

FRET KNOT



2nd Quarter ♦ April-July A.S. LV 2021

LIGHT AT THE END OF THE TUNNEL FINAL COVID-19 EDITION



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Herewith follows the legal stuff:

This is the 2nd Quarter, 2021 issue of the Fret Knot, a publication of the Barony of Altavia of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Fret Knot is available from Contessa Battista De Kie Del Goya Da Lagos (Kie Spring) at chronicler@sca-altavia.org. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

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From the Chronicler



Contessa Battista De Kie Del Goya Da Lagos

Greetings,

A light at the end of the tunnel or a point at the end of the sword the Covid pandemic seems to be coming to an end and in person events are on the horizon. I am excited to start playing again and to see people I have not seen in a while but with that excitement comes a fair bit of stress. I recently spent some time with some vaccinated friends and after about an hour of being around each other we all noticed that we were for the most part, exhausted. I am normally a social person but even I felt the need to curl up on a couch alone for a bit. I powered through it of course and spent a lovely day with people I had not seen in a year. I am sure that the first SCA events are going to be equally as stressful as we all adjust to being around people again.

If you are a fighter then add the stress of being out of practice for most of us who did not have a household to practice with the last year. Then there is the added financial stress of site fees and equipment repairs for things that have been dormant in a garage during the pandemic.

I suppose the point of this is to say although we are all excited to get back to in person events in the SCA and to resume the hobby we love, take it slow. There is going to be an adjustment period. Do not push yourself to do too much too soon. Start with a few practices and then an event or two and then maybe by October you will be ready for GWW. Keep your hobby as stress free as possible and try and understand that it is not just you who is struggling. We have all been in the same place for the last year and we are all looking towards what we hope will start to be a normal future in which to enjoy the past.

In Service

Battista

P.S. That being said, I have decided to stay Chronicler for another year until Altavia is able to find a replacement.



From Their Excellencies

THL Nikolaos Phaistos & THL Briana MacCabe

Greetings to all of our wonderful Altavians!

*Since we haven't met yet in 2021, welcome to a shiny new year! We hope that you all had a very happy and healthy holiday season. Before we move on to this new year though, we want to officially thank Meliora and everyone in the barony that helped run a truly wonderful virtual Yule event for Altavia and our friends in Angels. It was an evening full of fun, music, contests and, most importantly, friendship!

To start off the year, there was a January Caid court where we saw the ascension (but not coronation) of our new Majesties, Panza and Katherine and thanked their Graces, Alexander and Tahira, for their tireless service to the kingdom. Speaking of service, our very own Baron Niko was asked to join the Order of the Pelican! He said yes and we can't wait to celebrate his vigil and elevation in the hopefully nearish future.

As we move into the rest of the year, we hope to keep everyone involved and entertained while we look towards the day when we can meet in person again. Later in the meeting we'll start discussing ideas for Altavia Anniversary. We were one of the first virtual anniversary events out of the gate last year and we know you all have some great ideas for new things to incorporate into this year's event. In addition to this, we have online activities going on every week including our Monday night hangouts after "Live from Caid!", the new bi-weekly crafting/largesse hangouts on Wednesday evenings and our monthly Arts & Sciences classes arranged by Lady Alessandra. Also, be on the lookout for a post on Altavia's FB group from Lady Kungund, current Bard of Altavia, to gauge interest for a new monthly bardic circle!

Speaking of the Arts and Sciences, we want to thank all of the Altavians involved with running and teaching during Fiberuary, especially **Dame Lynnette for wrangling all the cats. For those that were not aware, Fiberuary is a month-long series of classes taught by both SCA and non-SCA folks on the fiber arts, covering everything from lucet cord to tablet weaving to patterning your own Burgundian gown. Details can be found at <https://www.facebook.com/groups/fiberuary>! What a great way to keep the flames of the Arts and Sciences burning in the deep midwinter 😊

As always, we're so grateful to everyone who is continuing to make time for the SCA during the on-going weirdness. We will continue to keep you updated on all the latest from the kingdom and the BoD on when we can meet in person again. May that time not be distant and, until then, we'll see you on Facebook and Discord and Zoom and all the other creatively anachronistic mediums we are so lucky to have!

