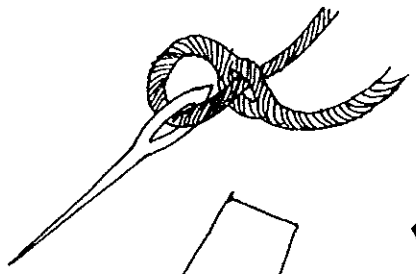
0 2·5 5 7·5 10 cm

THIS METHOD OF ANCHORING THE THREAD INSTEAD OF KNOTTING IT - IS USED BOTH TO CONNECT THE THREAD TO THE NEEDLE AND WHEN STARTING 'SEWING AND ALSO WHEN 'KNOTTING ON' A NEW PIECE OF THREAD TO CONTINUE A LENGTH OF SEWING. THIS TECHNIQUE WAS ALSO TO "TIE OFF" THE THREAD WHEN SEWING WAS COMPLETED



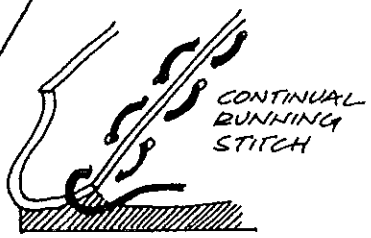
---- ORIGINAL LINE OF PATTERN POSSIBLY A REPAIRED AREA ON THE ORIGINAL SHOE.

ANOTHER SUGGESTION IS THAT IT IS A FLAP INSERT.

HEEL

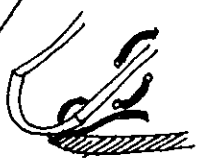
SWEDISH MODEL
UPPERS
SIZE 7
(BAGGY
RIGHT
FOOT)

CROSS SECTION



CONTINUAL RUNNING STITCH

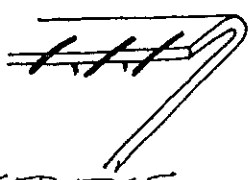
METHOD INVOLVES SEWING ONLY THROUGH THE THICKNESS OF THE SOLE DIFFICULT - BUT WATERTIGHT.



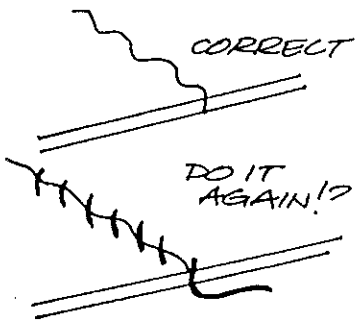
CROSS SECTION

SOLE BUTTS UP AGAINST UPPERS SAME TECHNIQUE AS ABOVE.

TOE (POINTED)



DRESSED EDGE SEWING ONLY THROUGH THE SURFACE OF THE LEATHER.



CORRECT

DO IT AGAIN!?

BUTT ALL SEAMS TOGETHER. NO HOLES THROUGH THE SURFACE OF THE LEATHER.

Womens Headress &
Hairstyles.

De Courtais, G. 1988.

Batsford.

the head

mb with
sembling
vere also

Fig. 1

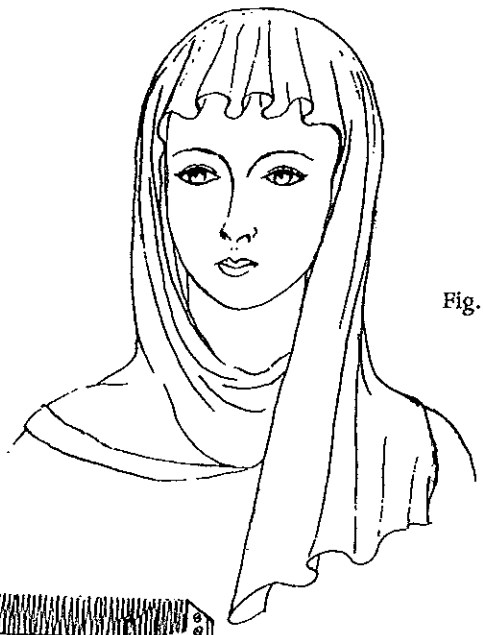


Fig. 2

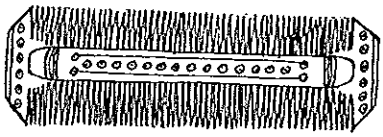


Fig. 3

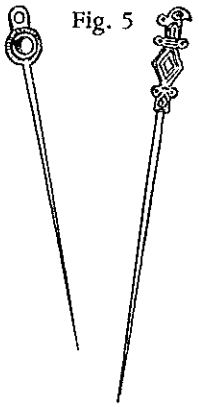
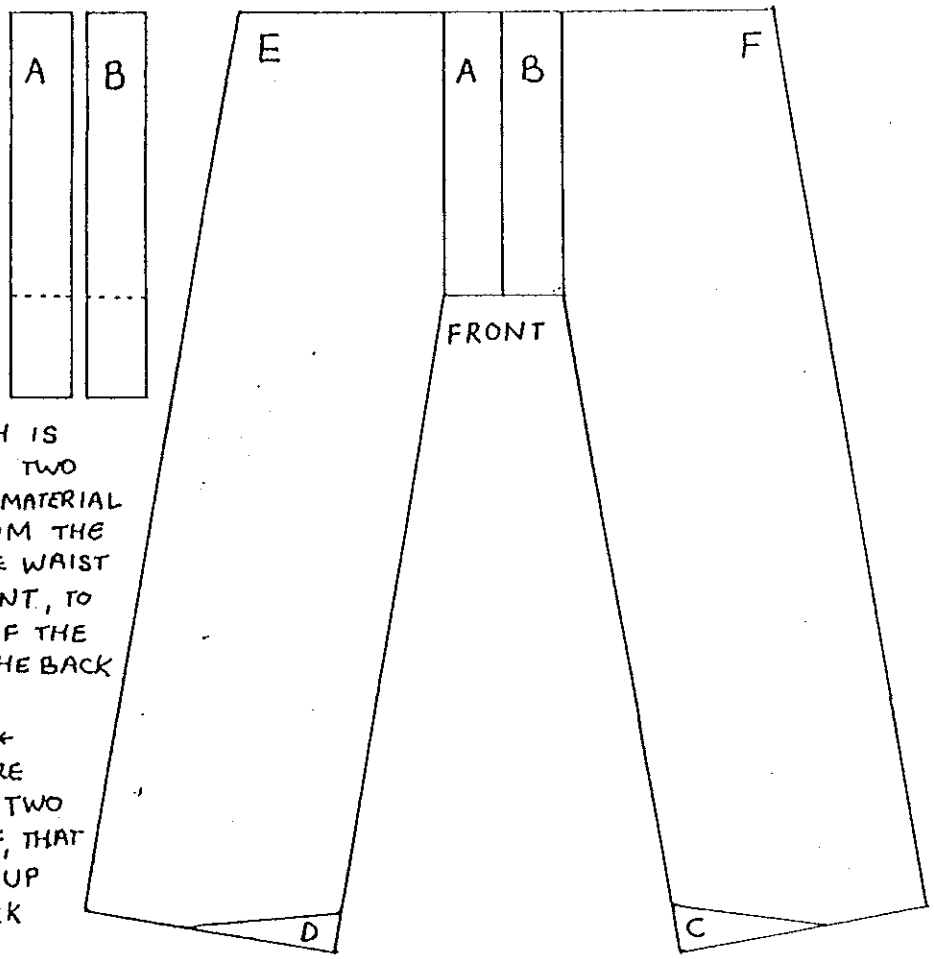


Fig. 5

Fig. 4

Trousers from Thorsbjerg II.

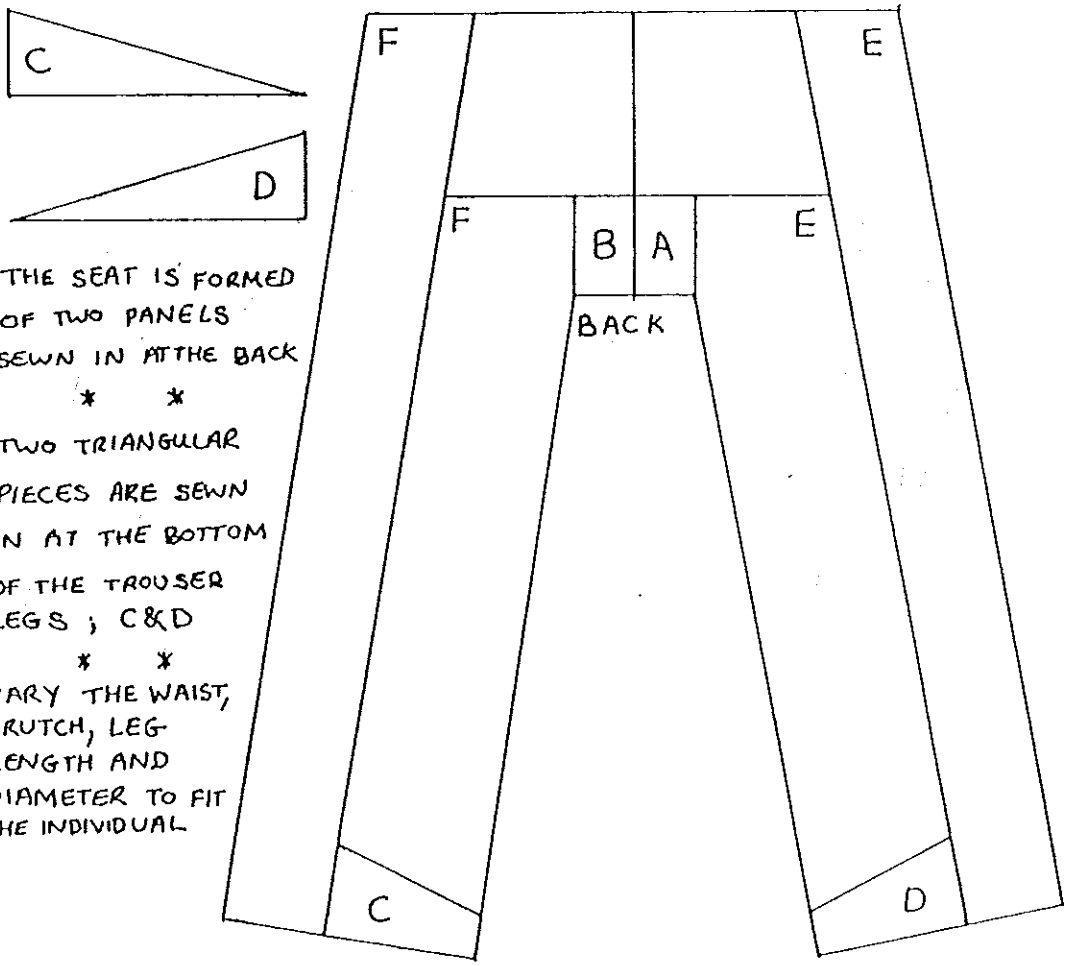


THE CRUTCH IS FORMED OF TWO STRIPS OF MATERIAL RUNNING FROM THE TOP OF THE WAIST AT THE FRONT, TO THE BASE OF THE SEAT AT THE BACK

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

* *

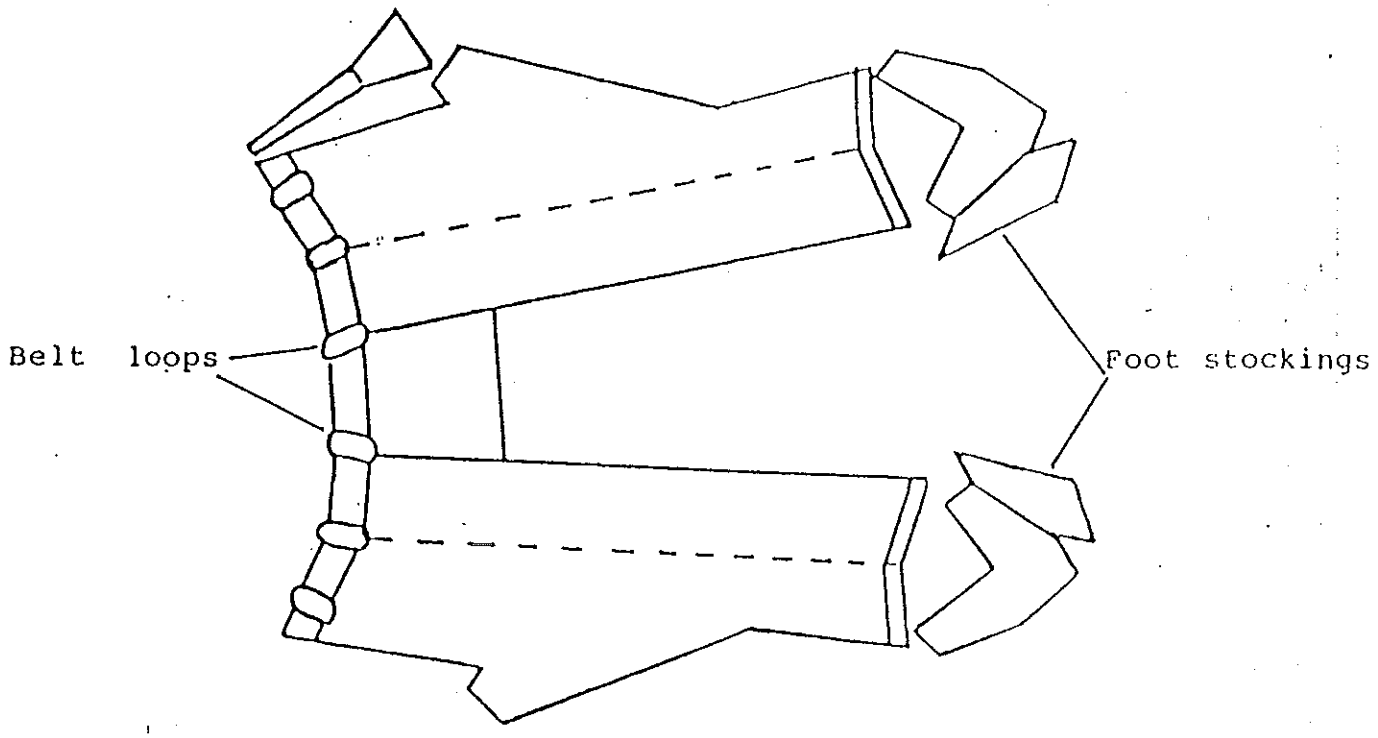
VARY THE WAIST, CRUTCH, LEG-LENGTH AND DIAMETER TO FIT THE INDIVIDUAL

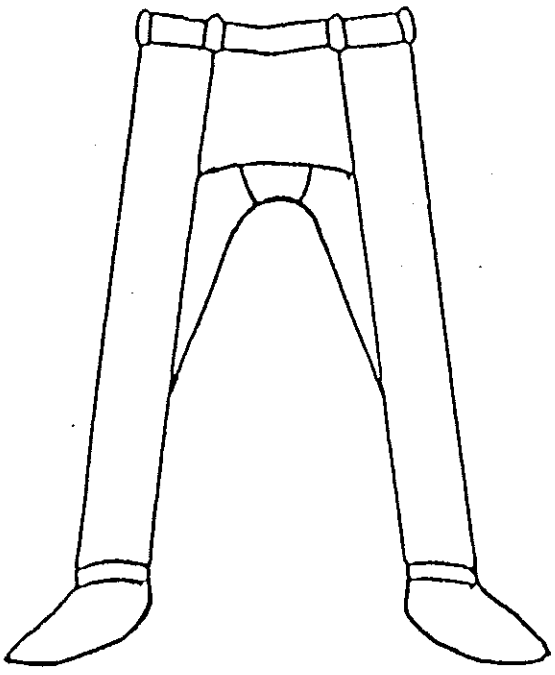
R. SCOTT 1988

These Migration period trousers were probably similar to Viking age ones. After: M. Hald Old danske Tekstiler.

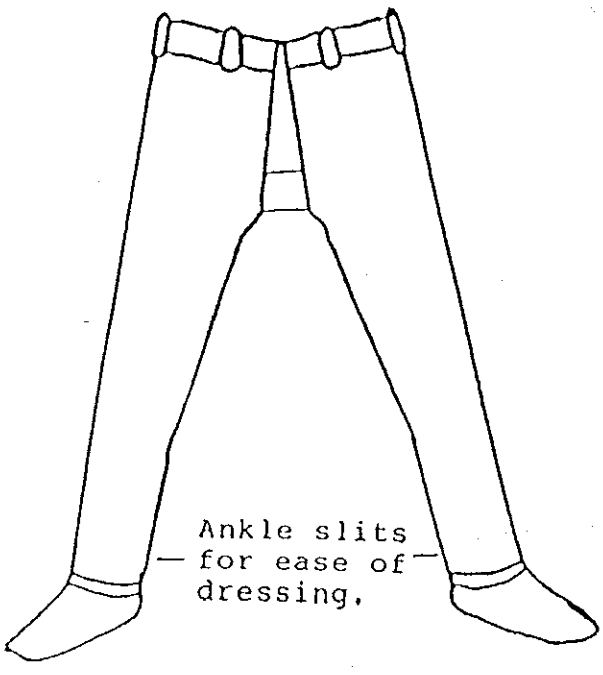
Viking age trousers.

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





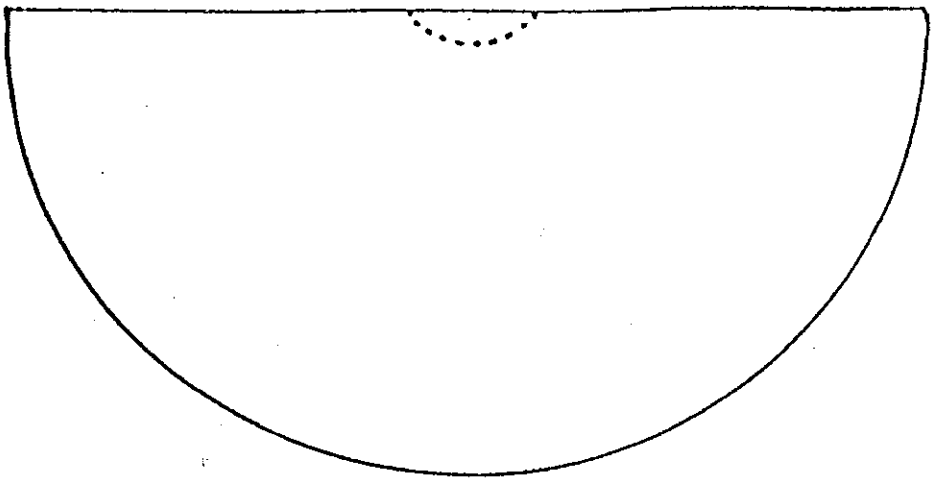
Back



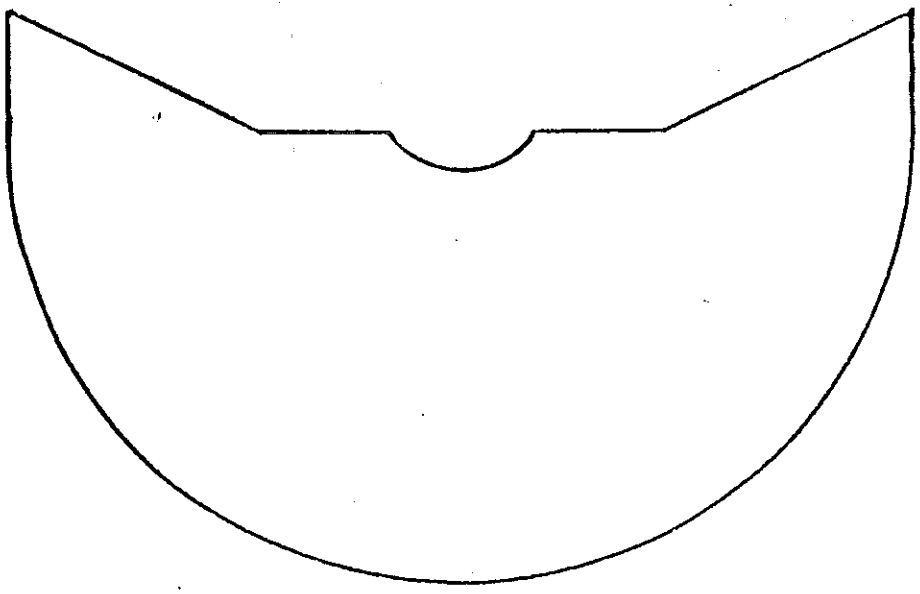
Front

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

CLOAKS

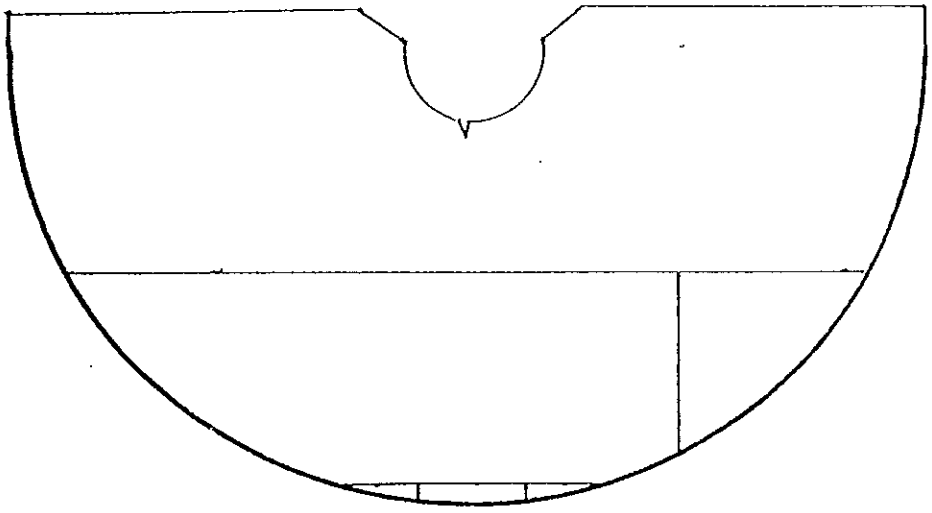


European - used by both sexes from 6th century onwards. The neck cut out came a little later.



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

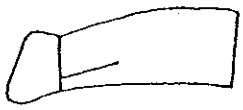
Anglo-Saxon 12th-13th century other cloaks up to and including this period were square, rectangular and oval.



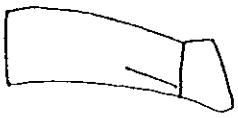
The Bocksten Man's Cloak MARGARETA NOCKERT SWEDISH C-1200

Various Medieval Kyrtle Sleeves.

