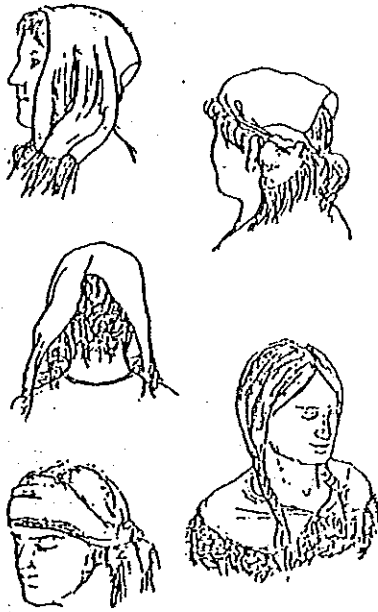


Details of generalized cap pattern, cloth folded double and stitched at back to form cap with average dimensions circa 450 mm x 160 mm.



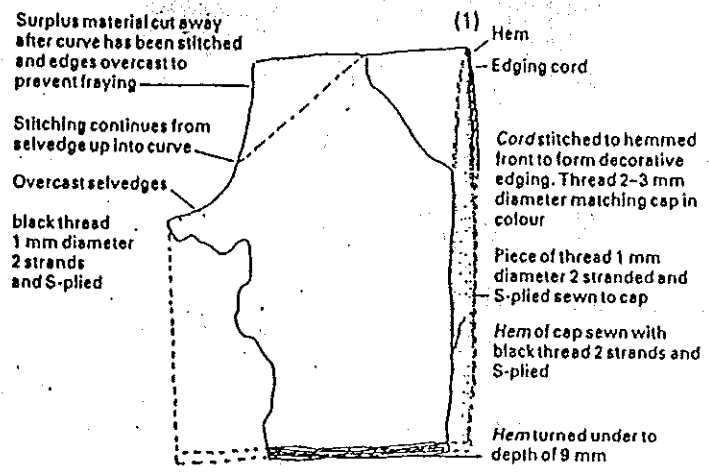
Different ways of wearing knotted silk scarf (E172:15348)



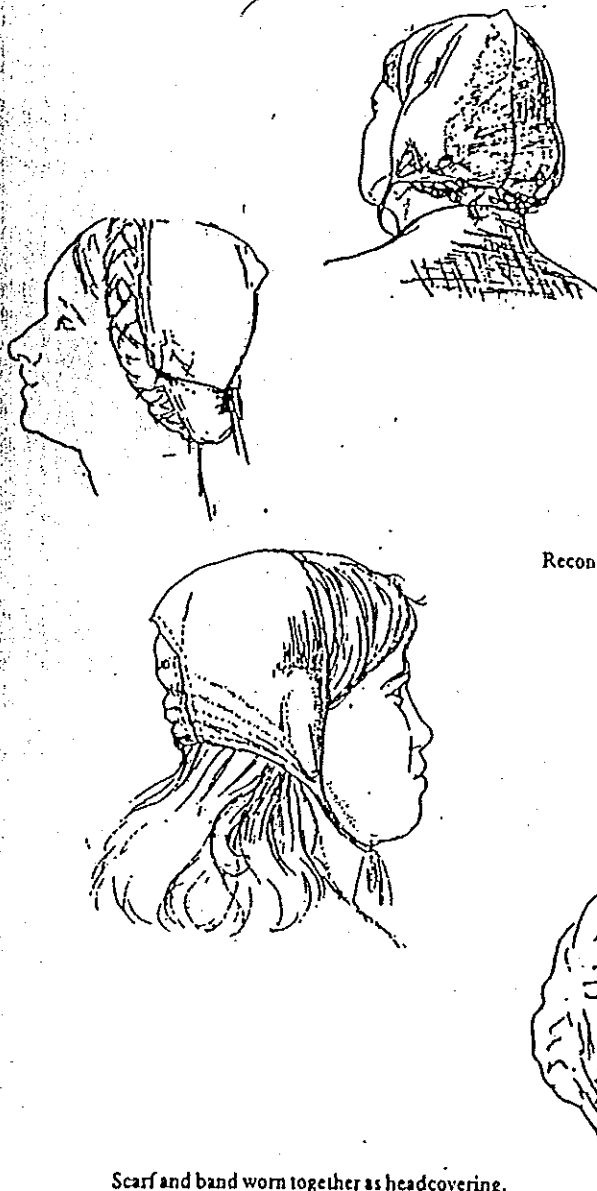
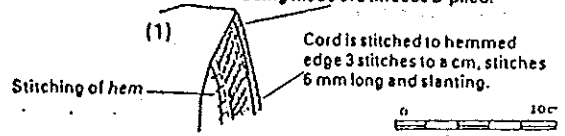
Veil-type silk (E172:9115) as it might have been worn contrasted with an Anglo-Saxon headcloth. 2B, (right) From The Annunciation from the Benedictional of St. Aethelwold, Bishop of Winchester, A.D. 975-80



Reconstruction of Wool CAP formed by folding double a rectangular piece of open, tabby weave originally circa 49 cm x 18.5 cm.

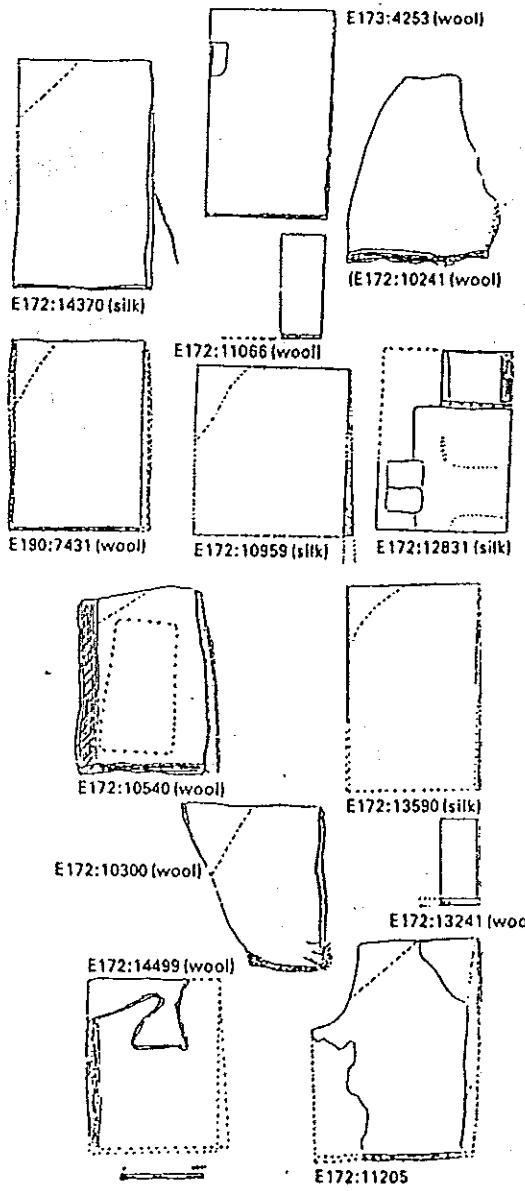


Sell coloured cord very dark brown is made from six strands 1 mm each in diameter 2-ply together, each strand being made of 2 threads S-plied.



Possible ways of wearing lightweight silk cap E172:14370

Reconstruction of silk or wool cap.

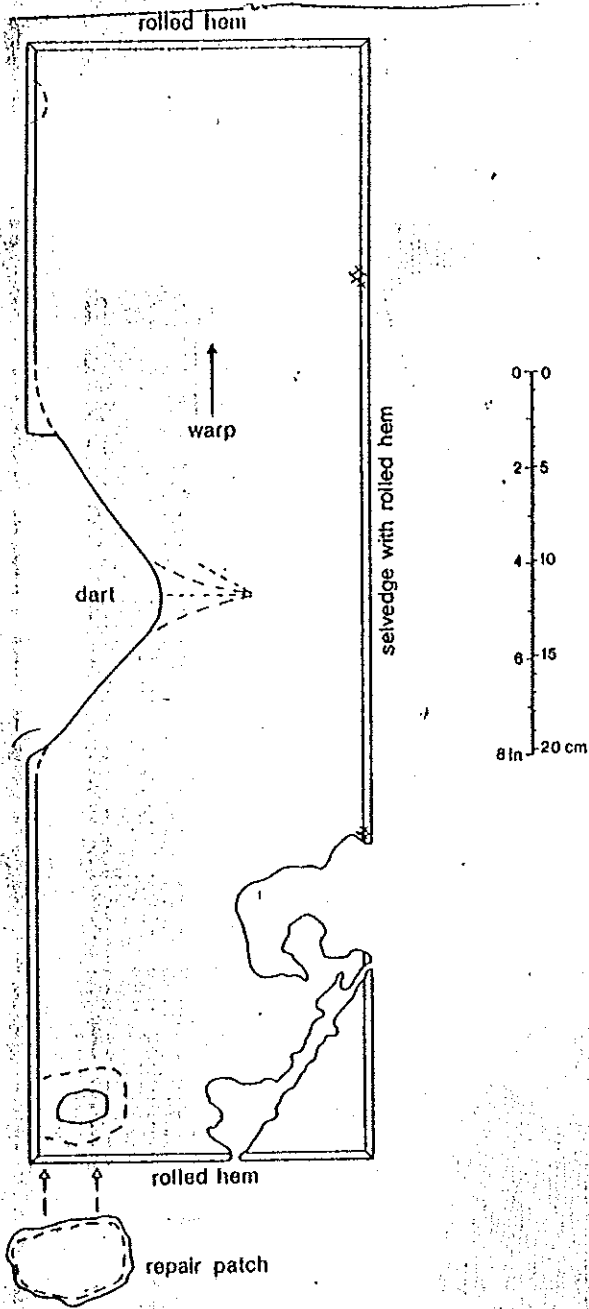


Scarf and band worn together as headcovering.

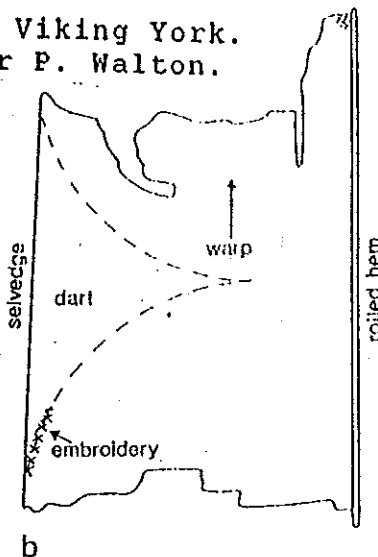
After E. Heket, Textile history.

Wool and silk caps and cap fragments from Fishamble St. John's Lane, Dublin.

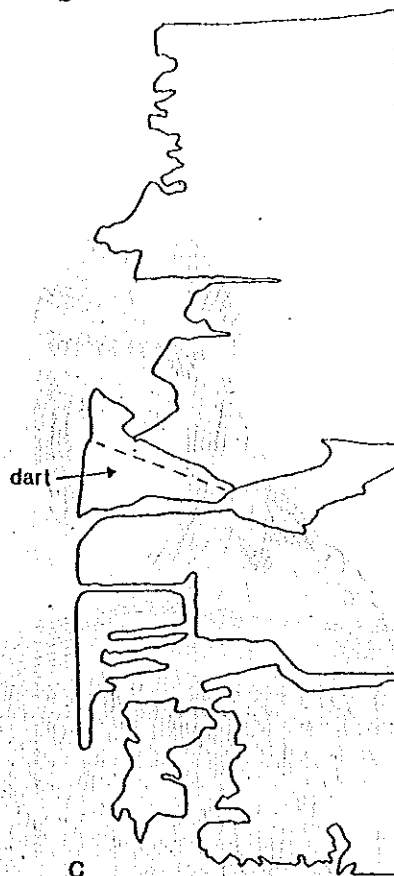
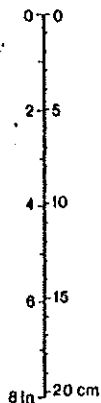
b) from Viking York.  
After P. Walton.



a) from Viking York.  
After P. Walton.



b



c

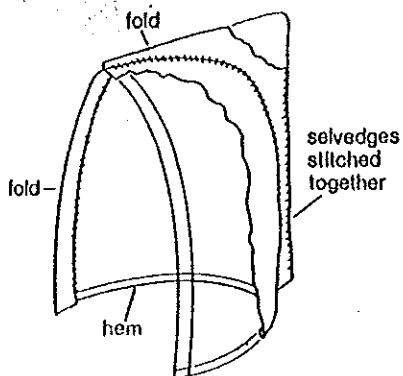
c) from Lincoln.  
After A. Muthesius



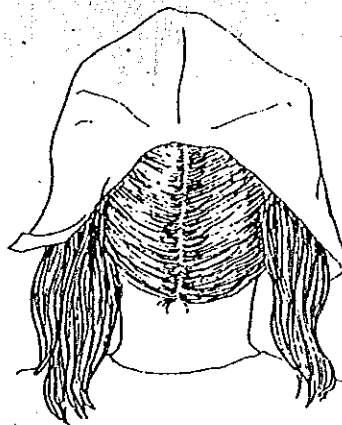
Reconstructions  
of the York cap.  
After P. Walton.



