

Artemisian Hood

14th century – France



Figure 1 – A number of men and women wearing various styles of hoods. Le Roman de la rose. 1350 - France

Materials Used

- Hand woven Wool
(both woven by myself and purchased from Lady Elspeth McBain)
- Cotton
- Linen Thread

Summary

When serving as Arts & Sciences Champion of Artemisia, it is customary to produce something for Kingdom regalia. I was enjoying weaving on my new (to me) loom so I asked Duchess Corisande what the Kingdom could use. She mentioned the idea of new Kingdom mantles and requested some hand-woven fabric for the yellow Artemisian pile. This was done and given as regalia when I stepped down as champion... and there it sat!

Corisande felt too intimidated to cut into the fabric for its purpose. **People! If you don't use the fabric then it is worthless!!!** So when I became champion again she handed it back and requested a pair of mantles. There was not enough fabric to create two mantles, plus the original fabric was requested in quite an eye-bleeding color, so I chose to pair my fabric with a similar weight and weave hand-woven fabric made by Artemisian merchant Lady Elspeth McBain. I felt that the colors together would not only be truly Artemisian but would also be more attractive than just the yellow alone.

Some advice from another knowledgeable merchant was that linen lining on hoods with dags does not want to lie nicely, but cotton does better. In the effort to make the most wearable item possible I chose to use black cotton for the lining.

The hood and lining were hand-sewed and finished using linen thread of a matching color. The lining and shell were sewed together along the dags and then flipped right-side-out and the face opening was finished. All sewing was done with period stitches.

Hoods

History

Hoods in various versions can be seen in manuscripts from Ireland, France, England, Spain, Germany and the Low Countries from the 13th to 15th centuries. Excavations have yielded hoods in England, Greenland, and Denmark dating from the 14th C. (Crowfoot)

The hood had become separated from the cloak by the end of the twelfth century, and was worn with a short neck-cape as an independent head-dress. In the fourteenth century a long band (*cornet* or *liripipe*) was added, hanging down the back or one side. The part of the hood that closed round the neck was the *guleron* or *patte* and the opening framing the face was the *visagiere*. Worn up in the usual way, the hood was said to be *enforme*; when it was pulled back to uncover the head, it was described as *en gorge*, and when pulled forward to hide the face, it was *embranche*. This later practice was forbidden in 1399 because of the opportunities it gave to armed attackers, and remained in use only for funerals up until the funeral of Louis XIV. (Boucher, 202)

As hoods became popular with the upper class, they became more ornamented. The liripipe length as well as the elaborate dags seen in many manuscripts serves little purpose but sets the garment apart from what is being worn in the fields. Eventually, around 1400, the hood started being worn as a *chaperon*, or hat, with the face opening worn on the head. Hoods were worn by both men and women, as seen in Figure 1, though they were more commonly worn by men.

Design

My hood design was based off of the Herjolfsnes no. 66 hood, shown in Figure 4. However, for the specific pattern, I used a hood that I purchased. I love the lay of this hood too much to muck with my own pattern. The Herjolfsnes hoods (see Appendix A for more information) have various gores necessitated simply by the width of the material (about most looms could produce about three feet wide). I needed these gores since my hand-woven material was no wider. The liripipe also has to be pieced together. The lining I did in one piece since I didn't want to manufacture extra work.

I used Figure 3 as an example of particolor hoods and chose yellow and black as the colors to represent Artemisia. I choose a crenellated pattern for the dags, like that seen in Figure 2 because it felt more regal and so seemed appropriate.

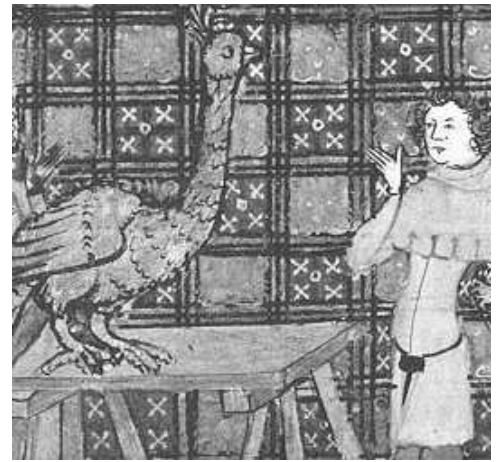


Figure 2 – A man wearing a hood with crenellated dags (clearly about to dine on the heraldic charge of One Thousand Eyes!!) from the Romance of Alexander, 174r – France, 1344.



Figure 3 – Several nobles showing particolor and dagged hoods from the Romance of Alexander. 124r - France. 1344.