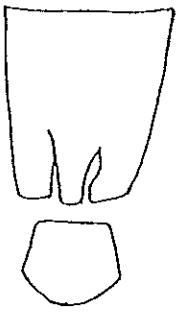
C13



Right sleeve



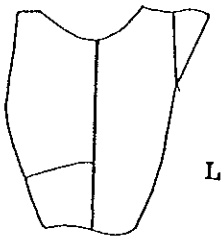
Left sleeve



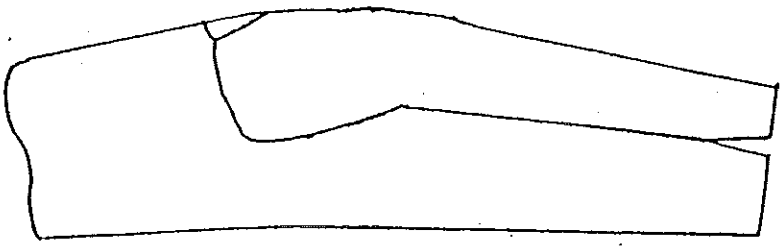
Right sleeve plan

Right sleeve

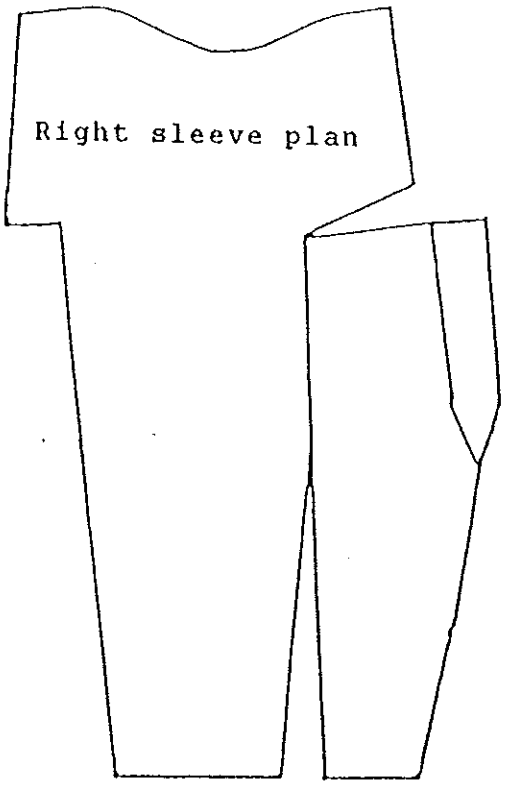
Left sleeve

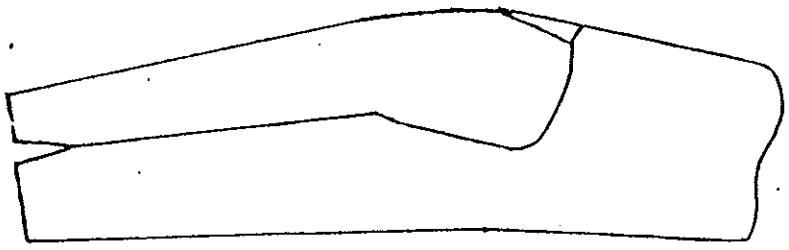


Left sleeve plan



Right sleeve



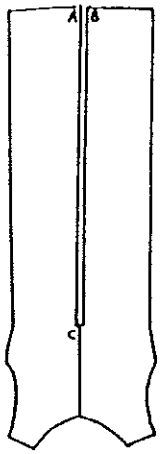


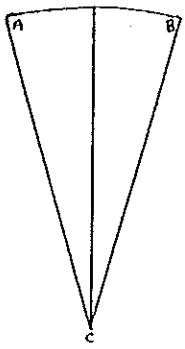
Left sleeve

After: Von Inga Hagg
Ausgrabungen in Haithabu.

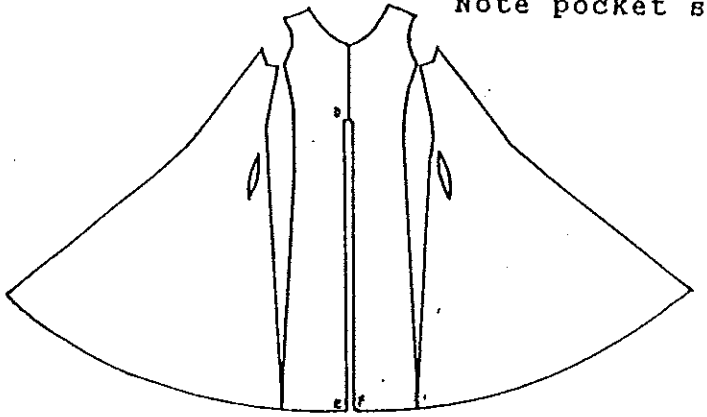
Probably Greenlandish C.1300.

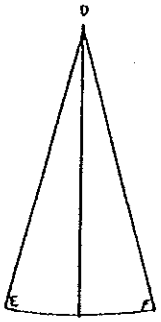
C 12

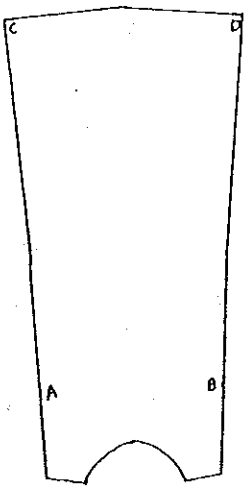


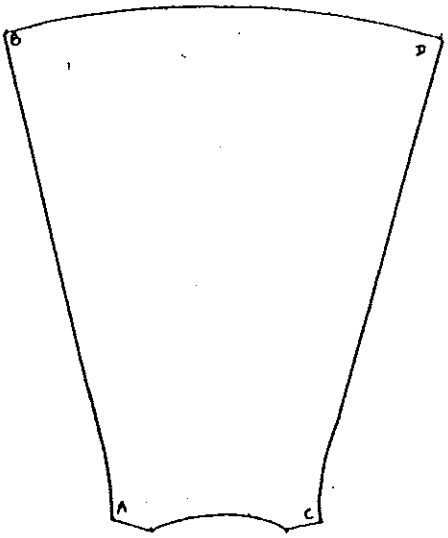


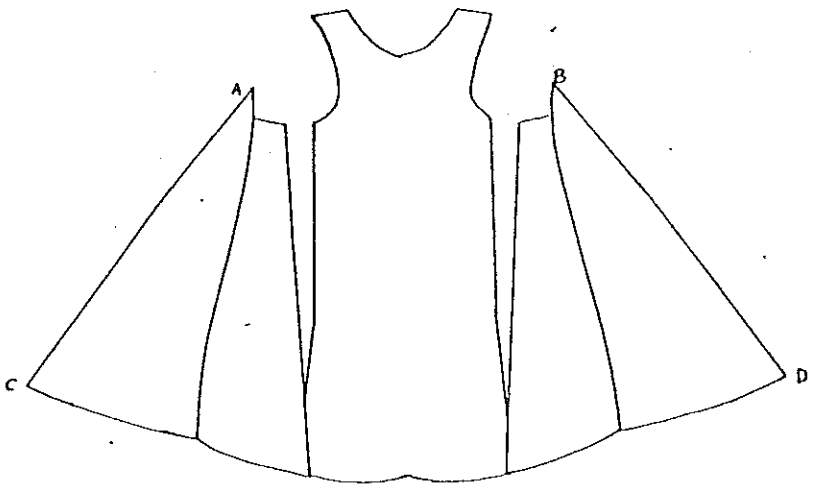
Note pocket slits.

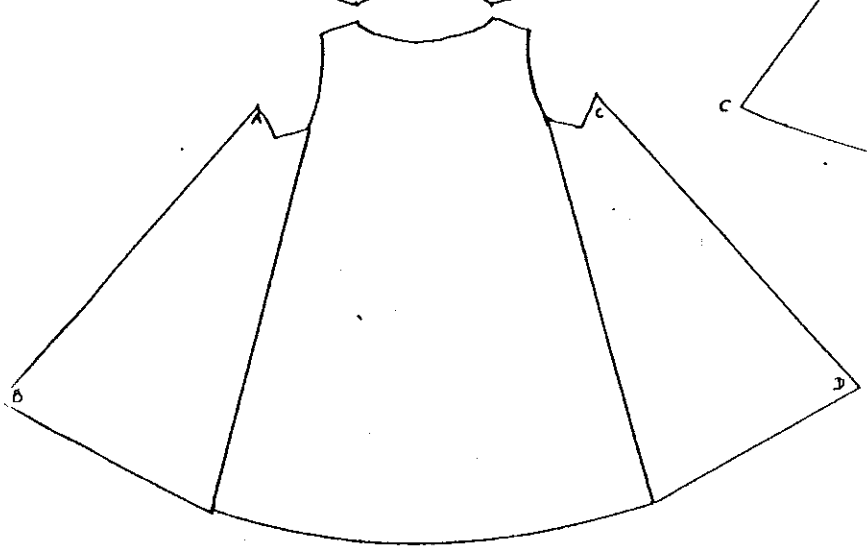








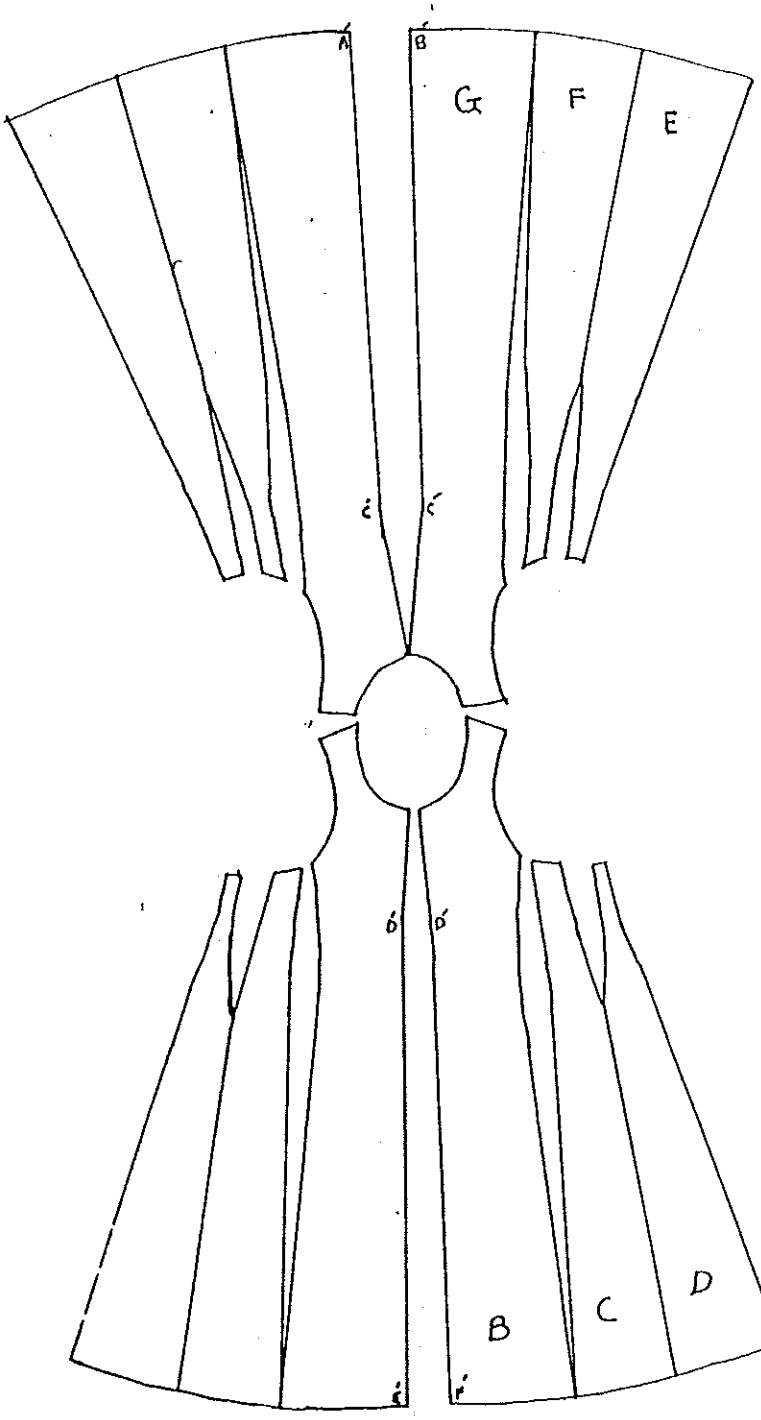


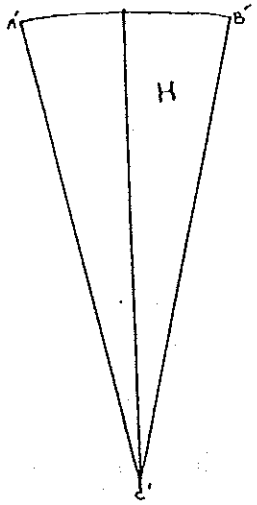


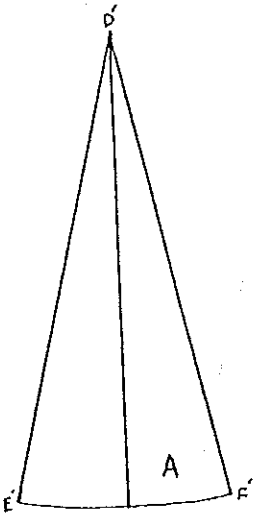
After: Von Inga Hagg
Ausgrabungen in Haithabu.

Medieval womans
kyrtle from Herjolfsnes,
Greenlandish C.1300.

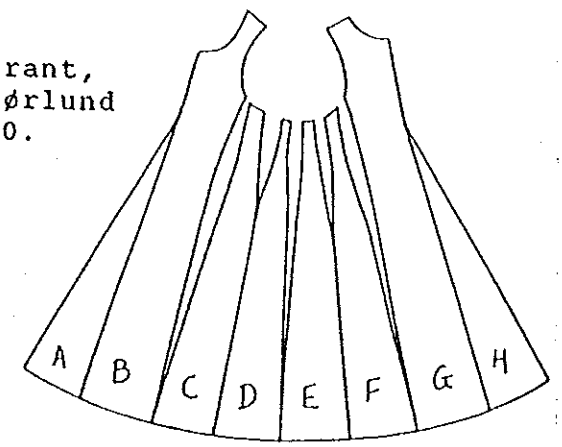
C 1 1

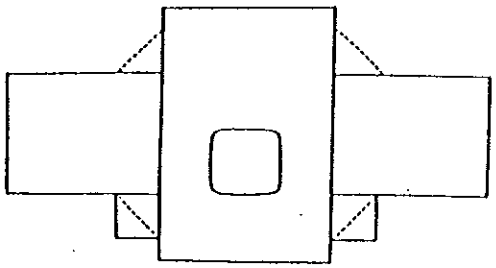




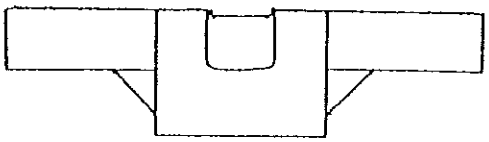


Armpit Quadrant,
after Poul Nørlund
Scale 1/20.

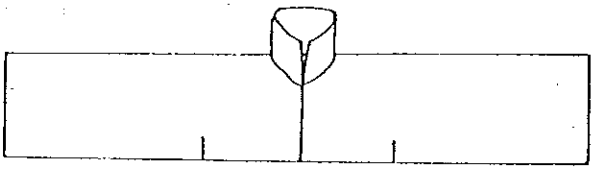




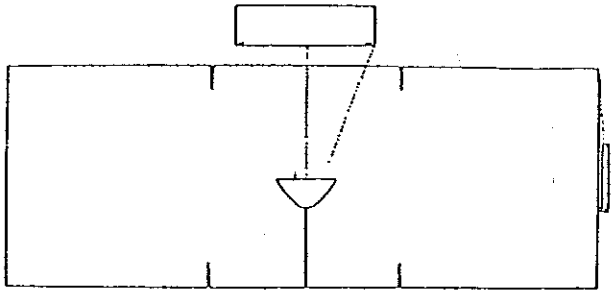
Oplod (short bodice) from Als.
Danish C. 1200? Plan, scale 1/20.
After: M.Hald, Ancient Danish Textiles.



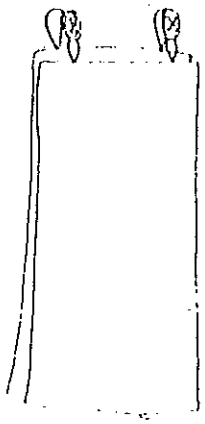
Als oplod. Front view.



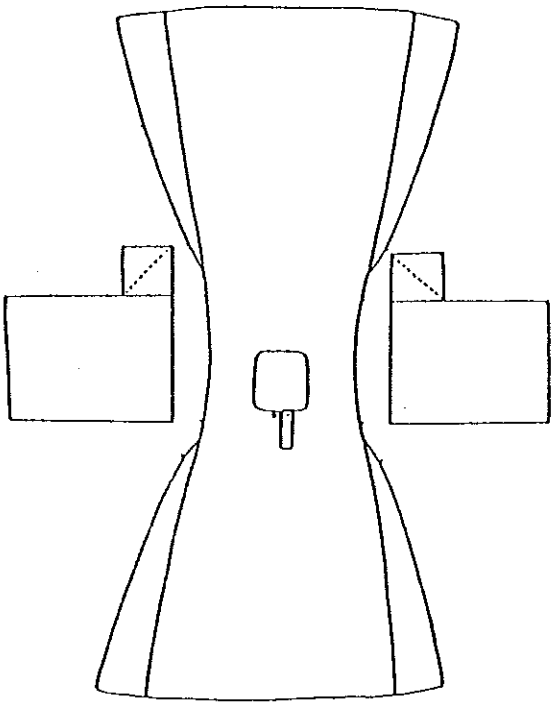
Scania oplod. Front view.

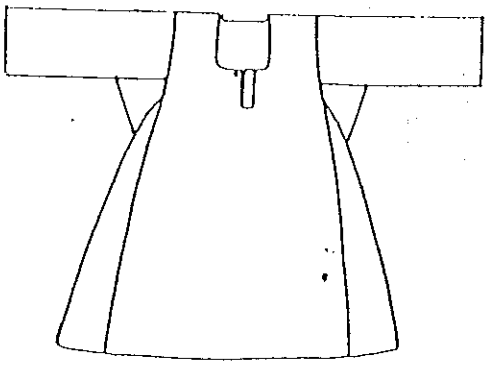


Oplod of linen from Scania.
After: S.Svensson.



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





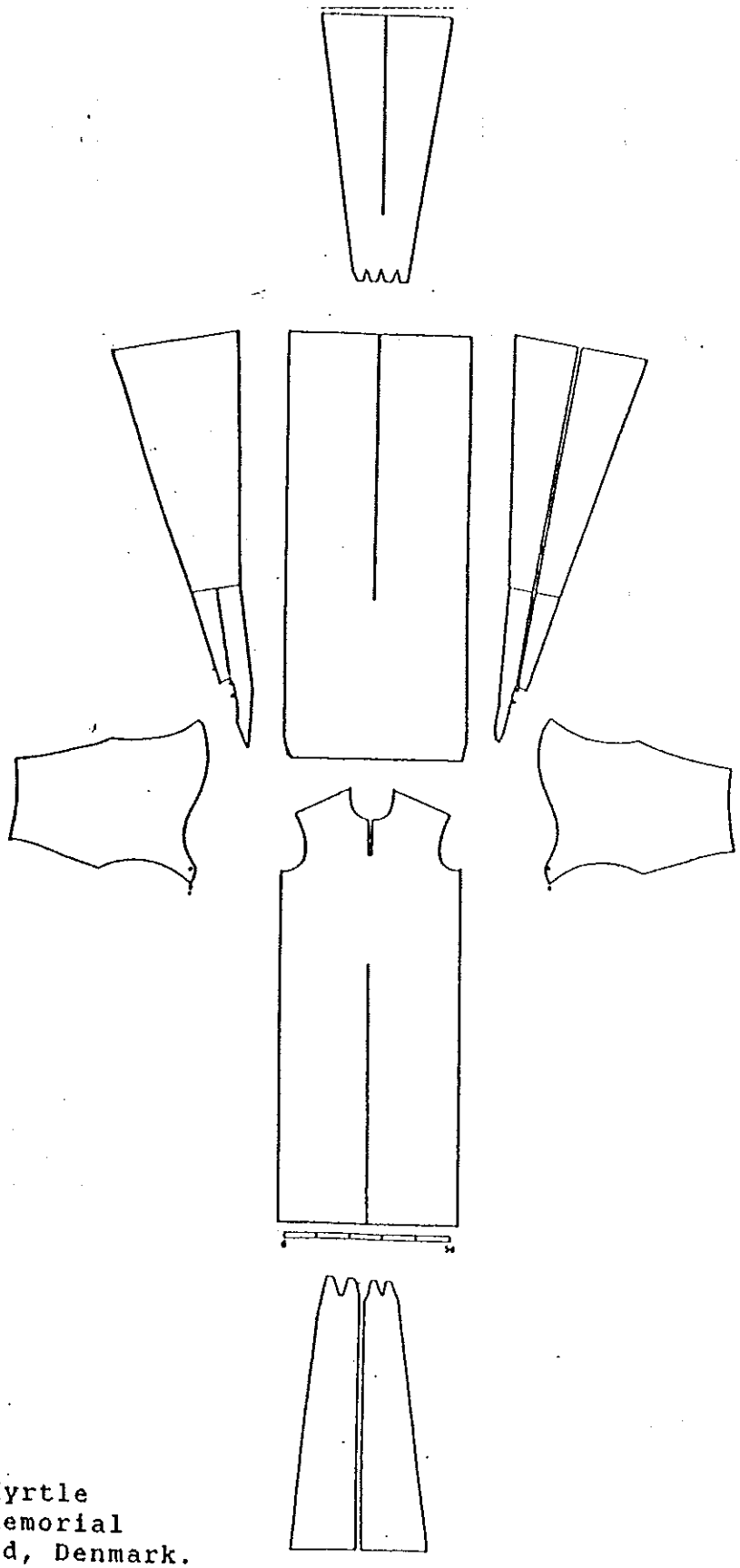
Als kyrtle. Front view.

Womans Kyrtle from Als. Danish C. 12[illegible] Plan, scale 1/20. After: M. Hald, Ancient Danish Textiles.

R. SCOTT 1990

from Moselund.
Danish C. 1300?