Reconstruction of a child's cap,  
from Viking York. After P. Walton.



After P. Walton,  
Textiles, cordage  
and raw fibre;  
and G.O. Crocker,  
Dress in Anglo  
Saxon England.



The Lincoln cap (after A. Muthesius)

Reconstruction  
of the Lincoln  
cap. After A.  
Muthesius.

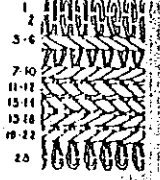
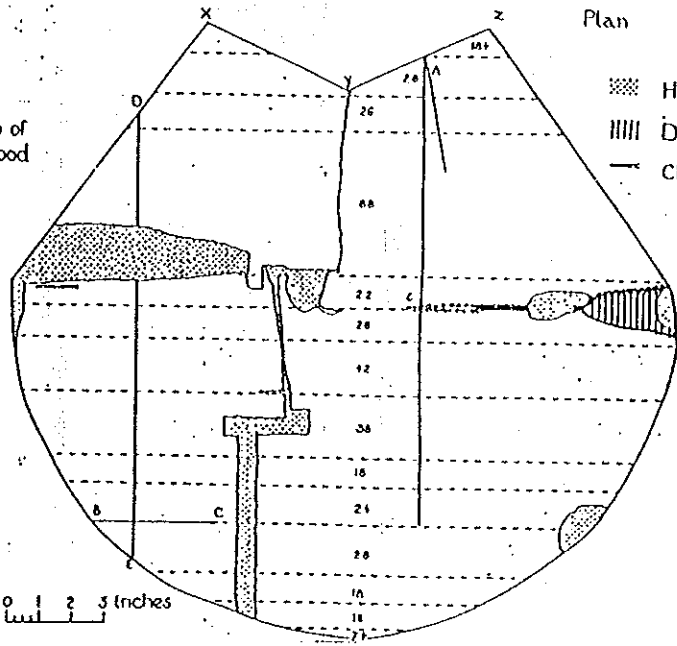
ORKNEY HOOD



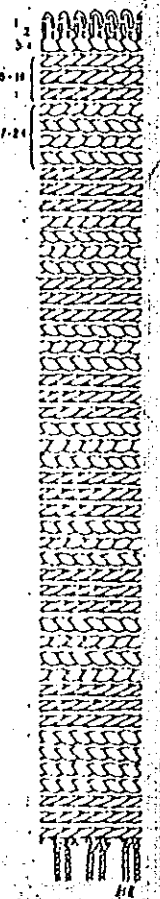
Embroidery thread joining top of upper band to hood



Knot at top of cord



Upper band



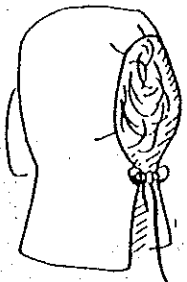
Lower band



Knot at bottom of cord



Thong



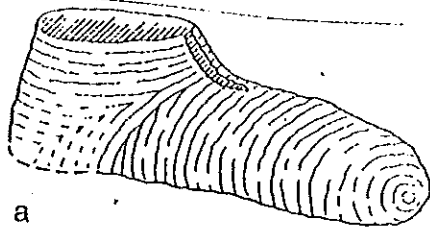
Modern Swedish Hilka or Flax, after Lindstrom.



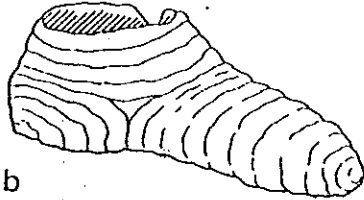
Hilka, after Odstedt 1953.

After P. Walton, Textiles cordage, and raw fibre; and S.Henshall, Early textiles in Scotland. PSAS 1951.

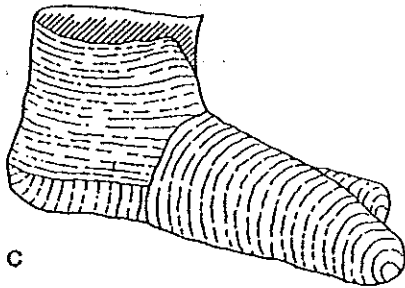
a



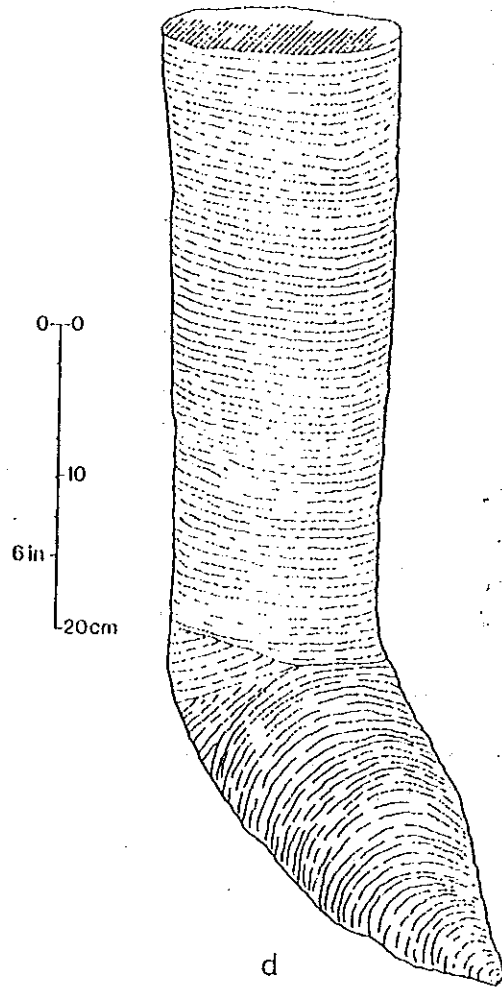
a



b



c



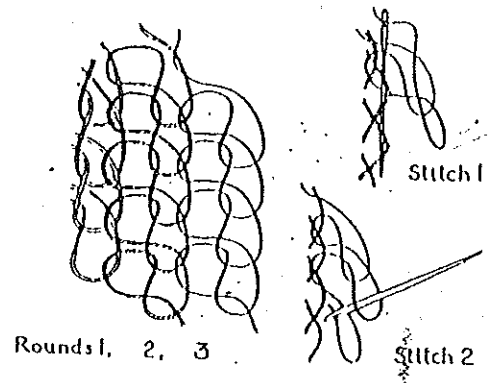
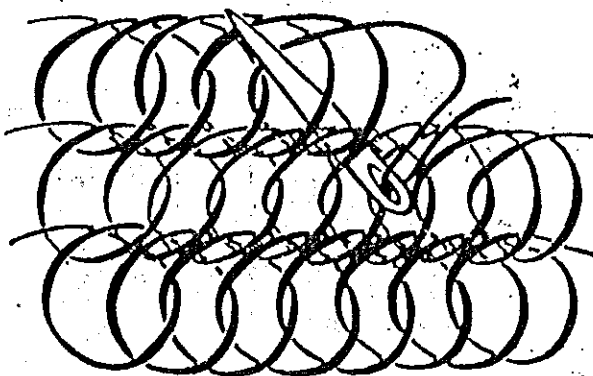
d

a) from Viking York.  
After P. Walton

b) from Medieval Uppsala.  
Swedish. After Franzen 1963.

c) from C4-6. Egypt.  
After Burnham 1972.

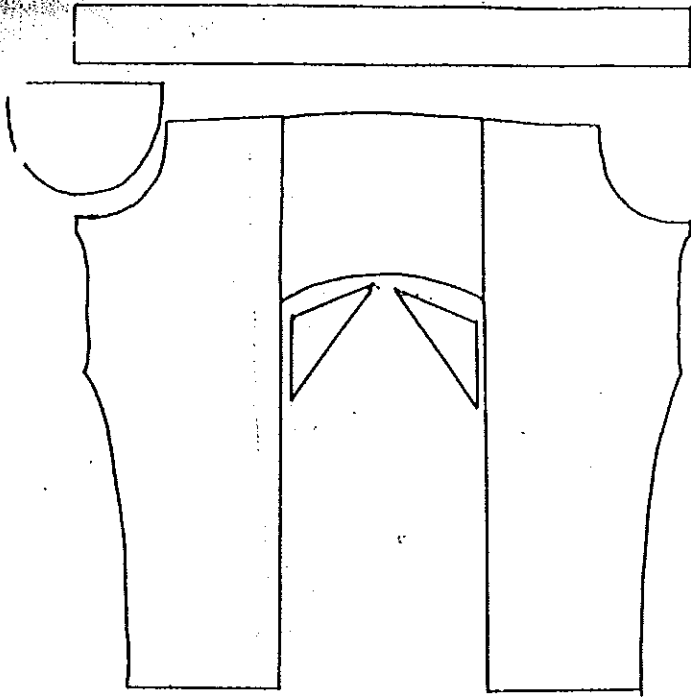
d) from C12. Delement.  
Swiss. After Schmedding 1978.



The York sock had been constructed using the above naalbinding technique. A thick needle, ( usually of bone ) worked the yarn round and round in loops. Shaping the sock was achieved by adding or reducing the number of loops in a row. The heel section was added as a separate piece, whilst all loose ends were sewn in.

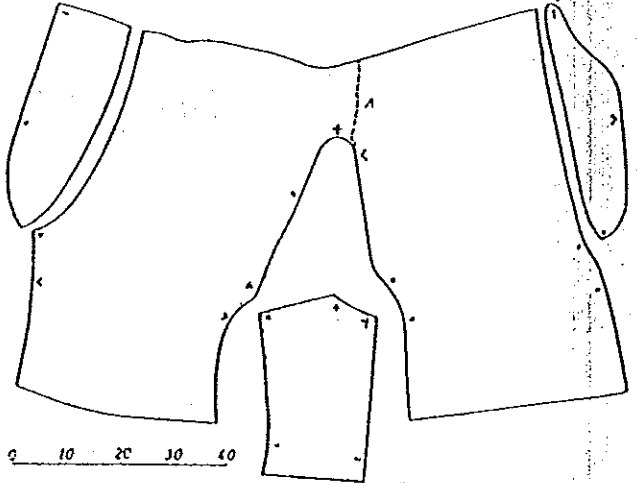
A similar technique of naalbinding was used on the Viking age hood, from the Orkney isles, above.

After P. Walton, Textiles cordage, and raw fibre; and S. Henshall, Early textiles in Scotland. PSAS 1951.



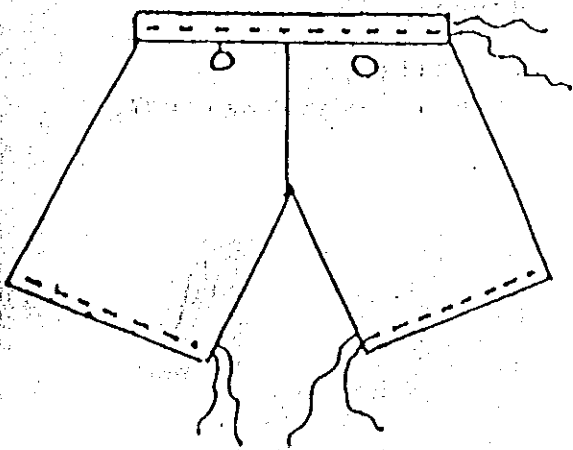
MH + RS  
0 5 10 20 30 40

Damendorf trousers.  
Migration period.  
After M.Hald, Ancient  
Danish Textiles.

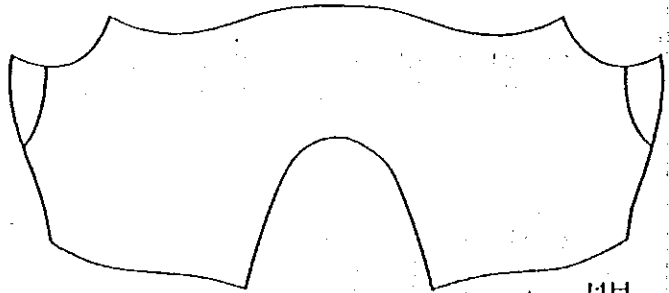


0 10 20 30 40

Daetgen trousers.  
Migration period.  
After M.Hald, Ancient  
Danish Textiles.

