



## *Mlle. Bereux Wide Collar Spring Frock*

Pattern & Directions by Janet Frances Hollingsworth

Photograph by Sal Santamaura

**T**he pattern and directions on the insert are created from the original Mlle. Bereux dress in the article by Lori Santamaura in this issue of *ANTIQUÉ DOLL COLLECTOR*. This costume is circa 1860. The original dress is shown here in the background and in more detail in Lori's article. The replicated dress, in the foreground, is fitted to an antique Rohmer from my doll collection. The original dress is made of a fine pique cotton fabric. The print has been replicated in a contemporary fabric from Mini-Magic. It is a lightweight muslin print and requires lining. The original trim is a densely woven cotton trim. The copied dress is trimmed in a vintage French lace made of coarse cotton yarn. The style has a raglan sleeve and a wide, shawl collar. The pattern and directions follow this page on an insert. This is an easy pattern to make. It can be done in a day and is a good project for a sewing group.

*Mlle. Bereux*

*Wide Collar Spring Frocks*



### PATTERN & DIRECTIONS

Janet Frances Hollingsworth

Adapted From An Original Dress by Mlle. Bereux

Lori Santamaura Collection

17-18 inch (43-45 cm) Rohmer or Huret Fashion Doll  
circa 1860

Janet Frances © 2004

The original dress is in the article by Lori Santamaura in this issue of *ANTIQUÉ DOLL COLLECTOR*. It is also shown with the replicated dress.

#### **MATERIALS**

- 1 yard dress fabric. Assumes 45 inch wide fabric (solid or print cotton)
- 1 yard lining (plain white/ivory cotton)
- Minimum 1-1/2 yards of 3/8 inch wide matching or coordinated cotton lace for bodice trim on neck, collar, waist and sleeves.
- 10 inches 3/8 inch wide cotton twill for skirt at waist.
- Matching cotton thread.
- 5 hooks (4 for Bodice and 1 for Skirt).
- Optional: 3/4 yard cotton buckram for Crinolette/Petticoat.

This is an easy pattern to sew. An attempt has been made to match the original fabric and trim that was a cotton pique print with woven cotton trim.

A muslin cotton print, similar in scale to the original print, was found through Mini-Magic. A vintage French cotton lace is used. To compensate for the lighter weight fabric, the dress was lined with a plain white cotton. All materials and thread are 100% cotton.

This pattern can also be made in other fabrics such as a silk taffeta or velveteen. An original marked Huret dress, of similar style, was made up in a small black and white check with navy blue corded trim.

Mlle. Bereux Wide Collar Spring Frock  
PATTERN & DIRECTIONS  
Continued from previous page.

This pattern can be made in cotton and other fabrics such as a silk taffeta or velveteen. An original Huret dress of similar style was made up in a small black and white check with navy blue corded trim.

#### SEWING TECHNIQUES & CONSTRUCTION

The sewing instructions in Michele Hamilton's book, *SEWING VICTORIAN DOLL CLOTHES* is highly recommended along with Mona Berger's *SEW 4 DOLLS*.

**MACHINE OR HAND STITCHING:** The 1860's was a transition time between the sewing machine and hand-sewing. The original was done by hand. However, if a machine was available, it would have been used. The replicated dress was done by machine and hand-sewing.

**PRESSING:** Pressing requires a steam iron and a clean pressing cloth to avoid water stains on fabric. (Test the iron heat setting on the fabric.) Pressing the garment as it is constructed is essential to a finely made costume. For French fashion costumes, pressing is essential to shape the fitted bodice and finish the seams. After sewing each seam, trim or clip and press.

Nineteenth century doll clothes were sewn with the lining and the fabric as one piece. The wide, "bertha" collar, skirt hem and sleeve ruffle on the original costume was constructed with the lining and material sewn as a facing to create a finished look.

**PLEASE READ ALL DIRECTIONS BEFORE CUTTING THE FABRIC.**

**LAYOUT & CUTTING:** Follow instructions on pattern pieces for straight of grain or bias. Seams are 1/4 inch and are included in pattern.

#### 1 - MEASURING & FITTING

Trace the pattern to a piece of muslin and fit to your doll. In particular, make a muslin of the Bodice.

Fit Bodice over under garments and skirt. The sewing sequence follows the fitting order with the Crinolette/petticoat first, then the bodice with the skirt last. Styles for Rohmer and Huret fashions of 1860 were more generously fitted to that of a pre-teen type body, with a wider waist, compared to later French fashion dolls with the tiny waists and hour-glass hips.

