

The Research behind the Wardrobe.



THL Abigale Kellogge
Álfrún ketta, OL
Lady Alita of Hartstone
Countess Anna Leigh
Artemius Andreas Magnus, OL
Lady Aurelie of Nithgaard
Chrestienne de Waterdene, OL
THL Cristina inghean Ghriogair
Cori Ghora, OL
Cynwyl MacDaire, OL
Elska á Fjárfelli, OL
Lady Etain ingen Ruaidri
Fredeburg von Katzenellenbogen, OL
Freiherr Fridrich Flußmüllner
Lady Genevieve O'Connor
THL Hrólfr á Fjárfelli
THL Lisette la bergière
Luceta DiCosimo, OL
Michelle DeBuyser
THL Moniczka Poznanska
Noble Rhys Penbras ap Dafydd
Rob 'Rayleon' Podkowa
THL Renata Rouge
Lord Robert of Ferness
Lord Snorri skyti Bjarnarson
THL Silvester Burchardt
Baroness Sybilla Detwyller
Lady Syele Pfeifferin

The Research behind the Wardrobe.

Coordinated by Elska á Fjárfelli, OL

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This collection of illustrations and sources is provided to give you a look behind the scenes into the development and production of the Royalty Wardrobe for the Summer Reign of Duke Sven Gunnarsson and Duchess Siobhán inghean uí Liatháin of the Sylvan Kingdom of Æthelmearc, AS52-53.

Our Challenge: by Royal Decree the request was made to create three wardrobes which would be plausible in 950-1050 AD based on Norse culture, and cultures with which the Norse would have been in contact; with minimal Kingdom heraldry. Additionally, for Pennsic Opening Ceremonies, one outfit was requested which emphasized Kingdom heraldry within a Norse design.

Our Goal:

Wardrobe I - an early Slavic outfit

This wardrobe was inspired by early Eastern European and Russian fashions, in specific as found in the grave field of the Volga Region. As many of the typical designs and jewelry choices, like the half moon temple rings, are from a later period, the biggest challenge was to come up with a fashionable design without using the later period flashy jewelry and extensive gold-work embroidery.

Wardrobe II – the Heraldic outfit

As we wanted to accommodate our Royalty's personal preference to minimize heraldry, which is not a Norse custom either, we chose to hide our Kingdom's heraldry artfully within block printed designs. The badge for the Kingdom of Æthelmearc is the Escarbuncle (reminiscent of a snowflake) and our Kingdom colors are red & white.

Wardrobe III – the Anglo-Saxon outfit

Unlike the Slavic outfit where all the cool accessories are from after our chosen timeframe, in the case of Anglo-Saxon fashion the well-known designs and jewelry, like the large shoulder fibulae, are from a much earlier period. To emulate the (ecclesial) opulence of the period this outfit depended heavily on copious metal brocade and embroidery.

Wardrobe IV – the Norse Rus outfit

Everyone likes block printed fabrics and we are no different. This design was ideal to highlight one of our amazing artisans, and to provide the Royalty with single-layer summer weight Pennsic garments.

Bonus! Wardrobe V – the Mammen outfit

While the connection between Embroidery and Norse culture is not quite as clear as one might hope - with the embroidery remnants more likely being an Anglo-Saxon textile pillaged from a British Isles monastery - the highly embroidered museum recreated Mammen outfit is too good to be true and makes for an excellent Royal wardrobe.

This paper discusses Royal Wardrobes created under supervision of the Master and Mistress of the Wardrobe. It does not discuss individual creations donated to the crown separately as they were not part of the research and development each of these Wardrobe Projects went through. The Royal Wardrobes were created as a collaboration between many different artists, whom were part of both the initial design discussions and the practical constructions, as much as they desired. The Wardrobe Project is set up to be a learning opportunity for all involved and to be a source of additional information, to take home and use for our own personal wardrobe projects.

This Wardrobe Project was set up in the less-traditional way of utilizing up-and-coming artisans from around the Kingdom. The pros to this strategy are a more diverse set of skills and expertise, the cons are it makes it harder to do personal fittings due to travel, and additional delays in construction due to shipping. While I do not yet have experience working with in-house Wardrobes, like many other reigns employ, I prefer our method as it opens up the opportunity to participation Kingdom wide, and to artisans not yet well-established. As life likes to intervene, especially in projects consisting of many artisans, living spread out over our Sylvan Kingdom, I chose to start five individual Wardrobe Projects to give the Royal Wardrobe the space for delays in one, without immediate interference with our schedule. I very much appreciate the opportunity Duke Sven and Duchess Siobhan afforded us, and look forward sharing the results of our projects and processes with you. May you be inspired, just as we constantly are!



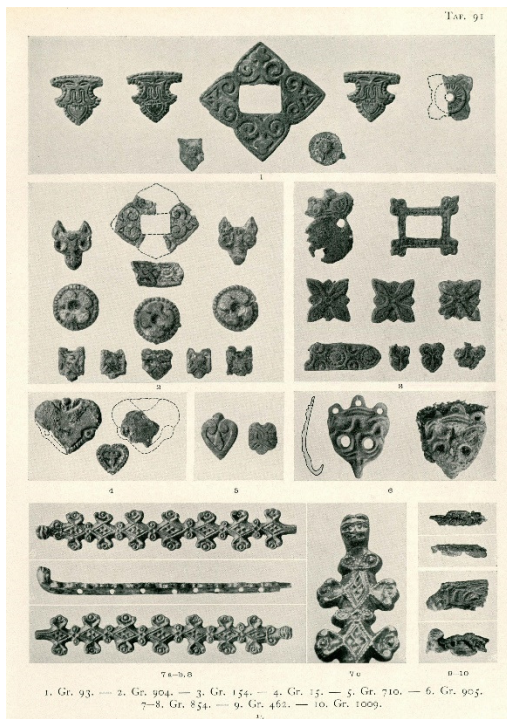
As part of the overall Norse theme, several accessories were commissioned which were not part of any specific Wardrobe but could be worn as desired with any of the outfits. They will be discussed first, followed by a discussion of sources and choices of each of the Royal Wardrobes.

General Accessories: His White Belt and Pouch

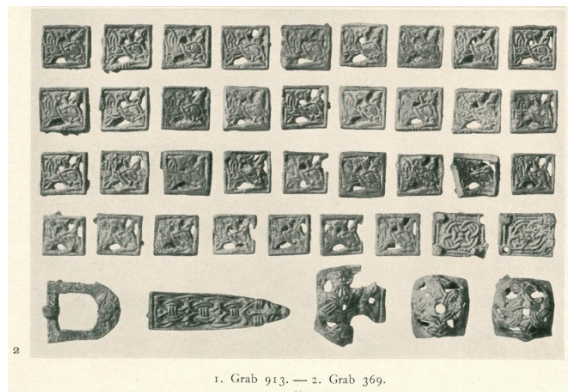
By
Lord Snorri skyti Bjarnarson



The belt is commercial white tanned leather. White leather is hard to find, if you see it and ever might have a need for it, grab some. The pouch is vegetable tanned natural color leather.



Birka tarsoly set from burial 93. Some details from the nearest burials were added. Scandinavia, X century. From: https://armourandcastings.com/en_US/products/rt07-birka-tarsoly-set-2?fbclid=IwAR3uQgZxxu4Ud2jphE1C_SSQfhncraQaQsI2ITohnQmXbrGWvX29OsSTLLA



Birka belt set. Sweden, 10th century. From: https://armourandcastings.com/en_US/products/belt-set-birka-4-sweden?fbclid=IwAR1FDoT_Yu-8O_SsAFeoN-VPDv7fje1BJLOsAi7BE0AunSLEq5vov6UiQbg

Images from: Holger Arbman (1940) *Birka I: Die Gräbern*, Kungl. Vitterhets Historie och Antikvitets Akademien, Uppsala. (tarsoley page 103, Taf. 91; belt page 100, Taf. 88).

Material Sources

Metal hardware:

- https://armourandcastings.com/en_US/
- <https://raymonds-quiet-press.myshopify.com/collections/new>

Leather:

- Wicket & Craig: Superior Leather since 1867. <http://wickett-craig.com/>
- Hermann Oak Leather: <http://www.hermann oakleather.com/>
- Tandy Leather and Crafts: <https://www.tandy leather.com/en/>

The first two sources sell domestic produced leather. If you are interested in dyeing, Tandy leather is tanned with “crappy, inconsistent chemicals, with barely any vegetable matter.” This means it won’t work well for natural dyeing, for instance black with vinegar, as that needs tannin for the chemical reaction to work properly.

Digital Source

Holger Arbman (1940) *Birka I: Die Gräbern*, Kungl. Vitterhets Historie och Antikvitets Akademien, Uppsala.

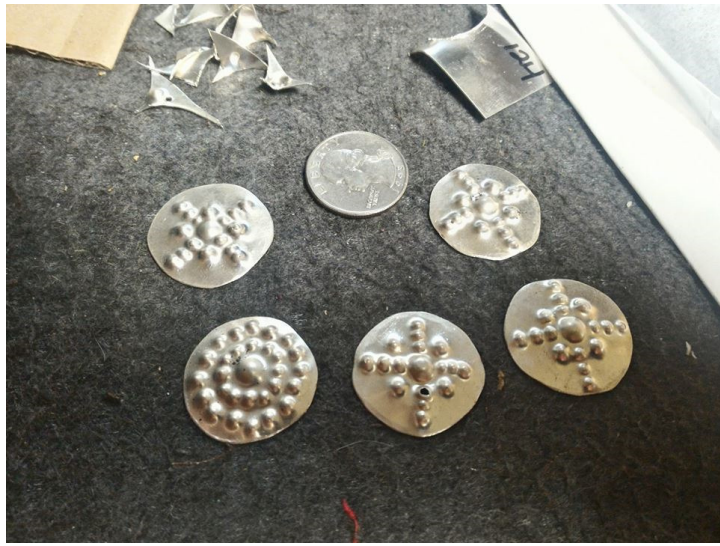
- <https://io.ua/13506880p> (p.100, use navigation arrows for other pages)

Lord Snorri skyti Bjarnarson. *I’m a Viking. Now where do I put my stuff?*

- <https://snorri.blog/2018/06/15/im-a-viking-now-where-do-i-put-my-stuff/>

Her flamework bead and pendant necklace

Artemius Andreas Magnus, OL
And
Rob 'Rayleon' Podkowa



The inspiration piece is from <https://swanrivercrafts.com/2011/02/27/bling-bling/> which in part based her designs off of Finnish / Scandinavian grave finds from Iron Age catalogues *Suomen Rauta-ajan kuvasto I-II*, published in 1948 and 1951.

The pendants are cut out silver sheet metal and hammer embossed to create the amulet shield patterns. The beads are made from commercial flamework glass rods (see finished piece below) and based on extant patterns as found in excavation catalogs like:

Ute Arents & Silke Eisenschmidt (2010) *Die Gräber von Haithabu. Band 2: Katalog, Listen, Tafeln, Beilagen*. Neumünster: Wachholtz Verlag.

Torben Sode (2004) *Glass Bead Making Technology*. Ribe Excavations 1970-76. Volume 5. Jutland Archaeological Society Publications Vol. 46. Denmark: Jutland Archaeological Society.

More:

A great place to compare modern beads to extant bead patterns is:

<http://www.darkcompany.ca/beads/index.php>

This site also lists an extensive bibliography, amongst other Viking age bead archaeology.



A brooch bling side-note



According to Neil Peterson, a member of EXARC (Experimental Archaeology) and owner of the Dark Ages Recreation website (see link), the string to the left is representative of a brooch string worn by the top 2% of Viking women. Notice only one (1) bead is decorated, the beads don't match, and are not strung to any particular color scheme or pattern either, apart from the larger ones in the middle and the smaller ones at either ends.

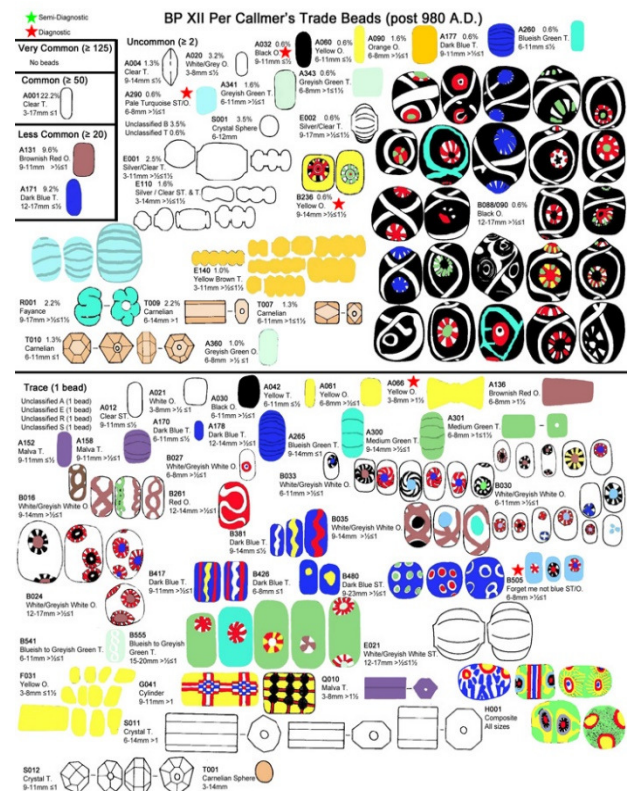
Glass in Viking times was a precious resource, something not available domestically. It would be imported, often in the form of recycled historic glass like broken Roman table wear and mosaics. Arabic traveler Ibn Fadlan noted the Norse would trade "1 silver dirham for a green glass bead."