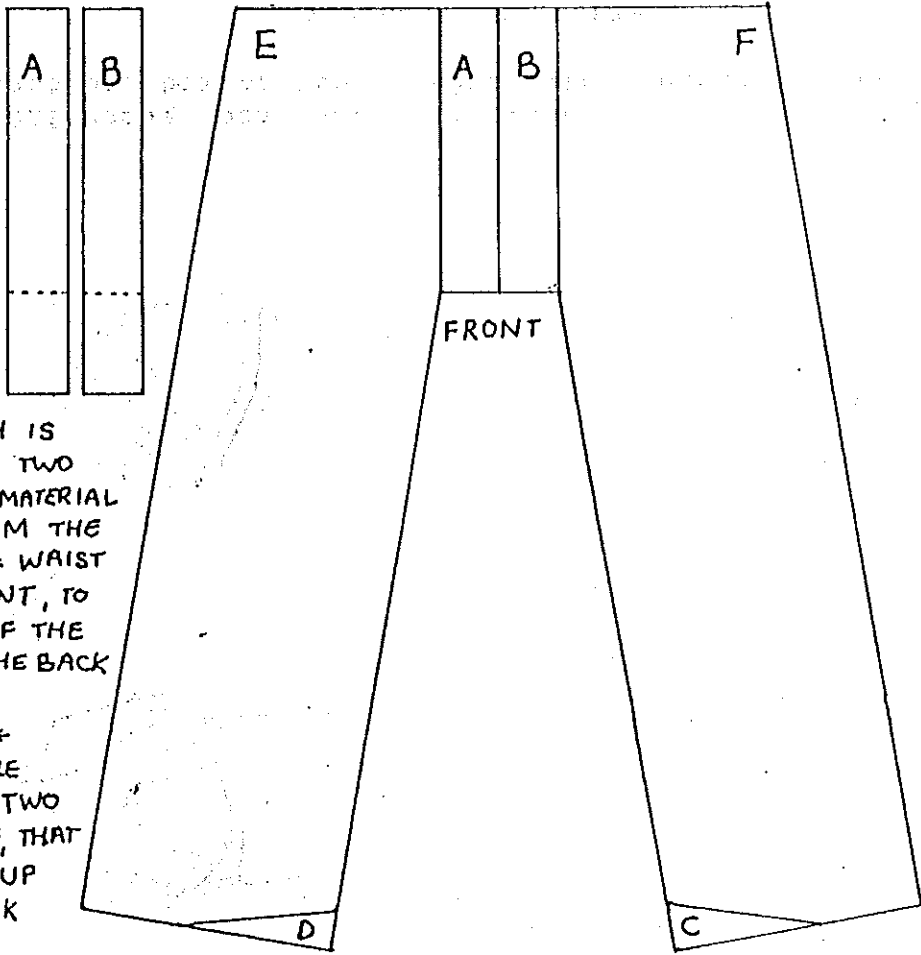


Saxon Breeches.  
English C.1100.  
After: M.G.Houston  
Medieval costume



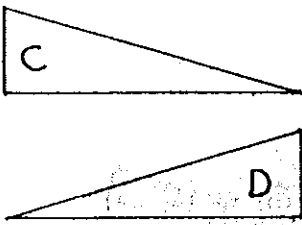
MH

Angmagssalik trousers.  
Polar bear skin.  
Greenlandish C.1300?  
After M.Hald Ancient  
Danish Textiles.  
Note the similarity  
to the Daetgen trousers.



THE CRUTCH IS FORMED OF TWO STRIPS OF MATERIAL RUNNING FROM THE TOP OF THE WAIST AT THE FRONT, TO THE BASE OF THE SEAT AT THE BACK STRIPS A&B

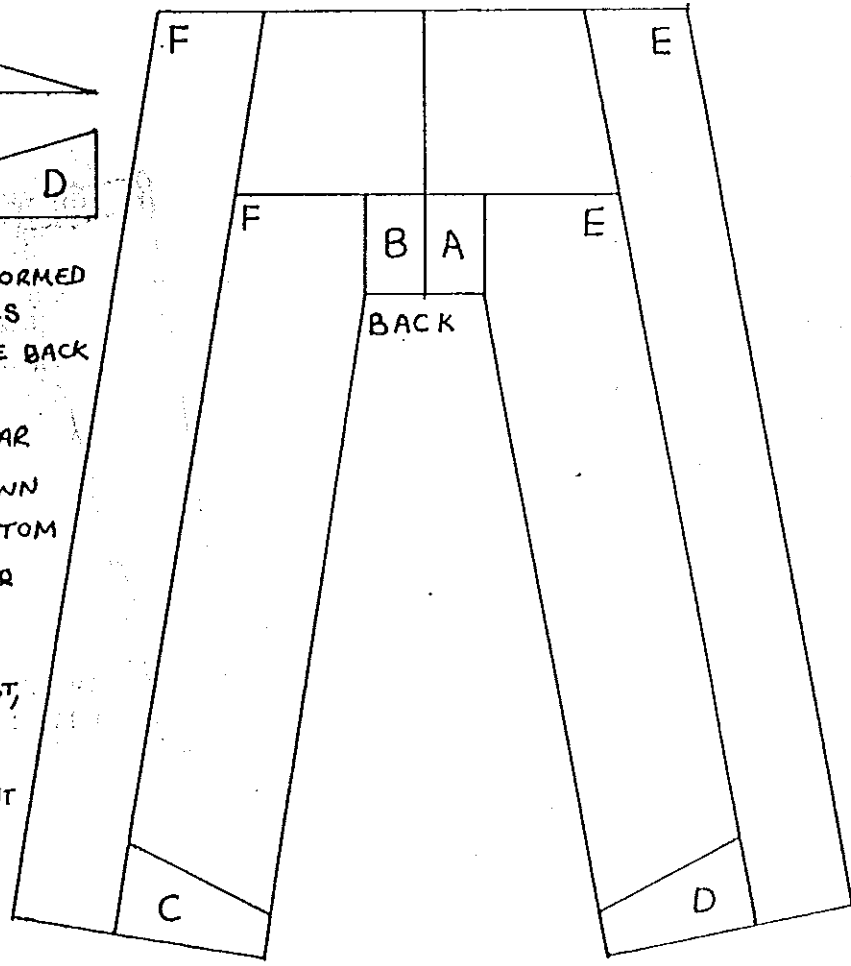
\* \*  
THE LEGS ARE FORMED OF TWO PIECES E&F, THAT ARE SEWN UP AT THE BACK



THE SEAT IS FORMED OF TWO PANELS SEWN IN AT THE BACK

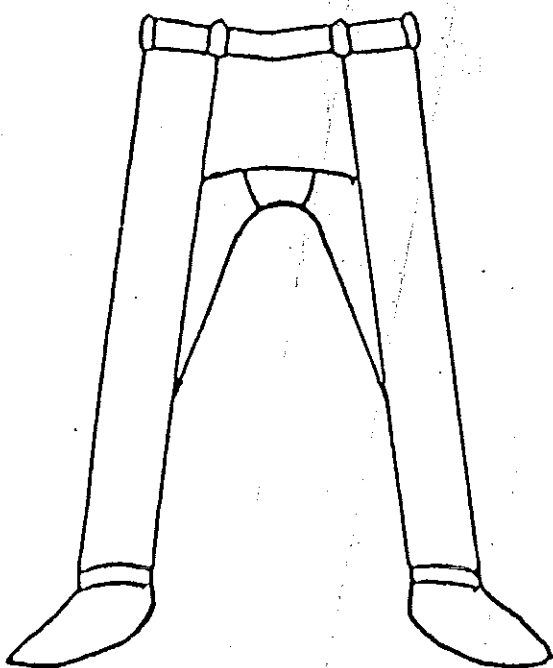
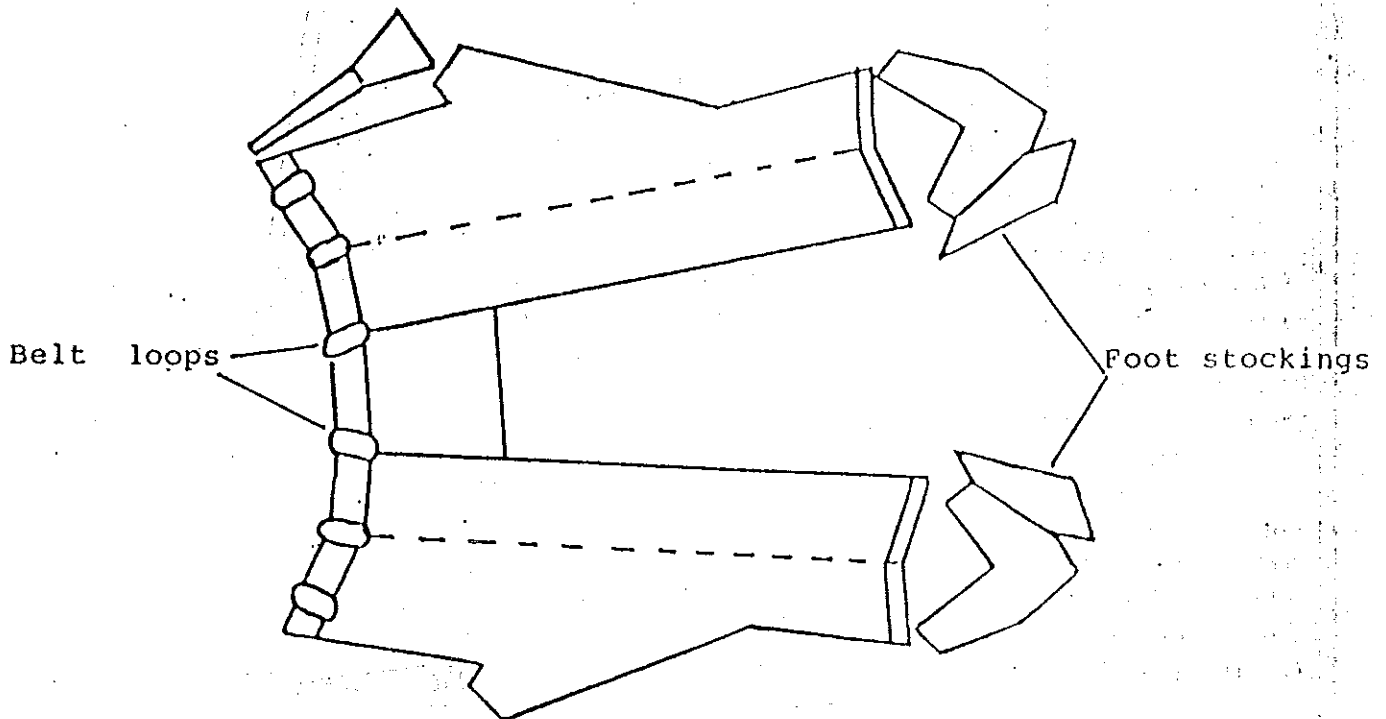
\* \*  
TWO TRIANGULAR PIECES ARE SEWN IN AT THE BOTTOM OF THE TROUSER LEGS ; C&D

\* \*  
VARY THE WAIST, CRUTCH, LEG-LENGTH AND DIAMETER TO FIT THE INDIVIDUAL

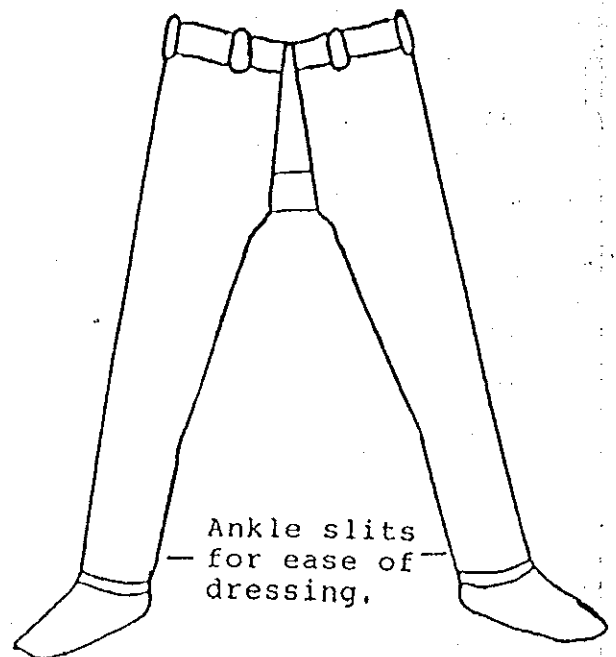


Viking age trousers.

Fragments from Haithabu would suggest that Viking trousers were similar to Migration period trousers from Thorsbjerg.



