

Your SCA Name: **Melissa of Bright Hills**\_\_\_\_\_

Entry name: **French Bonnet**\_\_\_\_\_

Date Range: **1540's**\_\_\_\_\_

Area: **Fiber/Tudor England**\_\_\_\_\_



Building a French hood based on examples from the Tudor court of England in the 1540s. I wanted to build a hood that could be secured in one layer, rather than pinning the hood onto a separate coif that tied under my chin.

### **What They Did / Used**

\_\_\_\_\_ Pasteboard  
\_\_\_\_\_ 'Wyire' (lead?), covered by silk ribbon  
\_\_\_\_\_ Taffeta, Sarsenet, Velvet, Satin  
\_\_\_\_\_ Unknown Gauzy Silk  
\_\_\_\_\_ Gold & Precious Jeweled Billaments

### **What I Did / Used**

\_\_\_\_\_ Millinery Buckram  
\_\_\_\_\_ Millinery wire & Jewelry wire  
\_\_\_\_\_ Black Taffeta, Cotton flannel, White Linen  
\_\_\_\_\_ Gold Silk Organza  
\_\_\_\_\_ Imitation Pearl, Gold & Red beads

**What you changed and why:** Traditionally the hood is worn over a coif, and would have been lined in white silk satin. For budgetary reasons and to reduce the number of layers I was wearing in the hot summer, I eliminated the coif. I lined my hood in linen which clings nicely to my hair and secures the hood without a chin strap.

**What went wrong / What I learned:** There remains debate on how exactly hoods are constructed. Because the 1540 hood's shape demands a structured base, I chose to secure the various components of the French hood into one piece. Once I tried on the finished product, it became evident that there are advantages to keeping the components separate. For example: the pleated crepine, once sewn into place, changed the fit of the hood by making it sit taller on my head. The next time I make a 1540s, I would like to attempt making three separate pieces worn together.

## A First Attempt at a 1540's French Hood

### What is a French Hood?

The answer differs depending on the date, country, primary source, or book you are consulting. Most can agree that the French hood, with origins dating back to the late 15<sup>th</sup> century, was the fashionable headdress of the French court in the early 16<sup>th</sup> century. A miniature of Anne of Brittany, circa 1503-1508, shows her wearing an early version of the French hood (figure A). While many modern interpretations are based on the assumption that the hood stands up from the head in a crescent shape, similar to what we see in portraits from the era, effigies from this time frame clearly show several layers stacked on top of one another that lay flat on the head (figure B).

The French hood is easy to distinguish from its English counterpart, the gabled bonnet. Some may be more familiar with the term “English hood,” but English primary sources use the term ‘bonnet’ when referring to the gabled shaped headdress. The gable “refers to the roof of a house,”<sup>1</sup> and included a white linen cap, the frontlet, billaments, lappets, and veil. The French hood, in contrast, was rounded instead of pointed and sat farther back on the head. The Catholic church, citing St. Paul in 1 *Corinthians*, chapter 11, decreed that women’s hair should be covered<sup>2</sup>. Because the French hood displayed more hair than the gabled bonnet, it is possible the French hood was viewed as a more daring or coquettish fashion.

20<sup>th</sup> century reproductions of the French hood have tended to be recreated in one piece. In the last ten years, newer research asserts that the French hood is actually multiple separate layers pinned together and worn as one. Samantha Bullat and Sarah Lorraine have both created beautiful and plausible examples of 1520s French hoods using this technique. It’s worth noting that the layered approach to construction, although long overlooked, is not an entirely new

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<sup>1</sup> Ninya Mikhaila and Jane Malcolm-Davies, Chapter 3: Looking the Part, in *The Tudor Tailor: Reconstructing 16th-Century Dress* (Hollywood, CA: Costume and Fashion Press, 2008), pp. 28.

