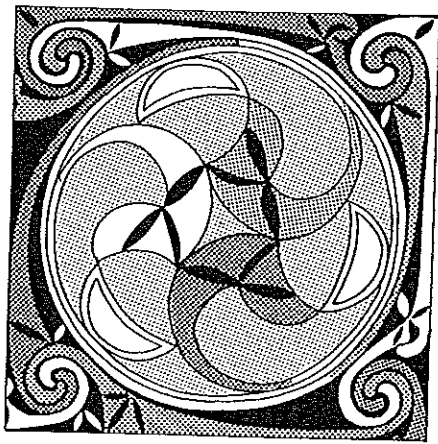
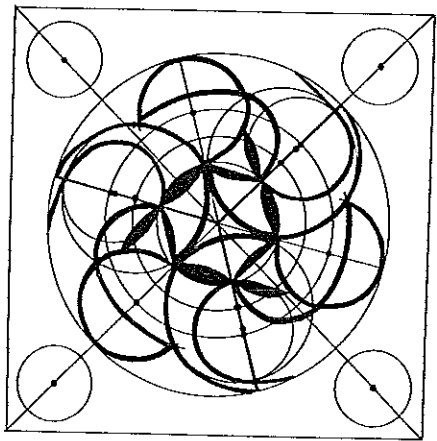
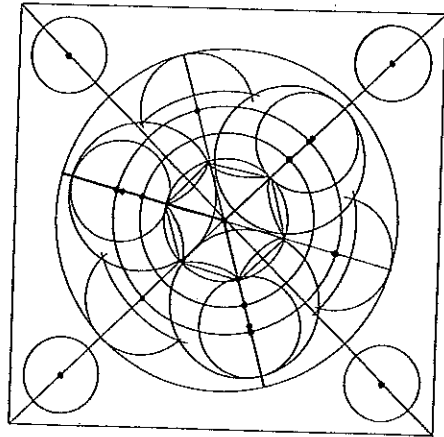
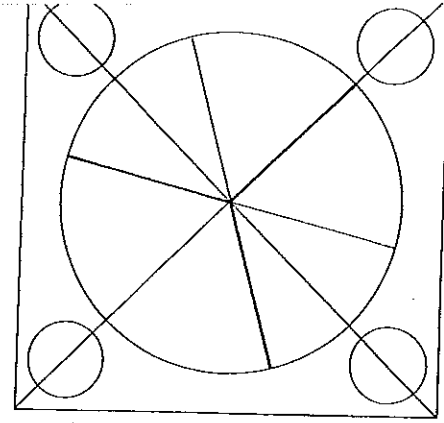


AN
FR

HE
osp
ath
e g
ritis
fa
nan
nat
59
had
chie
een
D
Aus
nd
urv
is p
- fo
The
om
ver
n t
inc
bad
saf
for
eve
Su
the
the
fra
flo
Ba
Er
m
w



28 The construction of a spiral pattern on a carpet page of the Lindisfarne Gospels. See pl. 30

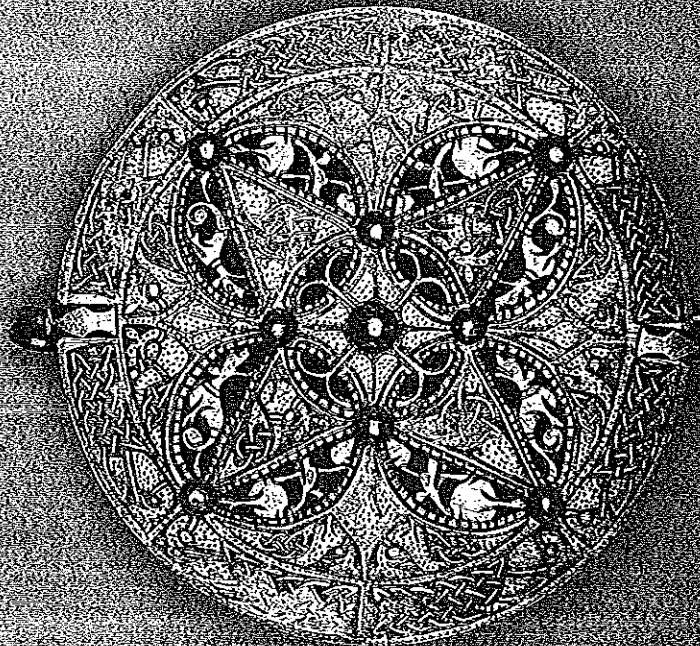
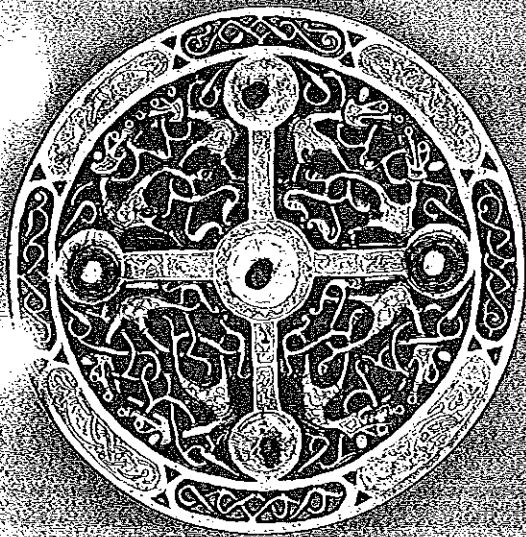
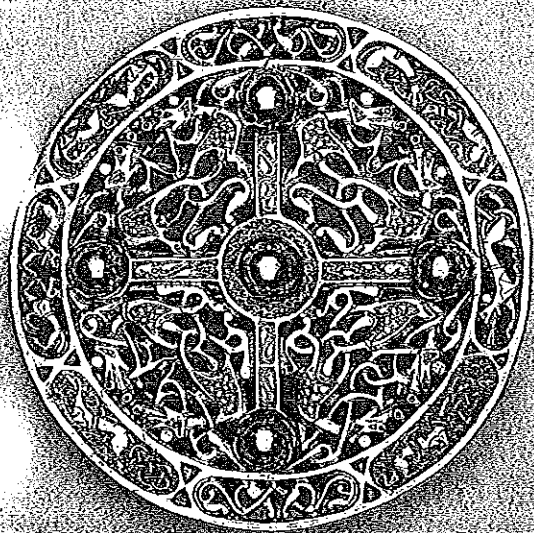
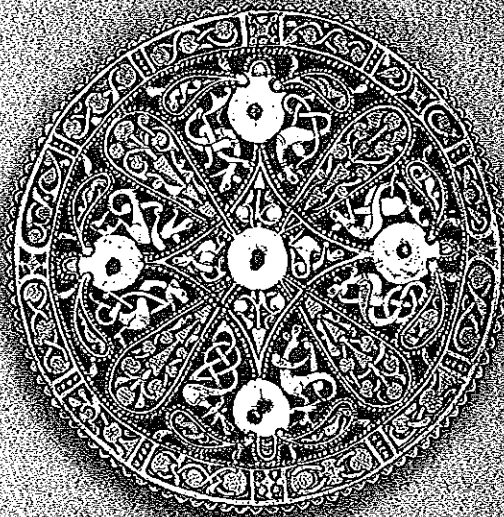
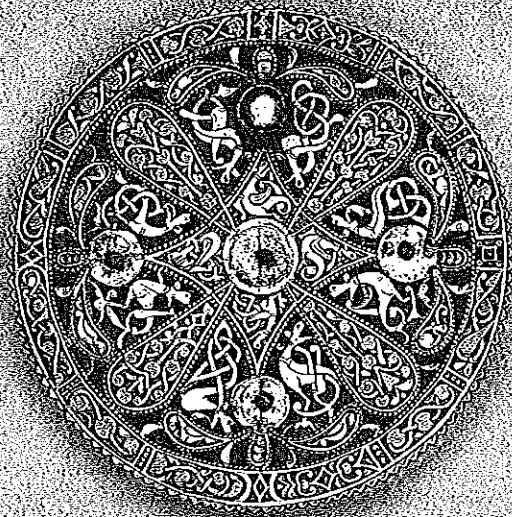
29 *Opposite:* enlarged detail from the Lindisfarne Gospels (London, British Library, Cotton Nero D. iv, fol. 94r). On the reverse...

canon tables and initials. The frames are simpler than those of Lindisfarne, being red. The St Matthew symbol is framed with an ornament which (as in the Book of Durrow), although the design is in fact interlacing ornament in this book.

The ornament of the Durham Gospels, Echternach, closer perhaps to Lindisfarne, has been written and illuminated with some of the spontaneity for example of the symbols in the text which are much more alive than in the manuscript and even of the comparable symbols in Echternach. There is little reason to imagine that the three manuscripts (although Julian Brown is not so persuaded that Durham and Echternach were perhaps at roughly the same time.

As representative of the art of the Lindisfarne we examine in some detail one of the carpet pages (folio 94). Here is seen the true virtuosity which went into his art. The frame contains twelve panels, the heads of which are framed in quarters at the corners and the body formed by a grid of lines. The panels are eleven dominating panels framed, and each panel has a red border, separated by blue and yellow lines. The addition of orange to draw the eye to the center of each circular panel with step patterns derived from the interlacing work; similar motifs are seen in the side panels at top and bottom. These square panels and the remaining panels contain interlacing designs which bind the birds together. The whole pattern was drawn and painted; lines of construction were drawn and pricked out so that the page is carefully constructed. The detail of the ornament is misplaced on the reverse of the page. Rupert Bruce-Mitford, who has drawn attention to the method of construction of this page. The intersections of the design were pricked out on the reverse of the page with compass and ruler and pricked through to the ornamented face along an emphasized line, the rectilinear step-pattern. This method of construction was used on all the other carpet pages and all the other ornament, and this is why the perfection of this manuscript.

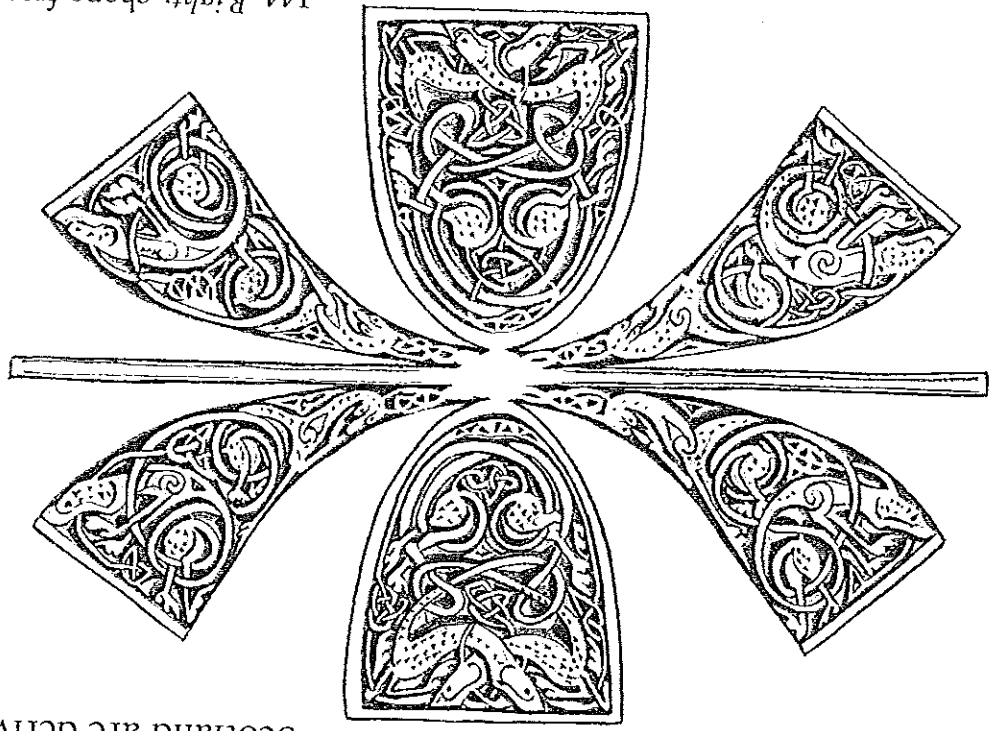
Certain details of construction remain, for example, which are such an important element in the seventh and early eighth century carpet page design.



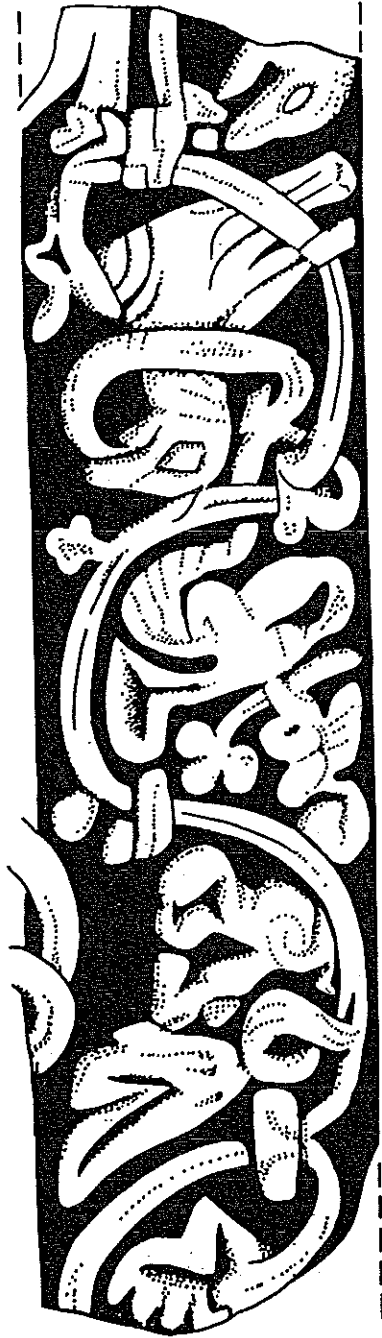
Anglo-Saxon, Irish and Pictish motifs sculptured crosses. The standing cross Saxon area and here developed the back to England in the Anglo-Danish example of such a cross, dated perhaps but it is Iona which has produced the which the most splendid, the St John reproduced in facsimile on the site competently executed in the Pictish a rather primitive fashion, very different carving of Northumbria. The centre surrounded by four angels; other scenes his musicians and Abraham's sacrifice were originally elongated by the use of arm. Usually taken as the latest of the late eighth or early ninth century. It is as are found here and on other cross slabs Scotland are derived from Northumbria



142, 143 Analytic and expanded drawings to show animal ornament on a pommel from St Ninian's Isle, Shetland



144 Right: chape from the treasure found on St Ninian's Isle, Shetland. Width 8.2 cm. (Edinburgh, National Museum of Antiquities of Scotland)



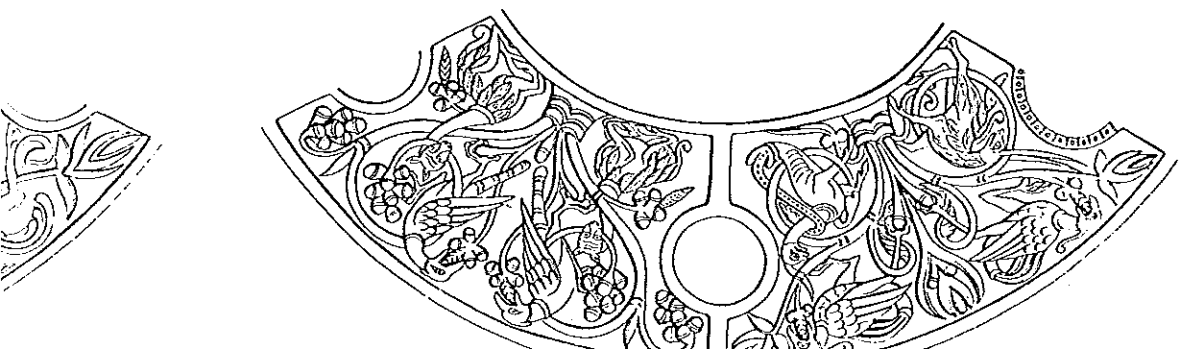
249 Drawing of stone with inhabited
plant-scrolls, from the New
Examination Schools, Oxford. Length
about 78 cm. (Oxford, Ashmolean
Museum)

250
252

moving Anglo-Saxon drawings, the
salter in the British Library (Harley
e from the Abbey of Saint Bertin at
Am, has the same ability to move, by
carving and their expressive faces.
rod, but two seal-dies survive which
(on loan to the British Museum) is of
d at Wallingford, Berkshire, has a
ures, perhaps the Two Persons of the
has a seal-die on both sides. One die
ated figure of a woman in flowing
e, Godgytha. The reverse of this seal
hacnut for a man named Godwine,
en that particular type of coin was
figure of Godgytha belongs to the first
to the post-Harthacnut period.

and in the south of England, but over
used through excavation. Much of it
chitectural embellishment, much of it
rial found with unequivocally datable
ond- or even third-rate quality and,
cripts and ivory carvings (even with
de survives from the major centres of
dford-on-Avon and Codford St Peter,
Gloucester, are among the few places
which can be dated to the tenth and
a small group of stones decorated in
ll return. Yet sculpture reflects the
sider, for example, the balanced, if
scrolls on a stone from the New
n be compared (if only very generally)
piece of the Corpus Christi Bede. A
t is the symmetrical plant-scroll on
the excavations at St Oswald's Priory,
ent piece of carving. The leaves are
is not far away from that found on the
Museum. Similar axial plant-scrolls are
Devon, on a recently excavated stone
e stones incorporated (re-used) in the
at Barnack, Northamptonshire.
the long tradition of English standing
(complete): it portrays a man plucking

