

The French Hood – what it is and what it is not

By Lady Alliette Delecourt (mka Irina Lubomirska)¹

Author's note on images

Most images used in this paper are digital copies of artworks of long-dead artists and are therefore public domain. However, there are a number of photographs of funerary sculpture that are fundamental for this paper. I have contacted the photographers and have written permission from them to use the images for this purpose. Links to the source of the image are provided.

Brief history of the French hood

The French hood originates in France, or more precisely Brittany, with its earliest versions being worn by Anne of Brittany in late 15th century. It becomes popular in England from 1530s. Anne Boleyn is often credited with introducing the hood to England, although Princess Mary Tudor (Henry VIII's sister) is seen wearing the hood earlier, in 1516 (see Figure 11 below).

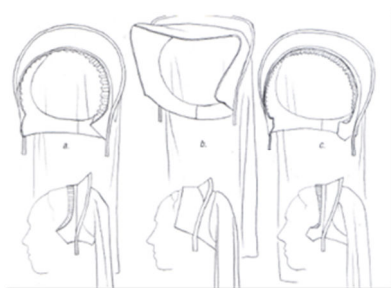
Upper class French women abandon the French hood by the end of 1560s, but it continues to be worn in England until the end of the 16th century and (although not fashionably) several decades into the 17th century.

The common representation of the French hood

The popular belief about French hoods seems to be that it is a rigid headdress with a crescent-shaped protrusion on top, often decorated with jewels. That is certainly how the French hood is portrayed in movies – the examples below are screenshots from “The Other Boleyn Girl”, “Anne of a Thousand Days” and “A Man for All Seasons” respectively.



The popular costuming reference “Tudor Tailor” similarly presents the French hood as a one-piece headdress, featuring a rigid brim with a stand-up crescent, a veil/fall at the back and a pleated organza strip at the front. The pictures below are from page 149 of Tudor Tailor. This is how the French hood is usually constructed in the SCA. I believe that construction is wrong.



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Problems with the common interpretation of the French hood

Impracticality

When I commenced making a French hood in accordance with instructions in the Tudor Tailor it occurred to me that the proposed construction had several puzzling issues. Analysis of extant garments in period, evidences a careful use of fabrics and materials, even for the higher classes. Rich fabrics are reused and garments are often pieced. Garments are worn in multiple layers and components are interchangeable between outfits (eg sleeves).

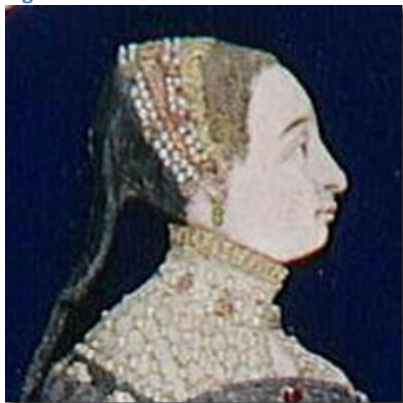
The proposed construction of the French hood involved attaching expensive jewelled billiaments to one hood/crescent, so they would not be interchangeable. Similarly, the brim, which is quite difficult to construct, is attached to one crescent and cannot be used with others. This seems to be quite wasteful.

Contradicting evidence

IMAGES

All profile images of ladies wearing the French hood show that the hood sits flat on the wearer's head. There is not a single image showing the stand-up crescent. Three examples are below. I have many other images.

Figure 1



Portrait de femme – c1550s

Figure 2



Mary Tudor, Queen of England 1553 - 1558

Figure 3



Anne de Bretagne, early 1500s

SCULPTURE

Being three-dimensional, sculpture, especially funerary sculpture provides the best visual evidence of French hood construction.

I have collected dozens of images of sculptures of women wearing French hoods. All show a flat multi-layered head-dress. None show anything resembling a stand up crescent. Below are just some examples.

Figure 4



Wife of Thomas Cave, 1558²

Figure 5



Jane Scaregills, 1547³

Figure 6



Lady Fulke Greville⁴

Figure 7



Philippine Wielant (1521)⁵

Figure 8



Tomb of George Talbot, (c 1538) & wives Anne Hastings and Elizabeth Walden⁶

Figure 9



Tomb of Henry Neville, Fifth Earl of Westmorland (d.1564) and his wives.⁷

So what is a French Hood?