Back

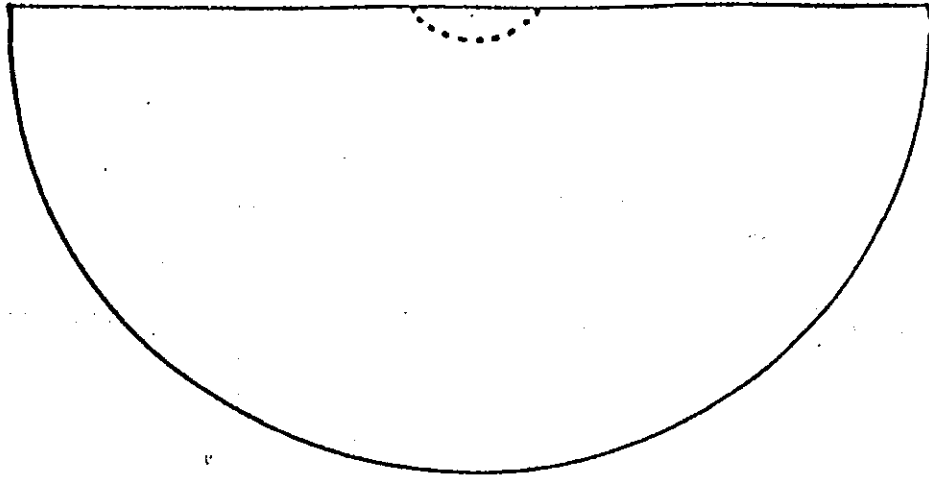


Front

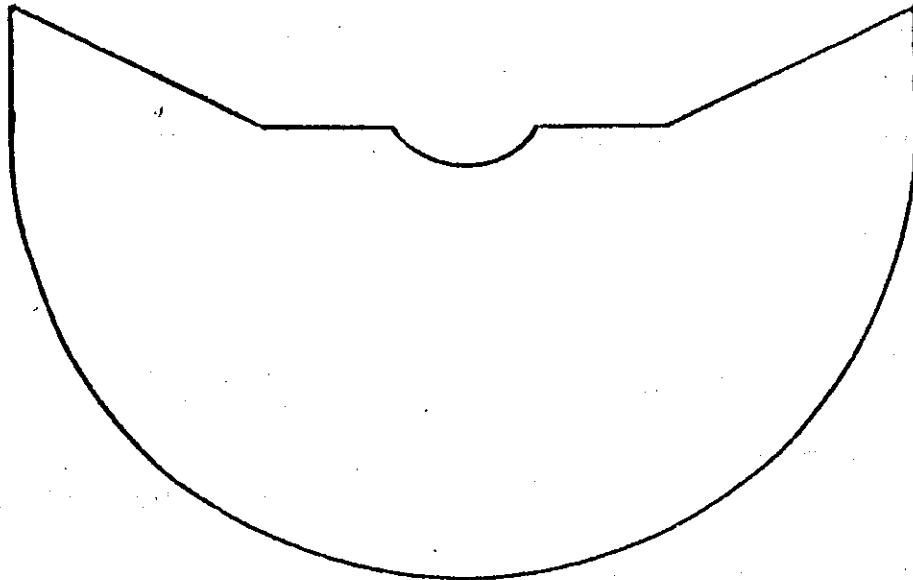
Trousers from Thorsbjerg I.  
Migration period, German.  
After: Von Inga Hagg,  
Ausgrabungen in Haithabu.



CLOAKS

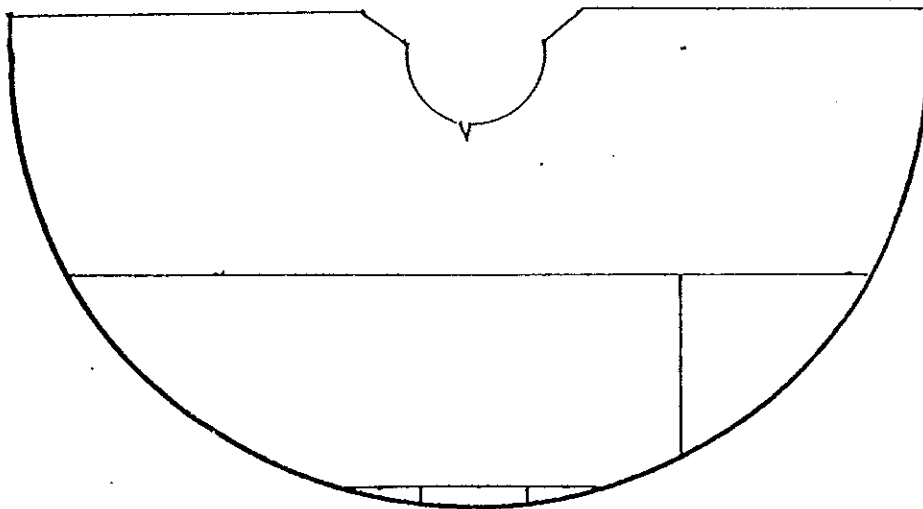


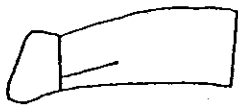
European - used by both sexes from 6th century onwards. The neck cut out came a little later.



After I. Brooke, English costume of the early Middle Ages.

Anglo-Saxon 12th-13th century other cloaks up to and including this period were square, rectangular and oval.

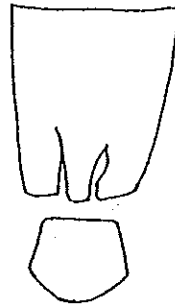




Right sleeve



Left sleeve



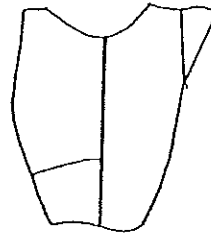
Right sleeve plan



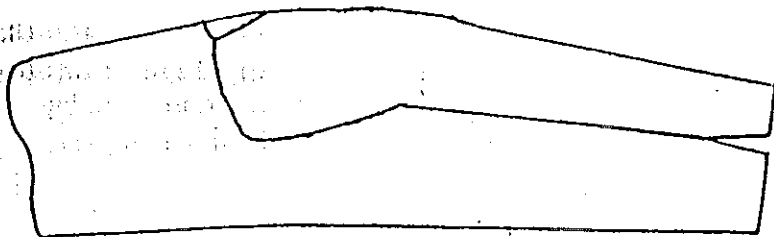
Right sleeve



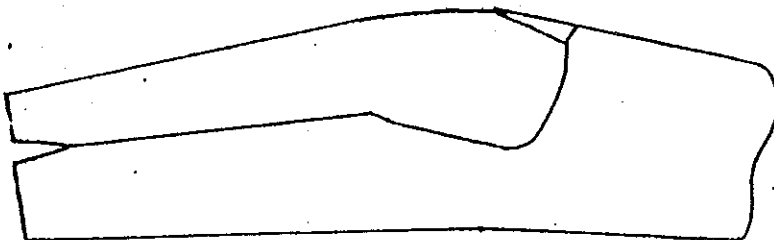
Left sleeve



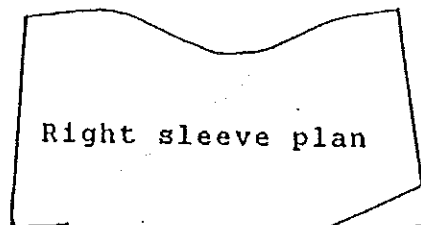
Left sleeve plan



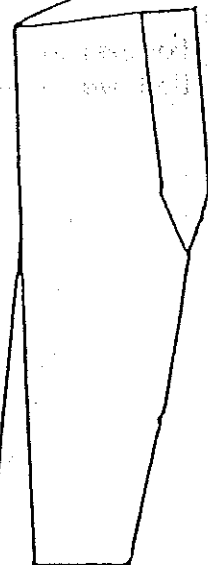
Right sleeve



Left sleeve

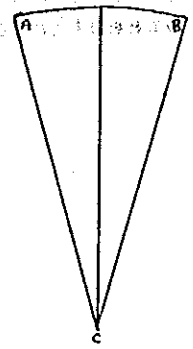
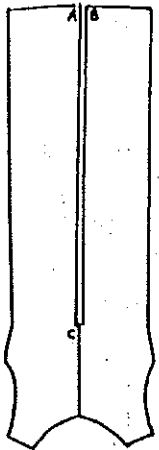


Right sleeve plan

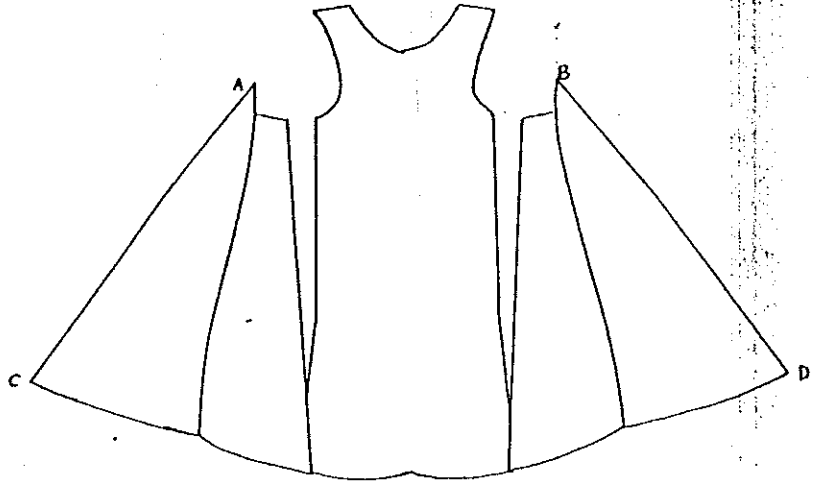
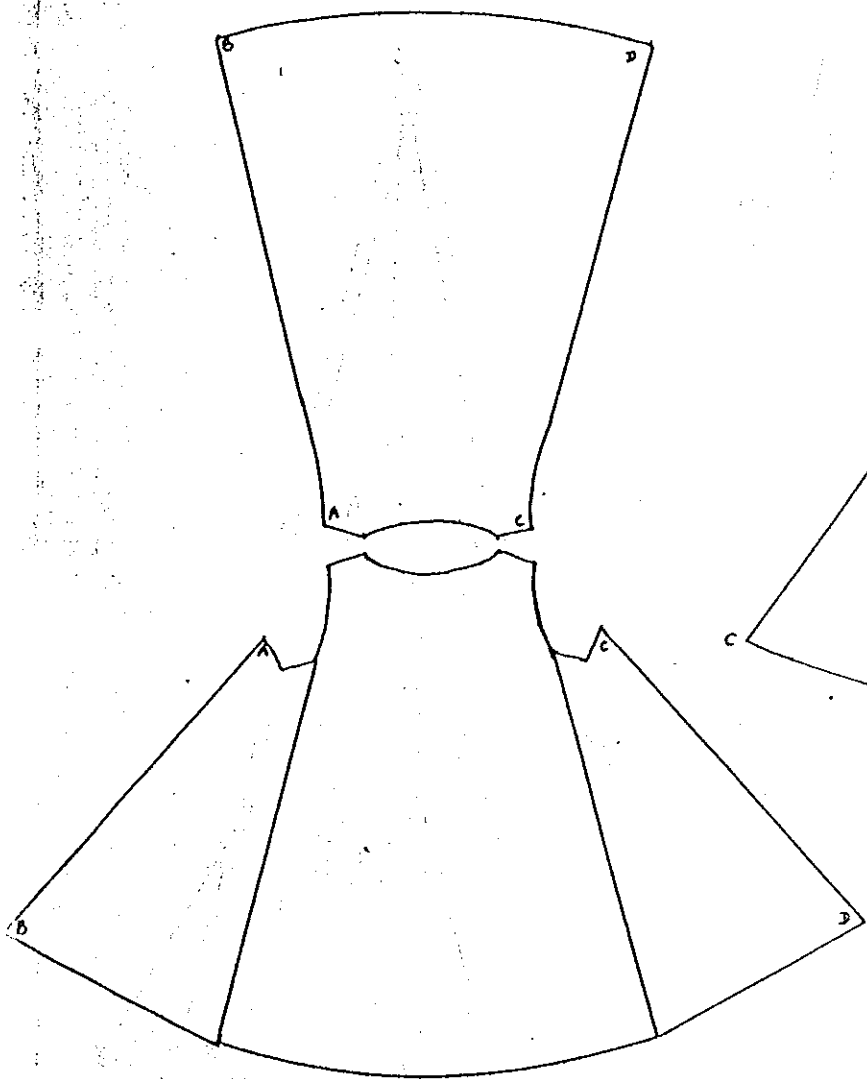
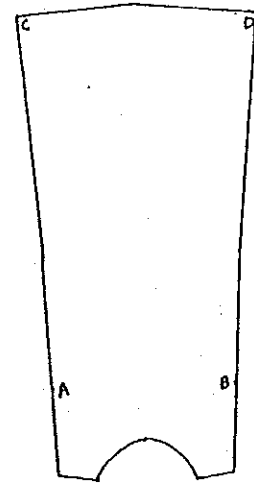
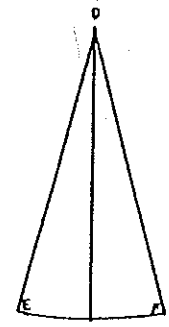
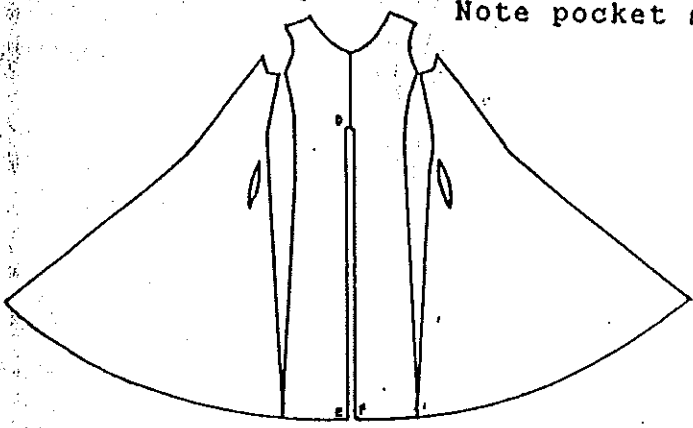


Probably Greenlandish C.1300.