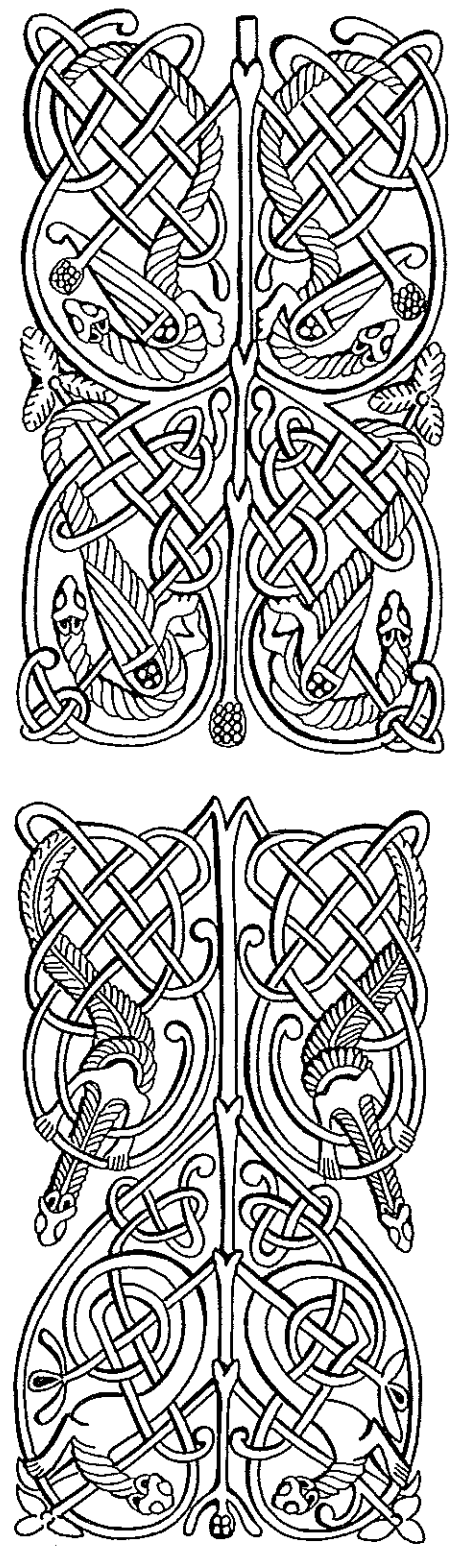
56, 57 Plant-scrolls on the Ormside Bowl



The vine-scroll

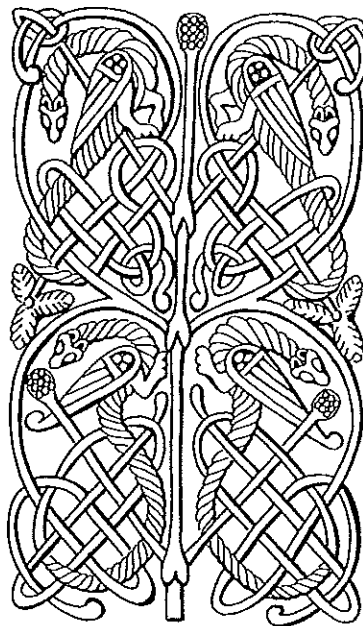
The vine-scroll is a Christian motif near Eastern Christianity. It is referred to as the true vine' (John, xv, 1). It is often hardly recognizable as vine, clear, it is wiser to follow the practice and use the term 'plant-scroll'. They may have had separate origins in Anglo-Saxon England. The first was the plain bunches of grapes, sometimes understandable form, as berries or plant, as a scroll of undulating concave spaces, and as an irregularly consists of the inhabited scroll, monsters and even men. These degenerate until they become partly being recognizable. Sometimes labeled by themselves with vegetal tails or scroll but now out of context. Various forms and with the lobed and ninth-century Anglo-Saxon and An interesting and rich example appears in embossed silver on the object found in the churchyard of more than a cup, measuring only a scroll on the bowl terminates in a range of grapes to leaves or (as in the without a median leaf. The vine form eat the grapes and various particular species and some of themselves in the scrolls. There ornament of the Ormside Bowl tentatively to the first half of the later.

58, 59 Ornament on the ends of the Gandersheim Casket (opposite)





56, 57 Plant-scrolls on the Ormside



58, 59 Ornament on the ends of the Gandersheim Casket (opposite)

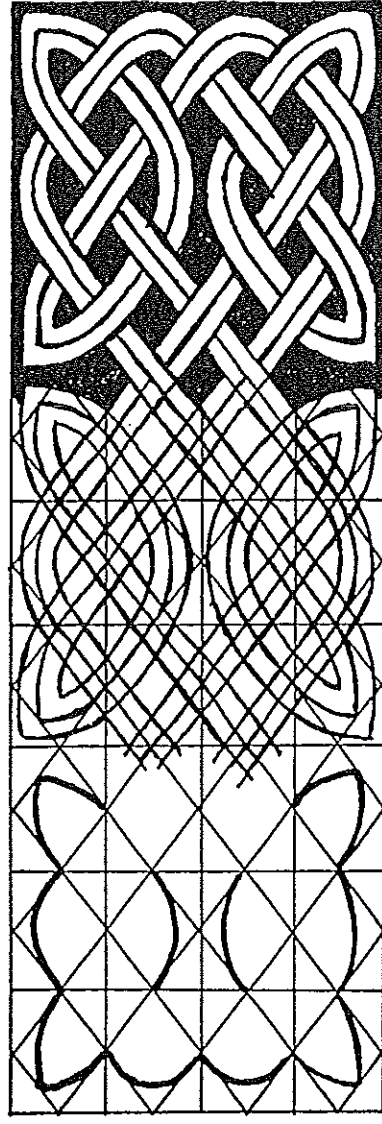
The plant-scroll

The vine-scroll is a Christian motif from Near Eastern Christianity. It is 'I am the true vine' (John, xv, 1). It is often hardly recognizable as a vine. If clear, it is wiser to follow the pattern and use the term 'plant-scroll'. The vine may have had separate origins from the knotwork they appear in Anglo-Saxon England and elsewhere. The first was the plain scroll of bunches of grapes, sometimes in an understandable form, as berries. The second was a scroll of undulating lines forming concave spaces, and as an irregular scroll. The third consists of the inhabited scroll with birds, monsters and even men. These forms degenerate until they become plain knotwork being recognizable. Sometimes the scroll is formed by themselves with vegetal tails. The scroll is now out of context in various forms and with the lobes of the eighth and ninth-century Anglo-Saxon metalwork.

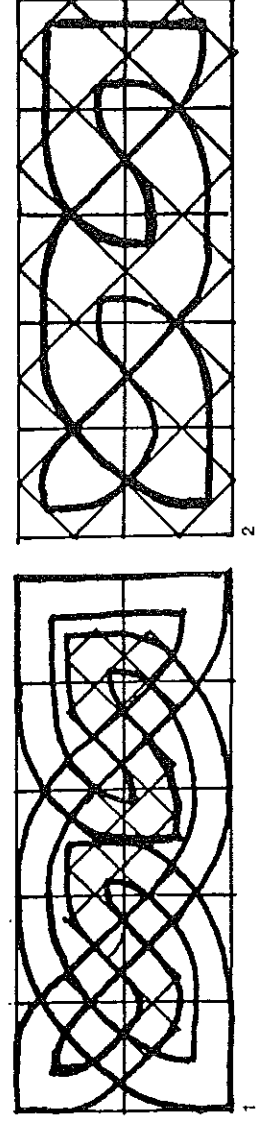
An interesting and rich example of the vine scroll appears in embossed silver on the Ormside Bowl. The scroll on the bowl terminates in a bunch of grapes to leaves or (as in the Gandersheim Casket) without a median leaf. The vine scrolls range from the naturalistic to the abstract. Some form eat the grapes and various other motifs. Some particular species and some are formed by themselves in the scrolls. The Gandersheim Casket ornament of the Ormside Bowl is tentatively to the first half of the eighth century.

Although the plant scroll

Putting right-angles back to back produces the pattern on a stone at
 Norham, Northumberland (page 52). In this pattern the centre-line
 remains, being incised on the stone:



If the Centre-line Cell can be used with the 3:4 grid for pattern
 construction, can it also be used with a square or any other grid?
 Certainly it can, but has it any advantage over the Grid Cell or the
 Wide-cord Cell? Compare the setting-out diagrams:



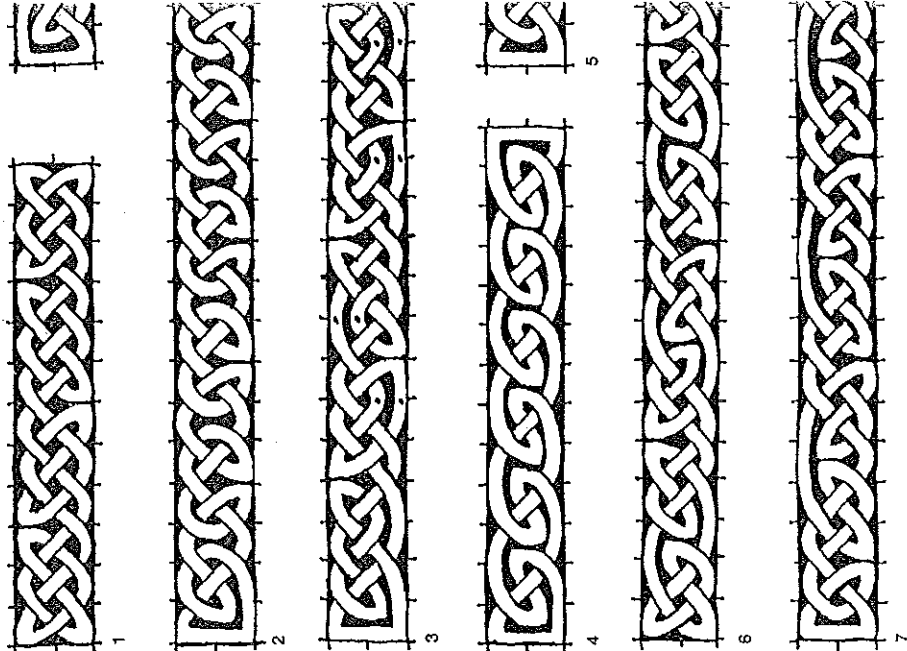
- 1 Grid Cell setting-out diagram.
 - 2 Centre-line cell setting-out diagram.
- The great advantage of the Grid Cell setting-out diagram is that it produces a complete geometric pattern which is acceptable for finishing treatment even without adjustment. So also does a Wide-cord Cell diagram. The Centre-line Cell diagram, on the other hand, has flattened 'long' curves to be adjusted, and cord edge lines yet to be drawn.
- But since there is a grid, this can be used to mark off the cord edge lines, thus making the centre-line unnecessary. If a centre-line should be required for any reason, it is easier to draw this between two edge lines than to draw an edge line on each side of a centre-

Chapter 12
Standard pattern reconstructions

The following patterns and patterns were created in final locations and rendered in square grid with single line requires a 3:4 grid. Other common with the original reconstructions appear in book.

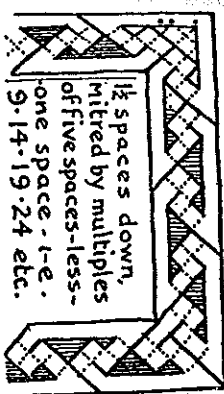
Some of these patterns are giving an indication of the versions. In producing the treatments are shown, so easily be understood by

Lindisfarne



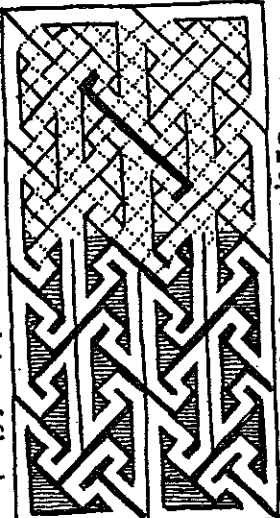
- 1 The folio 12 theme with
- 2 Folio 12, the semi-circular
- 3 The folio 12 theme, with spotted.
- 4 Complete from folio 95 (if extra vertical breaks.

4 spaces down, 5 spaces across.



1/2 spaces down,
Mitréd by multiples
of five spaces - less
one space - 1-e.
9-14-19-24 etc.

3 1/2 spaces down, 5 spaces across.



Order 1-8-1, multiples of five less one.

Borders may be drawn freehand to suit
irregular shapes.

Plate 1.

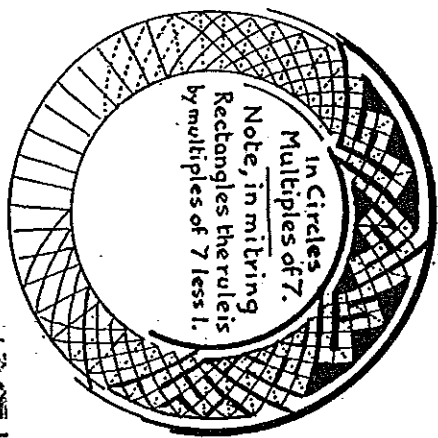


5 spaces down,
6 spaces across.

8 spaces down, 6 spaces across.

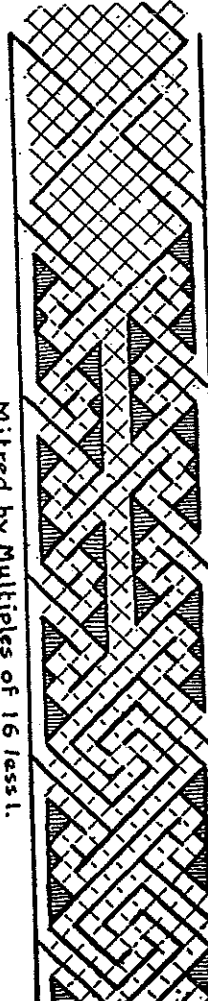
The Methods of Construction of Key Pattern Borders of Pictish Celtic Art.

Rosemarkie, Order 3-12-7. Multiples of 7, Mitréd less 1.



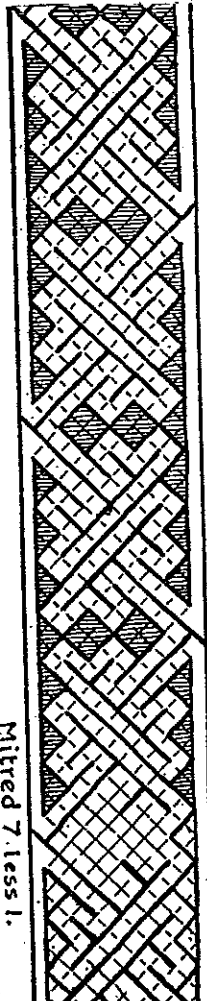
In Circles
Multiples of 7.
Note, in mitering
Rectangles the rule is
by multiples of 7 less 1.

6 spaces down.



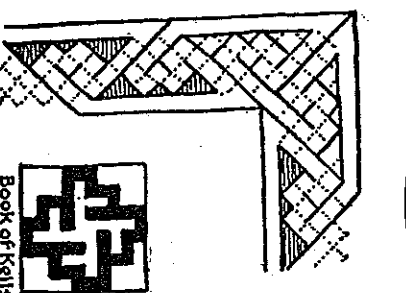
Mitréd by Multiples of 16 less 1.

6 spaces down.

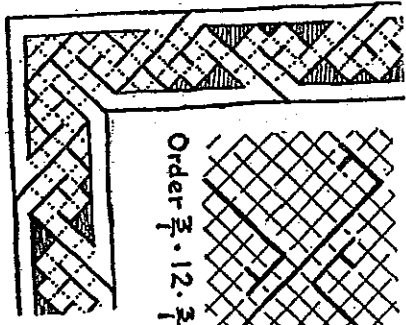


Mitréd 7 less 1.

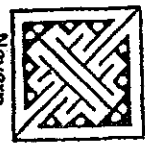
Order 3-12-7



Book of Kells



Book of Kells.



Nevern.