The neckline is higher in the front than the back. The front comes closer to the doll's neck or chin. The back fits to the lower bisque shoulderplate.

#### 2 - LAYOUT ON PRINT FABRIC

When laying out the pattern on a print, make sure to line up and center the collar to the bodice, the sleeve to the sleeve ruffle, the bodice and collar to the center of the skirt.

**3 - CRINOLETTE** A Crinolette/Petticoat is optional. The Skirt pattern can be used to make this. The difference will be in the gathering. The dress skirt has cartridge pleating. If you are using buckram, inverted 1-1/4 inch pleats are

used. If using a cotton, cartridge pleating may be possible if the fabric is not too heavy.

Follow the Skirt directions with the exceptions of the seams. Seams on undergarments should be finished seams, such as French seams. Dress seams were not finished. Also, the waistband will be made from the crinoline fabric with a drawstring, hook and loop closing or button.

The Crinolette length should be 1/2 inch shorter than the Skirt including the trim or ruffle that you may choose to make.

#### 4 - BODICE & SLEEVES

The Bodice has 6 parts: 1 front, 2 back, 1 collar, and 2 sleeves with fabric ruffles. This pattern has "raglan sleeves" - sleeves with long armhole lines extending to the neckline.

Construction is done as follows:

- After cutting the fabric and lining pieces, baste lining to fabric for bodice front only, 2 bodice back pieces and sleeve top only.

#### SLEEVES

- For each sleeve ruffle, place right side of fabric to lining and pin in place. Sew bottom, outer seam only. (This will be the finished edge of the ruffle.) Clip seam to ease curve of ruffle, turn right sides out and press so that fabric just slightly overlaps lining.
- Sew lace/trim to ruffle edge.
- Gather top of each sleeve ruffle slightly to the length of the sleeve circumference where it will be attached. Pin ruffle to each sleeve top - fabric and lining as one.
- Check that the ruffle on each sleeve is even.
- Place gathered ruffle on sleeve fabric with fabric sides together. (For prints line up sleeve and ruffle print of fabric at the top.) Pin and sew ruffle to sleeve. Trim and press seam.
- Sew lace/trim to sleeves over the seam that attaches the ruffle to the sleeve top.
- Sew bodice front side to sleeve sides. Press and trim seams.
- Sew bodice back piece sides to sleeve sides. Press and trim seams.

#### SLEEVE ASSEMBLY TO BODICE

- Fit bodice with sleeves to doll and pin the side seams under the arms.
- The underarm seams are sewn starting with the ruffle to make sure these line up properly. This seam starts at the ruffle with the underarm sleeve and bodice sides all in one seam.
- Trim and press. At this point the raw edges of the sewn bodice and sleeve seams can be finished with an overcast stitch.

#### COLLAR

- Place right side of collar fabric to lining and pin. Sew bottom, outer seam only. This will be the collar finished edge.

- Clip seam to ease curve of collar, turn right sides out and press so that fabric just slightly overlaps lining.
- Fit to doll and pin. The collar pattern is cut generously. This may need to be trimmed. Make sure the collar edges line up evenly where they come together in the back.
- Sew lining side of collar to fabric side of bodice and top of sleeves at the neck. This leaves a raw edge at the neck that will be covered by folding the trim over to hide the seam. Take a close look at the original and replica.
- (For prints, line up collar with bodice print of fabric at front center.) Make sure the collar seam makes a smooth attachment – no gathers. Trim raw seam edge. It will be covered later with lace trim.

#### BODICE FIT AND BACK CLOSURE

- Fit bodice to doll and pin back fold-overs and closure where hooks and loops will be mounted. Both sides of the back bodice should fold over twice for a hemmed edge that allows for mounting of hooks on the hem and loops on the hemmed edge. The overlap should only be 1/8 inch.
- At the neck, there is no overlap. The collar sides should butt up against each other. The overlap is gradually fitted to the waist.
- (A back closure facing can be done instead of the fold-overs.)
- Press and hand-stitch the back bodice hems and the collar hems on each side. Set aside for later attachment to skirt.
- Trim and remove basting stitches and other threads inside and out.

#### 5 – SKIRT

The Skirt is a rectangle that is a half-inch longer in the back than front. It is lined only if fabric is lightweight. It is hemmed first then cartridge pleats are attached to the twill waistband. The original and replica were constructed with a facing piece as the hem. A facing or fold-over hem is appropriate construction for this period.

