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# Making a Reconstruction of the Egtved Clothing

## Abstract

A reconstruction of the Egtved woman's clothing dating to the Early Bronze Age (1370 BC) was made for exhibition near the grave in which the originals were found. The clothing consisted of a blouse, belt and corded skirt. Previous observations of the garments were investigated for clues as to the raw materials used and construction methods. Close-up photographs of the originals made further detailed study possible. New observations were made of the wool fibres. Although the project was not primarily intended as experimental archaeology, it offered opportunities for some exploration of the tools and techniques potentially employed in the Early Bronze Age. The project showed it was possible to process the wool fibres using a comb and spinning hook, to weave the blouse on a warp-weighted loom, and that the choice of fleece was crucial to the look and feel of the finished garments. A further outcome of the project was an investigation into how the items were worn and whether they had been previously interpreted accurately for a woman the size of the Egtved woman. The results demonstrated that the clothing did not require the wearer to bare her midriff as had been suggested in the past.

## Introduction

In the spring of 2013 the textile workshop at Sagnlandet Lejre in Denmark was contracted by Vejle Museerne in Jutland, the museum responsible for the area in which the Early Bronze Age grave of the Egtved woman was found in 1921 (Thomsen 1929), to produce a replica of the blouse, belt and corded skirt found in the grave (fig. 1). The grave is more specifically dated to 1370 BC (Christensen 1998, 113). The previous clothing reconstructions, which were exhibited in a small exhibition building placed close to the grave mound, had been stolen some years earlier and the museum needed new reconstructions to be made. This was a great opportunity to take a new look at this find and work experimentally with how it could have been produced.

The primary goal of the project was to make reconstructed garments as close to the originals as possible. Although this included hand spinning and hand weaving, this process was not in itself an archaeological experiment. Therefore, it was not considered

necessary for the production to use the same type of tools as could have been used for the originals. However, it offered the opportunity to consider which tools and methods could have been used. The yarn for the project was spun by textile technician Anne Batzer and the different parts of the clothing were woven by the author.

A first important question to consider is in which stage of its use the reconstruction should be produced (Nørgård 2010, 17). This is particularly important in relation to traces of wear and repairs in the originals. In this case, it was decided that they should look new, thus omitting a repair on the original corded skirt.

Over the years, several reconstructions of the Egtved as well as other Bronze Age clothing items have been made. Margrethe Hald was the first to produce a number of copies which are known from illustrations in books on Bronze Age clothing (Broholm & Hald 1940; Broholm 1961). Only rarely has such work and the experiences during the working process been published. At best, it is documented in unpublished

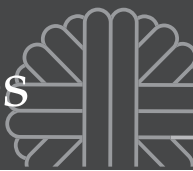


Fig. 1. The corded skirt, blouse and belt belonging to the Egtved Woman (Image: National Museum of Denmark).

reports. An exception is the work of Karl Schlabow in which he discusses possible methods for the production of the Danish Bronze Age clothing items based on his own experiments (Schlabow 1937). The aim of this article is to present the reconstruction process and discuss some of the technical challenges which were confronted.

The Egtved corded skirt, blouse and belt is today on display at the National Museum of Denmark in Copenhagen. It was therefore not possible to make a detailed close-up study of the different clothing items except by looking through the glass of the display case in the museum and at high-resolution photos of the different garments kindly provided by the museum. For information regarding the technical details, first and foremost were the descriptions by Broholm and Hald (1935; 1940). The work of Karen Hanne Stærmosse Nielsen was also of great help (Stærmosse Nielsen 1981). Where no other reference is given, the data presented is based on observations made during the reconstruction by the project team.

### Preparations

One important issue that had to be decided before the work could begin was to find the right raw material for the reconstruction, and thus to know more about the type of wool used in the originals (Demant 2008; Nørgård 2010; Christiansen & Hammarlund 2013; Demant & Batzer 2015). For the yarn to be of the right character in relation to the originals, it is paramount to choose a similar wool fibre, not only regarding colour, but more importantly, regarding the quality and diameters of the fibres. When the project began, no analysis of the wool quality had been made, and Broholm and Hald give only very little information about the character and colours of the yarn used (Broholm & Hald 1935; 1940). Therefore, we had to rely on a visual evaluation of the different yarns, and, on the basis of personal knowledge and experience, choose an appropriate modern wool material with which to work.