Neil explains beads on his blog using numbers from Brondsted's survey of Danish Viking era graves (1936 - Acta Archaeologica VII). According to Neil, the information is a little sketchy as not all bead finds are recorded. Brondsted summarizes 345 graves including 314 inhumations and 41 cremations. Of those graves 14.2% have 1 or more bead. Only 2% have 10 or more beads. For the graves with known numbers, the average number of beads is 8. Of the 23 beads of known type & number, 17 are glass, 4 amber, 1 rock crystal, and 1 stone. Clay beads are also mentioned but without specific numbers. While it is possible that a person would wear a huge number of beads, the most likely bead necklaces are much smaller than you see in the modern re-enactment and museum interpreter communities. A necklace of 20-30 beads ranging from 7 to 12 mm ($\frac{1}{4}$ to $\frac{1}{2}$ inch) in diameter would appear to be "common" among those who could afford a collection of beads. Something else that jumps out is that decorated beads are uncommon, their average percentage is only 14%. If you think about that in terms of a 30-bead necklace that means on average there would only be 4 decorated beads, and only if you're part of the 2 percenters.

Neil's guide is set up so anyone can use it to assemble period-correct bling for your persona. To use up to 1200 beads – now that would be truly something extravagantly Royal.

From:

<http://www.darkcompany.ca/beads/beads.php?submenu=B>



His & Her Embroidered Turnshoes

By
Lord Robert of Ferness

Describing the 10th-century Dorestadt style illustrated below, "Overlap and rolled button fastening. **Style characterised by one to two integral overlapping flaps** from medial side fastened with rolled buttons (bifurcated strap base) on lateral side. Flaps and opening have edge binding, squared top line. Closing seam (unique for Q pattern) is found on lateral side. Centre back usually has vent for pointed heel sole. May have pointed or rounded toe, decorative centre seam." (Volken, p. 373; emphasis added).



Image after Volken, figure 162, p. 125.

Examples of specific cutting patterns for the uppers (the leftmost one was used in this project):



Image after Volken, p. 374, using a pattern from the Hungate style with only a single flap.

From <http://shoesbyrobert.com/skola/champs.html>



The pattern of the shoes for Their Majesties is based on a design from: M. Volken (2014) *Archaeological Footwear: Development of Shoe Patterns and Styles from Prehistory til the 1600's*. SPA Uitgevers, p.125-127, 373 (catalog no. 27.03).



The embroidery is based on information in A. Larsen (1992) *Footwear from the Gullskoen Area of Bryggen*: The Bryggen Papers: Main Series, vol. 4. Scandinavian University Press, specifically the appendix “*Technical Analysis of the Embroidery*” by I. R. Pedersen.

For more information check: <http://shoesbyrobert.com/shoeswp/projects/royal-commission-ii/>

I - The Slavic Outfit.

Design

10th century Eastern European and/or Russian



The Wardrobe Team

His & Her Garments - medium weight linen, with silk fabric accents

- Head Seamstress **THL Lisette la bergière**

Her belt – wool tablet weave

- Tablet weave by **Lady Genevieve O'Connor**

Her veil – lightweight linen, bronze spangles

- Assembly by **THL Cristina inghean Ghriogair**

Her belt & neckline – silk fingerloop braids, cowry shells, bronze bells and spangles

- Assembly by **Elska á Fjárfelli, OL**

Her headband – silk and gold thread brocade, with a linen band and spangles

- Brocade weave by **THL Hrólfr á Fjárfelli**

His kaftan chest embellishments – silk & gold thread tablet weave

- Tablet weave by **Lady Genevieve O'Connor**

His collar – silk and gold thread on silk fabric

- Embroidery by **THL Cristina inghean Ghriogair**

His buttons – reproduction pewter Gnezdova buttons

- Button mold and pewter casting by **Artemius Andreas Magnus, OL**

His belt & pouch – belt and tarsoley set from 10th century Birka

- Designed and assembled by **Lord Snorri skyti Bjarnarson**

Both – a set of Slavic design knives.

- Heft and sheath construction by **Lord Snorri skyti Bjarnarson**

Both – 10th century embroidered turnshoes

- Created by **Lord Robert of Ferness**

Research

- **Luceta DiCosimo, OL**
- **THL Cristina inghean Ghriogair**
- **Elska á Fjárfelli, OL**

Her Inspiration



The belt is inspired by the image on the left, and the neckline by the image on the right. Early Slavic does not seem to include the half-moon temple rings, and does include a number of amulets, including the bells, spangles and duck-feet brooches. Our restricted timeline limited our ability to source appropriate bead- and bronze necklaces; unfortunately, our hunting of the Etsy and Ebay sites proved to be unsuccessful.

From: Iuliia Stepanova (2017) *The Burial Dress of the Rus' in the Upper Volga Region (Late 10th-13th Centuries)*. East Central and Eastern Europe in the Middle Ages, 450-1450, Book 43. Leiden: Brill.

His inspiration



His kaftan with standing collar was inspired in part by the coat from the Moschevaya Balka finds (L) of the 8-9th century (North Caucasus). These finds are identified as Alanic and are now part of the Hermitage collection. The kaftan also includes design elements from the 10th century Gnezdovo find (R), especially the shank buttons and narrow-spaced barred-chest trim.

Moschevaya Balka kaftan (L)

<https://www.pinterest.com/pin/486248091008352141/?lp=true>

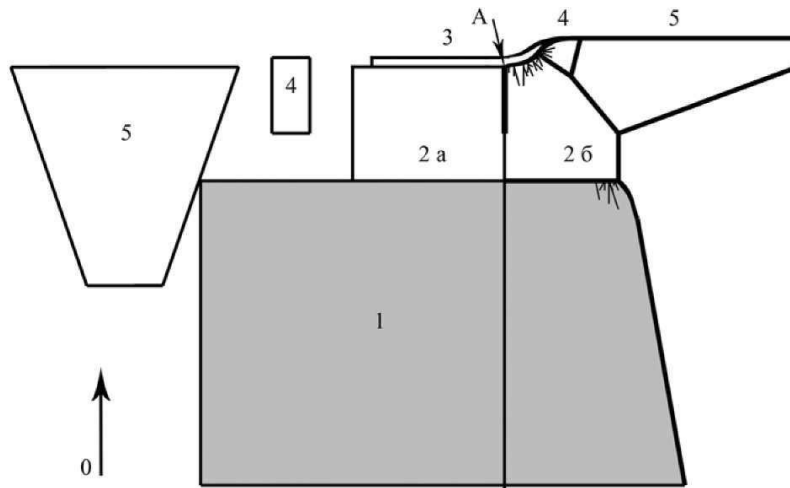
Gnezdovo kaftan (R)

<https://swordmaster.org/2012/07/25/drevnerusskiy-druzhinnik-vtoroy-poloviny-x-veka-opyt-rekonstrukcii.html>

Clothing Construction

Her underdress by *THL Lisette la bergière*

In our emulation the top and bottom part of the dress were construction from one panel, not two, as the gathering in the middle would be covered up by the overdress. While this dress pattern is constructed by an archaeologist there is question as to the correctness of the arm gore being on top of the arm instead of in the armpit, the traditional underarm gore. Interestingly, at the fitting the underdress did indeed sit tight in the armpit and needed an extra underarm gore, while at the same time the overarm gore seemed to add too much bulk fabric around the neck.

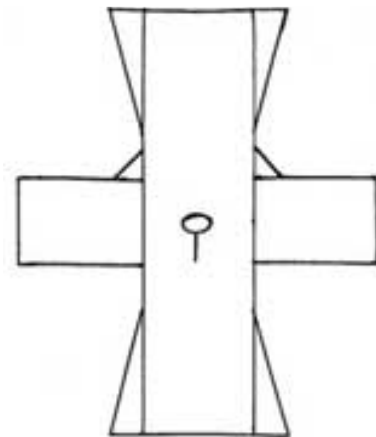
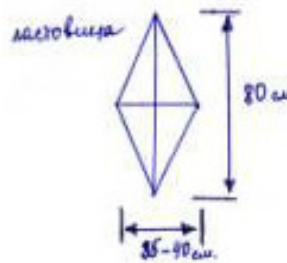
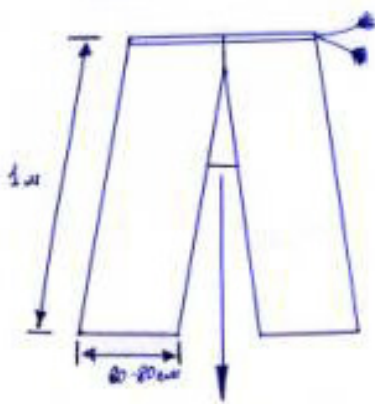


Proposed Gnëzdovo dress diagram.

From: Olga Orfinskaya. Льяное платье X века из погребения Ц-301 могильника Гнёздово (Linen dress from the burial of Ts-301 burial ground Gnëzdovo)

<http://awanderingelf.weebly.com/blog-my-journey/pleated-serk-from-birka-draft>

His Trousers, tunic (and kaftan) pattern by THL Lisette la bergière



From: <http://slavyanskaya-kultura.ru/slavic/russkii-narodnyi-kostyum/odezhda-slavjan-ix-xiii-vv-posobie-po-rekonstrukcii.html?fbclid=IwAR31wEmH4ED7J2fSX8yvht0yS0mK1ze6XduVCgMyk-20mOWIq68chL0ZBUU>

Kaftan barred-chest trim by Lady Genevieve O'Connor

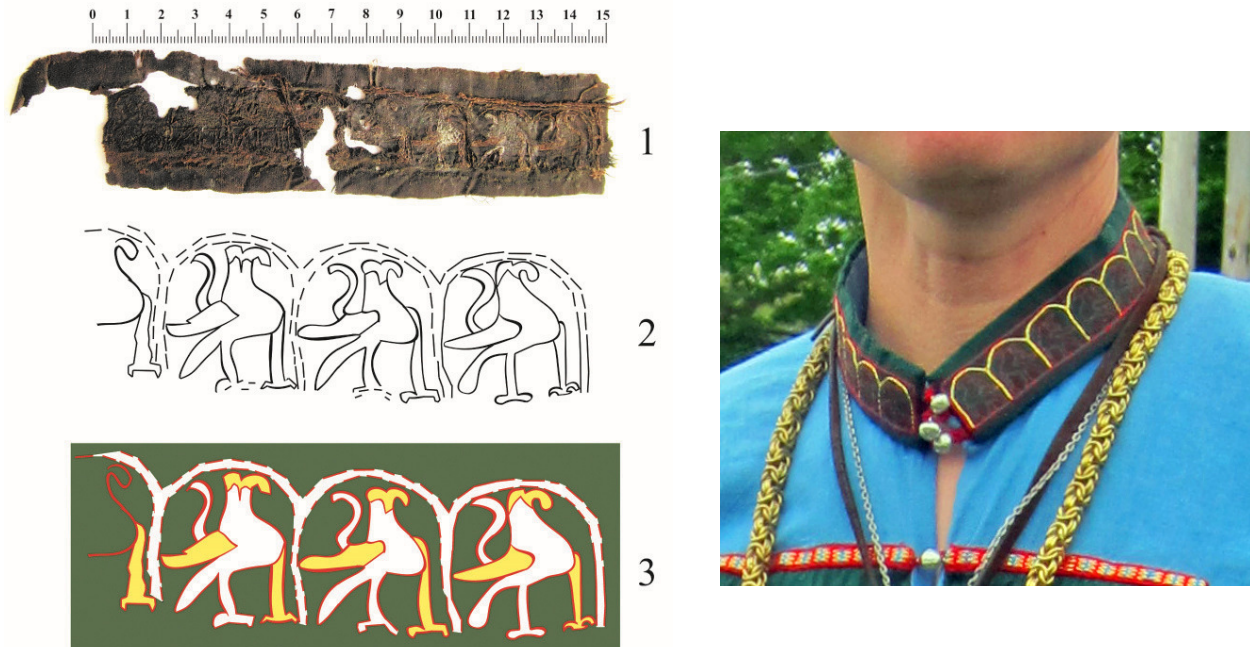


The trim used to make the chest bars was made using pattern II (see illustration above) with blue and red silk, and gold Japanese kreinik metal wound thread. For speed, the gold thread was not used as weft and brocaded, but used as warp and woven as a simple tablet weave. This significantly sped up production and produced a sturdy and sparkly patterned trim perfect for a kaftan barred-chest application.

