is available upon request.

The article "Soldering Jewelry in the Middle Ages and Renaissance" by Silvius Foppa was written by Silvius Foppa. The release is available upon request.

The article "Why it is important to redact your own recipe and other advice" by Mistress Melisenda de Barcelona and the release is available upon request.

The article A Brief Look at Tapestry Weaving in Northern Europe" was written by Radegundis Turonensis, Elfsea Artisan, and the release is available upon request.

Oyez!

Elfsea is hosting Equestrian College

Iron Ridge Ranch

629 Broadway St.

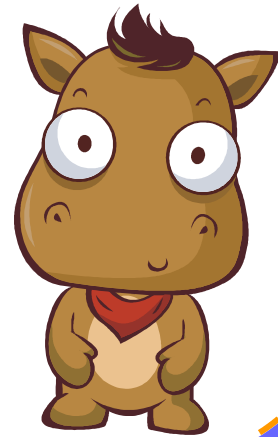
Whitesboro, TX 76273

Anyone interested in equestrian, either riding, ground crew, or just hanging out and petting them is welcome to join.

Friday, February 17th at 4:00 pm to

Sunday, February 19th at noon.

There will be classes, riding, and great fun!



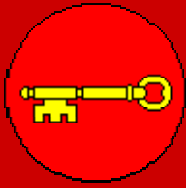
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Seneschal

Ldy Elspeth de Stervlen
seneschal@elfsea.net

Deputy Seneschal
[Accepting Applications](#)

Seneschal's Report

Greeting Elfsea,

The calendar is full, again, this year. And we have many local activities coming up, as well. Gulf Wars is not too far away, and everyone is gearing up for it! Elfsea Defender is right around the corner.

Countess Elizabeth is the Event Steward for our great event, please let her know how you would like to help. The scheduled work weekend is on March 23 - 25, 2012 at Camp

Jim Braly...more information will be posted in the coming weeks.

Don Sebastian has many demos being set up for the year: A school demo in March, the Arlington Library demo in October, and the Boy Scouts have invited us back for their Camporee in November. Please contact Him for more information.

We will be painting the Ba-

ronial Pavilion....please look for the information to be posted by our A & S Minister, Lady Adelaide, on the list, and the Elfsea Website, we need many hands to make this happen before our event!! We look forward to seeing you all there!! As always, be safe in your travels, and have a very good month!!

Elspeth de Stervlen



Exchequer

Helen of Scarborough
exchequer@elfsea.net

Deputy Exchequer
[Accepting Applications](#)

Exchequer's Report

Greetings Elfsea

There is nothing new to report. We are still in good financial shape with money in the bank. I would like to remind every one that reimburse of expenses require a receipt and are due no later

than the second Moot after purchase.

Reimbursement for event expense are due within 30 days after the event, Kingdom gets grumpy if the report is not to them 30 days after the event and I don,t

like for them to get grumpy.

If you need a check request I will send you one or you print one from the Kingdom web site.

Yours in service,

Lady Helen of Scarborough



Nautilus

Herr Andreas von Meissen
herald@elfsea.net

Deputy Herald
[Accepting Applications](#)

Nautilus' Report

Greetings unto the Fair Barony of Elfsea!

This month's Nautilus' Trumpet column is on the origins of heraldry. I know I promised a section on the structure of the College of Arms, but the column went long and that is a subject which will

have to be covered in a future column. The Nautilus' Trumpet appears on page 9.

As always, if you have any questions on heraldry or would like to look into submitting a name or armoury, please don't hesitate to contact me!

-- Herr Andreas von Meissen,
Nautilus Pursuivant





Hospitaler

Don Sabastian Forbshire

hospitaler@elfsea.net

Deputy Hospitaler

Accepting Applications



Chirurgeon

Centurian Dietrech Weis

chirurgeon@elfsea.net

Deputy Chirurgeon

Accepting Applications



MoA&S

Lady Adelaide de
Ruthven

chamberlain@elfsea.net

Deputy Chamberlin

Accepting Applications



Hospitaler's Report

Greetings Elfsea:

We continue to grow which is a very good thing. I receive on average an email a week asking about our Society and our Barony. We of course have not had many inquiries at fighter practice of late.

Please remember we are all Hospitalers so if you see someone who looks curious please let me know. If I am busy or

not there please ask them if you can answer any questions they may have.