### *Studying the yarns of the original*

The visual examination of the original clothing items made it evident that specific colours of wool were used for the different items, even if it all fell within a range of brown colours. In the skirt, the cords are made in a dark brown wool, whereas the yarn in the waistband appears to have a slightly lighter colour. A thicker thread running along the upper edge of the waistband, termed the selvedge cord, looks very light, as do the felted rings at the bottom of the cords. It is likely that this wool was originally almost white and as such stood out from the rest. Furthermore, the yarn in the waistband looks slightly thinner than the yarn used in the cords, and is very tightly twisted. The yarn used in the belt is also spun with a high twist and is slightly thicker than the yarn used in the waistband. Altogether, the belt is woven very tightly and has a solid look. The yarn used in the blouse seems generally thicker than the yarn used in the skirt and the belt, and the colour is more of a golden brown.

### *Choosing the wool*

There is no contemporary sheep breed which has survived unchanged since the Bronze Age, nor has a fleece type similar to the wool used in the Danish Bronze Age textiles. Therefore, it was necessary to look at a variety of modern primitive sheep breeds, and to choose a wool type thought to be the most appropriate for the purpose.

Earlier published reconstructions of Bronze Age clothing have been undertaken using the Swedish Gute sheep, which is considered to be a good representative of an ancient sheep breed (Stærmosse Nielsen 1979, 9; Hatting 1993, 29). The Soay sheep known from the



Fig. 2. Fibres and tools used in the work process: 1) Staples of Spelsau lamb. 2) The modern comb used for separating the fibres. 3) Undercoat fibres from Värmland lamb. 4) Combed staples of fine fibres in the undercoat wool from Spelsau lamb. 5) The wooden comb with a band of mixed outer and undercoat fibres. 6) A spinning hook, which is a tool that may have been used in the Bronze Age (Image: Anne Batzer).

island of St Kilda in the Hebrides and the North Ronaldsay sheep from the Shetland Isles have also been suggested as sheep breeds with comparable types of wool as in the Bronze Age (Ryder 1983, 47). All three sheep breeds have a wool in different shades of white, grey and brown, and an under coat with very soft fibres. An old Swedish sheep breed, the forest sheep, also called Värmland's sheep, which is a crossbreed between the Norwegian Spelsau and some Shetland sheep (pers. comm. with former breeder Martin Stolte, Scania in Sweden) is another possible wool type to use in a reconstruction of Bronze Age textiles. This breed also has wool in different shades of white and brown. All four sheep breeds belong to the European short tail category, which has a double-coated fleece with soft fine fibres in the undercoat and with coarse hairs in the outercoat (Robson & Ekarius 2011, 53), which could match the look of the yarns used in the Egtved clothing items.

In order to decide what kind of wool would be most appropriate for the reconstruction, the different kinds

of wool were tested. The available Soay wool had only short staples between 3 cm and 5 cm in length. It was, however, possible to prepare the fibres for spinning with a wooden comb, and it was also possible to spin the fibres into yarn using a drop spindle and a spinning hook. However, the Soay yarn did not resemble the yarn used in the Danish Bronze Age clothing items. A North Ronaldsay fleece had a good mix of a fine undercoat and outercoat, and not much kemp. However, this was available only in grey tones, and it was not possible to find a fleece in different shades of brown within the timeframe of the project. Wool from Sagnlandet Lejre's own flocks of Gute sheep was also tested, but it was not possible to find a fleece with sufficiently fine fibres in the undercoat and evaluation suggested that this wool contained too many kemps. The best result was achieved using the wool from the Värmland sheep. This fleece had the best variation in colour shades, and a silky sheen, which is a characteristic of the skirt. Two fleeces from the first year cuts of three to six-month-old lambs with very fine

