

Swedish Viking Clothing

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<http://ydalir-laget.pl/szwecja.html> with additional stuff added in by Jenny Baker

The Bocksten Man



Description

The man was 170-180 centimetres tall and slenderly built. The skeleton, skin, hair, stomach and brain are all very well preserved. There is an injury covering about 8x5 centimetres on the right side of the cranium. Of the inner organs, parts of the lungs, liver and brain as well as cartilage are preserved.

The tunic is among the best-preserved medieval tunics in Europe, and made of woollen fabric.

He was wearing a gugel hood with a 90 centimetre long and 2 centimetre wide liripipe ("tail").

On his upper body he wore a shirt and a cloak, while his legs were covered by hosiery.

Apart from the clothing he had a fabric bag, foot coverings, leather shoes, a belt, a leather sheath and two knives.

The leather sheath was 40 millimetres wide and 62 millimetres long, composed of three layers with a combined saltire and St George's Cross (thus giving a pattern similar to Union Jack) carved on the outer layer. On the inner layer a similar pattern was carved, though this time a pole was added to the symbol.

The man had been knocked to the lake bed by two poles; one of oak that hit his heart and one of beech which went through his back.

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"Tunic from Bocksten"

Reconstruction Author: Thyrvald

Reconstruction of the marsh znelezionej tunics in the Swedish village Bocksten.

Although the discovery of Bocksten is dated even in the XIII century, the tunic has been classified as "Type 1 Nockert'a" as most of tūnik Viking era. The same style is present in the epoch znaleziskach Swedish Vikings min. with BIRKI.

Reconstruction of tunic is made of hand-sewn wool lnianymi nićmi. Used was a strand of wool that is the same diagonal as in the original. Tunic posiadda 4 wedges in the lower part so as not to hinder movement. Shrinks from elbow sleeves have additionally built into wedges pachami.

Source: M. Nockert, *Bockstensmannen och hans drakt*

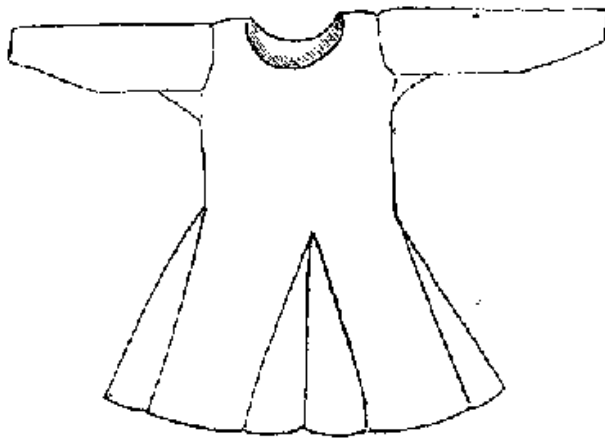
Under his cloak, the Bocksten Bog Man wore a garment sewn of a now yellow-brown woolen twill, which is reddish-brown on the reverse. There is some difference in quality between the headpiece, the sleeves, the gores, but not enough to suggest that these latter parts were made from a different fabric.

The front and back of the Kyrrtle are of a piece, in other words, there are no shoulder seams, with an opening cut for the head. The width of the Kyrrtle's skirt has been increased by the the insertion of gores in the front, back and sides.

The sleeve openings are flat and somewhat differently cut. The sleeves are wide at the top, and narrow at the bottom. The left sleeve is cut in one piece with two small gores underneath. The right consists of two pieces



photo in Nockert



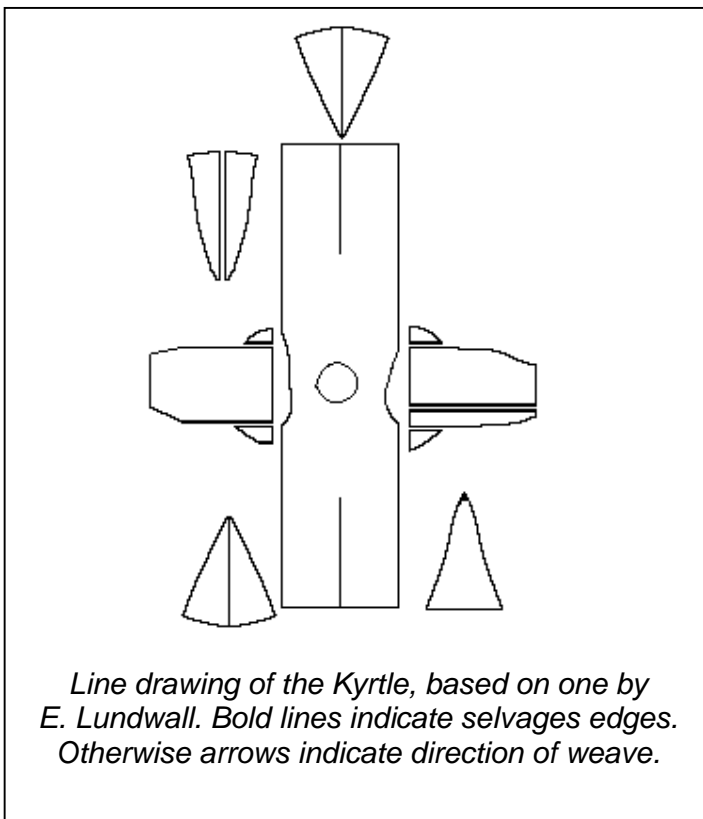
Sketch of The Kyrrtle after conservation.

joined together; a larger at the front, and narrower one at the back. Like the left sleeve, it has two gores underneath. The sleeves have a 1cm hem at the cuff.