We have been asked to do a "Fine Arts" Demo for Snow Heights Elementary School. I believe this will be our third year in a row that we have been invited. We must be doing something right. The bad news is the demo is the Friday before

Gulf War. The good news is we only need three or four demo's. We will have three blocks of time from 8:15am to 11:00. Each block of time is 45 minutes. If your presentation is not that long we can probably pair you with someone. This is a really good opportunity to spread some education around, and have some fun doing so. Snow Heights really

Chirurgeon's Report

Ministor of Arts & Sciences



Chamberlin

Lady Caitrina inghean
Mhurchadha

seneschal@elfsea.net

Deputy Chamberlin

[Accepting Applications](#)

Chamberlin's Report

Winter greetings to our glorious barony,

I dropped by the shed again this month and found it still organized and dry.

Gulf War is coming soon. So now is the time to pull out your camping gear and repair it. It is no fun to get

to war only to discover your tent wasn't dry when you put it away and is now covered with smell mildew

and mold rendering it unusable. Check your rope for fraying and water damage, and count your stakes.

This applies to all tents and camping gear, not just the canvas ones.

PARTIAL PRE-WAR
CHECK LIST

Have vehicle looked over and repaired.

Check your tow bar and wiring

Have trailer greased and check tires

Make a pack list and keep it with you to revise

(I keep a perpetual one on my computer)

Check and repair garb

Collect feast gear

Bleach out the coolers

Maintain your fighting kit and repair

Clean stove and find fuel

Make a shopping list

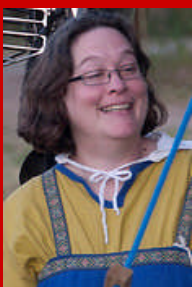
I use a wonderful on-line list:

[http://
www.pennsicwar.org/
penn41/GENERAL/
pack.html](http://www.pennsicwar.org/penn41/GENERAL/pack.html)

In service to the Barony,

Lady Caitrina inhean
Mhurchadha

Chamberlain



Chronicler

Lady Katrine la Escolpiera
chronicler@elfsea.net

Deputy Chronicler

[Accepting Applications](#)

Chronicler's Report

I do apologize for the lateness of this newsletter. All I can say is I need a deputy. If you would like to apply, please click "Accepting Applications" to go to the link. Make sure to copy the Baron and Baroness as well as



the Seneschal.

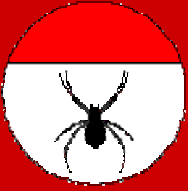
Thank yous go out to every person who sent

items in to be put in the newsletter. If you find your submission or another submission was not in this issue, I am holding it for next month's issue.

Thank you again,

Katrine





Webminister

Centurian Cathal Finn

O'Briain

vscribe@elfsea.net

Deputy Webminister

Accepting Applications

Webminister's Report



Knight Marshal

Sven Randalson

knight_marshall@elfsea.net

Deputy Knight Marshal

Accepting Applications

Knight Marshal's Report

See you at practice!

Sven Randalson



Rapier Marshal

Lord Niall the Silent

rapier_marshall@elfsea.net

Deputy Rapier Marshal

Accepting Applications

Rapier Marshal's Report



Archery Marshal

Accepting Applications

Archery Marshal's Report

Now Accepting Applications for
Archery Marshal

Soldering Jewelry in the Middle Ages and Renaissance

By Silvius Foppa

Soldering is joining metal by means of melting (flowing) an alloy into the joint with heat, and is drawn towards the heat in a process called "wicking". The soldering alloy has a lower melting point than the metals it joins together.

Soft soldering uses a tin-lead alloy as solder to create a surface bond. Tin-lead solder has with a melting point below 700 degrees F. *Precious metal soldering* uses an alloy of gold or silver (depending on metal to be soldered) and copper. Silver solder melts in the 1100 - 1500 degrees F range. Precious metal soldering penetrates the surface of the metal and is a stronger bond than soft soldering. Varying the amount of copper adjusts the solder's melting point; careful use of this technique allows multiple soldering without melting the previous solder on the piece.

Brazing uses brass as the filler metal. Sumerian (3000 BCE) bronze swords were assembled by brazing.