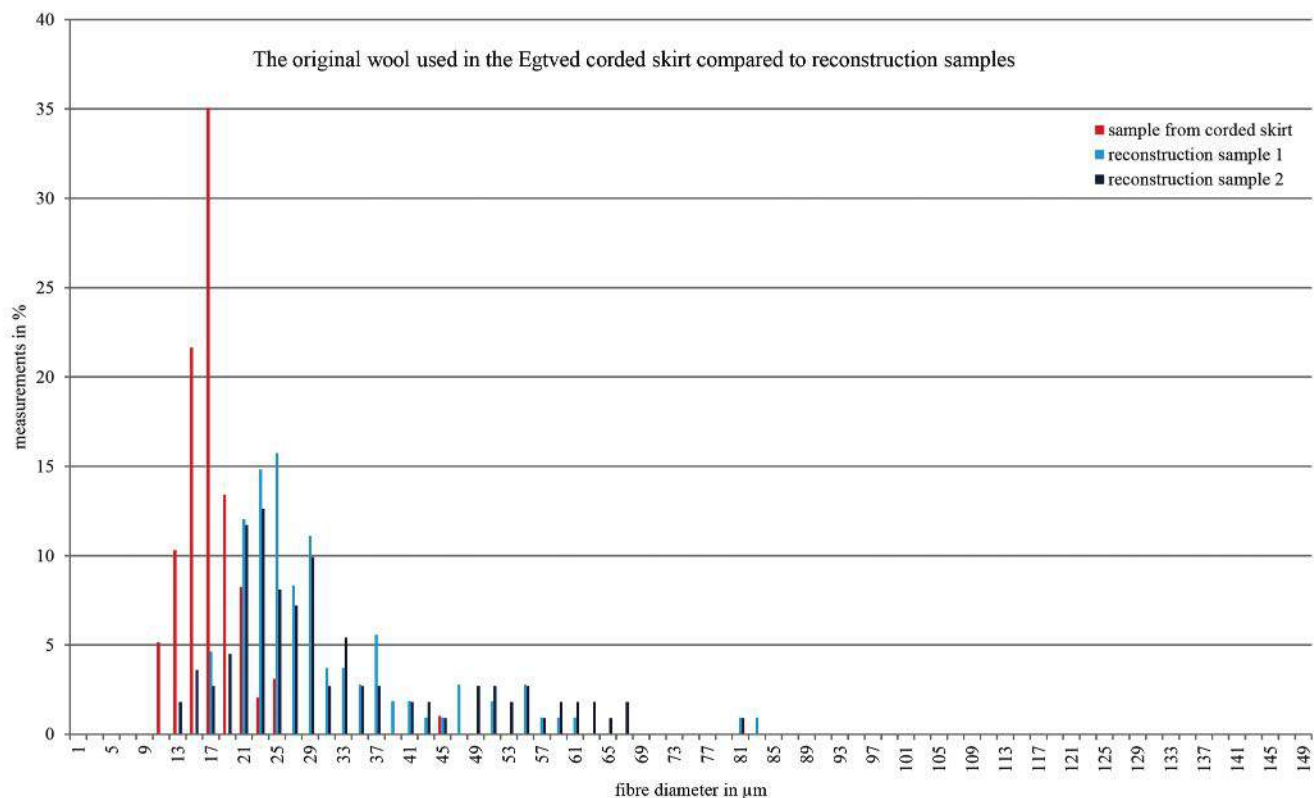


Fig. 3. Diagram comparing the results of the fibre analysis. The red lines to the left represent the fibre measurements from the original corded skirt. The blue lines to the right represent two different samples of wool from the reconstruction. The original wool was finer and more homogeneous than the wool used in the reconstruction (Image: Irene Skals, National Museum of Denmark).

undercoats and a very silky outercoats were obtained. The colours varied between light brown, warm golden brown, and greyish brown. A fleece from a one-year-old ewe lamb with a fine golden brown undercoat, and a rather bleached outercoat was also obtained. However, as the wool sorting progressed, it became clear that there was not enough of the golden brown fleece. Therefore, a mix of the Värmland fibres with two fleeces from very fine-fibred Spellsau lambs, which were available from a local breeder, was used.

#### *Experimenting with wool preparation and spinning*

Before spinning the yarn, experiments with tools and methods for preparing the fibres which could have been used in the Danish Bronze Age were undertaken. These showed that a wool comb would be necessary for separating the fibres. Many combs made of bone and horn are preserved from the Nordic Bronze Age (Brøndsted 1966, 54). Two combs of a similar shape but made in wood were used (fig. 2, no 2 and 5). Using only one comb at a time, the undercoat was first separated from the outercoat. Then, in order to ensure the

right wool softness and also the right colour shades in the yarn, the fibres were mixed with selections of the finest parts of the outercoat. This produced a mixture of three-quarters undercoat and one quarter outercoat. The fibres in the undercoat were approximately 5 cm to 6 cm long and the outercoat staples were approximately 12 cm long. This fibre mix was then placed on the comb again so that long bands of fibres could be pulled out for spinning. Spinning without combing was also attempted by separating and mixing by hand, but the finer fibres were difficult to separate and this thread became uneven. This method was abandoned. The earliest known spindle whorls found in Scandinavia are dated to the end of the Bronze Age (Hald 1980, 134). It is thus uncertain what tool was used for spinning in the Early Bronze Age. One option is the simple spinning hook, which is a useful tool for spinning both long and short fibres (fig. 2, no 6). Using this tool, the twist is added softly and a relatively high twist angle can easily be achieved. An advantage of this tool is that it is easy to pull out the fibres going into the yarn by hand, and it can produce both a soft, loosely twisted thread and a hard, densely packed



thread, thick or thin, just as they appear in the Bronze Age textiles. The tool is particularly good for making a thick, rounded yarn using short fibres. The same tool has been used with success at the textile workshop at Sagnlandet Lejre for spinning nettle and bast fibres in earlier projects.