<sup>2</sup> *ibid.*

concept. Herbert Norris, the author of *Tudor Costume and Fashion*, described the French hood in 1938 as the following:

“This semi-rigid [front] edge forms a graceful curve of crescent shape, fitting close to the cheeks and above the crown. The coloured or white lining is folded forward to show between the gold band and the close fitting cap; and the remainder of the black velvet tube falls down the back.”<sup>3</sup>

This detailed description mirrors the description and techniques used by Samantha and Sarah.

Apart from possible construction techniques, we should keep in mind the purpose of the French hood. In addition to keeping the hair clean and serving as a modest hair covering, the hood was a vital component to being dressed properly. What an individual wore in Tudor times loudly advertised their rank and status, and thereby commanded the deference that was due to them. Although gentry and wealthy individuals most likely did wear some version of the French hood, they were likely simpler, less elaborate versions than what we see in the paintings from King Henry VIII’s court. Sumptuary laws restricted access to certain fashions, especially the lower classes, and the majority of women in Tudor England would have worn linen head coverings<sup>4</sup>.

Just as commoners were not allowed to dress above their station, members of the nobility were expected to keep up appearances and dress according to their rank. Lady Lisle had to scramble to have new gowns made for her daughter Anne when she arrived at Jane Seymour’s court. The Queen complained that Anne’s gowns did not meet her standards. In addition to needing finer gowns, Jane insisted Anne’s coarse linen undergarments be replaced with ones made from fine lawn, and later complained that Anne did not have enough pearls sewn to her girdle.<sup>5</sup> Jane made it clear that if Anne did not look the part, she would not be welcome to attend the christening of the much anticipated royal baby. This

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<sup>3</sup> Herbert Norris, “Henry VIII, Section IV Hairdressing,” in *Tudor Costume and Fashion* (Mineola, NY: Dover Publications, 1997), pp. 336.

<sup>4</sup> Ninya Mikhaila and Jane Malcolm-Davies, “Chapter 3: Looking the Part,” in *The Tudor Tailor: Reconstructing 16th-Century Dress* (Hollywood, CA: Costume and Fashion Press, 2008), pp. 28.

<sup>5</sup> Alison Weir, “Chapter 12: Like One Given By God,” in *The Six Wives of Henry VIII* (London: Pimlico, 1997), pp. 365

may paint Jane as a fussy mistress, but the Queen was keenly aware that a poorly attired lady in her ranks reflected back upon the Queen's own splendor, and could tarnish her image with both the King and courts abroad.

### The French Hood Arrives in England

It's hard to determine exactly when the French hood became popular at the English Court. The style was not completely unknown: in 1501, the Ladies Mary and Margaret Tudor wore French hoods to their brother Arthur's marriage to Katherine of Aragon<sup>6</sup>. The Great Wardrobe, usually an excellent resource for Tudor clothing, can't help us discover much about early French hoods in England: from 1510 to 1520 the Great Wardrobe didn't issue any fabric or supplies to make headwear for the ladies at court.<sup>7</sup> Malcolm-Davies states there are sufficient period sources to support the continued popularity of the English gabled bonnet during the 1520s. Many modern sources are quick to give credit to Anne Boleyn for bringing the French hood with her when she came home from the French Court. The reality may be a bit more nuanced. One of the earliest images of an English woman wearing a French hood is a miniature of Princess Mary, painted between 1521-1525 (figure C). If the portrait is from 1521, it would predate Anne Boleyn's return from France. From 1523 to 1524, Anne was exiled from court after she secretly betrothed herself to Henry Percy<sup>8</sup>. Even if the portrait is from 1525, the King's interest in Anne had only just begun. King Henry's February, 1526 joust with the words "Declare I Not" is generally accepted as the first outward declaration of his interest in Anne<sup>9</sup>.