The basics French hood is a multi-layered head-dress, which sits flat on the wearer's head or is raised slightly by the hair. The "crescent" that we see is an optical illusion created by the multiple layers. A harder question is what those layers are and how they are constructed.

I don't believe there is one "right" way to construct a French hood. A close examination of images suggests that it was worn in a multitude of different ways. Furthermore, as one would expect, its form changes over the course of the late 15th and 16th century.

Wide variety of styles

Women wore a variety of things and decorations with (or without their hoods). There are numerous pieces of contemporary writing describing (and often mocking or condemning) the enormous variety of headdress styles and accoutrements. For example, Phillip Stubbes in his "Anatomy of the Abuses in England" (1583) condemns women's headdress in a passage which is useful for illustrating both the variety of styles and the richness of fabrics:

... on toppe of these stately turrets (I meane their goodly heads wherin is more vanitie than true Philosophie now and than) stand their other capitall ornaments, as french hood, hat,

² Photo by John Hawes - <http://www.flickr.com/photos/johnhawes/3208881545/in/pool-65944872@N00/>

³ Photo by Jean "the Church Explorer" - <http://www.flickr.com/photos/52219527@N00/2349709066/in/pool-65944872@N00/>

⁴ Photo by Aiden Thomson - <http://www.flickr.com/photos/amthomson/4401601501/in/pool-65944872@N00/>

⁵ Photo by Roel Renmans - <http://www.flickr.com/photos/roelipilami/3962594254/in/photostream/>

⁶ Photo by Aiden Thomson - <http://www.flickr.com/photos/amthomson/2885924006/in/pool-65944872@N00/>

⁷ Photo by Anothy Cairns - <http://www.flickr.com/photos/antonycairns/6036164863/in/pool-1253286@N23>

cappe, kercher, and suche like; wheof some be of veluet, some of taffatie, some (but few) of woll, some of this fashion, some of that, and some of this color, some of that, according to the variable fantasies of their serpentine minds. And to such escesse is it growen, as every artifices wife (almost) wil not stick to goe in her hat of Veluet everye day, every marchants wyfe and meane Gentlewomen in her french-hood, and everye poore Cottagers Daughter in her taffatie hat, or els of woll at least, wel lined with silk, veluet or taffatie. ...

They have also other ornaments besydes these to furnish foorth their ingenious heads, which the cal (as I remember) cawles, made Netwyse, to the ende, as I thinke, that the clothe of gold, cloth of siluer or els tinsell, (for that is the worst) whewith their heads are covered and attyred withall underneath their cawles maye appeare, and shewe it felse in the brauest maner. Soe that a man that seethe them (there heads glister and shine in such sorte) wold thinke them to have golden heads [and some weare Lattice cappes with three hornes, three corners I should saie, like the forked cappes of Popishe Priestes, with their perriwincles, chitterlynges, and the like apishe toyes of infinite varietie

Similarly, Janet Arnold, in *Queen Elizabeths Wardrobe Unlocked* quotes 1589 letter, extracted at page 205 which also sheds light on the variety of styles:

“For the manner of their hoodes at the courte, some weare cripins some weare none. Some weare sattin of all collors with their upper border and some wear none. Some of them weare this daye all these fashions, and the nexte without. So that I fynd nothing more certayne than their uncertaynte”

The 1591 play *Midas*, by John Lyly has another fabulously illuminating passage. One of the characters asks the other to describe the “purtances” (accessories) for women’s heads. The reply:

The purtenances, it is impossible to reckon them vp, much lesse to tell the nature of them. Hoods, frontlets, wires, caules, curling-irons, perriwigs, bodkins, fillets, hairlaces, ribbons, roles, knotstrings, glasses, combs, caps, hats, coifes, kerchers, clothes, earerings, borders, crippins, shadowes, spots, and so many other trifles, as both I want the words of arte to name them, time to vtter them, and wit to remember them: these be but a few notes.

All this is to say that this paper attempts to describe some basic/essential elements of the French hood. It is not suggested that it cannot be worn differently, with or without some elements or with addition of others.