C12



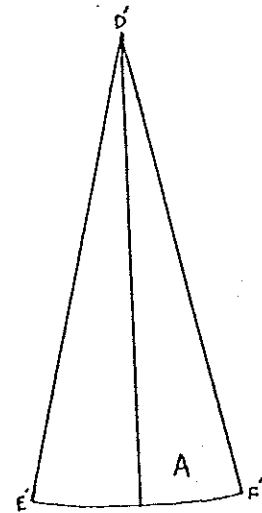
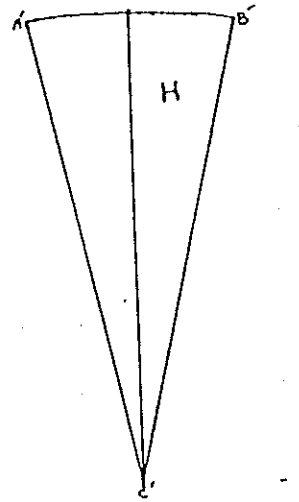
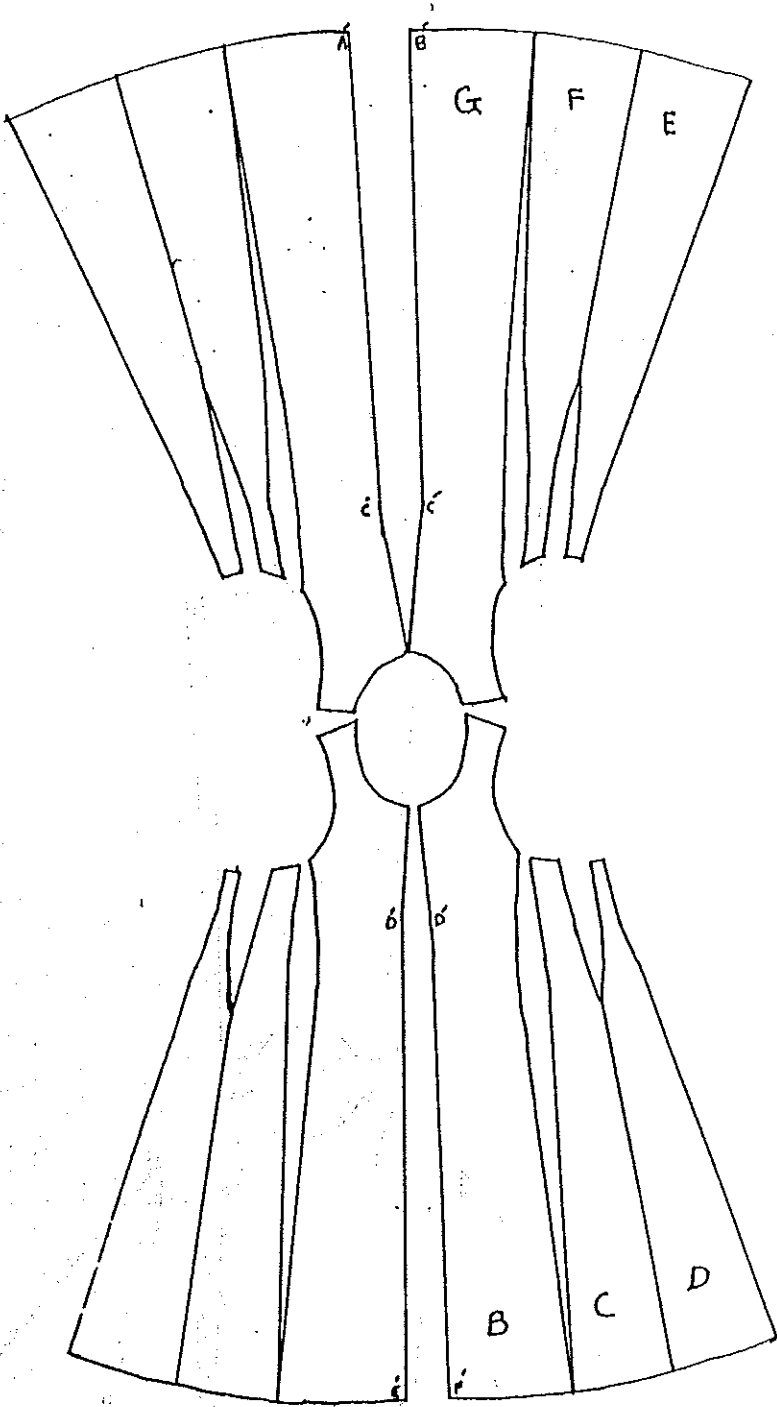
Note pocket slits.



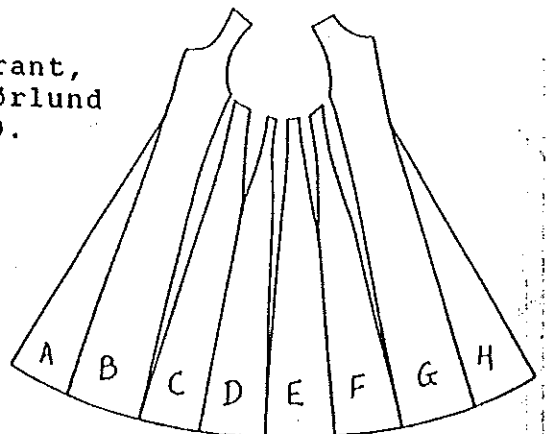
After: Von Inga Hagg  
Ausgrabungen in Haithabu.

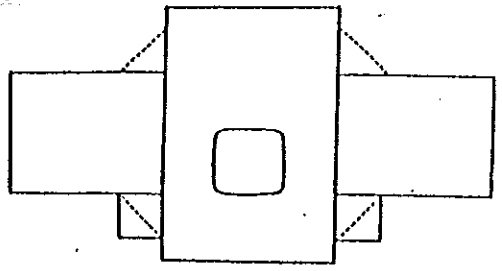
Medieval womans  
kyrtle from Herjolfsnes.  
Greenlandish C.1300.

C111

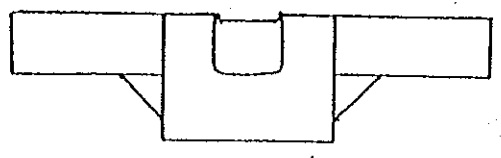


Armpit Quadrant,  
after Poul Nørlund  
Scale 1/20.

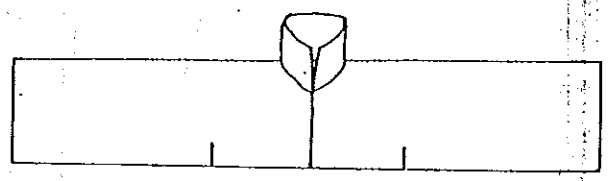




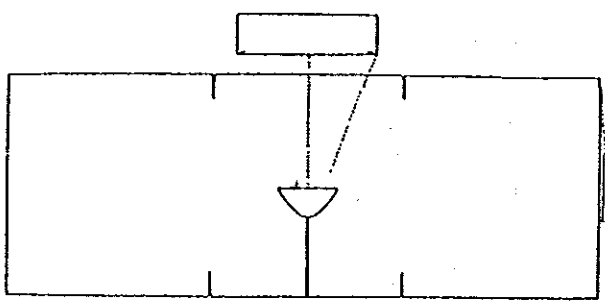
Oplod ( short bodice ) from Als.  
Danish C. 1200? Plan, scale 1/20.  
After: M.Hald, Ancient Danish Textiles.



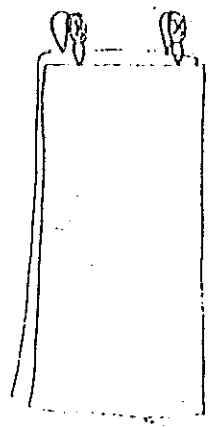
Als oplod. Front view.



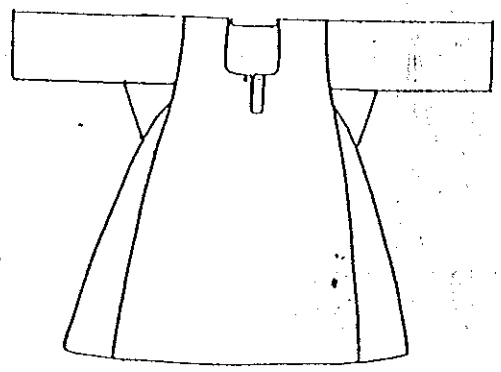
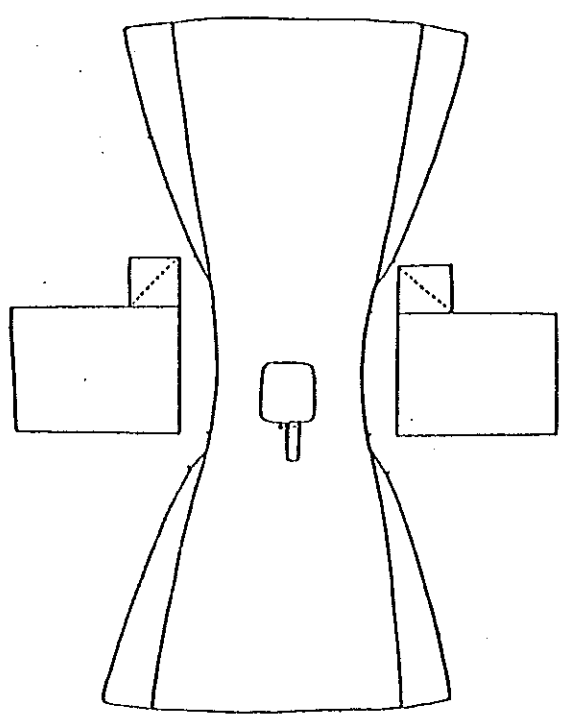
Scania oplod. Front view.



Oplod of linen from Scania.  
After: S.Svensson.



Oplods were probably worn  
in conjunction with an apron  
at the front and back, (above)  
suspended at the shoulders and  
secured at the waist.

