

# The Fashion Archaeologist

## Free PDF Pattern #FP-11 – 1872 Bonnet with Green Ribbon

### *“Bonnet avec ruban vert”*

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 dressy day bonnet from 1872, 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 bonnets, but a good quality, double-faced polyester ribbon can be used.

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. 69      Crown Foundation  
Fig. 70      Pouf (for crown)

***“Bonnet avec ruban vert” (Bonnet with green ribbon).*** – . « Cut one piece in stiff tulle from Figure 69, and one piece in muslin from Figure 70. Cut both pieces on the bias from these two Figures, noting that each Figure represents just one half (of the finished piece). The

crown foundation in stiff tulle is edged with green ribbon. The muslin piece (Figure 70) is pleated by placing each “x” on an “o”, then (the Pouf so formed) is sewn onto the Crown Foundation, aligning the matching numbers.

Next, prepare a band of muslin cut on the straight grain, which is 1.24 cm long and 6cm wide. Edge this band all around with 2.0cm wide lace. Then pleat the band in the middle in double pleats 2.0cm deep, and sew the band around the edge of the Crown Foundation in such a way as to leave an open space of 4.0cm at centre back. A length of twisted ribbons hides the stitching on the band.”

[Notes:

- (1) “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. Any fine Swiss muslin or batiste would be appropriate to use today.
- (2) The “toile roide” referred to in the French text for the original bonnet would have referred to stiff silk (or possibly cotton) tulle at the time. This material is virtually unobtainable these days, but nylon tulle can be substituted. However be aware that modern stiff nylon tulle is far stiffer than historical tulle – use a medium-stiff modern type with a finer gauge net. Use white nylon tulle to avoid the tulle showing through the muslin and lace band on the outside. Figure 69 should be cut of doubled tulle, laid out on a **bias** fold of the tulle, along the dashed centre line indicated on the pattern piece.
- (3) Cut Figure 70 from muslin (batiste, etc.) with the dashed centre line along the **bias** fold of the fabric.
- (4) Although the French description is fairly clear, it is very terse and leaves out details, for example that the muslin band should be arranged in a bow at centre back (as shown in the 1872 fashion sketch). Some of the actual arrangement of the muslin band and the pouf of ribbons (“une torsade de rubans”) at centre back will have to be left to your own discretion, based on whatever information is apparent from the antique sketch.
- (5) The statement in the French text that says: “The crown foundation in stiff tulle is edged with green ribbon.” is unclear. It seems from the 1872 fashion sketch that green ribbon actually goes around the crown *after* the muslin band is pleated and sewn on. If the Crown Foundation (Figure 69) is edged in green ribbon, it would likely not be visible on the finished bonnet anyway. The Crown Foundation will be completely hidden by the pleated muslin band when the bonnet is worn. My suggestion would be to simply finish the edge of the Crown Foundation with a narrow bias band of white muslin to encase the raw edges. Save the green ribbon for the outside (as shown in the sketch), where it will be seen, twisting it around the crown/muslin to hide the attachment stitching of the muslin to the crown.
- (6) Notice that in the 1872 sketch, the ends of green ribbon appear to fall down over the back. These are presumably the ends of the ribbon that is twisted and sewn to the outside of the muslin band around the crown. You’ll need to calculate the total length of ribbon needed to go around the muslin on the crown and leave two long “tails” at back, as shown in the antique sketch.
- (7) The original bonnet was described as having green ribbon, but you can of course use any colour of ribbon you like.
- (8) You will need to allow appropriate finishing allowances on all edges of the muslin/batiste band when cutting them out.

**1872 Fashion Sketch** (see following page)



**Original 1873 French text**

*Bonnet avec ruban vert.* On coupe en tulle roide un morceau d'après la figure 69, en mousseline un morceau d'après la figure 70, en biais l'un et l'autre et entiers, chacun d'après ces figures qui en représentent seulement la moitié. Le fond en tulle roide est bordé de ruban vert. Le morceau de mousseline est plissé en posant chaque croix sur un point, puis cousu sur le fond, en rapprochant les chiffres pareils. On prépare une bande de mousseline droit fil, ayant 1 mètre  $2\frac{1}{2}$  centimètres de longueur, 6 centimètres de largeur, que l'on encadre avec une dentelle ayant 2 centimètres de largeur. On la plisse au milieu en doubles plis ayant 2 centimètres de profondeur, on la coud sur le contour du fond, de façon à laisser au milieu, par derrière, un vide de quatre centimètres. Une torsade de rubans cache la couture de la bande.