

The Fashion Archaeologist

Free PDF Pattern #FP-10 – 1873 Morning (Day) Bonnet Trimmed with Pink Ribbons

“Bonnet du Matin avec Rubans Roses”

This pattern is offered free of charge to give you an opportunity to try PDF printing and assembly before purchasing a full-size pattern. The pattern and translated instructions are copyright, for your personal use, not to be copied, re-sold, or used for commercial garment production purposes.

Below is some information to help with constructing the patterned item, including a copy of the original French sketch and text, as well as my translation of the text.

General Guidelines:

- These PDF patterns are not “full service” patterns, they are taken directly from the antique pattern sheets as free trial patterns. They do **not** include seam allowances – you will need to add your own allowances appropriate to the fabric and item type. The lines shown are the seam lines or outlines of the item only.
- On some patterns, the garment or item pieces may be superimposed, to make the best use of the relatively small space on the scan. Where this is the case, you will need to trace off the pattern pieces separately after printing the PDF pattern out on paper. Pieces are marked with the original Figure numbers, to match the antique French text.
- Some lines on these patterns may need to be “trued up” slightly before cutting out. Also, the antique sizing may not be what you might expect -- allow for this when cutting out. It’s always best to make a mock-up out of inexpensive fabric before cutting the pattern from your fashion fabric.
- Other than translations of any existing antique sewing instructions, you may need to work out the order of construction and sewing methods on your own. Bear in mind that some patterns might only need to be cut once; others may have to be cut twice. This may not always be clear from the antique text. My additional notes are based on my extensive experience in making antique garments, and may be helpful in a general way as a guide to assembly and construction.
- Pay careful attention to any letters or numbers marked at corners, etc. on the patterns – these show which edges are to be matched up when sewing; often they will relate to something mentioned in the antique text.
- Watch for additional notations on the patterns themselves which will assist in construction or finishing.

Notes for This Pattern: This pattern is for a fancy “morning bonnet” from 1873, made of fine white batiste or Swiss muslin, lace, and ribbons. For historically accurate trim, use good quality true Valenciennes lace insertion and edging. Silk satin ribbon is the most beautiful for these little bonnets, but a good quality, double-faced polyester ribbon can be used. A “morning bonnet” (*bonnet du matin*) would have been worn in the early part of the day, perhaps for receiving visits at home or luncheons, as opposed to dressier, more formal bonnets for afternoon visiting or bonnets for promenades outdoors.

I have translated the instructions from the original French (see below). *My own explanatory notes are in dark blue, indented and in square brackets: [].*

Translation of French Directions:

- | | |
|---------|--|
| Fig. 55 | Front Band |
| Fig. 56 | Back Band |
| Fig. 57 | Crown (one-half of finished crown) |
| Fig. 58 | Back Veil Piece (one-half of finished veil). |

“Bonnet du matin avec rubans roses”. – . « *Figures 55 to 58 pertain to this bonnet. In solid white muslin, 3.5cm wide insertion lace, and streamers and cockade made of ribbon 5.5cm wide.*”

[**Note:** “muslin” in this context was understood in France at the time to refer to fine, white Swiss-style muslin or lawn, *not* the kind of rough muslin used in the U.S. today for mock-ups of garments.]

“Cut doubled, stiff tulle once from each of figure 55 and 56 – these pattern pieces represent only one-half of each.”

[**Note:** Instead of stiff silk tulle, which would have been used for the original bonnet, and which is virtually unobtainable these days, nylon tulle can be substituted, although be aware that modern stiff nylon tulle is far stiffer than historical tulle – use a medium-stiff modern type. Use white nylon tulle to avoid the tulle showing through the muslin and lace. Each of figures 55 and 56 should be cut of doubled tulle, laid out on the bias fold along the dashed centre line indicated on the pattern pieces.]

“Cover the Front Band section (Fig. 55) with a length of the 5.5cm wide ribbon.”

“Pleat the Band by bringing each “**x**” to “**o**” and fixing in place [with a few stitches].”

[**Note:** You’ll need to invisibly tack the ribbon in place onto the Band. Notice that the pleating is done on both sides of centre front. The pleating will give a stiff, upright shape to the front of the Band. The pleated edge of the Band should face down, at the bottom of the Band, when worn.]

“At back, the Front Band is sewn to the Back Band by matching up the indicated markings.”

[**Note:** This refers to the double dots and the stars/asterisks marked on Figure 55 & 56. You’ll notice that if these double dots and asterisks are aligned, the Back Band will be sewn on at an angle. Check the Band for fit around your head before sewing the Back Band permanently in place.]

“At 2.0cm from the middle on each side, attach a ribbon 60 cm. long. Cross these two ribbons and attach them to the (centre of the) Back Band – the ribbons should fall 40cm from this point.”

[**Note:** Exactly what “middle” refers to isn’t clear in the original French text. But it seems logical that the “middle” is the middle of each side of the bonnet Band, not the middle (centre front) of the Band. This means that the two ribbons should be tacked in place 2.0cm from a point that is halfway between centre front and centre back of the Band.]