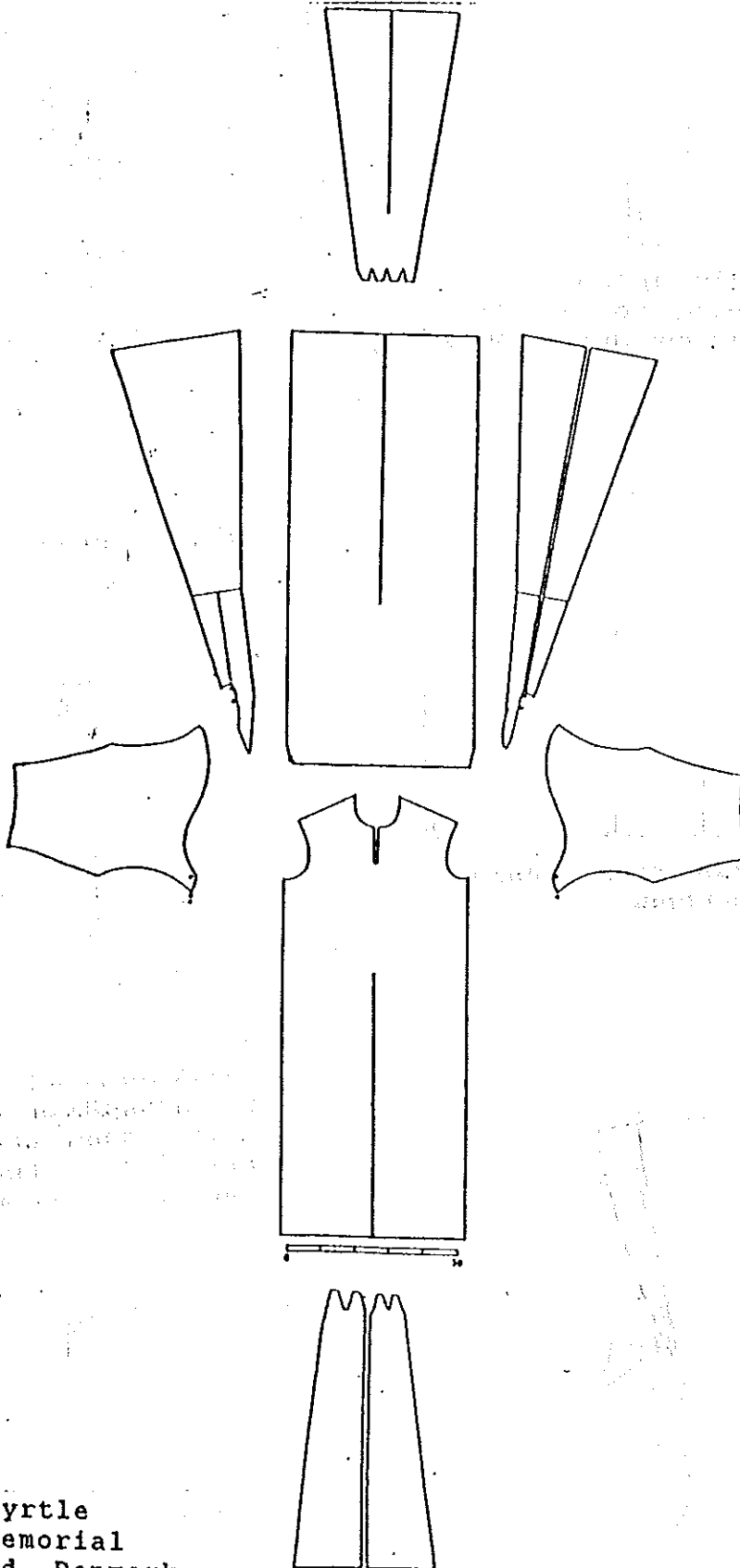


Als kirtle. Front view.

Womans Kirtle from Als. Danish C. 1200? Plan,  
scale 1/20. After: M. Hald, Ancient Danish Textiles.

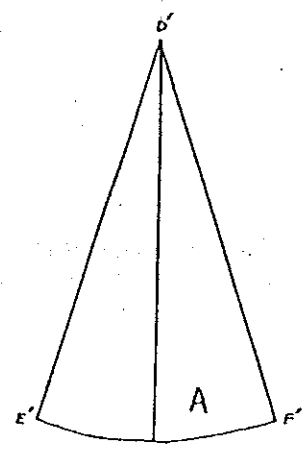
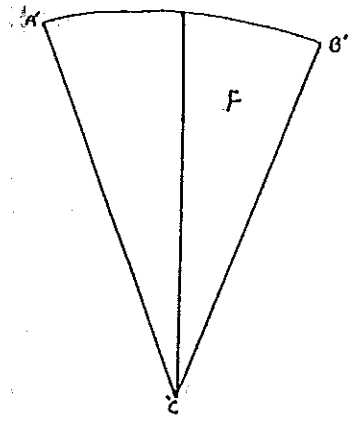
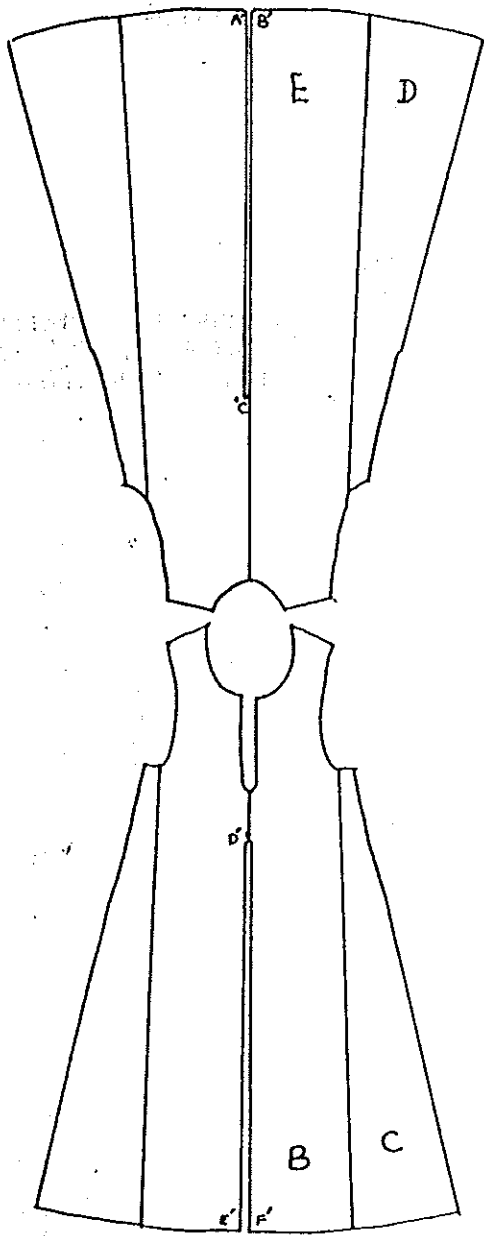
from Moselund.  
Danish C. 1300?

C9

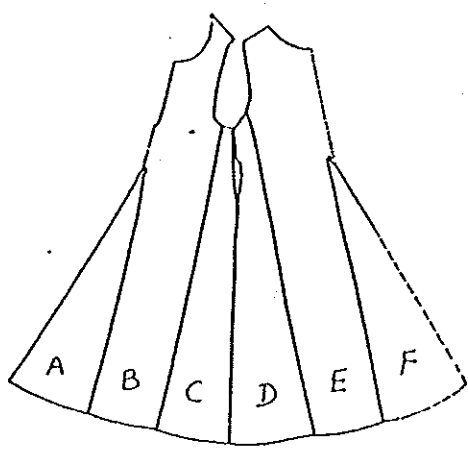


A comparative Kirtle  
from a Viking memorial  
stone. Hunnestad, Denmark.

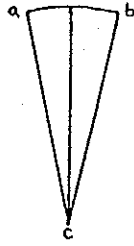
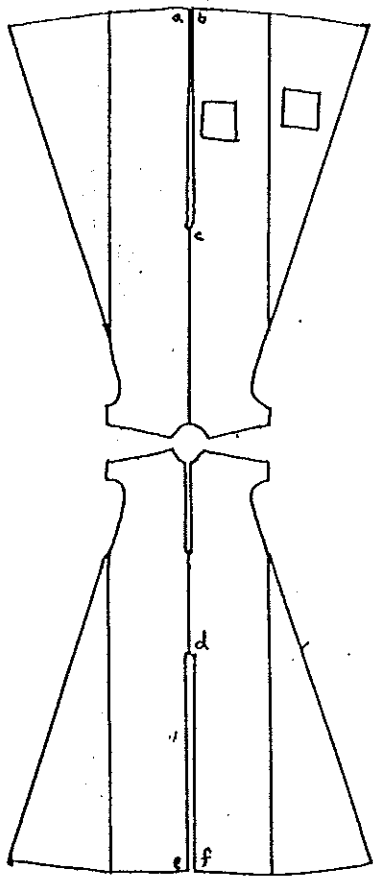
Note the slits front and back,  
despite the gores at the front,  
back and sides. After: M. Hald  
Ancient Danish Textiles.



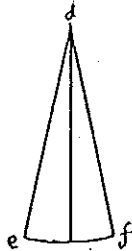
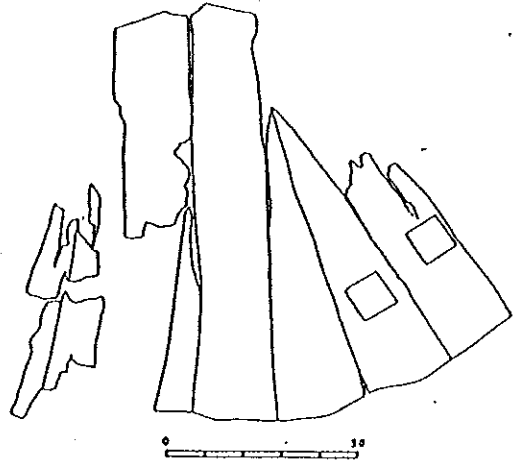
A Contemporary garment on one of the Lewis Chess men. C. 1200.



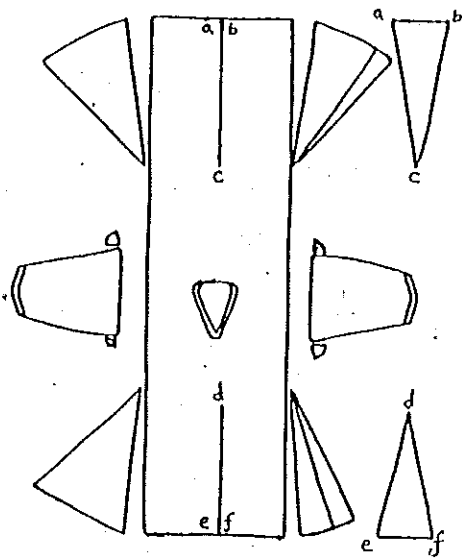
Armpit Quadrant, after Poul Nørlund Scale, 1/20.



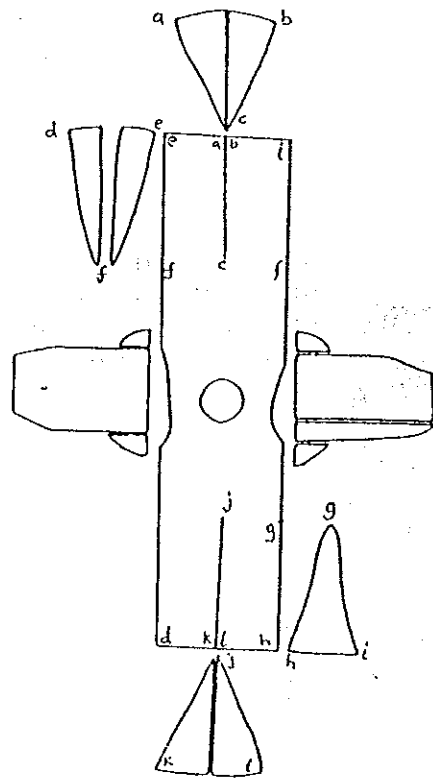
Fragments of the Ronbjerg Mose kyrtille  
Danish C. 1200 ? ( After M. Hald  
Ancient Danish Textiles. )



Reconstruction of the Ronbjerg Mose  
Kyrtille. ( After R. Scott. )

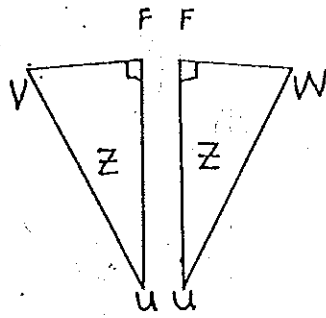
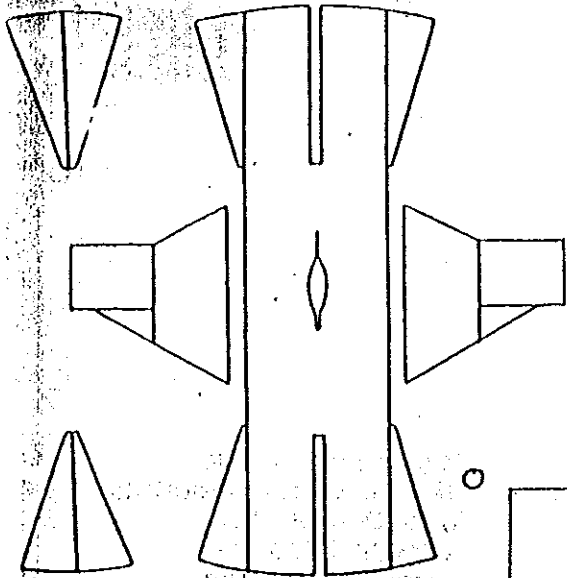


The Skjoldehamn kyrtille  
Norwegian C.1300.  
( After A. M. Fentz KUML 1989 )

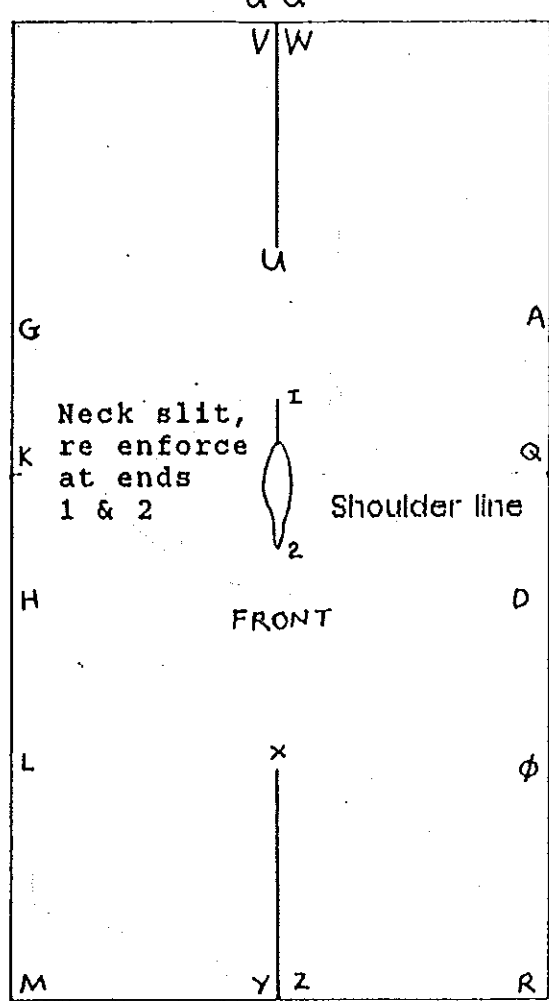
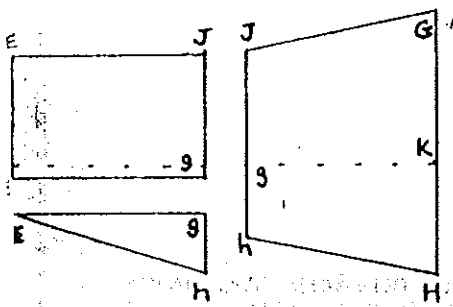


The Bocksten Mans Kyrtille,  
Swedish C.1200.  
( After A. M. Fentz KUML 1989.)





