

Viking Man's Winter Jacket and Hat



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SUMMARY

The Viking Jacket and hat is found in several spots in the Viking World to include Sutton Hoo, and Birka. The Jacket is a simple short open tunic open down the front with diagonal overlapping flaps that is held closed with magnificent belts. These jackets are often found with matching hats. The jacket is also often embellished with rich embroidery and silk trim.

I chose to reproduce the Viking jacket and matching hat for my lord. I found several wonderful sources that explain the archeological evidence very clearly. Roesdahl explains the jacket as a kaftan-like garment with inspiration from Asia and Eastern Europe. Graham-Campbell clearly illustrates the jacket from evidence found in the harbor at Hedeby. These two sources are my main information for reproducing the Viking Jacket.

I found a nice pattern that matched the description of the Viking Jacket very closely and used that as a guide for the reproduction. I had to combine ideas from several hat patterns to get a hat that fit the description from the archeological finds. I choose a commercial wool cloth and 2ply wool yarn for the jacket and trim. The colors chosen, green and black, are in honor of my lord.

The tablet weaving is inspired by both the Jelling art style and the dog borders found at Lindisfarne. My lord graphed out a pattern that is 24 cards wide and 45 turns deep. I used the graphed pattern to double face the belt and trim used in the garment. After trimming the hat with the tablet weaving I felt it needed some additional embellishment. I made four simple tassels from the same yarn as the weaving to finish the hat.

Overall I am very pleased with the jacket and hat. The Jelling style tablet woven trim and belt look wonderful on the finished jacket. I was a little disappointed with the beginning of my weaving that was used as trim on the hat. The start of the weaving was about 1/2 as wide as the rest of the band. I covered the discrepancy in the woven border with the tassels. I ended up weaving about ten feet of tablet weaving in this project. Now my lord can stay warm in true Viking style at those cold events!

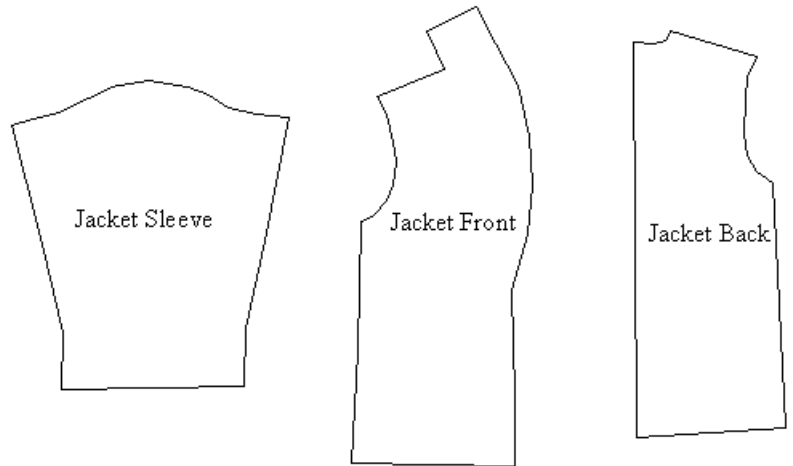
MATERIALS AND PROCESS

Jacket and Hat Materials:

1. 100% Black Wool
2. 100% Green Wool
3. Black Thread
4. Green Thread

Jacket and Hat Process

1. I took the archeological evidence and looked for a modern pattern that could be adapted to make the Viking Jacket.
2. I found a pattern that matched very well and followed the pattern to make a jacket that consisted of two layers of wool.
3. I first sewed the two jackets, one in green and one in black.



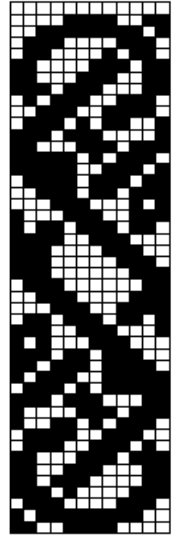
4. The two jackets were then sewed with right sides together so I could later turn the coat inside out.
5. Once the jacket was sewn I then finished the sleeves.
6. I attached the tablet woven belt to the center of the jacket at waist level.
7. Next I decided on the type of hat to sew.
8. I adapted several hat patterns to get the look I wanted for the Viking winter hat.
9. I sewed a black and green hat crown without a band.
10. I next sewed the band of the hat, one side green and one side black.
11. The band was then sewn onto the two crowns leaving room to turn the hats inside out. Once they were turned the opening was sewn shut.
12. The final step was to sew the tablet woven trim and tassels on the hat.

Tablet Woven Trim Materials

1. Black 2 ply wool
2. Natural 2 ply wool
3. 24 tablet weaving cards
4. Inkle Loom

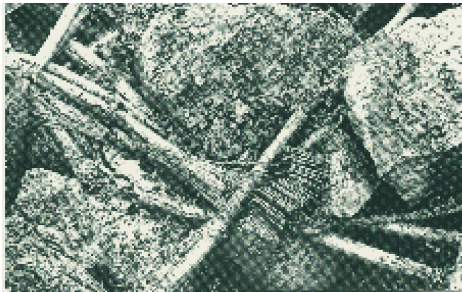
Tablet Woven Trim Process.