C9

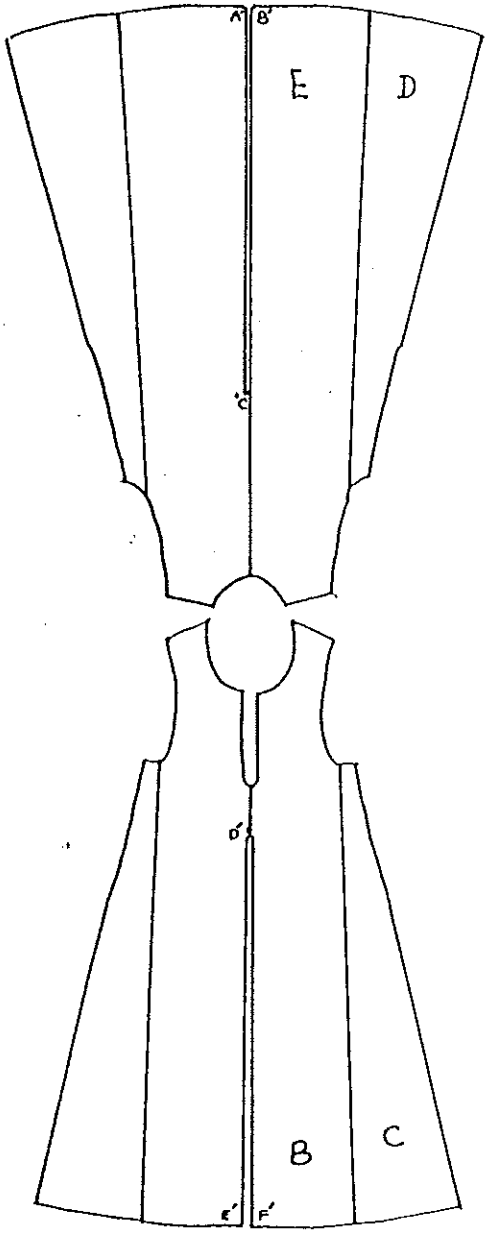


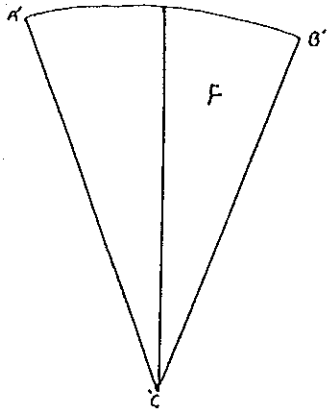
A comparative Kyrtle
from a Viking memorial
stone. Hunnestad, Denmark.

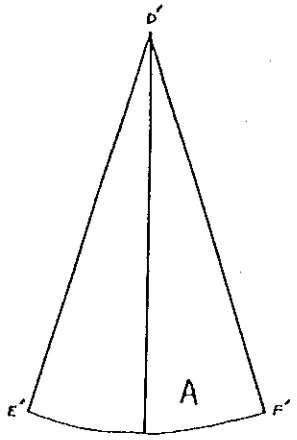
Note the slits front and back,
despite the gores at the front,
back and sides. After: M. Hald
Ancient Danish Textiles.

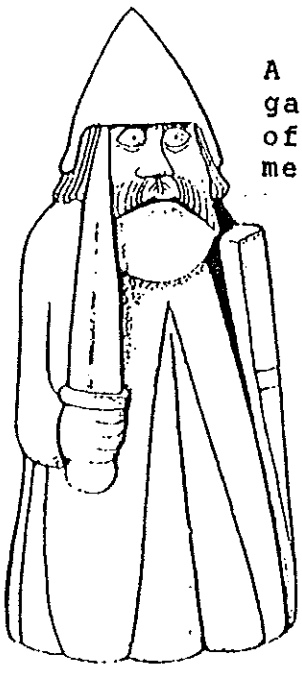
Kyrtill from Herjolfsnes.
Greenlandish C.1300.

C8

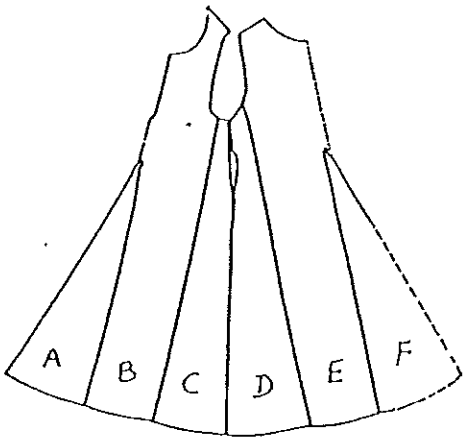




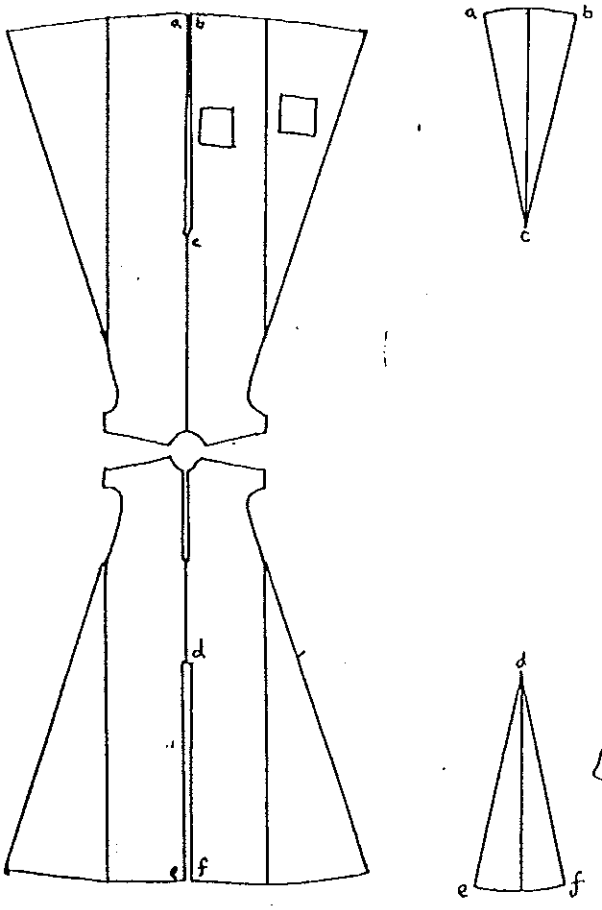




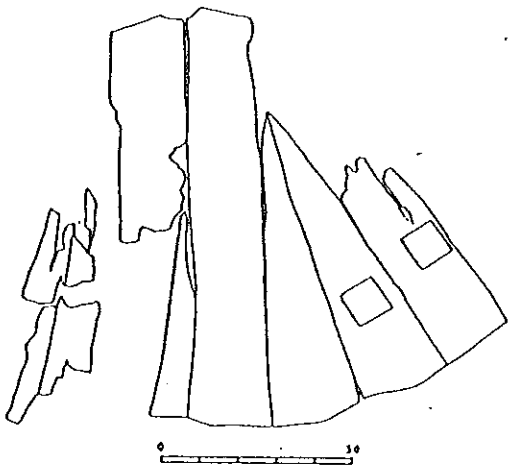
A Contemporary garment on one of the Lewis Chess men. C. 1200.



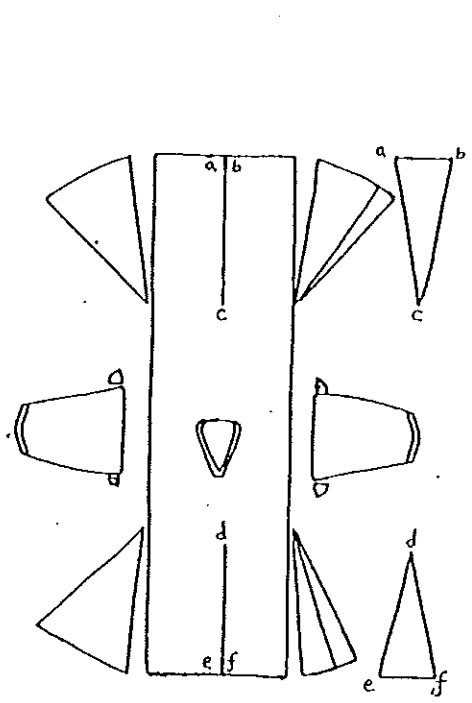
Armpit Quadrant, after Poul Nørlund
Scale, 1/20.



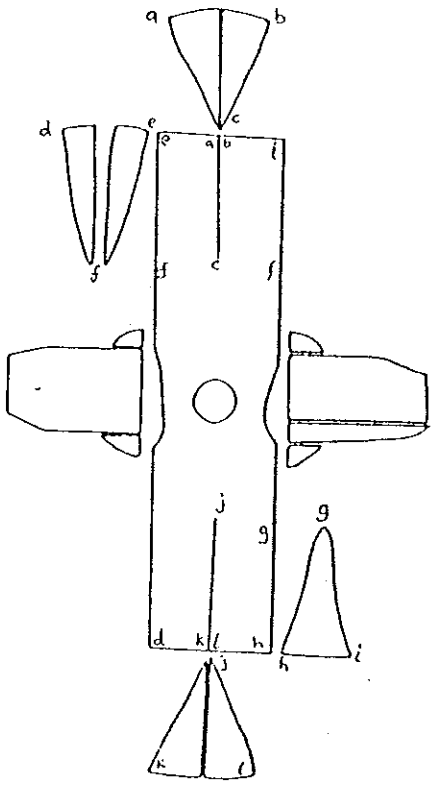
Reconstruction of the Ronbjerg Mose Kyrtle. (After R. Scott.)



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



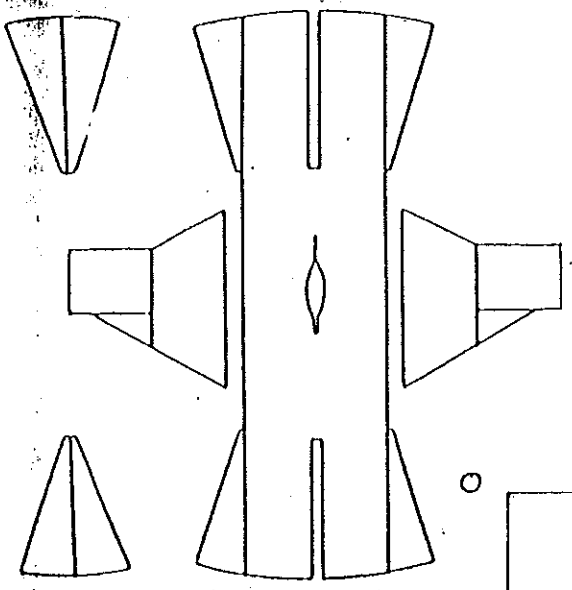
The Skjoldehamn kyrtle Norwegian C.1300. (After A. M. Fentz KUML 1989)



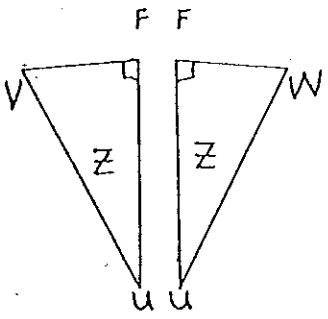
The Bocksten Mans Kyrtle, Swedish C.1200. (After A. M. Fentz KUML 1989.)

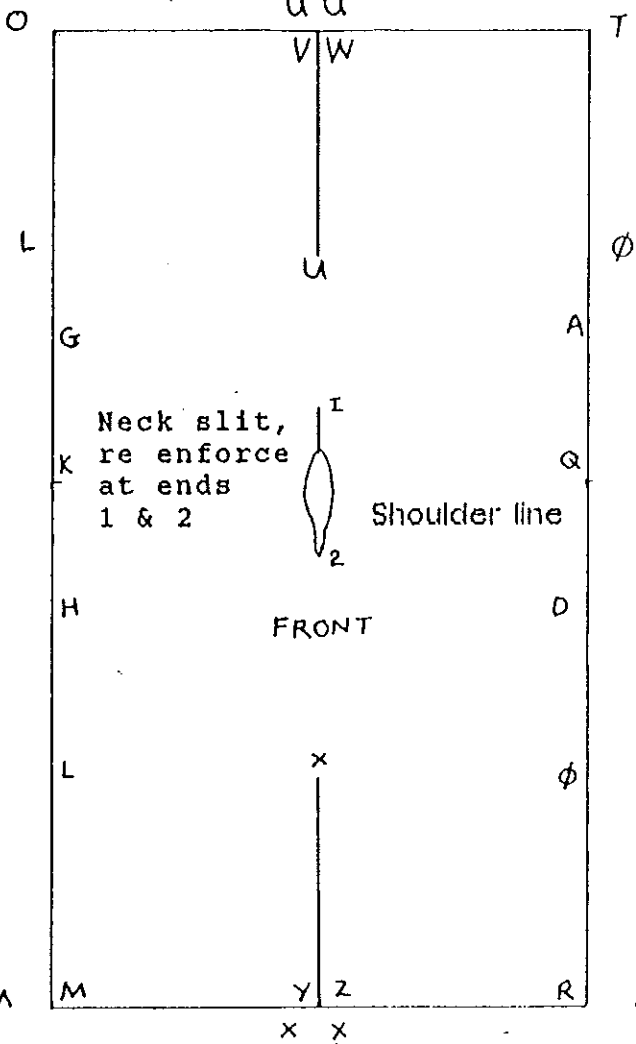
KYRTLE from North Jutland.
Danish C.1200.

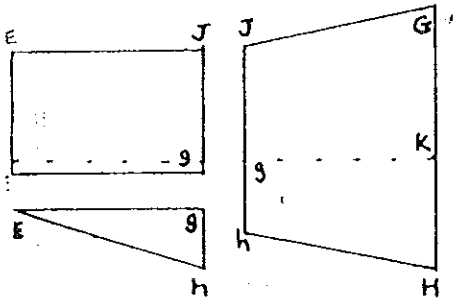
C6

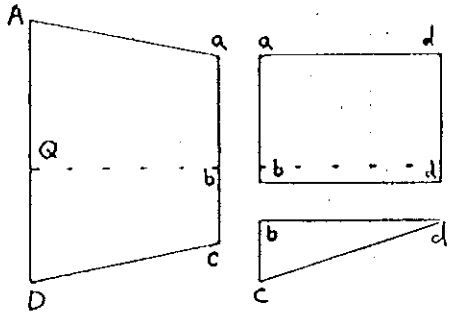


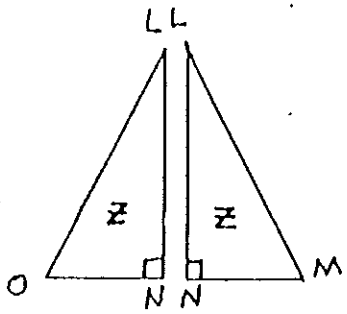
Scale, 1/30.

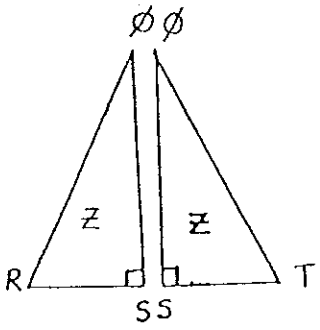


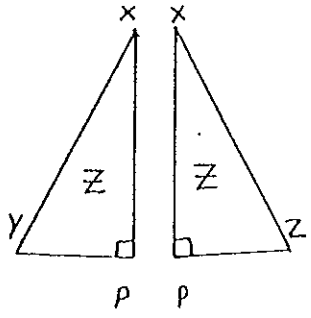












Vary the following dimentions to fit the indevidual:

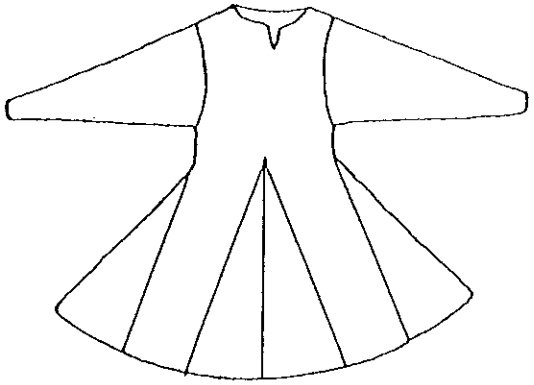
* Neck slit 1-2
* Shoulder width K-Q
* Length K-M (below the knees)
* Fore arm E-g
* Upper arm g-K
* Cuff E-E (fairly tight)
* shoulder to waist K-L
* Sleeve widths G-H & J-h should be wide enough to facilitate dressing.
* Gusset triangles Z should be wide enough to allow a full stride to be taken.

After: A.M.Fentz KUML 1989.

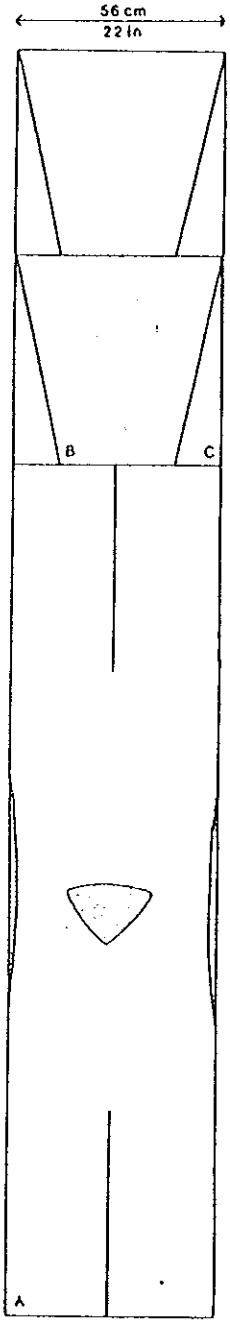
R.SCOTT
1988

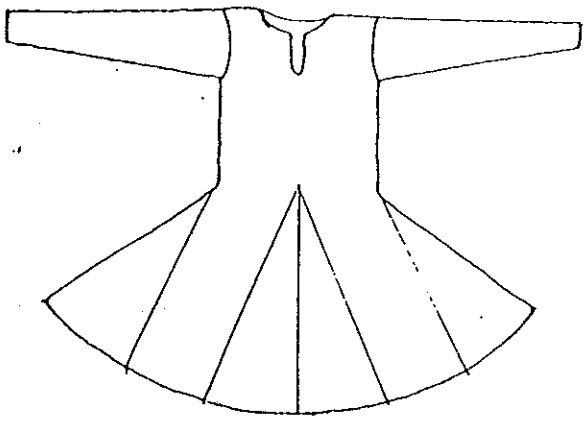
English and French Kyrtles of the Early Middle Ages.

C.5

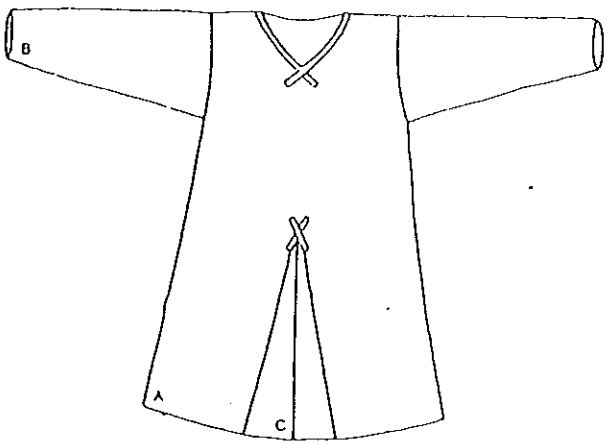


Saxon short tunic
with Norman influence.
C. 1000-1100 AD.
(After I. Brooke,
English Costume.)



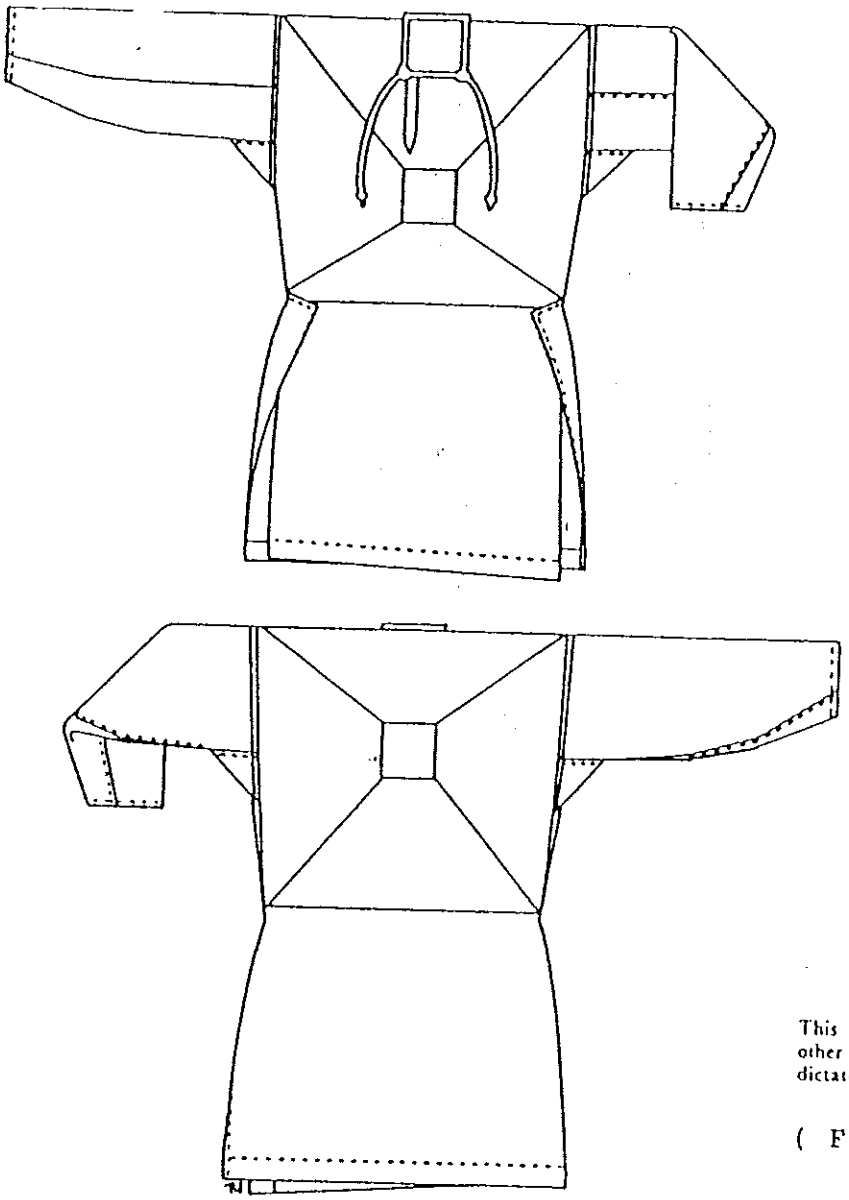


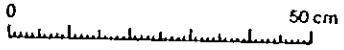
Saxon Male long tunic.
C. 1000-1100AD.
(After I. Brooke
English Costume.)