No traces of a lining have been found in this Kyrrtle.

Only minor alterations have been made to Dr. Albert Sandklef's original reconstruction of the Kyrrtle.

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cm (177.2")

Torso Material Thread Count

- Warp is 8-9 Z-spun threads/cm (21.6-22.9 threads per inch) [Fleece: "Hairy Medium"]
- Weft is 7-8 S-spun threads/cm (19.05-21.6 threads per inch) [Fleece: "Hairy"]

Sleeve Material Thread Count

- Warp is 9 Z-spun threads/cm (22.9 threads per inch)
- Weft is 7 S-spun threads/cm (19.05 threads per inch)

Gore Material Thread Count

- Warp is 10 Z-spun threads/cm (25.4 threads per inch) [Fleece: "Hairy Medium"]
- Weft is 7 S-spun threads/cm (19.05 threads per inch) [Fleece: "Hairy Medium"]

Gore Material Thread Count

- Warp is 10 Z-spun threads/cm (25.4 threads per inch) [Fleece: "Hairy Medium"]
- Weft is 8 S-spun threads/cm (20.3 threads per inch) [Fleece: "Hairy Medium"]

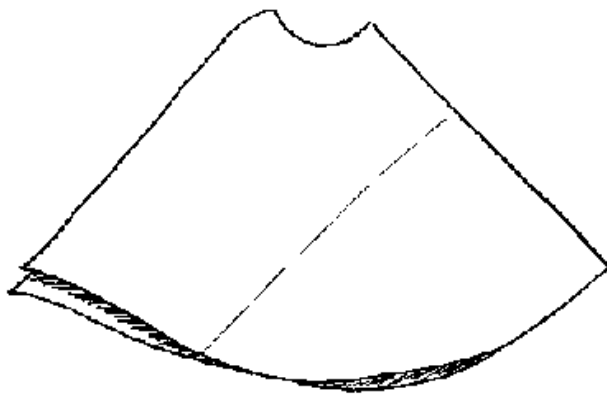
- Kyrta Material Length (over the shoulders): 230 cm (90.2")
- Width at the Bottom: 250 cm (98.4")
- Neck Opening Circumference: 82 cm
- Arm Length, Right: 61 cm (24")
- Arm Length, Left: 59.5 cm (23.4")
- Sleeve Material Width, Shoulder End, Right: 55 cm (21.6") [58 cm when measured in 1936]
- Sleeve Material Width, Shoulder End, Left: 53 cm (20.9") [50 cm when measured in 1936]
- Sleeve Material Width, Cuff End, Right: 23 cm (9")
- Sleeve Material Width, Cuff End, Left: 22 cm (8.7")
- Loom Width: not less than 55 cm (21.6") [Although there are no pieces with more than one selvege edge, so an exact statement can not be made]
- Total Material Length: about 450

The Bocksten Bog Man Cloak

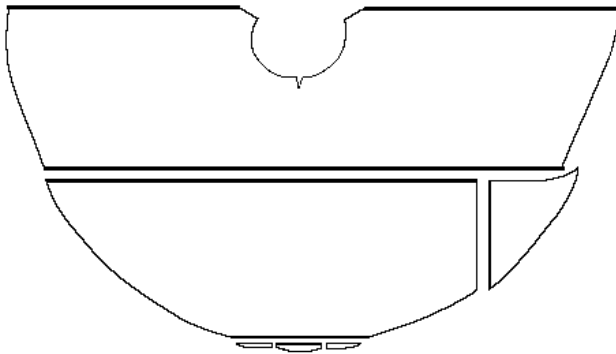
The outermost garment found was a protective mantle or cloak made of a red-brown woolen twill.

The Cloak is semi-circular, with a round opening for the head, and is sewn together on the right shoulder. It is comprised of two whole loomwidths, worn as though bias-cut. The lower "loomwidth" is sewn along a single seam, connecting the selvage edges. There is one section in the back, where an additional piece has been used to lengthen the lower piece.

During the 1979-81 conservation it was found that the arc of the semicircle was incomplete, lacking a 45 cm (17.7") long section along the hem. The pieces making up this section were eventually found in the 1936 version of the hood. There is a roughly 1 cm (.4") hem. The long side-opening edge was found to be finished, even though it was also a selvage edge. The right shoulder "corners" were sewn together in a 3 cm (1.2") long seam, which was shown during the reconstruction to have been



*The cloak after 1979-81 conservation and reconstruction.
(After a photo in Nockert)*



Line drawing of the cloak, based on one by E. Lundwall. Bold lines indicate selvages edges. Otherwise arrows indicate direction of weave.

originally a 10 cm (4") seam.