*FEBRUARY COMMENTS

**CORRECTION from the Baroness: "I credited Lynnette as the originator of Fiberuary in the original and it was actually Crowe (of the Bjoys of Blackrune)'s idea. She's just chief cat wrangler."

(This article has not been altered to reflect the date and is printed as it was received by me)

Happy March, Altavia!

*Spring is almost here and with it, new hope for a return to “normal” is on the horizon! We are so happy to see everyone’s vaccination pics and are looking forward to the day when everyone in the barony is able to receive their vaccinations. On the Caidan front, kingdom officers and the COVID committee is hard at work to figure out how we can safely play in person, hopefully as soon as the beginning of June. In the meantime, please be patient and understand that in-person SCA events, including fighter practices, cannot take place until after May 31, 2021, no matter what tier California/Los Angeles might move into before then.

Plans have begun for our online anniversary event on May 8, Commedia dell’Altavia! We have many fun, Italian Renaissance-inspired theatrical events planned for the day on Zoom and some lead-up events the week before on Altavia’s Discord channel. For all the details on the event, see the FB event page (<https://www.facebook.com/events/233250548491646>) or attend an upcoming planning meeting to help us plan more fun and frivolity for the barony and kingdom. We want to thank everyone that attended the first planning meeting for the event. We also want to give shout-outs to Sybilla and Saystine for their great ideas for both lead-up and day-of events for Anniversary and to Battista for once again agreeing to run the ever popular themed scavenger hunt!

For those that are working on largess projects for the barony/shire-themed largesse derby at Coronation, a reminder that some of us are meeting every other Wednesday to work on projects together and get ideas for future projects. At our next get-together on March 17, Her Excellency would really love to come up with a project we can do together as a barony. If you are interested in being a part of this, please join us! Details will be posted on the Altavia FB group and Discord.

Another online event that is coming up soon is the Technical Symposium for the Digital SCA (<https://www.facebook.com/events/120695429994750>), an event being spearheaded by Her Excellency of Dreibergen. The purpose of this one-day event is to help Caidans and the rest of the Known World take better advantage of tools like Zoom, Facebook, Discord, Google Docs and more. If you have any special knowledge in this area and would like to share it with the SCA, please let Baroness Briana know so I can pass your information on to the organizing committee.

In the coming months, we’ll start working on plans for in-person events. Right now, we are on tap for hosting Queen’s Champion Target Arts in July and we are hoping to be able to host Agincourt Archery and Thrown Weapons and Agincourt Feast in October as well as Yule in December. We’ll be on the lookout for event stewards so let us know if you are interested. We know we sound like a broken record, but hope is coming and with it, a return to in-person events. Things will look different and we don’t know the precise date when the floodgates will open but it is so nice to see that light at the end of the tunnel get brighter and brighter. Both of us are so grateful that you are all still here with us and that we have made it through the last year as we always do, together.

*MARCH COMMENTS

(This article has not been altered to reflect the date and is printed as it was received by me)



Article

Casting Sugar Figures

Contributed by THL Johnnae Ilyn Lewis, CE

Today we are accustomed to seeing professional sugar artists create stunning sugar items for various public events and televised challenges. Cakes are decorated with pulled sugar flower blossoms, Halloween pumpkins are blown from isomalt, a type of sugar substitute dating from the 1960s; decorated Christmas trees with fabulous ornaments appear from what were once just blobs of molten sugar. How many of us have wondered: "Could I do that? Maybe I could do that? What does it take to do that? I want to do that!" The most intricate blown and pulled sugar works cannot be easily or cheaply accomplished at home, but one can heat up or boil a sugar mixture and cast or pour sugar items in molds. For those seeking to create such items, here are a few notes based on personal experience.