From: Olga (Ольга) Orfinskaya (Орфинская) (2014) С. И. КОЧКУРКИНА, О. В. ОРФИНСКАЯ. ПРИЛАДОЖСКАЯ КУРГАННАЯ КУЛЬТУРА: ТЕХНОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ТЕКСТИЛЯ. (p.133)

<http://www.academia.edu/9669661/%D0%A1.%D0%98.%D0%9A%D0%9E%D0%A7%D0%9A%D0%A3%D0%A0%D0%9A%D0%98%D0%9D%D0%90%D0%9E.%D0%92.%D0%9E%D0%A0%D0%A4%D0%98%D0%9D%D0%A1%D0%9A%D0%90%D0%AF.%D0%9F%D0%A0%D0%98%D0%9B%D0%90%D0%94%D0%9E%D0%96%D0%A1%D0%9A%D0%90%D0%AF.%D0%9A%D0%A3%D0%A0%D0%93%D0%90%D0%9D%D0%9D%D0%90%D0%AF.%D0%9A%D0%A3%D0%9B%D0%AC%D0%A2%D0%A3%D0%A0%D0%90%D0%A2%D0%95%D0%A5%D0%9D%D0%9E%D0%9B%D0%9E%D0%93%D0%98%D0%A7%D0%95%D0%A1%D0%9A%D0%9E%D0%95.%D0%98%D0%A1%D0%A1%D0%9B%D0%95%D0%94%D0%9E%D0%92%D0%90%D0%9D%D0%98%D0%95.%D0%A2%D0%95%D0%9A%D0%A1%D0%A2%D0%98%D0%9B%D0%AF>

The ozherelok, a removable collar by THL Cristina inghean Ghriogair



The extant standing collar fragment is made out of green or blue silk, with embroidery of silk, gold and plant fiber thread. The silk was dyed with indigo. The gold thread was core-spun, with gilded silver spiral around a linen core. This was used for the head, legs and wings of the bird. Silver thread spun around a linen core was used for details of another bird. Red silk thread, about .4 - .5 mm thick, was used for the contour of the birds and arches. Gold threads were attached using underside couching technique, the contour was done with a simple backstitch. The top and bottom of the collar were decorated with a silk twisted cord made out of two double plied silk threads. A second, very similar collar, just with more birds was also found, done with the same materials and techniques as the first one. One of the collars was decorated with beads and was not attached to the garment, it was a removable garment ornament, called a 'ozherelok.' (Translation by Luceta diCosimo)

The standing collar of His kaftan was embroidered in red 20/2 silk and gold metal thread on a piece of deep forest green silk with an inner stiffening liner. The extant piece was most likely embroidered using underside couching for the gold outlines and satin stitch to fill in. Our piece used topside couching for the outlines. The bird designs were not filled in due to time constraints (the shine of the gold thread makes them much more pronounced in real light as opposed to in the photograph). The collar was then basted on the linen standing collar which was part of the general kaftan design, for easy removal when laundry is needed.

From: S.I. Kochkurkina, O.V. Orfinskaya *Priladozhskaya kurgan culture: technological research of textiles*. Photo from the blogpost at <http://ubrus.ru/node/10864>

Her Headband by THL Hrólfr á Fjárfelli



Tablet-woven band from a grave chamber at the Shestovica cemetery, Chernigov, Ukraine.

This project is inspired by a second half 10th century grave find from the Shestovica cemetery in Chernigov, Ukraine (Figure 1). The find and several others in a new series of graves that were exposed during excavations of sites for new building developments are discussed by Kirill Mikhailov, who had permission from the excavators to study the grave objects. The extant piece that was my inspiration was a narrow band, one of several garment fragments from the Viking age Shestovica cemetery, excavated in 2005 under direction of V. P. Kovalenko. The band is c. 10 mm wide, tablet woven of silk and silver thread consisting of drawn silver wire. Kirill Mikhailov discusses its similarity with gold and silver brocaded bands found in a large number of burials from the Viking age trading center Birka in current day.



The pattern was woven on 19 cards with four threads per card. The warp was store bought 60/2 silk, the ground weft was store bought silk sowing thread and the brocading weft was store bought gold thread (#7 metallic gold around a silk core). This resulted in a width of about 12 mm, close to that of the extant piece. To protect the veil and/or forehead a strip of folded linen was sewn on the inside, which was also used to tie the band around the head. The headband sits just under the crown, and the linen tail of the band has more bronze spangles for that extra bling.

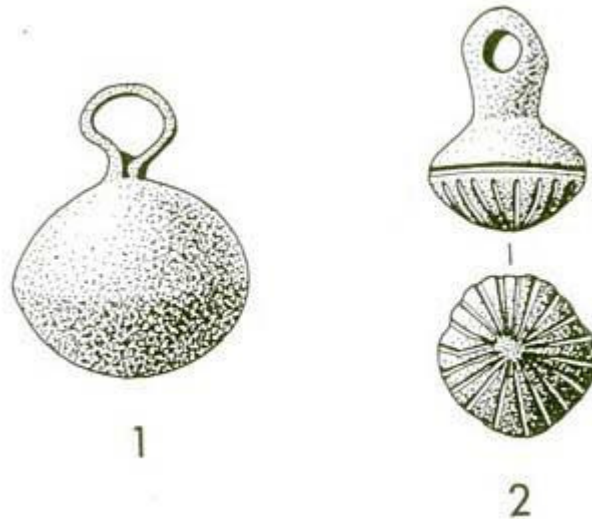
From: Mikhailov, Kirill (2008) “*New finds of Viking Age textiles in Ukraine and Russia*”, Archaeological Textiles Newsletter 47, pp. 17-20.

And: <http://aisling.biz/index.php/galerie/historisch/fruehmittelalter/262-chernigov-ukraine>

More: <https://hrolfr.blogspot.com/2018/11/gold-brocaded-headband-inspired-by-find.html>

His Gnezdovo buttons by Artemius Andreas Magnus, OL

As we had difficulty sourcing dull bronze / brass bell buttons (no. 1, see illustration below) but were fortunate to find an artisan willing and able to produce replica pewter shank buttons (no. 2) we ended up using button no. 2 for the standing collar and the kaftan closures. When sourcing buttons make sure to check the back of the buttons. As the weight of the button will pull it down when not buttoned up, the back will be visible and should therefore also emulate period construction.



From: Древнерусский некрополь (2018) Пскова X – начала XI века. Том II. Камерные погребения древнего Пскова по материалам археологических раскопок 2003–2009 гг. у Старовознесенского монастыря. Коллектив авторов. (p.416)

https://books.google.com/books?id=N05TDwAAQBAJ&pg=PA416&lpg=PA416&dq=???????+???????&source=bl&ots=uKKWk7KUTN&sig=_ZNDcp5qYfJEbpLYNhFNFdO2TTo&hl=en&sa=X&ved=2ahUKEwjZ8JeY0cbaAhXptlkKHYS CC5QQ6AEwDHoEAgQAQ#v=onepage&q=???????%20???????&f=false

Other options for kaftan buttons:

Gnezdovo replica shank buttons

- <https://www.etsy.com/listing/250490068/10-medieval-bronze-buttons-set-of-10-8>

Generic medieval pewter shank buttons

- <https://www.by-the-sword.com/p-6247-pewter-medieval-ball-shank-buttons.aspx>

Generic pewter ball buttons:

- https://www.etsy.com/listing/519534829/10mm-full-ball-pewter-button-5-pack-re?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=pewter%20ball%20buttons&ref=sr_gallery-1-5

His & Her sheathed knives by Lord Snorri skyti Bjarnarson



Leather sheath with embossed floral ornament. Length 21.5 cm. End of the XII century. Ancient Novgorod Archaeology. From: <https://cont.ws/@fenol/207769>



The handle and blade are inspired by several early knife finds including this extant one (left) from Lendbreen (C57874, F1123 – this twitter feed shows several extant examples: <https://twitter.com/breakeologi/status/931523089279672322?lang=en>). The sheath is inspired by an extant piece from Novgorod. The wood handles are made from Baltic birch. Both the wood for the handles and the knife blanks are sourced from <http://www.northcoastknives.com/>

Material sources

The bulk of the fabric used for each of the Wardrobes was sourced from Fabrics Store. As not to repeat myself, the individual Wardrobe fabrics will only be listed if deviating from this one. When purchased in bulk the price goes down 20% per 20-yard bolt. And don't forget the additional 7% ILOVELINEN discount code at checkout.

- <https://fabrics-store.com/>

Mood Fabrics is a good source for specialty fabrics

- <https://www.moodfabrics.com/>

The small camel bells (teardrop shape) were sourced from Etsy

- https://www.etsy.com/listing/74453247/strand-of-10-brass-camel-bells-belly?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=brass%20bells%20camel&ref=sr_gallery-1-4

The large brass belt bells were sourced from Etsy

- https://www.etsy.com/listing/154965226/20-mm-indian-brass-bells-set-of-10?ref=search_recently_viewed-5

The elongated triangular spangles were sourced from Etsy

- <https://www.etsy.com/listing/492868957/100-pcs-10x9-mm-raw-brass-triangle>

Inspirational Sources

10th-11th c. Boyar Garb – The Design

- <https://anyasergeeva.wordpress.com/2015/03/26/10th-11th-c-boyar-garb-the-design/#more-104>

The Valsgarde standing collar

- http://www.miklagard.nvg.org.au/costume/rus/trader/kaftan_text.htm

Kirill Mikhailov (2008) *New finds of Viking Age textiles in Ukraine and Russia*. Archaeological Textiles Newsletter No. 4.

- <http://atnfriends.com/download/ATN47color.pdf>

How did the XI century "Muscovites" and "Zelenogradtsy" dress?

- <https://starina-chuk.livejournal.com/603690.html>

Wladyslaw Duczko (2004) *Viking Rus Studies on the Presence of Scandinavians in Eastern Europe*. Brill, 2004.

- <https://www.scribd.com/doc/200284625/Duczko-Wladyslaw-Viking-Rus-Studies-of-the-Presence-of-Scandinavians-in-Eastern-Europe-1>

Museum exhibit

- <http://nationalclothing.org/63-traditional-clothing-of-ancient-europe-and-asia,-the-9th-10th-century-photos.html>

II - The Heraldic Outfit

Design

10th century Norse with Æthelmearc heraldic elements and colors



Even though heraldic imagery is not typically found in Norse context, as our Royalty would be presiding over Opening Ceremonies at Pennsic we felt that a little Kingdom Pride would not be misplaced. To stay within the spirit of the age, the heraldry is artfully hidden within the patterns of the block prints. The Opening Ceremonies garments are constructed using traditional apron dress and tunic patterns. Her under tunic is carefully pleated around the neckline for that extra sumptuous look.

The Wardrobe Team

His & Her Garments – medium weight linen

- Head Seamstress **Baroness Sybilla Detwyller**

His & Her block printing

- Design of stamp, carving and printing by **Baroness Sybilla Detwyller**

Her heraldic brocaded apron dress trim in red and white silk

- brocade design and tablet weave by **THL Hrólfur á Fjárfelli**

Her pleated under tunic

- Design and construction by **Chrestienne de Waterdene, OL**

His belt & pouch – belt and tarsoley set from 10th century Birka

- Design and construction by **Lord Snorri skyti Bjarnarson**

Research

- **Baroness Sybilla Detwyller**
- **Chrestienne de Waterdene, OL**
- **Álfrún ketta, OL**

Garment Construction

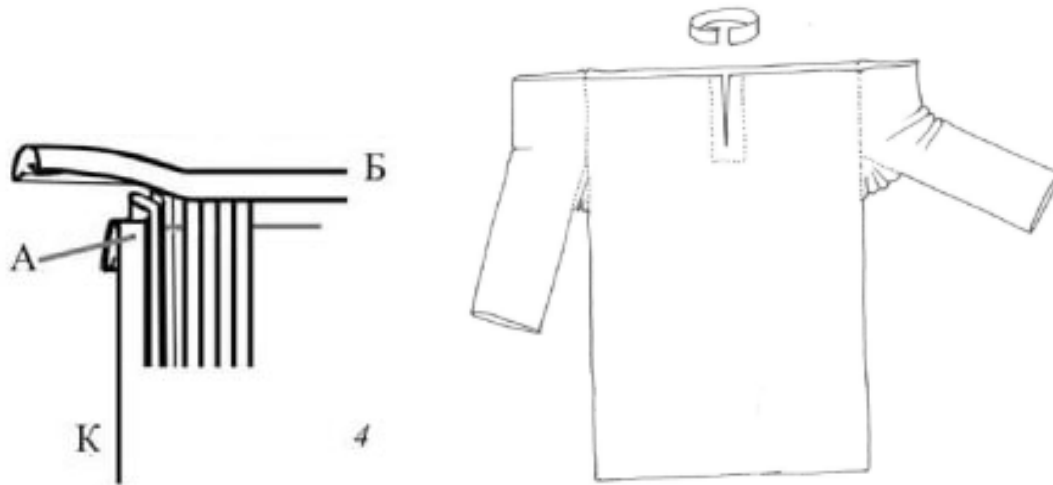
Her pleated underdress by *Chrestienne de Waterdene, OL*

The pleated underdress (*serkr*) is inspired by fabric remains found on the inside of brooches at the Birka, Sweden gravesites (L), and supplemented with contemporary Russian textile finds from Gnezdovo and Pskov (R). Our researcher Álfrún ketta wrote a blog post about it here: <http://awanderingelf.weebly.com/blog-my-journey/pleated-serk-from-birka-draft> which is where the following three illustrations are sourced from.



Image Birka (L) from: Agnes Geijer (1984) *The Textile Finds from Birka*. Cloth and Clothing in Medieval Europe (Heinemann Educational Books).

Image Pskov (R) from: E.S Zubkova, O.V. Orinskaya, and K.A. Mikhailov (2009) *Studies of the Textiles from the Excavation of Pskov in 2006*. NESAT X.