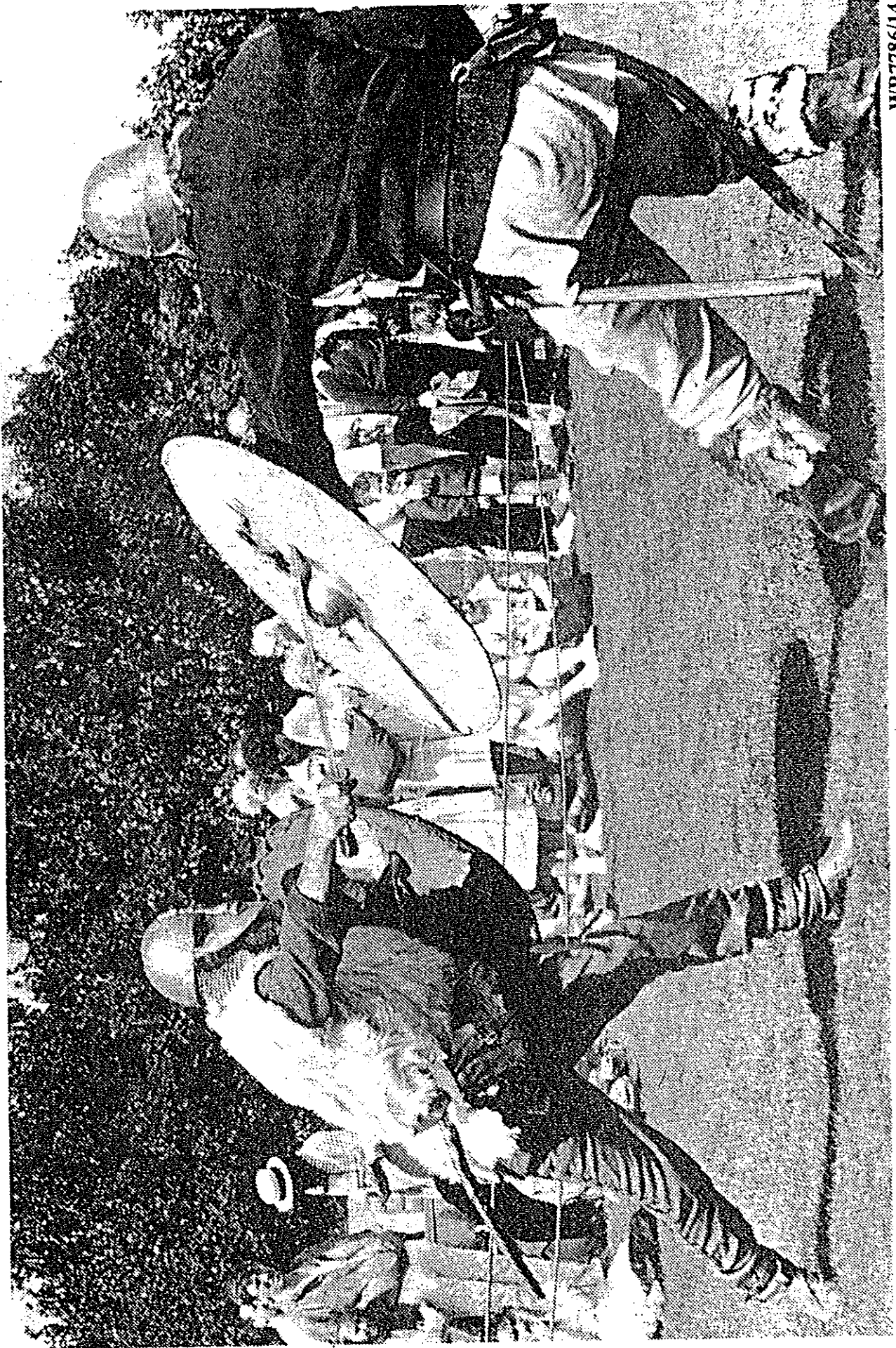
Book of Kells.

Plate 2.

George Bain

WR7786/36

The Vikings throw out a bloodthirsty challenge before storming into battle.

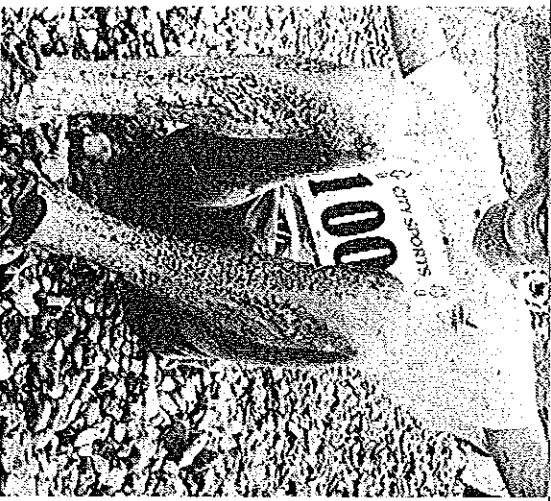


WR7786/14

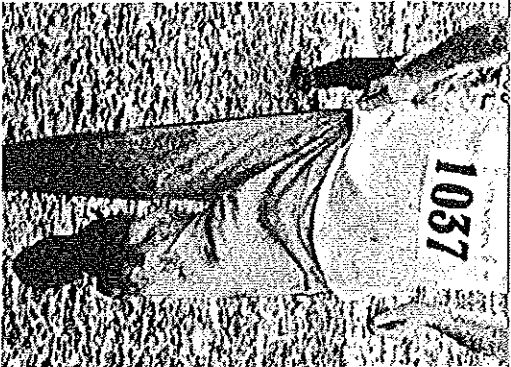
One of the raiders has his shield split as he defends himself on Tankerton Slopes.

7786/10

their way
7786/29



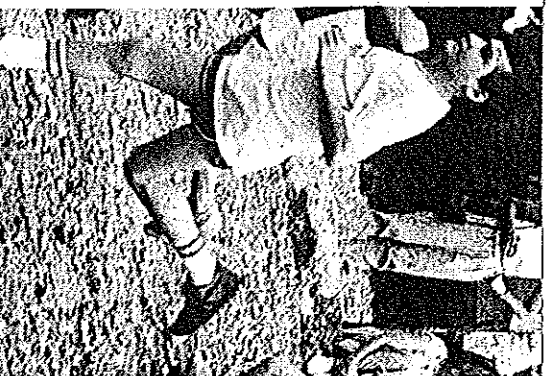
Robert Kenning (12) was second home overall and first in the junior section.
WR7784/33



A muddy Lord Mayor gives his trousers a final hitch as he approaches the finish. "I'm exhausted," admitted Cllr. Tom Steele.
WR7785/6



The Rt. Rev. Frank Gray (left) and the Rt. Rev. Calvin Schofield are toasted by friends and relatives before the start of the mud run.
WR7784/2



Runners stream down the beach at the start.

Morris dancers drink to success of town revelries

Whitstable's annual Oyster Festival got off to a lively and musical start as the town was invaded by Morris dancers on Saturday morning.

Six Morris sets from as far away as Hastings and Harwich joined Whitstable's Dead Horse Morris for an "Oyster Grotters and Ale Tour", which started outside the Coach and Horses, in Oxford Street, at 10am and finished with a ceilidh at the Oyster Stores some 14 hours later.

Organizer Mark Lawson explained: "Although everybody thinks of ale as an alcoholic drink, one of the original meanings was celebration, so we had the ale tour to celebrate the opening of the Oyster Festival."

"I must admit, however, that ale in its true sense and Morris dancing do go together, because at one stage it could be obtained only for a short period when the

barley had ripened. "Dances were performed in thanks and that is why a tankard is an essential part of a Morris dancer's equipment!"

Mark said the idea was to visit as many pubs as they could during the course of the day and different groups had managed to cover 10 local hostilities.

"We might have got round to more if it hadn't pelted with rain during the afternoon," he added.

The rains came just at the point where the dancers had gathered at the Punch in Harbour Street, where landlord Tony Cunningham had spent the morning roasting a pig on an open fire.

"Luckily he had put up a temporary shelter, so we all crammed under it and although it was a bit cramped, it was quite effective," said Mark.

The dancers were accompanied by a host of musicians.



The Morris dancers meet the Vikings at the foot of the war memorial outside the library.

the Cities Slopes

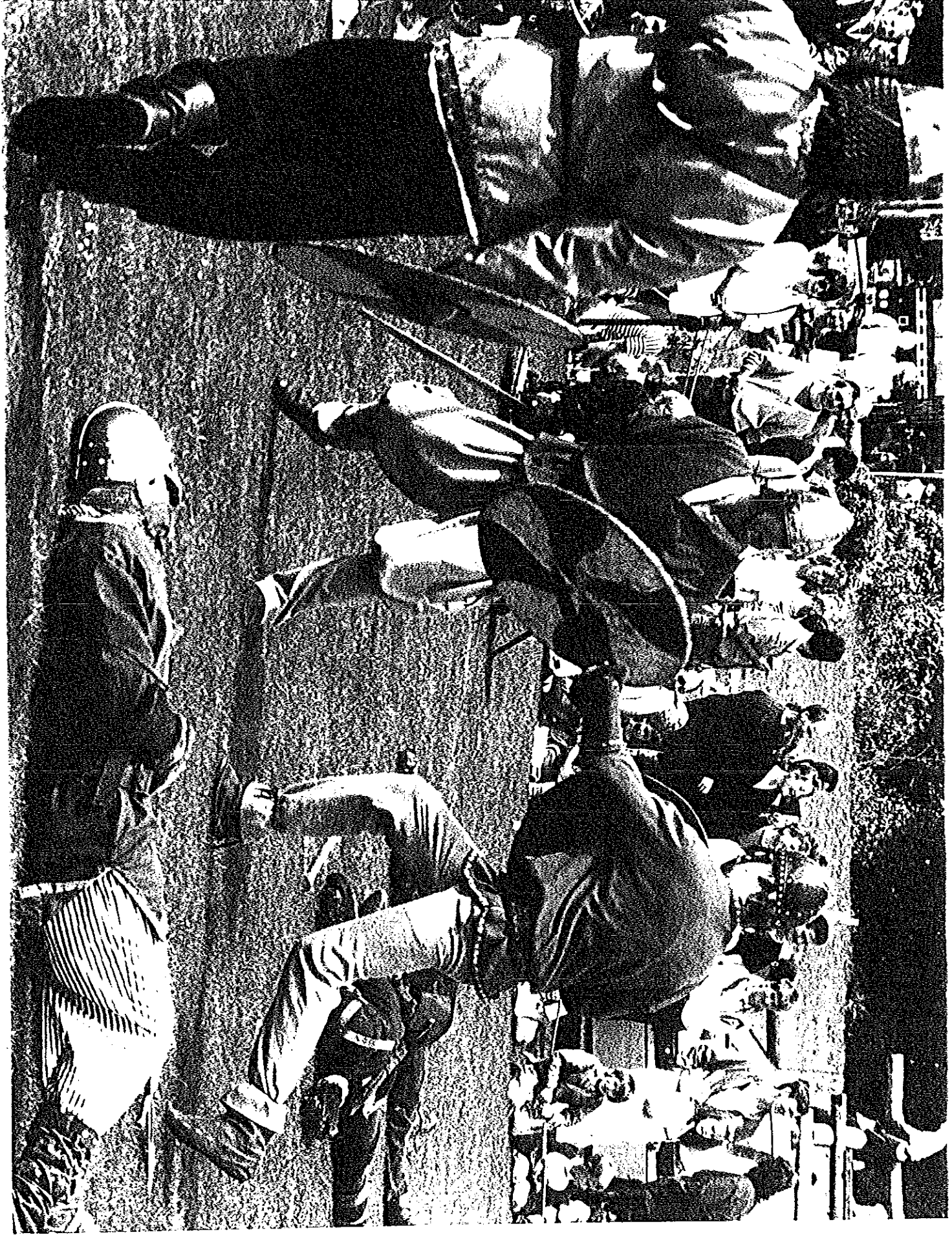


The Vik

the Vikings engage in hand-to-hand combat.

WR7786/10

split



Steel biting battle cries to Slopes



Battle axes clash as the Vikings engage in hand-to-hand combat.

WR7786/10

Shields were split asunder, battle axes flashed in the sunlight and sword clanged against sword as 50 Viking warriors fought several pitched battles on Tankerton Slopes on Sunday morning.

Fortified by deep draughts from their drinking horns and urged on by their womenfolk, the Norsemen got stuck into fierce encounters to cheers and boos from a large crowd.

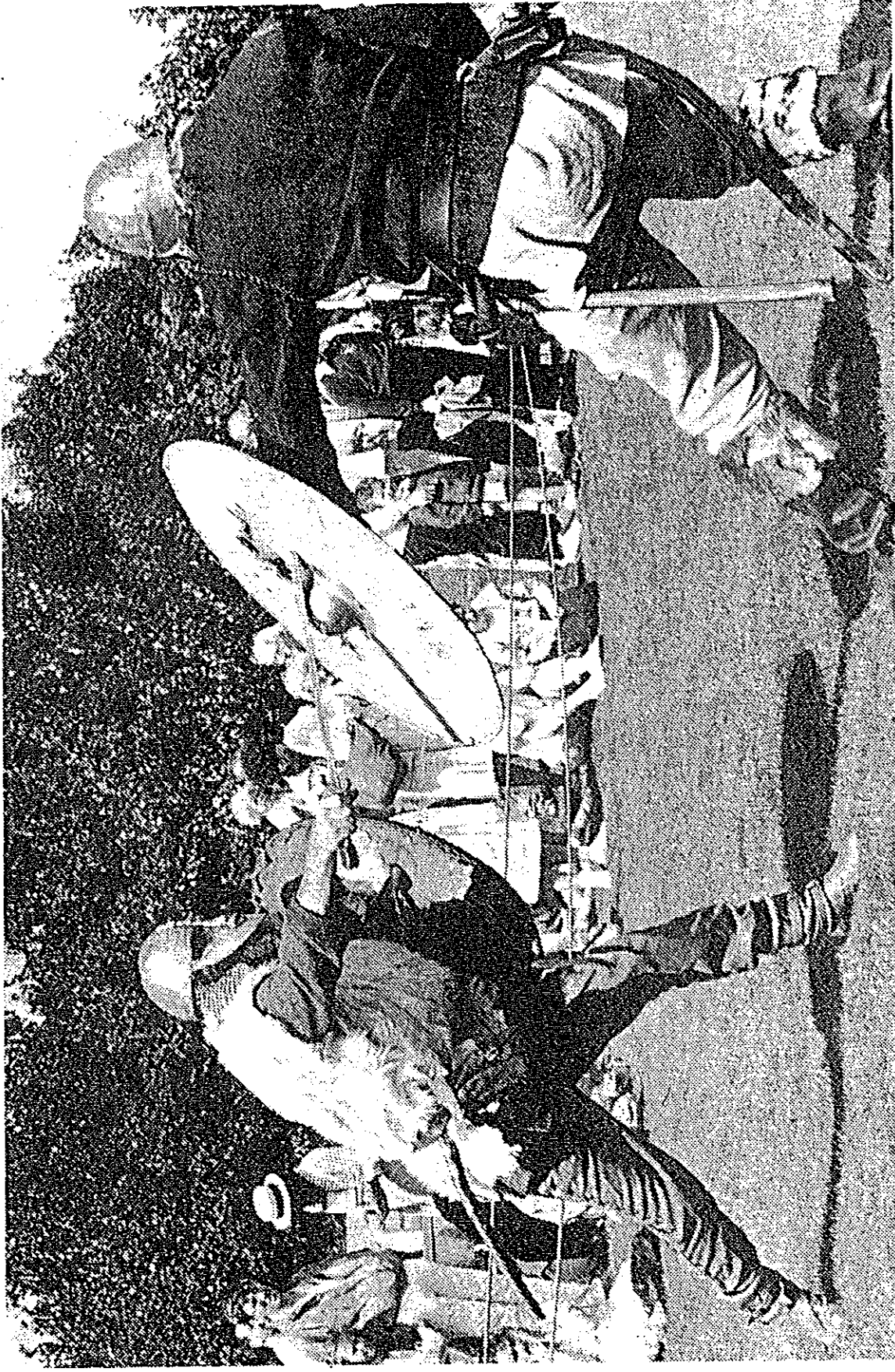


The Vik



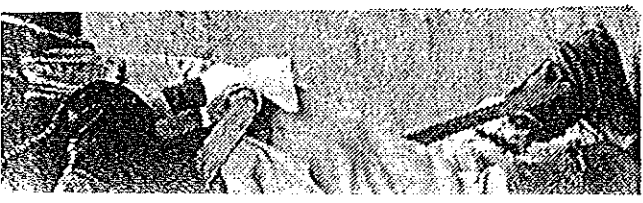
WR7786/36

The Vikings throw out a bloodthirsty challenge before storming into battle.

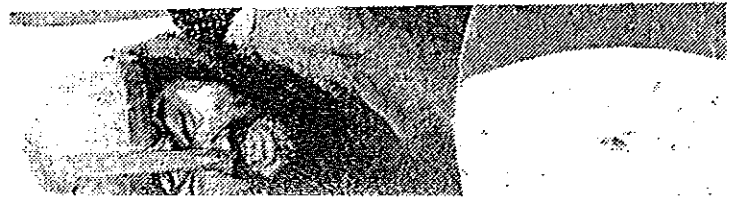


WR7786/14

One of the raiders has his shield split as he defends himself on Tankerton Slopes.



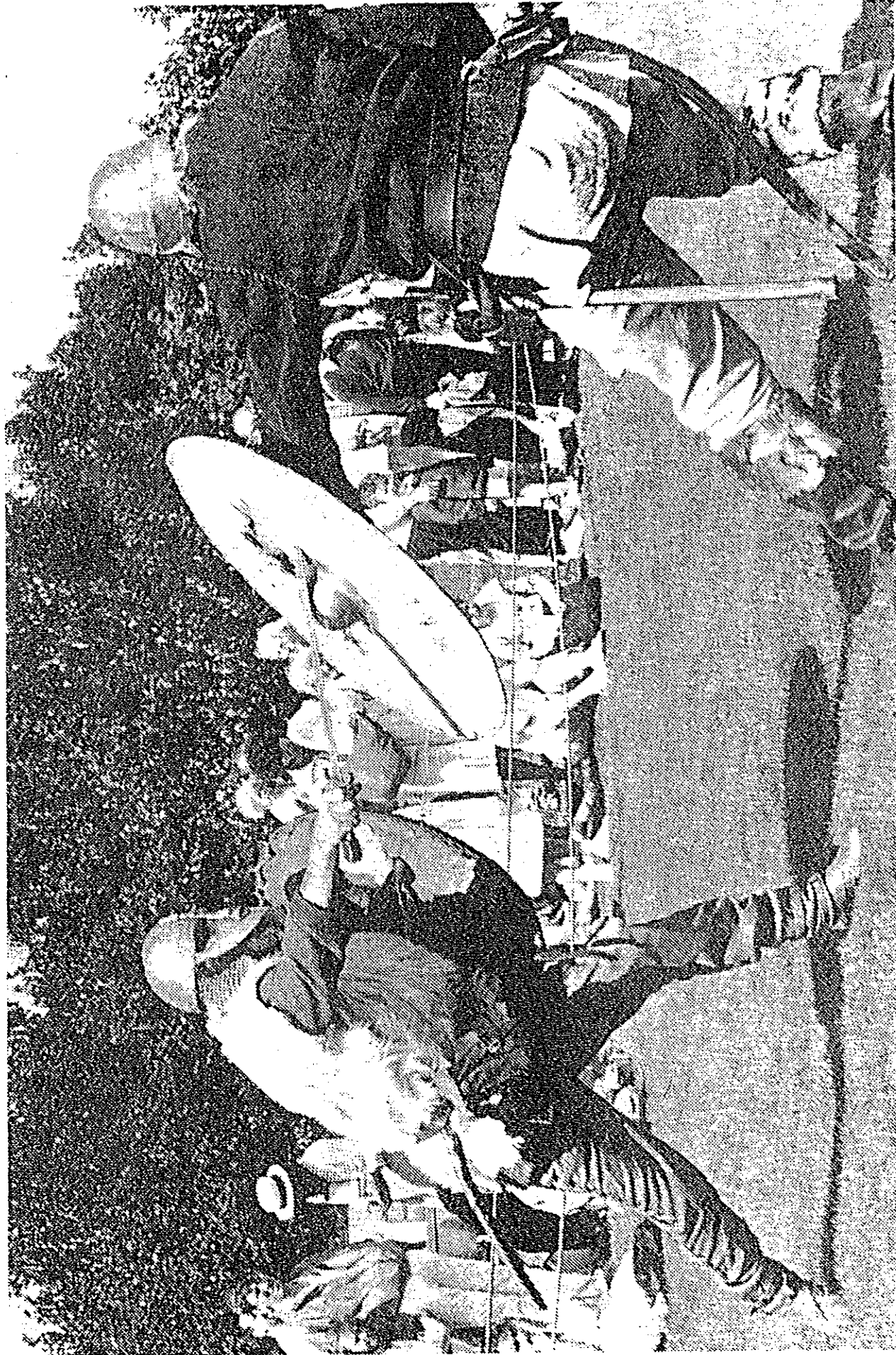
WR7786/10



storm their way
WR7786/29

WR7786/36

The Vikings throw out a bloodthirsty challenge before storming into battle.



WR7786/14

One of the raiders has his shield split as he defends himself on Tankerton Slopes.

7786/10

their way
7786/29



Stanley Three Blade Plough Planes

The 13030 Three Blade Plough Plane is designed for with-grain cutting in smaller grooving and rebating jobs. The body and fence are made from rustless aluminium alloy. The guide fence will allow the plane to be used 4" from the edge, and with the depth gauge retracted a cutting depth of 5/8" is possible. The plane is supplied with three blades but will accept plough cutters up to 1/2" in width for increased working capacity.

13030 Plane STA 13030 £29.35

Stanley Ten Blade Plough Plane

For more advanced operations the 13052 Ten Blade Plough Plane will cut grooves and rebates with precision. The guide fence will allow the plane to be operated up to 5" from the work edge and a depth of 8" may be achieved by removing the depth gauge. Plated cast iron body.

13052 Plane STA 13052 £59.95

Stanley 18 Blade Combination Plane

The 13050 18 Blade Combination Plane will enable the user to produce most common cuts required in general joinery and cabinet making. Standard blades supplied will enable the plane to plough, rebate, bead and tongue.

13050 Plane STA 13050 £91.90

Cutters for Combination Planes

The sets of cutters supplied with the 3 combination planes are also available separately.

18 Cutter Set STASET1 £55.20
10 Cutter Set STASET2 £27.40
3 Cutter Set STASET3 £ 7.15

Individual cutters are listed below:-

18 Cutter Set contains cutters 13A-13U

10 Cutter Set contains cutters 13A-13G

plus 13R-13U

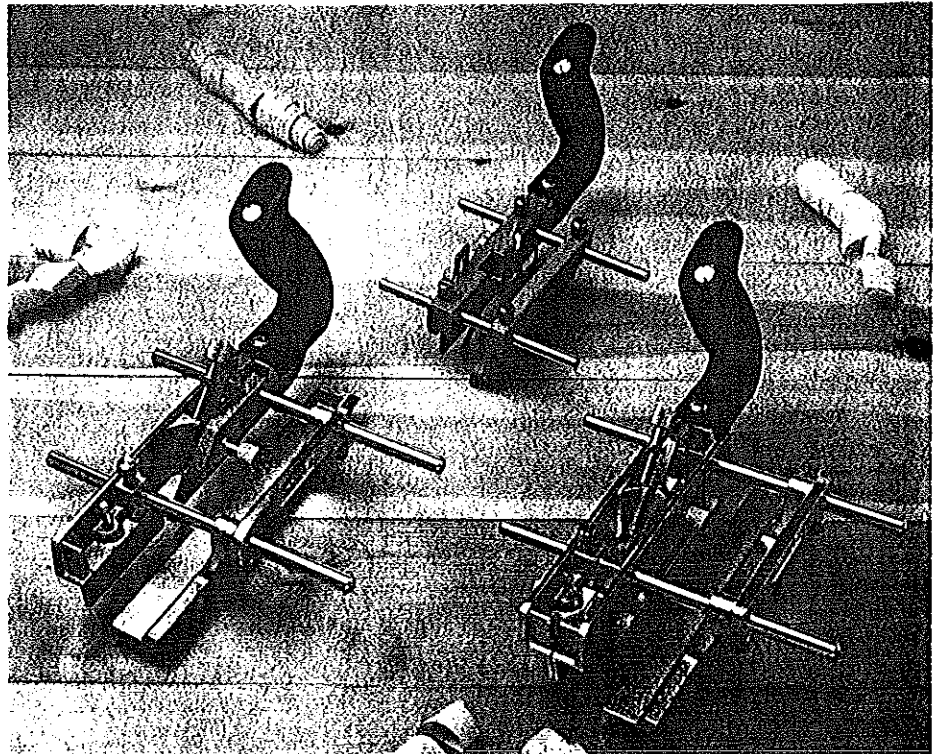
3 Cutter Set contains cutters 13A-13C

PL = plough, TO = tongue, BE = beading
FL = fluting, SA = sash

13A 1/8" PL	STA 13A	£ 2.10
13B 3/16" PL	STA 13B	£ 2.10
13C 1/4" PL	STA 13C	£ 2.95
13D 5/16" PL	STA 13D	£ 2.95
13E 3/8" PL	STA 13E	£ 2.95
13G 1/2" PL	STA 13G	£ 2.95
13H 5/8" PL	STA 13H	£ 3.35
13I 7/8" PL	STA 13I	£ 3.30
13J 1/4" TO	STA 13J	£ 5.65
13K 1/8" BE	STA 13K	£ 2.95
13L 3/16" BE	STA 13L	£ 2.95
13M 1/4" BE	STA 13M	£ 2.95
13O 3/8" BE	STA 13O38	£ 3.30
13Q 1/2" BE	STA 13O12	£ 3.35
13R 4mm PL	STA 13R	£ 2.10
13S 6mm PL	STA 13S	£ 2.95
13T 9mm PL	STA 13T	£ 3.15
13U 12mm PL	STA 13U	£ 3.15

Special Cutters for Combination Planes

3/16" FL	STA 13386	£ 3.65
1/4" FL	STA 13387	£ 3.85
3/8" FL	STA 13388	£ 3.65
1/2" FL	STA 13389	£ 4.10



1 1/2" SA	STA 13390	£ 7.90
1/8" TO	STA 13391	£ 5.95
3/16" TO	STA 13392	£ 5.95

Stanley Adjustable Spokeshaves

Stanley 151 Adjustable Spokeshaves have bodies of fine grey iron (black finish) or malleable iron (grey finish). Bodies are 10" wide with two adjusting screws providing fine setting of depth and alignment. 151 and 151M spokeshaves have flat bases for work on flat or convex surfaces. 151R and 151RM have rounded bases for work on concave surfaces.

151 Flat	STA 151	£ 9.90
151R Round	STA 151R	£ 9.90
151M Flat	STA 151M	£ 11.05
151RM Round	STA 151RM	£ 11.05
151 Cutter	STAC 151	£ 2.40

Stanley 63 and 64 Non Adjustable Spokeshaves

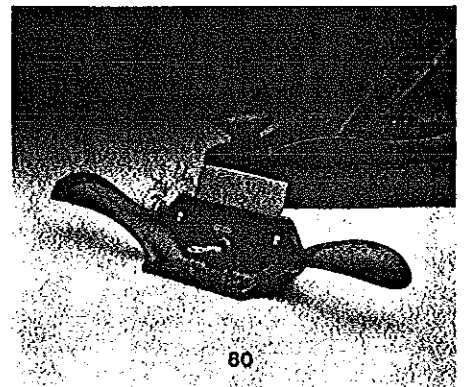
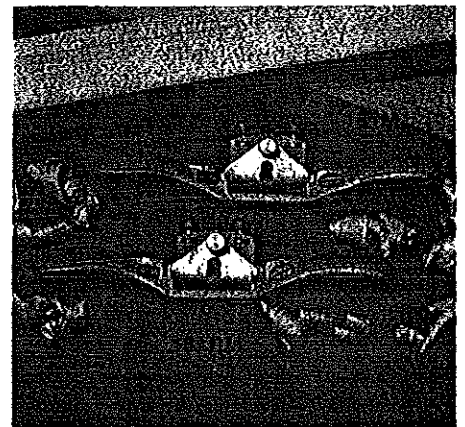
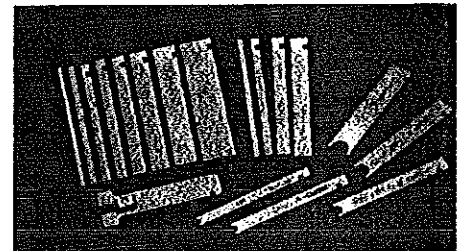
Compact cast iron body 9" wide, with non-adjustable Sheffield steel cutter 1 3/4" wide. 64 has flat base, 63 has round base for concave surfaces.

64 Flat	STA 64	£ 7.80
63 Round	STA 63	£ 7.80
64, 63 Iron	STAC 63	£ 2.10

Stanley Cabinet Scraper

The Stanley 80 Cabinet Scraper is designed for fine finishing of surface in cabinet making and veneering. The large double handles are comfortable and give maximum control. The black lacquered grey iron casting is strong and wear-resistant with finely machined sole plate. Double-edged cutter handles coarse or fine work and a thumbscrew adjustment controls the curvature of the blade.

80 Scraper	STA 80	£ 13.25
Spare Iron	STAC 80	£ 3.10



Record 010 Bench Rebate Plane
Ideal for square cuts or laps at the edge or end of a piece of wood, the 010 is recommended for general rebating work where a heavy section is being cut. Capable of cutting up to 2 1/8" in width. Overall length 13" (330mm) with all the features of Record bench planes already described.

010 Plane REC010 £58.89

Record 778 Rebate Plane

Designed for user who prefers a more versatile plane than the 010. The plane cutters can be positioned in not just one, but two positions: the standard position for normal rebating work and a forward position for planing into corners and difficult positions. Supplied with an adjustable fence (used on either side of the plane) which simplifies setting and accurately controls the size of the rebate. Unique chrome vanadium cutter holds a razor-sharp edge even on the hardest woods. Strong cast iron body and fence with accurately ground base. Hardened steel spur ensures clean cross grain rebating. Fine thread depth adjusting screw gives precise control of shaving thickness. Overall length 8 1/2" (215mm). Cutter width 1 1/2" (38mm).

778 Plane REC778 £46.85
778 Blade RECC778 £ 4.77

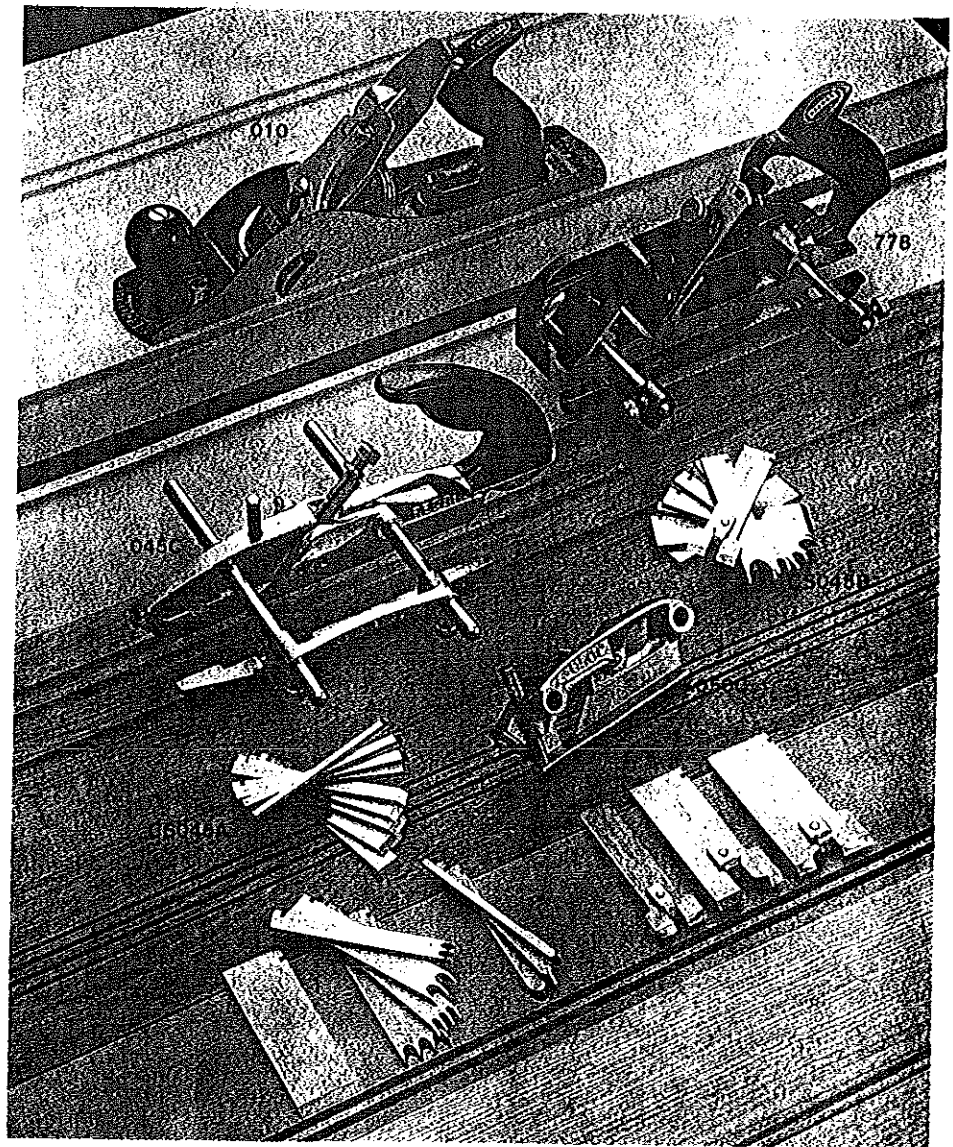
Record 045C Plough Plane

The Record Marples plough plane will quickly and easily cut a whole variety of grooves, tongues and rebates. Its new design, incorporating a spur cutter, enables it now to be used for cross grain as well as along the grain cutting. Strong cast iron body and fence with adjusting screw for precise control of shaving thickness. Adjustable fence with 5/8" (16mm) deep face and two location holes giving precise control of width of cut. The fence enables working up to 5 1/2" (160mm) from edge and allows grooves to be cut even in narrow boards.

045C REC045C £47.40

K050C Plane Conversion Kit

The Record Marples conversion kit will upgrade the 045C plough plane to a combination plane without exceeding the price of the old 050C combination plane. For a relatively small outlay a user can



have the facility to carry out beading, tonguing and grooving, fluting and sash cutting with his existing Record Marples plough plane. Cross grain spurs and locking depth gauge are included.

K050C Kit RECK050C £21.90

Record Cutter Sets

The full range of cutters available for use with the Record Marples plough plane has been increased from eighteen to thirty. No other manufacturer can offer such an extensive range of cutters.

The plough, beading and tonguing cutters are available as two sets:

Set No. CS045A containing nine plough plane cutters from 3.2mm (1/8") to 12.7mm (1/2") in a plastic wallet.

Set No. CS045B containing a further eight cutters: two plough cutters 15.9mm (5/8") and 22.2mm (7/8"); five beading cutters; tonguing cutter 6.4mm (1/4") in a plastic wallet.