French hood elements

The following elements appear to be present in a French hood, although not all of them are always worn:

1. Coif/cap, often with frilled edge
2. Second cap or bonnet, often decorated
3. Third cap or a frontlet (not always worn)
4. The hood
5. Billiament or “paste”, with or without jewels (part of the hood in 15th/early 16th century)
6. Shadow

Care needs to be taken in naming the various elements, as nomenclature appears to be inconsistent and changes through the course of the century.

A word of caution – I am not aware of any reconstruction that is on all fours with mine. There is, for example, an excellent reconstruction by Sarah Lorraine of Mode Historique - http://www.modehistorique.com/research/french_hoods/french_hoods.htm. While I agree with some elements of her reconstruction, I don't agree with her interpretation of the "paste", as well as some other elements (as you can see below).

The upshot is – please don't take what follows as established truth.

1. Coif or cap, usually, but not always with a pleated or frilled edge.

The frill is very prominent and wide in the 15th/early 16th century (eg. Figure 27). In early to mid-16th century, the frill has gentle pleats on it (see enlargements of figures 4 to 6 below). The frill has a texture of ridges or thicker threads running lengthwise (see Figure 4 to Figure 6 enlargements and Figure 10 below). It appears to be most often made of cloth of gold, and I am told that the texture is consistent with cloth of gold. I am yet to experiment with metallic fabric to see the effects that can be achieved.

In some instances, a jeweled coif is worn without a frill (Figure 11 below). It is not uncommon to have a minimalist white frill of just fine white fabric. (eg Figure 13)

It is not entirely clear how the pleating was done, although there is at least one late 16th century sculpture which suggests that the front of the coif itself was pleated too. (Figure 12 below)

Most images suggest that the frill is part of a coif or undercap, but some are suggestive of it being attached to the second cap (described below). See for example Figure 14, where you can clearly see a white cap worn underneath the frill and can in fact see a line of gold stitches on the red cap!

Figure 4- enlargement



Figure 5- enlargement



Figure 6- enlargement



Figure 10



Anne Boleyn - 1536

Figure 11



Princess Mary Tudor - c1516

Figure 12



Mary Perry - 1585⁸

Figure 13



1520 (approx.) - Unknown woman by by Jean Perreal

Figure 14



1505 - Portrait of a female Donor, by Jan Provost

2. A second cap/hood or bonnet, often decorated.

The second cap is the layer that is commonly mistaken for the “crescent” of the hood. It has the appearance of being made of silk, velvet or other rich fabric, usually white, black or red in colour. It is sometimes beaded or embroidered (see eg. Figure 1).

Apart from visual evidence, there are some references in period texts which suggest that a cap or bonnet was worn under the French hood.

Lady Jane, heading to her execution in 1554 was described by a contemporary as wearing a “*cappe lyned with fese velvett, and edget about with the same, in a French hoode, all black, with a black byllyment*”⁹

Hugh Latimer in a 1550 sermon lamented that women “*must wear French hoods, and I cannot tell you, I, what to call it. And when they make them ready and come to the covering of their head, they will call and say, “Give me my French hood, and give me my bonnet, or my cap,” and so forth.*”¹⁰

The cap often has a decorated or jewelled “edge” (see Figure 1, Figure 4 to Figure 11, Figure 15 and Figure 17). It sometimes has a chin-strap to help hold it on (see Figure 2, Figure 3 and Figure 12 to Figure 17)

⁸ Photo by Jean “the Church Explorer” - http://www.flickr.com/photos/oxfordshire_church_photos/346435463/in/pool-65944872@N00/

⁹ <http://www.tudorhistory.org/primary/janemary/mary.html>

¹⁰ *Selected Sermons of Hugh Latimer*, Associated University Press, 1968, page 154. Available at <http://books.google.com.au/books?id=RRlj-PmKeEgC>

Figure 15



Catherine Howard, 1540

Figure 16



Margaret Wyatt, Lady Lee, c. 1540

Figure 17



1540s –Lucrezia dei Rodolfi

In England, the wearing of a jewelled edge was restricted by sumptuary law 1533 c.5, which required that any man whose wife wears “any Frenche hood or bonnet of velvett with any habiliment, past, or egge [edge] of gold, perle, or stone” keep at least one horse of a particular quality.