Pskov neckline (L) from: Olga Orfinskaya. Льяное платье X века из погребения Ц-301 могильника Гнѣздово (Linen dress from the burial of Ts-301 burial ground Gnëzdovo). (p. 263)

A likely pattern for the pleated underdress (R), and much more on Norse under tunics can be found here: Hilde Thunem (2014) *Viking Women: Underdress*. <http://urd.priv.no/viking/serk.html>



The underdress was based on the pleated serkr pattern proposed by Hilde Thunem. The top was pleated at 1/2 inch intervals in 3 rows at the top. A strip of linen was used to stabilize the pleating and hold the neckline to a set size. Then it was put in a hot wash and pulled out and twisted like wringing out the water. Then it was mostly let dry, shaken out and hung to finish drying in pleats. The neckline was likely higher in real life, but this was made to look attractive to the modern eye. Sleeves were made longer to be able to pleat and stack along the arm, as indicated by the Revninge figure (see left). This pattern was the simplest and most valid pattern and made the best use of fabric, too. It made the seamstress think the pleats were a way to use a lot of fabric without cutting it, and enjoy the richness of all that bulk.

<https://www.archaeology.org/issues/149-1409/artifact/2388-denmark-viking-figurine>

His & Her printed apron dress and tunic by *Baroness Sybilla Detwyller*

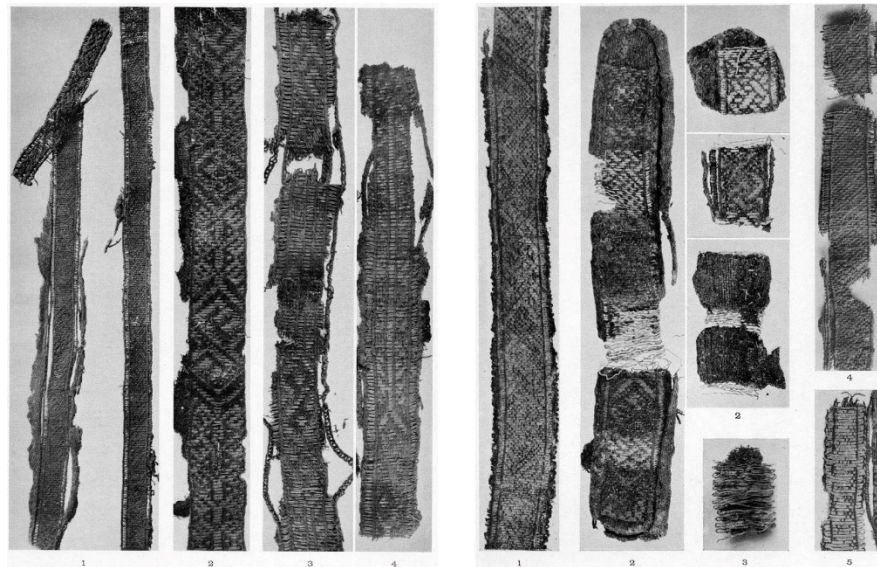


The design of the block print was inspired by jewelry designs of the period. While there are a few extant patterns available, as our Kingdom heraldry the Escarbuncle is included into the design, it was decided to chose a design to match the heraldry to keep the overall look in the right aesthetics.

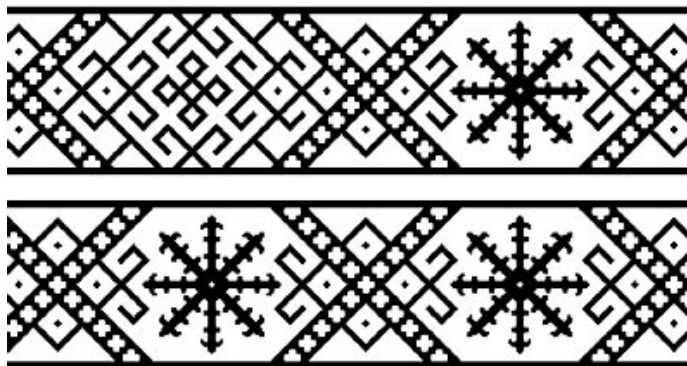


His tunic in construction.

Her apron dress brocaded trim by *THL Hrólfr á Fjárfelli*



Extant pieces from: Holger Arbman (1940) *Birka I: Die Gräbern*, Kungl. Vitterhets Historie och Antikvitets Akademien (Uppsala).



The plotted-out brocade pattern, and the warp weighted tablet weaving loom used to produce it.



The heraldic silk brocade inspired by Birka patterns.

For more, visit <http://hrolfr.blogspot.com/2017/11/apron-dress-trim-inspired-by-birka.html>

III - The Anglo-Saxon Outfit

Design

10th century Anglo-Saxon



The Wardrobe Team

His & Her Garments – medium weight linen

- General construction by **Lady Etain ingen Ruaidri**

His & Her silk and metal brocade trim

- Brocade tablet weave by **THL Silvester Burchardt**

Her woolen belt with bone carved buckle and end piece (not worn in picture)

- Tablet weave by **Lady Genevieve O'Connor**
- Bone carving by **Cynwyl, OL**

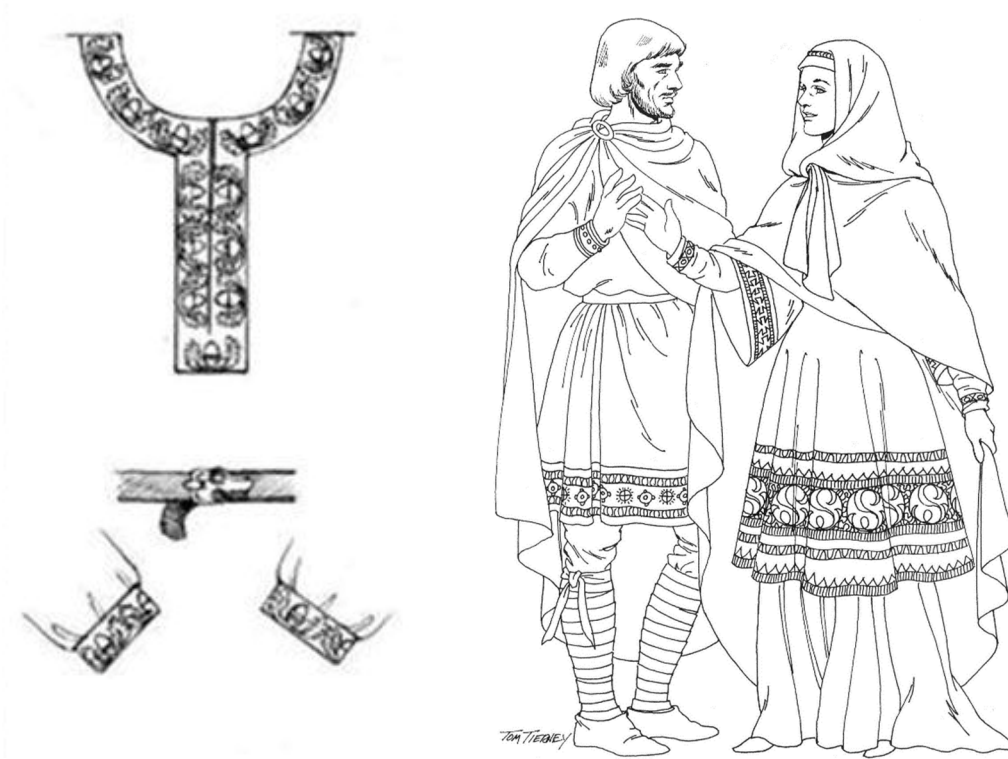
His belt & pouch – belt and tarsoley set from 10th century Birka

- Design and construction by **Lord Snorri skyti Bjarnarson**

Research

- **THL Silvester Burchardt**
- **Elska á Fjárfelli, OL**

Garment inspiration



While Anglo-Saxon dress from between 500-700 AD is fairly well known, by the time of the 10th century the fashions are starting to intermingle with Norman and Frankish influences. The later period female Anglo-Saxon overdress is known for the open flowing arm holes, but this is not quite yet happening by the 10th century. The embroidered roundels as well as the use of wide brocade trim are the highlight of this design.

Her embroidered roundels inspiration

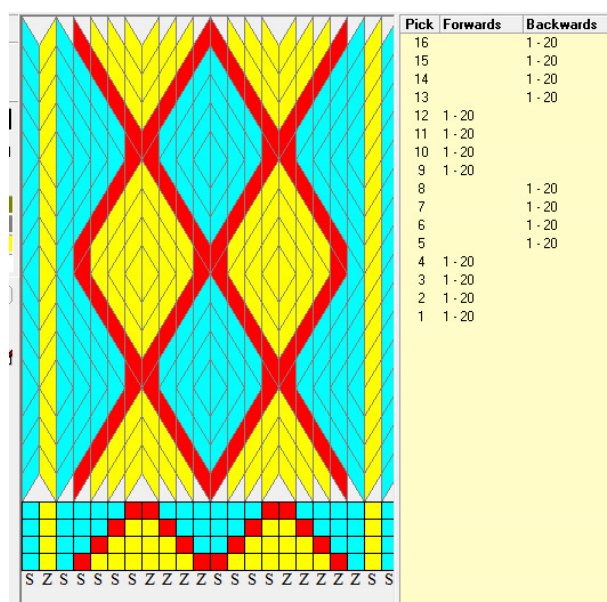


From the Maaseik Embroideries, ca. 9th century <https://trc-leiden.nl/trc-neededles/individual-textiles-and-textile-types/religious-vestments-and-other-textiles/maaseik-embroideries>



For this Royal Wardrobe we chose to go with the animal designs as found at <https://regia.org/members/rondels.php>. More likely, period designs would have been of religious nature, as can be seen here: https://www.shelaghlewins.com/reenactment/saxon_womans_outfit/saxon_womans_outfit.htm

Her tablet woven belt with carved bone hardware



As there are not many extant examples surviving to our times from the Anglo-Saxon era, we chose to use a design found and developed by others, in specific Þóra Sharptooth (Carolyn Priest-Dorman). We used the pattern in its single iteration to outline the edge of the roundel embroidery applique and in the double iteration to make a wider matching belt.

From: <https://www.cs.vassar.edu/~capriest/saxontw.html>

Also of interest are:

http://www.shelaghlewins.com/tablet_weaving/saxon_belt/saxon_belt.htm

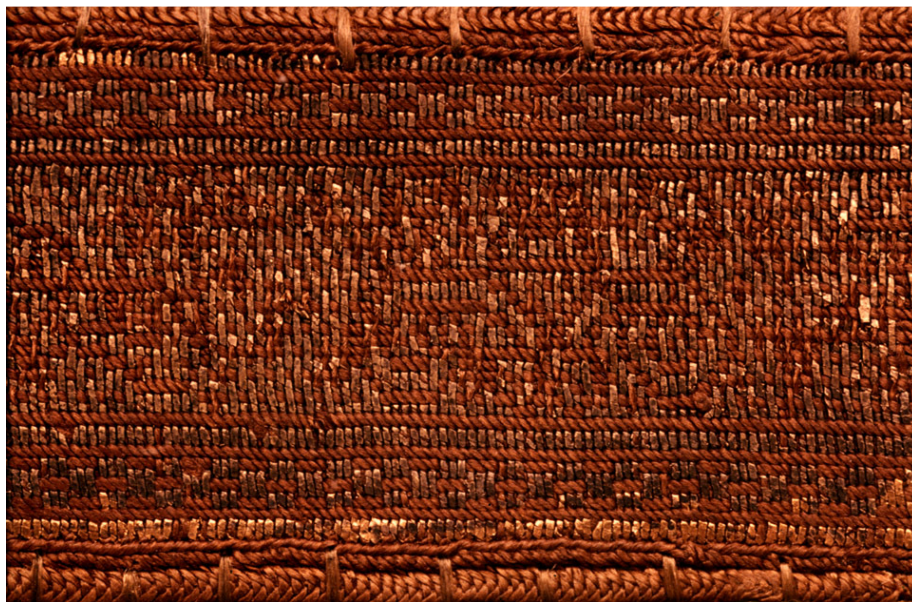
https://www.shelaghlewins.com/reenactment/saxon_womans_outfit/saxon_womans_outfit.htm

<http://www.guntram.co.za/tabletweaving/docs/saxonbelt/saxonbelt.htm>



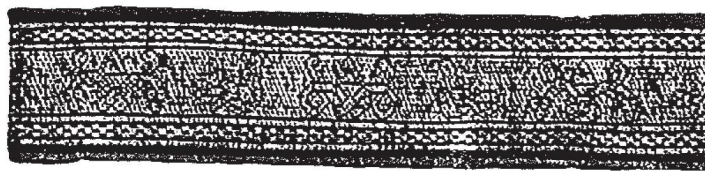
The woven belt, and the carved bone hardware.

His & Her silk and gold metal brocade

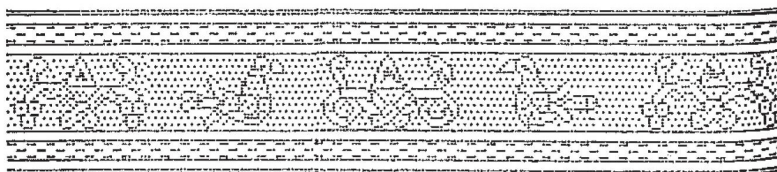


The extant piece of red silk and gold thread brocade that inspired our Anglo-Saxon Wardrobe.