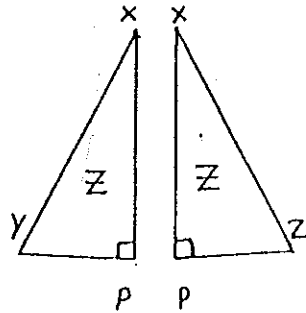
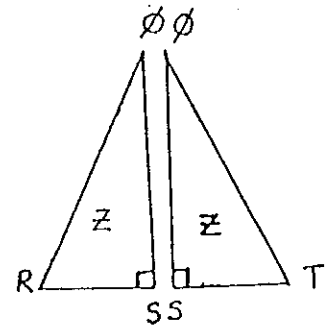
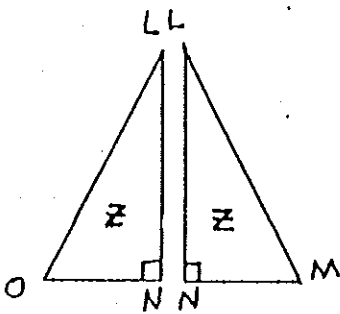
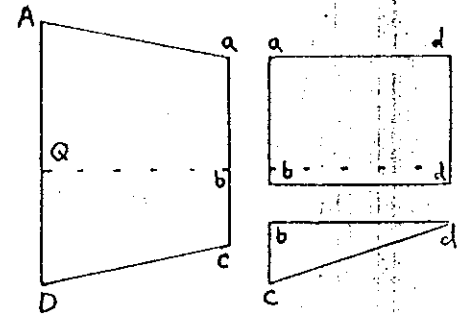
Scale, 1/30.



Neck slit,  
re enforce  
at ends  
1 & 2

Shoulder line

FRONT



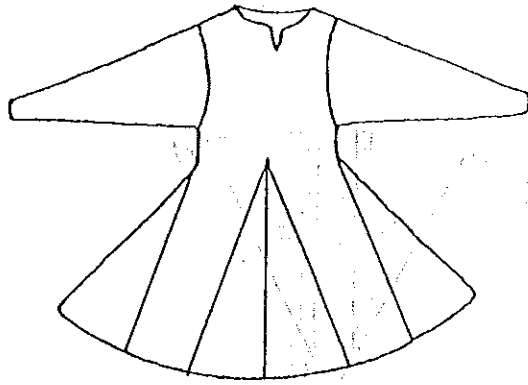
Vary the following dimensions  
to fit the individual:

- \* Neck slit 1-2
- \* Shoulder width K-Q
- \* Length K-M ( below the knees )
- \* Fore arm E-g
- \* Upper arm g-K
- \* Cuff E-E ( fairly tight)
- \* shoulder to waist K-L
- \* Sleeve widths G-H & J-h  
should be wide enough  
to facilitate dressing.
- \* Gusset triangles Z  
should be wide enough  
to allow a full stride to  
be taken.

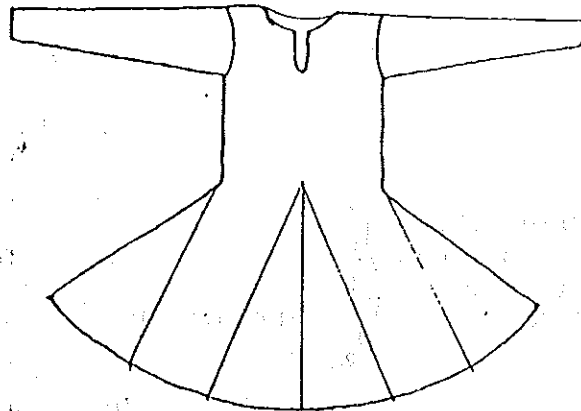
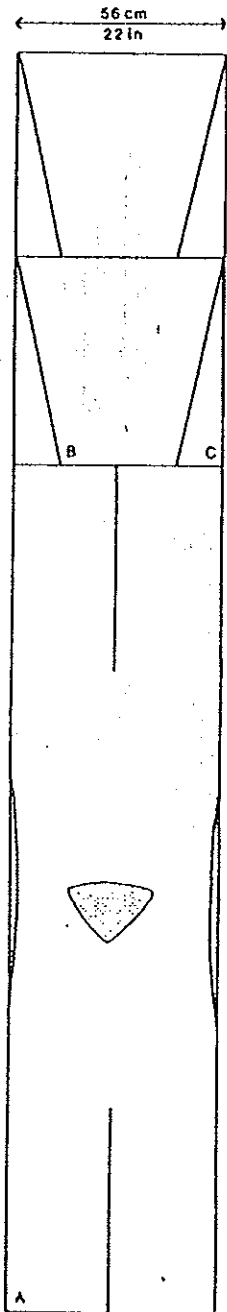
After: A.M.Fentz KUML 1989.

English and French Kyrtyles of the Early Middle Ages.

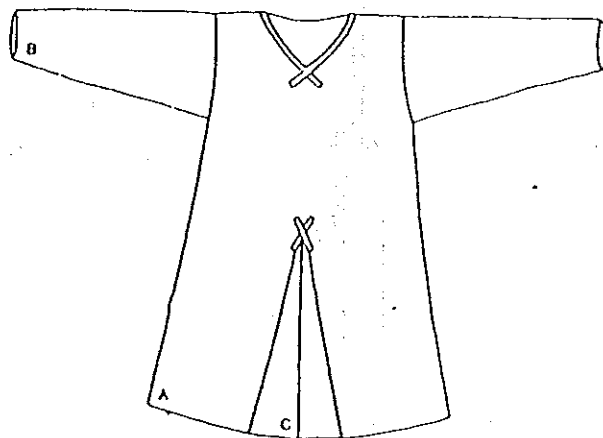
C 5



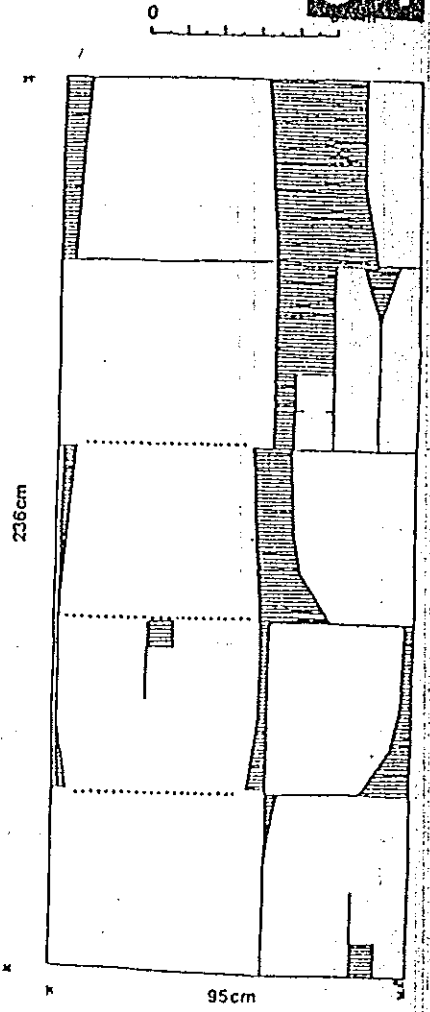
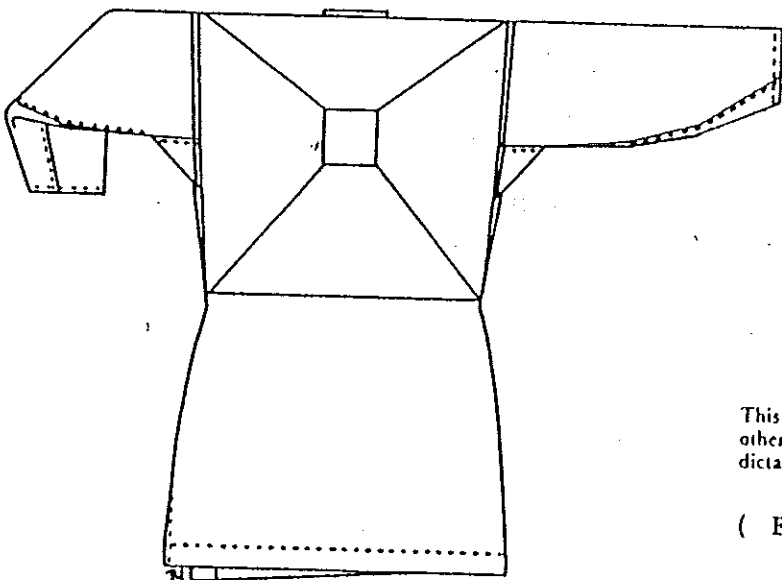
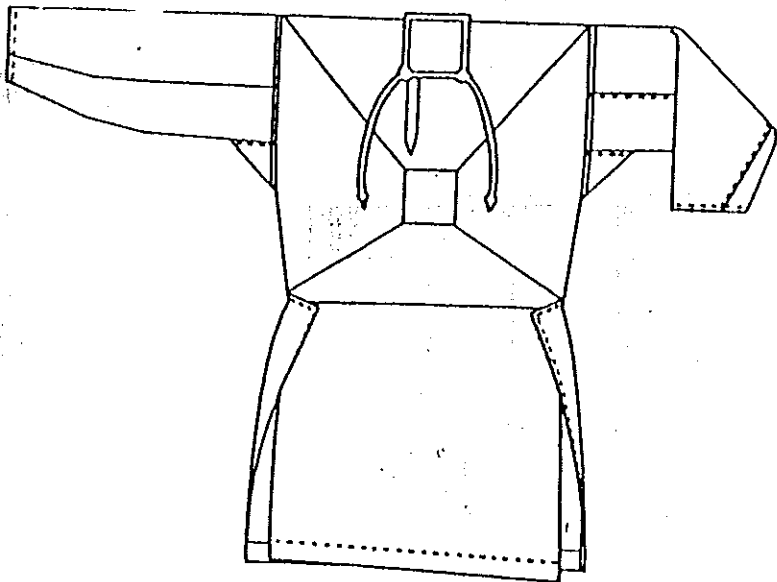
Saxon short tunic  
with Norman Influence,  
C. 1000-1100 AD.  
( After I. Brooke,  
English Costume.)



Saxon Male long tunic,  
C. 1000-1100AD.  
( After I. Brooke  
English Costume.)

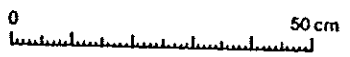


French Male tunic,  
C. 1200, Linen,  
Said to have been  
worn by St. Louis.  
( After D.K. Burnham  
Cut My Cote.)



This suggested reconstruction shows the poncho and the other shirt parts folded out on the warp. The placement is dictated by the size of the parts and the respective selvages.

( From A.M.Fentz, KUHL 1989 ).



Joseph's coat from MS Cotton Claudius B iv



Comparative kyrtyles from contemporary sources.