CS045A RECCS045A £30.31
CS045B RECCS045B £32.04

Type of cutter	Size mm (In.)															
	3.2 (1/8)	4	4.8 (3/16)	6	6.4 (1/4)	7.9 (5/16)	9	9.5 (3/8)	12	12.7 (1/2)	15.9 (5/8)	19	22.2 (7/8)	32.2 (1 1/4)	38 (1 1/2)	45 (1 3/4)
Plough	■ /	■ ■ /	■ /	■ ■ /	■ /	■ /	■ ■ /	■ ■ /	■ ■ /	■ /	■ /	■ ■ /	■ ■ /	■ /	■ ■ /	■ ■ /
Fillister														■ /		
Beading	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /	■ /
Fluting		■		■			■									
Tonguing		■ ✓		■ ✓												
Reeding	■ (2 reed)				■ (2 reed)											
	■ (3 reed)				■ (3 reed)											
Sash															■	■

OD

East Anglia
and installs

Yorkshire, with

king, buried in

fred's grandson, in

and English kings
, the last Viking

uled for the English

captures York, but
land at Stamford

IOD

at Hastings by

castles at York;
fire and flooding.
bishop Thomas of

ey

y on 5th June

ding of York Castle

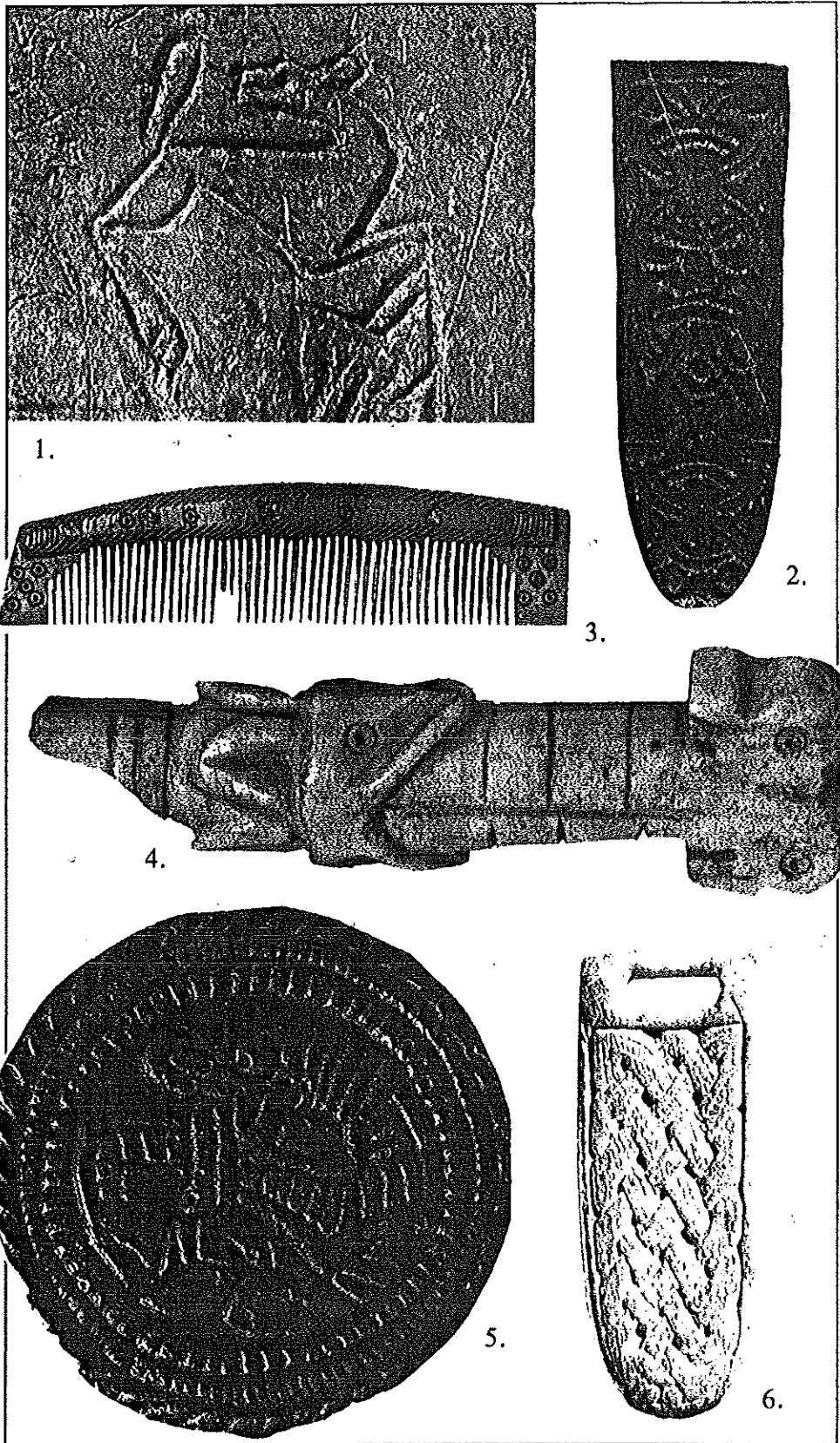
ing the

egun

d on Micklegate

s and friaries in the

ORK



1. Animal design cut into a bone fragment
2. Copper-alloy strap-end with Scandinavian-style interlace decoration
3. Bone and antler comb
4. Bone tuning peg with animal decoration
5. Lead-alloy brooch with debased Scandinavian-derived ornament
6. Bone strap-end with interlace decoration

established over several generations, continued to pursue their business as farmers, fishermen, craftsmen or traders. By 1066 the hybrid Anglo-Scandinavian population of

THE RULES

The FEMALE always makes The Rules

The Rules are subject to change at any time without prior notification

No MALE can possibly know all The Rules

If the FEMALE suspects the MALE knows all The Rules, she must immediately change some or all of The Rules

The FEMALE is never wrong

If the FEMALE is wrong, it is due to a misunderstanding which was a direct result of something the MALE did or said wrong

The MALE must apologize immediately for causing said misunderstanding

The FEMALE may change her mind at any time

The MALE must never change his mind without the express written consent of the FEMALE

The FEMALE has every right to be angry or upset at any time

The MALE must remain calm at all times unless the FEMALE wants him to be angry and/or upset

The FEMALE must, under no circumstances, let the MALE know whether or not she wants him to be angry and/or upset

The MALE is expected to mind read at all times

If the FEMALE has PMS, all The Rules are null and void

The FEMALE is ready when she is ready

The MALE must be ready at all times

Any attempt to document The Rules could result in bodily harm

The MALE who doesn't abide by The Rules can't take the heat, lacks backbone and is a Wimp.

	CODEX OTHC BA	PRE VIKING FUTHARK	DANISH	SHORT TWIG
A	𐌆	𐌆	F or f	F or f
B	B	𐌛	𐌛	𐌛
C	h			
D	𐌔	𐌔		
E	𐌇	𐌇		
F	𐌆	𐌆	𐌆	𐌆
G	𐌒	X		>
H	𐌆	𐌆	𐌆	φ
I	𐌇	𐌇	𐌇	𐌇
J	φ	𐌆		
K	h	𐌆	𐌆	𐌆
L	𐌆	𐌆	𐌆	𐌆
M	𐌔	𐌔	𐌆	𐌆
N	+	+	+	𐌆
O	𐌆	𐌔		
P	𐌆	𐌔		
Q	𐌆			
R	𐌆	𐌆	𐌆	R
S	𐌆	𐌆	𐌆	
T	↑	↑	↑	↑
U	𐌆	𐌆	𐌆	𐌆
V	Λ			
W	P	𐌆		
X	𐌆			
Y	𐌆			
Z	𐌆	𐌆		
NG	𐌔	◊		
ST	𐌆			
TH	𐌆	𐌆	𐌆	𐌆
EO	Z			
EA	𐌆			
OC	𐌆			
(com) R		𐌆	𐌆	
(com) E		𐌆		

OLD ENGLISH

A B C D E F G H I J K
L M N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

&?@£\$%&#*~>>>

Aa 1544 48pt 11.7mm

Aa 1546 36pt 8.7mm

Aa 216 36pt/24pt 8.7mm/5.7mm

Aa 1547 30pt 7.1mm

Aa 1548 24pt 5.7mm

Aa 1549 18pt 4.3mm

OPTIMA

A B C D E F G H I J K
L M N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

mnopqrstuvwxyz

1234567890

&?@£\$%&#*~>>>

A 1080 84pt 19.4mm

a 1081 84pt 19.4mm

Aa 1082 72pt 16.9mm

a 1083 72pt 16.9mm

A 1084 60pt 14.3mm

a 1085 60pt 14.3mm

A 1086 48pt 11.3mm

a 1087 48pt 11.3mm

Aa 1088 36pt 8.7mm

Aa 1089 28pt 7.3mm

Aa 1090 24pt 5.6mm

Aa 1091 20pt 4.8mm

Aa 1092 16pt 3.9mm

A 48pt 12.3mm

a 48pt 12.3mm

Aa 42pt 10.8mm

Aa 7 36pt 9.1mm

Aa 8 30pt 6.8mm

Aa 9 24pt 4.9mm

Aa 30 18pt 4.2mm

Aa 51 14pt 3.2mm

How to set up your Fire (or how not to make a complete 'ash of things')

By Grendel

Well, I've been given the task of educating you in the art of laying a fire that won't have the Show organisers up in arms for either, setting fire to their lovely castle, or even scorching the merest leaf of their croquet lawn.

Not an easy task as you can well imagine! I will start by outlining the English Heritage Guidelines for Historical Societies and Performers, Entitled:-

No. 2: Avoiding Damage to Ground and Archaeological Remains.

1) Introduction

Nearly all English Heritage properties are archaeologically sensitive, often with unexcavated remains just below ground level. Careless use of our sites can cause serious damage to priceless archaeological evidence. As EH's prime duty is to protect what we have in our care for the future, all groups organising events on our properties must adhere to these guidelines.

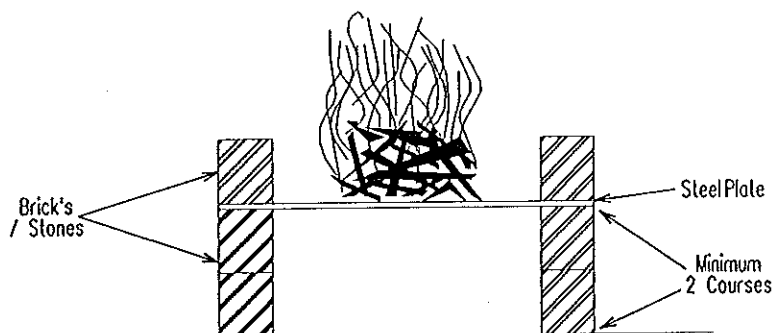
Unless specifically informed by EH Event Manager to the contrary, assume the property to be used is sensitive, and that the following guidelines must be followed:

2) Open Fires

Never dig fire pits unless you have been given specific permission: always assume your fire should be freestanding above ground level using the system outlined below as a minimum - by all means produce a more elaborate structure if wished, so long as the grass and remains are protected.

- i) Ideally, site the fire on some hardstanding, eg gravel. Always agree the exact site of the fire in advance with the EH Event Manager. Grass can be used, but you will need to take extra care not to leave a scorched patch (these understandably upset EH Inspectors and groundsmen!)
- ii) Construct a square or ring of stones or bricks at least two courses high, so the heat is not transmitted downwards to the ground.
- iii) Place a steel sheet on top. It should be larger than the proposed fire area, but should not stick out from the stones/bricks.
- iv) Place a further course of stones or brick on top to disguise the edge of the sheet.
- v) When in operation, ensure that burning wood/ash etc stays within the fire and doesn't fall onto the adjacent grass/gravel.
- vi) After use, carefully remove ash and other debris. (Use water to cool the plate, and stones if necessary, before attempting to move it!) Under no circumstances should you leave the fire for someone else to clear up!

The result should be an open fire that looks the part yet does no damage.



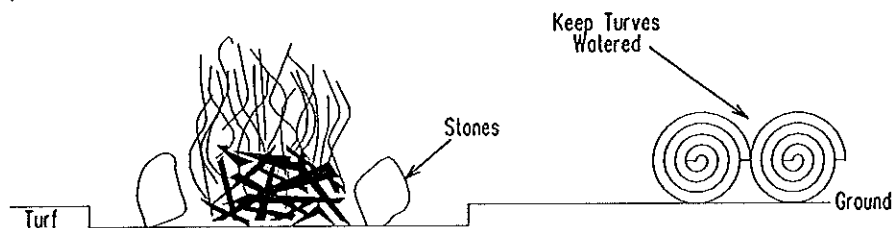
STANDARD ENGLISH HERITAGE 'ABOVE GROUND' FIRE

On occasions it may be possible to have a fire on the ground if EH confirms there are no archaeological remains and we are happy for you to do this. If so:

- i) Cut the turf carefully, laying the turfs upright in a safe place, keeping them watered.
- ii) Make sure the area cut is large enough so the fire does not scorch the surrounding grass: water the edges facing the fire throughout use, but be careful not to waterlog it so the edges become churned up or trampled by those using the fire.
- iii) If possible, line the outside of the fire with stone or bricks.
- iv) After use, ensure the fire area is cooled before replacing the turf.
- v) Never bury rubbish (eg cans/bottles) in the fire area. Always remove all the rubbish. It's untidy, can kill livestock and will have to be picked up by someone else who is unlikely to appreciate it.

Ideally, it should hardly be possible to detect where a fire has been if the turf has been carefully cut, watered, and replaced.

See also paragraph (5) below.



STANDARD ENGLISH HERITAGE 'GROUND LEVEL' FIRE, WHERE ALLOWED

5) Use of materials on site

All materials eg stones, bricks etc, must be brought onto site. No materials from the site must be used! A fallen stone that looks "abandoned" may well be due to be reinstated during routine maintenance so don't use it. Bring in your own stones or bricks for making open fires, etc: these are easily obtainable from garden centres or builders' merchants: choose them carefully to minimise weight during transportation. If using brick, try to obtain old ones rather than brand new - they look so much better.

Usually fallen branches/twigs etc may be used for firewood but in the case of large logs, check first with the EH Event Manager. It would make things a lot easier all round if your group arranged for firewood to be brought in.

If for some reason you are unable to provide your own materials (eg straw), give the EH Event Manager plenty of warning. He or she may be able to suggest local suppliers but as EH is so thinly-stretched when it comes to staff resources, please do not expect our staff to arrange supplies for you. Remember an average society has a lot of members, but an average EH site there are usually only a couple of hard pressed Custodians! So generally we'll only do so if you have no members within reach of the area and you cannot bring what you need with you.

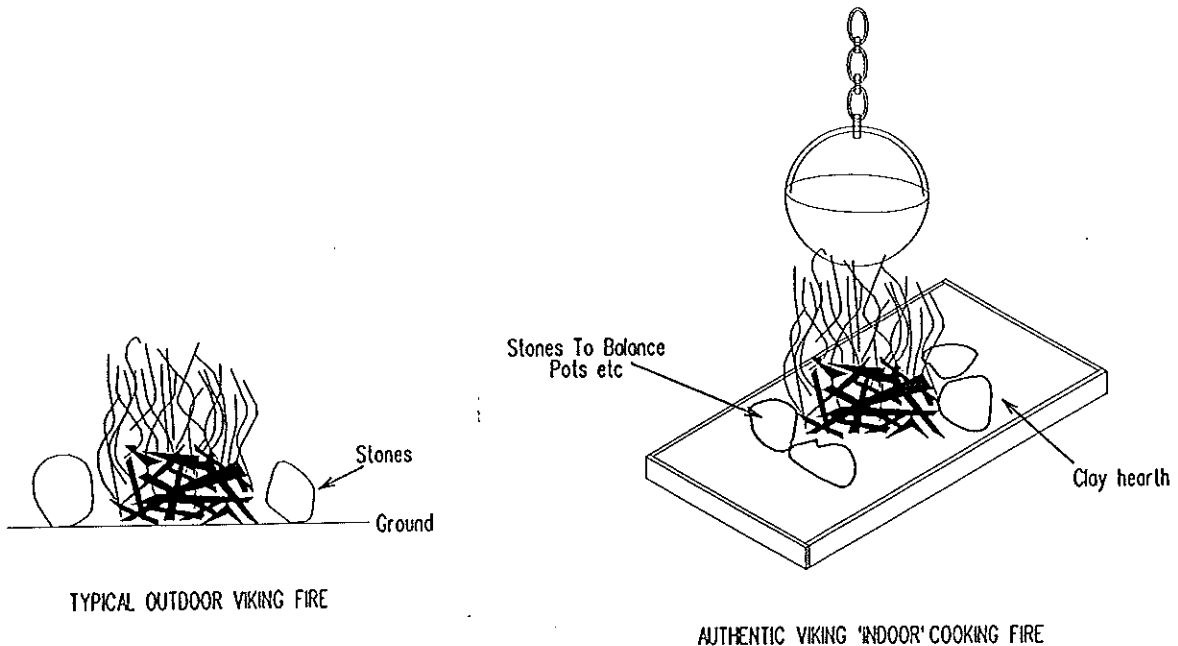
8) Naked Flames

Just one carelessly attended flame could destroy a priceless building. **NEVER** use naked flames inside buildings (unless of all stone or brick) or where there is any risk of fire (eg inside a small tent or anywhere with loose straw or hay scattered around).

Sometimes the wooden parts of historic buildings are treated with preserving chemicals that may prove inflammable, so never take any risks.

Candle lanterns should always be kept closed.

Well that is the relevant excerpts from the English Heritage Guidelines, so how do we follow them and still have reasonably authentic looking fires?



We must first ask ourselves 'what did the fires look like in the 10th century', obviously, a lot of fires were your common or garden bonfire type fire, with maybe a few stones around the edge to contain the embers. but if we look closer, more permanent fires such as those inside houses were built up, above ground level, with a fire bed of clay or soil in a wooden frame, once again with stones positioned to aid cooking, ie for placing pots pans and skillets over the flame.

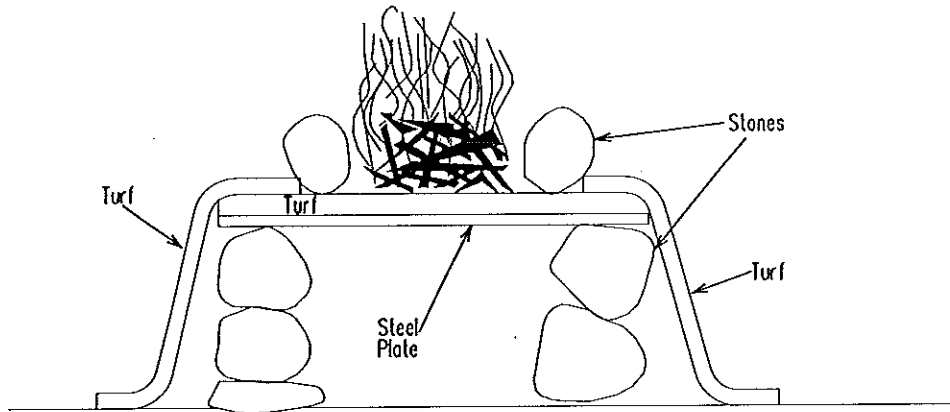
If we look at specialised fires such as the blacksmiths forge, then in these cases, for convenience of working, the height of the fire above the ground is raised to a level to avoid undue bending.