The following brocade patterns come from: Grace Crowfoot (1956) “*The Braids*,” in *The Relics of St. Cuthbert*, edited by C.F. Battiscombe. Oxford: Oxford University Press (p. 452)



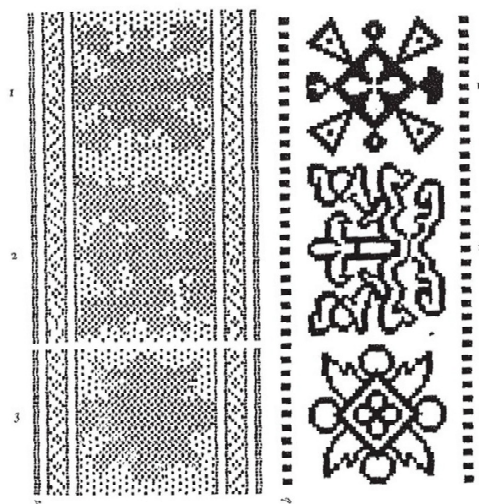
c Braid no. 3, front with gold brocading



d Pattern from braid no. 3, front

The Wrist Bands

The sleeve trim, emulated in red 60/2 silk and gold metal thread, and 1.5 inches wide. This was used around the sleeves of both His & Her undertunics.



Braid no. 1, the 'Girdle'

a Three designs from the gold brocaded part of braid 1, marked 1, 2, 3 on plate XX, b
 b The same three designs from the back of braid 1, marked 1, 2, 3 on plate XX, c

The design for the decorative wide trim, in red 20/2 silk at 2.5 inches wide. This trim was used around His & Her necklines, around His & Her cuffs and around His overtunic hem. We overestimated how pliable the brocade would be and had to make His intended round keyhole neckline into a squared-off keyhole neckline. The intended boat neckline of Her overtunic also did not bend as hoped for. In this case, instead of a rounded boatneck where each ends tuck into the seam of the shoulders, a squared off boatneck where the ends meet parallel to each other (and are tucked under itself) would have worked better. Commercial metal trim really does not compare in structure - and luster! - to handmade metal brocade trim.



At a speed of 1 inch an hour, these 9 feet of gold metal brocade uniquely illustrate the glorious luster of our Anglo-Saxon outfit. This is not a project for the faint of heart...

Material sources

Carolina Calicos offers 100% linen. Their website is minimal, but they travel the SCA circuit.

- <http://www.carolinacalicoes.com/framed.html>

Wool yarn: Webs; Shetland wool by Harrisville Designs

- <https://www.yarn.com/products/harrisville-designs-shetland>

Silk floss (Mori) embroidery thread: Kreinik (wholesale only), Etsy (vendor sells at Gulf Wars)

- <http://www.kreinik.com/shops/Silk-Threads/>
- https://www.etsy.com/listing/188692883/100g-35oz-of-202-spun-silk-in-a-variety?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=20%2F2%20Silk&ref=sr_gallery-1-1&organic_search_click=1&top=1&fbclid=IwAR3GKIJMqDw_pVJ6OL3lZtCDnABwXCiASupGArmlWhg7Uj8qXuS6crjAEa8

Silk (60/2 and 20/2): White Wolf & Phoenix (Pennsic et.al.), Webs

- <http://whitewolfandphoenix.com/>
- <https://www.yarn.com/products/valley-yarns-20-2-silk>

Metal brocade weft: Threadneedle Street, and Kreinik (wholesale only, no direct sales)

- www.threadneedlestreet.com ("METALLIC & REAL METAL THREADS" section)
- <http://www.kreinik.com/shops/Metallic-Threads/>

Recommended sources

- Gale R. Owen-Crocker (2004) *Dress in Anglo-Saxon England: Revised and Enlarged Edition*. Boydell Press; 2nd edition.
- Anglo-Saxon bibliography: <http://kaleeb-olddsite.galtham.org/pdf/Kaleeb-AS-bio.pdf>

Digital sources

Regia Anglorum - a re-enacting organization interested in recreating a cross section of English life, generally around the turn of the first millennium, circa AD950-1066.

- <https://regia.org/members/docs/2015%20Authenticit%20Guide.pdf>
- <https://regia.org/members/basclot.php>

Fashion Era - shows beautiful illustrations but keep in mind they are painted with Victorian rose-colored glasses, therefore good for inspiration, but not as such for practical design.

- <http://www.fashion-era.com/english-costume/1066-1087-william-the-first-calthrop.htm>
- http://www.fashion-era.com/ancient_costume/clothing-saxon-frankish-anglo.htm#Anglo-Saxon_Costume_Era_About_700_to_1066_AD

IV - The Rus Outfit

Design

10th century Rus



The Wardrobe Team

His & Her tunic and dress

- Head seamstress **Noble Rhys Penbras ap Dafydd**

His & Her klappenrock and Birka coats

- Seamstress **THL Abigale Kellogge**
- Help with assembly by **Michelle DeBuyser**

- Help with assembly by **THL Moniczka Poznanska**
- Emergency hemming by **Cori Ghora, OL**
- blockprinting coat trim by **Fredeburg von Katzenellenbogen, OL**

His & Her block printed fabrics

- Printed by **Freiherr Fridrich Flußmüller**

Her glass bead and embossed silver necklace (not shown in photograph)

- Glass beads by **Artemius Andreas Magnus, OL**
- Embossed silver pendants by **Rob 'Rayleon' Podkowa**

His kaftan posaments (not shown in photograph)

- Made by **Lady Alita of Hartstone**

His belt & pouch – belt and tarsoley set from 10th century Birka

- Design and construction by **Lord Snorri skyti Bjarnarson**

Sourcing period correct ball buttons (not shown in photograph)

- **Countess Anna Leigh**

Research

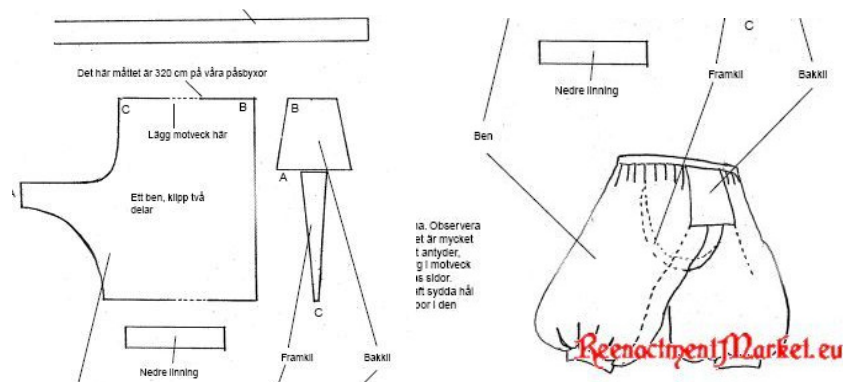
- **Álfrún ketta, OL**
- **Elska á Fjárfelli, OL**

Garment Construction by *Noble Rhys Penbras ap Dafydd*

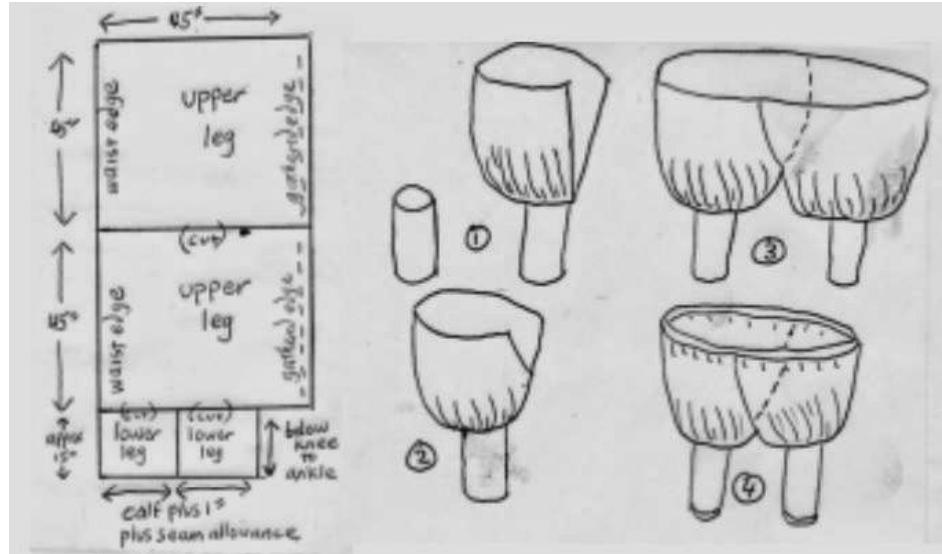
General garment construction is based on generic kaftan and tunic patterns. To give this outfit that bit extra we used richly printed fabrics, combined with printed silk trim. This is a good design for a summer reign where heat is an issue, as the kaftan and the dress can be worn with or without under garments.

Baggy pants by *Noble Rhys Penbras ap Dafydd*

As there is no extant proof for tubes for the lower legs, nor for using barred or multi-colored fabrics – both elements often associated with re-enactor rus pants – we decided to stick with generic baggy pants. For comfort a waist band instead of a drawstring was added, which is also present in the contemporary Skjoldehamn pants. The lower legs of the pants are compacted by using hooked leg wraps.



A knickerbocker baggy pants design. Here the pants reach no further than just below the knees, similar to later period European seafarers' pants.

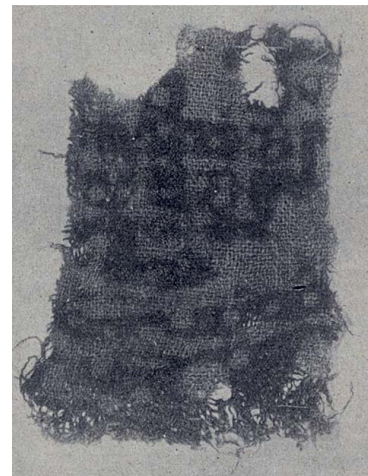
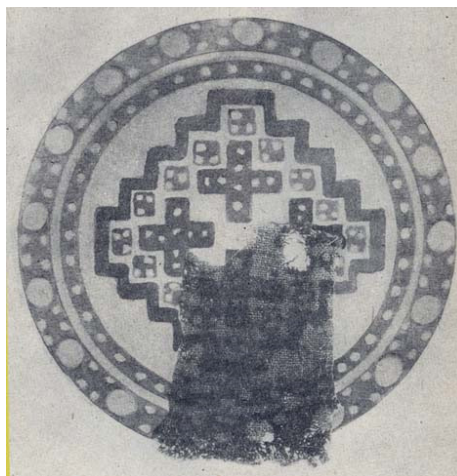


Our design was vaguely based on the pattern above (R), but without the lower leg tubes. The silver figurine from Uppåkra shows pictorial evidence of Norse baggy pants (L), and is reprinted from: <http://urd.priv.no/viking/bukser.html>

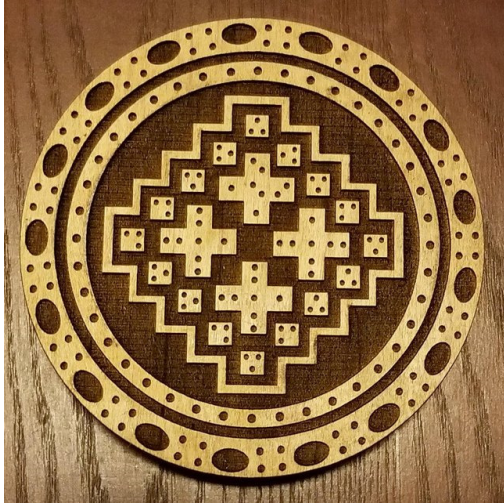
More:

- Hilde Thunem, *Viking Men: trousers and breeches*: <http://urd.priv.no/viking/bukser.html>
- Europa, Re-enactment Association Inc. *Baggy Trousers: A Scandinavian Fashion*. <http://www.europa.org.au/index.php/articles/26-norse-baggy-trousers>

Historical Inspiration for the Block Prints



The inspiration print is from the 11th to 12th century Chernigov, Russia and is about 8 inches in diameter. The original is printed in dark ink on light wool, and is reconstructed as a roundel. From: <https://kargashina.wordpress.com/2018/07/20/medieval-russian-finds-of-printed-fabric/>



We sourced the large block from Esty, the small filler blocks were already made for previous projects. The period aesthetics call for fairly tight spacing, up to and including the roundels touching sides, so we opted for using small filler blocks to fill in gaps.

From: https://www.etsy.com/listing/271260708/wood-block-printing-hand-carved-indian?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=chernigov%20block%20print&ref=sr_gallery-1-1&organic_search_click=1

Block printed fabrics do not seem to have been used as much in period as they are in our current middle Ages. In period, printed fabrics were a way for the lesser well to do to emulate expensive patterned brocaded woven fabrics. Unfortunately, even in our modern times, fabrics with the plausible period designs are still not quite affordable, and thus block printing is still an appropriate alternative.