Sugar molding or casting sugar was widely practiced at various courts during the Renaissance, but the practice is documentable from centuries earlier. There is a recipe from the 13th C Andalusian manuscript known as *An Anonymous Andalusian Cookbook*. Some years ago, food historian Charles Perry translated it, with the encouragement of Society member and medieval culinary researcher David Friedman | Duke *Cariadoc of the Bow*, KSCA, OL, OP. In the Andalusian recipe, we find the following instructions:

Cast Figures of Sugar. Throw on the sugar a like amount of water or **rosewater** and cook until its consistency is good. Empty it into the mould and make of it whatever shape is in the mold, the places of the "eyebrow" and the "eye" and what resembles the dish you want, because it comes out of the mould in the best way. Then decorate it with gilding and whatever you want of it. If you want to make a tree or a figure of a

castle, cut it piece by piece. Then decorate it section by section and stick it together with mastic until you complete the figure you want, if God wills. *An Anonymous Andalusian Cookbook*.

Moving ahead in time and to England, there are notable sugar working recipes in the British Library's Harleian MS 2378. The recipes are dated circa 1395 CE and use the olden characters of the thorn and the yogh. The thorn roughly represents "th"; the yogh originally indicated a "g" and over time came to be a "y." They are represented here as: **þ** and **ȝ**. The transcribed section begins with a recipe for clarifying sugar before proceeding for a long recipe for creating "Anneys in counfyte."

The next recipe, in abbreviated format and as transcribed by Hieatt and Butler instructs how the boiled sugar solution is to be made.

#13 To make suger plate.

Take a lb. of fayr clarefyde suger and put it in a panne and sette it on a furney, & gar it sethe. And asay **þi** suger between **þi** fingers and **þi** thombe, and if it parte fro **þi** finger and **þi** thombe **þan** it is inow sothen, if it be potte suger. And if it be finer suger, it will haue a litell lower decoccioun. [H&B, p 152]

The resulting hot syrup is poured or cast onto a marble slab to cool and set up. After a recipe for the ever popular "penydes," we come to "#15: Yimages in suger" which continues with the advice that this sugar mixture while hot can be poured into molds.

#15 To make yimages in suger.

And if **ȝe** will make any yimages or any o**þer** **þing** in suger **þat** is casten in moldys, sethe **þem** in **þe** same manere **þat** **þe** plate is, and poure it into **þe** moldes in **þe** same manere **þat** **þe** plate is pouryde, but loketh **ȝoure** mold be anoyntyde before wyth a litell oyle of almaundes. [H&B, p 153]

The recipe continues with advice on coloring the sugar item, suggesting gold, silver, red, green, yellow and so on, and how they can be created. It ends with this advice:

And in **þis** maner mow **ȝe** caste alle manere froytes also, and colour it wyth **þe** same colour as diuerse as **ȝe** will, and **þer** **þat** **þe** blossom of **þat** per of apel schull stand put **þerto** a clowe & **þer** **þe** stalke schall stand makes **þat** of kanell. [H&B 153]

One can experiment and work out a recipe based upon the original 14th C recipes cited above or even try one's hand at Sir Hugh Plat's recipe from 1600/1602 in his work *Delightes For Ladies*. Such attempts can

present a number of challenges, as was discovered by the gentlemen who recreate historical cookery at Hampton Court Palace in England. They are known collectively and colloquially as *The Tudor Cooks*, and they spent a good part of the recent 2016/2017 Christmas holidays attempting to cast a figure of Queen Elizabeth I in molten sugar. The exercise with various failures experienced along the way were well-documented in the blog and Twitter account ***The Tudor Cook***, (the latter a personal project of Richard Fitch, interpretation coordinator for the Historic Kitchens at Hampton Court Palace.) In short, the culinary team ran into problems with humidity, dampness, the sugar not coming up to casting temperature, the sugar figure sticking to the mold and not releasing, etc. etc. If one works with boiling and poured sugar enough, one gains an understanding of the medium, but when first starting out, of course there's no such depth of experience. Given enough time and effort, and by keeping a log of successes, amounts, humidity, and failures, most could over time -- as *The Tudor Cooks* eventually did -- manage to pour and create a cast item of sugar using the 14th C recipes and Plat's mentioned above.

