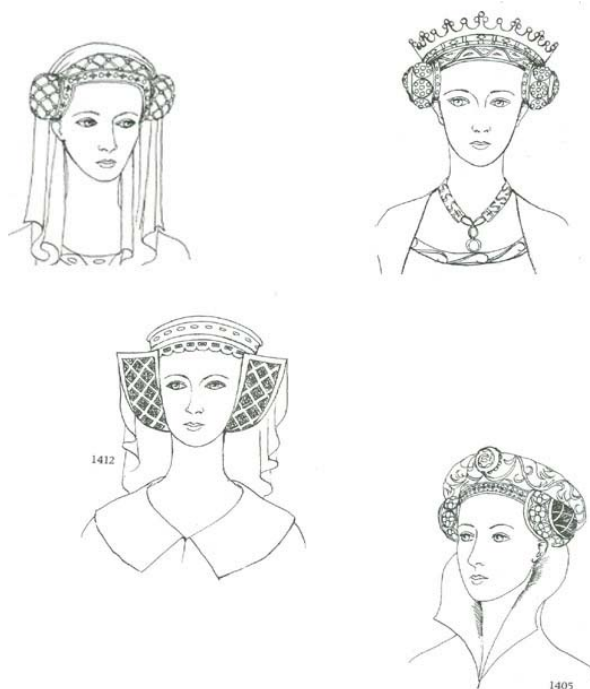


A Hat for a Fair Damsel of Camelot by Rachelle Spiegel



While history seems to place the historical King Arthur, a legendary British leader who, according to Medieval histories and romances, led the defense of Britain against Saxon invaders, in the early sixth century (a period of very basic and fairly primitive costuming), the fantasy of Camelot was truly developed in the Later Middle Ages. The romance of chivalry and the elaborate court styles of the times have great possibilities in the realm of miniature design and costuming. Throughout the Medieval Period all women, with the exception of young girls, kept their hair completely covered in public. The style included a very high forehead, often achieved by shaving or plucking the hairline above the forehead.

In earlier periods the head covering was generally a wimple or veil. Later styles of headdress fall into several main categories: the reticulated (having a net-like pattern), the horned, the heart shaped, the turban and the hennin.



Reticulated Headdress

Reticulated headdresses were basically cauls (a close fitting cap, usually of net-work, enclosing the hair) of silver or gold wire, often set with jewels, forming side pillars to the face, in which the hair was concealed. Originally the mesh was formed into two cylinders which fitted on either side of the head in front of the ears which enclosed plaits or unbound tresses of hair which were inserted through the open tops. These side cauls were attached to a circlet or fillet which had a semicircular projection on either side, forming the tops of the cauls.

Short veils were often worn with them. Through the first half of the 15th century, the cylindrical shapes were replaced by various rounded or squarish box-like shapes.

Turban Headdresses



The turban style headdress appeared about the same time, but did not become popular until the middle of the century. They were padded rolls of silk or velvet, decorated with pearls or jewels, generally with a veil draped over the top, either flowing loose or swathed round the chin. The turban was probably inspired by the Turks and became most popular after the capture of Constantinople in 1453. Sometimes star and crescent shaped ornaments decorated the turban headdress.

Horned Headdresses



Transitional style 1415



1420- Horns of padded material

1411-1422



1430

The horned headdress, or Escoffion developed from an increase in size of the side cauls of the reticulated headdress. At first the cauls supported branching wires which were covered by a large rectangular veil, giving the appearance of horns. Eventually the horns were formed of padded material. The side cauls were replaced by these horns and metal mesh now was often used to as a decorative covering for the honed and heartshaped headwear. Over time the horns became less separated and the thrust of the structure rose to an almost vertical alignment, creating a heart shaped headdress.. There were many slight variations of this effect. Generally they were formed of rich fabrics decorated with needlework or jewels or encased in gold mesh. They were often draped with circular or rectangular veils which were either quite short or fell to just below shoulder length.

Hennin and Truncated Hennin



The hennin or steeple headdress is probably the style most often conjured up in our romantic imaginations when thinking of chivalry and fair maidens. In full size it consists of a cone shape made of rich fabric either stiffened with wire or smoothly padded. In the English version the point of the cone was often omitted and the top was flattened. The total height of this truncated version was generally not more than nine inches, while the complete cone style, more common on the European continent, could tower a couple of feet in the air. A veil known as the contoise and generally of gauze was attached to the apex or swathed around it. The end of the veil might fall to shoulder level, or to the floor. A v-shaped or rounded loop in the center front, called a frontlet, was attached to a frame of rigid wire netting covered with black fabric, usually velvet., which passed over the front of the head. The hennin was worn at about a 40 degree

angle. The frontlet probably enabled the wearer to adjust the position of the hennin and to counteract the hat's backward pull. From about 1470, lappets, consisting of a broad band of black material, was attached to the base of the hennin across the front from side to side of the head and the ends hung down to shoulder level or below.