### The spinning of the yarn

Once the look of the different yarn types was decided, it was possible to rationalise the spinning process. Instead of using wooden combs, the fibres were lightly combed with the help of a hand carder. The wool was not carded in a traditional sense, but the undercoat and outercoat was separated by sweeping the staples over one carder and when enough fibres were gathered in this way, they were given a few separating brushes, and gathered into a bundle which could be spun easily.

Spinning was performed on a modern spinning wheel with scotch tension. This is suitable for spinning relatively thick yarns with a soft twist, as it can be adjusted to avoid pulling the yarn too hard, in a similar way to how the spinning hook works. In this way, the desired appearance for the yarn was achieved.

### Fibre analysis

During the reconstruction process, Irene Skals from the National Museum of Denmark performed fibre analysis of the wool used in the corded skirt. For comparison, fibre analysis was also performed on a sample of the wool used in the reconstruction. The visual evaluation of the modern wool by eye suggested this wool had a similar appearance to the original, but the fibre analysis showed this was not the case (fig. 3). In the original corded skirt, almost all fibre diameters measured between 10 and 25 microns, with a majority around 17 microns and only a few fibres measured more than 40 microns. Contrary to this, the fibre histograms for the yarn used in the reconstruction showed a much wider curve with measurements between 13 and 45 microns and a peak at 25 microns, and some measurements are as high as between 50 and 70 microns. Despite the care taken to make a very soft mix of fibres, the fibres were still too coarse in comparison to the original wool from the Bronze Age. In hindsight, it can be concluded, based on the fibre diameter distribution, that the outercoat should not have been included in the yarn even though it was taken from a young sheep. The original wool must have been extremely soft to the touch.