Flux is used to coat the pieces to be joined; this keeps the metal clean so the solder bonds with the metal. Charcoal is one medieval flux, and blacksmiths used sand as a flux. Lees of wine (potassium carbonate) and natron (sodium carbonate) were also used, as was borax (sodium borate - still used today). Some fluxes are powdered acids that corrode existing oxides on the metals to be soldered. This allows a strong solder joint to form on clean metal. Flux can also be used to hold the piece of solder in position while heating.

Once the piece is cleaned and fluxed and the solder positioned, the piece is heated in a brazier, forge, alcohol lamp or other heat source. The jeweler used a blow pipe or bellows to blow air onto the joint, this increased the temperature of the metal so that soldering could occur. Solder flows towards the heat, so the air would be directed at the joint to increase the temperature. When the solder reaches melting temperature, it will *flow*. When both sides of the joint reach the melting point of the solder, a solder joint is formed. Care must be taken not to overheat the piece, or it will melt.

The flux is then removed from by placing the piece in a weak acid solution called pickle, which corrodes (cleans) the metal by removing copper. It is then rinsed in clean water, dried, and polished. Stones are generally set after polishing, as some stones (like malachite) can dissolve in the pickle.

Bibliography:

Agricola, Georgius, *De Re Metallica*, Dover, New York, 1912 (1912 translation of 1556 ed , reprint 1951)

Cellini, Benvenuto, *The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture*, Kessinger Publishing, 2007 (translated by C. R.Ashbee, original 1556)

Cherry, John, *Medieval Craftsmen Goldsmiths*, University of Toronto Press, Toronto, 1992.

Presbyter, Theophilus, *On Divers Arts*, Dover, New York, 1979. (original 1122)

Pritchard, James B, *The Cemetary at Tell ES-SA'IDIYEH*, Jordan, University of Pennsylvania, 1909

The Invention of Glory: Alfonso V and the Pastrana Tapestries, February 5 - May 13, 2012

Meadows Museum at Southern Methodist University, Dallas, TX

The four monumental tapestries (4 tapestries each up to 13 feet tall and 36 feet long) of this exhibit were commissioned in the 15th century by Alfonso V, King of Portugal immediately after the historic events depicted, occurred. Three tapestries tell the story of Alfonso's forces winning the siege and battle at Asilah in Africa in 1471, and the fourth tells the story of the fall of Tangier, also in Africa, soon after Asilah. The size, subject matter, materials and details make these newly restored tapestries worth close attention.

These tapestries were made in the workshops of Tournai in Belgium in the late 15th century. Since the 1600s, they have been housed in the Collegiate Church of Nuestra Senora de la Asucion in Pastrana in Spain. This exhibit is only in Dallas for three months, so if you are interested in Portugese history or tapestries, this is an exhibit not to miss.

All information from the exhibit website: http://smu.edu/meadowsmuseum/about_Pastrana.htm

Radegundis Turonensis



The Origins of Heraldry

Fairly little is known about the origins of heraldry. However, it is known that many cultures, as early as predynastic Egypt and including the Romans, Japanese, Ottomans, and, used colors and symbols to identify show and belonging, to mark territory, and to identify Gods and men.

Heraldry in Western Europe evolved roughly in parallel with the evolution of armour, and in particular helmets. When helmets which covered the full face began to proliferate in the 12th Century, it was no longer possible to identify a person by their face. Another method was required, and knights began to wear brightly colored surcotes to make them easily recognizable from across the battlefield, decorated with a design (ostensibly) unique to them. Shields, which had been painted for hundreds of years, also bore these designs, which became called Arms. Most early Arms consisted of a single field treatment or a single charge on a field, with complexity increasing with time.

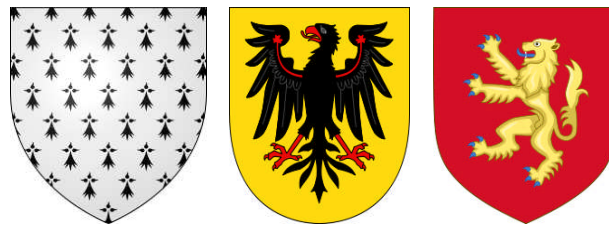
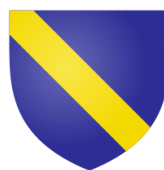


Figure 1: Typical Early Arms: <Ermine>, <Or, an eagle displayed sable>, and <Gules, a lion rampant Or>

Rules governing the design and display of Arms spread quickly, and (as you know, if you are reading this column) their study is called Heraldry. Heraldry is an extremely stylized form of art, with its own specialized language, rules, definitions, and Law.

Arms were also taken quite seriously. While occasionally the same ones were born by different people, if such duplicity was discovered, legal action could be and was taken. A famous case is that of *Scrope v. Grosvenor* in 1385, which concerned the Arms <Azure, a bend Or>:



**Figure 2: <Azure, a bend Or>
(continued on page 12)**

A Brief Look at Tapestry Weaving in Northern Europe

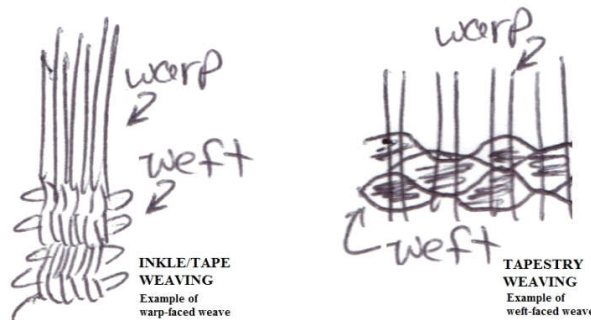
Radegundis Turonensis, Elfsea Artisan

(mka Carolle Ternus)

From the stark and austere to the richly colored and sumptuous, tapestries in Northern Europe from the 1100s to the end of the 1500s have fascinated and delighted people for centuries. We are lucky to have so many extant pieces to view and study. Here is an introduction.

The word 'tapestry' refers to a very specific type of weaving though it is used today for a variety of textiles. The Bayeux Tapestry is actually an embroidered cloth, and the wall hangings and bed coverings sold today as tapestries are woven on complex machines.

Tapestry is an extremely time-consuming hand-woven weave structure that is weft-faced. The warp of a textile is made of the strings held under tension on the loom while the weft is made of the yarns that go back and forth, over and under the warp. With inkle weaving, the warps are very close together and completely cover the weft except at the sides; this is a warp-faced weave. In tapestry, the weft is packed tightly together, covering the warp threads entirely – weft-faced weave.



Unlike many other types of weaving, in tapestry, a weft strand does not have to go from edge to edge. As a result, multiple wefts of various colors can be combined to paint a picture with yarn. Because it is so difficult to make a vertical line with tapestry, and because most subjects are largely made of vertical lines, tapestries are woven sideways. This also makes long tapestries that are woven to fit long walls possible. Because each weft can act alone, many complex shapes and shadings are possible.

In the medieval and Renaissance periods, many types of threads were used. Warps were often linen but sometimes wool. Wefts were often wool and sometimes silk, precious metals and linen.

As they were so time-consuming to produce, and the precious materials so costly; tapestries were highly prized. Tapestries were given as princely and diplomatic gifts. They were often used to block drafts and provide color to stone walls. They were erected along parade routes as a show of wealth and power. They were used as ransom payments.

In northern Europe, the earliest extant tapestries come from what is now Germany. (Jarry, 27.) Through the medieval period, the subjects were usually biblical, mythological, or from epic literature, historical episodes or scenes of courtly and country life.

Famous tapestries include:

- The 14th/c Apocalypse of Angers, a collection of tapestries based on the Book of Revelations and commissioned between 1375-79 by Louis I of Anjou (Souchal, 25-32 and Jobé 44-49.)
- The Lady with the Unicorn, or The Senses. These are a series of six late 15th/c tapestries depicting allegories of the senses, sight, hearing, taste, smell and touch with a sixth tapestry conveying an unknown meaning (Freeman 62-65.) The backgrounds are entirely filled with *mille fleurs*, a motif with “the background rendered as a flat plane of color, usually dark green but occasionally pinkish red, studded with many varieties of blooming plants, floral sprigs, or flowering branches with broken or cut ends (Cavallo, **Medieval Tapestries**, 71.)
- The Hunt of the Unicorn, two sets of seven tapestries (five and two), currently residing in the Cloisters in Manhattan. It is likely that the seven tapestries were not woven together though they were evidently given to or given by the same person. Both sets were woven around the year 1500 (Cavallo, **The Unicorn Tapestries**, 9 and 11.)
- History of Julius Caesar, from 3rd quarter of the 15th/c, showing the customary *mille fleurs* motif of the 15th/c and stuffed full of detail (Phillips, 37-8.)