However, if you want to cast a sugar figure for a given event at a given time in uncertain weather, you need a reliable recipe with proper amounts which works in modern kitchens, using affordable ingredients which are easily procured. To save both time and money, a good modern recipe is the one given by Bo Friberg in his classic volume ***The Advanced Professional Pastry Chef***. The recipe calls for:

1 cup water; 2 pounds 8 ounces granulated sugar; 8 ounces Karo or glucose syrup.

In simple terms, proceed as follows: Place in a heavy weight pan of more than sufficient size as the mixture will boil up. The ingredients are heated slowly to 305 degrees F (152 C). [Any coloring agent will be added at 265 degrees when heating or when cooling. I only use food safe colors.] Plunge bottom of pan into cold water to stop cooking. As soon as bubbles quit coming to the surface the syrup is ready to pour into molds. Flavorings can be added at this stage. Figures should cool in the mold but not harden completely as the pieces should give a little.

Perhaps it goes without saying but I will say it You also need to use a professional calibrated candy thermometer, and never test a hot syrup between your thumb and finger, as did the sugar masters of

centuries past. Before attempting to pour hot sugar or work with a recipe such as this you need to plan ahead. It is a dangerous activity; burns from a boiling sugar syrup are no joke! Be cautious and hyper-careful! Does a recipe need to be doubled? I often do multiple batches in order to ensure success. A large mold may require a double batch to start with; have extra ingredients on hand. You may or may not need to very lightly oil or spray oil the molds. That part depends on the mold. There are also professional mold release sprays (not all are food safe) which may be necessary for an easy mold release.

We used to watch our grandmothers or grandfathers handle hot candy mixtures; these days you can watch instructional videos on the Internet, and I'd advise some study there. By the way altitude and humidity can alter the results. This is a skill, above all, which needs to be practiced, and yes, it works better in dry conditions. Keep a notebook or log of the results and recipes.

Note the use of the Glucose or corn syrup. This is now known as an interference agent or as a candy doctor. It helps ensure the final product or creation is clear and resembles glass and does not end up grainy or simply revert back to sugar. Some historical and modern recipes call for rose water, vinegar or lemon juice as their agent, but I tend to use glucose syrup or corn syrup. Why? It helps to insure success, and when I am pouring or casting sugar, I am after success the first time.

Molds

In our period of interest as now, bakeries, households, and individuals bought their molds from professionals. English food historian and author Peter Brears notes molds might have been made of stone, wood, pewter, even alabaster or plaster of Paris. [p67] Cooks, such as England's John Murrell in the early 17th C, even advertised their molds and cutters for sale in their confectionary books. Food historian Ivan Day writes extensively about molds in his article on "Sugar sculpture" in *The Oxford Companion to Sugar and Sweets*. Speaking about subtleties, he writes: "Carved wooden molds were frequently used in their construction. A probate inventory of 1551 of the goods belonging to a deceased York cook called William Thornton lists an impressive array of these prints (or molds): "a print called Sampson; a print with Fleurdelice; small leache

print; print with Lion and Unicorn; standing print with hart and hind; print with one knot; close print with birds....” (p. 691)

In Renaissance Italy professional artists’ workshops supplied items cast in bronze, but also cast items of sugar for festivals, weddings, state funerals and other notable occasions. The spectacular cast sugar items created for Marie de Medici’s 1600 CE wedding to Henri IV are described in the 2015 volume **Dolci Trionfi e Finissime Piegature**. The sugar sculptures were re-imagined and recreated for a Palatine Gallery display in Florence in 2015 and this is the outstanding exhibit catalog of that exhibit..