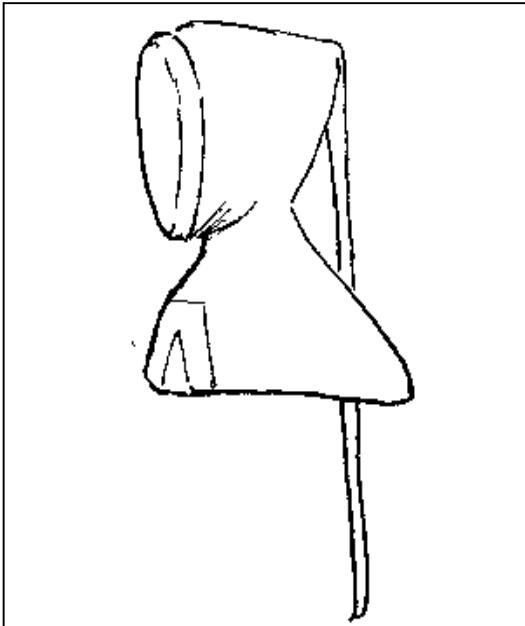
During the 1936 reconstruction, this seam had been covered by a 13 x 8 cm (5.1" x 3.15") rectangle of red cloth (cut as to form a "V"), which was applied with its reverse side out. This piece was eventually moved to the Hood. On the left shoulder is a 5 cm (2") Dart. The Cloak is very well tailored. The "back" is slightly longer than the front, which causes it to drape elegantly and makes it more comfortable to wear.

- Cloak's Length: about 110 cm (43.3")
- Back Length: 99 cm (39")
- Front Length: 92 cm (36.2")
- Neck Opening Circumference: 76 cm (30")
- Bottom Width: 380 cm (149.6")
- Open side length: 240 cm (94.5")
- Lower Piece length: 175cm (68.9")
- Back Filler Piece is about 31 cm x 41 cm (12" x 16")
- Loom Width is about 60 cm (23.6")
- Total Material Length is at least 415 cm (163.4")

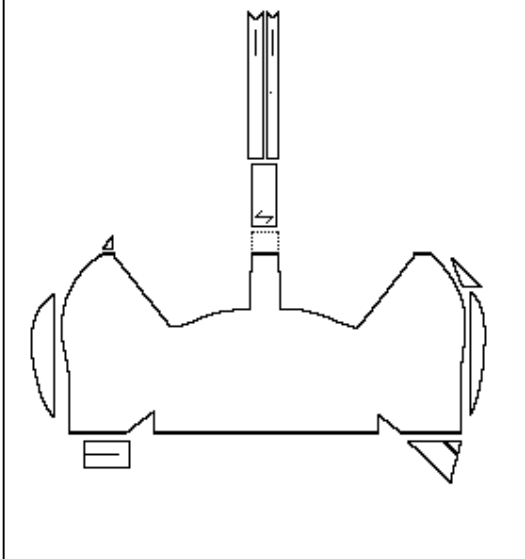
Thread Count

- Warp is 12 Z-spun threads/cm (30.5 threads per inch) [Fleece: "Medium"]
- Weft is 8 S-spun threads/cm (20.3 threads per inch) [Fleece: "Hairy Medium"]

The Bocksten Bog Man Hood



*View of the Hood after the 1979-81 conservation and reconstruction)
(After a photo in Nockert)*



The Bocksten Bog Man was wearing a hood on his head, made from what is now a fairly dark brown, heavily fulled woolen twill fabric. This is the best preserved of all his garments.

The Hood, the shoulder cape, and the liripipe were all cut from a single piece of fabric. with the selvage edge forming the opening for the face. The neckline and chestline have been cut away to give sufficient width to the shoulders.

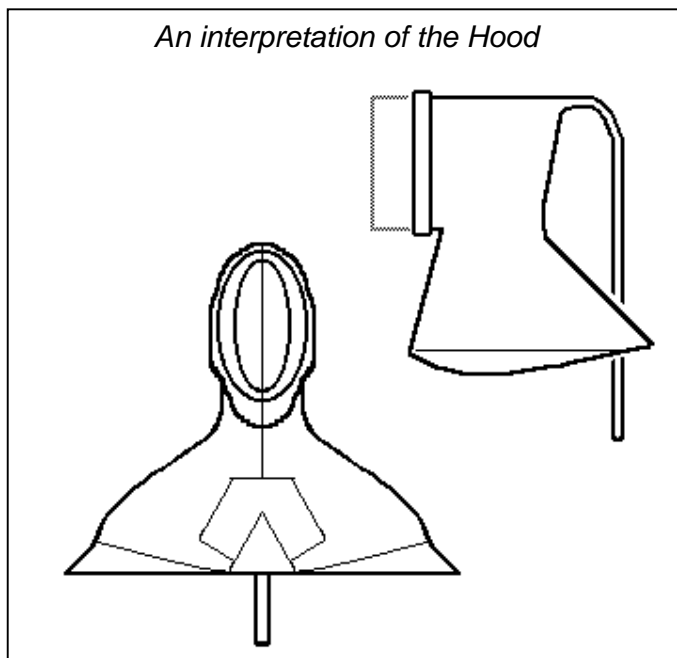
The Liripipe is joined in two places. The upper piece was joined by a seam along the underside. The lower portion was cut in two pieces, joined by a seam along the upper and lower sides.

The Hood was completely dismantled during conservation, and at no time, no trace was found of a lining.