These Arms were the subject of one of the first court cases in England concerning Heraldic Law. When Richard II of England invaded Scotland, Richard Scrope, 1st Baron Scrope of Bolton and Sir Robert Grosvenor discovered they were bearing the same Arms. Scrope sued, and the case was decided in 1389 in his favor. In 1390, Grosvenor elected to adopt <Azure, a garb Or> (“garb” being the heraldic term for a sheaf of wheat).

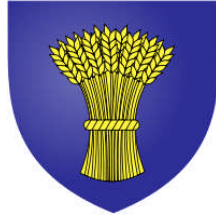


Figure 3: <Azure, a garb Or>

Over time, regional differences in heraldic style developed. While all more-or-less followed the same basic set of rules, distinct regional stylistic themes became apparent. To quote a conversation from the SCAHeralds email list from 11 May 2007:

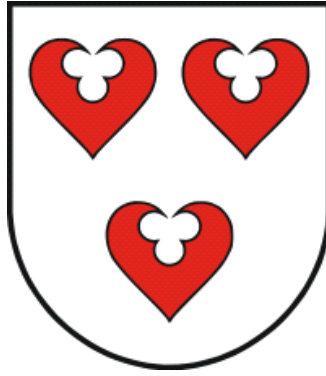
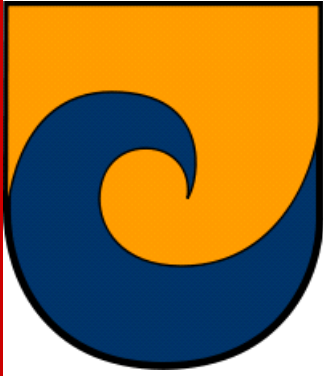
Frithiof Skägge: “Yes, the Swedes do some weird stuff with their heraldry...”

Sabine Berard: “No, Germans do weird stuff with their heraldry. Hungarians do weird stuff with their heraldry. Swedes do acid trips with their heraldry.”

As an example, the following are items that occur more often in Germanic areas than others:

- Color-on-color (especially red charges on black fields)
- Field-only armory utilizing complex lines of division, some unique
- Entire human figures, especially armed men
- Heraldic monsters, especially hybrid sea-creatures
- Arrangements of three charges in pall, including tricorporate animals
- Eagles used more frequently than anywhere else
- Use of furs or patterns like checky for infilling charges
- Two-legged wyverns more common than four-legged dragons
- Unique lines of division, including per fess with a step and per bend bevilled
- Unique charges, including the Nesselblatt, Seeblatt, and Schnecke:

Figure 4: From left to right, <Gules, on a nesselblatt argent, a boat sable>, <Argent,



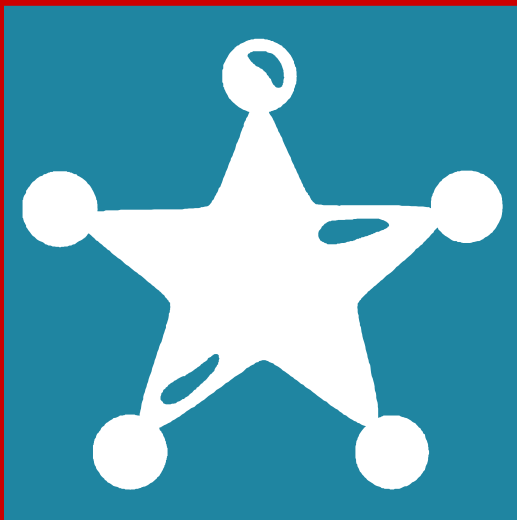
**three seeblatts gules> and
<Or, a schnecke issuant from base azure>**

A full discussion of regional differences in heraldry is far beyond the scope of this column (it is much more appropriate for a full-length research paper or graduate thesis), but a general impression can easily be gotten from scanning any of the many Rolls of Arms and Wappenbücher (Armorials) viewable online.

Armory in the SCA generally follows English tradition and customs (notably excepting the Gallo-British system of cadency marks). However, there exists a provision for documented regional style exceptions: if you desire something which is otherwise prohibited under the SCA rules, but you have documentation for it, then you may have it.

