The Mysterious Pointy Hood

Lady Beatriz Aluares de la Oya MKA Kate Newton beatriz.aluares@gmail.com

Background

Very little is known about the travel hoods pictured in Hans van der Beken's *Viaje de la emperatriz Maria desde Praga*, 1601. Carmen Bernis, in her *El traje y los tipos sociales en el Quijote*, describes the garments as "travel hood [that] resemble mens' hoods only in that they form a point."¹



Hans van der Beken. Detail, Viaje de la emperatriz Maria desde Praga, 1601



Hans van der Beken. Detail, Viaje de la emperatriz Maria desde Praga, 1601

-

¹ Bernis 51.

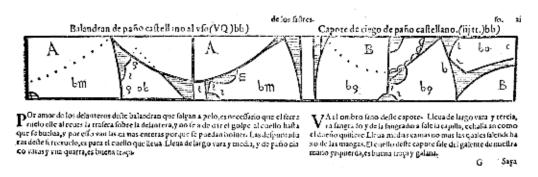
Construction

This garment is entirely hypothetical, since there are no extant patterns for a woman's travel hood that I have been able to find. Therefore, I had to look at closely related sources for inspiration.

Several points are of note in the original image:

- 1. The hood is pointed, but does not have a sharp crease at the top "ridge" that might indicate a solid structure underneath
- 2. The hoods appear to be lined with a contrasting, sometimes patterned fabric that is then turned back away form the face in a cuff.
- 3. Although most of the hoods are dark in colour, several are patterned or embroidered.
- 4. Each hood appears to have a bead or button at the tip of the point.

Since Bernis mentions that the women's hood is pointed like a man's hood, I examined several contemporary tailors' books to find a possible starting point. After much research, I decided to start with Alcega's *balandran* pattern, which is essentially a cape with a tall pointed hood:



Juan de Alcega. Tailor's Pattern Book, 1589

To draft the pattern, I first sketched the original in miniature onto scrap wool, cut it out, and stitched it into a doll-sized hood. I then unpicked the front mask to examine how the sides would fall open. I then resketched the original pattern into a longer, more rectangular shape. After sewing another doll-sixed version, I ended up with an item that had both the pointed tip and the somewhat rounded top of the original.

Once I was satisfied with the shape of the miniature hood, I picked out fabrics. Since this is a travel item, I assume that the fabrics should be sturdy and warm; however, the original image also shows embroidered and decorated edges and linings. I chose to use

leftover silk taffeta from the *rostro* project for the outer shell, pale blue silk for the inner lining, and an interlining of lightly fulled wool from the *capotillo* project.

I stitched the layers together with silk thread and treated them as a single layer. The garment has one seam down the back from point to hem. To achieve the rounder shape, I added a gore to the back seam, which creates a rounded hem. The seam is whipstitched in silk. I added a piece of braided commercial trim and a filigree bead to mimic the decorative touches of the original image.

Bibliography

- Alcega, Juan de. *Tailor's Pattern Book, 1589*. Facsimile. Ed. J. L. Nevinson. New York: Costume & Fashion Press, 1999.
- Beken, Hans van der. *Viaje de la emperatriz Maria desde Praga, 1601*. Madrid: Patrimonio Nacional, monasterio de las Descalzas Reales.
- Bernis, Carmen. El traje y los tipos sociales en el Quijote. Madrid: Ediciones el Viso, 2001.
- "Capirote." http://en.wikipedia.org/wiki/Capirote.
- Trump, R. W. *The Annotated Arnold: A commentary on* <u>Patterns of Fashion 1560-1620</u> *by Janet Arnold.* Self-published.