It is not always clear whether the decorated edge is an integral part of the cap or is a separate piece that is pinned or basted on and therefore interchangeable. After closely examining the images, I tentatively believe that the former is the case.

The decorated front edge becomes uncommon in late in 16th century as women begin wearing their hair high at the front (Figure 18 and Figure 19). Sometimes, additional billiements are worn, sometimes just the billiament on the hood. Crespines (netted cawles) are occasionally seen instead of or in addition to caps (eg. Figure 20).

Figure 18

1587 – monument of Jane Heneage¹¹

Figure 19

Exact date unknown – late 16th century. Effigy at St Margaret's, Westminster¹²

Figure 20

1603 - Cottesbrooke monument¹³

How is this cap/hood/bonnet constructed?

The construction of the cap/bonnet is unclear. There are some effigies where the women appear to be wearing the cap without the hood over the top (Figure 21 to Figure 23) and I am currently

¹¹ <http://www.flickr.com/photos/vitrearum/5104687840/>

¹² <http://www.flickr.com/photos/pomphorhynchus/3511380950/>

¹³ http://www.flickr.com/photos/sic_itur_ad_astra/5940315573/in/photostream/

experimenting with a few patterns for the cap. I will show/discuss these in the class. Having previously constructed the cap with a brim and a gathered circle of fabric, I am no longer convinced of the veracity of that construction and think it is more likely to be a one-piece construction, similar to that of all the extant coifs. Watch this space.

Figure 21



1515 — Anne of Bretagne, funerary monument¹⁴

Figure 22



1549-1559 - Claude de France - Tomb of Claude and Francis I by Pierre Bontemps

Figure 23



1592 Thomasyne, wife of Martin James with her 2 daughters.¹⁵

3. A third cap or frontlet.

It is usually orange, red, white or black and probably silk. This element appears only occasionally and most often in the early 16th century.

It may have originally been the lining of the hood and there is evidence that some ladies turned back the front of their hood or the paste to reveal lining of a different colour (see enlargements of Figure 4 and Figure 5 above and Figure 26). However, it usually appears to be a separate piece (eg. Figure 28 and Figure 31 below, see also Figure 8 above. It is sometimes hard to discern whether it is an additional layer or the lining. (eg Figure 27).

It is unfortunately difficult to determine whether this additional fabric is part of a cap, a piece of fabric worn under a hood, akin to a forehead cloth or something else. There are images of Flemish or Burgundian women attired in transparent linen Flemish hoods (of a similar construction to early French hood), who appear to be wearing linen rails underneath their hoods (Figure 24 and Figure 25). It is possible that a similar sort of a rail was sometimes worn beneath the French hood. All of this is conjecture. Watch this space too.

Figure 24



1530 - Portrait of a woman - by Jan Mosteart

Figure 25



1527 - From Portrait of a Man and Woman by Joos van Cleve

¹⁴ <http://www.flickr.com/photos/saskya/2512490333/>

¹⁵ <http://www.flickr.com/photos/52219527@N00/1158733885/in/pool-68315175@N00>

Figure 26



1543 – A Young Woman by Holbein

Figure 27



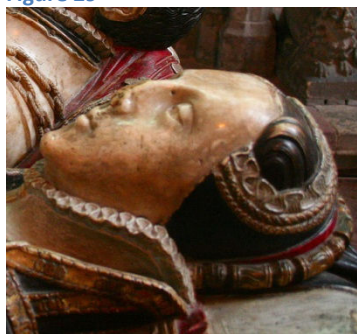
Anne de Bretagne at Confession –c 1492

Figure 28



Anne de Bretagne's ladies in "Epistres Envoyées au Roi" – c1504

Figure 29



1566 - Tomb of Elisabethan Denton¹⁶

Figure 30



1550s? - Antoinette de Fontette, sculpture at Musée des Beaux-Arts de Dijon

Figure 31



From Claude of France and her daughters – c1520

4. The hood

Although there is no French word for a French hood, this headdress is occasionally referred to as “chaperon à templette” – a hood/hat with a headband.