As Always I Remain
Yours in Service,

Andreas Navtilus



**Become a deputy
And become a
star!**

Why it is important to redact your own recipe and other advice.

Before we get into the article here is a definition of redact --verb (used with object) to put into suitable literary form; revise; edit.

In this article I will discuss three important points about redacting period recipes.

1. The importance of doing your own redactions.
2. The importance of staying as close to the original as possible.
3. The importance of noting all you did and the mistakes you made.

The first point I would like to make is the importance of redacting your own recipes.

I first decided to write this paper after a competition where I had entered a funeral feast. I had redacted the recipes in my entry but was questioned if it was in fact my redaction and not copied out of *Pleyn Delit*, a book written by Constance Heatt with her redactions. I thought about this the rest of the event and when I went home I started thinking about my recipes, some of the recipes I had redacted years ago, while others were rather new. I was fairly concerned that my recipes could be mistaken for one out of a book so I got out my paperwork and books and started looking at how close they were to other cooks redactions. There were differences in every recipe but some looked similar to other people's redactions. No two recipes should ever be the same since everyone has their own influences, how you were raised, Grandma's Sunday dinners, Special holiday dishes, religious dishes, ethnic dishes and so much more influence we could never name them all and we could never agree on any of them. When redacting an original recipe it becomes our recipe. We start at the very beginning which is usually a list of ingredients and slowly develop it into a recipe. If you copy an already redacted recipe it never is yours. If you are not entering the dish in a competition then it is ok to use a redaction from one of the many recipe books out there. When I speak about redacting or developing a recipe I am talking about trial and error. Most original recipes don't have amount, they list the ingredients and tell you, 'so make it and bake it'. This is where you draw on that influence I spoke of earlier. If your family likes spice and you grew up with everything spicy than it is more than likely you will be heavier on the spice than someone who grew up on bland food. Neither is right or wrong since most recipes only say, cinnamon, cloves and pepper not how much of each. I tell everyone nowhere on a judging sheet does it say the judge must think it tastes good; it is of course a perk if they do. Another influence in your redacting is experience. When I first started redacting comfits I had never worked with sugar before if I had I probably wouldn't have made as many mistakes as I did and although I learned from everyone of them and still carry the scar from one, any experience would have made the redaction easier.

The second important point is staying as close to the original recipe as possible. I know there are times that you have to stray from the original, but if at all feasible try to stay as close as possible. Medieval cooks were experts in their area and I feel we owe it to them to try any of their recipes as printed before we make any changes. It is wrong to ever say, 'I know cinnamon was a period spice so I am going to add it', before trying it the way it was written. Was there scribal errors-yes- but that is another paper.

An original recipe usually is a list of ingredients with little or no instructions, like the one I have copied below.

Take quart of honey,& sethe it, & skeme it clene; take Safroun, pouder Pepir, an throw ther-on; take gratyd Brede and make it so chargeaunt that it wol be y-lechyd; then take pouder Canelle, and straw ther-on y-now; then make yt square, lyke as thou woolt lech yt; thake when thou echyst hyt, and caste Box leves a-bounk y- stykyd ther-n, on clowys, And if thou wold have it Red, colore it with Saunderys y-nows.

It is our job to decipher the recipe, I like to print the recipe and then write the word I know above the old word. Any word I don't know I look up in my research books or on-line. There are many good sites on the web that have glossaries. Never the less the best way to learn is by practice and after a while you will know many of these words. The second thing I do is make a list of all ingredients and see what I have. If I am practicing and trying to get the measurements correct I will make some substitutions like raisins instead of currants, but when I feel I have the measurements correct I will use only the ingredients they list. I live in a very small town and things like currants aren't available to me but I can order off line or make a trip to Austin where I can find currants and most everything else.

Third item in this article (something I have tried very hard to do with all my redactions) is to document everything you do and every ingredient with its amount. When you are in the kitchen and trying different measurements and cooking times it is easy to forget what you just did. Ask one of your friends if they will come over and documents the adventure. This is also very helpful when you write your documentation and don't leave out your mistakes. This helps the judges see the complete adventure from start to mistake to finished product and lets us experience the process as you did.

Mistress Melisenda de Barcelona