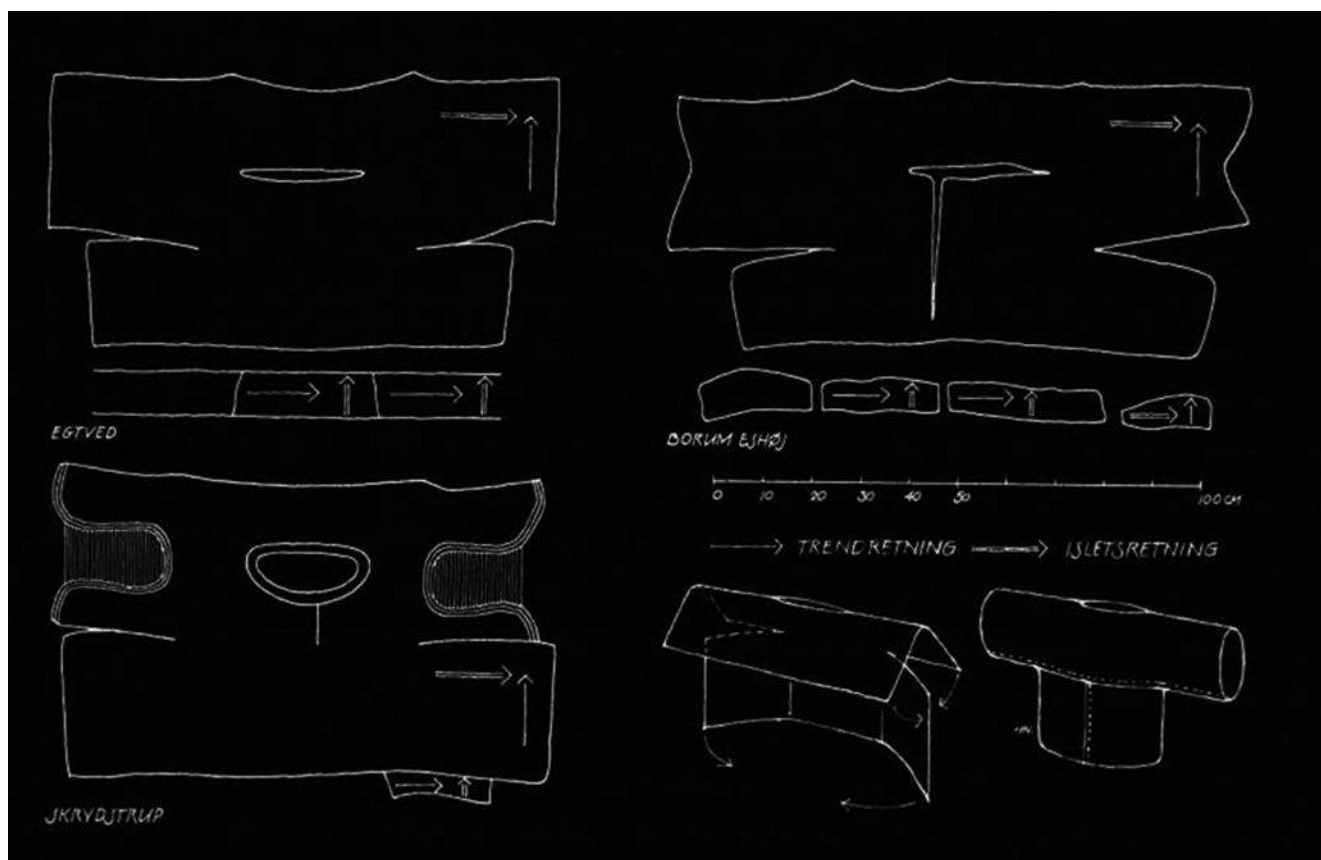


Fig. 4. The patterns of the three known blouses from the Bronze Age (After Stærmosse Nielsen 1989)



Fig. 5. The fabric woven for the blouse (Image: Ida Demant).

## Making the costume

### *The blouse*

The fabric used for the Egtved blouse was woven in a balanced tabby with approximately three threads per cm in the warp and the weft. It is made up of two slightly different pieces of fabric. The largest part is a rectangular piece approximately 105 cm x 56 cm, which was shaped into a sleeved bodice using a poncho-like shape with minimal cutting. The blouse is gathered with two seams forming a T on the back. To the lower edge is added a strip of fabric, which probably had the purpose of keeping the shape of the blouse and adding length to the bodice (Broholm & Hald 1940, 85; Stærmosse Nielsen 1981, 33) (fig. 4)

It is still an unresolved question which type of loom was used to weave the many Danish Bronze Age textiles. In the earliest publications on the Bronze Age textiles, it was assumed that they were woven on the warp-weighted loom (Broholm & Hald 1940, 127; Schlabow 1938, 26). However, in 1981, in a study of the Egtved find, it was suggested that they could have been woven on a two-beam loom (Stærmosse Nielsen 1981). The best way to decide if a textile is woven on a warp-weighted loom or a two-beam loom is to look at the transverse edges of the fabric. The starting borders are recognisable characteristics from the warp-weighted loom and looped warp ends are characteristic of the two-beam loom (Hald 1980, 158-167). However, on the Egtved blouse, there are no visible weaving edges. The edges of the sleeves are described as sewn with buttonhole stitches with no weaving edge, so it is assumed they were cut off or perhaps worn off and were later repaired with the stitches (Broholm & Hald 1940, 85). Further, the construction of the blouse would have resulted in the transverse

edges being hidden in the seams (Broholm & Hald 1940, 85) either on the back or where the strip around the lower edge was added to the bodice. This means that it is not possible to say if there are any starting or finishing borders on the fabric, which can indicate the type of loom used. Therefore, the fabric for the blouse was woven on a warp-weighted loom with a tabby woven starting border so that no characteristic starting border would be visible (fig. 5).

The 9 cm narrow piece, sewn on to the blouse, has slightly more threads per cm in one direction than in the other (3.8 threads horizontally on the blouse and 2.4 threads vertically) (Broholm & Hald 1935, 284). A selvedge is also preserved along the lower edge of this piece, but as the upper edge is hidden in the seam, it is not possible to determine if this contains another selvedge or a cut-off edge. This means that either it is a long, narrow piece woven to shape, or it was cut from a larger piece of fabric. Considering that similar small textile pieces have been added to the other blouses from the Bronze Age (Broholm & Hald 1935, 1940; Stærmosse Nielsen 1981) and therefore must be considered an integral part of the Bronze Age blouse design, it is most likely that it was woven to shape for this purpose. Therefore, this textile was woven as a simple, narrow tabby, which also made the unbalanced relation between warp and weft easy to achieve. Very little information on how the seams of the blouse were made is published, except that they are made in overcast stitches (Broholm & Hald 1935, 284). The most obvious solution was to let the edges overlap as much as possible (1 cm to 2 cm) and make overcast stitches on both sides. This made the seam reasonably solid.

### *The belt*

The belt is woven in a warp-faced tabby, 2 cm wide and 174 cm long. At one end, the warp threads are finished in a very elaborate tassel (Broholm & Hald 1940, 87). For a long time, it was assumed that the belt was made using the tablet-weaving technique (Broholm & Hald 1940, 143). However, in traditional tablet weaving, the warp threads are twisted in rows of four threads between each weft. In this belt, the warp threads are not twisted, which was already emphasised by Schlabow (1937, 46). Further, as no tablet weaves have been identified in the Danish area before the Early Iron Age (Ræder Knudsen 2015), there is no scientific proof to support this interpretation. Most likely, the belt was woven on an ordinary loom using heddles, which is also how the reconstruction of the belt was made. To make the elaborate tassel at one end, it was necessary to supplement the 20 warp threads from the