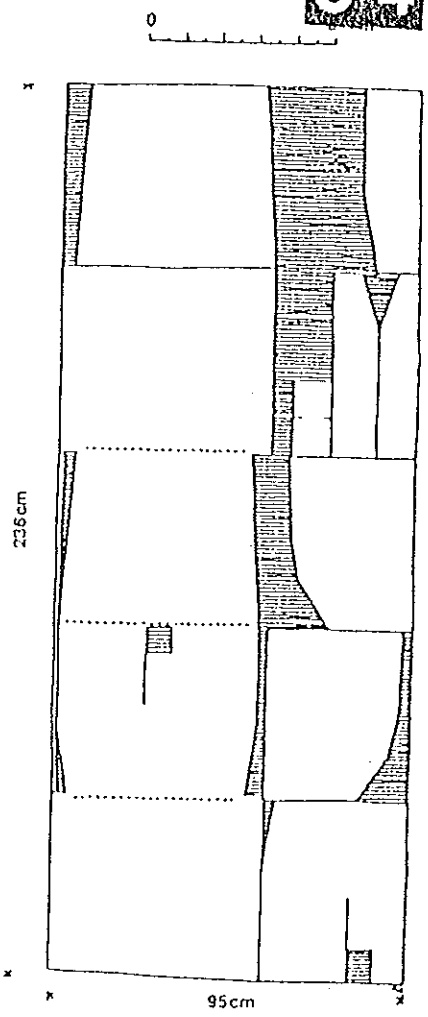


French Male tunic.
C. 1200. Linen.
Said to have been
worn by St. Louis.
(After D.K. Burnham
Cut My Cote.)

C4







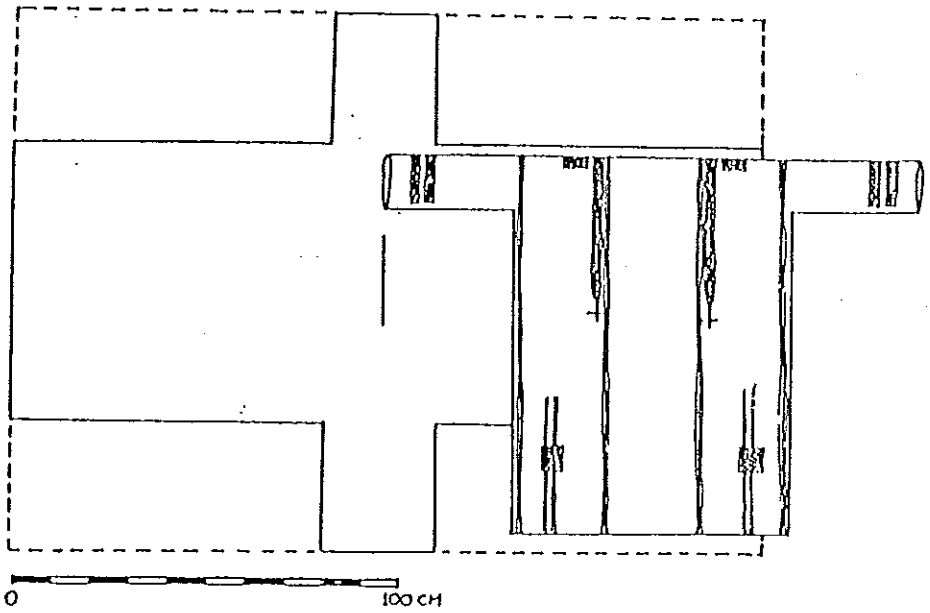
This suggested reconstruction shows the poncho and the other shirt parts folded out on the warp. The placement is dictated by the size of the parts and the respective selvedges.

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

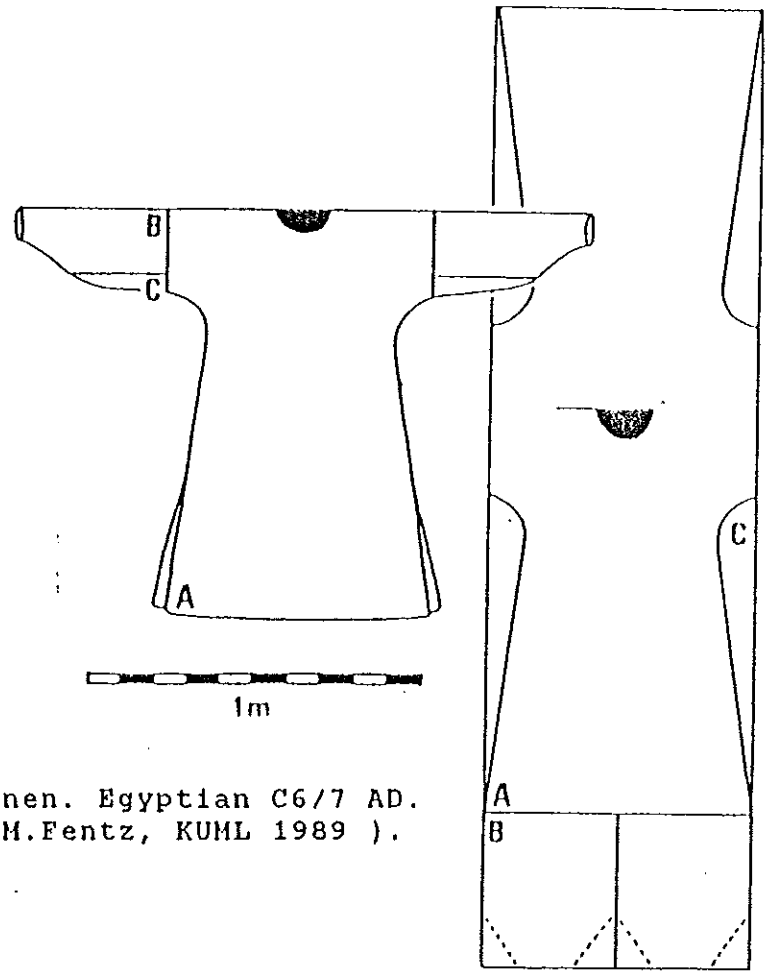
Joseph's coat from MS Cotton Claudius B Iv

Comparative kyrtles from contemporary sources.

Figure from MS Douce 296



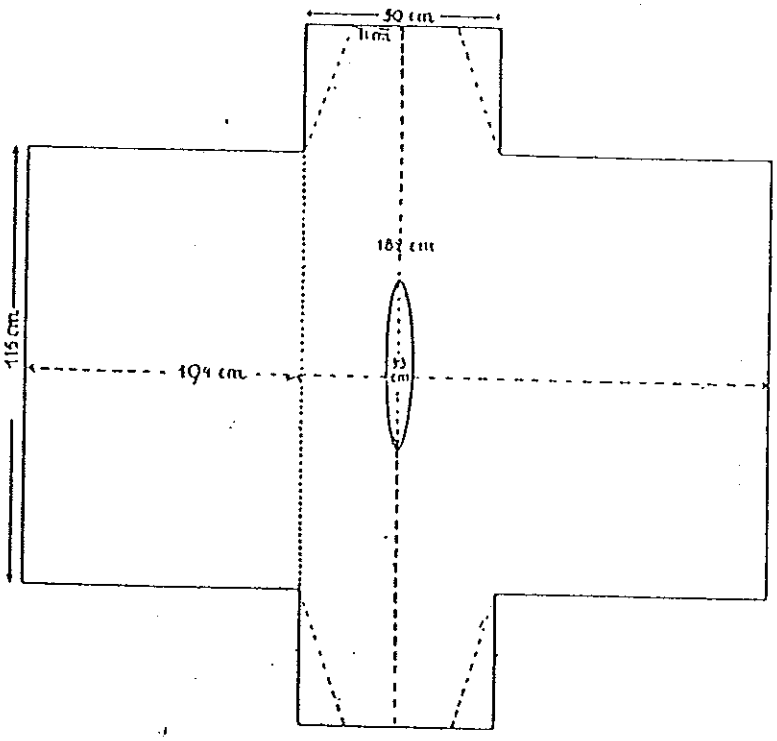
Tunic of linen in plain weave,
with tapestry woven decoration
in wool and linen. Egyptian. C5 AD.
(From Af Mytte Fentz, KUML 1989).



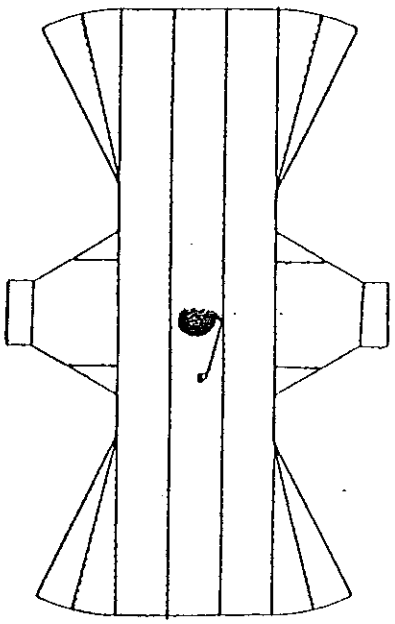
Tunic of linen. Egyptian C6/7 AD.
(From A.M.Fentz, KUML 1989).

EARLY KYRTLES. (For comparative purposes only).

C2

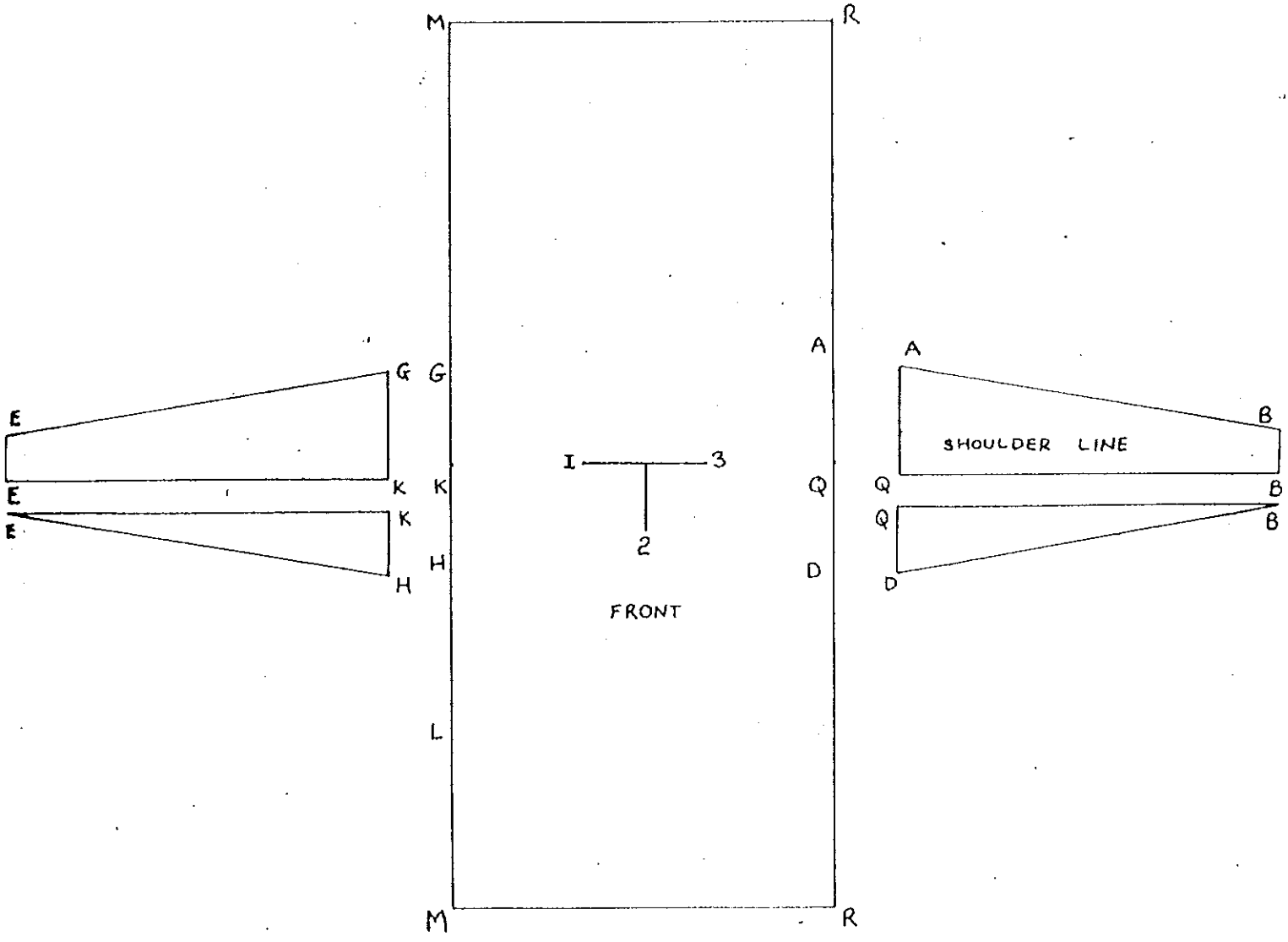


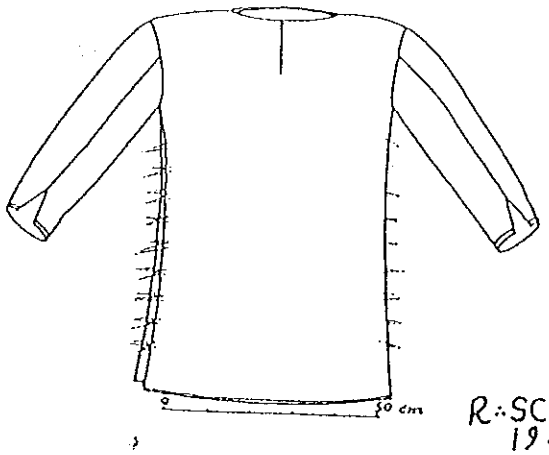
Tunic from Reepsholt Mose.
East Frisian. C2/4 AD.
(After H.A. Portratz).



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

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

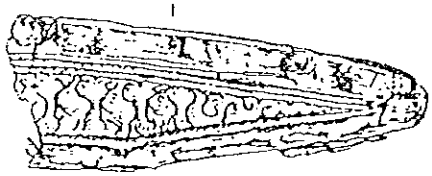




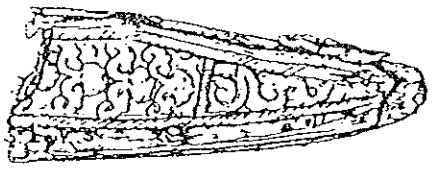
R. SCOTT
1988

ANGLO SCANDINAVIAN SCABBARDS FROM YORK II

FRONT

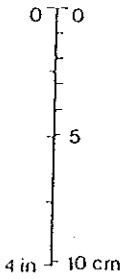


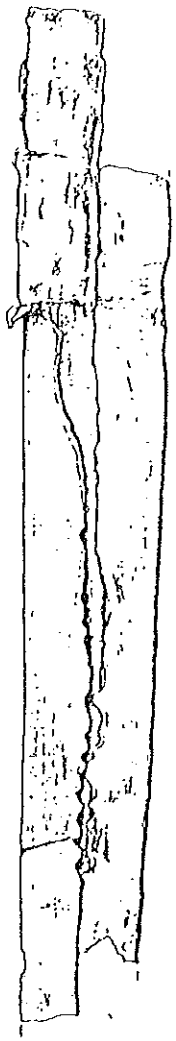
SECTION



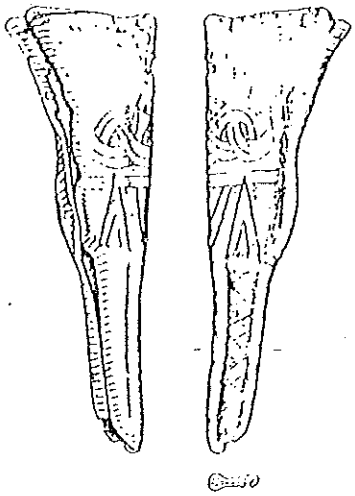
BACK

LATE FRAGMENT (10/11 WITH IRON RIVETS





FRAGMENTRY LEATHE SCABBARD FOR A SWORD OR SHORT SWO FROM THE BACK. NOTE THE BUTT STITCHING UP THE CENTRE OF THE BACK.

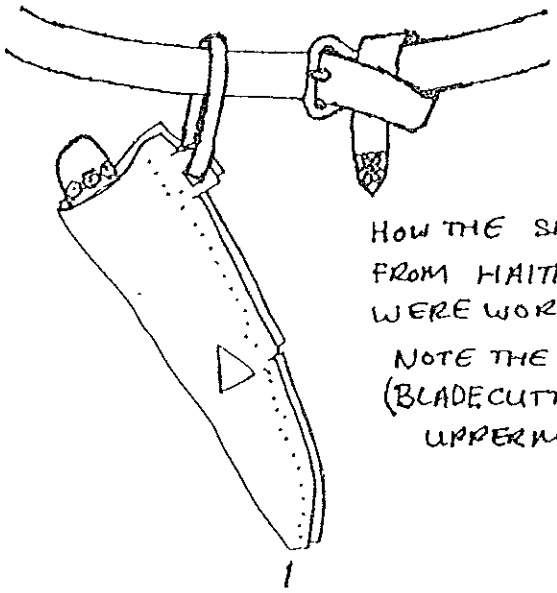


SECTION

UNUSUAL HILTED EXAMPLE MAY HAVE HUNG NEAR VERTICAL LIKE THE HAITHABU EXAMPLES OR THE ONE FROM YORK (9/10 -OTHER SHEET.

BACK OF A FRAGMENTRY SAX SCABBARD

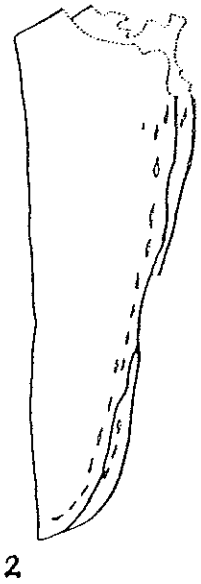
HAITHABU SAX SCABBARDS.



1

HOW THE SAXES FROM HAITHABU WERE WORN.

NOTE THE 'CUT-OUT'! (BLADE CUTTING EDGE UPPERMOST.)



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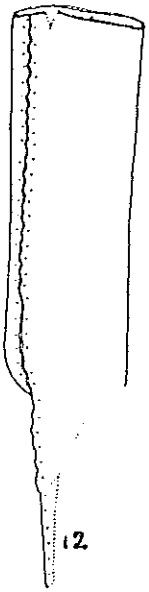

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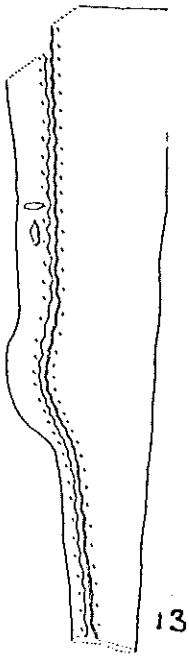

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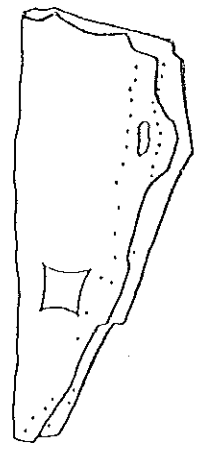

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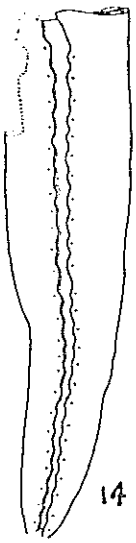

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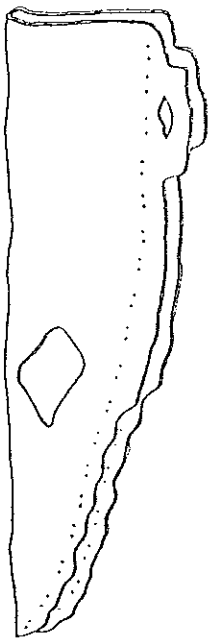

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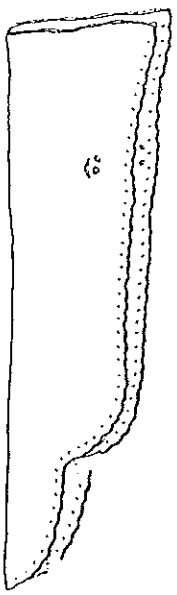

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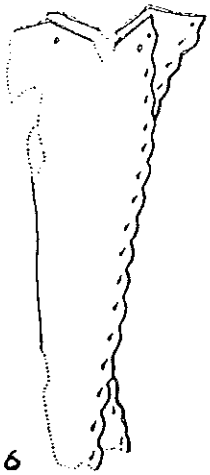

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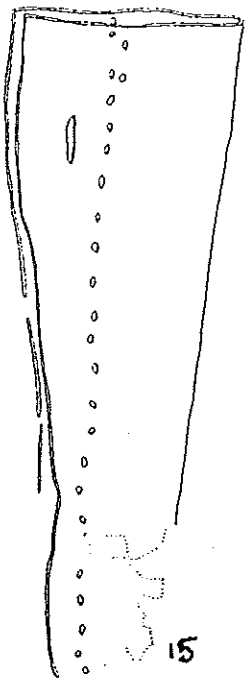
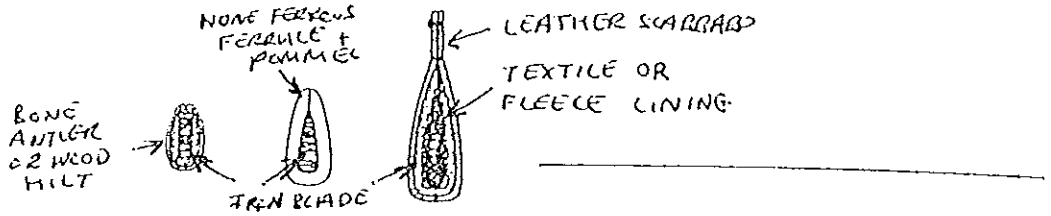
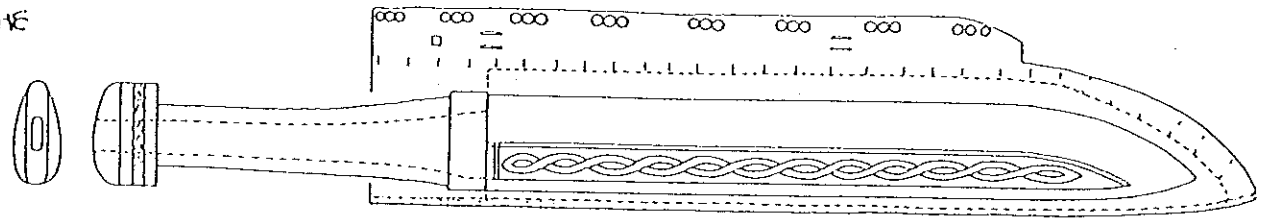


15

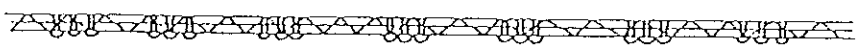
A FRISIAN SAX AND TWO SCABBARDS

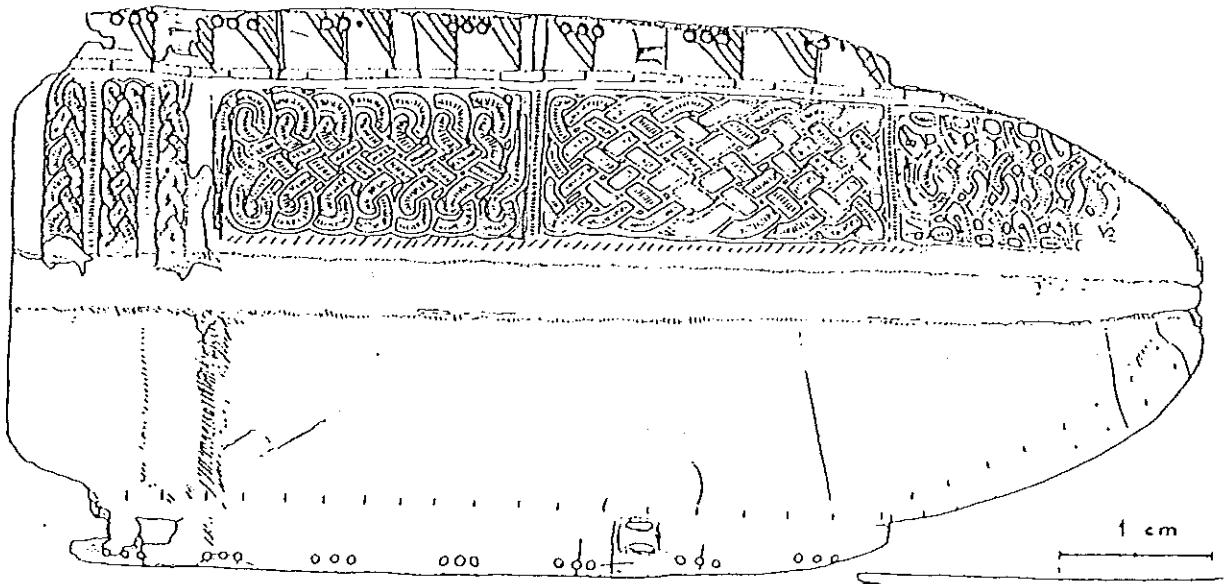




THE SAX IN THE SCABBARD - IRON BLADE UP, ACCROSS THE WAIST. SUSPENDED FROM STRAPS THREADED THROUGH THE SLITS.