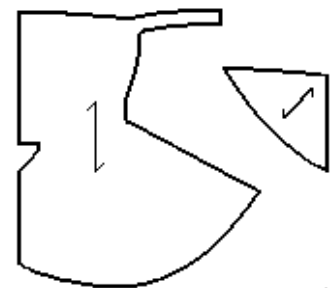


Figure 4 - Herjolfsnes no. 66 hood

Construction

Materials

The materials that I used are yellow broken lozenge twill patterned wool that I wove (see Appendix B for more information) and black diamond twill fabric that I bought from another Artemisian weaver, Lady Elspeth McBain. Most of the finds in this period were woven with a 2/2 twill weave, which this is. However, the broken diamond pattern is pretty much an earlier period pattern than the hood. The more interesting, complex patterns fell into disuse with the introduction of the floor loom and the abandonment of the warp-weighted loom. However, if I am going to weave something, then by golly it is going to be an interesting, cool pattern that I can't just buy in the store! This fabric was based most specifically on one of the wool textiles found at Coppergate in York from the 10th century.

I used lightweight black cotton for the lining. There are plenty of instances of hood images where there is clearly a contrasting lining, such as in Figure 1. In this period they would have used linen rather than cotton but the wonderful folks at The Hooded Hare shared with me that they have had a lot of issue with the linen lining not letting the dags lay flat, and that cotton was much more cooperative. The lining is both to add strength and stability to the hood as well as to make them more comfortable to wear, since the wool would be directly against the skin.

For construction, I used 30/3 linen thread. The thread that I used is dyed to match the fabric. This is probably pandering to my modern sense of ascetics, as linen is difficult to dye. However there are plenty of examples of the same material/color wool being used to sew an item (as well as examples of undyed linen thread being used). I wanted to use linen thread for the added strength, as compared to wool thread.

Construction Process

I entirely hand sewed the hood using methods discussed in Museum of London Textiles and Clothing as common practices in this period. See Appendix C for more details.

I used running stitches for all of the seams with backstitching interspersed for strength. I finished most inner seams with flat felling. Finishing the seams down the thin liripipe proved to be a humongous pain so I finished the outer seams but the lining seams I did not finish as these would never be seen.

I created a shell and lining from the same pattern and assembled each individually. I attached the shell and lining at the bottom dags by sewing the right sides of the shell and lining together with running and backstitches.

I completed the hood by folding the right sides of the shell and lining under and using a hidden running and backstitch combination for an effect just like the bottom. The seams were also tacked together to provide additional strength to the garment.

Bibliography

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Appendix A - Herjolfsnes Hoods

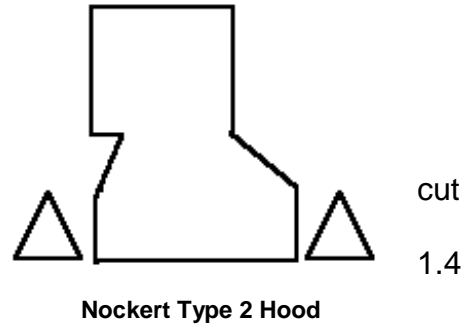
From "Some Clothing of the Middle Ages – Hoods – Herjolfsnes, No. 66"
and "Some Clothing of the Middle Ages – Hoods – Type 2"

Type 2 Hood

According to the typology given in Nockert, Type 2 Hoods are typified as

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"Hood cut in two equal parts, with a tailored, slightly ridged seam above the skull. Upper part of liripipe usually in one piece with the hood. Large cape (20-33 cm long). Long liripipe (60-84 cm). Liripipe width varies between and 5 cm."

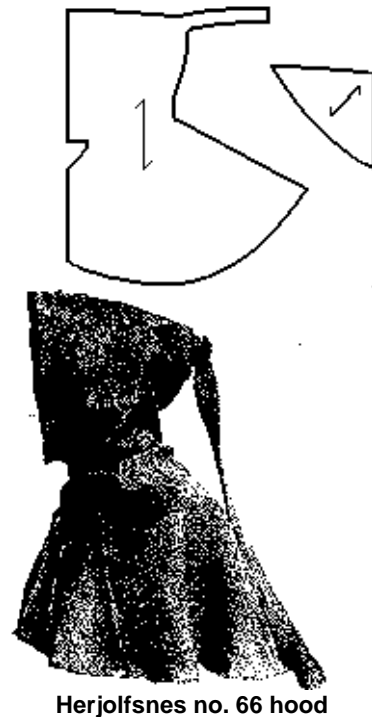


There is also a gore in the front, and sometimes in the back, and a somewhat tailored neck seam. This group is made up from four hoods from Herjolfsnes, and comprises Norlund's "Type I": no. 65, no. 66, no. 67, and no. 70. The major difference between the Nockert Type 1 and 2 is the existence of a seam separating the side pieces.