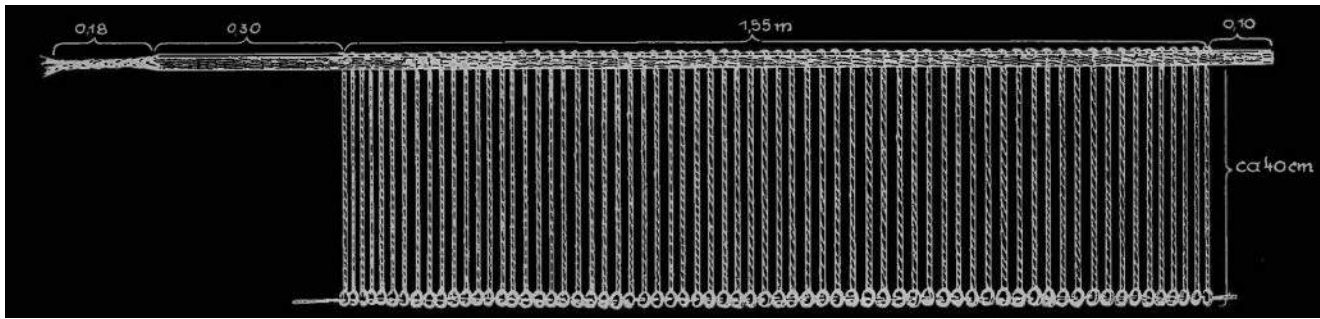


Fig. 6. Drawing of the corded skirt. It is likely that the weaving started with the short part on the right side of the diagram (after Karl Schlabow 1937, 57).

weave with 16 extra threads, which were stitched in on both sides of the weave. All the threads were then twisted, finished and gathered in the same manner as described below for the corded skirt.

#### *The corded skirt*

The most challenging task was to make the corded skirt. The original is created as a 210 cm long band, woven in warp-faced tabby. In the middle section of this band, at a length of 154 cm, the threads have been used to create the approximately 38 cm long loops. The loops are hard twisted together two by two into very firm cords. At the bottom, all the cords are gathered with another plied cord and a weft-twine, to form the skirt (Broholm & Hald 1940, 86) (fig 6). There are approximately nine cords in 4 cm in the band and each cord is approximately 3.6 mm in diameter. The corded skirt has been given a variety of names

and descriptions in different publications (Broholm & Hald 1940; Bergerbrant 2007; Randsborg 2011; Fosøy and Bergerbrandt 2013). In Broholm and Hald, it was described as “a belt or band from which a row of cords or fringes hang down” (Broholm & Hald 1940, 86). This description is the most precise. The skirt will be termed here a “waist band with cords”. In the first publication of the Egtved find, it was suggested that the cords in the skirt constituted the warp threads of the waistband, while the lengthways threads were identified as the weft. The selvedge cord would then have served as a simple form of starting border (Thomsen 1929, 188-89). This construction method has recently been repeated by Fosøy & Bergerbrant (2013, 25). As with the belt, it has also been suggested that the waist band of the corded skirt could have been woven using tablets (Nørlund 1941, 11). But, in this case, there are no details which can support this interpretation.



Fig. 7. a The setup of the warp for the corded skirt. b The warp of the waistband. The white cord to the right is the selvedge cord. In the front of the picture, the leashes tied to a small stick can be seen, and in the back, the plied thread which made up the first weft is visible (Image: Ida Demant).



Fig. 8. a Drawing showing how Margarete Hald suggested that the corded skirt was made (after Broholm & Hald 1940, 85). b Close up of the waistband of the corded skirt and the cords (Image: National Museum of Denmark).

When Schlabow made his experiments, the waistband was set up as a simple tabby weave, where the cords were formed by the weft in the band (Schlabow 1937, 58). This is the most obvious method to construct the corded skirt. Therefore, the waistband was set up as a simple tabby weave band with heddles attached to a small stick for the first shed, and the “natural” shed made with a loop of thread behind the heddles.

Another interesting question is how the warp of the waistband should be placed during the construction to achieve a practical weaving position? Schlabow (1937) did not give any suggestions to how the warp would have been set up for weaving the waistband, but in his discussion of how to weave the belt, he presented the idea of using a weaving frame, and even a setup in a warp-weighted loom. These suggestions are all plausible, and it would be interesting to test the different methods, including the starting-border method, in a future experiment. In this project, the warp was secured on one side of a table and the warp ran across to the opposite side, where it was weighed down by a couple of loom weights. This provided a good, comfortable working position (fig. 7a and b).