The shape of the hood changes through the course of the 16th century. The only three constants are that it sits in a round shape on the head, has a fall or curtain at the back, and is always black in colour. Various wardrobe accounts suggest that the hood is made of velvet, silk, taffeta, tissue, satin and similar rich fabrics.

In the early 1500s, the hood is soft, with no stiffness in it. It has long sides and back (in French known as the “bavolet”), falling to the wearer’s shoulders and a longer fall/curtain at the back, falling to mid-back (see Figure 27, Figure 28 above and Figure 32 and Figure 35 below,).

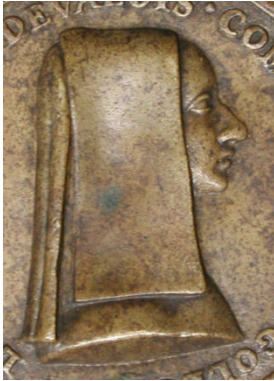
The front edge of the hood is often, but not always, decorated with gold embroidery or border – at this time clearly attached to the hood itself – see Figure 27, Figure 28 above and Figure 33 below). In the next decade that border becomes what is commonly seen as the upper billiament of the hood.

The fall or curtain of the hood is loose and broad. It is sometimes flipped up to the top of the wearers head (eg Figure 33). Through the first two decades of the 16th century the “bavolet” of the hood becomes shorter until it sits just below the wearer’s ears, leaving the neck exposed. The hood appears to be stiffer, it sits tightly around the wearer’s head and the decoration on it more prominent, with gem, pearl or metal arclets becoming common (see Figure 34 below and Figure 3, Figure 7, Figure 11 and Figure 31 above). I believe at around this time the decoration becomes a separate item, detached from the hood and worn optionally. Discussed below.

¹⁶ <http://www.flickr.com/photos/48028479@N00/2403830364/in/pool-786939@N25>

Towards the mid-century the fall of the hood is narrower and is sometimes pleated. The bag of the hood also sits tighter around the wearer's head (Figure 36 and Figure 37 below). Narrow and pleated curtains of the hood and prominent billiaments continue to the end of the century in England. French ladies abandon the hood shortly after the middle of the century.

Figure 32



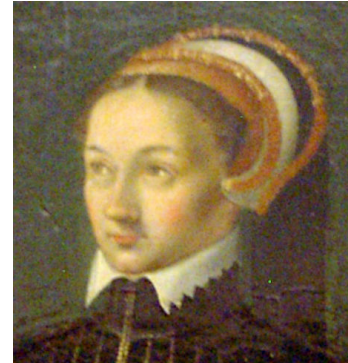
1504-1509 - Louise of Savoy

Figure 33



1504 - Anne de Bretagne in "Epistres Envoyées au Roi"

Figure 34



1520s – Claude of France

Figure 35



1506 (approx) - Hélène de Chambes-Montsoreau

Figure 36



1556 - French woman from Habitus Nostrae Aetatis

Figure 37

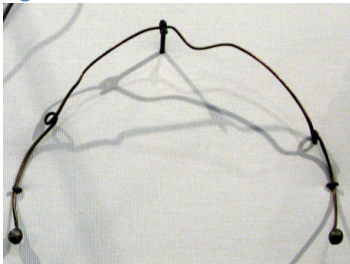


1559 – wife of Sir Fulke Greville¹⁷

Construction of the French Hood

There are no known surviving French hoods, so the construction is a matter of conjecture. There are extant hood wires at the Museum of London, which may have formed the "headband" of the hood (see **Error! Reference source not found.**). However, it is not clear whether the wire was sewn into the hood (probably at the front) or was used in the foundation for billiament (ie as part of the "paste" to fix that to the hood (and possibly the layers below)

Figure 38



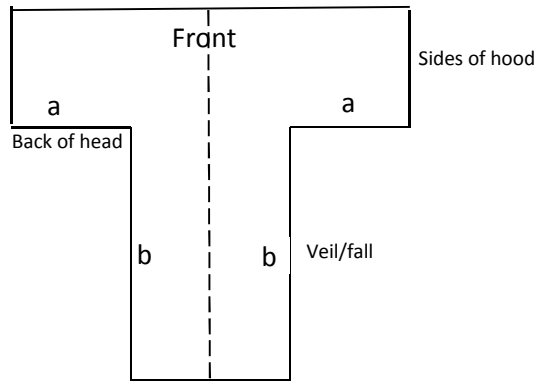
Extant wire at Museum of London¹⁸

¹⁷ Photo by Aiden Thomson - <http://www.flickr.com/photos/amthomson/4398806171/in/pool-65944872@N00/>

¹⁸ Photo by Duchess Yolande. My thanks to Her Grace for the permission to use it.