There is evidence that fire grates were used, probably to raise the fire off of the ashes, and to allow free flow of air to the fire, helping it to burn.

So with this in mind what can we do to comply with (or exceed) English Heritage's rules on fires, our main aim being to avoid the heat of the fire penetrating to the grass beneath. Several options come to mind:-

1. The raised bonfire.

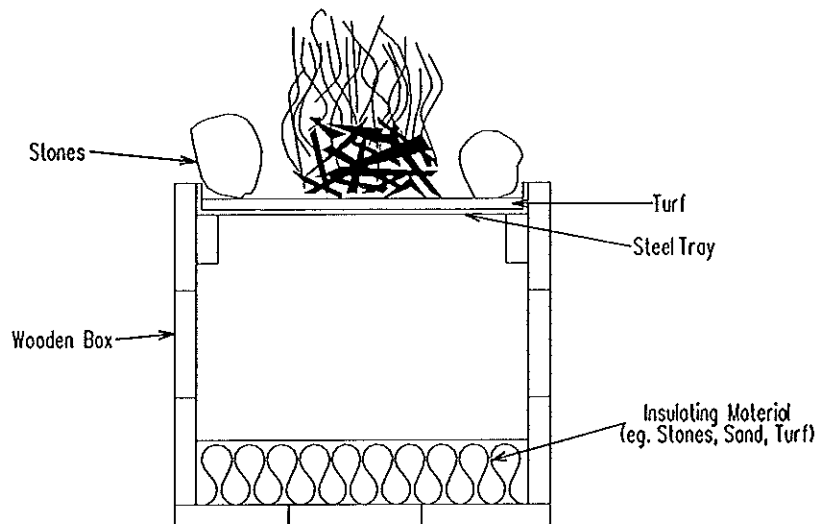
This is the basic as per EH guidelines fire, a steel plate is raised above the ground by about 10" to 12" on stones or turfs or whatever fireproof and heatproof materials are available, a decorative border of stones is put around the edge, and the fire site is ready. The sides of this can be hidden by placing turfs around the sides.



AUTHENTIC FIRE 'RAISED BONFIRE' TYPE

2. The wooden box fire.

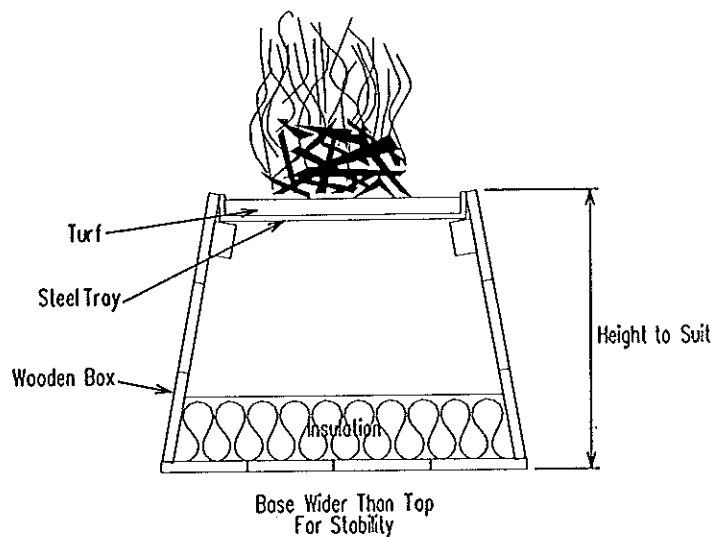
Made to simulate the home hearth fire, a wooden box is constructed about 12" high and of whatever dimensions you would like your fire to be, allowing space around the edges so that the wood of the box is not subjected to the flames, this has your steel plate mounted just inside the top, and covered with turf, clay or soil to hide it. A few stones can be arranged for convenience of balancing pans etc. The box should have a bottom on it, which can be lined with turf or filled with gravel or sand to prevent heat transference.



TYPICAL 'WOODEN BOX' TYPE FIRE

3. The Industrial fire.

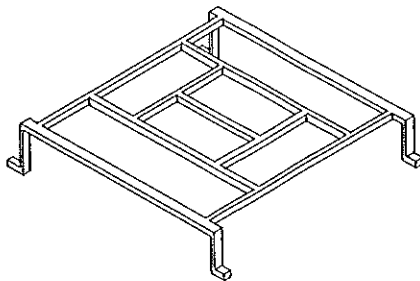
This is your average blacksmiths forge fire. Built on a similar principle as the wooden box fire, the only difference being that it is raised to a comfortable working height. When constructing this sort of fire, make certain that the structure is stable and cannot be knocked over in any way. Also take note that a blacksmiths fire will be burning at much higher temperatures, so the steel plate and insulating materials will need to be thicker.



TYPICAL RAISED 'INDUSTRIAL' TYPE FIRE

A point worth noting is that if you look at your average fire, you will notice that no matter how hard you try, some burning embers or bits of log always manage to escape, and these leave scorched patches where they land. So to avoid this, if you have any spare turfs, lay them around the edges of the area containing the fire, so that they get scorched, not the grass.

A fire grate is a good idea as its use enables us to partly disguise anything underneath, if for example the fire is not yet lit and there are no ashes to cover your steel plate, then a fire grate with a pile of unlit logs gives a better appearance than a bare steel plate.

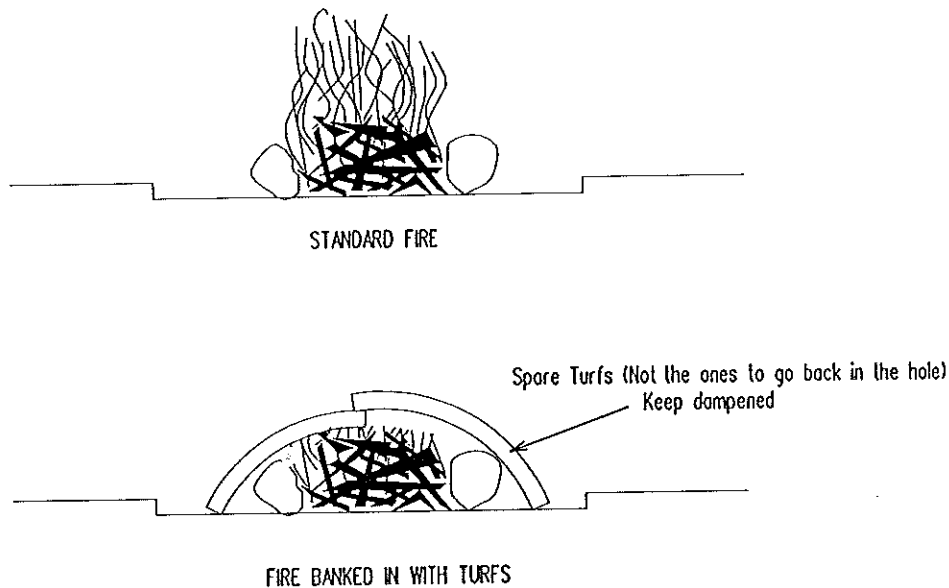


FIRE GRATE / POT STAND

On the rare occasions that we are allowed to lift turfs and have a proper fire, it is a must that we leave the area as we found it, with no noticeable scorching around the edges of the area that the fire was in. to ensure this:

1. Make sure that the area cut is about half again as big as the fire you are going to build.
2. Keep the lifted turfs watered so that they are in good condition to replace.
3. Place stones around the fire area, inside the edge of the area turfs have been removed from, to keep the un-lifted edges getting burned.
4. Cool the area of the fire before replacing the turfs, then make sure that they are replaced, levelled, and then water them in to help the turf to re grow.

If you wish to keep your fire going all night unattended, one way to do this is to bank the fire up, by covering it with turfs, thus excluding the majority of the air and causing the fire to burn through the wood available to it, at a slower rate. You will find that come morning, you will be able to uncover it and you should have enough embers left to get your fire going in quite a short time. (this also stops it getting put out if it rains in the night).



Fuel:-

The main fuel available was wood, most fires would only have been as large as necessary to the use that they were being put, ie unless the fire was also being used for heating purposes, it would only have been large enough to heat one cauldron for example. This was because, all wood for fires had to be gathered. Brushwood would have been used extensively, as would shavings, offcuts and waste from other uses of wood. Large fires would have been limited to celebrations and for heating.

In the climes where trees were less abundant, peat would have been used (much as it still is in parts of Scotland & Ireland today).

Charcoal production is a time consuming process, so it would only have been used for the processes that needed charcoal, such as smelting, smithing, etc.

Where turfs are made available, please remember to only take the minimum necessary, as nowadays in the Living History, there are a lot more people, who wish to have fires. Also before setting up and lighting fires, always check to see if there are any limitations on the number of fires allowed, (see the senior living history officer for details).

As a final point, the society has fire extinguishers at major shows, and these are available in the living history, If you are in charge of a fire or are left in charge for a short time, make sure that you are informed where the nearest fire extinguisher is located, or if there are no extinguishers handy, Fill a bucket or any other container with water and keep it close by for emergency use, (you will probably need it at the end of the weekend anyway to cool down your steel plate), It is better to have water on hand, than to find that when you need it, there is a half mile walk to get it.

Anglo-Saxon Female Costume.

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

This short article is primarily designed to inform the reader of the style of Anglo-Saxon female costume and be a companion piece to that already submitted on male costume.

Female vestments pose a question to the student of costume in that women are far less depicted in Anglo-Saxon art than their male counterparts. Those women who are illustrated are evidently of high status, so there is a lack of evidence for the everyday costume. And finally that the illustrator would most certainly have been a scholarly monk, who was forbidden to have dealings with women, and therefore perhaps naive about women's fashion. The details are scanty and the only facts which may be gleaned come from long hours of patient study in libraries and collections. In view of these difficulties what is written below is not as definitive as any article on male costume, there are far too many gaps in our knowledge. But it is hoped that it may inform and even promote further study on the subject of costume. As with my previous article, the vestments detailed below apply only to Anglo-Saxons and should not be used as a guide to a Viking style of dress.

Female attire in the Anglo-Saxon period may be summarised in the following description, and it may be observed that the terms for the costume are similar to that used to describe the male garments. The Kirtle or Gown is worn over the undershift, a plain floor or ankle length garment of linen. The Kirtle proper is likewise ankle or floor length, made of linen or silk or wool. Over these garments is often observed the overtunic (Roc), of linen, silk or wool. Unlike Viking dress there is no apron nor pairs of shoulder brooches on any Anglo-Saxon depiction. A cloak, probably wool with a fur or fleece lining would be fastened at the neck by a large round brooch. The head would be covered with a brightly coloured headcloth, held in place by a circlet or pins. Hose or stockings are presumably worn but never depicted, the tunic being long covers all beneath except for (sometimes) the extreme hem of the shift. Finally Anglo-Saxon women are most often depicted wearing shoes and not boots.

The Anglo-Saxon Tunic/Gown .

Length.

A long, flowing, ankle length dress usually obscured in the illustrations by the Roc. Sometimes referred to in sources as Gwn; (W having a long sound thereby producing GOWN)

Neck shape.

This is invariably obscured by the presence of the head cloth, however we may surmise that it is not dissimilar to that seen on male tunics.

- 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.

In shape the sleeve is observed to Taper down its length becoming Close fitting at the wrist. The cuff is often shown to be embroidered as a wide band, potentially of applied silk in the richest garments. The sleeve was constructed to be longer than the arm, demonstrated by the observed puckers at the wrist/forearm, above the decorated band.

Decoration.

This was in the form of embroidery at the neck, hem, sleeves and on the garment itself, the beauty of the embroidery on Anglo-Saxon garments was famed throughout Europe. Once more there is little evidence that tablet braid was used to decorate Anglo-Saxon costume except on perhaps the poorest of garments. The embroidery was executed in silks, gold and silver wires and sometimes precious stones, in patterns of diamonds, circles with infill, flowing designs or stylised floreate depictions. There is

little doubt that women's costume was as rich as that worn by the men. Yarwood (1979. P.42), offers the following passage.

" Knowledge of the art of Embroidery was developing: Brightly coloured wools, and gold and silver thread traced border designs on the edges of the majority of garments; the most popular motifs were circles, squares, dots, and less commonly, floral patterns."

The colours of the Anglo-Saxon costumes assumed brilliant hues of a variety of bright colours, this as is often quoted by all who have observed an illuminated manuscript or the remains of the Cuthbert stole, is most prevalent amongst the affluent noble class. Prevailing colours which have been noticed on depictions, from surviving scraps or which are mentioned in texts, are red, green, yellow, purple, blue. Yarwood suggests that white was a colour which only the rich could afford to wear, whilst the sombre more natural colours were the hallmark of the lower classes.

The Roc.

The Roc was an overdress which apparently reached almost to the length of the gown, but as Cunnington (1969) observes, it was pulled up at the front and tucked into a Girdle, a wide sash of the same colour as the garment. Being thus, it gives the student a glimpse of the kirtle decoration beneath, and when worn would have demonstrated the richness of both garments decoration, a statement of social position.

Sleeves.

The sleeves on the Roc are usually observed to be loose from the shoulder to the forearm, where a band of decoration would edge the garment. The folds of the gown beneath would be clearly visible together with the decoration at the cuff. Alternatively it can be observed that the forearm end of the sleeve widens quite considerably and is observed to hang open to a distance of 20 to 30 cm beneath the arm. In this form we can observe the beginnings of the fashion which culminated in the grossly exaggerated sleeves of the later 12th century.

Decoration.

Like the Kirtle beneath, the Roc was decorated at hem, sleeves and on the garment itself. Although constantly hidden by the head covering, the neck was also undoubtedly decorated in the styles detailed above.

Materials.

We must assume that the observed rules for male dress also apply to the females. Therefore the materials used would be Linens and silks, using finely woven wool 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.

The Cloak.

The Cloak or Mantle is similar to that of the men, rectangular in shape, decorated over its surface and fastened at the neck., however Yarwood (1979) attests that it is longer, and (P. 40):

" Often trailing the ground at the back when worn by a lady of rank."

Cunnington (1969) also asserts the presence of a cloak or mantle which is of one piece, having a hole in the centre through which the head passes, similar to a "Poncho". This is also asserted to be a high status garment worn only by the nobility. This garment is also referred to by Yarwood who gives the following description, (1979. P. 40.):

"Sometimes it was fastened by cords across the chest, otherwise a hole was made for the head near one edge, with part of the material covering the chest and shoulders whilst the rest hung to ankle length at the back. Folds of the cloak could be used as a head-covering, comparing with the Roman Palla."

There are references to cloaks being lined with both fleece and furs, or of being lined with a different colour. There are also references to them being highly decorated, both at the borders and over their entirety.

There are two distinct lengths to the cloak of the period. The first reaches to the ankle in a voluminous wrap, whilst the second, much shorter reached to the backside. Charlemagne is known to have disapproved of the fashion of the shorter cloak, for they did not keep his backside warm when attending to a call of nature.

The Headgear.

On almost all the illustrations of Anglo-Saxon women, the head is invariably covered. This is not by a Wimple as some would force us to believe, but by a fine cloth of linen or silk, of rich colour and embroidered at least on the edges, worn in a variety of ways. De Courtais (1988. P 11) informs the reader that.

"No Saxon women ever revealed her hair. Whatever her rank her hair and neck were at all times heavily swathed in the folds of the Haefods-Ragel or Head Rail."

- A. The wrap, rectangular in shape is, according to De Courtais(1988), fastened at one shoulder, draped over the head, around the neck and falls down the back. This is the common form of a *HEAD RAIL*.
- B. The wrap fits loosely around the head and the neck and has ribbons or embroidered bands trailing down the body to knee length. An elaborate form of the above garment, seen on the illustration of Pompa, or Superbia.
- C. A veil leaving the neck free, draped over the head, flowing down the back and fastened by decorated pins or a circlet of metal at the crown.

The table above refers also is indicative of a social hierarchy, the noblest would wear type C, whilst the poorest would wear type A. Most often, the above head covering garment, when worn by women of high status would have been adorned by a metal circlet of precious metal to hold it in place. This was possibly encrusted with gems. These head-bands by the tenth century had become objects of portable wealth, and it is observed in the wills of that period that gold head-bands were divided between the recipients of rich female benefactors. Dodwell comments (1982. P.174-5.)

"The richness of Anglo-Saxon attire is most uncompromisingly seen in the head-bands of women of wealth."

Footwear.

There is little evidence for the footwear in illustrations, however the archaeology of wet sites like Coppergate in York has provided examples of the types of shoes which were being worn. Women do not seem to wear Boots but have turn shoes of similar pattern to the male equivalent. There are references however which tell of shoes of red, black, green and blue in addition to the usual brown, and archaeology has provided a very few examples of decorated (impressed design) shoes.

I hope that the above has provided at least an insight into the costume of the women of Anglo-Saxon England in the 9 - 11th centuries. I hope that the reader can perceive in this short account that the Saxon costume is at variance with what is usually perceived as re-enactment female costume, which is invariably Viking in style. I also hope that this article may encourage others to take up the gauntlet to study and publish articles on Anglo-Saxon/Viking dress.

Bibliography.

- Bradfield, N. 1970. *Historical Costumes of England 1066 - 1968.* George. G. Harrap & Co.
- Brooke, I. 1968. *A History Of English Costume.* Methuen & Co.
- Campbell, J. 1992. *The Anglo-Saxons.* Phaidon Press.
- Cunnington, P. 1971. *Your Book of Medieval & Tudor Costume.* Faber.
- & Cunington, C. W. 1969. *Handbook of English Mediaeval costume.* Faber.
- & Beard, C. 1976. *A Dictionary Of English Costume 900 - 1900.* Adam & Charles Black
- & Lucas, C. 1976. *Occupational Costume in England. From the 11th century to 1914.* A & C Black.
- De Courtais, G. 1988. *Womens Headress and Hairstyles.* Batsford
- Dodwell, C.R. 1982. *Anglo-Saxon Art. A new perspective.* Manchester University Press
- Houston, M.G. 1950. *Medieval Costume in England & Franc. A Technical History of Costume.* Adam & Charles Black.
- Humble, R. 1980. *The Saxon Kings.* George Wiedenfield and Nicholson Ltd
- Kelly, F.M &Schware, R. 1972. *A Short History of Costume & Armour 1066-1800.* David & Charles Ltd.
- Laver, J. 1979. *A Concise History of Costume.* Thames & Hudson.
- Savage, A. 1982. *The Anglo- Saxon Chronicles.* BCA. London.
- Yarwood, D. 1979. *English Costume. From the Second Century B.C. to the present day.* Batsford.



CHAPTER · TEN

A MISCELLANY OF PRODUCTS

THE number of products fashioned from small round wood is seemingly endless, because coppice workers have increasingly had to innovate in order to dispose of all their wood. Producing a range of products has never been more important than today, when so many of the customary markets are at a low ebb.

In this chapter we shall consider first the way some of the less obvious commodities are made using methods that you can easily adapt to make other novel or original artefacts, then material you can prepare for other craftsmen, and finally how to dispose of the cordwood and offal from the cut.

FROM TENT PEGS TO WITNES

TENT PEGS

Over fifty million tent pegs were produced during the last war, and cleft wooden pegs still sell in hundreds of thousands each year to the services, campers and marquee erectors, mainly because they grip the ground better than metal pegs. Sizes vary from 150mm(6in) to 610mm(2ft), although the basic pattern (fig. 117) remains similar. Ash and chestnut poles

of at least 150mm(6in) diameter make the best.

You will need saw, froe, draw-knife and a sit-on shaving horse (drawing horse) in order to make pegs (fig. 118). Cut your roundwood to the length of peg required, discarding any knotty dog-legs, and then split it radially into segments sized for the peg, i.e. about 19mm ($\frac{3}{4}$ in) thick at the circumference for a 300mm (12in) peg. Shave back the feather edge until it is about 6mm ($\frac{1}{4}$ in) thick, and at a point about one quarter the total length from one end, make a saw cut 19mm ($\frac{3}{4}$ in) deep and angled as shown to form the top of the notch (fig. 117a). Now complete the shaping of the peg using horse and knife. Shave a nice curve back from the centre of the blade to the base of the notch cut, chamfering the edges for smoothness; shape the bottom half of the blade to a point, leaving a 3mm ($\frac{1}{8}$ in) square tip; and then curve the head back from the notch and chamfer it, to avoid it splitting when driven (fig. 117). Stack your finished pegs two by two to season.

LATHES AND WATTLE RODS

Small wood has been used for centuries in house building either as round wattle rods fitted between the beams of timber framed houses to

Anglo-Saxon Female Costume.

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

This short article is primarily designed to inform the reader of the style of Anglo-Saxon female costume and be a companion piece to that already submitted on male costume.

Female vestments pose a question to the student of costume in that women are far less depicted in Anglo-Saxon art than their male counterparts. Those women who are illustrated are evidently of high status, so there is a lack of evidence for the everyday costume. And finally that the illustrator would most certainly have been a scholarly monk, who was forbidden to have dealings with women, and therefore perhaps naive about women's fashion. The details are scanty and the only facts which may be gleaned come from long hours of patient study in libraries and collections. In view of these difficulties what is written below is not as definitive as any article on male costume, there are far too many gaps in our knowledge. But it is hoped that it may inform and even promote further study on the subject of costume. As with my previous article, the vestments detailed below apply only to Anglo-Saxons and should not be used as a guide to a Viking style of dress.

Female attire in the Anglo-Saxon period may be summarised in the following description, and it may be observed that the terms for the costume are similar to that used to describe the male garments. The Kirtle or Gown is worn over the undershift, a plain floor or ankle length garment of linen. The Kirtle proper is likewise ankle or floor length, made of linen or silk or wool. Over these garments is often observed the overtunic (Roc), of linen, silk or wool. Unlike Viking dress there is no apron nor pairs of shoulder brooches on any Anglo-Saxon depiction. A cloak, probably wool with a fur or fleece lining would be fastened at the neck by a large round brooch. The head would be covered with a brightly coloured headcloth, held in place by a circlet or pins. Hose or stockings are presumably worn but never depicted, the tunic being long covers all beneath except for (sometimes) the extreme hem of the shift. Finally Anglo-Saxon women are most often depicted wearing shoes and not boots.

The Anglo-Saxon Tunic/Gown .

Length.

A long, flowing, ankle length dress usually obscured in the illustrations by the Roc. Sometimes referred to in sources as Gwn; (W having a long sound thereby producing GOWN)

Neck shape.

This is invariably obscured by the presence of the head cloth, however we may surmise that it is not dissimilar to that seen on male tunics.

- 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.

In shape the sleeve is observed to taper down its length becoming close fitting at the wrist. The cuff is often shown to be embroidered as a wide band, potentially of applied silk in the richest garments. The sleeve was constructed to be longer than the arm, demonstrated by the observed puckers at the wrist/forearm, above the decorated band.

Decoration.

This was in the form of embroidery at the neck, hem, sleeves and on the garment itself, the beauty of the embroidery on Anglo-Saxon garments was famed throughout Europe. Once more there is little evidence that tablet braid was used to decorate Anglo-Saxon costume except on perhaps the poorest of garments. The embroidery was executed in silks, gold and silver wires and sometimes precious stones, in patterns of diamonds, circles with infill, flowing designs or stylised floreate depictions. There is

little doubt that women's costume was as rich as that worn by the men. Yarwood (1979. P.42), offers the following passage.

" Knowledge of the art of Embroidery was developing; Brightly coloured wools, and gold and silver thread traced border designs on the edges of the majority of garments; the most popular motifs were circles, squares, dots, and less commonly, floral patterns."

The colours of the Anglo-Saxon costumes assumed brilliant hues of a variety of bright colours, this as is often quoted by all who have observed an illuminated manuscript or the remains of the Cuthbert stole, is most prevalent amongst the affluent noble class. Prevailing colours which have been noticed on depictions, from surviving scraps or which are mentioned in texts, are red, green, yellow, purple, blue. Yarwood suggests that white was a colour which only the rich could afford to wear, whilst the sombre more natural colours were the hallmark of the lower classes.

The Roc.

The Roc was an overdress which apparently reached almost to the length of the gown, but as Cunnington (1969) observes, it was pulled up at the front and tucked into a Girdle, a wide sash of the same colour as the garment. Being thus, it gives the student a glimpse of the kirtle decoration beneath, and when worn would have demonstrated the richness of both garments decoration, a statement of social position.

Sleeves.

The sleeves on the Roc are usually observed to be loose from the shoulder to the forearm, where a band of decoration would edge the garment. The folds of the gown beneath would be clearly visible together with the decoration at the cuff. Alternatively it can be observed that the forearm end of the sleeve widens quite considerably and is observed to hang open to a distance of 20 to 30 cm beneath the arm. In this form we can observe the beginnings of the fashion which culminated in the grossly exaggerated sleeves of the later 12th century.

Decoration.

Like the Kirtle beneath, the Roc was decorated at hem, sleeves and on the garment itself. Although constantly hidden by the head covering, the neck was also undoubtedly decorated in the styles detailed above.

Materials.

We must assume that the observed rules for male dress also apply to the females. Therefore the materials used would be Linens and silks, using finely woven wool 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.

The Cloak.

The Cloak or Mantle is similar to that of the men, rectangular in shape, decorated over its surface and fastened at the neck., however Yarwood (1979) attests that it is longer, and (P. 40):

" Often trailing the ground at the back when worn by a lady of rank."

Cunnington (1969) also asserts the presence of a cloak or mantle which is of one piece, having a hole in the centre through which the head passes, similar to a "Poncho". This is also asserted to be a high status garment worn only by the nobility. This garment is also referred to by Yarwood who gives the following description, (1979. P. 40.):

"Sometimes it was fastened by cords across the chest, otherwise a hole was made for the head near one edge, with part of the material covering the chest and shoulders whilst the rest hung to ankle length at the back. Folds of the cloak could be used as a head-covering, comparing with the Roman Palla."

There are references to cloaks being lined with both fleece and furs, or of being lined with a different colour. There are also references to them being highly decorated, both at the borders and over their entirety.

There are two distinct lengths to the cloak of the period. The first reaches to the ankle in a voluminous wrap, whilst the second, much shorter reached to the backside. Charlemagne is known to have disapproved of the fashion of the shorter cloak, for they did not keep his backside warm when attending to a call of nature.

The Headgear.

On almost all the illustrations of Anglo-Saxon women, the head is invariably covered. This is not by a Wimple as some would force us to believe, but by a fine cloth of linen or silk, of rich colour and embroidered at least on the edges, worn in a variety of ways. De Courtais (1988. P 11) informs the reader that.

“No Saxon women ever revealed her hair. Whatever her rank her hair and neck were at all times heavily swathed in the folds of the Haefods-Ragel or Head Rail.”

- A. The wrap, rectangular in shape is, according to De Courtais(1988), fastened at one shoulder, draped over the head, around the neck and falls down the back. This is the common form of a *HEAD RAIL*.
- B. The wrap fits loosely around the head and the neck and has ribbons or embroidered bands trailing down the body to knee length. An elaborate form of the above garment, seen on the illustration of Pompa, or Superbia.
- C. A veil leaving the neck free, draped over the head, flowing down the back and fastened by decorated pins or a circlet of metal at the crown.

The table above refers also is indicative of a social hierarchy, the noblest would wear type C, whilst the poorest would wear type A. Most often, the above head covering garment, when worn by women of high status would have been adorned by a metal circlet of precious metal to hold it in place. This was possibly encrusted with gems. These head-bands by the tenth century had become objects of portable wealth, and it is observed in the wills of that period that gold head-bands were divided between the recipients of rich female benefactors. Dodwell comments (1982. P.174-5.)

“The richness of Anglo-Saxon attire is most uncompromisingly seen in the head-bands of women of wealth.”

Footwear.

There is little evidence for the footwear in illustrations, however the archaeology of wet sites like Coppergate in York has provided examples of the types of shoes which were being worn. Women do not seem to wear Boots but have turn shoes of similar pattern to the male equivalent. There are references however which tell of shoes of red, black, green and blue in addition to the usual brown, and archaeology has provided a very few examples of decorated (impressed design) shoes.

I hope that the above has provided at least an insight into the costume of the women of Anglo-Saxon England in the 9 - 11th centuries. I hope that the reader can perceive in this short account that the Saxon costume is at variance with what is usually perceived as re-enactment female costume, which is invariably Viking in style. I also hope that this article may encourage others to take up the gauntlet to study and publish articles on Anglo-Saxon/Viking dress.

Bibliography.

- Bradfield, N. 1970. *Historical Costumes of England 1066 - 1968.* George. G. Harrap & Co.
- Brooke, I. 1968. *A History Of English Costume.* Methuen & Co.
- Campbell, J. 1992. *The Anglo-Saxons.* Phaidon Press.
- Cunnington, P. 1971. *Your Book of Medieval & Tudor Costume.* Faber.
- & Cunington, C. W. 1969. *Handbook of English Mediaeval costume.* Faber.
- & Beard, C. 1976. *A Dictionary Of English Costume 900 - 1900.* Adam & Charles Black
- & Lucas, C. 1976. *Occupational Costume in England. From the 11th century to 1914.* A & C Black.
- De Courtais, G. 1988. *Womens Headress and Hairstyles.* Batsford
- Dodwell, C.R. 1982. *Anglo-Saxon Art. A new perspective.* Manchester University Press
- Houston, M.G. 1950. *Medieval Costume in England & Franc. A Technical History of Costume.* Adam & Charles Black.
- Humble, R. 1980. *The Saxon Kings.* George Wiedenfield and Nicholson Ltd
- Kelly, F.M &Schware, R. 1972. *A Short History of Costume & Armour 1066-1800.* David & Charles Ltd.
- Laver, J. 1979. *A Concise History of Costume.* Thames & Hudson.
- Savage, A. 1982. *The Anglo- Saxon Chronicles.* BCA. London.
- Yarwood, D. 1979. *English Costume. From the Second Century B.C. to the present day.* Batsford.

Anglo-Saxon Male Costume.

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

This piece is submitted as a conclusion to the previous article on male Anglo-Saxon costume, "Anglo-Saxon tunics. a brief study.", and is intended to finish the description of male Anglo-Saxon costume in the 9 to 10th Centuries. As the topic of tunics has been covered in the previous article, I do not intend to duplicate the text, but rather complement it by expanding the topic to cover the other elements which make the Anglo-Saxon costume so distinctive.

The Roc.

The Roc was a large, loose fitting, overtunic which was made of linen, silk or wool, and like the tunic beneath, was decorated in a assortment of ways and styles. The Roc is usually depicted as being of slightly shorter length than the tunic beneath, thus revealing the elaborate decoration on both garments, which was presumably a deliberate action to demonstrate one's wealth and status.

Length.

These overtunics are observed to have both a long and a short form, both of which conform to the outward show of status idea above. The length of the tunic is presumably the key by which the Roc is defined. A tunic Short in length, would necessitate a Roc of slightly shorter length. Therefore with a short Knee length tunic, the Roc should be at the length of mid thigh to reveal the decoration on the hem of the tunic. Let us not forget the other form of the Anglo-Saxon tunic, the long, flowing, ankle length, possibly ceremonial garment. Here too the same laws apply, the Roc would end at the height of the calf.

In both forms the garment, like the tunic where depicted, would be gathered at the waist by the sash.

Neck shape.

where visible and not obscured by the cloak, the garment is observed to have a slit at the front, which is usually rectangular or triangular in shape, edged in linen or silk and decorated with embroidery. The neck would be fastened in the richest examples with a single round brooch, or in the poorer, presumably by thonging or a pin.

Sleeves.

Sleeves are mostly loose as is expected with an overgarment, the sleeve may in later garments hang more open at the cuff giving a bell-end appearance. The Sleeves could be long, to the mid fore arm, or shorter to the elbow or a little above. In both forms the sleeve is decorated by embroidery at the cuff, and often by embroidery on the whole sleeve, much as the tunic beneath.

Decoration.

Like the tunic, this was in the form of embroidery at the neck, hem, sleeves and on the garment itself. Dodwell (1982 P.179) comments upon the splendour of these garments.

"When during the eighth century Anglo-Saxon men were imprisoned in Syria, they were favoured with visits from the local people, who had come not to sympathise with the hardness of their plight but to admire the beauty of their clothes."

The decoration on the garment takes most often the form of stylised flowers, diamonds and circles and bands of Trewiddle or Winchester style embroidery. There is little evidence that tablet braid was used to decorate Anglo-Saxon costume except on perhaps the poorest of garments. The embroidery was executed in silks, gold and silver wires and sometimes precious stones.

Materials

Wool was the material for the peasantry whilst the nobles utilised Linens and silks, using fine wool for winter garments. Fur was also occasionally referred to as being made into garments, and as the Roc was a garment for the colder weather, it should be only natural to expect some of these were of skins for the warmth they impart. Dodwell (1982. P.173.) comments upon the existence of fur robes.

"It was natural that, in a northern climate, animal skins and furs should be worn by both sexes. An otter skin robe is referred to in the eighth century, and a gown which may be of badger skin is mentioned in the tenth."

Trousers/Hose.

The study of Anglo-Saxon legwear poses particular problems, for the majority of the garments are obscured by the tunic, the cloak and leg bindings. The commonest observed form of legwear seems to be a close fitting trouser or hose. An example of this is to be found in Humble (1980). P.15. Here in a depiction of St. Cuthbert appearing before King Alfred much detail of costume may be observed, especially of the legwear. Cuthbert is depicted barefoot which allows a rare opportunity to see the Trousers/hose at the lower end. The hose are close fitting to the leg, and end around the ankle where they appear turned-up, the implication being that like the sleeve of the tunic they are constructed longer than the leg and ruffled as the whims of fashion dictated. Being the length of the ankle, on most illustrations the detail is lost as the hose fits inside the top of the shoe, or is covered by a stocking, bindings or a sock..

Also using Humble (1980, P.167), we can observe the scene of Canute & Emma at New Minster. The King demonstrating the Anglo-Saxon tunic with decorated cuffs and neck is also wearing hose and a pair of stockings or leg bindings to the top of the calf, which have a decorated band at the top. This would have been fastened with the hooked tags which are relatively common in the archaeological record. Another example in the same source (P.150.) shows an 11th century king playing a harp. This is a particularly useful illustration to the student of costume, for the costume is particularly well illustrated in fine detail. On the legs the hose is bound by a lattice of leg bandages. Whilst all bound their legs with bindings, it appears that only royalty was allowed to cross bind in such a fashion.

Cunnington (1969.P.13) attests the existence of:

- A. Braies. Loose fitting breeches to the knee.
- B. Long Braies or trousers, loose to the ankle and bound with leg bandages to the knee.
- C. Socks/Stockings worn over the ends of the hose or long braies. Often depicted as embroidered at the top in a band of decoration. Presumably held up by hooked tags.

Whilst the socks or stockings are sometimes observed on the manuscript evidence, it is uncertain of the date when Braies enter the costume repertoire, though they are evident in depictions of the eleventh century. Long Braies seem to suggest a lower status in the wearer, whilst the lowest in society are frequently depicted as bare legged.

Materials.

Legware, as with the other garments, would be made from Linen or fine wool for the wealthy, whilst the poorer had coarse wool. There is little evidence to say exactly what would be worn if the weather became very cold, but a common sense approach suggests that layers of legware would be used.

The bindings would be of strips of fine wool or linen, dyed to bright colours and embroidered in the richest examples. Bindings are a signifier of social status.

The Cloak.

The Anglo-Saxon cloak took many forms during the 9 to 11th centuries. these may be summarised into the following groups.

- A. The long cloak. A heavyweight sub-rectangular cloak which was decorated at the borders, lined, and fastened at the shoulder or

the neck by ties or brooch.

This is the cloak which was of general purpose use throughout the period.

- B. The short cloak. A shorter version of the above which first found favour in Frankia, with the style coming to England around the early to mid tenth century.
- C. The short, rough peasant cloak.
- D. The lightweight, voluminous, highly decorated garment which is much depicted on court scenes. This is not a true cloak but a drape, often observed to be tucked into the sash and one can surmise that it was merely decorative in function.

Cunnington asserts (1969. P.22) that hooded cloaks were introduced at the end of the tenth century.

"Hooded Cloaks were introduced at the end of the century, worn chiefly by travellers or rustics, and made of wool or skins."

Materials.

The cloaks were made from dyed wool, with a contrasting colour lining of light wool or linen. There is a possibility that many cloaks for the winter were fur or fleece lined for extra warmth. The lightweight cloak for the court was of linen, very fine wool or perhaps silk for those of sufficient wealth and status. All the cloaks would be highly decorated in the richer examples and plain in the poorer. Dodwell (1982.P.179) relates the example of.

"A cloak that king Edgar gave to Ely, so laden with gold embroidery that it looked like chain mail, was made into a chausible."

The decoration by embroidery in silks, gold and silver wire and precious gems was as evident on the cloaks as it was on the tunics. Whilst frequently observed as being shoulder fastened, there is some evidence to suggest that court cloaks were centre fastened and may indicate thereby a social rank evident to all within that society.

Hats & Hair.

Frequently depicted in the manuscripts is the Phrygian cap. This took forms ranging from the point being projected forwards to forms where it was conical. Most often depicted is the men being bareheaded. Cunnington (1969) has categorised the hair styles thus.

"Young men wore thick hair waving back from the forehead and temples, sometimes with a short centre parting, to nape of neck or lower. Clean shaven face."

In the later period the Norman fashion of the short, even partially shaved head starts to appear in Anglo-Saxon society amongst the youths. Beards and moustaches were the domain of the elder in society, possibly indicating a social convention governing the sporting of whiskers. These beards were either straight or in some cases forked.

Finally a brief note about the colours of these garments. From the manuscript evidence and the rare survivals it is evident that the Anglo-Saxons were not drab in appearance. Colours appear to be chosen to contrast rather than to match, and these colours are bright and vivid. An Anglo-Saxon is analogous to a peacock, strutting about in his finery in an overt display of garish opulence, the higher the status, the finer the finery. Observed colours include red, yellow, green, blue, purple, white, brown, orange and black. It is therefore a shame that all the historian may see surviving are a few faded scraps of garments and some drab illuminations, when Anglo-Saxon society must have been so visually colourful.

Bibliography.

- Bradfield, N. 1970. *Historical Costumes of England 1066 - 1968.* George. G. Harrap & Co.
- Brooke, I. 1968. *A History Of English Costume.* Methuen & Co.
- Campbell, J. 1992. *The Anglo-Saxons.* Phaidon Press.
- Cunnington, P. 1971. *Your Book of Medieval & Tudor Costume.* Faber.
- & Cunington, C. W. 1969. *Handbook of English Mediaeval costume.* Faber.
- & Beard, C. 1976. *A Dictionary Of English Costume 900 - 1900.* Adam & Charles Black
- & Lucas, C. 1976. *Occupational Costume in England. From the 11th century to 1914.* A & C Black.
- Dodwell, C.R. 1982. *Anglo-Saxon Art. A new perspective.* Manchester University Press
- Houston, M.G. 1950. *Medieval Costume in England & Franc. A Technical History of Costume.* Adam & Charles Black.
- Humble, R. 1980. *The Saxon Kings.* George Wiedenfield and Nicholson Ltd
- Kelly, F.M &Schware, R. 1972. *A Short History of Costume & Armour 1066-1800.* David & Charles Ltd.
- Laver, J. 1979. *A Concise History of Costume.* Thames & Hudson.
- Savage, A. 1982. *The Anglo- Saxon Chronicles.* BCA. London.
- Yarwood, D. 1979. *English Costume. From the Second Century B.C. to the present day.* Batsford.

Womens Headress & Hairstyles.

De Courtais, G. 1988.

Batsford.

the head
omb with
sembling
were also



Fig. 1

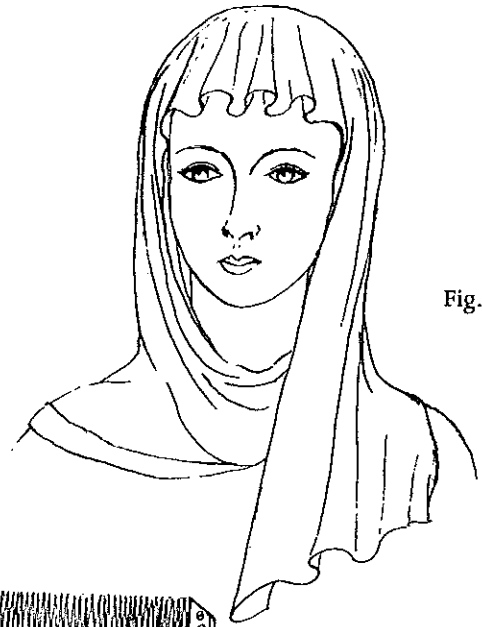


Fig. 2

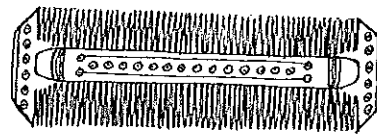


Fig. 3

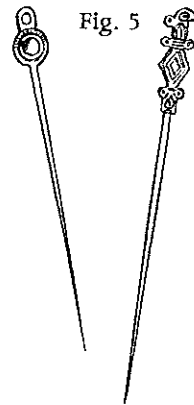
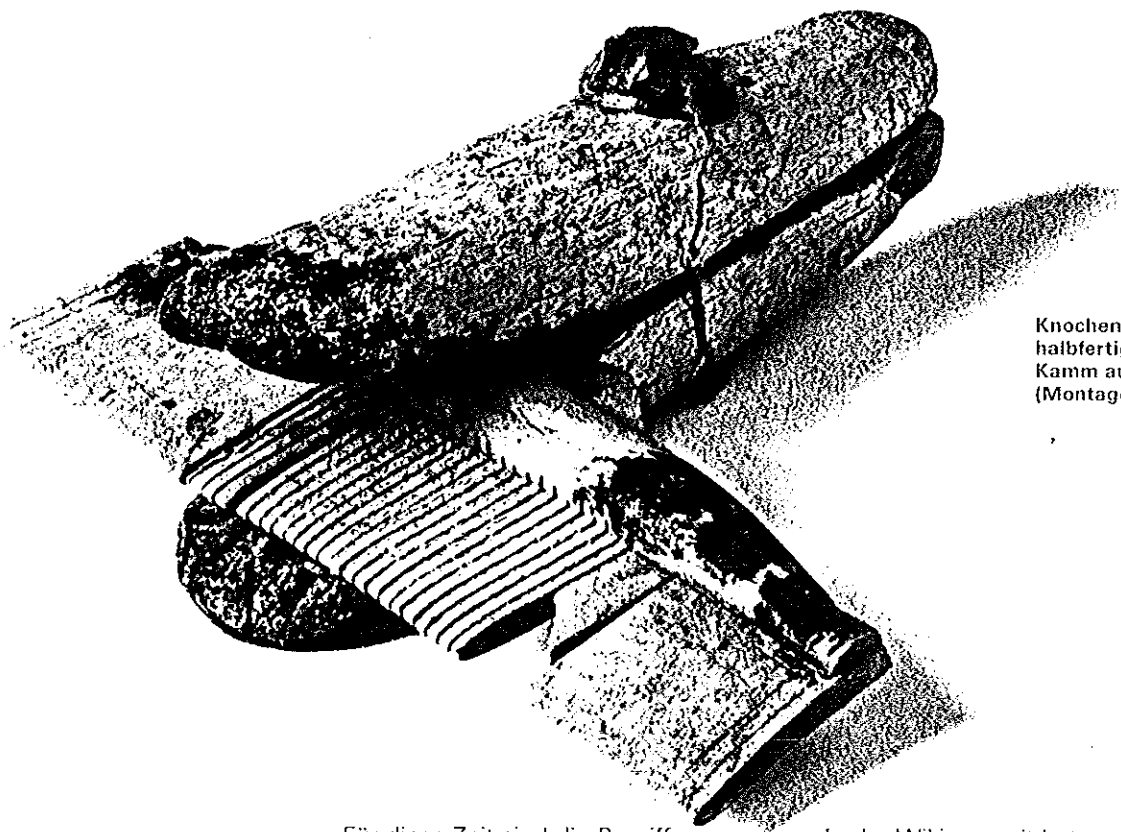


Fig. 5



Fig. 4



Knochenzwinge mit
halbfertigem
Kamm aus Geweih
(Montage).

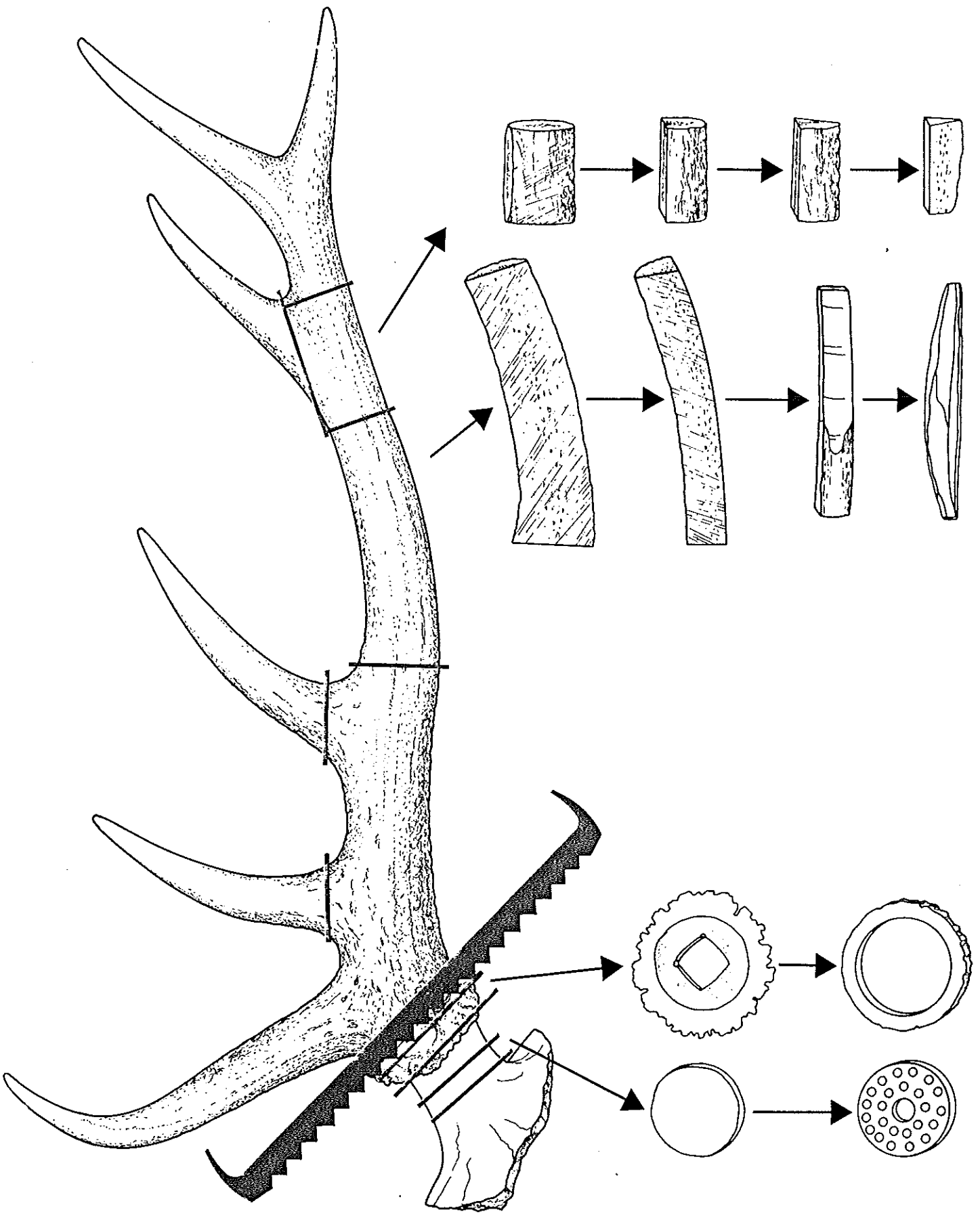
Handwerk

Handwerk ist ein wichtiges Element der Stadtwirtschaft. Dies gilt bereits für die frühe Stadt, wie Haithabu sie war. Jeder, der die Überreste handwerklicher Tätigkeit im Fundgut von Haithabu betrachtet, kann sich selbst davon überzeugen. Fertigwaren wie Halbfabrikate, Rohmaterialien und Abfallprodukte, vielerlei Werkzeuge und Geräte haben die Archäologen ausgegraben und auch innerhalb der Siedlung die Stellen einiger handwerklicher Produktionsstätten erkennen können.

Die Entstehung von Städten in Nord-europa während der Wikingerzeit ist an eine Binnenwanderung der Bevölkerung vom Land in die Stadsiedlung geknüpft gewesen, und die Stadsiedlungen wuchsen im Mittelalter weiter durch Zuzug vom Lande. Damit wurde eine allmähliche Arbeitsteilung zwischen Stadt und Land eingeleitet. Während man sich hier darauf spezialisierte, Nahrungsmittelüberschuß zu produzieren, mit dem die Stadtbevölkerung versorgt werden konnte, bemühte man sich in der Stadt um die Herstellung spezieller Produkte, die man den ländlichen Haushalten verkaufen konnte: In der Stadt entstand ein immer spezialisierteres Handwerk.

Für diese Zeit sind die Begriffe „Handwerk“ und „Handwerker“ nicht immer eindeutig zu bestimmen. Nicht jeder handwerklich Tätige war damit bereits „Handwerker“. Vom häuslichen Handwerker forderte man ganz selbstverständlich ein breites handwerkliches Wissen und Können. Viele handwerkliche Arbeiten wurden im Rahmen der Hausgemeinschaft von ihren Mitgliedern ausgeführt, Textilherstellung und Töpferei u.a. von den Frauen ebenso wie von den Männern kleine und große Aufgaben des Alltags bis hin zum Hausbau – dies in einer Siedlung wie Haithabu eher ein alltägliches Werk. Alle Formen handwerklicher Betätigung innerhalb der geschlossenen Hauswirtschaft rechnen zum „Hauswerk“. Daneben bestand ein spezialisiertes Berufshandwerk, in dem lohnabhängige Handwerker ihre Tätigkeit zur Sicherung ihres Lebensunterhalts ausübten. Zwischen „Handwerk“ und „Hauswerk“ mag es in der Wikingerzeit noch eine dritte Form handwerklicher Tätigkeit gegeben haben. Im Hauswerk werden auch Produkte über den häuslichen Bedarf hinaus erzeugt worden sein, die als Waren für Handel und Markt eine Nebenerwerbsquelle darstellten (Subsistenzwirtschaft).

In der Wikingerzeit hat es neben Handwerkern, die an eine ortsfeste Werkstatt gebunden waren, auch Wanderhandwerker gegeben, die sich Arbeit und Arbeitsstätte erst suchen mußten oder aber gerufen wurden. Man nimmt an, daß sie spezialisierte Handwerker waren, die an ihrem jeweiligen Arbeitsort ein besonderes Marktbedürfnis befriedigten. Ihre Tätigkeit förderte vor allem die kulturelle Vereinheitlichung. Mit Sicherheit hat es in dieser Zeit aber häufig noch den „Allerköner“ gegeben, der mehrere Handwerkstechniken beherrschte und sie auch neben- oder nacheinander ausübte. Über die soziale Stellung der Handwerker ist wenig bekannt. Höchstwahrscheinlich richtete sie sich nach dem Grad ihrer Lohnabhängigkeit von der besitzenden Gesellschaftsschicht, für die sie produzierten. Wenn sie nicht wegen ihrer Kunstfertigkeit besonders gesuchte Kräfte waren, die vielleicht sogar am Königshof arbeiteten, dürften sie sozial unter den freien Bauern gestanden haben.



Bibliography.

- Bradfield, N. 1970. *Historical Costumes of England 1066 - 1968.* George. G. Harrap & Co.
- Campbell, J. 1992. *The Anglo-Saxons.* Phaidon Press.
- Cunnington, P. 1971. *Your Book of Medieval & Tudor Costume.* Faber.
- & Cunington, C. W. 1969. *Handbook of English Mediaeval costume.* Faber.
- Dodwell, C.R. 1982. *Anglo-Saxon Art. A new perspective.* Manchester University Press
- Houston, M.G. 1950. *"Medieval Costume in England & France." A Technical History of Costume.* Adam & Charles Black.
- Humble, R. 1980. *The Saxon Kings.* George Wiedenfield and Nicholson Ltd
- Laver, J. 1979. *A Concise History of Costume.* Thames & Hudson.
- Savage, A. 1982. *Saxon The Anglo-Chronicles.* BCA. London.
- Yarwood, D. 1979. *English Costume. From the Second Century B.C. to the present day.* Batsford.

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 Trehiddle 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.