If you have the budget, this would be the place to shop for some truly medieval fabrics: Sartor Fabrics at <https://www.sartor.cz/44-historical-textiles>. Notice the tight design:



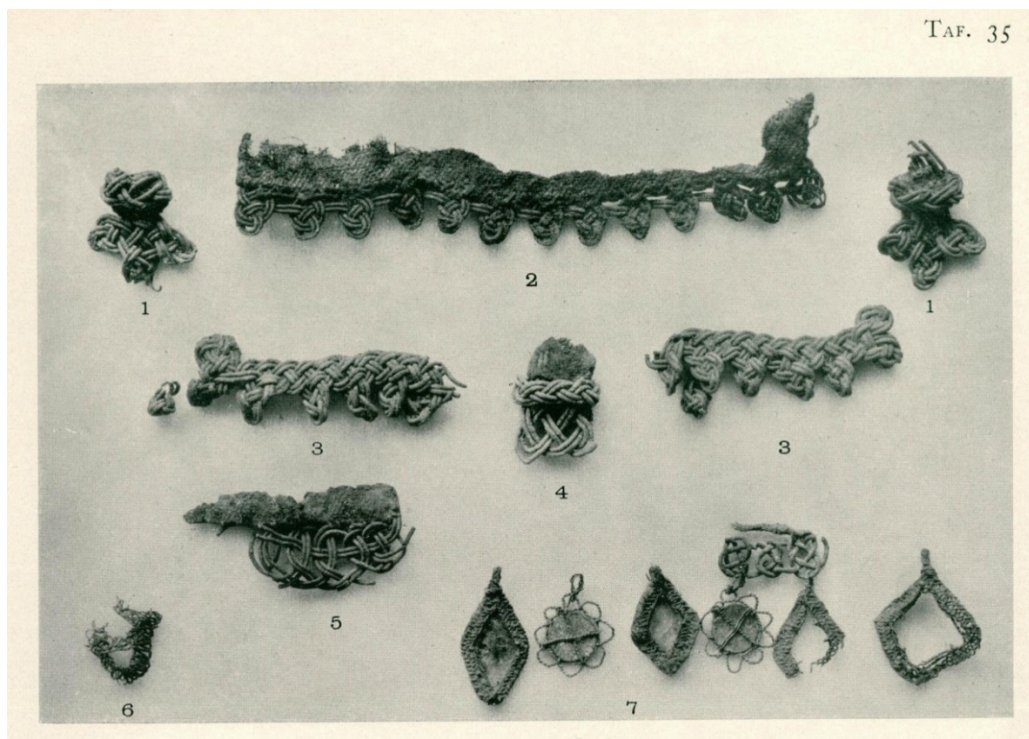
Block printed fabrics by Freiherr Fridrich Flußmüllner



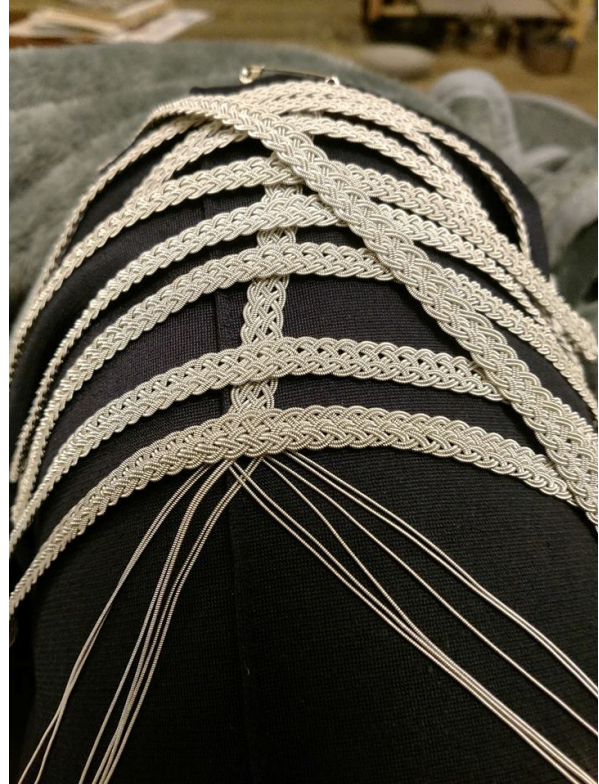
The printed fabrics drying in the sun.

His kaftan posaments

Posaments are decorations made of drawn metal wire spirals, often of silver or bronze, wrapped around a silken core, which is then braided into impossible looking unending knots. Posaments are like the 3D version of Celtic knotwork illuminations. In Norse context, posaments are found on headwear and often at the edging of clothing, like a metal wearcord.



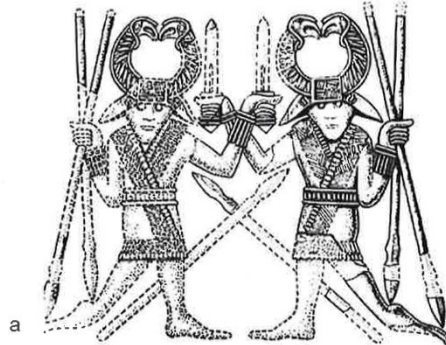
Posament samples as found at Birka, Sweden. From: Agnes Geijer (1939) *Birka III Die Textilfunde aus den grabern*. Kungl. Vitterhets Historie och Antikviteits Akademien. Uppsala. (p.233)



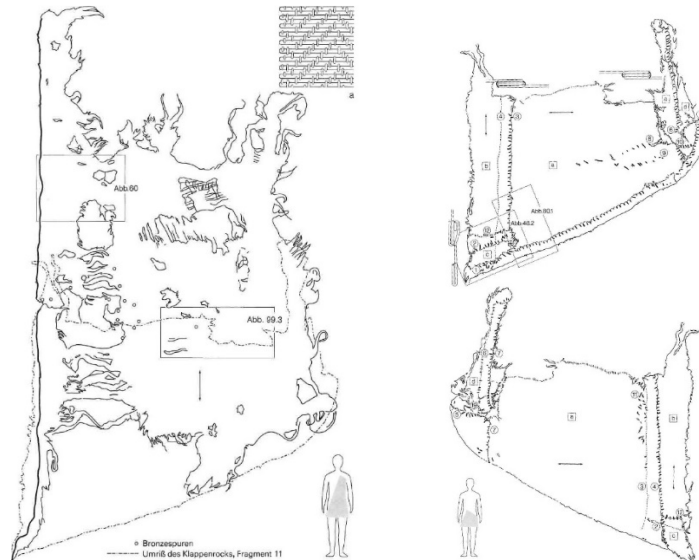
More:

- <https://medievalhomecompanion.files.wordpress.com/2016/08/birka-posament-handout.pdf>
- <http://awanderingelf.weebly.com/blog-my-journey/viking-embellishment-and-embroidery-part-2>
- <https://earlysweden.wordpress.com/2016/03/07/10th-century-posament-based-on-finds-at-birka/>
- <http://linda.fortida.se/?tag=posament>
- <http://eithni.com/posaments/posament-bibliography/>

His Klappenrock, the inspiration:

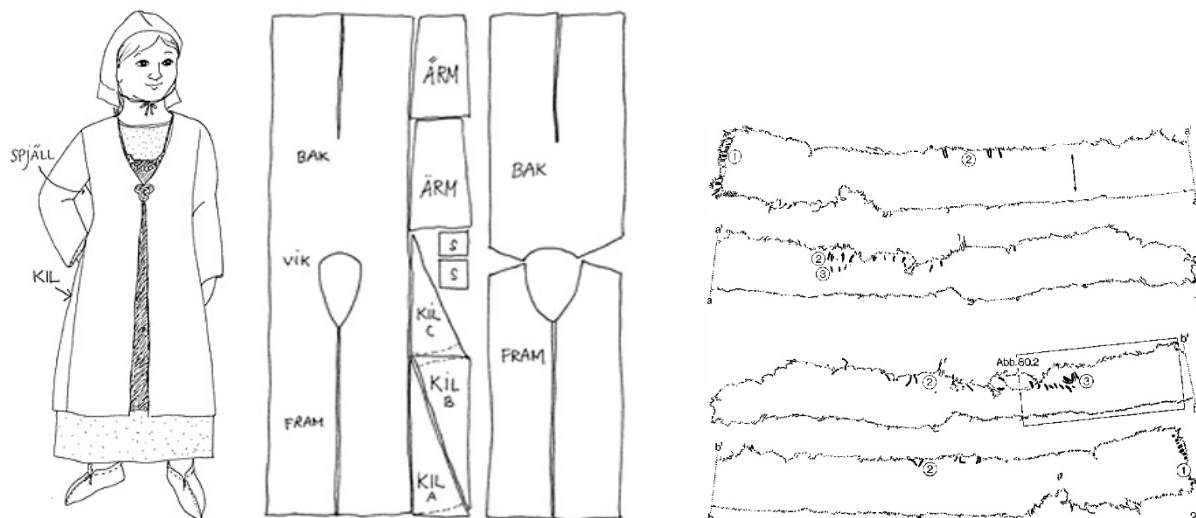


(L) Pressed bronze plate from the Vendel period. From: https://commons.wikimedia.org/wiki/File:Del_av_hj%C3%A4lm_vendel_vendeltid_pressad_bronspl%C3%A5t.jpg Spear Dancers, plate from the 6th C Sutton Hoo helmet. From: <https://www.vikingrune.com/2009/10/odin-as-weapon-dancer/>



Fragment 56 A (fig. 57) and Fragment 11 (fig. 50 & 51) from the Haithabu harbor finds, attributed to the front part of a klappenrock coat design. From: *Die Textilfunde aus dem Hafen von Haithabu. Bericht 20.*

Her Birka coat, the inspiration:



(L) Possible pattern for the Birka coat. From: *Swedish Viking Clothing Guides*. (R) Fragments 6A & B, bottom edge of tunic.

In the Haithabu harbor two long strips of woolen twill were found (fragment 6A and 6B) that had been dyed and fulled. The longest of the strips had a slight curvature and had stitches used to fasten a lining. Archaeologist Hägg interprets the strips as the bottom edge of a garment and believes that they come from a floor-length overtunic, or a coat.

Female coats are fairly conjectural, and based largely on the evidence of broaches. Many Viking grave finds include a central trefoil, a circular broach, or a box-shaped broach. These may have held together coats, but they could also have been used to hold together a shawl.



Different Viking-era brooches; one trefoil brooch and four penannular brooches. From: *Viking Artifacts, A Select Catalogue*.

Coat Construction by THL Abigale Kellogge



The male klappenrock is to just below the knee in this traditional version but can also be just above the knee, and with a side split instead of side gores. The female coat is not tailored in the middle, and the front opening does not overlap but sit straight down the middle, creating an elegant silhouette when walking as the coat would swish back and forth around the lower half of the body, reminiscent of flowing garments in Norse iconography.



This part of the Wardrobe received a large setback when the selected silk fabric did not take well to printing and had to be substituted last minute. Before attempting a large project like a Royal Wardrobe, it pays to familiarize yourself with the different types of fabrics, and how they hold up to different uses. Thus, buy swatches, and play with them when you still have the time to do so.

Image from: <http://mis.historiska.se/mis/sok/fid.asp?fid=109034>

More:

- Inga Hägg (1984) *Die Textilfunde aus dem Hafen von Haithabu*. Bericht 20; Berichte über die Ausgrabungen in Haithabu. Neumünster: Karl Wachholtz Verlag.
- James Graham-Campbell (1980) *Viking Artifacts, A Select Catalogue*. The Trustees of the British Museum. British Museum Publications Ltd.

Hilde Thunem (2014) *Viking Women: Underdress*.

- <https://urd.priv.no/viking/serk.html>

Viking Clothing Guides: *Swedish Viking Clothing Guides*

- <https://sites.google.com/site/archaevidence/home/viking-clothing-guides>

Susan Verberg, et al. *The Wardrobe Project: a set of Norse Viking Clothes for Their Majesties*.

- https://www.academia.edu/35987087/The_Wardrobe_Project_-_a_set_of_Norse_Viking_Clothing_for_Their_Majesties

Susan Verberg (2017) *The Klappenrock: a Viking Warriors Coat*.

- https://www.academia.edu/32370239/The_Klappenrock_A_Viking_warriors_Coat_From_10th_C_Haithabu

Material Sources

The wool for the coats was sourced from Burnley and Trowbridge, which specializes in historical linen, silk and wool fabrics, and fabric blends.

- <https://www.burnleyandtrowbridge.com/fabric.aspx>

The block stamp was bought from Etsy (this store offers multiple historic reproductions):

- https://www.etsy.com/listing/271260708/wood-block-printing-hand-carved-indian?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=chernigov%20block%20print&ref=sr_gallery-1-1&organic_search_click=1

Posament spiral wire, called tenntad, can be found here:

- <https://timeless-textiles.com/>
- <http://www.pewterofsweden.com/en/>

The Mammen inspired outfit.

Design

An anachronistic Wardrobe using period embroidery designs.



The Wardrobe Team

His & Her garments

- Head Seamstress **Lady Syele Pfeifferin**

His & Her Embroidery

- The Stag by **Lady Aurelie of Nithgaard**
- The Acanthus Leaves by **THL Renata Rouge**
- The Tree of Life by **THL Cristina inghean Ghriogair**

His & Her weaving of trim

- Tablet weaving by **Lady Genevieve O'Connor**

Her embroidered turnshoes

- Created by **Lord Robert of Ferness**

His block printing of Large Faces

- **Fredeburg von Katzenellenbogen, OL**

His belt & pouch – belt and tarsoley set from 10th century Birka

- Design and construction by **Lord Snorri skyti Bjarnarson**

Research

- **Elska á Fjárfelli, OL**

His Inspiration

The inspiration for this Wardrobe is an illustration I saw in an Eyewitness: Vikings publication as a kid. Ever since, I've wanted to do a recreation of this outfit, except the more I learned about Viking craft and clothing, the less plausible this Museum-made recreation became. Current thought is that the embroidery was not part of the clothing of the deceased, but from a cloth wrapped around the body. This would indicate the cloth is likely an altar cloth pilfered from the British Isles, and makes the embroidery of Anglo-Saxon origin, and design. It is not clear to me if the use of brocade along the neck opening and the stole is based on archaeological finds or are inferred by the museum, as both are also more akin with Anglo-Saxon garment elements than Norse. Neither are round cloaks a Norse feature – Dark Age and Viking cloaks were rectangle of shape.

That said, the separate elements are plausible, at least, and make for a beautiful rich wardrobe. It also let us fulfill our Queen's wish for an embroidered apron panel, another anachronism based on outdated research, and thus a perfect match to His outfit.