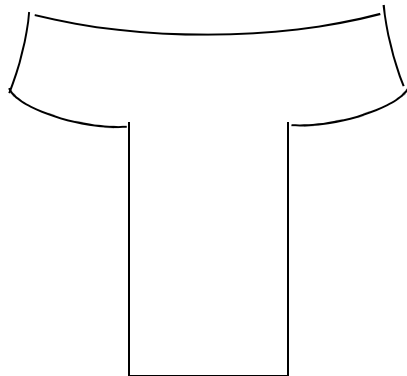
Note the symmetrically positioned loops in the wire. I believe they are for pinning either the hood to the layers below or the billiament to the hood.

The earliest French hood does not require a wire. Having experimented with several constructions, I believe the pattern is essentially this:



Fold along dotted line, sew (a) together, sew (b) together. Clip the seams at the corner. Compare the look to the images above – it does work. You can use the offcuts to make a shadow.

I believe the later hood is an evolution on the early version. The part of the back of head becomes shorter, the front is sometimes shaped (and sometimes not). The veil/fall is sometimes narrower. Because the hood is now fitted around the head, some shaping on the sides and back of the head is necessary.



Later period hood – construct as described above

5. The “paste” and the billiament

The word “paste” often appears in connection with the French hood in the 16th century (see for example the sumptuary law quoted above). Sarah Lorraine (see above) interprets the word as a stiffened layer similar to a forehead cloth or front of a cap (the layer which I have interpreted as the cap/bonnet). I believe that construction is incorrect.

I have found two excellent, if very old, articles that trace the meaning of the word “paste”.¹⁹ They both opine that a paste is a decorative border, such as a bridal paste that was used at the time. Having looked at closer-

¹⁹ Linthicum, C., 1931. Cony Skins for Old Pastes. Philological quarterly, volume 10, pages 84–87; Rev. T Medland, 1856. Extracts from the Steyning Church-Book. Sussex Archaeological Collections, Relating to the History and Antiquities of the County VIII, pages 132–141.

ups of images of brides, I can confirm that they do wear a decorative, often jeweled border, not unlike a billiament of a French hood.

I therefore concluded that a “paste” is a decorative border, to which jewels and similar accessories may be attached.

There are contemporary writings and wardrobe accounts which both support that interpretation and suggest that jewels worn with a paste were detachable and interchangeable.

For example the Inventory of Goods of Dame Agnes Hungerford, executed in 1523, lists among her possessions “an egge of golde smythe wyrke for a past set with perle”, and two “egges of golde of damaske for the same past”²⁰ The gold “edges” are listed as separate and interchangeable items to be worn with the “past”.

The billiament or paste does not need to be jeweled. There are plenty of examples of unadorned billiaments/pastes (eg Figure 40 below). There are many examples of French hoods being worn without a jewelled billiament, including by highborn ladies (see Figure 39 to Figure 41 below).

However, a jewelled billiament or habilliament (derived from the French word for dress or decoration) is a very prominent part of most hoods from the second decade of the 16th century. It often features pearls, gems or metal arclets (see images above).

Figure 39



1566 – tomb of Diane de Poitiers²¹

Figure 40



1578 - wife of Thomas Offley²²

Figure 41



Unknown grave in Lillingstone Dayrell.²³

An examination of effigies reveals that in each instance the jeweled billiament sits on a base/border of fabric that appears to be added to the hood (see eg Figures 4 to 6, Figure 18, Figure 19, Figure 29)

So although the billiament starts its life as a part of the hood, early in the hood’s development (eg Figure 27), It late appears to become a separate item. There are some wardrobe accounts that refer to the billiament as a separate item:

- Cambridge Records of Early English Drama volume 1 mentions a 1552 order for “a frenche whoode of clothe of tysshewe with a byliment for the same” (page 186).
- Wardrobe orders set out on pages 202 to 204 of Queen Elizabeth’s Wardrobe Unlocked (‘QEWU’) mention separate orders for habilliaments and for hoods, suggesting that at least by the late 16th century these were separate items.
- In the dialogue in The French Garden, published in 1605 and referred to on pages 111 to 112 of QEWU, a lady commands her maid to put away “my French whood and my Border of Rubies” and give

²⁰ From account in Archaeologia or Miscellaneous Tracts Relating to Antiquity, page 369.

