

# The Fashion Archaeologist

## Free PDF Pattern #FP-06 – 1901 Muslin (Batiste) Collar

### *“Col en Mousseline”*

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 this item, as well as a copy of the original French sketch and text. My translation of the French text (**not** a Google translation) is incorporated into the instructions that follow.

#### 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** only. The size is whatever the antique original was, no size grading has been done on these patterns.
- On some patterns, the pieces may be superimposed, to make the best use of the space on the scan. Where this is so, you will need to trace off the pattern pieces separately after printing the PDF pattern out on paper. Unless otherwise stated, 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 test garment out of inexpensive fabric before cutting the pattern from your fashion fabric.
- You will likely need to work out some construction details and sewing methods on your own. Bear in mind that some patterns are cut only once; others may have to be cut twice. This may not always be clear from the antique text.
- Pay careful attention to any letters or numbers marked at corners or elsewhere on the patterns: these show which edges are to be matched up when sewing or 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 very pretty Collar from 1901 with sewn-on knife-pleated front “lapels”, made from a fine, semi-sheer Swiss muslin or batiste. The upper portion of the Collar is edged with 1.5cm (5/8”) wide trim [such as Swiss entre-deux or a flat lace], and the “lapels” are finished 2.0cm (3/4”) from the outer edge with hemstitching or other decorative stitching. The antique text indicated this Collar was particularly suited to linen or other washable dresses. It can easily be removed for laundering. If you intend to hand-wash this collar, be sure to pre-shrink ALL the fabrics and trimmings that go into it. This collar is perfect as an accessory to be added to an otherwise plain round-necked summer dress of the era.

#### ***PATTERN PIECES:***

**Figure 1** – Represents the **finished** shape and size of the long (front) pleated sections (the “lapels”), made as a double-layered piece with the fold along the lengthwise inner edge. The two finished “lapels” are sewn together at centre back.

**Figure 2** – The Collar itself, to be cut twice on the lengthwise fold of fabric

#### **Prepare the “Lapel” Pieces First:**

General Description: The “lapel” (pleated) portion of the Collar consists of two identical pleated pieces, each one cut on the lengthwise fold (which forms the long, inside edge). Figure 1 is a guide to the finished size of these sections: each “lapel” is first cut out flat as a large double layer of fabric along the fold, then pleated and trimmed to match

Fig.1. When cutting the initial piece of fabric, enough width must also be allowed for a hemmed finish beyond the outside edge shown on Fig.1.

Be aware that you may need to adjust the length of the initial fabric pieces (see “IMPORTANT NOTES” below). For this reason, **I strongly recommend cutting a test piece or mock-up as described below**, to determine the exact size of fabric piece you’ll need in order to have a finished (pleated) piece matching Fig. 1 for the depth of pleats you prefer. You only need to cut one piece in order to do the test.

### **Cutting & Preparing the Test Piece:**

The antique instructions called for a flat piece of fabric, cut on the fold, to measure 76cm (30”) long, 9cm (3-1/2”) wide at the top, and tapered by 3.0cm (1-1/8”) along the outside (raw edges) to the bottom, plus a 2.0cm (3/4”) allowance along the top, outside, and bottom edges. However, this may not be sufficient length and width -- the length may depend on the depth and number of pleats – see “IMPORTANT NOTES” below.

I recommend cutting a test piece (along the lengthwise fold of doubled fabric) about 100cm (39”) long, 8cm (3-1/4”) wide at the top and tapering along a very gentle curve inward by about 3.0cm (1-1/8”) overall to the bottom. The bottom of the test piece should measure about 3.5cm (1-3/8”) across. This width will provide for a 1.0cm (3/8”) narrow finishing allowance all along the outside edge.

You do not need to cut your test piece along a fold, just be sure that the inside edge is cut perfectly straight along the fold line shown on Fig. 1.

Be sure to leave a 2.0 (3/4”) allowance at top and bottom edges to permit finishing these edges in the final garment. Use an inexpensive fabric for the test that is close to the same weight and body of your fashion fabric.

Starting at the top of the piece, and using Fig. 1 pattern as a guide, pin-baste pleats of your desired depth all along the inside (fold) edge, matching the length of this edge shown on Fig.1. Keep the inside edge of the test piece straight (the outside edge will form a gentle curve). Make the depth of the pleats the same all along the piece.

Adjust the pinned pleats as needed to fit Fig. 1 and note whether the piece was long enough or if you’ll need to cut a longer initial piece from your fashion fabric. Check that the outside (raw edge) of the test piece falls about 1.0cm (3/8”) beyond the outside edge of the pattern (Fig.1), approximately following the curve of that edge (this extra width will allow for finishing along the outside edge).

Mark any needed changes to your test piece clearly with a pen -- this test piece will be used as a template to cut your fashion fabric. Trim the outside raw edges if needed (based on your adjustment markings, if any) to a smooth, slightly curved shape from top to bottom of the piece.