Herbert Norris cites the King's sister, Princess Mary Tudor's wedding portrait with Charles Brandon, Duke of Suffolk, as evidence that the French Hood was already in England in 1515 (figure D). While it is true that Mary Tudor, as

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<sup>6</sup> Jane Huggett, Ninya Mikhaila, and Jane Malcolm-Davies, "Chapter 4: Small Girls and Youths (Aged Four to 12 Years)," in *The Tudor Child Clothing and Culture 1485 to 1625* (Lightwater: Fat Goose Press, 2013), pp. 49.

<sup>7</sup> Caroline Johnson and Jane Malcolm-Davies, "Chapter 3: The Garments," in *The Queen's Servants: Gentlewomen's Dress at the Accession of Henry VIII; a Tudor Tailor Case Study* (Lightwater: Fat Goose Pr., 2011), pp. 21-22.

<sup>8</sup> Alison Weir, "Chapter 7: Mistress Anne," in *The Six Wives of Henry VIII* (London: Pimlico, 1997), pp. 159.

<sup>9</sup> Alison Weir, "Chapter 7: Mistress Anne," in *The Six Wives of Henry VIII* (London: Pimlico, 1997), pp. 160.

Dowager Queen of France, could have plausibly introduced and worn the French hood at the English court, the portrait alone is insufficient evidence. Mary wedded Brandon without permission, infuriating her brother Henry VIII, and both she and Brandon were banished from court. It's more likely that the portrait was painted at a later date, once the King's anger had cooled. Mary's attire in the portrait doesn't support the 1515 date associated with the painting. For example, her sleeves are similar to those worn by Katherine of Aragon in her 1530 portrait (figure E) with her pet monkey.<sup>10</sup> Whatever set of circumstances brought the fashion across the pond, whether it was the Dowager Queen Mary of France, Anne Boleyn, or something else entirely, the French hood was becoming popular at the English court in the 1520s.

Fashion tends to be a gradual evolution, and the introduction of the French hood did not supplant the English gabled bonnet. Anne is documented wearing gabled bonnets: a commemorative medallion for her coronation depicts her wearing a gabled bonnet (figure F), and witnesses reported she wore a gabled bonnet to her execution.<sup>11</sup> The Black Garter Book perfectly illustrates the presence of both the English and French versions of headwear in its illustration "The Lady of the Garter" (figure G). There is great interest among Tudor scholars in identifying the Lady of the Garter. She is depicted wearing a gabled bonnet and a medallion with the letters AR. While there are arguments for and against Anne Boleyn being the Lady of the Garter, it's interesting to see that in 1534 the ladies in the picture are wearing French hoods and gabled bonnets. This is a useful visual reminder that both styles coexisted and were popular at the same time.

It's would also be a false assumption to believe that every French hood was a cookie cutter style, with the exact same components and no variations. The 1522 portrait of Princess Charlotte of France shows her wearing something that looks like a French hood from the front, but in the back has a highly decorated bag for her hair instead of a veil/hood (figure H). The Spanish Chronicle reported

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<sup>10</sup> Rosalind Mearns, "Material Messages: A Reassessment of the Double Portrait of Mary Tudor and Charles Brandon," *Textile History* 50, no. 2 (March 2019): pp. 128-142, <https://doi.org/10.1080/00404969.2019.1646987>.

<sup>11</sup> Alison Weir, "Chapter 11: Shall I Die Without Justice," in *The Six Wives of Henry VIII* (London: Pimlico, 1997), pp. 336.

that when Anne Boleyn removed her gabled bonnet on the scaffold, underneath there was a netted coif over her hair. Later accounts from Queen Elisabeth's wardrobe mention "thre Cawles of heare lined with taphata and for two payer of Rolles," which were nets made of human knotted hair and probably made a foundation "to support the natural hair beneath a French hood."<sup>12</sup> These sources point to cauls or hair nets being one variation that could be worn with either the French hood or English gabled bonnet.