My advice is to follow historical practice and buy your molds, especially if you are just starting out. Buy something suitable -- professional weight preferred -- which can handle a very hot mixture and not deform. If the molded item is intended to be eaten, buy food-safe molds and use food-safe ingredients. If the item is for display only, an appropriate heavyweight but non-food safe mold can be used. For the Green Man, I actually used a mold from GoMolds.com intended for a concrete garden stone. My sugar creation was a display item and never intended to be eaten. (This was an event with no feast, hence no subtleties required.) The Green Man was created originally in November 2015 for a contest where the theme was “Green.” I took it back home, stored it in a humidity-controlled environment over the winter, and sent it off in June 2016 to be displayed at the Arts and Sciences Expo at the SCA’s 50 Year event. This proves, I guess, that these objects can last! Over the passage of months, it had darkened into a darker more uniform green and the edges were not as sharp. (It was highlighted on Facebook’s 50 Year page where someone asked if it wasn’t a green lime Jell-o mold, before it was corrected as being made of cast sugar.)

In November 2020, I repoured the Greenman mold to create an Autumn version of the Greenman. This time with help from my son, we colored various small amounts of syrups and poured them to create a face with far more colors and depth. What became apparent is that we needed more practice with the colors. Once added, we couldn’t tell how they were shading because the mold itself is black. It was like pouring into a dark pond. It was an interesting experiment.

Smaller sugar figures

The items which today we call lollipops or suckers also have a medieval antecedent. In the Ottoman Turkish Empire “hollow moulded figures made of boiled sugar on sticks were popular” sweets, according to Mary Isin [pp57-60]. The Ottoman sweets even appear in an illustration, commonly called “The Seller of Sweets” from the early 17th C. [Yerasimos, p. 229] These sweets can be created today using two-part molds. I did such a batch of flavored and vividly colored sweets in 2006 for an Ottoman-themed Crown banquet. I used John Wright cast iron molds, but one could use any appropriate modern sucker or lollipop mold.

Flat cast figures

Sugar items can be created in flat forms. Confectioner Jacques Torres’ instructions on how one may create molds using rolled-out Play Doh modeling clay appear in his books and on the Food Network website. These instructions accompanied a recipe for chocolate lolli-pops, but the directions work equally well when casting sugar items:

Using those instructions and a cardboard template of a dragon, I’ve twice created the Midrealm’s dragon in sugar. I then took the dragon and its wings and layered it to make a large flat sugar subtletie. I have the right square pan, oddly enough an old ceramic microwave browning pan. These days I use non-stick foil to line the pan. I poured a layer of hot amber-colored syrup, let it cool, laid the sugar dragon and its wings on the now-firm base layer, and then encased the dragon in another layer of syrup. Sometimes this works without incident, but of course the second or top layer can be too hot and melt the dragon or image, meaning that one could be up re-pouring the entire subtletie at midnight. Yes, this actually happened to me, and it is only funny in retrospect. Re-casting and pouring hot sugar at 1 AM is not too be encouraged. But yes, it worked on the second try. I strongly suggest that if you are transporting the completed item, let it travel in the pan. Once you’ve reached your destination safely, the item can be taken out at the event and placed on a suitable tray. The second time I cast and donated the dragon subtletie as Crown feast subtletie, it was dubbed the “Kingdom Jolly Rancher” before it was broken up and served to the populace at the banquet.

In conclusion, I would emphasize care and caution but would also like to say that pouring or casting sugar items in molds is great fun! Happy sugar experimenting!

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<https://tudorcook.co.uk/blog/christmas-confectionery/>

RECIPES—

The mentioned recipes in full, citations, and additional documentation may also appear in full at my blog:

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http://davidfriedman.com/Medieval/Cookbooks/Andalusian/andalusian_contents.htm or <

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MODERN INSTRUCTIONS

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Friberg, Bo. *The Advanced Professional Pastry Chef*. [various editions. Check out at a library. New edition has been promised.]

Jacques Torres talks about using Play Doh to create molds in his 1997 book *Dessert Circus*. Also see

<http://www.foodnetwork.com/recipes/chocolate-lollipops-recipe2>

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<http://www.foodnetwork.com/recipes/faux-marble-poured-sugar-centerpiece-recipe>

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The Chicago School of Mold Making offers professional molds plus lots of informative articles and videos on working with sugar. <http://chicagomoldschool.com/>

My article on working with molds “A Few Thoughts on Molds and Replica Molds”

appears in earlier issue of *The Fret Knot*. <https://altavia.sca-caid.org/wp-content/uploads/2020/11/2016-3-Fret-Knot.pdf>

This article appeared in Tournaments Illuminated Issue 202, Second Quarter, 2017. This “Featured Article” entitled “Adventures in Sugar Casting” appears on pp 29-33. It has been revised for this publication in 2021.

Contributed by THL Johnnae Ilyn Lewis, CE ©2017, Revised and expanded January 2021. J.K. Holloway

Pictured Below:

1. Original Greenman cast in 2017
2. The Ottoman treats from 2006. They were wrapped in cellophane for food safety reasons. The color photo is of the 17th century manuscript showing a seller of sweets.
3. Cast sugar sphere with two dragons created for a Crown feast in 2015. (Professional sugar molds.)

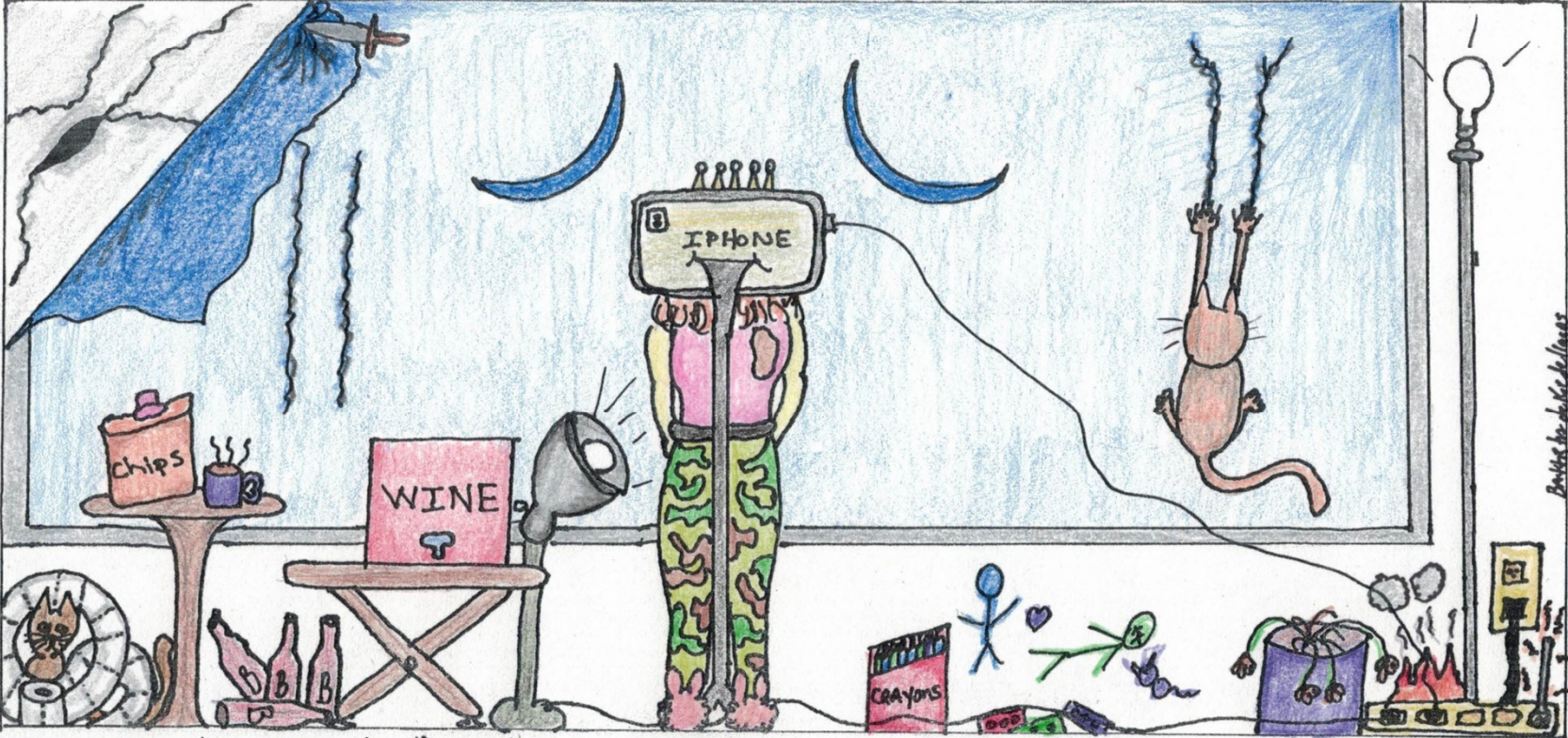


Cartoon Page

Zoom VS Reality



"The *Contessa always seems so well put together."



*Just a general representation (honest)



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 - rapier@sca-altavia.org
- ❖ Deputy Marshal Thrown Weapons: Cristobal Santiago Barba de Alcazar
 - tw@sca-altavia.org
- ❖ Deputy Marshal Unarmored Combat: Cecil Sawyer Smiter
 - tw@sca-altavia.org
- ❖ Deputy Marshal Youth Combat: Baroness Tezar of Aeolis
 - youthcombat@sca-altavia.org
- ❖ Social Media Officer: Eadwine Dane
- ❖ Webwright: Dame Lynnette de Sandoval del Valle de los Unicornios
 - webwright@sca-altavia.org
- ❖ Deputy Webwright: Vasilisa
 - webwright@sca-altavia.org



Meetings & Practices in the Barony

Meetings and Practices are currently Postponed Until Further Notice

Meetings: Virtual for Now

- *Council Meeting*
 - 2nd Tuesday of the month 7:00pm
 - Location: Proto-Cathedral of St. Mary Byzantine Catholic Church, 5329 Sepulveda Blvd., Sherman Oaks, Ca. 91411
 - This meeting involves officer reports, Baronial discussions, event reports, and announcements, everyone is welcome (and encouraged) to come.
 - <http://www.sca-altavia.org/meetings/>
- *Newcomers Meeting*
 - As needed 7:00pm
 - Location: Verdugo Park, 3201 West Verdugo, Burbank, Ca 91505, right hand side of the park at the stone tables near the tennis courts.
 - Everyone is welcome and given an overview of the SCA.
 - Contact the Chatelaine for details.

Combat Practices: Cancelled for Now

- *Archery* - archery@sca-altavia.org
 - 1st & 3rd Sunday of the month 11:30am-3:00pm
 - Location: Woodley park archery range (woodleyparkarchers.org/direction)
 - Additional times most Tuesday and Friday nights. Contact the Captain of Archers to verify dates and times. Contact ahead for loaner gear.
- *Equestrian* - equestrian@sca-altavia.org
 - Various days of every month 6:30pm-8:30pm
 - Location: Conejo Creek Equestrian Park, 1350 Avenida de las Flores, Thousand Oaks, Ca 91360
 - Open to all regardless of Baronial affiliation
 - Riders must bring own mounts. Authorizations available, jousting, mounted combat, crest combat, mounted games, marshalette and general riding.
 - Minors must have a parent or guardian present at all times.
 - www.sca-altavia.org/meetings/equestrian/index.html
- *Armored & Rapier Combat* - rapier@sca-altavia.org / heavy@sca-altavia.org
 - Every Monday 7:30pm-9:30pm
 - Location: Verdugo Park, 3201 West Verdugo, Burbank, Ca 91505, right hand side of the park near the tennis courts.

- *Unarmored Combat*
 - 2nd & 4th Monday 7:30pm–9:30pm
 - Location: Verdugo Park, 3201 West Verdugo, Burbank, Ca 91505, right hand side of the park near the tennis courts.
- *Youth Combat*
 - 2nd & 4th Monday 7:30pm–9:30pm
 - Location: Verdugo Park, 3201 West Verdugo, Burbank, Ca 91505, right hand side of the park near the tennis courts.
- *Thrown Weapons* - tw@sca-altavia.org
 - 1st & 3rd Sunday 11:00am-2:30pm
 - Location: Woodley park archery range (woodleyparkarchers.org/direction)

Arts & Sciences: Virtual for Now- arts@sca-altavia.org

- *Arts & Science Workshops (aka Craft Nights)*
 - 4th Tuesday of the Month 7:00pm-9:00pm
 - Location: Proto-Cathedral of St. Mary Byzantine Catholic Church, 5329 Sepulveda Blvd., Sherman Oaks, Ca. 91411
 - Take part in the advertised class or bring sewing or craft projects.
 - Meeting themes are published on facebook and the Altavia Website
- *Bardic Circle* - bardic@sca-altavia.org
 - Host Baron Sir Charles of Dublin at the home of Baron Sir Robear du Bois.
 - Contact A&S Officer for directions & dates all can perform or watch
- *Children's Activities* - children@sca-altavia.org
 - Children's events are held at every event that Altavia sponsors
- *Culinary Guild*
 - Special interest group for all things delicious to eat and drink.
 - All are welcome in discussions, recipes & historical research.
 - Meetings once a month www.facebook.com/groups/242868192471271
- *Dance Practice*
 - Every Monday 7:30 (***CURRENTLY ON HIATUS***)
 - Location: Verdugo Park, 3201 West Verdugo, Burbank, Ca 91505, right hand side of the park near the tennis courts.

Scheduled Arts and Science Classes

- See Arts@sca-altavia.org for a current Schedule of Classes



Altavia Current Champions



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- ❖ **Archery:** Baron Bjorn Zenthffeer as of 10/29/18
 - ❖ **Armored Combat:** Duke Sven Orfhendur as of 5/11/19
 - ❖ **Arts & Sciences:** Rycharde the Bowemon as of 5/11/19
 - ❖ **Special Baroness Bardic Prize:** Dame Gorandookht Mamigionian as of 5/11/19
 - ❖ **Bardic:** Mistress Cecilia Medicias of 12/14/19
 - ❖ **Chess:** Baroness Illuminada Eugenia de Guadalupe y Godoy as of 12/16/18
 - ❖ **Equestrian:** Milady Inara of Darach as of 05/20/18
 - ❖ **Fretted Fork Non Period:** Mistress Cecilia Medici as of 10/29/18
 - ❖ **Fretted Fork Period:** Lucrezia of Isles as of 10/29/18
 - ❖ **Games Champion:** Baroness Tezar of Aeolis 12/14/19
 - ❖ **Rapier Combat:** Master Eógan Ua Confraích as of 5/11/19
 - ❖ **Thrown Weapons:** Paganus Grimlove as of 10/29/18
 - ❖ **Unarmored Combat:** THL Tierrynna Caer Narvon as of 5/12/18
 - ❖ **Youth Archery:** Loki of the Dell as of 10/23/16
 - ❖ **Youth Arts and Sciences:** Natallya of Altavia as of 5/13/17
 - ❖ **Youth Combat:** Zakarja Von Bremen as of 5/11/19