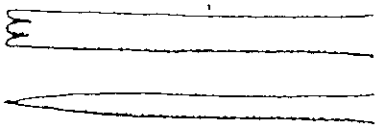
TOP SEAM, RIVITED + STITCHED →





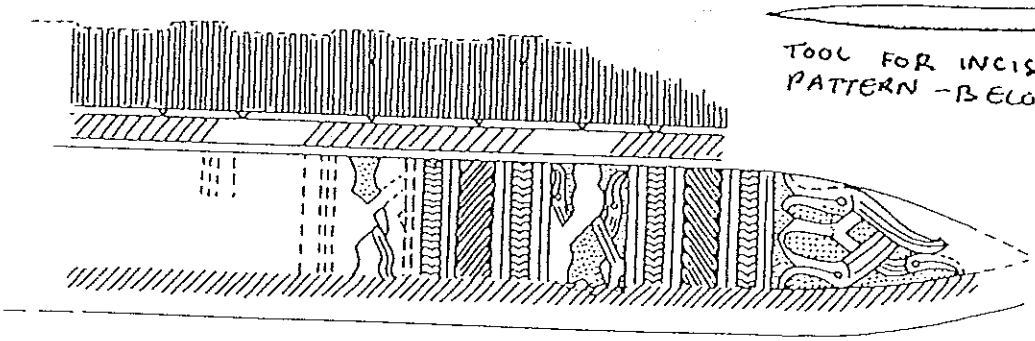
E SAX FROM NINGEN. E THE PLAIN ACK + THE EAVILY ORNAMENTED PRINT

1 cm

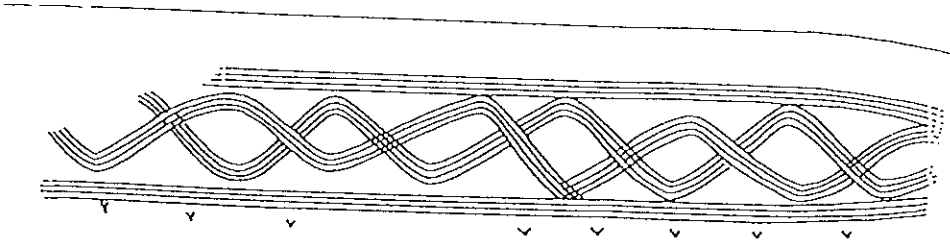


TOOL FOR INCISING TH PATTERN - BELOW: BAC

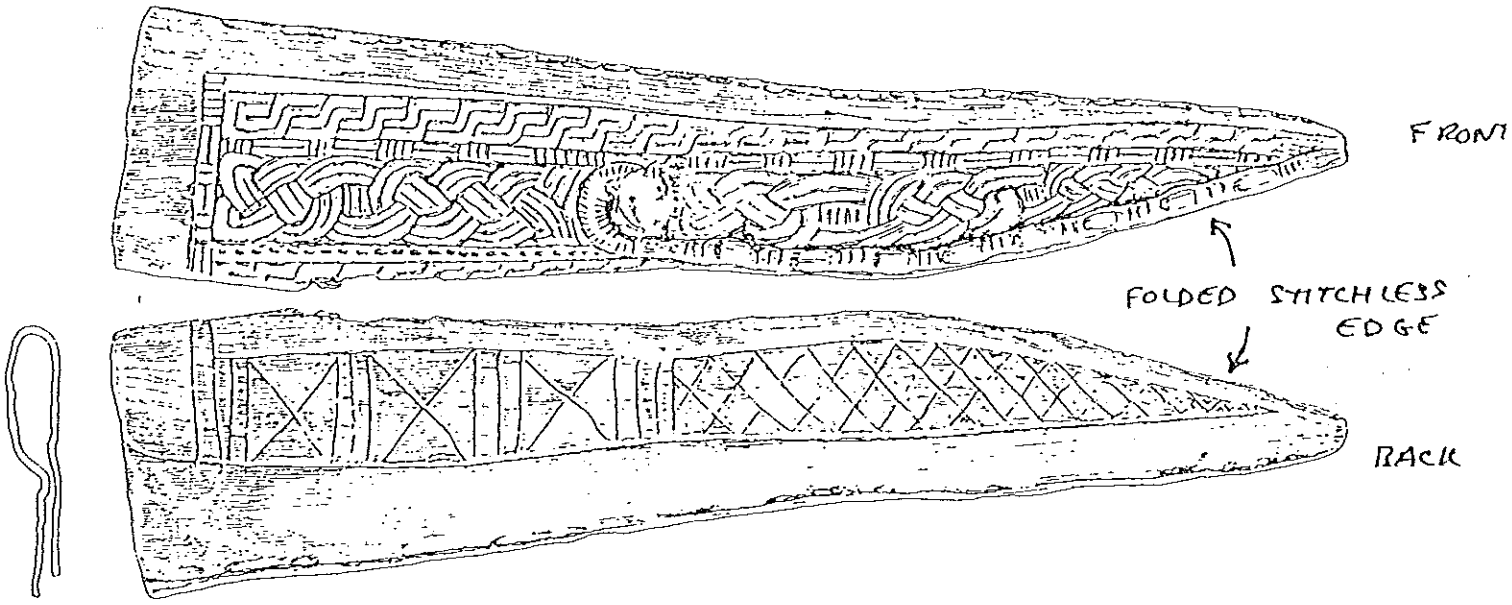
ECTION



THE SAX FROM U SQUERT. NOTE SIMPLE DESIGNS FRONT AND REAR.

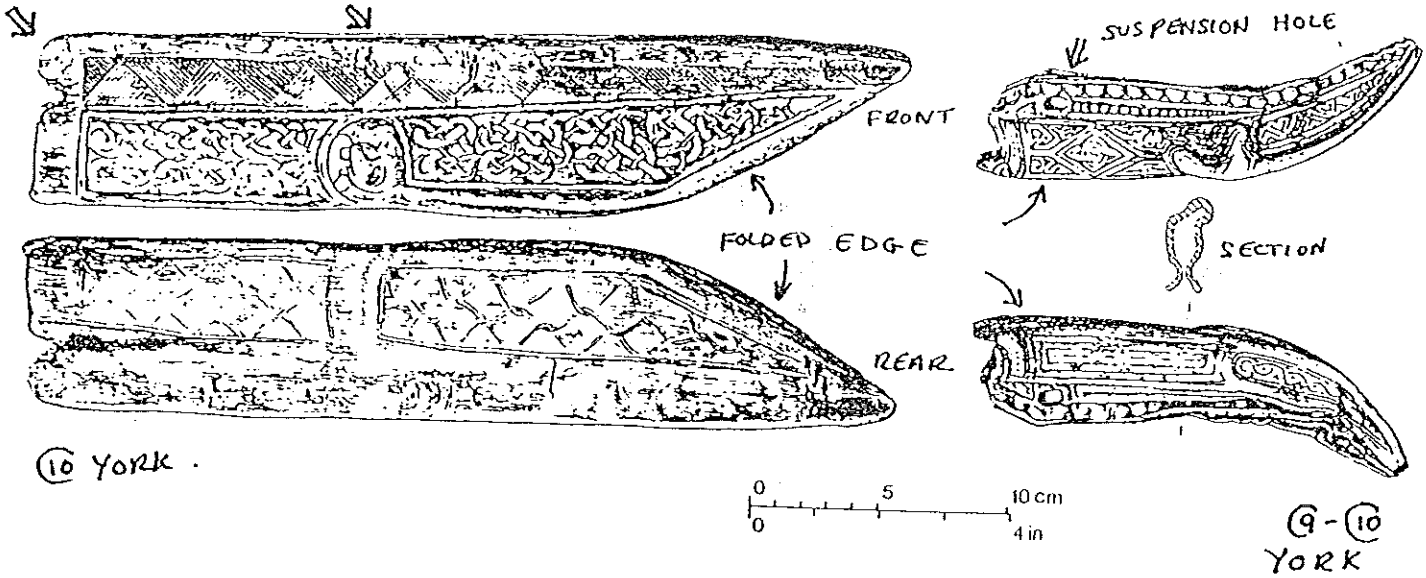


ANGLO SCANDINAVIAN SCABBARDS FROM YORK



Decorated leather knife sheath. Tenth century.
Length 34.5cm.

THE TWO LARGE SAX SCABBARDS FROM YORK (ABOVE + BELOW) APPEAR TO HAVE BEEN MADE OF ONE PIECE OF LEATHER, FOLDED ALONG ITS BOTTOM EDGE AND WITH THE NOSE PULLED IN WHILST THE LEATHER WAS WET, THEREBY CREATING A STITCHLESS SEAM. THE TOP EDGE WAS JOINED BY A FOLDED RIBE OF METAL AND RIVITED. THE SCABBARD WAS SUSPENDED BY TWO LOOPS FROM THE BELT - ONE TO THE MOUTH OF THE SCABBARD, THE OTHER ALONG ITS LENGTH (ARROWED BELOW) NOTE ALSO THE EXAMPLE BELOW PROBABLY HAD A METAL MOUTH PIECE. SEE HOW THE DECORATION IS SPLIT INTO TWO MAIN PANNELS - ONE REFLECTS THE BLADE, THE OTHER THE HILT.



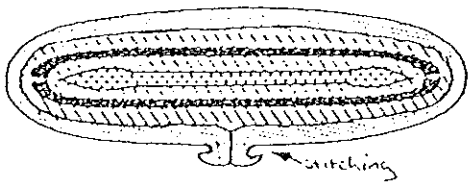
(10 YORK.

(9-(10
YORK

THE THIRD SCABBARD HOUSED A CURVED BLADE AND HUNG (ANGLED) FROM A SINGLE LOOP TO THE BELT, A TECHNIQUE POPULAR IN VIKING HAITHABY

Scabbard construction Knives Saxes + Swords.

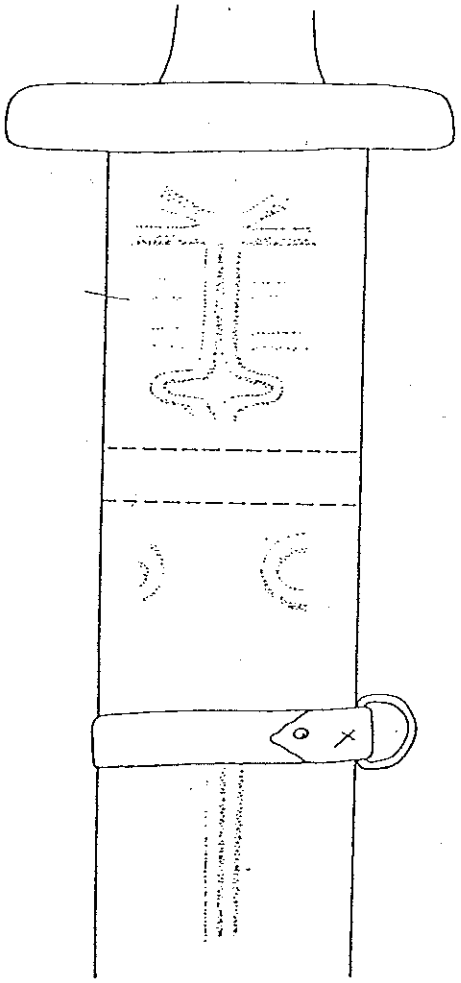
Front



Leather Textile
Wood Iron

Diagrammatic cross-section of the Ballateare sword and scabbard. Not to scale.

Knive scabbards like that of the Sword were hung vertically Made of leather some, like that of the Sword had wooden laths inside. The sword scabbard however only came up to the hilt (below) whereas the knife scabbard came almost to the end.

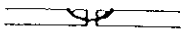


The ornament on the scabbard of the sword from Cronk Moar. Scale c. ⅓.

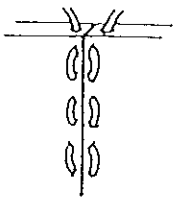
Details of the stitching on the scabbards.

a. Awl holes are often angled

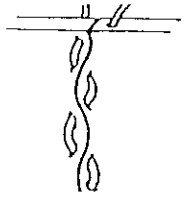
b Flesh / grain stitch



Edge / grain stitch

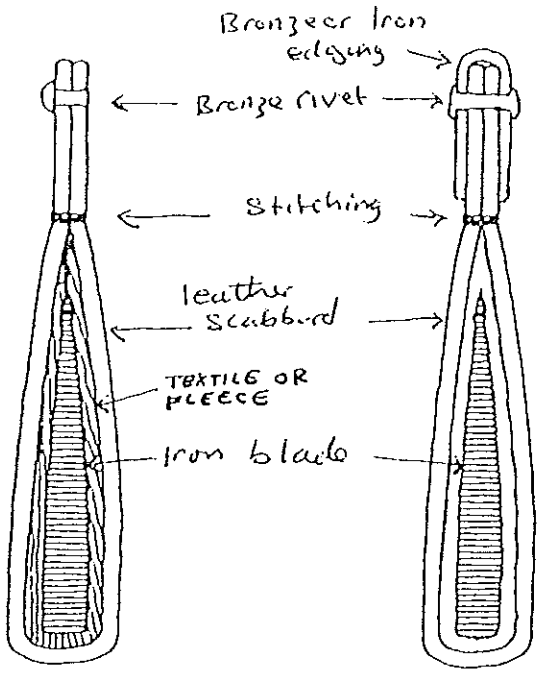


c. Double thread (butt seam)



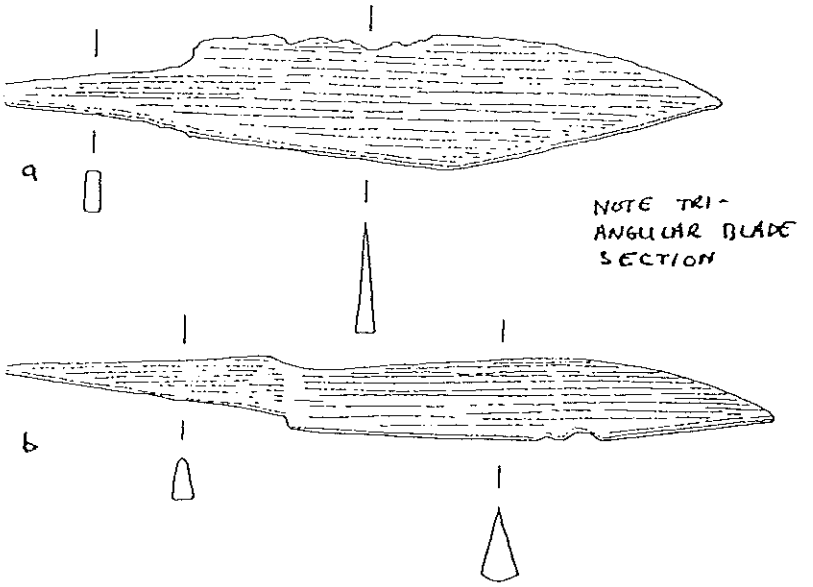
Single thread (butt seam)

Knives + Swords had seams up the back of the scabbard and hung vertically. Saxes were single edged weapons, they were hung almost horizontally with the seams and blade edge uppermost.



Section through the Anglian Sax

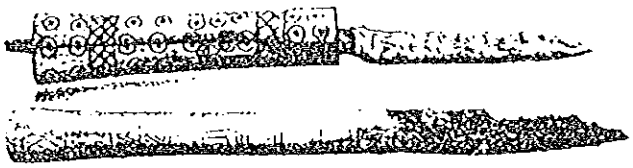
SAX ES AND SAX HILTS



NOTE TRI-ANGULAR BLADE SECTION

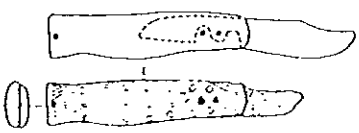
Viking Age iron knives. Length (*a*) 11.3cm (*b*) 10.5cm.

CHESTERTON SCRAMASAX

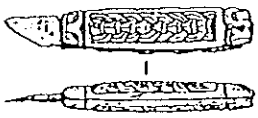


HILTED KNIVES FROM YORK.

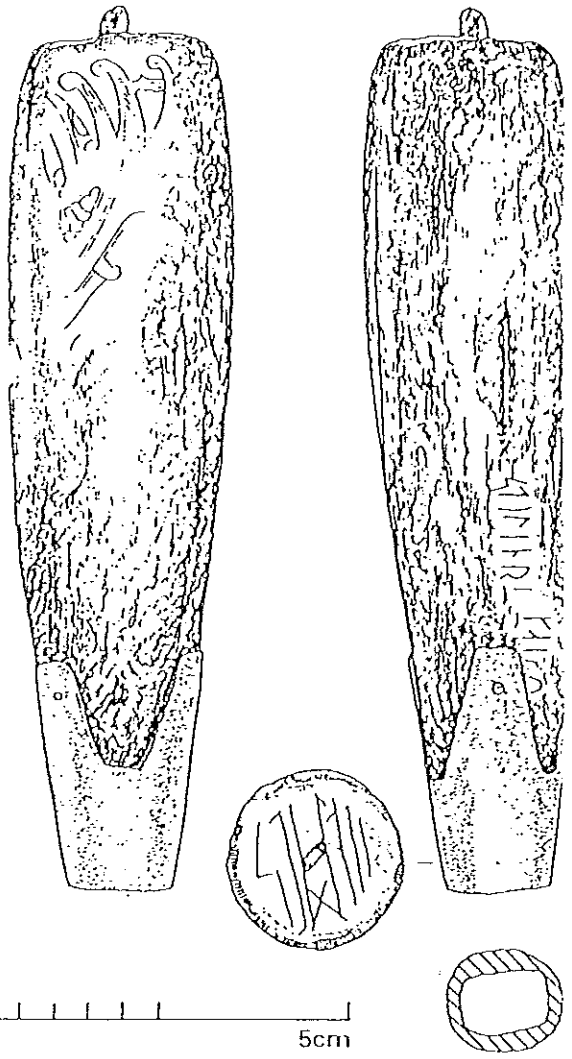
SVENDBORG KNIFE, DENMARK
(RUNES ON THE HILT TELL US THAT IT BELONGED TO 'KARL', WHILST HIS FRIEND 'ARE' MADE THE HAFT).



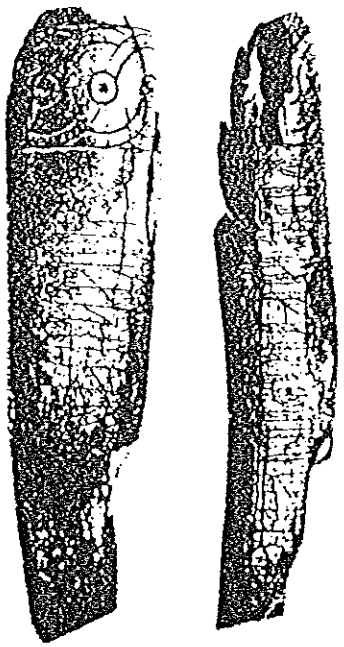
TWIN BLADED SWIVEL KNIFE



'STANLY KNIFE' TYPE KNIFE FROM Canterbury



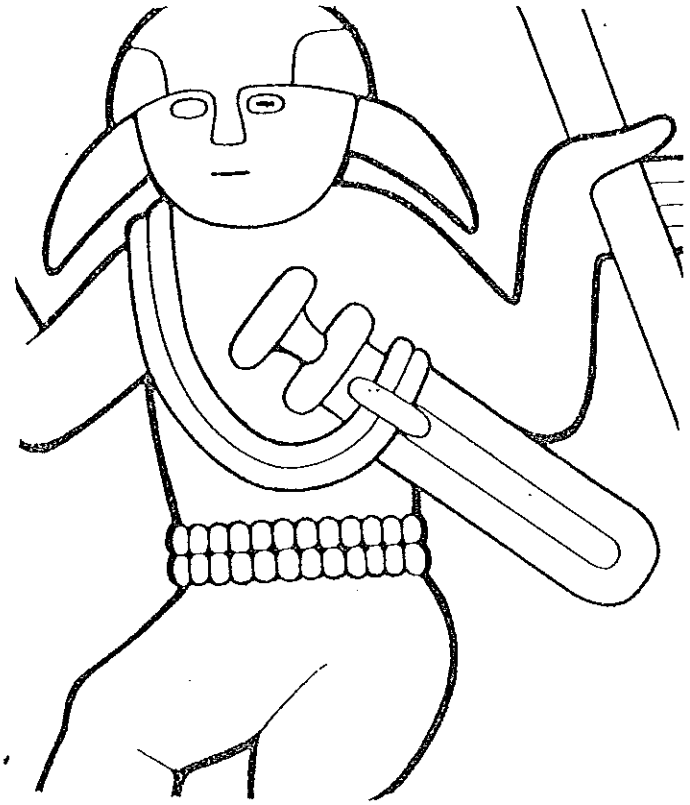
↑
TWO VIEWS OF THE DUBLIN VIKING HILT. NOTE THE METAL FERULE AND 'WITHDRAWING' LOOP. THE RUNES TELL US THE KNIFE BELONGED TO 'MARSHAL'



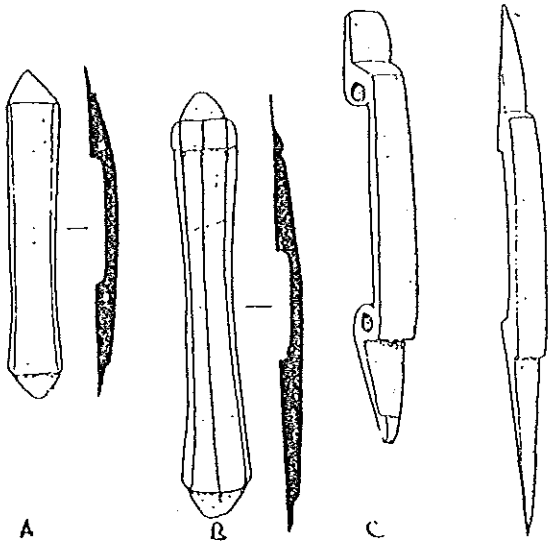
TWO VIEWS (LEFT) OF THE HILT FROM LINDHOLM – DENMARK NOTE THE DOT-AND RING DECORATION ALL THAT WOULD HA PROTRUDED FROM THE SCABBARD.