There are several sketches by Holbein that show additional variations of the French hood. In 1526, Holbein sketched Anne Cresacre wearing a squared French hood which seems to be a transitional headpiece somewhere between the French hood and gabled bonnet (figure H). A few years later during the reign of Anne Boleyn, Holbein sketched the Queen wearing a squared coif under a linen headdress (figure I). Her apparel is nowhere near as regal as what we see in her formal portraits. Is this some sort of informal dress that was generally permitted in the intimacy of her chambers? Was the relaxed look due to a pregnancy? Is she wearing the paste of a gabled bonnet beneath the linen, which has been smoothed into an outline similar to that of a French hood? We can't know for certain, but Holbein's portraits show the evolving and dynamic nature of Tudor headdresses. The fact that the Royal Wardrobe did not place orders from dedicated French hood craftsmen supports the idea that there was no standardized way of making the hood.

When the gabled bonnet made its comeback during the reign of Jane Seymour, it is unlikely that the French hood completely disappeared. It *is* true that Jane Seymour shunned the French hood in favor of the gabled bonnet: a wise decision that visually distanced herself from her unfortunate predecessor. Jane also forbade her ladies from wearing the French hood at court. In a letter from John Husee to Lady Lisle, he informed her that her daughter could no longer wear

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<sup>12</sup> Janet Arnold, "Portraits of the Queen," in *Queen Elizabeth's Wardrobe Unlock'd: The Inventories of the Wardrobe of Robes Prepared in July 1600, Edited from Stowe MS 557 in the British Library, MS LR 2/121 in the Public Record Office, London, and MS V.B.72 in the Folger Shakespeare Library, Washington DC* (Leeds England: Maney, 1988), pp. 204.

the French hood at court and would have to wear a “bonnet and frontlet of velvet.”<sup>13</sup> While the gabled bonnet might have been *de rigueur* at court, not all Tudor ladies resided at court, and not all Tudor women with the means to wear the French hood were nobility. Lesser Gentry and women from the wealthy merchant class might also have worn some version of a French hood. Only the gold billaments were restricted by sumptuary laws. Because Jane Seymour was only Queen for 18 months, it probably wasn’t enough time for the French hood to completely lose popularity.

### Components of a French Hood

Although the Great Wardrobe doesn’t mention French hoods from 1510 to 1520, Queen Elisabeth I’s Wardrobe does. Elisabeth’s Ladies and Gentlewomen of the Bedchamber and Privy Council appear to have been in charge of creating a multitude of French Hoods at Elisabeth’s court. “In the Michaelmas warrant of 1568 lengths of four yards each of velvet and satin, three yards of taffeta and two yards of sarsenet, all in back, were delivered to Lady Cobham for the Queen’s use...’to make us hoodes.”<sup>14</sup> According to the Ninya Mikhaila, sarsenet was a lighter weave of taffeta used for linings.<sup>15</sup> The Wardrobe also makes accounts of billiments, cauls, creppins, and gems for the Queen’s headdresses such as “blak Jett bugell droppes for viij doble frenche Creppins.”<sup>16</sup> What is unclear is what exactly a creppin was by Elisabeth’s reign. Rather than discussing a gauzy strip of fabric, the wardrobe mentions issuing satin to *line* the creppin and does not mention what fabric or materials were used to create the creppin itself.

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<sup>13</sup> Alison Weir, “Chapter 12: Like One Given By God,” in *The Six Wives of Henry VIII* (London: Pimlico, 1997), pp. 365

<sup>14</sup> Janet Arnold, “Portraits of the Queen,” in *Queen Elizabeth’s Wardrobe Unlock’d: The Inventories of the Wardrobe of Robes Prepared in July 1600, Edited from Stowe MS 557 in the British Library, MS LR 2/121 in the Public Record Office, London, and MS V.B.72 in the Folger Shakespeare Library, Washington DC* (Leeds England: Maney, 1988), pp. 202.

<sup>15</sup> Ninya Mikhaila and Jane Malcolm-Davies, “Chapter 4: Choosing The Materials,” in *The Tudor Tailor: Reconstructing 16th-Century Dress* (Hollywood, CA: Costume and Fashion Press, 2008), pp. 37.