1. I first needed a pattern to weave for the trim. I chose to use double face because of the techniques' ability to create intricate patterns. I wanted a Jelling style pattern on the tablet weaving which calls for meticulous designing and graphing.
2. My lord graphed out a pattern based on the Jelling Cup and on the Two-Dog Border Unit from Lindisfarne. Each square on the graph depicts two tablets and two 1/4 turns of the cards. This pattern is shown to the right.
3. I warped the inkle loom using 24 cards for double faced weaving.
4. I wove enough border for the hat and the coat. When I wove the tablet weaving I placed 8 double face turns or 16 1/4 turns between each pattern.
5. I finished the coat belt by sewing under the cut ends. The hat trim ends were finished on the hat.



TABLET WEAVING DOCUMENTATION

Tablet weaving is an art form that can be traced back to the Egyptian, Asian, Norse, Celtic and medieval European cultures. The very first tablet woven bands found in the Norse culture date back to the second century A.D. and were used to bind and space the warp threads on the larger vertical warp weighted loom. The bands have been found consistently in Norse finds as part of the larger pieces of fabric and later as trim that was woven separately and attached to a finished garment. Tablet woven pieces are very strong and durable and would have been suitable for straps, belts and handles.



CROCKETT, PAGE 13; LOOM AND TABLETS CA. 850

A well-preserved loom was found in the Oseberg ship find that dates to A.D. 850. There are 52 tablet-weaving cards, still attached to the original loom. The loom is very simply constructed, of two cross pieces to wrap the finished and unfinished ends and two vertical pieces to provide the frame. A short stick is found on the unfinished end of the loom, which was probably used to help untwist the un-woven warp.

Tablet weaving cards have also been found in Denmark made from antler. The tablet woven pieces found have been constructed from wool, silk, metal threads, and plant fibers, or combinations of any of these materials. The resulting pieces range from very thick and strong to very fine delicate pieces. Cuffs, cloaks, coats and other garments of all types have been found with tablet woven borders, accents, and trim.

VIKING WINTER HAT AND JACKET DOCUMENTATION



The Viking Jacket is found in several archeological finds in the Viking world. The jacket was thought to originate with Asian influences because of its similarity to garments found in Eastern Europe and Asia. Birka Sweden's rich graves contain fragments of a kaftan-style jacket made from fine wool and linen that are fastened with buttons or crossed over and worn with highly decorated belts. Most jackets found have silk borders and embroidery with silver and gold thread. The jacket often is found with a matching headdress or hat. (Roesdahl p. 37) Because of the amount of embellishments found on these garments they are believed to be the possession of very rich or upper class Vikings. The helmet found at the Sutton Hoo burial depicts figures dressed in what looks like bathrobes. The garment consists of a short tunic open down the front with diagonal overlapping flaps. There is also supporting evidence from other Saxon graves in both Europe and England for a jacket-like garment.

I choose to make the Jacket from wool and embellish it and the matching hat with tablet woven trim and belt. The pattern of jacket described from the archeological evidence is a very easy design to reproduce. I found a good pattern that fit the archeological evidence and used that to produce the jacket. I attempted to use as many authentic colors and materials as possible. The wool chosen is lightweight jacket wool designed for making coats and jackets. Black and green were chosen to depict my lord's colors of his black and green ivy leaf. The colors also signify a wealthy Viking because of the difficulty in creating those colors during the 10th and 11th centuries. The jacket pattern is very simple pattern consisting of three simple pieces; the back, the sleeves and the front. I first sewed two jackets using the pattern, one in green and one in black. The two jackets were then sewn together to get the two layered jacket for warmth. I turned the jacket inside out and then finished the sleeves.

The hat design was a combination of several other patterns that I own. I had to make several hats before I was happy with the outcome. The final hat is a pattern with four rounded triangles as the crown of the hat and a band sewn into the crown. I made one black and one green crown. Next I made the band of the hat with one side black and one side green. I then sewed the crown to the hat with right sides together leaving room to turn the garment. The trim is sewn onto the band of the hat. The start of the tablet woven trim was wider than the rest of the band. I chose to hide the flaw in the tablet weaving by adding four tassels to the hat. The addition of the tassels adds interest to the hat. Even though the tassels were originally added to hide a flaw, I have found that I like the look of the tassels on the hat.



The tablet woven trim was designed with inspiration from the Jelling cup and the Two-Dog Border Unit from Lindisfarne. My lord graphed out the pattern so I could later weave the pattern using the double face technique. I followed the graphed pattern to produce a woven belt for the coat and trim for the hat. The Jelling cup was used as an inspiration for the design because the art style was popular in the 10th and 11th centuries. The two dog border was used as a basis for arranging the animals. The pattern derived is shown in the Process section above.



The final woven pattern is 24 cards wide and 45 turns long. I utilized method two for double faced weaving from Collingwood because it is the method that works best for me. The hardest part of the weaving was taking the two pieces of artwork and graphing them out in a pattern for me to follow. I am very lucky to have a very skilled lord to draw the artwork for me to weave. Because of the limits of my loom I was only able to weave approximately ten feet of trim. I used the entire amount of trim in the garment.

I had a wonderful time creating this jacket and hat. Last year my lord and I nearly froze at some of the events in February. Now he has a very warm wool jacket in true Viking style to keep him warm at those cold winter events!.

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