Image from the Danish National Museum:

<https://en.natmus.dk/historical-knowledge/denmark/prehistoric-period-until-1050-ad/the-viking-age/the-people/clothes-and-jewellery/>

Her Inspiration

The apron panel is a postulated decorative piece of fabric that was thought to be worn hanging off the brooches in combination with the apron dress, called a *smokkr*. It is currently thought that throughout Scandinavia the apron dress generally had a tube shape design. The term *smokkr* is a word used to describe a woman's clothing in one of the Norse sagas, and is etymologically related to the verb that means "to creep through," an apt name for this tube-shaped garment. Previous research theorized the apron dress could also be a wrap around, or completely open up front. To then cover up the naughty bits of under-wear, the use of an apron panel was thought to be plausible.

The historic evidence for the apron panel garment (also called apron bib, and strapped apron) is scarce: a carved object from Denmark featuring a female figure showing a front rectangular piece of garment is often used as proof of the apron panel, as well as the finds of multiple brooch loops found in Birka graves.

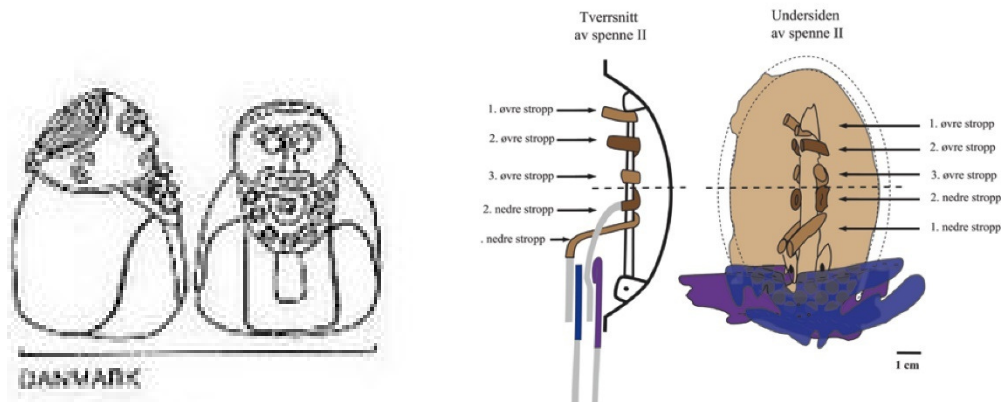
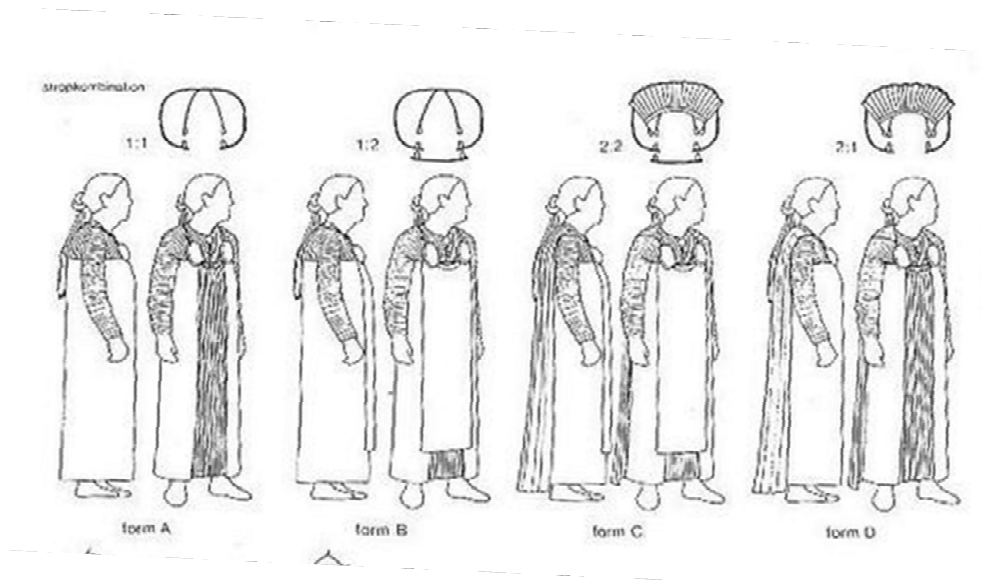


Fig. L: Danish carved object (Bau 1982, 15).

Fig. R: Schematic of multiple brooch loops (Lukešová 2011, 161).

From the occurrence of multiple loop arrangements archaeologist Bau postulates the following garment designs, with the idea that the panel would cover the opening of a wrap-around apron dress:



From Bau (1982, 25): “Gown types A, B, C, and D: the five ways of wearing the strapped gown, strapped apron, and train. For gown types A and D, about half of the women of Birka have an arrangement of chains or beads between the two tortoise-shaped fibulae. A schematic cross – section is shown for each gown type and the women are shown standing [...]”

Historian Thor Ewing is not convinced of the existence of open-front apron dresses covered by apron panels, as explained by Bau. And the little statue of the apron-ed ‘female’ is more often thought of as the male god Odin. New research has shown that the theory of both the open-front apron dress, and the apron flap, is not in fact supported by new information. It is my personal theory, supported by practical use, that the evidence of multiple loops in brooches more likely indicate the wearing of multiple apron dresses – two layered woolen apron dresses do make for a warm and comfortable torso.

His Embroidery - by *THL Cristina inghean Ghriogair*

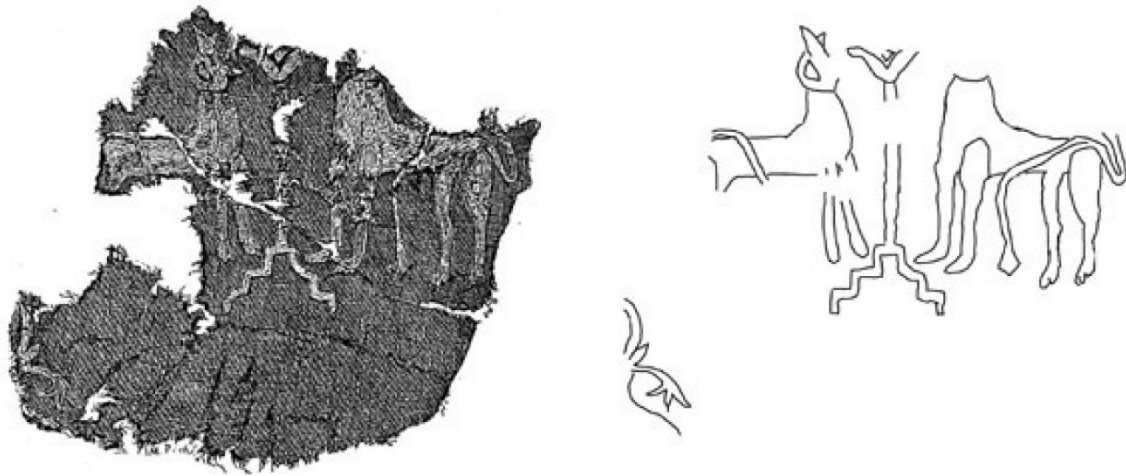
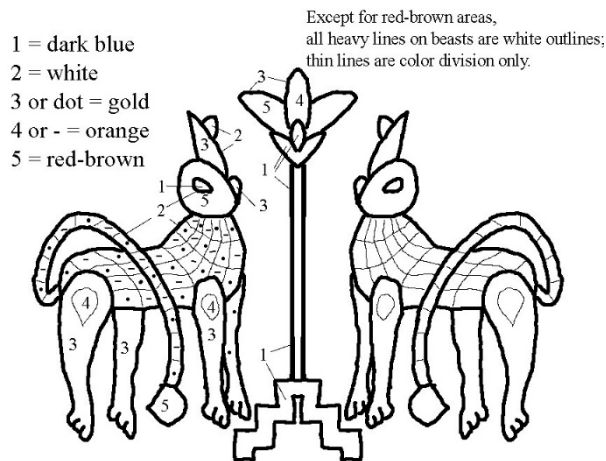
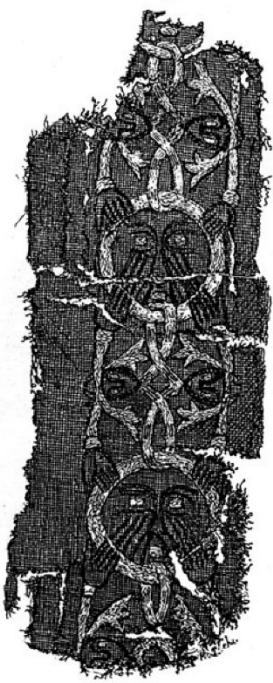


Illustration of the Tree of Life embroidery, found on the back of the tunic (or shroud).
From <http://heatherrosejones.com/mammen/index.html>



The Tree of Life as embroidered for His tunic.

Due to time constraints, the Small Faces embroidery around the neckline of His tunic was substituted with a tablet weave, and the Leopard embroideries on the upper arms were omitted. The Large Faces embroidery was emulated using block printing instead of embroidery which worked remarkably well.

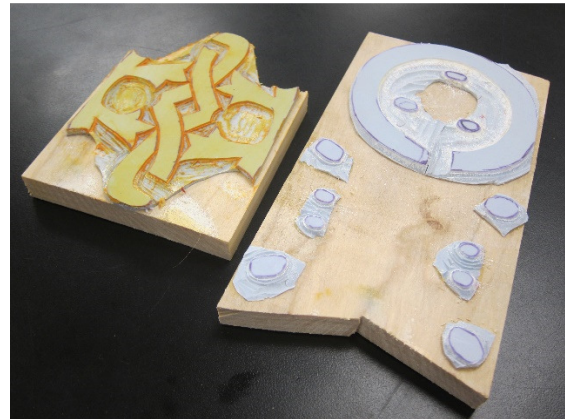
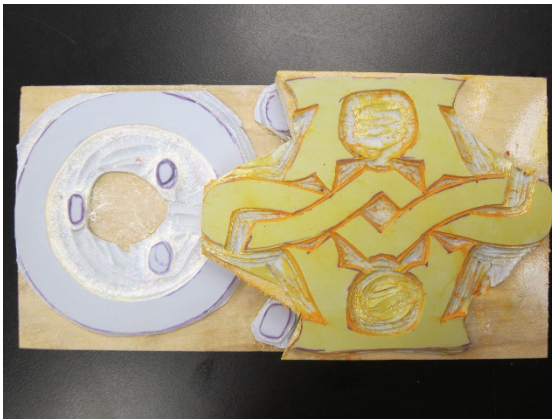


Large Faces embroidery found in the Mammen embroideries.

From:

<http://heatherrosejones.com/mammen/index.html>

The two blocks used to make a two-color Large Faces printing pattern:



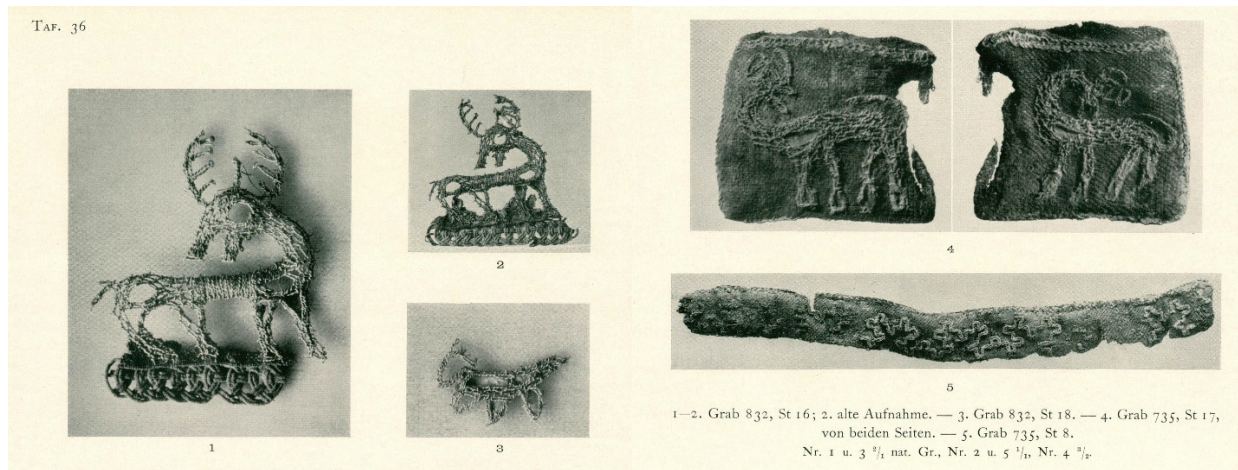
Her Embroidery - By Lady Aurelie of Nithgaard and THL Renata Rouge

As we did not want to repeat the Tree of Life used on the back of His tunic, we opted for a design incorporating similar contemporary elements. The embroidery for Her apron panel is based partly on elements from the Mammen find, and partly on a posament design found at Birka.



The Staggered Brick design from the Birka posaments (see illustration below).

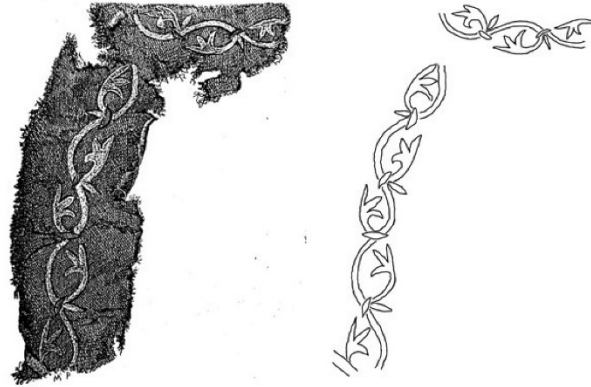
From: <http://heatherrosejones.com/mammen/index.html>



From: Agnes Geijer (1939) *Birka III Die Textilfunde aus den grabern*. Kungl. Vitterhets Historie och Antikviteits Akademien, Uppsala. See also: <http://linda.fortida.se/?p=7274>

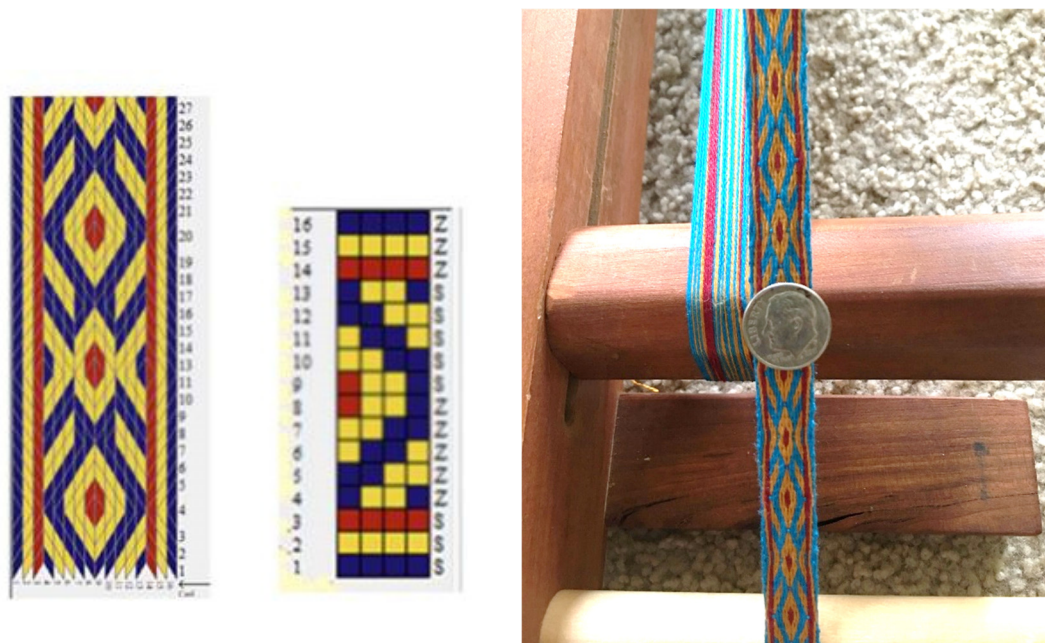


Apron panel embroidery in progress, by Lady Aurelie of Nithgaard.



*The Acanthus Leaf pattern used to decorate the top of the apron panel, by THL Renata Rouge.
From: <http://heatherrosejones.com/mammen/index.html>*

His & Her Tablet weave by Lady Genevieve O'Conner



The archaeological finds of Birka and the Mammen tablet weaves derive their designs from separate brocade weft used to create a pattern. This allows for much more flexibility in designs, but also significantly slows down weaving time (about an inch an hour seems to be average). As we needed some length, for this Wardrobe we chose a Birka inspired design with the pattern on the cards, instead. The pattern is from <https://www.etsy.com/no-en/listing/540880338/tablet-weaving-patterns-viking-trim> (here you can buy this one, and eight more), and the material used is silk. For a pattern even more similar to the Birka and Mammen brocades, one could use the 10-hole technique as explained by Shelagh-Lewins on her page *Patterns of the Past*: https://www.shelaghelewins.com/tablet_weaving/patterns_past.php

Material Sources

The embroideries and tablet weaves were executed in 20/2 silk, purchased from:

- <http://whitewolfandphoenix.com/>
- <https://www.yarn.com/products/valley-yarns-20-2-silk>

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Álfrún ketta. *Viking Embellishment and Embroidery*

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Shelagh-Lewins. *Patterns from the Past*.

- https://www.shelaghlewins.com/tablet_weaving/patterns_past.php

Hilde Thunem (2017) *Viking Women: Aprondress*

- <http://urd.priv.no/viking/smokkr.html>

Susan Verberg (2015) *Viking Apron Panel*.

- https://www.academia.edu/36424079/Viking_Apron_Panel_with_tablet_woven_Oseberg_trim_and_homespun_yarn_embroidery

An Afterword

By Álfrún ketta, OL

Composing an entire Viking Age costume can be quite challenging at times. The archaeological evidence we have comes from a span of several hundred years (as well as peripheral information for several hundred years before and after the Viking Age), and from a fairly large geographic region. Textual evidence can be tricky as it often comes from foreign travelers or from sagas which were predominantly written much later in time. That is not to say that this type of evidence is unusable but rather that care is to be taken when processing the information. Finally, iconography exist, but applying archaeological information, context and scale are critical when attempting to flesh out highly stylized imagery.

It is common to pick and choose what one prefers from those times and places and assemble garments with little concern for regional trends or progression of fashion. Add to this the fact that much of the readily available data comes from reports that are now dated or are considered disproven, it can be difficult to make heads or tails of what we do know in order to start.

Most typically you see the Viking Age being described as starting at the very end of the 8th century and concluding at the middle of the 11th century. The central regions are Norway, Sweden, Denmark (as well as part of northern Germany), and Iceland. Other areas are settlements, including those in the British Isles and Russia. It is important to note that even during the same time period, things worn in Western Norway could be very different from those worn at Birka. Or in places like Denmark, clothing such as the aprondress went out of fashion much earlier than in some other regions. Add to this how powerful foreign influence could be in some areas and whether a settlement remained distinctly Norse for a long period (such as some locations in Scotland) or if it blends with a local culture (in the case of Anglo-Scandinavian York), one can see that there is no one single “look” that is appropriate for the Viking Age Norse.

To help compose a cohesive set of garments, it is best to narrow down a time and place, and see what evidence exists for that area. Because our information tends to be quite fragmented, we often have to step outside of that narrow range to build in functional concepts that could have been plausible for the period. For example, when working on an interpretation for costume from Iceland; Norway or the British Isles had more direct trade routes with Iceland than did Birka, making finds from those locations more practical when looking for needed data. Make little jumps in time or place to fill in the blanks rather than considering the broad range of locations or a span of hundreds of years as one unchanging culture.

Another option to consider is working around a specific type of jewelry (perhaps a set of brooches that her Highness already owns), and forming a costume that is plausible for that item. One could also decide what skills are available on the various teams and tailor the projects to those. If someone crafts beautiful posaments, they would have little to do on a team working on Anglo-Scandinavian costume, while Birka (or possibly Denmark) would better suit their skills. Applying context is also important, and it would be critical to look at the types of posaments found in each grave to try to determine how often, and how many of them, can reasonably be applied.

There are many ways to approach this type of research and costume development, but a few examples are summarized below:

Time and Place specific

This is often used when you know the set goal of time and place. This works well if you are with a reenactment group or household that covers only a narrow scope.

- ❖ Example, 10th Century Birka: If one were looking at the late Birka period (10th century) there are a number of graves and finds that can serve as examples for this project. Because the wardrobe project aims for the upper tier of society, we would want to look at graves that display wealth and status in their grave goods. A good start is to select a few high-status graves, compare the contents and choose a direction from there. Women's graves might have a set of oval brooches, as well as other types of brooches, pendants and beads, so it makes sense that a female costume might have an aprondress, one or more underdresses, a coat or mantle. Birka is also known for having pleated underdresses (something which became more popular in the late Birka period), so that gives further options. Looking at the distribution of textile types for the region can help determine the colors and weaves that are sought after. Other things to look into might be trade goods. How common were foreign items in that area? Would a man be likely to have a tarsoly pouch and eastern style belt with metal mounts? Would a woman have imported pendants, coins, or even imported mounts that might be converted into pendants or brooches? Birka is somewhat easy in this respect due to the vast finds of material goods. One need only source other finds when determining how to construct the actual garments.
- ❖ Example, Kaupang, Norway: This site was established around 800CE and was abandoned in the mid-10th Century. There are numerous finds of locally produced goods, as well as trade items. Oval brooches from the finds there suggest the quintessential Scandinavian style, and textile finds share details on fabrics and possible arrangements of costume. One of the more elaborate graves also includes layered aprondresses, with one being pleated (something we also see in western Norway and in Denmark). For this location one can determine what evidence we do have, and then slowly move outward to fill in the gaps as needed to build a proper set of costumes. As mentioned, there are some similarities shared with western Norway and Denmark, but less so with Birka, so it might be best to not pursue Birka for inspiration here.

Skill Specific

The example of posaments given earlier is a good one. If the costumers want to add these items to the kit, it is beneficial to know the region and context in which they appear. Birka has the most finds like this, but Denmark has a few as well. Researching how common they were (and how many posaments could conceivably appear in one costume) is key to making a believable presentation. There were no such items found at Oseberg or in nearby graves, so they would not be a good choice for a recreation based on that find. Choosing a time and place that supports this art is critical. Once that determination is made you can research other items in that area to help flesh out a kit.

Style Specific

Are you looking to include a klappenrock in the kit? Or perhaps a woman's costume that is not comprised of an aprondress? One can pursue costume building from that angle as well. To use the latter as an example, you can look at the very late Viking age for the costume of a woman in a region that has adopted Christianity, or you can opt to look at trade towns in Denmark where we see evidence of opulent female burials without oval brooches. As there is heavy foreign influence on fashion. Another place to look is Oseberg, where there are numerous theories about the style of costume involved (could it have been Continental/Byzantine influenced fashion, or was it actually an aprondress with brooches that were later stolen in the many rounds of graverobbing that took place). There are also regions where cultures blended more readily, such as in certain parts of England where there was a transition to Anglo-Scandinavian dress and the oval brooches (and the requisite dress) went quickly out of fashion.

A few additional thoughts to keep in mind when composing a specific kit would be:

- Upper class graves tend to have exceptionally fine textiles. Quality cloth that is well dyed, is as much of a status item as the jewelry worn with it.
- Scale is important. Period tablet weaving, with a few exceptions, tended to be very fine and also very narrow. Are you using stripes or plaids? What was the scale of the Viking Age woven patterns? Are posaments being used, how big were they in period? Were the beads in the regions graves large or small (and how many were typically in a strand)?
- Researchers often recommend avoiding applying the 'Souvenir Hypothesis'. Because the Norse were traders, there is a rather broad belief that they would always have access to items from all over their trade routes and use them in a fashion consistent with the locals. Inga Hagg (key textile and costume researcher for Hedeby and Birka) argues that ethnicity was reflected in dress of the period. If one was Norse, you dressed as such. This concept still makes allowances for foreign influence on dress (such as the tarsoly pouches and belts covered with elaborate metal mounts) as symbols of status, but reinforces the idea that an individual did not display a seemingly random hodgepodge of times from a number of cultures (and times).
- What were the regional trends in terms of jewelry, color of the textiles, and embellishments? Focus on plausible items, and remember that one does not need every form of "bling" in each costume. Typically, one is better choosing to use just one or perhaps a mere few reasonable details (silk, posaments, wear cords, a double row of beads, tarsoly pouch, etc.) than trying to incorporate all of the bling (or every 'unique' find) into a single outfit. It is this difference that aims for a period display of wealth, instead of one that fits modern perceptions.

Tips from the Coordinator

If you are interested in running a Royal Wardrobe but have no idea where to start, this might help you on your way:

❖ **Start early.**

The Royal Wardrobe should start planning as soon as Crown is won. Unless you intend to design and construct in-house, do not wait until Coronation to start thinking as the coordination of artisans, materials and projects will always take more time than you hope.

❖ **Communicate.**

It is the job of the coordinator to facilitate the needs of the artisans, just as it is the artisans' responsibility to give feedback when a request asks for too much, or a project is not going as planned. It is our job to be prepared for disaster and have alternate plans in place, but we need the feedback to know when to step in.

❖ **Collaborate.**

Start a Facebook group, and use the album function to have each artisan upload and download sketches, designs, illustrations of extant pieces and information for their respective projects. Keep the albums updated throughout construction, including links to websites with project specific information. Start Facebook chats (or cc:d email chains) for each individual wardrobe and add all artisans involved – have the individual artisans aware of the general wardrobe and choices as a whole establishes community, and often makes for tips or tricks from an unexpected source.

❖ **Establish expectations.**

There is a difference between SCAdian inspired, especially Viking era, designs, and historically plausible designs, just as there is a difference between modern tailored garment construction and Dark Age rectangular construction. Make sure everyone is on the same page, and is aware of the opportunities and limitations of your Project. For instance, in collaboration with the seamstresses, our Project chose for hand finished seams but machine sewn construction seams, as the first would be visible and determine the 'look' of a garment, while the second would not, but would greatly speed up assembly.

❖ **Keep copious notes on the provenience of your information.**

Where did that image come from? Who wrote that piece of information, and how does it compare to interpretations by others in the field? Start a file and keep track of references & website hyperlinks, including links of (museum) images. Use image search (click the little camera icon in the search bar in google to upload a file) and exclude pinterest from your searches (add -pinterest after your search query) to get to the bottom of your information's references.

❖ **Take pictures, and take construction notes.**

A good time to take pictures is right before putting all the different parts together. Document unusual garment seams, construction patterns, any tricks you used to make something stubborn work. While this could be used as documentation for a future A&S project, the main goal here is to document and record trials & errors so we can all learn from each other. Thank you!

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