Make a careful note of the depth of pleats you’ve used. I recommend pleats that are 1.5cm (5/8”) deep, but you can make them narrower or wider if you prefer -- this will likely require adjusting the initial length of your fabric piece.

Remove your test piece from Fig. 1 pattern and remove the pins along the inside edge. Press the double-layer test piece as flat as possible, keeping it folded along the lengthwise centre fold line marked earlier.

### **Construct the “Lapel” Sections:**

Cut your two fashion fabric pieces for the “lapels” using your prepared test piece as a template, cutting each fabric piece along a lengthwise straight fold.

**Tip:** To make the best use of available material, open out your fabric to a single layer, wrong side facing up, then bring the two selvages to meet at the centre (with wrong sides together). This will create a lengthwise fold on each side of the yardage, from which you can cut the “lapel” pieces.

Press each piece firmly along the fold, then press each flat and smooth all along its length and width, keeping wrong sides together. Continue with construction, using either method (A) or (B) below:

**(A) HISTORICAL (HAND) CONSTRUCTION METHOD:**

The outside raw edges of each “lapel” should be neatly finished **before** pleating. To do this by hand:

- 1) On each “lapel”, turn the two outside edges evenly to the inside against each other by a scant 1.0cm (3/8”), forming a finished edge. Press firmly with an iron as you go, pinning the edges together to hold them in place.
- 2) Using a fine cotton or silk thread, invisibly slip-stitch the pressed edges together from the underside.
- 3) Make a line of decorative hemstitching (open faggoting) by hand about 2.0cm (3/4”) from the finished outside edge of each “lapel”.
- 4) Firmly press the entire piece flat and smooth before beginning the pleating.

**(B) MODERN (MACHINE) CONSTRUCTION METHOD:**

- 1) For this method, press the two cut “lapel” pieces with wrong sides together as indicated earlier, pressing very firmly along the inside (centre) fold.
- 2) Open out each “lapel” piece then turn so that its right sides are together and the outside (raw edges) are even. Pin the raw edges together. Machine-stitch close to the raw edges in a scant 1.0cm (3/8”) seam, using a short machine stitch and (preferably) fine heirloom cotton thread (good quality, fine polyester thread such as Gutermann or Mettler will do). Trim the seam allowances to 0.5cm (a scant 1/4”) from the line of stitching.
- 3) Turn each “lapel” piece with right sides facing out again (pull the piece through the top [centre back] opening), and firmly and neatly press the machine-sewn outside edges flat and even.
- 4) If desired, finish the outside edge of each “lapel” with a line of decorative machine stitching about 2.0cm (3/4”) from the edge. A narrow floral sprig machine embroidery would also work well as decoration. I strongly recommend using a strip of stabilizer (preferably lightweight tear-away or wash-away type) underneath this stitching, as it’s important to keep the whole piece as flat and smooth as possible for the next step (pleating). Carefully remove the stabilizer before pleating -- If you use wash-away stabilizer, you may need to wash and re-press the prepared “lapel” pieces before continuing with the pleating.

Whichever method you used to prepare the “lapel” pieces, you can now pleat each one along its length based on the pleating in the test piece you made, using Fig. 1 pattern piece as a guide to the finished size and shape. **Start at the wider (top) end**, being certain you leave a 2.0cm (3/4”) allowance at the very top (for attaching the two “lapels” together later).

Firmly press, then pin-baste each pleat in place along the inside (fold) edge until you reach the bottom according to Figure 1 – remember, you’ll be pleating **two** layers of fabric at a time. Once you reach the bottom, trim off any excess fabric, leaving a 2.0cm (3/4”) allowance beyond the bottom of Figure 1. Turn the allowances in to form a tidy finished edge at bottom, trimming the allowances as required, and slipstitch together invisibly by hand.

Next, working from the **top** of each piece, from the wrong side, to hold the pleats in place, hand-sew a line of stitching along the inside edge, about 1.0cm (3/8”) from the fold. Take a very small, short backstitch on the underside surface, then run a longer stitch through one pleat and into the next (this stitching should be invisible – be careful not to take your stitches through to the outside). Repeat in a line all the way down the piece. Alternatively, you can work a loose herringbone stitch in a line on the underside, to catch in the wrong side fold of each pleat.

**N.B:** Be sure to pleat each “lapel” so that the pleats will fall downward on the body when the collar is worn, i.e., in the same direction on each side (see antique sketch).

Join the two finished “lapel” sections together at centre back -- lay the two pieces, right sides together, so that the 2.0cm (3/4”) allowances at centre back are aligned, then either hand or machine-stitch along the centre back seam line. Trim and neaten the edges of the allowances and press flat.

### **Construct the Upper Collar:**

Figure 2 (the Collar proper) is cut twice on the lengthwise fold of fabric (one piece will be used as the lining or facing, the other as the outward or finished surface). Leave a 2.0cm (3/4”) seam allowance all around the edges.