THE RUNES ON THE (DAMAGED) HIL TELL US THAT THE BLADE WAS POLISHE BY 'SINGASVEN' FOR HIS FRIEND 'THORFRID'.

Scabbard fittings – SLIDERS + BUCKLES



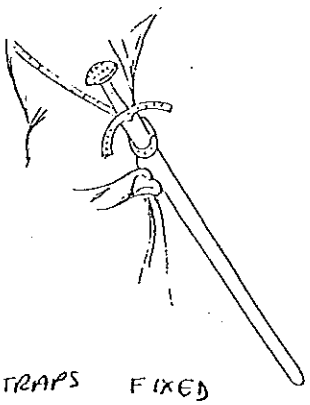
FROM AVENDLE HELMET DIE. THE BALDRIC GOES THROUGH THE SLIDER, BUT IS NOT FIXED TO IT



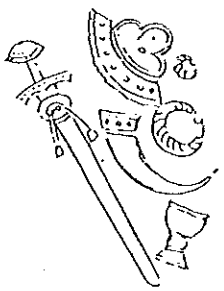
THE SLIDER WAS FIXED NEAR THE TOP AND THE FRONT OF THE SCABBARD. THE PROJECTING FEET AT EACH END OF THE SLIDER WENT UNDER THE LEATHER COVERING OF THE SCABBARD. ADDITION STRENGTH WAS PROVIDED BY WIRE (A) AND THONGING (C).

VIKING SLIDERS FROM :–
A = WORMS B = NIEDERBEIBER
C & D = VIMOSE.

SHORT STRAPS TO THE SIDE OR BACK. NOTE ONE ENDS IN A BUCKLE, THE OTHER A STRAP END. Taken from the Tiberius



STRAPS FIXED TO THE BACK OF THE SCABBARD. FROM MS GOLIATH II (NOTE THIS DOES NOT ILLUSTRATE A SCABBARD RING).

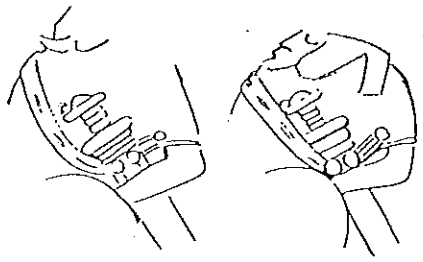


TWO SHORT STRAPS FIXED NEAR THE NECK OF THE SCABBARD, BOTH ENDING IN BUCKLES.

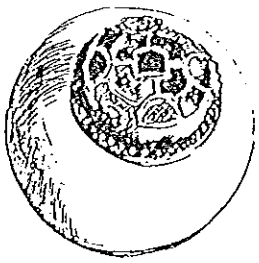
FROM AN AIS MS.

VENDLE + SAXON BALL FITTINGS & EARLY SAXON + VIKING SIDE STRAPS FOR SWORDS

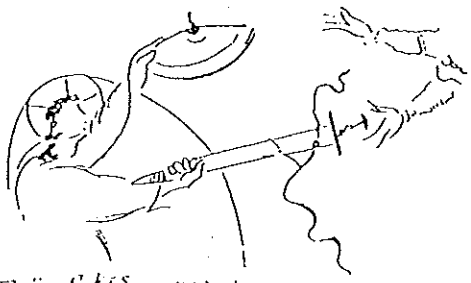
FOR SAX's



TWO BALLS SECURE EACH END OF THE BALDRIC AT THE TOP AND FRONT OF THE SCABBARD. VENDLE - FROM HELMET PLATES



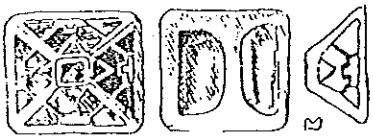
AN ACTUAL BALL FROM MEERSCHAUM IN COLOGNE. VENDEL PERIOD. THE BALL IS REALLY A GLORIFIED RIVET HEAD.



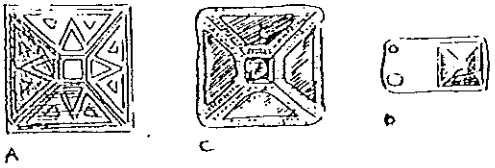
TWO BALLS ON A SCABBARD OF THE SAXON PERIOD. FROM THE UTRECHT PSALTER. NOTE HOW THE FIXING BALLS FOR THE BALDRIC ARE ANGLED ACROSS THE FRONT OF THE SCABBARD NEAR THE MOUTH LIKE THE BEST FITTED ONES.

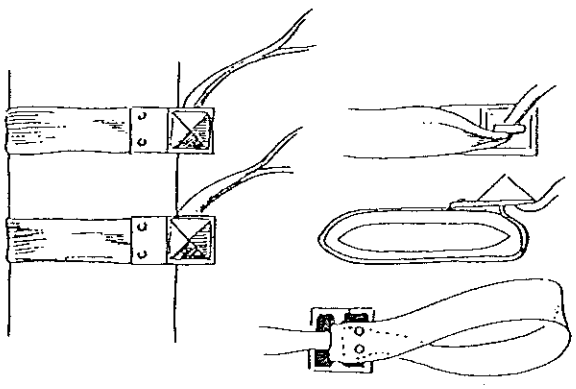
LATE SAXON'

SAXON / VENDLE



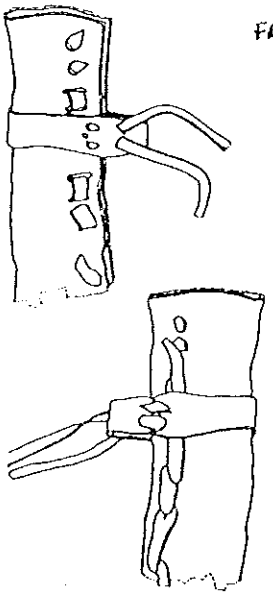
VIKING.





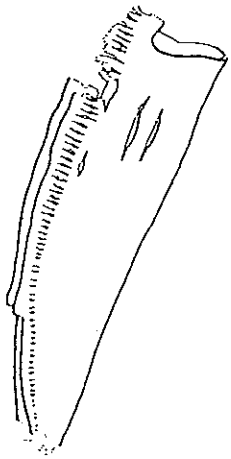
'PYRAMIDS' AS BUCKLE SLIDES FOR SWORD SUSPENSION LOOPS.
A= FAVERSHAM B= SARRE C= BROOMFIELD
D= BIDDENDEN. PLUS RECONSTRUCTED USE OF EITHER

WE SEE THESE AGAIN ON SAX SCABBARDS

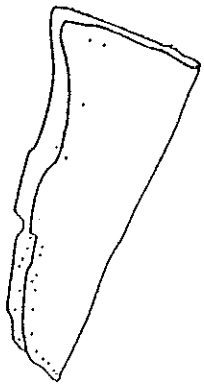


NOTE HOW THE THONGING ON THE BACK SPLITS AND IS LOOPED THROUGH ITSELF.

HAITHABU SAX SCABBARDS – II



16



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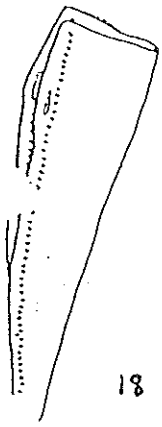

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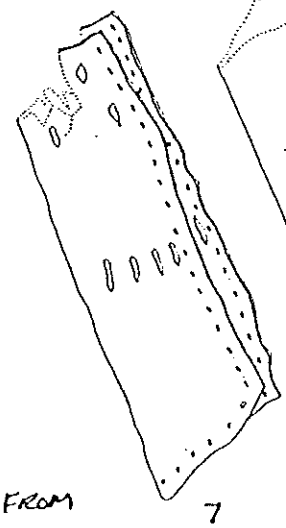

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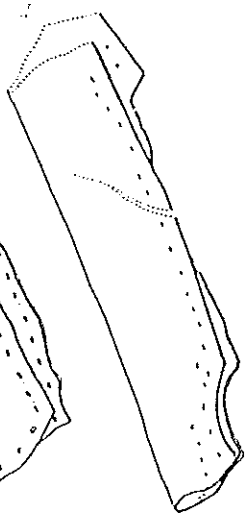

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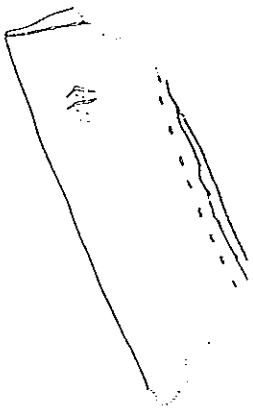
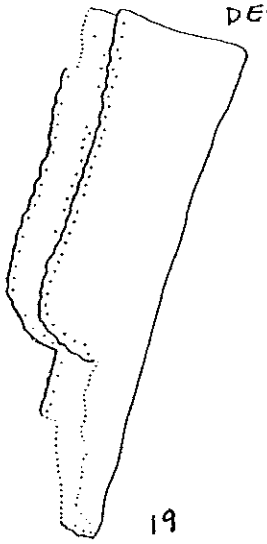


9

ALL THESE SCABBARDS ARE FROM VIKING HAITHABU. NOTE SOME ARE STITCHED, OTHERS THONGED. IN ALL CASES THE BLADE HAD THE CUTTING EDGE UPPERMOST. DECORATION SEEMS TO HAVE CONSISTED SOLEY OF SCITS AND CUT OUTS
12 & 22 = SCABBARD BACKS
1 to 11 = SCABBARD FRONTS



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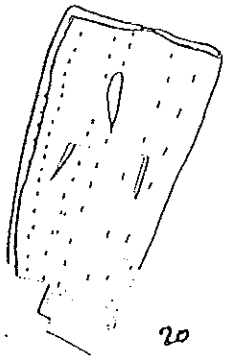

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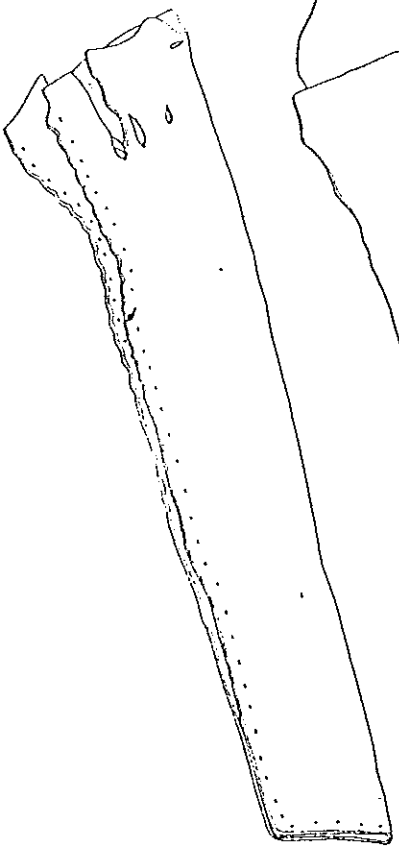

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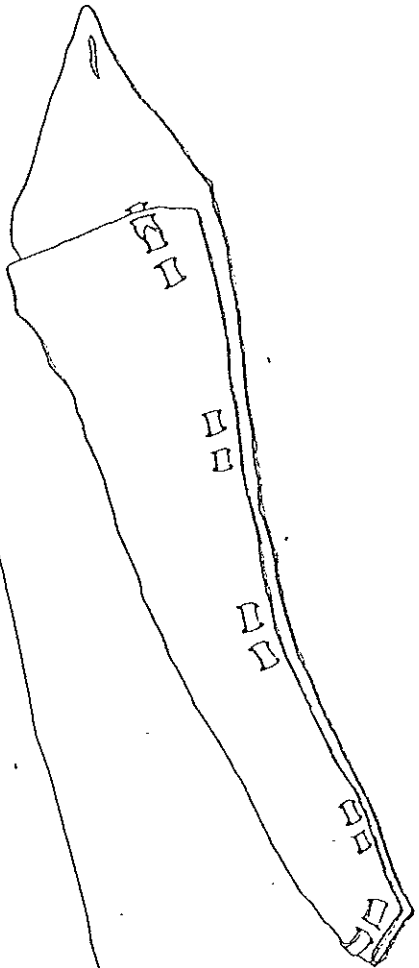
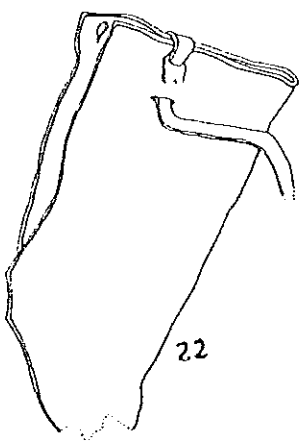


11

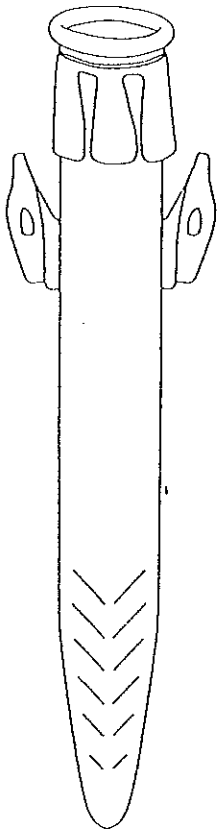
21

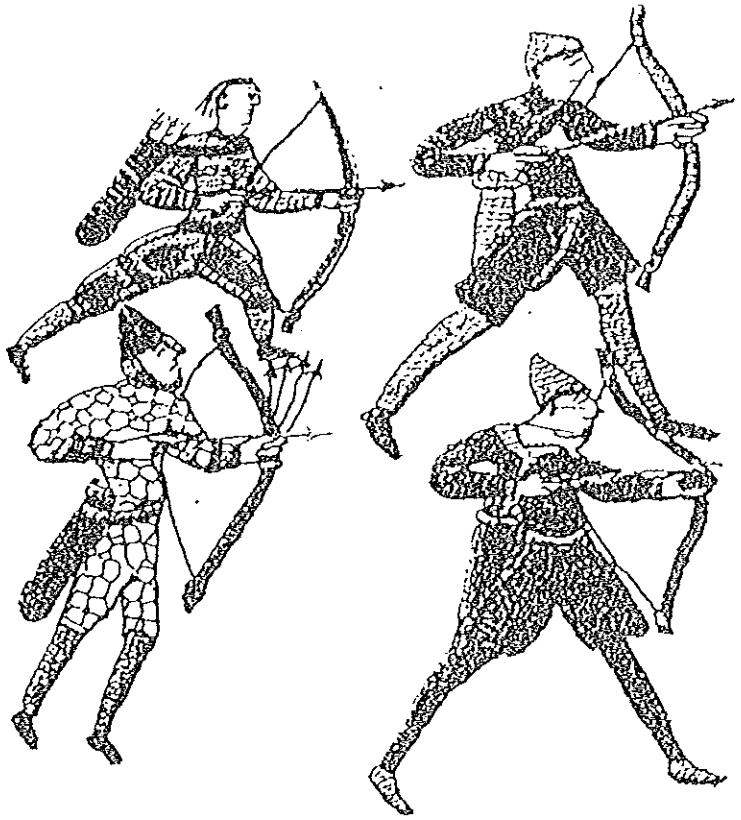


22

Quiver.

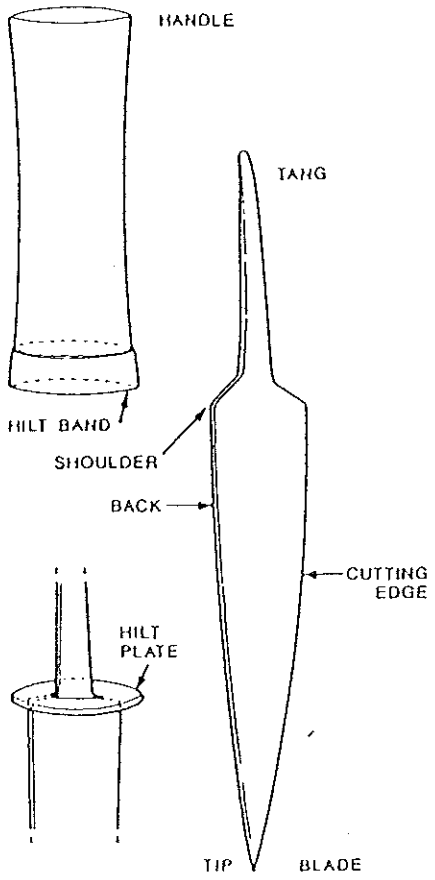
Reconstructed from finds at Haithabu and the Bayeux tapestry



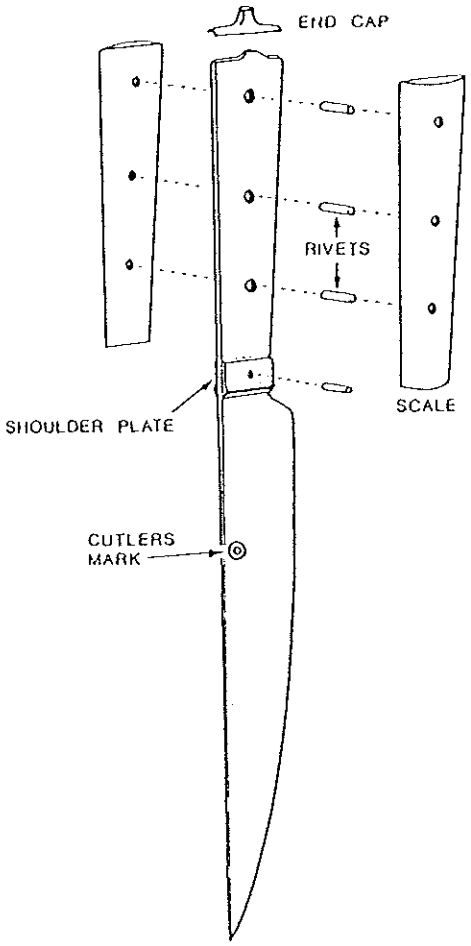


Sword Sax + Knife construction techniques.

a) WHITTLE TANG

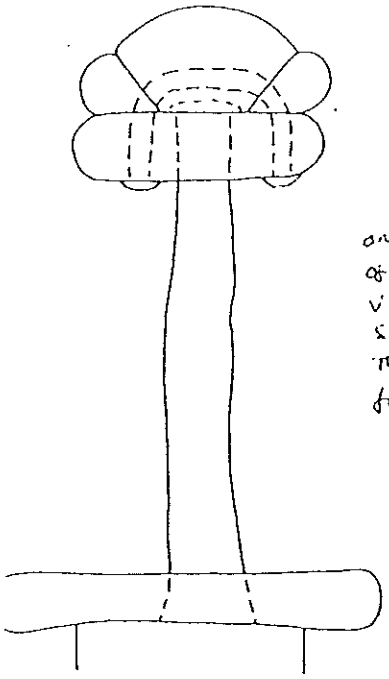


b) SCALE TANG



Note. Scale tang came in right at the very end of the Viking Period.
Cutlers marks are medieval

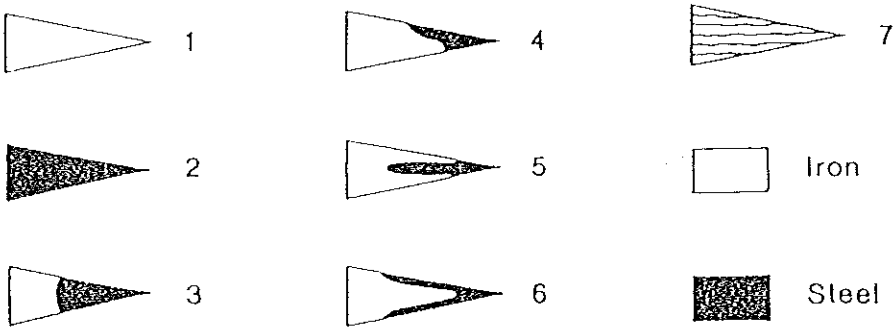
The main components of a medieval knife:
(a) with whittle tang,
(b) with scale tang.



Drawing of X-ray of Crook Moor sword-hilt.

one method of hilting viking swords. this eg. from Ion.

Methods of combining iron and steel in edged tools.



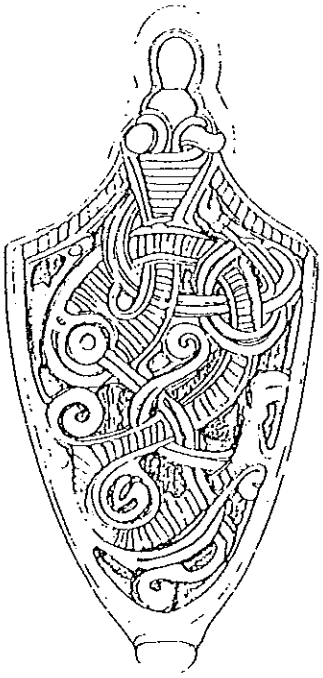
Note the pattern welding in example 7.

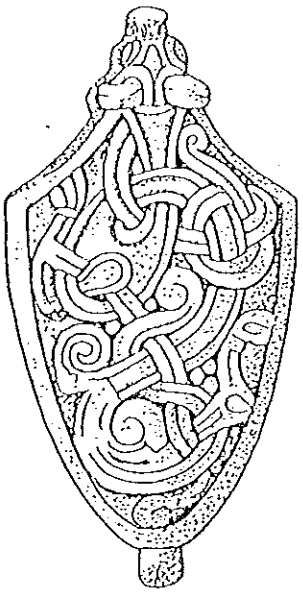
SCABBARD FITTINGS.