“Cut one of muslin, on the bias fold [the dashed lines] from each of Figures 57 and 58, noting that these pattern pieces represent one-half of each finished piece.

The rounded edge of the Crown (Fig. 57) is then **pleated and joined to the Band, and embellished with insertion lace [entre-deux] and narrow lace** (see the partial indications on the pattern). The pleats are made by bringing each “x” onto the “o”, and this pleated section is sewn to the back edge of the bonnet. Along this edge, the wide lace is gathered and sewn on.”

[**Important Note:** The portion of the original 1873 text (as highlighted in yellow above) contained an error, actually an omission in the wording. The text should refer to the small Veil piece, but this is left out. Either the person who drafted the text made a mistake, or when the printer type-set the text, an entire line was accidentally omitted. Without it, the description above makes no sense. Also, “dentelle étroite” (narrow lace) in the above paragraph is an error – it should read “dentelle large” (wide lace, i.e. the 5.5cm wide lace.)

Accordingly, the paragraph above containing the yellow highlighted text should actually read:

“The rounded edge of the Crown (Fig. 57) should be gathered to fit the length around the top of the Band, and sewn on. Fig. 58 [the Veil piece] is then pleated and joined to the Band at back, and embellished with insertion lace [the 3.5cm wide insertion lace] and wide lace [the 5.5cm wide edging lace] (see the partial indications on the pattern) [i.e. on Fig.58]. The pleats (in Fig. 58) are made by bringing each “x” onto the “o”, and this pleated section is sewn to the back of the bonnet Band. Along this edge [the lower edge of Fig. 58] the wide lace is gathered and sewn on.”

The above revisions make perfect sense based on the actual pattern markings and the fashion sketch. The double dots shown on Fig. 58 should be matched up to the double dots on the Band when sewing the Veil piece (Fig. 58) on; notice on the 1873 fashion sketch that the Veil piece has an *inverted* pleat – the “x” and “o” markings are understood to be on both sides of centre back. This inverted pleat will actually be a double pleat, since each “x” on each side of centre back will be brought over to the “o” on each side. Also be aware that the French text in these old patterns often described the construction steps completely out of order. So here you should actually attach the lace insertion and edging to the Veil piece (Fig. 58) *before* pleating it and attaching it to the Band.

“The bonnet is also embellished with a band of pleated muslin [i.e. fine lawn or batiste] 2.0cm wide, decorated [along each long edge] with a 5.0cm wide band of lace. This ruche is mounted *upright* [onto the Band of the bonnet] and the attachment stitching masked under a ribbon arranged by twisting [see the 1873 fashion sketch]. At centre back and on the right-hand side, a ribbon bow is sewn on.” [i.e. sewn onto the outside of the finished bonnet].

[**Note:** Again, the order of construction is backwards in the above 1873 description. You’ll need to first attach the lace edging to the muslin band, and *then* pleat the band (together with its lace) before sewing it onto the bonnet. Since the text refers to the attachment stitching of this ruche being hidden under the twisted ribbon (see sketch below), I would conclude that the attachment stitching should be done (by hand, and as neatly and invisibly as possible) along the lengthwise centre of the muslin band.

Of course you will need to allow appropriate finishing allowances on all edges of muslin/batiste pieces when cutting them out.]

1873 Fashion Sketch



Original 1873 French text

Bonnet du matin

AVEC RUBANS ROSES.

Les figures 55 à 58 (*verso*) appartiennent à ce bonnet.

En mousseline blanche unie, entre-deux en dentelle ayant 3 centimètres $1/2$ de largeur, pans et coques en ruban ayant 5 centimètres $1/2$ de largeur.

On coupe en tulle roide, pris double, un morceau entier d'après chacune des figures 55 et 56 qui en représentent seulement la moitié. On recouvre le devant de la passe avec du ruban rose, on la plisse en fixant chaque croix sur le point.

Par derrière, la passe de devant est cousue sur celle de derrière en rapprochant les chiffres pareils. A 2 centimètres de distance du milieu, sur chaque côté, on fixe un ruban ayant 60 centimètres de longueur. On croise ces deux rubans, ou les fixe sur la passe

de derrière qu'ils doivent dépasser de 40 centimètres. On coupe en mousseline prise en biais un morceau entier d'après chacune des figures 57 et 58 qui en représentent seulement la moitié, on plisse le contour du fond, on le joint aux passes. On garnit la partie plissée avec de l'entre-deux et de la dentelle étroite (voir les indications partielles du patron), on forme les plis en posant chaque croix sur le point, on coud cette partie plissée sur le bord de derrière du bonnet. A ce bord, on attache la dentelle large qui a été froncée. Le bonnet est en outre garni avec une bande de mousseline plissée ayant 2 centimètres de largeur, garnie d'une dentelle ayant 5 centimètres de largeur. Cette ruche est posée *debout*, et sa couture est cachée sous un ruban disposé en torsade. Au milieu par derrière, et sur le côté de droite, on pose un nœud de ruban.