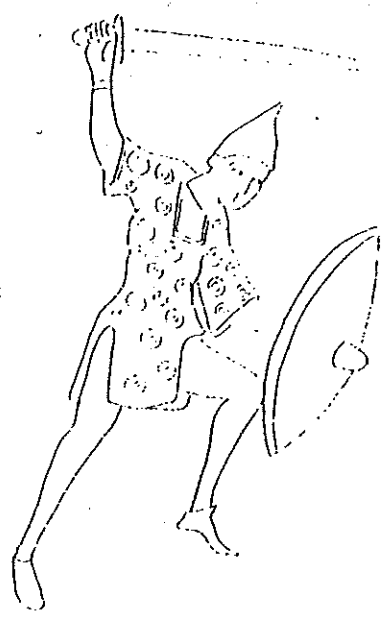
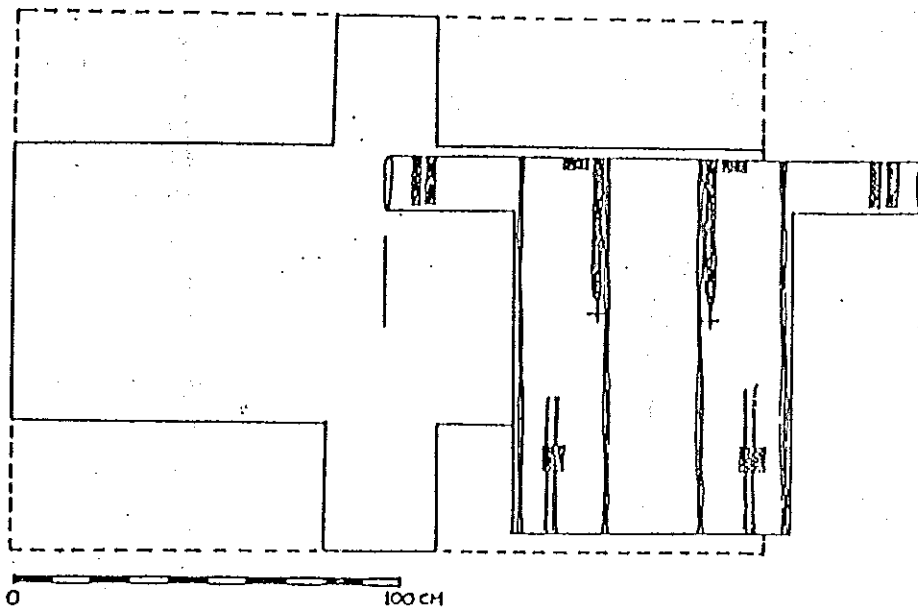
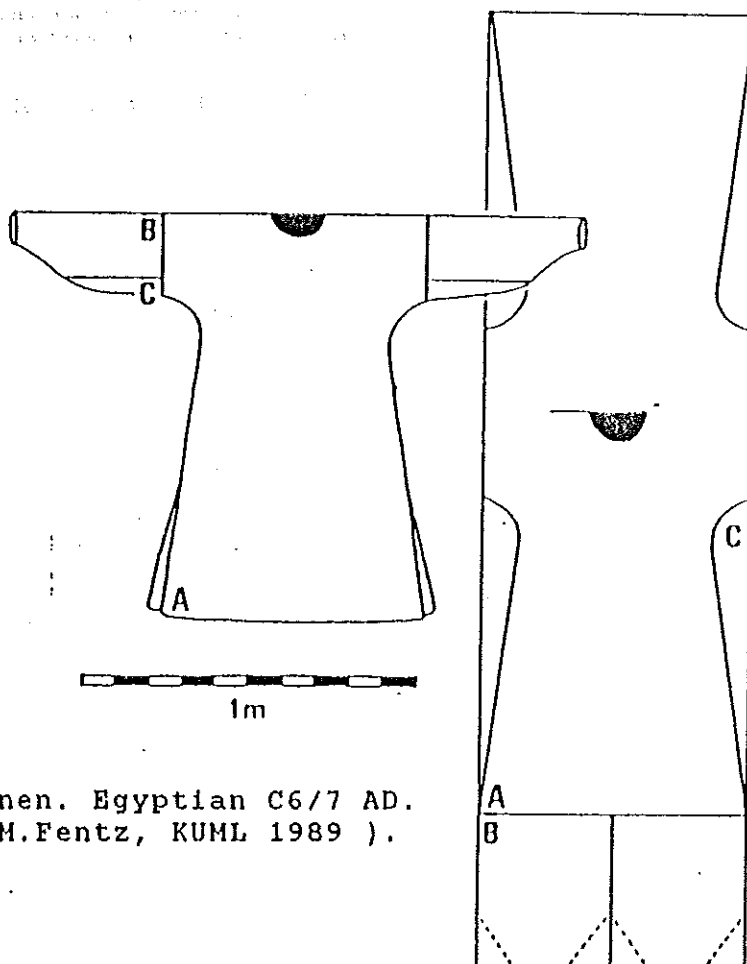


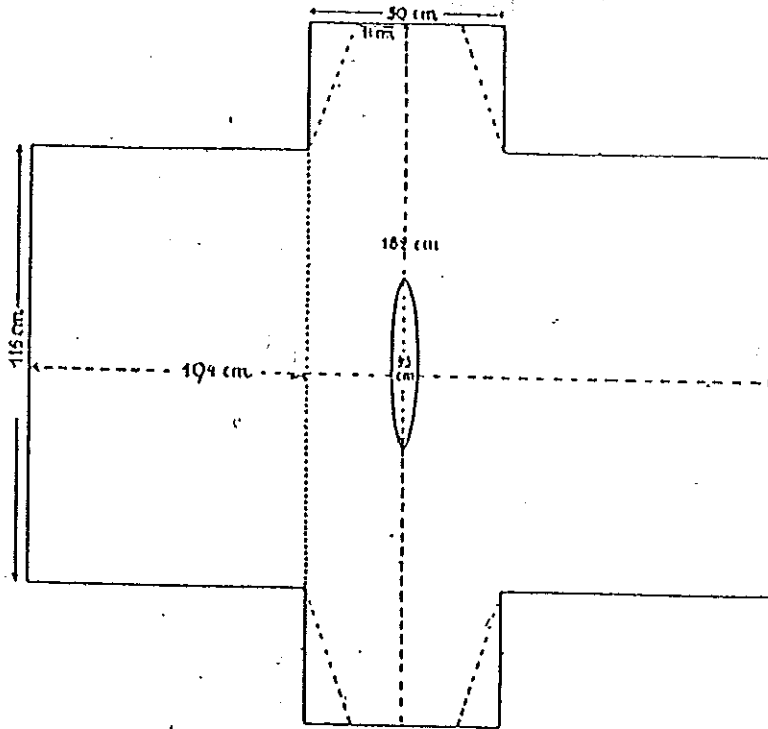
Figure from MS Douce 296



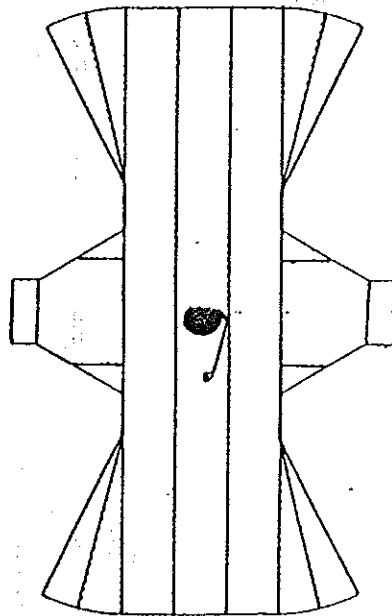
Tunic of linen in plain weave,  
with tapestry woven decoration  
in wool and linen. Egyptian. C5 AD.  
( From Af Mytte Fentz, KUML 1989 ).



Tunic of linen. Egyptian C6/7 AD.  
( From A.M.Fentz, KUML 1989 ).

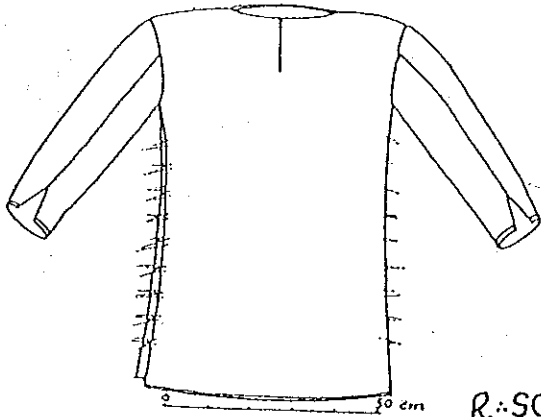
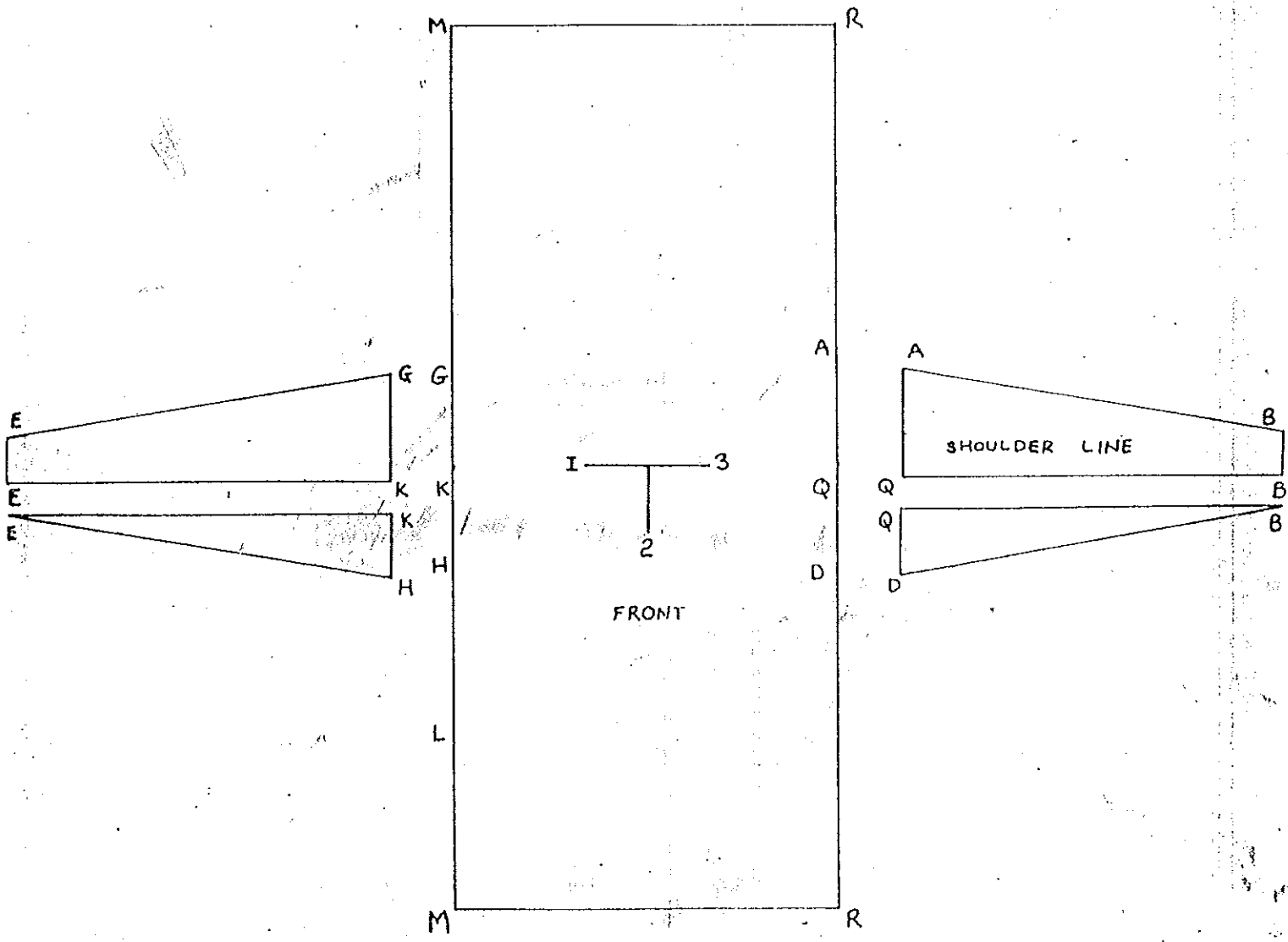


Tunic from Reepsholt Mose.  
East Frisian. C2/4 AD.  
( After H.A. Portratz ).



"Alba" from Castel S. Elia.  
Roman Campagna.  
( After J. Braun ).

KYRTLE from THORSBJERG.  
 ( For comparative  
 purposes only ).  
 Migration Period.  
 ( From M. Hald, Old  
 Dansk Tekitillier ).



R. SCOTT  
 1988