

## Woman's Hood c14th Century made by Baronessa Rainillt Leia de Bello Marisco : [Rainillt@yahoo.com](mailto:Rainillt@yahoo.com)

This hood has been completely hand stitched using backstitch and running stitch in period fashion. The outer fabric is 100% wool twill and the lining is a 100% silk tabby. The pattern is taken from the extant hoods that were found in the London digs and can be seen in Museum of London book: Textiles and Clothing. The embroidery is done in chain stitch with silk floss and embellished with freshwater pearls. The scroll pattern is reminiscent of many types of embroidery from the time period as is the use of pearls. While the design could be conjectured the written documentation does back up embroidery on hoods.

### *History and Background*

Hoods and mantles were a standard accessory during the 14<sup>th</sup> and 15<sup>th</sup> century. The peasant class, all the way up to the royalty, used it. Interesting enough, while it is seen constantly on men, in the illuminations of the time, women are very rarely seen wearing them until the 15<sup>th</sup> century and then generally in the lower classes. This may be because the women featured in the illuminations tended to be royalty or saints and usually had a coronet or veil. The written accounts however describe the hoods, which while would not have been worn for a coronation, could have been used on other official occasions



Hood: MS264 Bodleian Library

In a tailor's account dating from 1342, three velvet hoods are mentioned for the queen and her sister in law. (Newton 26) Another inventory that of the wife of Ponce Clair, a lawyer from Valence-sur-Rhone accounted in 1345 also discusses a very elaborate hood:

*“capucium mulieris- with embroidery in beaten gold and twenty one large white pearls and eight silver buttons (Newton 27) ”*

There are two other hoods noted in this account were made of camelina (a woolen cloth) lined with green sandeli (silk) and the other lined with black cloth (Newton 27). An image from MS 264 in the Bodleian Library at Oxford shows small lines of embroidery around the hem.

The usage of pearls on the clothing is well documented in accounts from the era. In 1356, a chronicler noted that the usage of pearls on clothing had escalated to such a degree that there was a shortage of pearls (Newton 33).

Embroidery as well as pearls was used for embellishment on the hoods. In 1342, wardrobe accounts of princess Joan, the daughter of Edward the Black Prince, go into great detail about the elaborate embroidery that embellished the princess's clothing:

*“the green ghita ( an unidentified outergarment ) was embroidered in a gold design which included rose arbours” a second garment had “whole ground powdered with gold leaves (Newton 33).*

Queen Philippa was noted to have had special garments made for her first appearance after the birth of her son in 1348. On it she had a supertunic which was embroidered with gold birds, each one surrounded by a circle of pearls (Newton 34).

John of Reading, in his writings from 1362, ever critical of the fashion trends of the time, noted about men that they were:

*“acting like women and wearing tiny little hoods buttoned tightly about their necks and decorated all about with embroidery of gold and silver and precious stones, with lire pipes down to their heels (Newton 54)*

### **Cited Works**

Newton, Stella Mary. *Fashion in the Age of the Black Prince, A Study of the Years 1340-1365*. The Boydell Press. Rochester NY. 1980. ISBN 0-85115-767-X