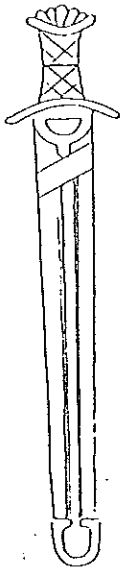
Chape of a sword scabbard from Hafurbjarnarstadir in fellinge style

from Danilovka, in the province of Sara

YORK CHAPE



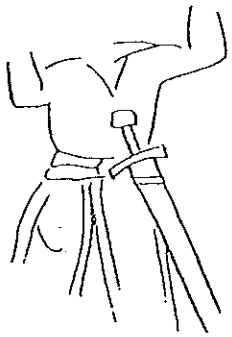




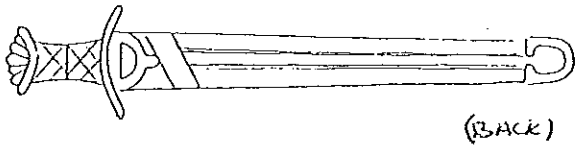
Back of Scabbard from an Ebberson Carving - Note LEATHER SEAM UP MIDDLE OF BACK OF SCABBARD, THE NORMAN STYLE belt fitting near the top, the open back chape and mouth piece.

A VENDEL PERIOD CHAPE SIMILAR TO THE EBBERSON CARVING FROM Brightthampton.

SWORD FITTINGS – Norman Style belt fittings



ON THE BAYEUX TAPESTRY THE FITMENT IS NOT CLEAR BUT APPEARS TO BE DIRECT ON TO THE BELT.



(BACK)

THE EBBERSTON CARVING THOUGH DETAILED IS EQUALLY UNCLEAR. THE DIAGONAL STRIPE CORRESPONDS TO THAT ON THE BAYEUX TAPESTRY AND ALSO APPEARS TO COVER THE LEATHER SEAM SO PERHAPS THE 'STRIPE' IS ALOATHER POCKET THROUGH WHICH THE BALDRIC IS PASSED

On two of the Lewis chess men (11). the seams would apear to run up the front of the Sword Scabbard. However, the diagonal fitment stripes appear similar (left) to those on the tapestry + carving (above)

SWORD FITTINGS – SIDE SUSPENDERS. II VIKING PERIOD

NOTE THE BALDRIC FIXED ON THE FRONT OF THE SCABARD WHILST A SECOND LOOP SLIDES FURTHER DOWN.
FROM THE UTRECHT PSALTER FRISIAN.

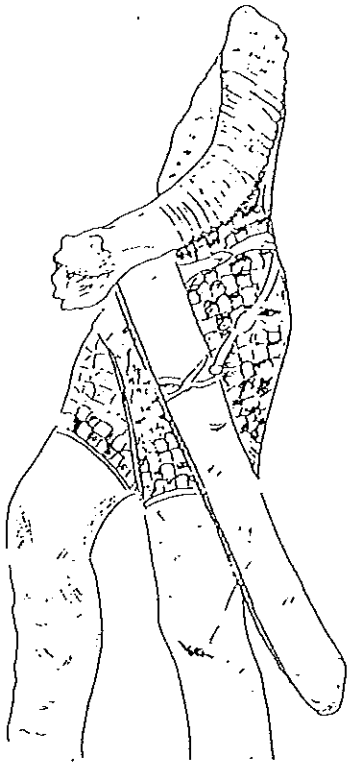
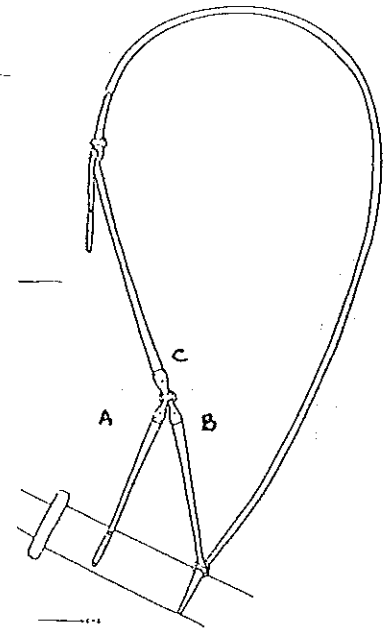


Figure from a stone frieze, Winchester
SAXON.

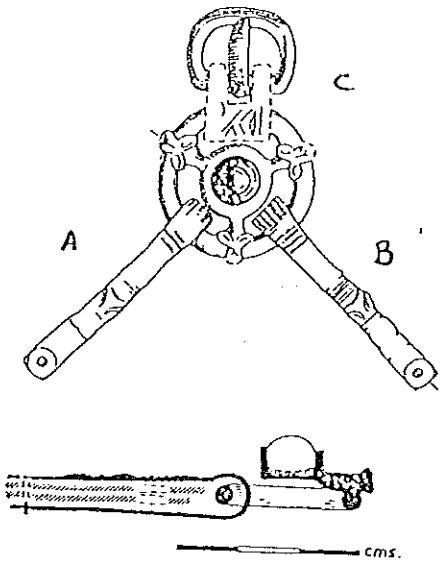
SPLIT SUSPENSION
- TO THE BACK AT THE TOP
TO THE FRONT LOWER DOWN

ANOTHER SPLIT SUSPENSION BUT WITHOUT A BALDRIC POSSIBLY THE STRAPS WENT STRAIGHT ACROSS THE BELT.
FROM LOTHAIR GOSPELS FRANKISH



Suggested sling for the Ballateare sword.

Note the similarity with both the Frisian and Saxon side slings
Also that on the Manx example above the lower loop allows the baldric to 'slide'.



Bronze strap-distributor from Cronk Moar.

Note the similarities in the strap distributors in the two manx swords.
The Ballateare baldric appears to have joined high upon the chest whilst the Moar baldric had a buckle near the waist

Referances

Book of "The Vikings in England Exhibition"

Booklet of "Jorvik Viking information pack"

T. Wise - Saxon Viking & Norman - Osprey

H.R. Ellis Davidson - The sword in Anglo Saxon England - Oxford Univ. Press

A. Mac Gregor - Bone, Antler, Ivory + Horn. - Croom Helm

G.O. Crocker - Dress in Anglo Saxon England. - Manchester. Univ. Press

3) M. Taylor - The Lewis Chessmen - B.M. Pubs.

1)+2) V.W.G-van Waateringe - Die Lederfunde von Haithabu - Neumünster

4) Gerhard Bersu - 3 Viking Graves in the Isle of man.

R. Hall - The Viking Dig - Bodley Head.

J. Cowgill - Knives + Scabards - HMSO

E. Moltke - Runes

Magnus Magnusson - Viking Expansion - Bodley Head.

A. Mac Gregor - The small finds from York - 17/3 - Ebor Press

D - Tweedle - The Small finds from York - 17/4 - Ebor Press

J. Lindow - Myths + Legends of the Vikings - Bellerphon Books.

6) Twee Saxsheden uit noord - Nederland

DONORS OF MATERIAL (THANKS TO:)

1) OLEG ZACHAROV 2) BOB DAVIES

3) JUSTIN FINLAY 4) DON FELTON

5) PETER ASHBY 6) GLENYS MORGAN

OLD SOCK

interim Vol 8 no2.

by Penelope Walton.

Fig 1

Over the last few years a steady flow of leather boots and shoes from the Coppergate excavation has passed through the trust's conservation laboratory. While watching the treatment of this vast amount of footwear, I have occasionally wondered what, if anything, was worn between the shoe and the foot - a question given especial relevance in the present weather conditions. An answer to this problem was finally provided in the last few weeks of the excavation with the discovery of a well-preserved group of textiles in a 10th-century cess-pit, and we can now say that at least one of York's Vikings wore woollen socks, or possibly stockings, under his (or her) boots.

The find consisted of an almost complete but well worn sock which appeared to reach up only to lower ankle level (Fig 1). The toe and upper part of the foot are still intact, but the heel has almost totally disappeared, with only a small area of shaping indicating its prescence. The side of the ankle has been torn, which makes it difficult to measure the exact length of the foot, but it was probably originally 26-28cms long (modern shoe size 6½-7½); the breadth of the widest part, in front of the ankle, is 11.5cms when flattened out. There is a second area of wear across the ball of the foot and it is clear that at some stage a rectangular repair was stitched round the foot to cover this hole. Unfortunately only the stitching for this patch has survived, most probably because the repair patch was of a vegetable material, such as linen, which decays much more rapidly than animal fibres in waterlogged deposits. The sewing thread, being of wool, as is the rest of the sock, survived in excellent conditon and marks the outline of the patch.

The technique in which the sock is made is well-known in Scandinavia and is usually known by either its Danish name nålebinding or the Swedish term nålbindning. These literally mean 'needle-binding', although they are sometimes translated as 'looped needle-netting'. Nålebinding is worked with a needle with an eye large enough to take a fairly thick two-ply yarn (several bone needles suitable for this purpose have been

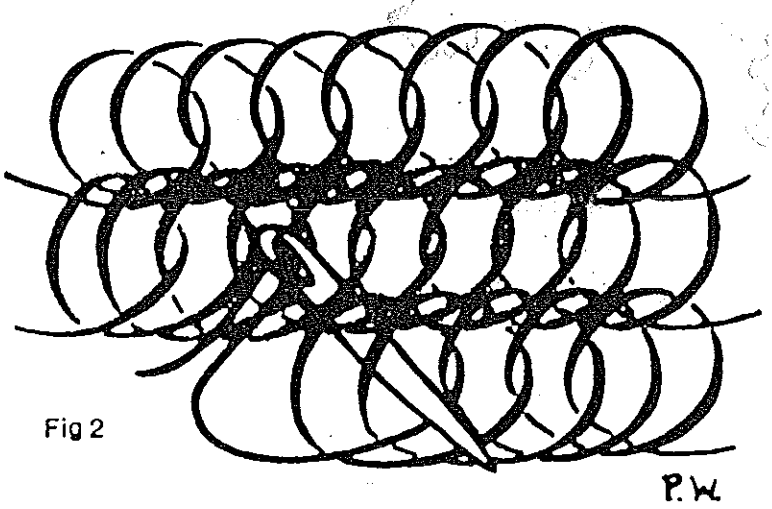


Fig 2

found on the Coppergate site). As can be seen from Fig.2, which illustrates the particular stitch in which this sock is worked, the needle, held in the right hand, is inserted into the row below and then picks up the last two loops of the current row. It is then pulled through and the loop thus formed drawn to the correct size. This new loop is kept in place by the thumb of the left hand while the next loop is being worked. The work is started by making a series of these stitches round a central loop of thread at the toe and continuing in rows of loops, round after round. Where the shape requires an increase in the number of stitches in a row, two loops of the current row are worked into one lower stitch; similarly, to decrease, a lower stitch can be omitted. At the heel the row of loops turns back on itself several times to produce an elliptical gusset.

One advantage of nålebinding ----- the garment can be tried on regularly while it is being made and shaping added as it becomes necessary. The work can be finished at any stage, bytucking in the loose end, and it is therefore not impossible that the sock top, which ends just below ankle level, orignally continued upwards into a stocking leg which has since been torn away: unlike knitting, for instance, the work does not unrav-el if a tear or broken thread occurs. The major disadvantage of nålebinding, when compared with other 'single element' techniques such as knitting or crochet, is that it cannot be worked from a continuous ball of wool, but has to have new, relatively short, lengths of yarn joined in at regular intervals. There were no obvious knots in the Coppergate sock, so presumably the thread has been neatly spliced.

Although nålebinding is almost unknown in this country, it has a long history by no means restricted to Scandinavia, finds being recorded as far away as Peru and New Guinea. The earliest finds are a mitten from Asle Mose in Sweden, dated to the first few centuries AD, and a 4th-6th century AD sock from Egypt. From the Viking period there are finds of wool mittens from Finland and Iceland, and a9th-10th-century silk cap (probably Arabian) from Antinoe has been found to be worked in the same nålebinding stitch as was used for a panel of gold work in a 10th century fillet from Mammen in Denmark. There are medieval examples of wool nålebinding mittens from Sweden, Finland and Denmark, and other finer garments in various fibres from medieval France, Italy and Germany appear to be in the same technique, although this last group of finds have not been studied in detail or their method of construction positively identified. Nålebinding is still in use in several countries, mainly in Scandinavia but also, for

OLD SOCK

interim Vol 8 no2.

by Penelope Walton.

A7

Over the last few years a steady flow of leather boots and shoes from the Coppergate excavation has passed through the trust's conservation laboratory. While watching the treatment of this vast amount of footwear, I have occasionally wondered what, if anything, was worn between the shoe and the foot - a question given especial relevance in the present weather conditions. An answer to this problem was finally provided in the last few weeks of the excavation with the discovery of a well-preserved group of textiles in a 10th-century cess-pit, and we can now say that at least one of York's Vikings wore woollen socks, or possibly stockings, under his (or her) boots.

Fig 1

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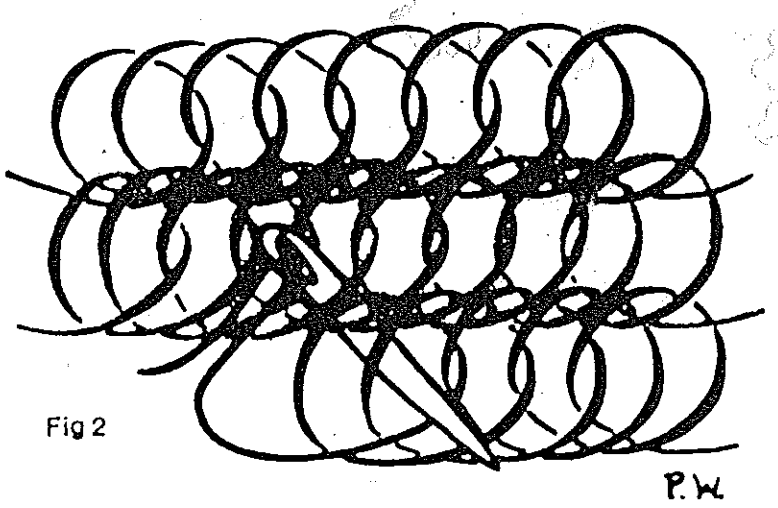

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Anglo-Saxon Tunics: a brief study.

Chris Huff. B.A. P.G.Dip.

This short piece is primarily designed to inform the reader of the style of Anglo-Saxon tunics, their construction and materials used, and a brief commentary upon their decoration. It will be immediately obvious that this work is male costume oriented, an admitted short coming which may be amended in a subsequent articles on Anglo-Saxon costume. I have used two main sources for the information below, that of Phyllis Cunnington's "A handbook of medieval costume" and C.R. Dodwells's "Anglo-Saxon Art - A new perspective". It is my hope that the reader may become interested in the subject of researching costume, and a comprehensive series of articles thereby published.
At present within the society there is a lack of understanding of the differences between Anglo-Saxon and Viking costume. It is conspicuous at any society event that a Viking and a Saxon look identical, with a few minor cosmetic differences. Both are clad in identically shaped tunics, with the ubiquitous and seemingly obligatory tablet braid decoration at the cuffs and the neck, and in extreme cases at the bottom hem, on the legs as gartering and on the sword as a peace-strap. The materials used are mostly wool of plain tabby weave, or linens of plain weave (cottons in extreme cases), which give the overall appearance of drabness, whilst furthering the myth that clothes in the medieval period were simple, coarse and largely plain. It is my contention that this myth needs to be shattered, in the way that the notion of wearing horns on helmets has been, by a demonstration of authentic Anglo-Saxon kit by the society to the public.

I do not propose to delve into the complexities of the standard Viking wear, if indeed anyone can propose a standard Viking costume when considering the geographical diversity and ethnic identities involved in the generic term Viking. Although I have a reference to a Dane in the reign of Edward the Confessor who was dressed in a sheepskin garment which stretched to his feet, who was considered to be "handsomely attired": the fact that he had the opulence of bracelets on each arm and a gilded axe may have influenced the Anglo-Saxon eye somewhat.

For the Anglo-Saxon however, being a geographically isolated and politically discrete culture, there are codes of dress to be observed for the individual to adhere to within that society. Furthermore there are styles of decoration and the methods of decorating the garments which are Anglo-Saxon and not Viking, and vice-versa.
The materials used in the construction of Anglo-Saxon garments varied according to the social position and wealth of the individual. An excellent work on the subject of costume in the Tenth to Eleventh Centuries, though by no means comprehensive of the field, is that by Phyllis Cunnington (1968). In this handbook the styles of the various elements of the Anglo-Saxon costume are given, with the proper terminology for the garments and clearly identified illustrations. The description of the tunic, is taken from this source, with some insertions of my own.

The Anglo-Saxon Tunic.

The Tunic is worn over the undershirt, of linen or silk, and under the overtunic (Roc), of linen, silk or wool, and may be categorised in the following way.

Length.

A. Short in length, to about the knee or slightly above, being on some garments slit at the sides to facilitate better mobility.

B. Long, flowing, ankle length, ceremonial garments worn by the nobility on special occasions.

Neck shape.

A. Large round aperture sufficient in size to allow the head to freely pass.

B. Smaller round shape with a slit at the front.

C. Square in shape, either large or with a slit.

The slit has an area of decoration which is usually rectangular or triangular in shape, executed in silk and decorated.

Sleeves.

A. Tapering down the length becoming Close fitting at the wrist, and having many folds at that point. This indicates that the length of the sleeve was constructed to be longer than the arm.

B. Loose and open at the wrist with the long tunics.

Decoration.

This was in the form of embroidery at the neck, hem, sleeves and on the garment itself, the beauty of the embroidery was famed throughout Europe. There is little evidence that tablet braid was used to decorate Anglo-Saxon costume except on the poorest of garments.
The style was either a late Trewhiddle or more commonly the emerging Winchester style with acanthus leaf predominating.
The embroidery was executed in silks, gold and silver wires and sometimes precious stones. Dodwell (1982) comments.

" On the whole, in Anglo-Saxon society, wealth and rank were indicated not by the style or fashion of dress but by its quality and by the costliness of its adornments.".

The decoration of these garments took many forms and involved precious gems and metals. There are references to elaborate patterns, to stars, crescents and great circles in gold, to a chequering effect created by gems and gold and the ever present acanthus leaf in gold. Anglo-Saxon dress, for the wealthy, directly reflected that wealth.

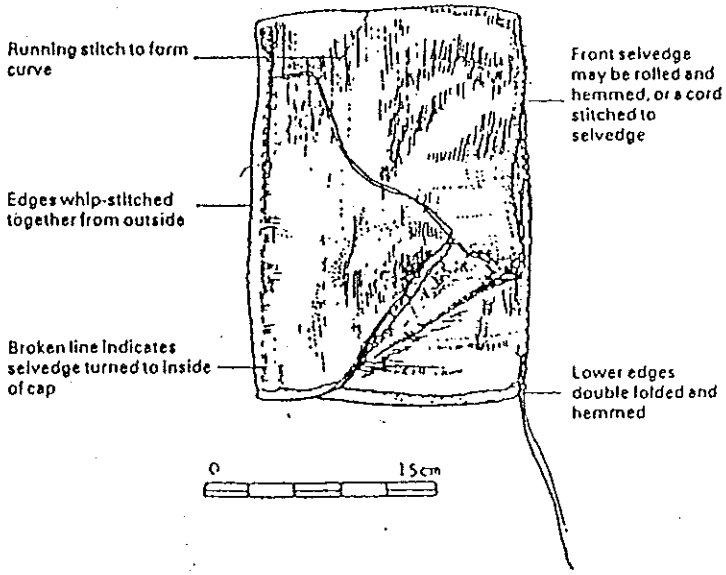
Materials.

Wool was the material for the peasantry whilst the nobles utilised Linens and silks, using wool only for winter garments. Fur was also much evidenced for capes and stoles, linings to cloaks and trimmings to winter garments. The wealth of the individual dictated the quality of the fabric, the poorest contending with coarse wool, the affluent dressed in silk. Dodwell (1982) comments that.

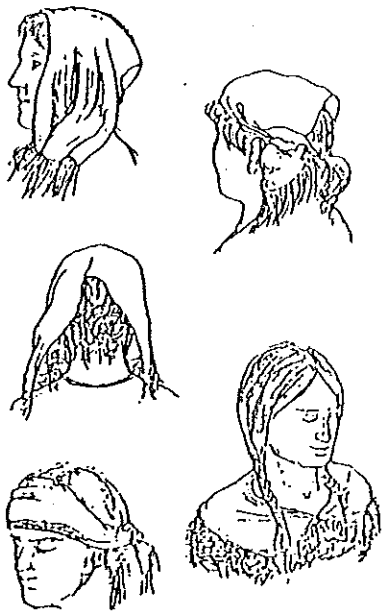
"Imported silk, as we have seen, was used by the Anglo-Saxons for particularly costly garments and vestments. This must have added richness of colour and delicacy of texture to both. And also a much needed variety, for neither changed very much during the Anglo-Saxon period. .. the chief method of diversifying garments for those who could afford it was by decorative embellishments. Stripes and trimmings in purple and other colours gave variety to some of the secular garments. Others were enhanced by delicately embroidered patterns, which are often seen in manuscript paintings and drawings of the tenth and eleventh centuries. However, in the centres of wealth the enhancement common to both secular and religious attire was gold embroidery, supplemented on rare occasions by pearls and jewels.".

Whilst silk, both plain and woven with designs, was undoubtedly held in high regard by the Anglo-Saxons, the highest prize was a fabric called Purpura. Some have identified this as merely meaning purple in colour, however the evidence points to it being a fabric for there are references to red, white, green and black purpura.
The qualities of the fabric are that it had the gleam of light, it was lustrous like silk but clearly different from ordinary silk, it was of more than one colour and it was a thick material. This is a perfect description of a material we have today; namely shot silk Taffeta

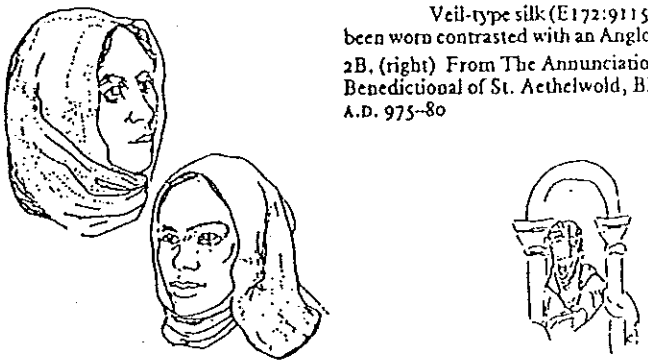
I hope to have demonstrated in this piece that there are obvious traits which identify the Anglo-Saxon costume, although I have only concentrated on the tunic. The materials of which, for the peasantry may be coarse in texture, plain, or rustically decorated with braids, whilst the wealthy within society wore exquisite fine materials, a costume adorned with silk, gold, silver or colourful embroidery decoration at the hems and on the body of the garment. Consider that William, according to the Histoire of Guillaume de Poitiers, upon returning to Normandy after the conquest paraded the costumes of the Anglo-Saxons, whereupon the Normans were much astounded by the opulence displayed and thought that they rendered worthless anything they had seen before. Such was the splendour and richness of Anglo-Saxon dress.