Making the Headdresses

Steeple Hennin or Truncated Hennin



I have provided pdf patterns for a steeple hennin and a truncated one. If you plan to use the headdress on a doll, it would be advisable to make a trial version and adjust your pattern to the proper diameter for your particular doll. Just as you and I may have a slightly different hat size, one inch scale dolls' sizes may differ a bit as well.

Cut out one lining pattern in a moderately heavy nonwoven interfacing, You may use iron-on interfacing or glue the outer fabric's seams to the inside of the hat. Use the larger pattern to cut headdress fabric. Mark seam allowances on the wrong side of the hat fabric. Match fabric to lining as indicated and attach.

Turn the bottom seam allowance to the back of the interfacing. Make slits in the seam allowance as necessary and glue to the wrong side of the hat. Press flat. The outer fabric is narrower than the lining by the width of the seam allowance, which should stick out.

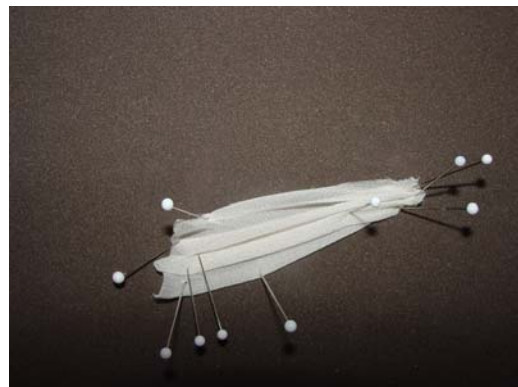
Glue the seam allowance to the inside of the hat to create a cone shape. If you are making the steeple version, the cone will come to a point. If you are making the truncated version, cut the tip pattern of index weight card and the larger hat tip pattern from your fabric. Check to make certain that the card circle just fits the diameter of the opening at the top of the truncated cone. Adjust the diameter to fit, if necessary.

Center the card circle on the wrong side of the hat fabric circle and lightly glue. Clip the seam allowances from the outer edge to the card, apply glue to the seam allowance and insert the circle into the hat to create the tip of the hat.

If you want to include lappets, cut one out of black fabric. Either use a lightweight suede type fabric which does not unravel or bond black iron-on interfacing to the wrong side of the fabric. Glue over the edge of the headdress as shown in photo.

For a frontlet, cut a piece of black bunka or thin black yarn or perle cotton, less than a half inch long. Glue this into a loop and attach to the headdress on the underside of the center front so that it just protrudes over a doll's forehead.

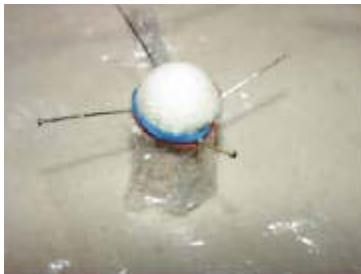
Cut a rectangle of silk chiffon or other gauzy natural fabric. You will attach this to the top of the headdress after treating the fabric to look as if gravity is acting upon it. Drape and pin long folds in the fabric on a plastic covered piece of styrofoam, foamcore or a padded ironing surface. Spray with your choice of draping medium to set the folds. (unscented hair spray, Stiffy, spray starch, etc.) Let the fabric dry, remove the pins and attach to the top of the headdress.



Horned Headdress.



Form two matching horns of polymer clay and bake according to the directions on the package. Cut a piece of net or netlike lace and paint gold. Make sure you have not filled in the holes of the net with paint. Cover the horns with the gold net.



Cover a $\frac{3}{4}$ " round hat block with plastic wrap and rubber band in place. Using a fabric that matches the polymer clay color (this photo is for a different hat), cut a square of fabric and saturate with a solution of half white glue and half water. Arrange over the plastic wrap on the hat block, rubber band the fabric down and stretch the fabric under the rubber band to remove all the wrinkles, if possible. You may want to pin the rubber band to hold it in place. When dry, remove from the hat block and trim



raw edges. Glue one horn on either side of the hat you just created. Decorate the headdress with trims, pearl ropes, rhinestones, etc. Cut a veil of light gauzy material. Attach to the headdress and manipulate the fabric to appear to drape naturally. If you want to spray the fabric to drape it, wet it and then arrange on the horns and allow to dry.