The Herjolfsnes Artifacts

In 1921, a large number of graves were excavated in the burial ground of the old Norse colony of Herjolfsnes ("Herjolf's Point") in Greenland. Herjolfsnes was ostensibly founded about 985, by Herjolf Baardson (Father of Bjarni Herjolfsson, according to some sources, the first European to sight North America, and return to talk about it). The Colony settlement was eventually abandoned between about 1375 and 1410 (these dates are only rough estimates, of course).

It is probable, based on the general styles of the garments, and what little is known of the history of the site that these finds come from within the period of the 14th and early 15th centuries. In almost all cases, they were not found worn on the bodies buried in the graves, but were, in fact, being used as burial shrouds and wrappings. Also, in almost all cases, there was extreme damage to the materials from grave decomposition and underground root growth. In some cases this damage was sufficiently extreme that nothing could be gained from them. Those finds are not listed below.

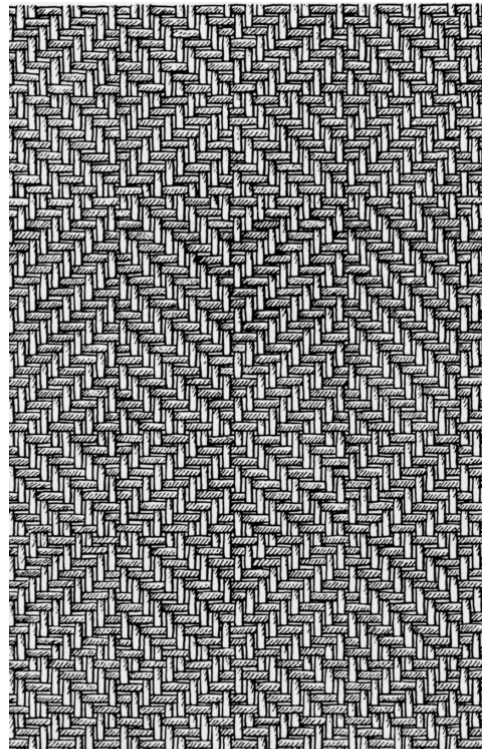


Appendix B – Broken Lozenge Twill Weaving

The weave for this project was based off of a tenth century textile find from Coppergate, York. I searched for a fine-spun strong wool yarn and chose a worsted 20/2 Jagerspun Maineline yarn (Claret and Raspberry colored). The yarn was fine enough that I decided on a sett of 27 EPI (ends per inch) and PPI (picks per inch).

The weaving pattern that I based this off is a broken lozenge twill pattern. The pattern created is diamond (or lozenge) shaped but the “broken” refers to the fact that the various lines of the pattern are disconnected.

The weaving was done on my four-harness jack floor loom, which can produce fabric up to 3’ wide (before fulling).



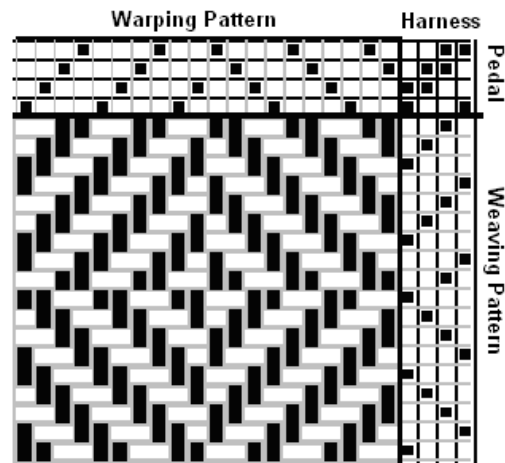
Example of Broken Lozenge Twill from Sutton Hoo Burial

Broken Lozenge Twill Pattern

The pattern used here has been found as early as an Iron Age burial in Karlby Mose, Denmark. Several examples have been found at Roman sites in Britain such as Hadrian’s Wall and Corbridge. Four examples were found in the Sutton Hoo Ship Burial (early Saxon England, East Anglia, ca. 625 AD). Dozens of examples have been found in wool and linen from Viking sites. Examples of this type of weave were found into the twelfth century. This project was based most specifically on one of the wool textiles found at Coppergate in York from the 10th century (#1307 - Walton, Penelope). The sett of this project matches the same range of sett found on this Coppergate wool textile.

Fabric of this sort would have been used in clothing such as cloaks, gowns, tunics and hose as well as items such as furnishings, wall hangings, beds and curtains.