<sup>16</sup> Janet Arnold, “Portraits of the Queen,” in *Queen Elizabeth’s Wardrobe Unlock’d: The Inventories of the Wardrobe of Robes Prepared in July 1600, Edited from Stowe MS 557 in the British Library, MS LR 2/121 in the Public Record Office, London, and MS V.B.72 in the Folger Shakespeare Library, Washington DC* (Leeds England: Maney, 1988), pp. 202.

I have found no mention of wires in the Wardrobe accounts, but we know they existed. Figure K shows an example of a French hood wire at the Museum of London, made from a copper alloy. The museum also has similarly shaped lead wires in its collection. Norris speculates that if the wearer had the means, the wire would have been wrapped in silk ribbon or encased in velvet. He also believed that the upper billaments and wire were one piece.<sup>17</sup> The wire was most likely at the 'top' of the hood, or the layer that is farthest from the wearer's forehead. Other possibilities are that the wire was attached to the edge of the veil (or hood), that it remained a separate piece that was pinned in place, or that the wire was mounted on buckram and covered in fine cloth with the billaments sewn on top.

Pastes are mentioned in the parts of the Wardrobe accounts pertaining to ruff starch, but they are not mentioned in the sections issuing supplies for French hoods. The term may mean something different by Elisabeth's time. If we go back to the Wardrobe accounts of Henry VI, none are issued to ladies but "several are recorded in the queen's wardrobe book, ranging from a batch of seven at a mere four pence each, which may have been made from buckram, linen, or canvas, to *a paste with and edge*, which cost 16 shillings."<sup>18</sup> A paste in the time of Henry VI would certainly be referring to a component of the gabled bonnet. Because both gabled bonnets and French hoods featured this item, it's a fair assumption to say that a paste was a stiffened piece of fabric, cut to a different shape for each style.

From these Wardrobe accounts, and a few more resources in the Tudor Tailor, I have the following list of components that may have been incorporated to create a French hood:

**Coif/Caul/Cornet/Kercher** – Made from white linen. There are many styles: some tied under the chin, some had with casings and drawstrings and were secured

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<sup>17</sup> Herbert Norris, "Henry VIII, Section IV Hairdressing," in *Tudor Costume and Fashion* (Mineola, NY: Dover Publications, 1997), pp. 336.

<sup>18</sup> Caroline Johnson and Jane Malcolm-Davies, "Chapter 3: The Garments," in *The Queen's Servants: Gentlewomen's Dress at the Accession of Henry VIII; a Tudor Tailor Case Study* (Lightwater: Fat Goose Pr., 2011), pp. 21.



over the wearer's braids, and some were made with square corners using wire<sup>19</sup>. Noble ladies might embroider their coifs to enhance them.

**Creppens/Crepine/Crespinette** – A gathered head covering made from fine linen or silk, the crepine was sometimes worn without a coif, and may have been the origin of the pleated frill seen at the edge of the coif.

**Paste** – Worn over the coif/crepine. Stiffened buckram covered in colorful silk which possibly derives its name from the paste used to stiffen it. Janet Arnold speculates that paste could be “flour and water, or some kind of gum.” It could also reference “pasteboard, a type of cardboard made from layers of unsized paper of varying thicknesses, worked between the layers of material.”<sup>20</sup>

**Veil** – The "hood" portion, almost always black. The Wardrobe accounts seem to suggest it was made from silk velvet, taffeta, or satin.

**Billaments/Habbillaments** – Sometimes referred to as "upper" and "lower" billaments, these formed the decorative border along the upper edge of the hood and the front edge of the coif or paste. Wardrobe accounts of velvet and satin for the making of billaments may refer to the base upon which the goldwork, jewels, and pearling was attached.

French hoods did not vary widely in colors, and in most circumstances were not made to match a particular gown. The cap or coif was generally white, the crepine generally appears god, the veil was black, billaments could be black, red, white or gold. The Tudor tailor discusses that the ‘frontlet’ would have been black.<sup>21</sup> But what exactly *is* the frontlet of a French Hood? The gabled bonnet is known to have a frontlet associated with it, but it was not always black. Is it the lower crescent, also known as the paste? This also doesn't seem right, because there are numerous examples of pastes in colors other than black. There is no

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<sup>19</sup> Jane Malcolm-Davies and Ninya Mikhaila, “Wearing Linen,” in *The Typical Tudor: Reconstructing Everyday 16th Century Dress* (Lightwater, UK: Fat Goose Press, 2022), pp. 181.

<sup>20</sup> Janet Arnold, “Portraits of the Queen,” in *Queen Elizabeth's Wardrobe Unlock'd: The Inventories of the Wardrobe of Robes Prepared in July 1600, Edited from Stowe MS 557 in the British Library, MS LR 2/121 in the Public Record Office, London, and MS V.B.72 in the Folger Shakespeare Library, Washington DC* (Leeds England: Maney, 1988), pp. 21-21.

<sup>21</sup> Ninya Mikhaila and Jane Malcolm-Davies, Chapter 3: Looking the Part, in *The Tudor Tailor: Reconstructing 16th-Century Dress* (Hollywood, CA: Costume and Fashion Press, 2008), pp. 29.

mention in the Tudor Tailor of what colors were used to *line* French hoods. Knowing the colors of linings is important, if the upper crescent of the hood was created by turning back the veil to display the lining.

### The 1540 French Hood

The 1540 French hood in England was very different from what first arrived in the 1520's. Looking at William Scrots' portrait of Elizabeth I as a princess, we can see that the hood appears to be much more structured. It would be impossible to achieve the squared edges that curl up to frame the wearer's face with only a turned back piece of silk. According to Norris, when describing Princess Elizabeth's hood:

"the vermilion 'turn-back' has now become a false piece, separate from the hood and almost kidney shaped. The back part descends in a sweep forward, continuing to the level of the chin and edged with jewels. The front part sweeps backwards and curves up to eye level, and is edge with pearls. A goffering of gold gauze appears from under this. The 'coronet' effect, is composed of rubies set in gold mounts alternating with groups of four pearls."<sup>22</sup>

While it does seem likely that earlier hoods are made of several layered components, the fact that Norris believes the 'turn-back' have become a false piece by 1540 lends credence to the notion that the front portion of the hood must be have more structure to it that a layer of fabric.

It's not unreasonable to assume that what was once what multiple different pieces had evolved into fewer layers that included one structured element, or perhaps even one piece. If we look ahead to the French hoods of the 1550's, such as the one Mary I wears in her portrait (figure L), it becomes more difficult to understand how multiple layered pieces could come together to form a square hood that sits so far back on the wearer's head. If it's plausible that the 1550 French hoods were assembled in one piece, it doesn't seem unreasonable that some 1540 hoods might have been constructed it one piece. I certainly make no argument that the construction method I chose is the 'correct' method.

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<sup>22</sup> Herbert Norris, "Henry VIII, Section IV Hairdressing," in *Tudor Costume and Fashion* (Mineola, NY: Dover Publications, 1997), pp. 339.

Without primary sources documenting French hood construction, there really isn't a correct way to make one: there may have been many ways to make a French hood. The method outlined below is simply one attempt.

### Constructing the Hood



I started by making a cardboard mock up to test the fit. Then, the pattern pieces taken from the Tudor Tailor, were cut out of modern millinery buckram.



My version of the 'paste,' based on the shapes in The Tudor Tailor. The buckram has been stitched together with strong millinery thread, and a fine millinery wire has been attached around the edges.



The Upper Crescent, cut out of buckram and edged in millinery wire.