***Tip:** If desired, you can interface the Collar section with a lightweight material – silk organza would be ideal, but a modern sheer or featherweight, non-woven interfacing can be used. This will provide extra stability for the surface embellishment but be aware that an interfacing will reduce the semi-sheer look of the Collar. Also, be sure to try the Collar pattern (Fig. 2) around your neck to check the size – if needed, add depth to Fig.2 at the centre back.*

Guipure lace appliqués or motifs should be sewn onto the surface areas of the Collar (Fig. 2) after the Collar is finished with the self-lining.

To line the Collar, open out the two sections (cut from Fig. 2) and place them right sides together. Stitch by machine or hand along the seamline around all edges, leaving a short opening along the centre back bottom edge through which the piece can be pulled and turned to the outside. Press the Collar neatly, turning the narrow allowances along the opening at centre back in onto each other. Hand-stitch the opening closed.

Once the Collar is lined and pressed, neatly hand or machine-sew any desired lace appliqués onto the surface of the Collar. Flat Swiss entre-deux, embroidered trim or flat lace trim can be added all around the outside edges (see antique sketch).

### **Sew Collar to the “Lapels”:**

Lay the finished Collar (Fig.2) over the completed “lapel” section, matching up the numbers on each piece from 98 [centre back] to 99 on each side (see Figs. 1 & 2). Align the two pieces along their inside edges, pinning as you go (you’ll need to maneuver the curved inner edge of the Collar slightly to fit the straight edge of the “lapel”). This will place some of the pleated “lapel” under the Collar itself (this is not clear in the antique sketch, but it is correct).

Hand-stitch Collar and “lapel” together along the lower edge from indicator #99 on one side, through #98 at centre back, and to #99 on the other side. Use small slipstitches to make the join as neat and invisible as possible. The Collar itself will turn in slightly along a roll line (back of the neck) when worn.

The completed Collar and Lapel can now be mounted onto a doubled finished batiste band wide enough to fit the inside neckline of a dress, bodice, or blouse-waist. Unfortunately, no pattern was given for the band in the 1901 original. Experiment with a test band to work out the best width and length – a finished width of about 1.5cm to 2.0cm (about 5/8” to 3/4”) should be suitable, with the length just enough to go around the back section of the Collar to about the shoulder on each side.

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**IMPORTANT NOTES:** *You may need to calculate and/or adjust the starting length of the piece of fabric which is to form each “lapel”, depending on the width of pleating used and your desired finished length. Deeper pleats require a longer initial piece, smaller pleats less. Also, modern sizing may require longer length – add this adjustment to the centre back.*

*Judging from the antique sketch, pleats of 1.3cm to 1.5cm deep (1/2” to 5/8” deep) seem to be about the right size. You can make the pleats any depth you prefer, but the rule of thumb is that for each pleat, 3 times the length of flat fabric is required.*

For example, for 1.5cm (5/8") pleats, each pleat will take up 4.5cm (about 1-3/4") of fabric length. So, 20 pleats that are 1.5cm (5/8") deep will require 90cms in total (about 36") of length cut from flat fabric [4.5cm x 20 = 90cms].

Another way to calculate this is to take the desired finished length of the piece (in this case one "lapel"), **and multiply by 3**. This is a very rough calculation but should give you a size to start with for your test piece. So, for a desired finished length of 40cm (15"), cut a rectangle of flat fabric on the straight grain which is about 120cm (45 inches) long (40cm x 3 = 120cm).

Based on my reading of the 1901 sketch and antique text, I estimate that this design was originally intended to have about 20 to 22 pleats on each "lapel" piece, each pleat about 1.3cm (about 1/2") deep. The text called for an initial fabric piece 76cms long, which would be about enough for 20 pleats of 1.3cm each (which would need about 78cms).

**Keep in mind that the entire garment may need to be altered to fit modern sizing in any case – make a test mock-up to be certain before cutting into your fashion fabric.**

The above instructions include the information provided in the French text, along with other explanatory details not given in the original French. The 1901 French text and sketch are below:

Original (1901) French text: ('Col en Mousseline') [Note: For the instructions above, and on the printed pattern, for the sake of clarity I've changed Fig. 46 and 47 to Fig. 1 and 2].

Le premier modèle qui convient surtout à des robes de toile, ou autres tissus lavables, est composé d'un large col rabattu orné d'applications de guipure écru et bordé d'un galon ajouré ayant 1 centimètre 1/2 de largeur; on fixe de chaque côté du devant une bande de batiste plissée, biaisée vers le bord inférieur, et garnie d'un ourlet ajouré ayant 2 centimètres de largeur.

On taille, pour le col en batiste prise double, un morceau entier le long de la ligne du milieu, d'après la fig. 46, qui n'en représente que la moitié, le col rabattu d'après la fig. 47. On rattache de chaque côté du devant le morceau de batiste ayant 9 centimètres de largeur, 70 centimètres de longueur et biaisé sur 3 centimètres de largeur au bord inférieur; on les dispose en plis pour obtenir la longueur nécessaire et l'on monte le col et les morceaux plissés sur une bande de batiste prise double.

1901 Fashion Sketch:

