

The Blue Strand

OFFICIAL NEWSLETTER



Basileus Ariston and König Jochen in the process of elevating Everard Sefar to the Order of Chivalry. Photo by Miriam bat Shimeon.

Awards Given:

Many Krae Glasians recognised at Spring Crown!

———— JOANNA OF BRAIDWOOD

Well, Spring Crown just took place, and there were an awful lot of awards given to Krae Glaswegens! I thought I'd take some time to list out these awards so we as a Barony can celebrate as well.

Firstly - To Muireach Mac Gréine was awarded the Star and Lily. Admission to this Order is given in recognition for achievements in the arts and sciences. Congrats!

To Róisín Cinnsealach – the Order of the Golden Tear. This award recognises substantial and unobtrusive service to the Kingdom. Congrats!

To Joanna of Breadwood – also the Golden Tear.

To Airdin Mac Dara was awarded a Court Barony. This is given to those who the Crown wish to honour for their contributions to the society. So if you see Airdin about the place, feel free to call him “Your Excellency”! Congrats, Airdin!

Lastly, we had the elevation of Everard Sefar to the Order of Chivalry.

Given how many people attended the court (despite the weather) I believe this is one a lot of us are very excited about! Congrats, Everard!

There were also a lot of awards given to Stormholders, many of whom you might be familiar with, so, in rapid fire:

To Luisa Schloss of the Gorge – an Award of Arms.

To Bonne – an Award of Arms.

To Einar Ketilson – an Award of Arms.

To Julyan Graye of London – an Award of Arms.

To Leif Magnússon – the Knotted Sword, for the most spectacular deaths at the Crown Tourney.

And of course, to Hanbal al-Barbari – the Order of Chivalry.

Once again, well done to all the awardees. We are so proud to have you in our Society!

WHAT'S ON?

October Activities

- ☞ Thursday 9th October – Fighter Training + A&S
- ☞ Saturday 11th October – Crafthall + Potluck + Sprang Weaving for Beginners
- ☞ Tuesday 14th October – Council Meeting
- ☞ Thursday 16th October – Fighter Training + A&S
- ☞ Sunday 19th October – Ironbeard Challenge
- ☞ Thursday 23th October – Fighter Training + A&S
- ☞ Thursday 30th October – Fighter Training + A&S

Coming Soon!

- ☞ Saturday 15th November – Day of Champions

More information:
<https://kraeglas.lochac.sca.org/>

Seven Reasons to Hate Plaid:

———— RÚNFRÍÐR KEILISELGR

1. The Victorians
2. The movie “Brave”
3. Aggressive Traditionalists
4. My ex
5. Iron Age inaccuracy
6. People who like plaid go too far
7. It's ugly



“A regrettable life decision in progress.” – Rúna, direct quote.



Left to right: Baroness Margie and Baron Jon presenting themselves in Court before the Crown Tourney; Baron Jon fighting in one of his bouts, this one against THL Clifford Ascheburner. Photos by Miriam bat Shimeon.

From the B&B

Missive from Baroness Margie and Baron Jon

We were unable to attend August Crafthall and Potluck due to major family events. We were privileged to attend Stormhold Spring Crown in two capacities. As your Baron and Baroness but also as contenders for Crown. I was very proud of Jon’s achievement finishing halfway through the lists.

We attended Spring War in Mordenvale to represent our fair Barony and to witness the elevation of our cousin, Baron Gavriil, to The Order of Chivalry. It was a wondrous thing to wayfare those many miles to our

north and see familiar faces from our own homelands.

We are looking forward to Ironbeard Challenge next month. I have continued to be active in Facebook groups but was not able to disseminate Blue Strand to our membership last month. As always we are awaiting recommendations from members of the populace so we can recognise those doing deeds great and small. I believe the Baron has more armouring plans afoot.



Roman fresco from the fullonica (dye shop) of Veranius Hypsaeus in Pompeii. Museo Archeologico Nazionale (Naples).

Liquid Gold

The Work of Ancient Roman Fullers

———— URINE LUCK

In many cases, the free people of Rome could not do their own laundry because their homes had no running water. As such, the humble launderer, known as a fuller, was indispensable. Fullers laundered clothes, but also scoured cloth just off the loom, may have been involved in dying and industrially finished off some woollen products.

In a world without chemical detergent,

the fullers relied on human and animal urine, which effectively removed stains with its high ammonia content. This practice of using urine-based cleaning agents was not unusual throughout history, even though it might be to the modern mind, and indeed they were used well into the 19th century. Urine was mixed into the water in large tubs where fullers would clean their client’s clothes. In the bigger fulleries, the cleaners would usually be slaves, while their master ran the business.

Writers like Martial tell us that fullers would collect urine from jars and vessels placed on the city streets. That was not however the only way that urine could be collected. In the Baths of Mithras at Ostia, a lead pipe carried urine directly from the public urinal into the basement and into two underground fulleries.

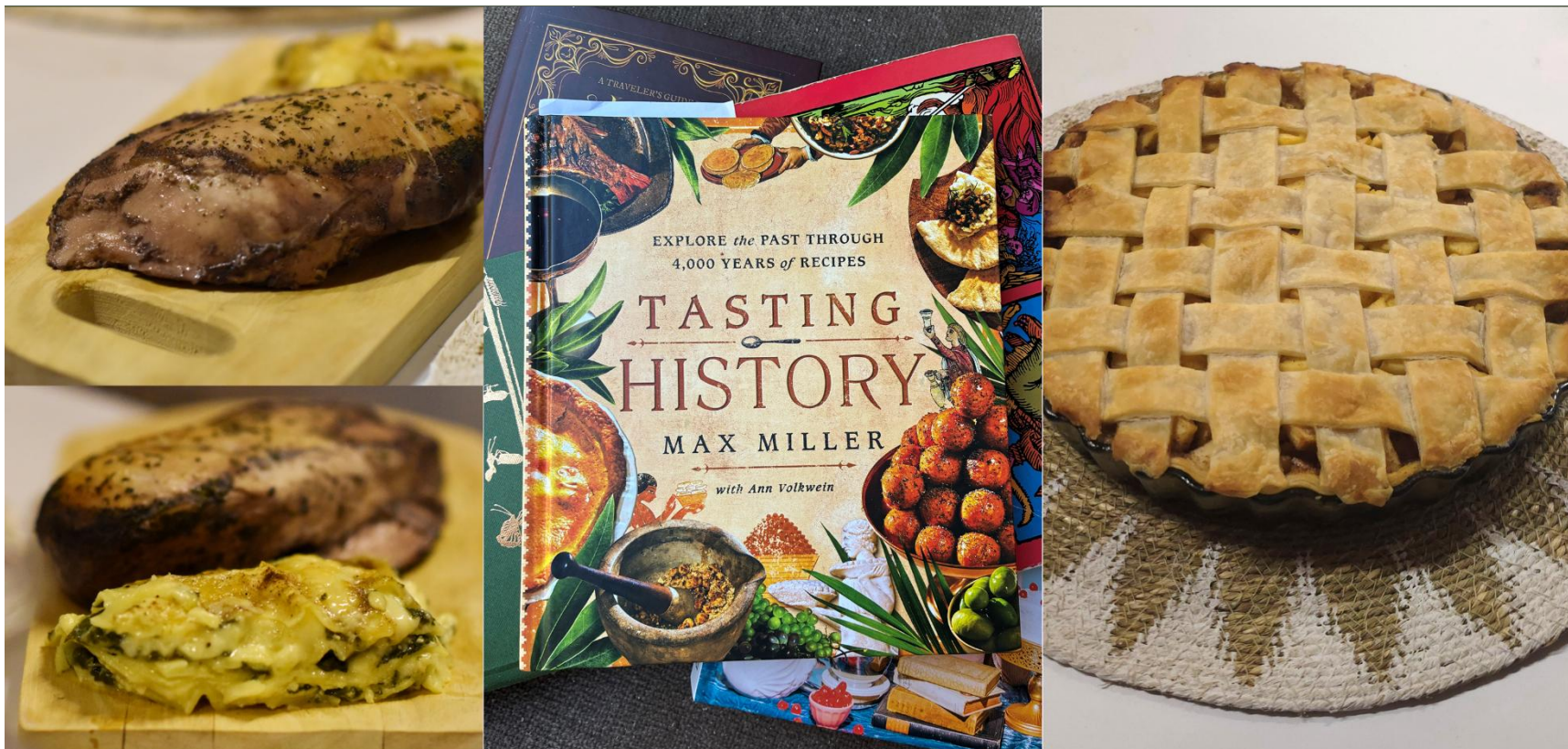
These methods among others allowed fullers ready access to the necessary urine and gave ancient Romans more places to urinate. Despite their important work, fullers were unpopular, largely due to their zealous obsession in gathering urine, which meant they were associated

heavily with filth and waste in the modern Roman mind rather than cleanliness.

Urine was such a valuable commodity that its collection by fullers was taxed by at least two different emperors in the 1st century CE (vectigal urinae). The writer Suetonius reports this conversation between Emperor Vespasian and his son Titus:

When Titus found fault with him for contriving a tax upon public conveniences, he held a piece of money from the first payment to his son’s nose, asking whether its odour was offensive to him. When Titus said “No,” he replied, “Yet it comes from urine.” (The Lives of the Twelve Caesars 23)

The phrase ‘pecunia non olet’ (‘money does not stink’) was coined by Vespasian and became a popular phrase to reflect the fact that the value of money is not tainted by its origins. Certainly, the fullers of Ancient Rome, who got wealthy because of urine, would have to agree.



Tasting History is a book by YouTuber Max Miller with Ann Volkwein, which contains recipes from multiple time periods, including a good number from the SCA period. Book photo by Marianne Tune, other photos are of the food Marianne made, by Julia of the Ravens.

Tasting History: A Book Review

An exploration into period cooking for September Crafhall

———— MARIANNE TUNE

A couple of months ago, I decided to use some of my tax refund money to clear some books off my always expanding Amazon Wishlist. One of these books was Max Miller's 'Tasting History' - some of you have likely seen his YouTube recipe videos, which is how I found him and his book.

In my year and a half with the SCA, cooking for (and attending) the monthly Krae Glas Crafhall/potluck has become one of my favourite things to do. I have always enjoyed cooking, especially for others, and was excited for the opportunity this book gave me to try some period recipes.

I had a number of criteria when selecting recipes to make - things like cost, time, practicality, and whether it was something I would enjoy eating - and I also wanted to stick to SCA-period recipes, since the book has several 'younger' recipes, up to the 20th century.

Eventually I settled on making Parthian Chicken (Pullum Parthicum), a recipe from Ancient Rome; an inspired-by-medieval lasagne (the book recipe is from around 1300, but I added more cheeses and also spinach); and a Tart of Apples from c.1553, Germany, though I used store bought pastry instead of making it myself.

I did wonder if making three separate dishes was overdoing it, but I took home very few leftovers, so perhaps not? (Editor's note: *definitely not, since they were all so tasty - I had seconds and even thirds!*)

I found all the recipes that I used to be straightforward and easy to follow, even with the changes I made, and I appreciated that (especially for the ancient recipes) it gives a solid explanation of any substitutes from the original recipe or for hard to find ingredients, and tips on where to find anything unusual (for the chicken, garum and asafoetida).

I also like how, before the recipe, there are a few paragraphs of information about the history of the dish or the culture it comes from, which are interesting reading while (being in a book) easier to skip when necessary than a recipe blog!

I pre-prepared the pie and lasagne at home, as well as the sauce for the chicken, but cooked them all at potluck, and they all turned out very nicely! The chicken was almost purple on the outside, which was funny to show people at home when I brought out the leftovers.

We had nine people for dinner that night, and the food was enjoyed by all. There was no lasagne left at the end, and only a little chicken and pie. I got a number of compliments on the food, which was very flattering, and I even used the leftover chicken the next day in some pastries for lunch, which turned out pretty tasty! I am definitely planning on making all of these recipes again, even at home, though I personally think my variation on the lasagne needs a little work.

I would wholeheartedly recommend this book to anyone interested in historical cooking, and will definitely be trying more recipes from it - perhaps for next month's potluck?



The Fencing Marshal of Krae Glas will help support the art of defence within the Barony. If you are passionate about fencing, please consider applying for this role! Photo by Joanna of Breadwood.

Applications for Fencing Marshal Open!

Could you be the next Fencing Marshal of Krae Glas?

———— RÚNFRÍÐR KEILISELGR

To the Barony of Krae Glas, her College and all those to whom this missive may come, greetings!

For some time, our Barony has not had a Fencing Marshal. However, we are still keen on seeing fencing grow and flourish in Krae Glas. To that end, if you share that vision, please read the below information and **consider applying to be our new Fencing Marshal (Rapier Officer)**.

To be eligible, you must be a current SCA member who is 18 years or older and have reliable and responsive access to email and internet. In an effort to encourage applicants for this role, I (Rúna) thought that I would outline expectations to provide clarity and transparency on what the role requires:

- The baseline expectation is to ensure fencing activities in Krae Glas are compliant with the current rules, which may include investigating any reported incidents; attend Council meetings, report monthly to Council and quarterly to your Seneschal and Kingdom, and finally uphold privacy and the SCA Code of Conduct
- A good officer would be a marshal or train to be one during their tenure, encourage new authorisations and inexperienced fighters, keep track of loaner gear, and ensure the relevant tests have been done according to schedule
- An excellent officer would come up with ideas to recruit and retain fencers, help coordinate training or pathways for newer fencers to come into the sport, promote the Guild of Defence as desired as an option, and liaise with the College to strengthen fencing across both groups

Please note that offering training and being a marshal are not required to take this position.

If you get this role, this suggests you are willing and able to do the minimum baseline. While your Barony would appreciate as much of your energy as you are willing to give when you have capacity, you would also be very able to do the minimum on some months and be more hands on when you can. Just be clear and communicate with us. You don't have to do everything yourself - know that you will be well supported by myself as Seneschal and a member of the rapier marshallate, our existing fencing community, our B&B and the Kingdom Rapier Marshal.

You'll find more detailed information about this role in the Officer Job Descriptions Document at <https://seneschal.lochac.sca.org/resources#officer>.

Please send your applications by 17 October 2025 to fencing@lochac.sca.org, with a courtesy copy to seneschal@kraeglas.lochac.sca.org.

Please include your SCA membership number, a brief history of your time as a member of the rapier community (combatant, marshal, supporter or otherwise) any relevant experience, why you would like to take on the role and any plans or ideas you would seek to enact if successful in winning the role.

If you would like to know more about the job, or to discuss how you see yourself taking it forward, I would love to hear from you!

New Officer Progress:
Applications Opened <<< we are here (closes 17 October 2025)
Consideration Period
Shortlist for Commentary
Consultation Period
Notice to Candidates & Scheduling
Confirmation & Handover schedule



Drottin Ailbhe éccnaid modeling the style, posed with Lady Ayla Rosendorn (who created the headband, see the article on Page 7), both staring into the sun, eyes burning. Photos by Malleta Beanston and Ayla Rosendorn.

Nym’s Research Rabbitholes

A 9th-11th century Rus/Viking/West Slavic outfit

— AILBHE ÉCCNAID

A not so sensible 2 weeks prior to the A.S. LX Spring Crown Tournament, Lady Ayla Rosendorn and I (Drottin Ailbhe éccnaid/Lord Nymandus de Tempesta) decided that we wanted to embark on creating a historically accurate 10-12th century Viking/Rus garb ensemble. We were also inspired by Lady Rúnfriðr Keiliselgr’s trailblazing in the temple ring wearing department, and her contribution to our co-run class on historical adornment this year AS LX at ICW.

This project was motivated by the development and enrichment of my persona, Drottin Ailbhe éccnaid, which incorporates regions of my ancestry including general West Slavic, Sorbian, Danish, and Ukrainian history, as well as my general UK ancestry, but especially Irish. This culminated in trying to put together garb for the A.S. LX Spring Crown tournament to reflect a persona which incorporated all these elements.

The primary focus of this project was to create a headpiece of inkle woven wool with jewellery threaded in, mimicking the Slavic ‘temple ring’ style. Temple rings are named as such because of their position right next to the temples. They were often hung from organic materials such as braided leather, woven headbands, or even through braided hair¹ (Figure 1). This was a common style throughout the Slavic and Byzantine world in the Medieval period². Ostensibly, the style in 10-12th century Slavic and Rus’ cultures was to adorn the area above the shoulders in rings of many varieties, and while we (archaeologists) previously had strict taxonomies of what classified as a temple ring, earring, or колти (a later form of a similar type), we now understand that rings of various kinds adorned the ears, hair, headbands, head-dresses, and diadems of Slavic people without any hard and fast specific rules on which would go where.

There is evidence of Slavic women wearing 2-8 rings

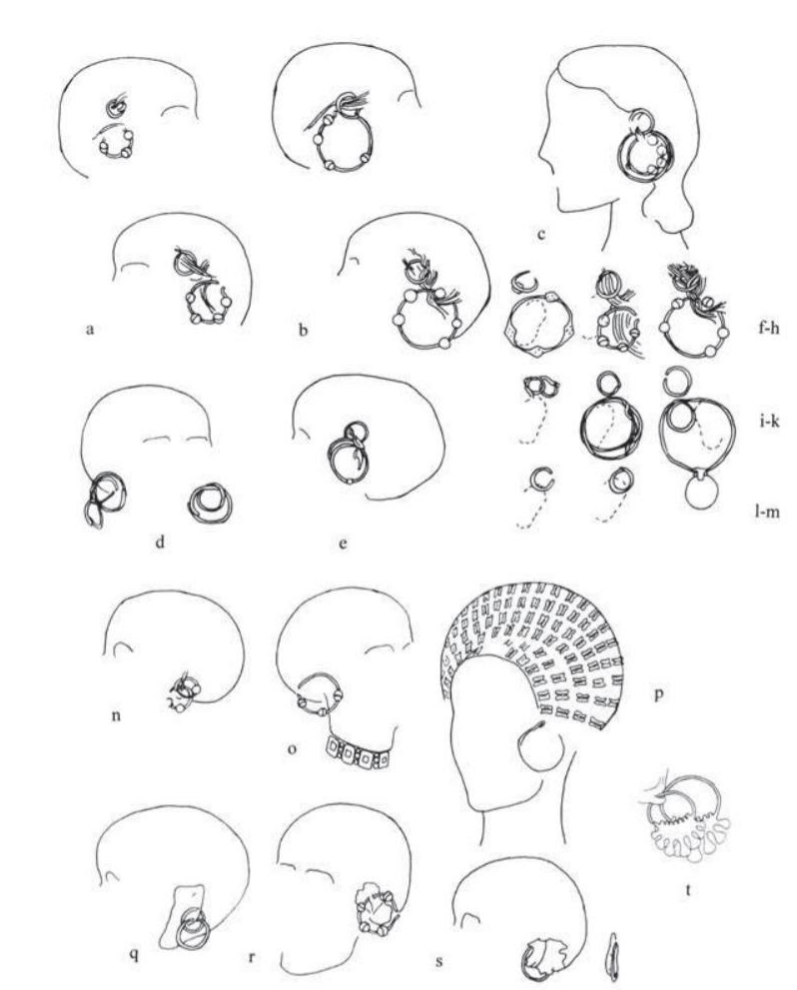


Figure 1 Methods of wearing ‘temple rings’ in Rus’ by Natalija Ristovska

pierced up the sides of the ears, and wearing stacks of rings all hanging from a single hoop threaded through the ear, along with style where the rings were suspended at the temple, as the name temple ring would imply. Rings worn on the ears were also not necessarily worn in equal number on either ear (they may have very slightly preferred the left ear to hold more ornamentation). As it so happens, I already wear 5-6 hoops in my left ear (Figure 7), and 2-4 on my right daily, so all that’s left is to mix and match the ornamentation styles in a way that suits my preference, as was done historically³.

This (Figure 2) is an example of a West Slavic (Polish/ Czech/ Slovakian/ Sorbian) style of headdress including a headband made from organic materials⁴, and the attached temple rings (in the Severian type). The temple ring style VIII⁵ pictured in Figure 2 is very common in West Slavic areas, however, I wanted to include some of my Ukrainian ancestry in the temple rings that I thought suited me most. However, I'm very excited to expand my collection in the future.



Figure 2 Beatson, P. 2016
via [https://kargashina
.wordpress.com/](https://kargashina.wordpress.com/)

While the spiral temple rings were the most common style in West Slavic areas⁶, my preference was for the so-called 'Volyn' type (Figure 3 and Figure 4) which is found from Ukraine in the 10-11th centuries (which fits perfectly within the period of my persona).



<< Figure 3 The reproduction temple rings purchased from Midgard designs
<https://www.midgarddesigns.com.au/shop>

Temple rings were the most popular type of jewellery

worn by Western Slavic women in the early medieval period⁷. According to Gardeta (2021), the metals used include copper-alloys, tin, lead, silver, and occasionally gold⁸. In circa 10th century Poland, they are mostly found in female graves and sometimes are stray finds in strongholds and other settlements. Sometimes you can find temple rings in hoards either as a whole ring or broken up⁹.




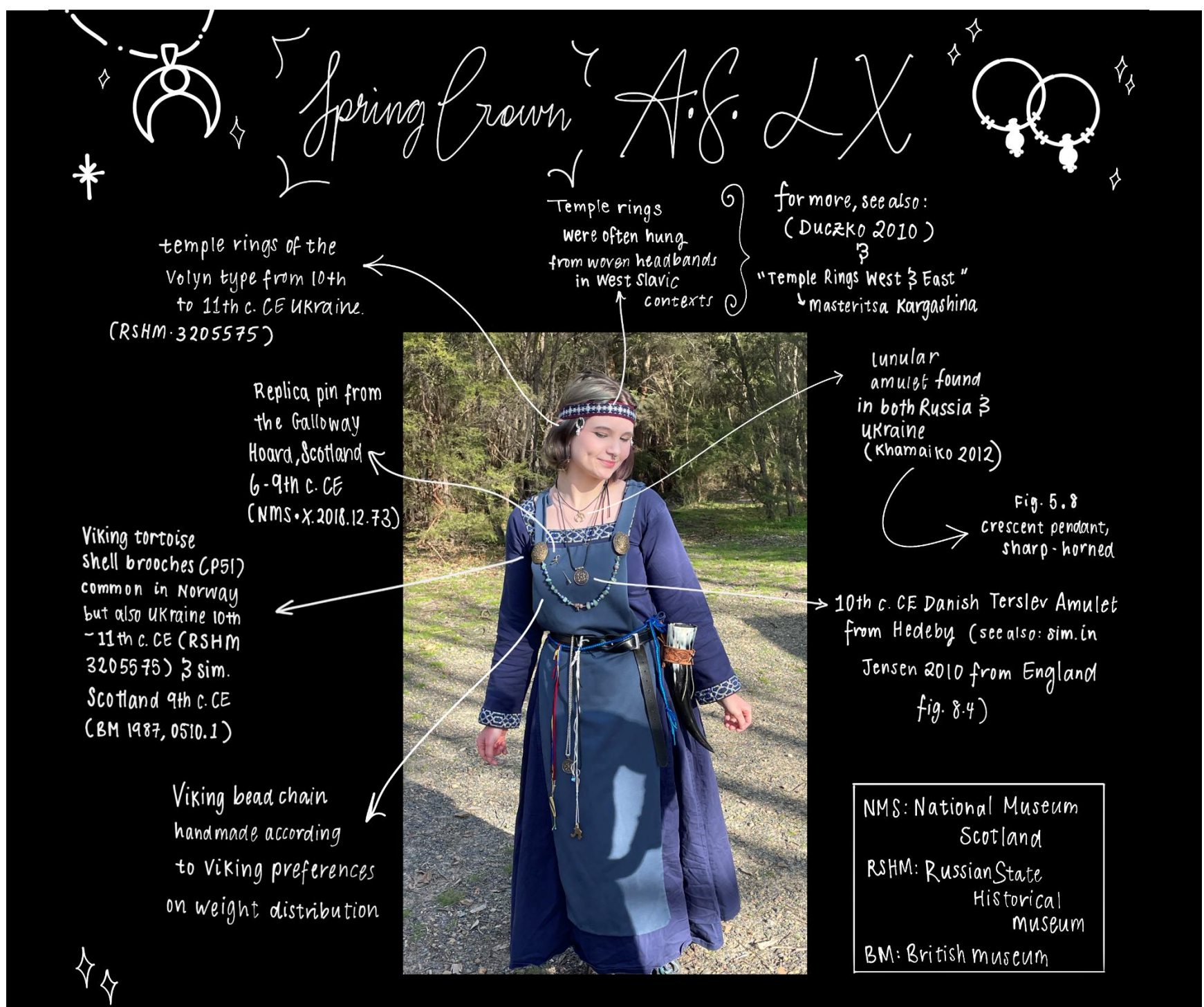
Figure 4 Temple rings dated to the 10th-11th century



Figure 4 Temple rings dated to the 10th-11th century found in Kyiv held in the Russian State Historical Museum: <https://catalog.shm.ru/entity/OBJECT/3205579>

Temple rings seemed to have a magico-religious meaning¹⁰, particularly when the ends of it resemble the head of a snake [...]. Some examples of temple rings show animals which have been tentatively identified as horses, as well as birds. The chronology and context of the objects featuring these motifs suggests that they relate to pre-Christian ideas¹¹.

These temple rings, along with the headband, a Slavic moon amulet, a Gold pin in the shape of a bird, a Terslev amulet, Viking tortoise shell brooches, and a Viking bead chain, comprised my outfit for Spring Crown Tourney A.S. LX.



Footnotes:

¹ Duczko 2015, 204.

² Ristovska 2010, 203

³ Ibid.

⁴ A wonderful SCAdian source for this info is 'Temple Rings West and East' by Masteritsa Marya Kargashina, OL. A published work on this is Gardeta & Kajkowski, 2021, 108-130.

⁵ 8 as described here: <https://ma.krakow.pl/announcement/kablaczek-skroniowy-z-cmentarzyska-w-giebultowie/> out of 11 types (Kóčka-Krenz, 1993)

⁶ Duczko 2015

⁷ Gardela & Kajkowski, 2021

⁸ Ibid.

⁹ Ibid.

¹⁰ Hensel 1969; Chudziak, 2006, 86–87

¹¹ Posselt & Szczepanik, Kersting and Klammt 2017



Left to right: The original design from Pinterest; stringing the loom; weaving the design.

Weaving the Headband

The making of the headband from Nym’s article

AYLA ROSENDORN

When Drottin Ailbhe was telling me their plans for creating a specific outfit for crown and I saw that they needed a headband, I was excited to offer to weave one for them.

We spent a while looking through patterns together, searching for something that would pair well with their temple rings, but also that would be able to be completed in the short two weeks before the event.

We settled on a threaded-in pattern we found on Pinterest with a few modifications that we tried out using the tools at <https://jamespbarrett.github.io/tabletweave/> (see right).

The band was woven using wool from the Bendigo Woollen Mills (664 Cranberry and 667 Ensign) and Spotlight 4 Seasons for the silver, with colours chosen to match the Serk & Smokkr and emphasize the silver temple rings. Colour picking took some time, the whole sum of Ailbhe’s yarn stash



pulled out onto the couch, hue, saturation, and contrast testing on Procreate, and final colour picking with some help from Aufidius Felix, we finally landed on some that contrasted well.

As the master of time management I am, I was of course still working on the finishing touches of the headband on-site of the Crown event itself and completed it just as Prince Þorvaldr inn Suðreyski and Princess Amabilia Thexton were being recognised. It ended up beautiful!

From the editor
Technically it’s all from me, but still

Hello.

Are you like me and interested in going on a newsletter related power trip?

You could have an article about whatever niche topic you want added to this very newsletter!

You could be as unhinged as me. It could happen.

Send any write ups completely without context to joannabraidwood@gmail.com.
Make it happen.



About the editor
Joanna of Braidwood is probably a little mad.

If you made it this far, thanks for joining us.

That’s all folks!

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