After the hood had been washed and the fabric laid true to the threads, distinct reconstruction errors (from 1936) were found at several points. For example, the front gore had been wrongly placed at the lower edge of the shoulder cape. Then there was the question of the v-shaped cloth. This is still a debateable point, but its transfer to the hood seems at present the most logical arrangement.

The lower edge of the hood was gently rounded. Owing to a shortage of cloth, this shape could not be cut directly, but had to be achieved by means of joins. Two reddish brown fragments were transferred from here to the Cloak.

- Height from the crown to lower edge: 69 cm (27.2")
- Neck Width: 65 cm (25.6")
- Facial Opening Circumference: 70 cm (26.6")
- Width at the Bottom: 160 cm (63")
- Liripipe Length: 90 cm (35.4")
Width of Liripipe at the Top ("Base of tail"): 3.5 cm (35.4")
Width of Liripipe at the Bottom ("Tip of tail"): 2-3 cm (.79" x 1.2")
- Total Material Length: about 160 cm (63")
- Loom Width is about 65 cm (25.6")



Hood Thread Count

- Warp is 12 Z-spun threads/cm (30.5 threads per inch) [Fleece: "Hairy"]
- Weft is 8 S-spun threads/cm (20.3 threads per inch) [Fleece: "Hairy Medium"]

Hood/Cape Thread Count

- Warp is 12 Z-spun threads/cm (30.5 threads per inch) [Fleece: "Medium"]
- Weft is 8 S-spun threads/cm (20.3 threads per inch) [Fleece: "Medium"]

Red "V-Shaped" Cloth

- Length: 13 cm
- Width: 8 cm

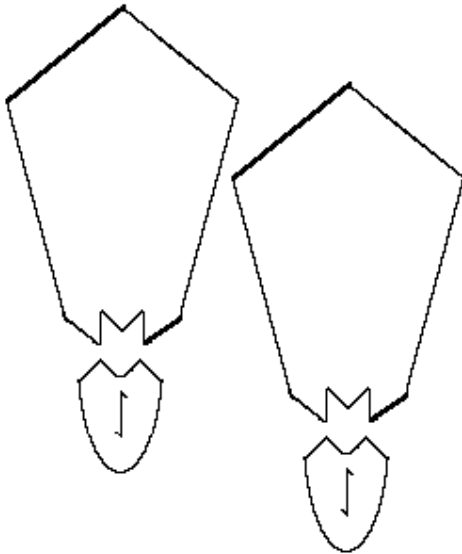
Thread Count

- Warp is 12 Z-spun threads/cm (30.5 threads per inch)
- Weft is 10-12 S-spun threads/cm (25.4-30.5 threads per inch)

The Bocksten Bog Man Hose / Trousers

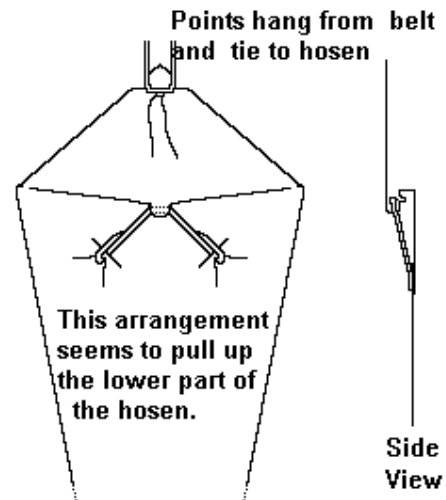


(After a photo in *Nockert*)



The bold lines in the design above indicate the placement of the selvage edges

These are long hose with an attached foot. The leg piece is cut in one piece, on the bias to help with stretching. There is one seam in the rear of the leg starting at the heel, and ending in a point .. The triangular gore joins with the rest of the footed section. There is NO separate sole in this design, as the upper and heel are seamed along the axis of the sole.



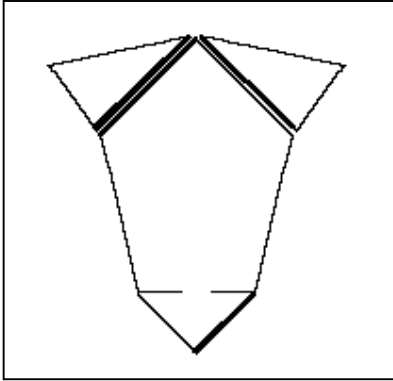
To keep the hose from sagging around the knees and ankles, a strap of leather is drawn through two holes on each side, and through a central knot designed to cause tension on the rear of the leg. The diagram shows that central knot is possibly used to lap further securing straps, attached to the belt.

While I have tried the rigging shown here, I am fairly certain that there is something missing regarding the attachment, and have actually found better support in tucking the top point around the belt and using a lace to tie the point to the lower leg. Unfortunately, the actual method for securing them appears to have been lost.