Period documents describe covering the paste with fabric. Because I have used modern buckram and millinery wire, rather than a period pasteboard or linen buckram coated in period paste, the rigid lines of the millinery wire needed to be covered up. I used cotton flannel in a light color, but a period solution would have been wool flannel.



I covered the crescent and the paste with black silk taffeta. Inside the hood I placed a white linen lining in place, turned under the linen edges, and covering the raw edges of the black silk. I then used a curved millinery needle to hand stitch everything into place. Once the two separate pieces were fully covered and lined, I attached the crescent to the paste. This was probably the most difficult part of this project.



For the Crepine, I chose to make a tube of gold silk organza. I pleated the fabric by placing two large parallel running stitches, gathered it up as tight as I could, and then steamed the fabric to hold the pleats. The pleats were so tall, that it radically changed the fit of the French Hood.



The final result. I was very pleased with the points at the base of the hood, and how the corner tilts up perfectly at eye level. Due to the added height of the crepine, more of my ear is visible than when I initially assembled the hood. The Billaments were strung onto a fine gauge millinery wire and then sewn to the hood.

### Styling the Hair

The Tudor Tailor provides an excellent description of how short or long hair may be pleated with a hair tape ribbon.<sup>23</sup> Once the braids on either side are complete, the braids are sewn onto the crown of the head using the ends of the hair tape and a bodkin. I have not yet been able to invest in a nice linen hair tape, and instead used modern elastics and bobby pins.



The first time I pleated my hair, the braids were very tight and my hair was pulled flat away from the part and had a very severe appearance. I wanted to achieve the loose locks of waves visible in extant portraits of the 1540s. The key to achieving the look is to start the braid very loosely and gradually tighten the braids as I move away from the base of my head.

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<sup>23</sup> Ninya Mikhaila and Jane Malcolm-Davies, "Hats and Headdresses," in *The Tudor Tailor: Reconstructing 16th-Century Dress* (Hollywood, CA: Costume and Fashion Press, 2008), pp. 142.

The image on the left shows the crown of braids with the successful wave of hair of the temple. The middle image shows how loose the braid is at the base of each side of my head before the braids are affixed to the top of my head. On the right, the loose locks are seen while wearing the French hood.



Having the hair back in a braided crown is key to securing the French hood to the head. My friend with short hair tried on the hood for fun one evening, but it kept sliding backwards off her head. The back of the hood is beaded and: without the braids to prevent it from sliding backwards, it does not remain on the head. If a short haired individual doesn't have enough hair to pull back in this manner, I would recommend adding extra padding or a false braid to the crown of the head to help secure the hood. If all else fails, the coif with a chin strap can be used to pin the hood in place.

### Lessons Learned

1. The issues with the crepine highlighted the disadvantages of assembling all the various components of a French hood into one piece. Had the crepine been attached to a coif, I would have been able to mock up the pattern while wearing the crepine to achieve the perfect fit. A fix I might attempt to for the current hood would involve detaching the crepine and pleating again with much shorter/finer pleats.
2. Many portraits of the 1540s depict the upper billaments extending down beyond the edge of the hood at the face. The general consensus is that this

would be a narrow strip of wired buckram, covered in black silk, with the jeweled billaments attached to the strip. I may also attempt this easy alteration.

3. The veil of my hood is a perfectly plausible shape, similar to the one in the 1540 portrait thought to be Catherine Howard. It is simply attached to the top crescent of the hood, and then sewn up so it falls down the back in a tube. For my second version of the hood, I would like to change the veil to a T-shape pattern. There are very few images of Tudor ladies from the back, but a commemorative coin of Mary I in the 1550s hints that the T-shape might be an acceptable shape for the veil (Figure M). I find the way it drapes to be very becoming.
4. In hind sight, I would have chosen a separate color for the lower crescent (the portion that dips down over the ears). I think white silk would have been period correct, and the contrast between the white lower and black upper pieces of the Hood would be pretty.
5. My final thought is that I would like to make a second attempt at a 1540 hood, but this time assembled in separate components. It is clear that the 'paste' or lower crescent is structured. It might be possible wear a coif with crepine attached, followed by the structured paste, and finally add the hood/veil. The veil would be lined in red or white, and turned back to show the lining. The edge of the veil could be wired and have the billaments attached to it. The fact that I no sooner had my one-piece hood assembled before I wanted to make radical changes to the style reinforces the advantages of separate components. Separate components would mean I could also attempt a bag-back hood, switch out colors, and put on different billaments.

