A few years ago I tried this hood with the help of Aron Andersson and Anne Marie David's description in Birgittareliker, 1975. I had also received the preservation report.

I thought that a hood would be a good undergarment for a woolen cap (yllehätta). But it was spoken only as if it were a male coifer, not for a women's hood. I searched, including the ethnolinguistic the literature I had on the bookshelf to find something about women and linen hoods.

Camilla Louise Dahl in Bridget's hood {Birgittas hue} (in Medieval Clothing and Textiles, vol 4, the texts show that women wore linen hoods. The word huva {hood} seems to be the most common for this garment. Probably a hood {huvorna} worn under other headgear, such as veils and various yllehättor, which is then fastened down with pins in the hood. Or just the hood for more everyday contexts.

The article presents Camilla's illustrations from the 14th and 15th centuries where women may be wearing linen hoods. They are puffy rear ends {påsiga rear} and in the sides, and what looks to be may be a middle seam. There are also illustrations of hoods with narrow strips or bands which are wrapped twice around the head. There are also examples that they wore something else that can be interpreted as a hood over other headgear. Camilla compares these hoods {huvorna} with the hairnets worn at the same time. They have the same form.

Picture of a hood: {link missing}

When Camillas article came out, I took my old material and made a new attempt. After Miscellaneous tests of cotton fabric was this my first hood.

{HUVA NR 1}

The fabric is a fairly heavy linen from an ancient linen cloth, beautifully patterned but perhaps not completely historically accurate. If we compare it with images of the original hood, it looks exactly like the print. I have attached together the hood's halves with a narrow spetssöm {Ceylon stitch, verschränkter Maschenstich German, punto Ceylon Italian}. A narrow edge continues in the bands to be looped around the head. The relatively thick fabric meant that I could not make the folds less than than 3.5 to 4 cm. It should have been a cm smaller. The pattern diagram below is the larger, drawn with the solid line.

Original Hood
The hood is made for a small head. With the measurements that Camilla had come to, and I came to about the same conclusion, it is not big enough for my head.
The hood is made from two rectangular pieces that are rounded at the top. They are sewn \{hopsydda\} with a spetsömm, which is 31 cm. Below the spetsömmen, there is a 8.5-9 cm split \{bung\}. Camilla sketched the pattern as a rectangle, but in order to have both a curve of 31 cm and a slit, I had make the back longer – the smaller the pattern in the image. The lower portion is gathered and bend forward and sewn into the front edge. The front edge, including the folds, is 44.5-45 cm. the front edge continues in the band that are added around the head to keep the hood in place. This article provides illustrations and description how the hood is sewn.

\{Pattern illustration\}

Camilla believes that the hood should be worn so that the slit bends out to the sides, forming a neck portion, as it is in the photos she shows in the article. That is what I can not get to work in practice.

On my hood no one can split up in the neck. Since the fabric is pretty heavy, I made another of the same size in a thin linen, a little more comparable with the original hood. It behaved a little differently, not hanging down the back.

\{HUVA NR 2\}

The front edge of my hood is 54 cm, and then it goes almost back together. The split back is necessary to put on the hood. Without the split, it is almost impossible to get it over the hair, although I don’t have as much hair to put up. If you have a lot of hair, I do not think it is possible. I did the first split only 3-4 cm, but had to extend it, This hood is hopsydd without a decorative central seam.

The hood works well under things like an open woolen cap. Using only the hood should be comparable to appear in the shirt!

Comment 1:  
If the hood should be worn so that the slit curves out to the sides, while pulling the straps back, the front edge + the side sprundets should not be greater than the corresponding dimensions on the head, otherwise it pulls the slit together!

Comment 2:  
Birgittas hood has a front edge of 44.5-45 cm and a slit of 8.5-9 cm. If we take the smallest dimensions, becomes 44.5 + 8.5 + 8.5 = 61 cm around. I may not be with the small hood. However, if it was worn to narrow at the neck, it fits better.

A test to:  
I wanted to make/wear a hood that looked as Camilla described to me:
"If you have a large bun on the back of the neck and it spills above the split, keep the sides spread - though if you have no hair on the neck, then it becomes neck splitten pulled together when one you tie it over your head. But the pleats at the side make the hat form a hairnet or hair-bag - so in other words if it's wide enough, then you can fill the hair down in the bag - it is not intended to sit quite tight at the back, it is supposed to be a large hat on the back of the head."

To get to such a hood, I had to make it extremely wide and short, see the dashed line model. It was just a cotton model because I did not like it and in this pattern is a long way from the original. It was also difficult to get to without making my hair in disorder.

Comment 3:
After my different cotton hood (there have been quite a lot along the way), and the two finished linen hoods, it is my thesis that the hood is designed to be pulled back and the slit is help with wearing it.

A contemporary comparison: in Syslöjden a lot of years ago we had to sew hats to have when we had skolkök {school kitchen} and cooking. They were sewn in a circle, if I remember correctly. The circle was gathered to a band that went around all the way and would be head size – that is measure around the crown and neck. And they had a slit back, otherwise we would not be able to wear them, and the band ended in ties.

An ethnohistorical comparison

I looked up Ella Odstedt, Upper Dalarna's peasant culture during the first half of the 19th century. In 1953.

They use the words "huva" and "hatt" "linnehuvudbonaden." Wearing a head-covering over it was called the "häätta.

From several parishes are reports that huvor {bonnets} and hättor {hoods} had ties in the neck which were tied a couple of laps around the bonnet/hood. Later, it became a loose band or ribbon tied around the cap.

Hair-setting have been important to get the right appearance of hoods and hättor. It had therefore special Valkar {rolls/striations}, to wrap your hair around.

About Mora women's hats, it says:

"The hats have a drawstring at the bottom a with a white Ribbon inset/retracted. With these bands, it was the hat together in the neck, after which the bands were drawn forward over the hairline on the forehead in the forehead, crossed, drawn back again and tied with a good luck charm. The strap ends were so long, that they ran a good distance down the back."
Another comparison

I found a picture from Odense Skt. Knuds Church, an epitaph dated 1576, in an article written by Camilla for the website of Aarhus Middelaldersammenslutning.

The image can be found here {missing link}

Look at the woman on the right. One could conjecture that she is wearing a linen hood, probably stronger, with a narrow band wrapped around it. And over it she wears a small cap that covers just the back of the head. This linen hood has the same line around the face as "Birgitta's Huva", {allowing/if you let it} go back together.

Added on June 29, 2008 – About the hair that hangs
Both the dimensions and appearance. With a wide braid between the ears and turned on so that the hair-line is almost visible it becomes like this. It is therefore the same hood as above.

{2 photos}

I continue to think.