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



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

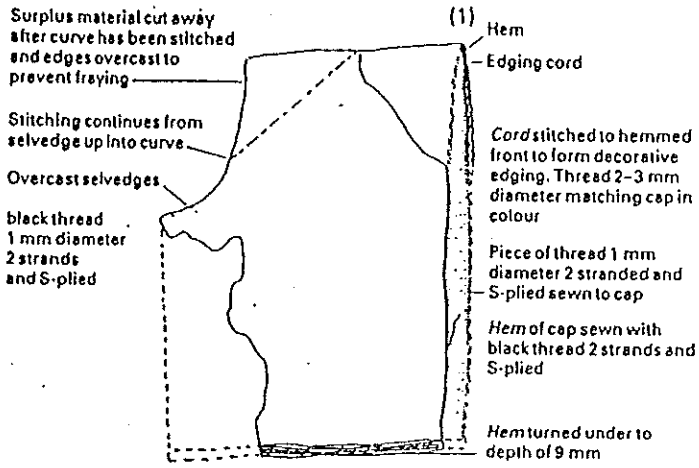


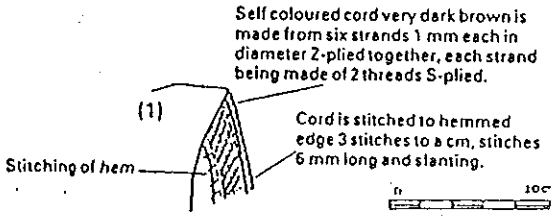
Veil-type silk (E172:9115) as it might have been worn contrasted with an Anglo-Saxon headcloth.

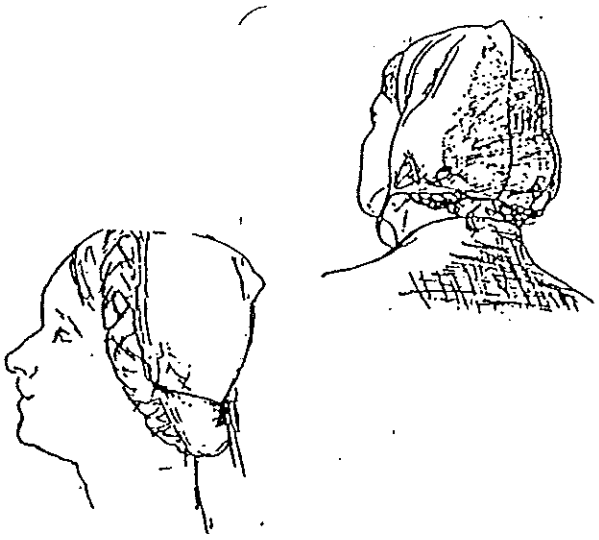
2B. (right) From The Annunciation from the Benedictional of St. Aethelwold, Bishop of Winchester, A.D. 975–80

After E. Hecket,
Textile history.

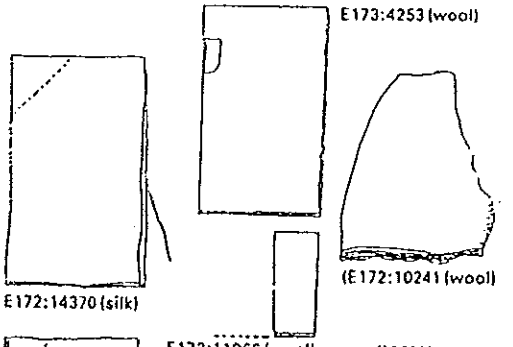
Reconstruction of Wool CAP formed by folding double a rectangular piece of open tabby weave originally circa 49 cm × 18.5 cm.

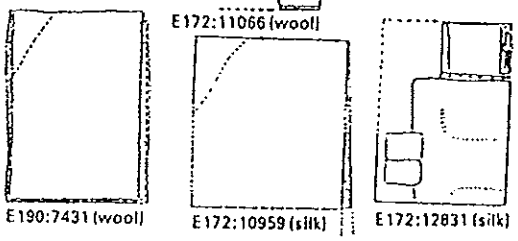




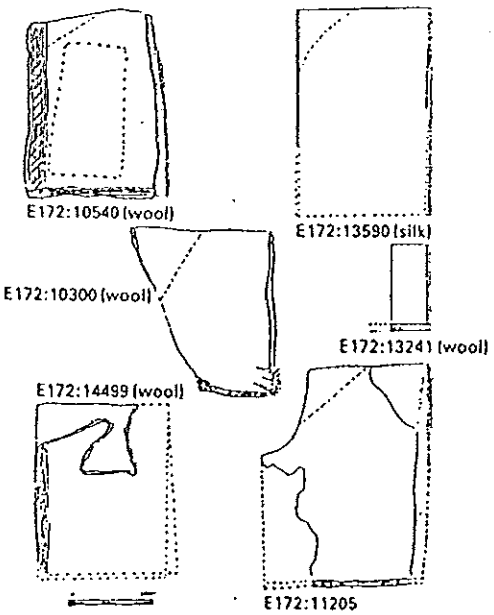


Possible ways of wearing lightweight silk cap E172:14370





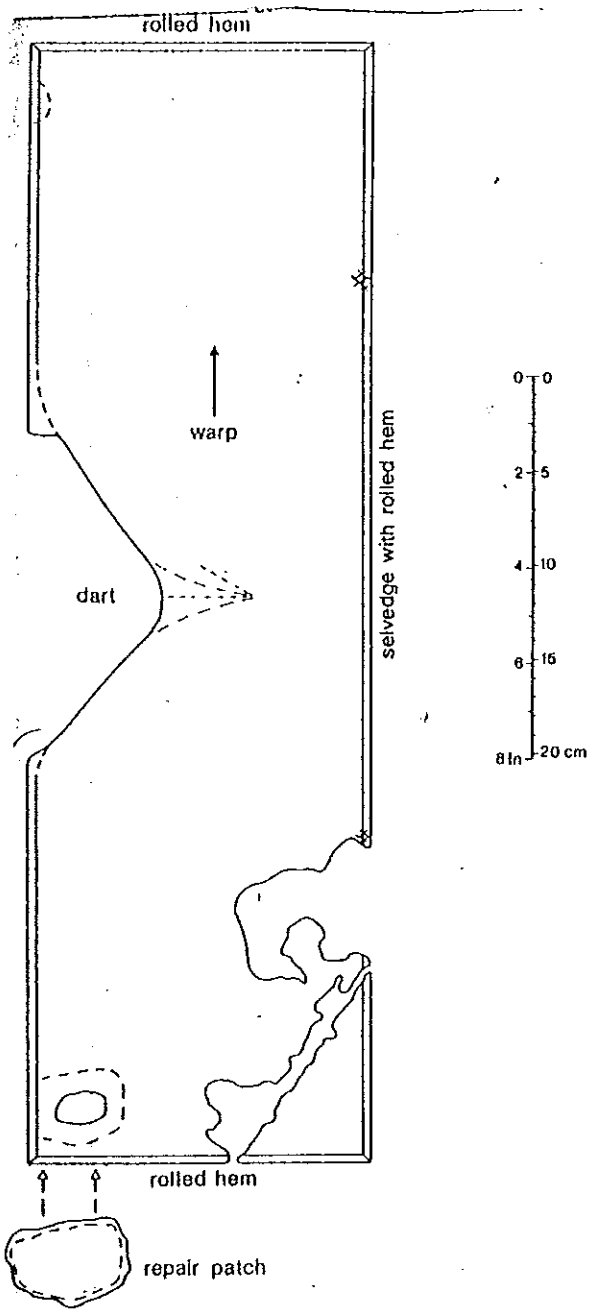
Reconstruction of silk or wool cap.



Scarf and band worn together as headcovering.

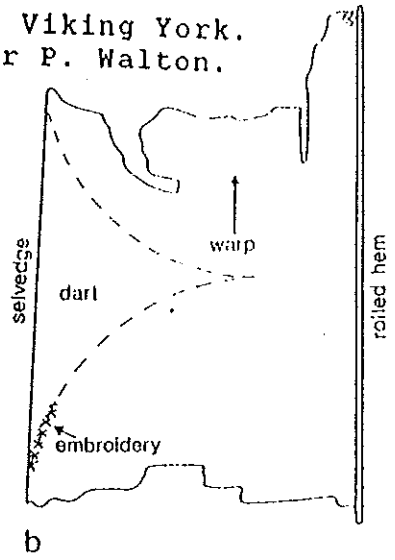
After E. Hecket, Textile history.

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

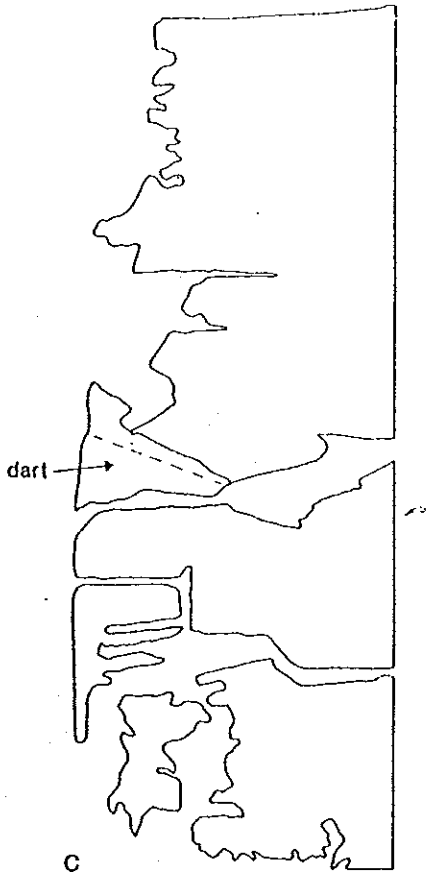


a) from Viking York.
After P. Walton.

b) from Viking York.
After P. Walton.



b

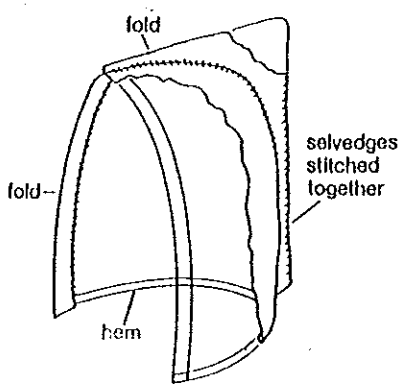


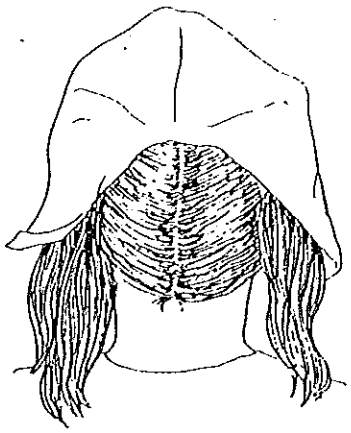
c

c) from Lincoln.
After A. Muthesius

Reconstructions of the York cap. After P. Walton.

Reconstruction of a childs cap, from Viking York. After P. Walton.



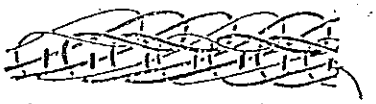


The Lincoln cap (after A. Muthesius)

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

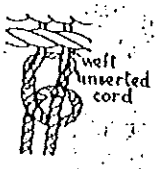
Reconstruction of the Lincoln cap. After A. Muthesius.

ORKNEY HOOD

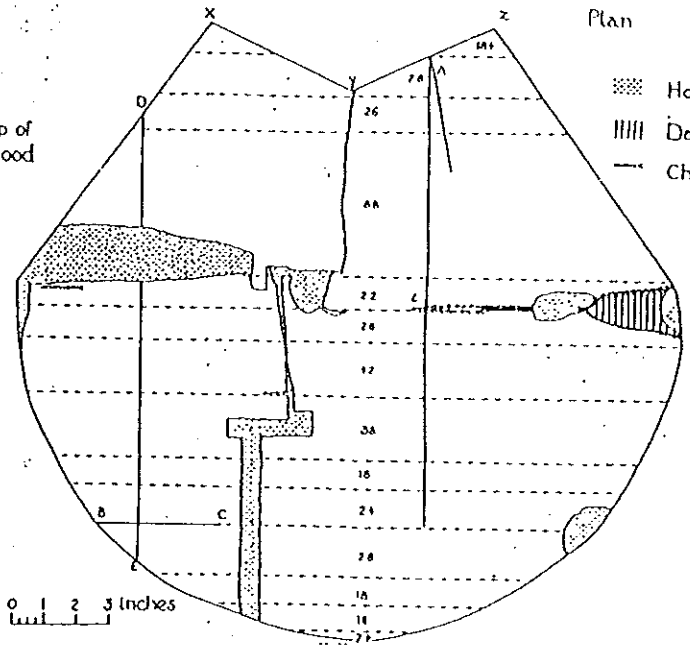


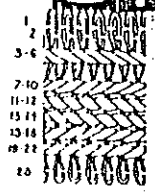
Embroidery

Thread joining top of upper band to hood

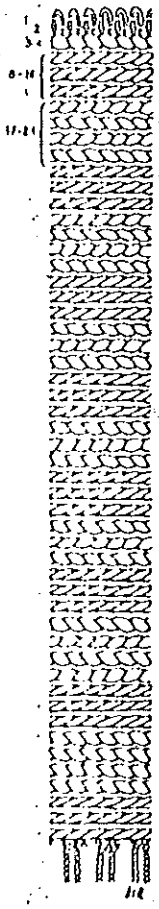


Knot at top of cord





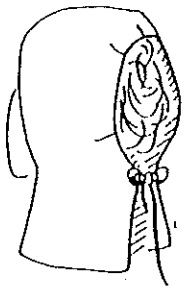
Upper band



Lower band

Knot at bottom of cord

Thong

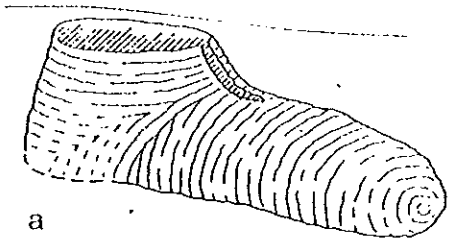


Modern Swedish Hilka or Flax, after Lindstrom.

a

Hilka, after Odstedt 1953.

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



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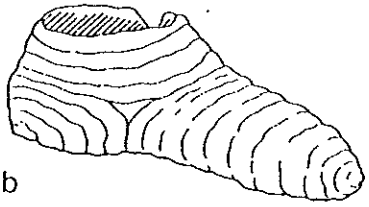

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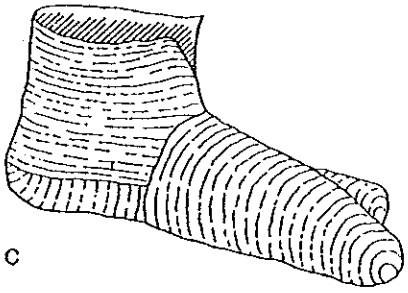

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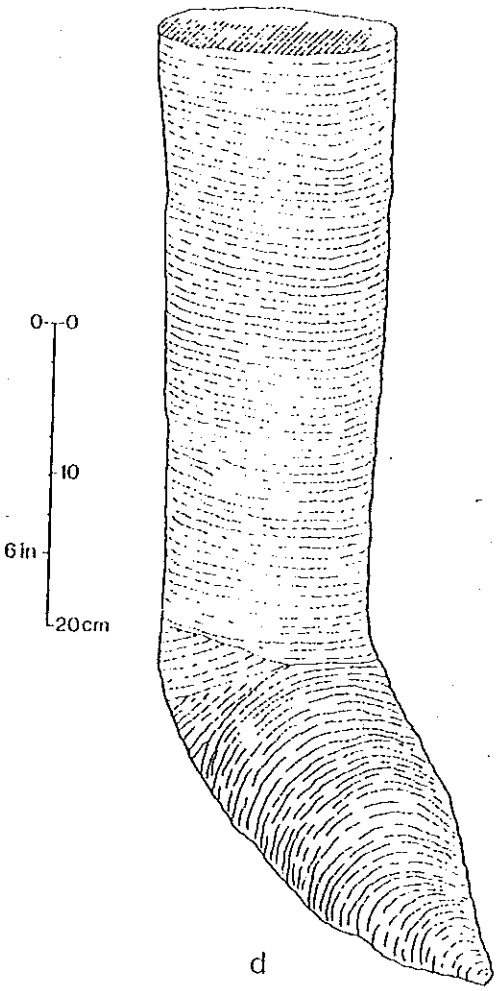


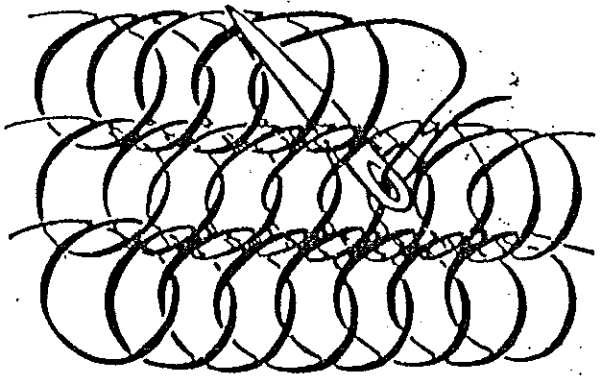
d

a) from Viking York.
After P. Walton

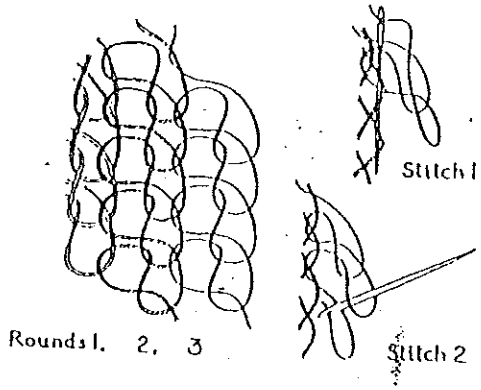
b) from Medieval Uppsala.
Swedish. After Franzen 1963.

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

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

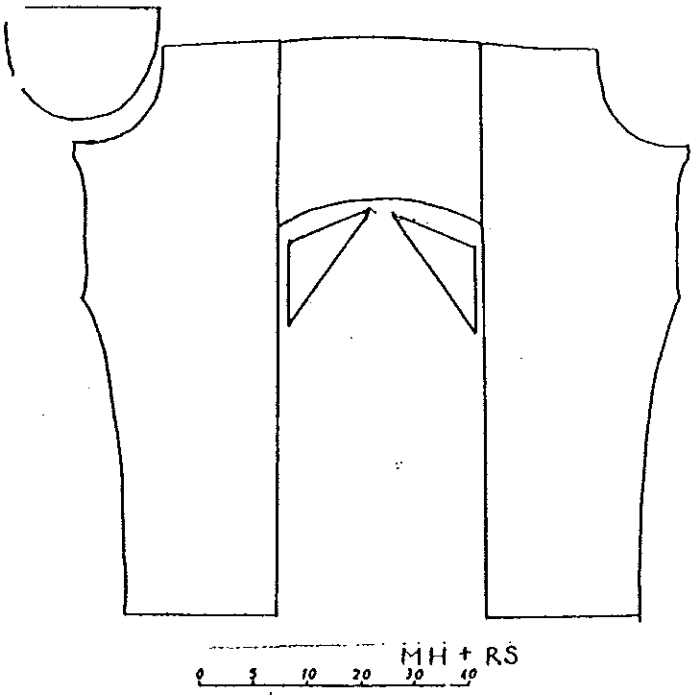


The York sock had been constructed using the above naalbinding technique. A thick needle, (usually of bone) worked the yarn round and round in loops. Shaping the sock was achieved by adding or reducing the number of loops in a row. The heel section was added as a separate piece, whilst all loose ends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

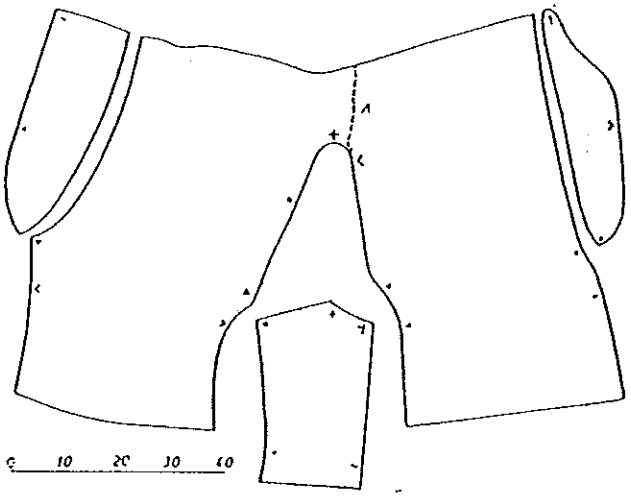


A similar technique of naalbinding was used on the Viking age hood, from the Orkney isles, above.

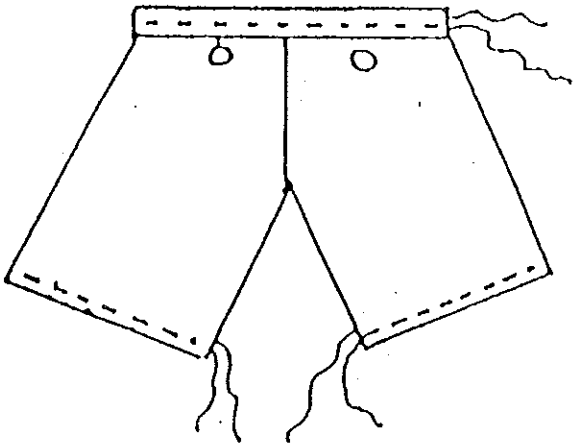
After P. Walton, Textiles cordage, and raw fibre; and S.Henshall, Early textiles in Scotland. PSAS 1951.



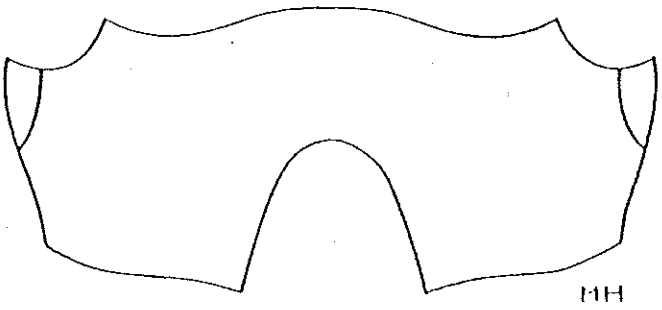
Damendorf trousers.
Migration period.
After M.Hald, Ancient
Danish Textiles.



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



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



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