I certainly do not regret making my single piece hood: the shape is beautiful and it achieves my goal of being a cooler accessory for Maryland's muggy summer weather. It was a great first attempt at a 1540 French hood.

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## Images of 1540 and later French Hoods



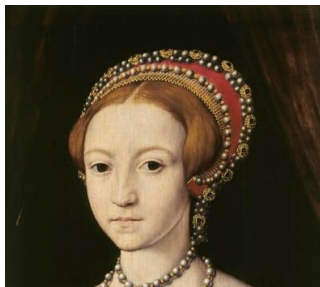
Hans Holbein the Younger, Portrait of a Lady, perhaps Katherine Howard. Circa 1540. The Royal Collection Trust, the United Kingdom.



Attributed to Master, John. Katherine Parr. Circa 1545. National Portrait Gallery, London.



Holbein, Hans the Younger. Portrait of an English Lady. Circa 1540-1543. Kunsthistorisches Museum, Vienna.



Attributed to Scrots, William. Elizabeth I when a Princess. Circa 1546. Katherine Parr. Circa 1545. Royal Collection Trust, Windsor, Windsor Castle.

## Images Cited in Paper



Figure A. Anne of Brittany, folio 3, *Les Grandes Heures D'Anne de Bretagne*. Circa 1503-1508. Bibliothèque nationale de France, Paris.



Figure B. Effigy of Elizabeth Willoughby, St. Nicholas's Church, Alcester, Worcestershire, 1559. Note the pleated back of the veil to the French Hood.



Figure C. Attributed to Lucas Horenbout. Mary Tudor, later Mary I of England. Circa 1521-1525. National Portrait Gallery, London, United Kingdom.



Figure D. Attributed to Jan Gossaert. The Wedding Portrait. Circa 1515. Woburn Abbey Collection, Bedfordshire, United Kingdom.



Figure E. Lucas Horenbout, Circa 1525. Katharine of Aragon with a monkey. Buccleuch Trust, Edinburgh, Scotland.



Figure F. Lead Medal Commemorating Anne Boleyn's coronation. Circa 1534. Stamped "The Moost Happi." The British Anne Museum. London, United Kingdom.



Figure G. Attributed to Lucas Horenbout. The Lady of the Garter, *The Black Bok of the Garter*. Circa 1534. Collection at St. George's Chapel, Windsor Castle, UK.



Figure H. Jean Clouet. Portrait of Charlotte of France. Circa 1522. Minneapolis Institute of Art, Minneapolis, USA.



Figure H. Hans Holbein the Younger. Circa 1526-1527. Anne Cresacre. The Royal Trust Collection, London, United Kingdom.



Figure I. Hans Holbein the Younger. Circa 1533-1536. Queen Anne Boleyn. Royal Trust Collection. Currently on loan, Cleveland Museum of Art, Cleveland, Ohio, USA.



Figure K. 'French' Hood Headdress frame, circa 16<sup>th</sup> century. Museum of London: Medieval London: Daily Life and the Thames: Fashion. London, United Kingdom.



Figure L. Hans Eworth. Queen Mary I. Circa 1554. National Portrait Gallery. London, United Kingdom.



Figure M. Commemorative gold medal depicting Mary I of England. Circa 1555. British Museum. London, United Kingdom. Note the way the veil is square and seems to drape down from the top of the hood, hinting at a t-shaped construction.