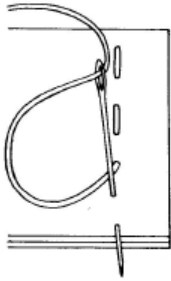
For a more thorough, detailed documentation on the fabric, please see the “Broken Lozenge Twill Weaving” documentation.



Broken Lozenge Twill Pattern

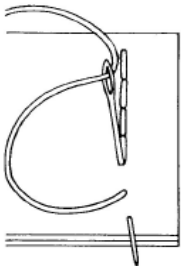
Appendix C – Hand Stitching Techniques

From The Museum of London: Textiles and Clothing c 1150 – c 1450 and Archaeological Sewing by Heather Rose Jones



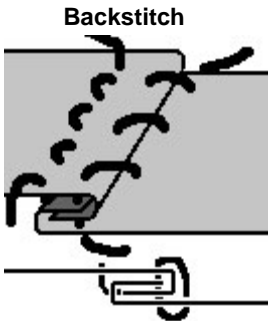
Running-Stitch

Running-Stitch: “From the evidence of the seams of many extant garments, where the stitching threads have almost completely disappeared, leaving well defined stitching holds, it is possible to show that in the majority of cases a fairly fine running-stitch was usual for holding the two edges together. The size of the stitch varies somewhat, as is to be expected, but it is usually related to the fineness and flexibility of the cloth; 2-3mm being usual.” – Museum of London: Textiles and Clothing



Backstitch: “Where seams came under pressure, particularly those employed in shaping garments to fit closely to the human form, or in forming crucial joints (armholes, for example), one of the variants of backstitch would have been more appropriate.” – Museum of London: Textiles and Clothing

Flat Felled Seam: Joining two single cut edges (flat felled seam) place right sides together with one edge extending slightly and sew with a running stitch. Fold the extended edge over the other cut edge, flatten, and sew to the main fabric with an overcast stitch. (Fentz 1998, Seam V) – Archaeological Sewing



Backstitch

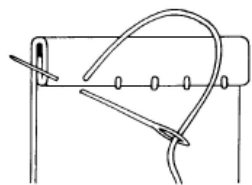
Hem-Stitch: “Because the cut edges of woven fabrics usually fray quite quickly as the result of friction, a number of stitching techniques have been developed to control this process; they can involve various methods of over sewing where friction is not considerable, or more particularly, at the edges of the garment, single or double folds (hems) of material which greatly strengthen the edge. Whereas today exposed raw edges are invariably strengthened in some way, certainly at garment edges, it is likely that in past centuries raw edges sufficed much more, since cloth-finishing processes rendered many wool fabrics less likely to fray. The evidence of the textiles from London suggests that on a woolen cloth a single hem was usually considered adequate during the 14th century. This could be hem-stitched, held with a running-stitch or top-stitched from the right side. The first method offers a protection to a raw edge and is appropriate to the hem of a garment.” – Museum of London: Textiles and Clothing

Flat Felled Seam

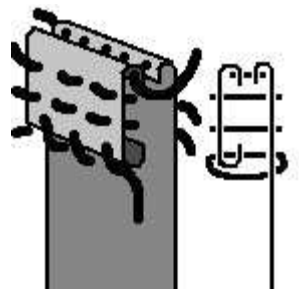
Buttonhole-Stitch: “Holes, in the form of slits at right angles to the opening edge, were cut before they were worked; it is usual today to cut the holes after they have been worked with buttonhole stitches. There is no visible circuit of running-stitches round the hole to hold the two layers together and to strengthen the vulnerable cut slits.” – Museum of London: Textiles and Clothing

“The size of the buttonholes varies considerably. Size variants have been seen between 7-14mm long. The depth of the buttonhole-stitching is usually not great, about 1-2mm. The stitches are mostly set apart about .5mm, and are not packed closely together to form a solid band as is normal today.”

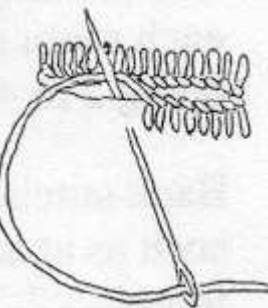
Wool with Applied Facing: “A narrow straight-grain band of silk is used to face a neckline on a woolen fabric. The band has been sewn to the wool right sides together with an unknown stitch (but probably running stitch), then turned, with the edged turned under and overcast to the main fabric along the edge. After this, two rows of running stitch (in the wool color) have been added.” – Archaeological Sewing (from Museum of London Dress Accessories)



Hem-Stitch



Wool with Applied Facing



Buttonhole-Stitch