²¹ <http://www.flickr.com/photos/khelyaan93/5627825351/in/photostream/>

²² <http://www.flickr.com/photos/stiffleaf/4588587109/in/pool-65944872@N00/>

²³ Photo by Jean “the Church Explorer” - http://www.flickr.com/photos/oxfordshire_church_photos/3452851079/in/pool-65944872@N00/

her a different head attire. The “border of rubies” may well be a jewelled billiament and is referred to as a separate item.

- In a 1589 will, Jane Harcourt bequeaths “one Frenche Hood with the villament and carnott thereunto belonging”²⁴

It would, I think, make sense for the lady to be able to wear the hood plainly or dress it up by adding an optional and separate decoration or jewelled billiament. There would be no need to have a separate hood for each decorative billiament and the precious jewels could be stored separately (and more securely).

The view of the jewelled billiament as a separate item is supported by a mid-16th century sketch of Jacqueline de Lustrac wearing the billiament being in front of her hood – across the frill of the coif (Figure 42).

Query whether the hood wire is part of the billiament or part of the hood. Some experimentation is in order.

Figure 42



6. The “shadow”

The final element of the French hood, worn occasionally, usually by older women, is the “shadow” or “bongrace”. Janet Arnold cites a 1590s description of this element on page 205 of QEWU as “bone graces, shadowes, vailles or launes that women use to weare on their foreheads for the sunne”

I have seen this item referred to as a “cornette”, but the use of this term may be misleading. During early 16th century the word “cornette” in French referred to the fall or curtain of the hood. By early 1600s the word “cornette” is used for the rectangular piece worn on top of the head (which I have called the “shadow”).²⁵ Janet Arnold at page 203 of QEWU cites a definition of cornet as a “coif with long ears, tyed under the chin, and hanging down deep to the top of the breast,” which is clearly not the item we are talking about. So caution is needed with nomenclature.

The shadow is usually worn over the cap, but may be worn under or over the hood (see Figure 2 and Figure 45 for under and Figure 16 for over). It is likely pinned to the layers underneath (see Figure 39), is always black and may have a simple rectangular shape (eg Figure 44) or a more complicated shape (Figure 43). Later in the 16th century it appears to be wired (eg Figure 45).

Figure 43



1555 – Queen Mary I

Figure 44



From tapestry of Isaac blessing Jacob, at Angers Cathedral.²⁶

Figure 45



Diane Poitiers

²⁴ From the Wiltshire Archeological and Natural History Magazine, 1898, volume XXX, page 140

²⁵ [Manuel d'archéologie française depuis les temps mérovingiens jusqu'à la Renaissance](#) – pages 21 to 23.

²⁶ From page 145 of Camille Piton, *Le Costume civil en France du XIIe au XIXe Siecle*

Conclusion

As may be seen, the French hood has many elements and layers. Some of them are optional and most of them change with time, place or the wearer's whim.

There are so many styles of the French hood that one can find justification for almost any of them – except the stand-up crescent.

My first attempt at a French hood was based on a 1550s portrait of Francoise de Breze:



I made the hood consisting of coif, cap with an edge and pearl beading and hood (with jewelled billiament attached – although I have above expressed the opinion that it may be a separate item).

The pattern for the hood used was different to that postulated above.

The front brim of the cap is wired, as is the headband/billiament of the hood. I think the wiring on the cap was probably not necessary and the cap would sit better without it. Also, the cap consists of a circle gathered into a headband, which I no longer to be correct.

Nevertheless, you can see a clear “crescent”, which is just an optical illusion created by the layers.

I was having trouble making the frill look like it does on effigies – further pleating experimentation is clearly necessary and use of proper materials (ie metallic organza rather than just silk) may well assist.