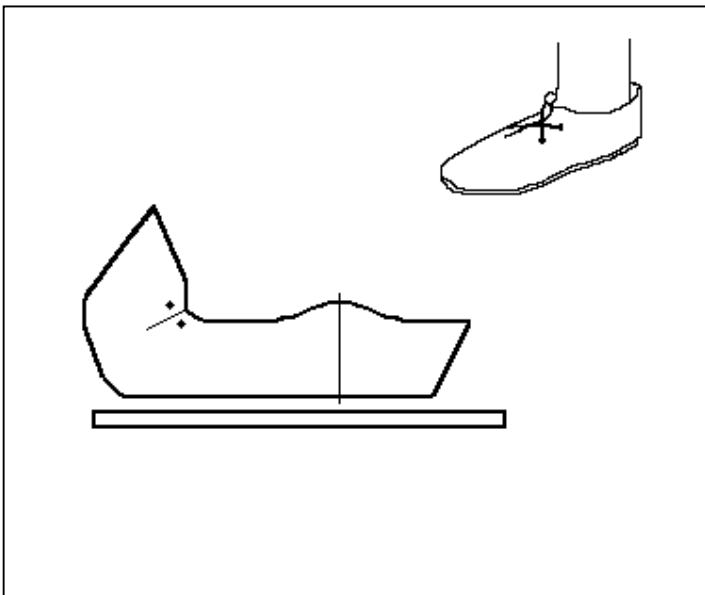
- Top/Heel Length: 78 cm (30.7")
- Width at the Top: 51 cm (20")
- Width at the Bottom: 31 cm (12")
- Foot Length: 27 cm (10.6")
- Weaving Technique: 2/1
- Thread Count: 10-11x6 threads/cm (25.4-27.9x15.24 threads per inch)

The Bocksten Bog Man, The Under Hose

- Top/Heel Length: 60 cm (23.6")
- Width at the Top: 47 cm (18.5")



- Width at the Bottom: 29 cm (11.4")
- Foot Length: n/a
- Weaving Technique: 2/1
- Thread Count: 10x7 threads/cm (25.4x19.05 threads per inch)



Bocksten Front-Laced Shoes (c1350)

A front-tied shoe, based on a pair recovered with the Bocksten Bog find. They are shown in [*Bockstenmannen*](#).

It is clearly a turnshoe. It is made from a single piece upper with a single seam along the inner side. Based on some remnant evidence, it is possible that these shoes, even as late as they are, were sewn with woolen threads.

There is clear signs of a binding stitch along the upper edge of the upper, although these have been attributed to the leather strips found along with the shoes. Since I have no evidence to support either contention, I suggest strongly that these shoes were made with a rand between the upper and the sole. The shoes are tied by simple leather laces, drawn though the holes and tied. It may be made with an attached tongue.

"Breeches"

Authors reconstruction: Olof and ORM

Breeches WIKIŃSKI age on the basis of images from the image of stone Lillbjaars, Ledberg and Broa (Sweden) and the fragments found in Hedeby. On the basis of pattern reconstruction Swedish Historical Museum.

These are the breeches - narrow at łydkach, wide above the knees. Reaching just below the knee, for łydce related wełnianymi owijkami. In przeciwieńskie to szarawarów they are narrow in the waist. Reconstruction of wool seam nićmi lnianymi.

Sources taken from:

- [The Swedish Historical Museum](#)
- [Imaging in Gotlandzkim Stones Museum](#)
- [Dress Wareskiego merchant](#)



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"Male jacket with BIRKI"

Authors reconstruction: Olof and ORM

Reconstruction on the basis of representations (at least with runic stone Hunnestad) and finds the grave archeologicznych in BIRC nr.832. Excavation dated to the X century. Fragments of similar kaftanów have been found in other tombs in the Scandinavian and eastern parts of Russia.

A reconstruction made of brown wool, flax podszyty, hand stapling lnianymi nićmi, applications, wool finished decorative historical ściegiem the *Herringbone*.

Sources taken from:

- [The Swedish Historical Museum](#)
- [WIKIŃSKI Embroidery: Ściegi & Themes](#)

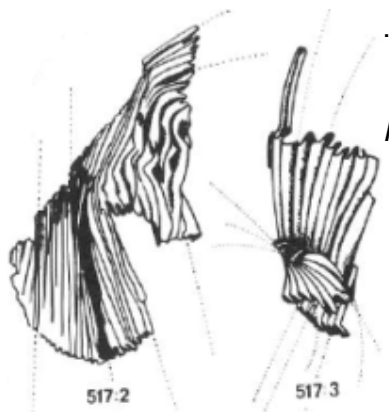


Birka Women's Pleated under dress

The excavation of Birka was mainly conducted in the 1870s by Hjalmar Stolpe. Although Stolpe made fairly accurate drawings of the different graves, textiles was not considered important at the time, and was omitted from the drawings. The textile fragments were later analysed by Agnes Geijer (in 1938) and reanalysed by Inga Hägg (in 1974 and 1986). I have only had access to the analysis written by Inga Hägg in 1974.

52 of the female graves in Birka contained fragments that probably belonged to a linen serk. Unfortunately the fragments that have been found are small and thus give little information about the cut of the garment.

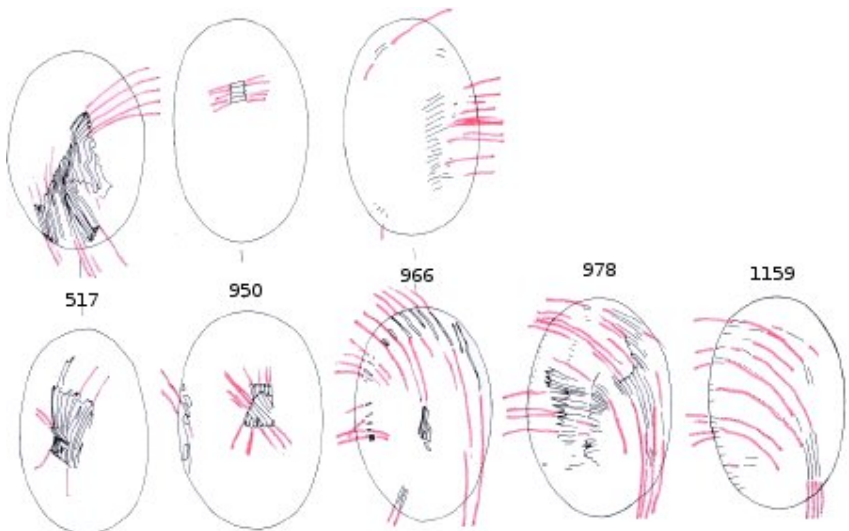
Out of the 52 graves, 31 of them had fragments of plain linen. The remaining 21 contained linen that had been pleated in a very specific manner, making "standing" pleats with a depth of about 2-3 mm. The grave with the largest pieces of pleated linen in the entire Birka excavation was grave 517. This grave also contained a small round brooch placed high upon the chest with no textiles adhering to it.



Inga Hägg: Kvinnodräkten i Birka, p.15, illustration from p.123

When comparing the fragments of pleated linen on tortoise brooches, there seems to be a tendency for the pleats to run in parallel with the needle in the brooch, and then bend towards one side of the brooch.

(Illustration from Inga Hägg: *Kvinnodräkten i Birka*, p.27. Red lines added to emphasize the probable continuation of the pleating.)

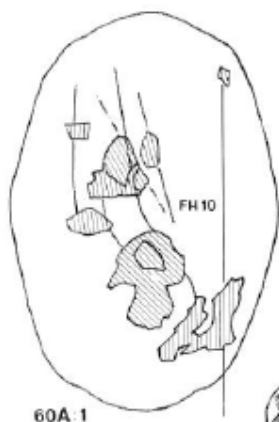


Unfortunately, Hjalmar Stolpe did not record which brooch was placed on the left and which on the right side of the body when he was excavating the graves. This means that there is no way of identifying the left-hand and right-hand brooches, and consequently no way to learn whether the bending of the pleats always pointed towards the shoulders, always towards the throat or differed from one serk to another.

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Analysis of the linen fragments indicate that the majority of them were originally left undyed and are currently discoloured by rust or by the decomposition of the body in the grave. Three graves contains possible exceptions to this.

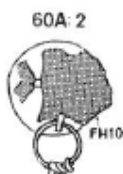
One of them (numbered 60 A) has fragments of linen that are believed to have belonged to a serk. The fragments are currently blue and they do not lose their colour when being treated by a solution that dissolves some of the metal corrosion salts, indicating that the linen might originally have been dyed blue. A round brooch was found with linen fragments of the same fabric pinned inside in a manner consistent with the closing of a slit connected to a keyhole neckline. None of the fragments were pleated.



Inga Hägg: Kvinnodräkten i Birka, p.14, illustration from p.121

*Numbered in Agnes Geijers' report Birka III. Textiles made from flax or hemp cannot be identified as one or the other by the naked eye, thus the use of FH to signify "Flax or Hemp".

The other grave (762) has been identified as a child's grave and lacks the tortoise brooches. It has a little round brooch with linen fragments on the back, and a knife with linen fragments attached. The linen on the brooch is heavily rust coloured, but treatment with a rust dissolving solution does not remove the colour, and thus may indicate that the linen originally was dyed in a reddish colour.



The relevant fragment in the last grave (563) is not from a serk, but from an aprondress. It is made of blue linen that has been folded and decorated with a red twined string. The appearance of blue and red on the same fragment, which thus has been exposed to the same discoloration, shows that the colours must be original instead of a result of metal corrosion. To my knowledge this is the only clear evidence of coloured linen from this period.

Most fragments are made of linen (or hemp, the two fibres are hard to tell apart by the naked eye), but in the grave numbered 644 B there was a small round brooch with fragments of a slit from a keyhole neckline edged in a very fine linen weave, or possibly silk.

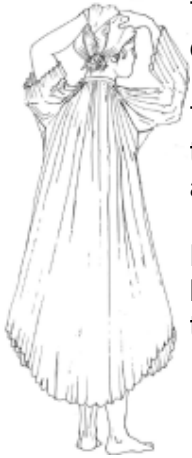
While there is no definitive knowledge of the length of the serk, fragments that are believed to belong to a serk has been found attached to metal scissors lying at the hip of the body in the grave. One example of this is grave number 791 that contained fragments of a pleated linen serk.

There is little evidence regarding sleeves. In four graves (901, 980, 1062 and 1159) a metal artefact (scissors or key) with pleated linen fragments attached are lying close to the arm of the body, raising the possibility that the linen is from the sleeve of the serk. In grave 1062 the pleats on the linen lies horizontally across the scissors, and there is no traces of linen on the tortoise brooches.

Finally, one of the graves (nr 987) has evidence that *might* indicate that some kind of undergarment occasionally was worn under the serk. The serk from this grave was pleated, and the linen fragment that is believed to have been part of an inner garment is plain and less finely woven than the serk.

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The last reconstruction of a pleated serk is presented by D. Rushworth in A handbook of Viking Women's Dress AD 700-1200.



The pleats in this reconstruction run towards the neck as in the Dacian-Slavic dress.

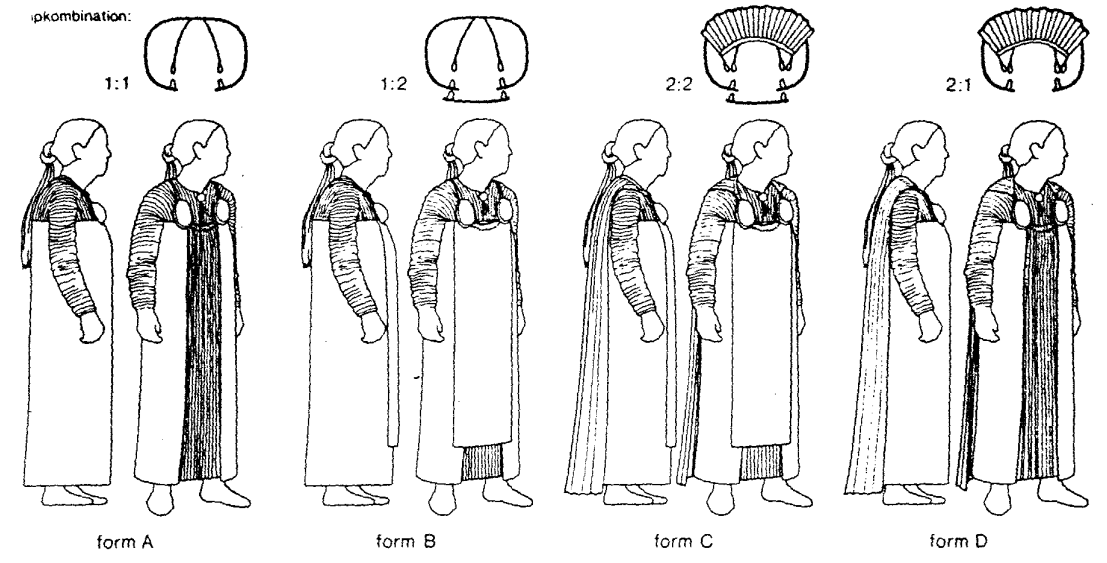
This style has sleeves sewn in parallel to the body, and a wide shoulder opening that is gathered into a neckband. The gussets under the arms are essential to allow the sleeves to function properly.

Rushworth believes that the pleating would be achieved by folding the newly laundered, damp linen serk into small folds, twisting the bundle to put pressure on the pleats and then tying it into position. The dress was then left to dry.



Birka Women's Over Apron Dress & Back Draping Mantel

The following options of wearing clothing items were found in the Birka Graves



Option A – back apron panel, but with no front apron panel, with pleated under dress (the image above shows the aprons straps going over the shoulder)

Option B – back apron panel & has front apron panel, with pleated under dress (the image above shows the aprons straps going over the shoulder)

Option C - back apron panel & has front apron panel, with pleated under dress with Back Mantle (the image above shows the back draping mantle & its straps going over the shoulder)

Option D - back apron panel, but with no front apron panel, with pleated under dress with Back Mantle (the image above shows the back draping mantle & its straps going over the shoulder)



Pictures showing the layering

- Under tunic,
- Hanger apron, Back draping mantle which are suspended off the Brooches
- and shawl over the top

"Purse of Gotland"

Reconstruction Author: Thyrvald

This is a reconstruction of leather purses were found on the Swedish island of Gotland. It its construction of the pouch Hedeby, which can be seen in the [Denmark](#).

Purse pattern is very simple. It represents a circle with a radius of approximately 30 cm with almost vertical nacięciami ok with a length of 1 cm placed at the edge around the circumference of purses, with approximately centimeter intervals. Through these incisions is stringed thong, allowing the closure of purses and possibly the suspension in its belt.

Reconstruction was made from fine calf leather and soft. The bonding strap is used with the pig skin, which stained for the contrasting color makes the aesthetic function.

Sources taken from:

- L.Thynmark-Nylen, *The Vikingage Gotland*



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"Kaletki of Jämtland"

Reconstruction Author: Thyrvald

These are two variants of reconstruction kaletki findings made on the basis of hardware and debris from the skin of male grave in the Swedish village in the region of Jämtland Aas. Both options have been proposed by the Swedish Historical Museum.

This type of kaletka east (as proposed in the way of hardware) is a confirmation of trade with the East Scandinavia.

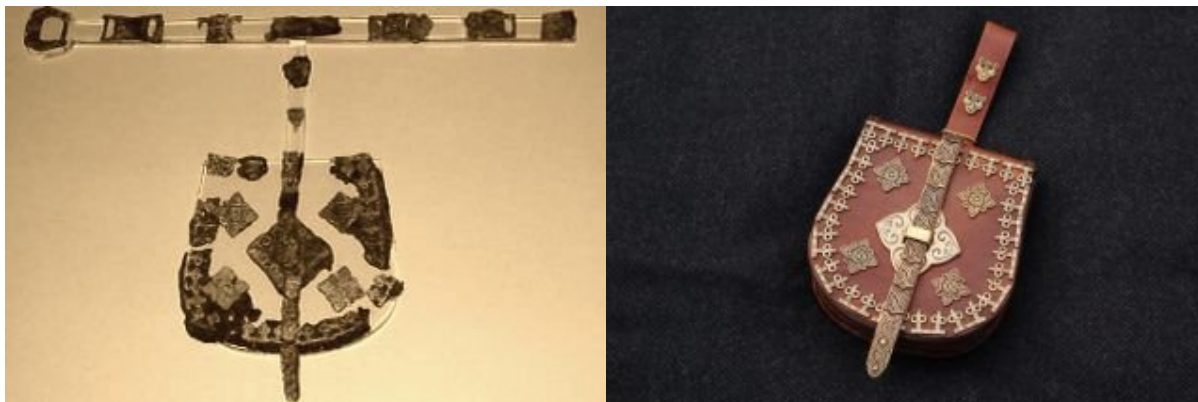
To complete the reconstruction used the dimensions shown on the Swedish Historical Museum. Reconstructions made of brown leather licowanej pig, calf, leather binding, hand-sewn linen twine. Przewlecзки the fastener made of brass. Hardened wax from the bee

The variant was accompanied by a smaller okucja in the form and number in accordance with the original, wynonanyymi by Gunnar.

Sources taken from:

- The Swedish Historical Museum
- Inger Zachrisson *Väskan fran Röstahammaren and Aas and gravfältets etnisk tillhörighet*

Option less:



Option more:



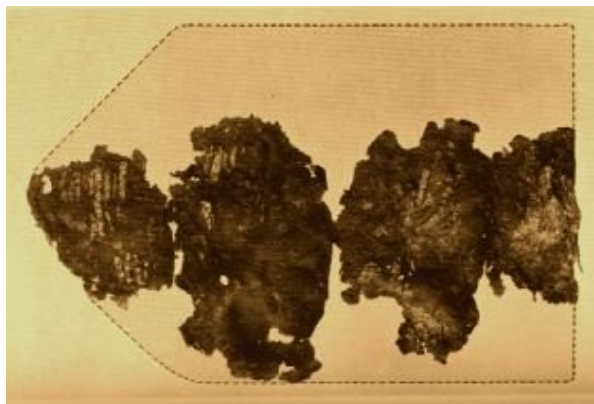
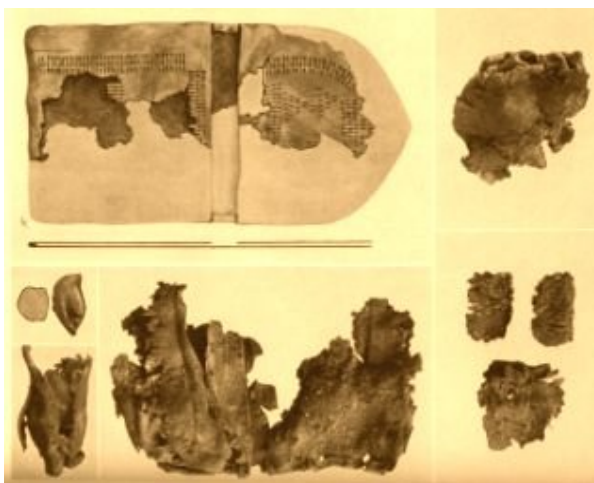
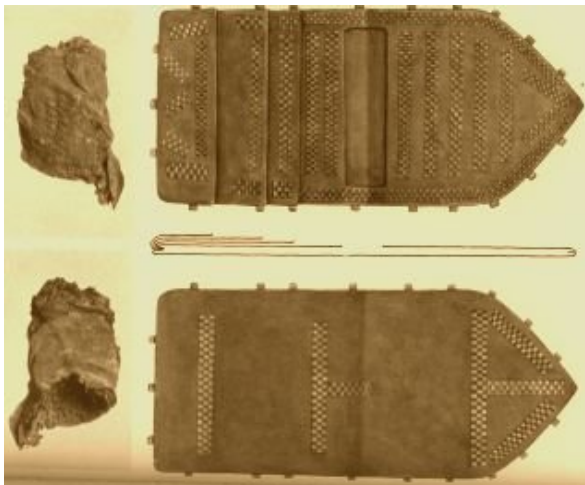
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"Portfolios of BIRKI"

Reconstruction Author: Thyrvald

Reconstruction wikońskich BIRC portfolios found in the graves no. 543, 750 and 904. used to store coins by local merchants. Made from soft leather, so that they may be rolled coil to secure the contents of smaym falling.

Nielicowanej reconstructions made from bovine skin, hand-sewn lnieną twine.



"Key to the Burg"

Reconstruction Author: Thyrvald

This is a reconstruction of the key found in Burge Lummelunda in the area on the Swedish island of Gotland.

This is the key fairly simple in its construction. The mechanism of the buckle, to which she was held was also not too complicated. Keys such as this are intended to open the locks and padlocks at the door, etc. *kufróv* worn by women at the waist or at the chain u *zółwiowych* brooches, were not just decoration, but also meant the position of women in the family.

The key was forged from iron on charcoal and then salted. Dimensions in accordance with the original.

Sources taken from:

- The Swedish Historical Museum
- PGFoote, DM Wilson, *The Vikings*