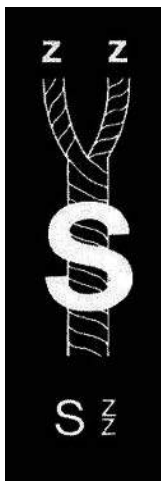


Fig. 9. The twist directions in the cords. The yarn is z spun, the first twist is S ply and the last Z cabled.

The method for making the cords in the skirt was chosen intuitively based on experience as a hand-weaver. According to Hald’s descriptions (Broholm & Hald 1940; 86), in each weaving shed of the waistband, 3 double wefts of the same length of yarn form the loops, which are then plied to form the cords (fig. 8a). To make sure that the yarn loops are secured in the shed, and cannot be pulled out of the band, the weft loops are turned around a selvedge cord, a thick twisted cord running along the upper edge of the waistband. In Hald’s drawings, it appears that the weft yarn is always passed the same way around the selvedge cord (Broholm & Hald 1940, 85). However, a study of the edge of the original skirt on a close-up photograph shows that another way of passing the thread is a possibility (fig. 8b). While weaving, the ball of weft yarn was kept on the side of the warp which forms the upper edge of the waistband. From this position, first one loop of weft yarn was pulled *over* the selvedge cord and through the weaving shed, and after this, another loop was pulled *under* the selvedge cord and through the weaving shed. Finally, a third loop was pulled *over* the selvedge cord and through the shed before the shed was changed and three new loops were pulled through the next shed in the same way. A video of the weaving process may be seen online (<https://vimeo.com/77738761>).

After weaving the waistband, the weft loops had to be plied to form the cords. First, each loop had to be twisted, before being plied together with the next loop,



so each cord would consist of four threads. The twist is Z-2S-2z (fig. 9) (Broholm & Hald 1935, 285). The original garment and the available photographs show that the cords were twisted very hard, and the loops in particular were twisted very hard, before being plied with the next one to form the cord. The twist angle in each loop is about 45° to 50°. The angle of the final ply is more varied, but seems to be around 40° to 45° (fig. 8b). In an earlier reconstruction of the corded skirt made by Anne Batzer, the loops were twisted with the help of a stick placed through the end of the loop and turned until the loop was sufficiently twisted. Then, two loops were held together and twisted the opposite way. To spread the twist along the length of the cord, it was necessary to pause occasionally and pull the two sticks apart, before continuing until the cord had the right amount of twist. Another method is to use a drop spindle to add twist to the loops (pers. comm. from Rie Jepsen). However, it was difficult to get the degree of twist sufficiently high in the loops when plying them together using these methods. As it can be seen in the video, a method closer to that used for working with rope and bast fibres was more successful. No tools were used - the loops were held in each hand close to the waistband and twisted hard between the fingers, while at the same time plying them together by shifting them from hand to hand (fig. 10). This method made it easier to maintain the twist in the loop while plying, and to ensure the twist was even between the waistband and the lower end of the cords.

The warp of the waistband was set up with one continuous yarn without cutting the warp ends. This made it possible to start the weaving at the beginning of the warp. The first weft in the original is an approximately 25 cm long light or white two-ply cord, which in the reconstruction was used to fasten the warp at one end. The section before the weft loops is a 10 cm long tabby, and after the weft loops, the band has a 46 cm long section, which ends in a long braid made of the warp ends. The weft thread used in the last part of the waistband is also in a lighter colour than the remaining part.

The last challenge was to finish the cords at the bottom of the skirt. According to Broholm and Hald's description, the two yarn loops were first tied with a single knot, and then the ends were held together, overlapping in part to form a ring. To keep the shape of the ring, a lump of unspun wool was wrapped around the two overlapping yarn loops (Broholm & Hald 1935, 287; 1940, 85). Here it was particularly important that the wool had good felting qualities. Therefore, the wool from the Värmland sheep had to be mixed with another type of wool which had better felting



Fig. 10. Plying the cords (Image: Sagnlandet Lejre).

qualities. Finally, a S2z plied cord of light wool was passed through all the rings and two single threads were twisted above the rings to gather all the cords so that the skirt, despite its light and airy appearance,

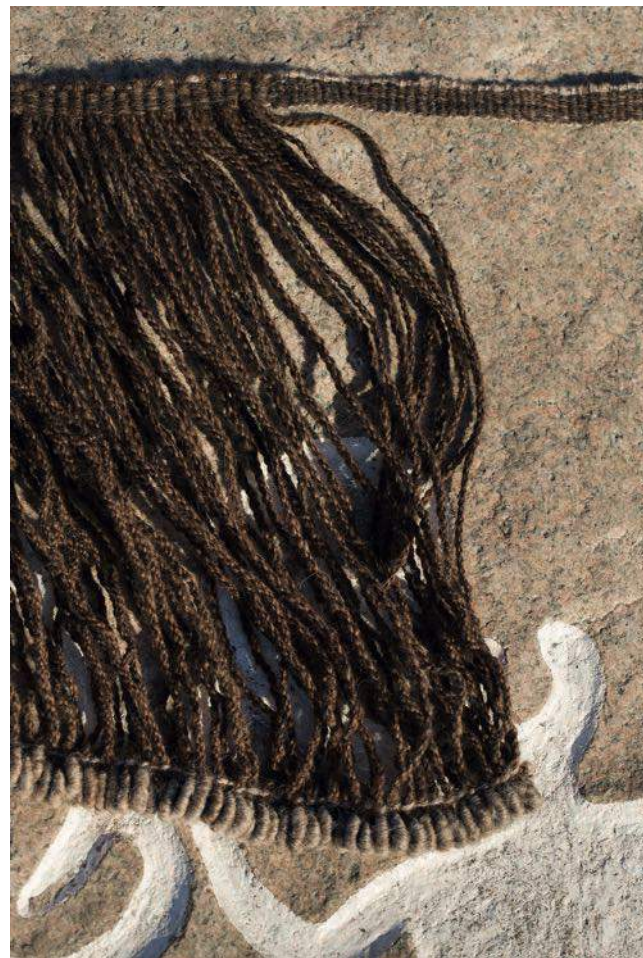


Fig. 11. The end of the finished skirt with the felted rings (Image: Sagnlandet Lejre).



had a firm lower edge and could function as a skirt (fig. 11).

### Final remarks

The reconstruction work has shown that the process of creating the corded skirt can be performed in different ways: not only in relation to the direction of the warp in the waistband, and how it is set up, but also how to proceed with the next steps. The cords can be completely finished while weaving the waistband or each part can be finished before moving on to the next process. The choice will probably depend on how familiar the maker is with the weaving and plying processes. In the present project, weaving and twisting in one step, and finishing the lower loops afterwards was undertaken. Next time, it might be better to finish each cord in one step to speed up the working process even further.

It has already been stated that it was not a time-consuming task in the Bronze Age to make a corded skirt (Hvass 2000, 31). Calculations based on the work presented here show that it was possible to weave, twist and finish the rings of 11 cords, which is equivalent to approximately 5 cm of the skirt, in an hour. As the corded part of the skirt is 154 cm wide, (approximately 350 cords), excluding the woven ends of the waistband, it would take 30 to 35 hours of concentrated work to make this part, excluding the time necessary to set up the warp and weave the band ends. However, this would still be the fastest part of the work. In addition to this, it is necessary to consider the time spent on preparing and spinning the wool according to the method used in the Bronze Age.

Apart from investigating the process of production, making a one-to-one scale reconstruction of the clothing items also provides the possibility of examining how the outfit was worn. Since the discovery of the grave in 1921, the corded skirt in particular has inspired lively discussion on how it was worn. Was it worn on the waist or was it resting on the hips (Harald-Hansen 1949; 1952; Broholm 1950)? The fact that in the grave there was a clear distance between the skirt and the blouse has led to the interpretation that the corded skirt would have rested on the hips and that the blouse was so short because it was intended for the midriff to be visible (Harald Hansen 1978, 139). This has led to illustrations emphasising the naked midriff and even inspired a hypothesis that the outfit was used for belly dancing (Brøgger 2003). The model in fig. 12 wearing the present reconstruction has the same height as is estimated for the Egtved Woman, which is 160 cm (Broholm & Hald 1940, 81). If a model has the same body size as the Egtved Woman,



Fig. 12. The finished clothing items. Note that there is only a little naked skin visible between the blouse and the skirt (Image: Sagnlandet Lejre).

her hip measurement would allow the corded skirt to be wrapped twice around the body. When standing in a relaxed position, with the arms down at the sides, only a small strip of naked skin is visible, even though the model is wearing the skirts on the hips. This demonstrates that even though the corded skirt is resting on the hips, the blouse would have been long enough to cover the midriff.

Furthermore, a precise analysis of the fibres used in the original is imperative to select the right type of fleece for the yarn. It is difficult today to find a type of sheep with a matching fleece. Sorting and mixing of wool will probably be necessary in future reconstruction work too in order to come close to the Danish Bronze Age wool.

The reconstructed blouse, belt and corded skirt are now on display in the exhibition room next to the barrow where once the Egtved Woman was buried. They look very much like the originals and are a fair representation of Bronze Age clothing (fig. 12). Making a reconstruction of the clothing items from



Egtved has been a very interesting experience, and the clothing items which represent a considerable investment in time and money can now, in their own way, demonstrate how Scandinavian Bronze Age textile technology was both advanced and aesthetic.

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