When measuring skirt length to the doll, include a 3/4 inch fold-over at the waist for cartridge pleating and 1-1/2 to 2 inches for the finished hem with a 1/4 inch fold-over. If fabric is limited, a hem facing can be used in another fabric such as the lining.

Construction is done as follows:

- Pin hem with folded overlap. Finished hem should be 1-1/2 to 2 inches.
- Hem the skirt bottom leaving 1 to 2 inches on each side of the back seam open so the back seam can be sewn in later.
- Measure or fit to doll taking into account that the next step is to fold over the skirt top for cartridge pleating.
- Fold top of skirt fabric and lining 3/4 inches for cartridge pleating and press. If fabric with lining is too thick for smooth pleating, trim lining so the fabric folds over it.

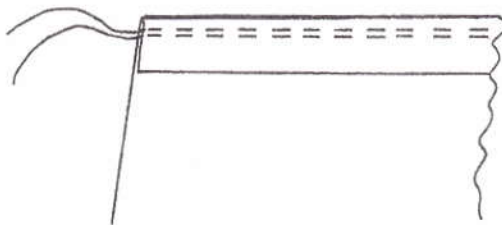
- Again, hold up to doll to make sure of length. Position this fitting with the bodice on the doll so you know where the waist will be.
- Measure twill tape that will be used to attached the cartridge pleating. This will serve as the inner waistband.
- Mark or pin final waist length leaving at least a half-inch on each side to fold over.
- Cartridge pleat skirt.

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#### CARTRIDGE PLEATING

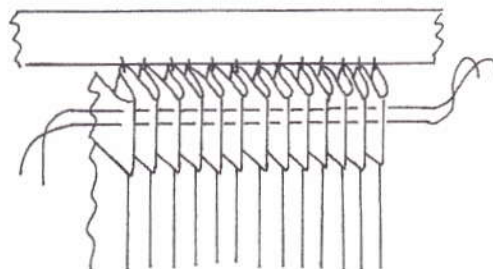
Cartridge pleating is a method used to gather a lot of fabric to a much smaller area.

Fold over fabric and lining 1/2 to 3/4 inch. Use a strong thread or double. Sew two rows of evenly spaced running stitches, both on the front and back, no larger than 3/8 inch. The first row should be approximately 1/4 inch from top of skirt.



When threads are pulled, even pleats will line up for attachment to the twill waistband. One recommendation is to take this in sections - half or quarters.

Fit and pin to marked twill band so the pleats are evenly spaced. Secure ends of pleating threads.



The fabric side of each pleat is sewn to the bottom edge of the twill band. The lining or wrong side of fabric pleat is left hanging on the inside of the dress.

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### SKIRT ASSEMBLY TO BODICE

- After the pleating is done and fitted to twill band, fit and pin the bodice to the skirt at the bottom of the twill band. The edge of the bodice waist is turned under.
- This is sewn so the bodice matches up to the cartridge pleating of the skirt and the twill band is seen only on the inside.
- The stitches should attach the bodice to the top of each pleat – where stitched to band.
- Press so the steam from the iron relaxes and sets the pleats and smooths out the bodice.
- Sew back skirt seam leaving 3-1/2 inches for back opening.
- Finish the hem over the back seam.
- Make a small bar stitch at the bottom of the skirt opening.
- Fit to doll and pin the final positioning of the back closure. Finish closure edges and hems in preparation for final trim.
- Remove all basting stitches and loose threads inside and out.

### 6 – TRIM

Trim or lace should already be sewn on the sleeves. Sew trim on neck, collar edge and at waist. Both edges of each lace piece are hand-sewn in the following manner:

- Lace is folded over the raw edge of neck seam and sewn on the outside then the inside. Fold in edges at back closure and stitch.
- Lace is placed on the edge of the collar so it extends only 1/8 inch below edge. It is stitched on the top and the bottom. Do not get your stitches too tight or the trim will start bunching up. Press after sewing.
- Lace is placed at waist, stitch top and bottom. Ends at back closure are folded in and stitched to finish.

### 7 – CLOSURE

- Line up and mark placement of 4 hooks on right side of back bodice. One at neck and waist and 2 evenly spaced in between.
- The closure at the neck butts each side without overlap.
- The overlap is at the waist gradually transitions from the neck. Fit to doll.
- Sew hooks on the inside. See your sewing book for how to do thread loops.

- Fit to doll to determine if a hook and loop are required on the skirt below waist. If so, mark and sew on.
- Make sure all treads on inside and out are neatly trimmed.

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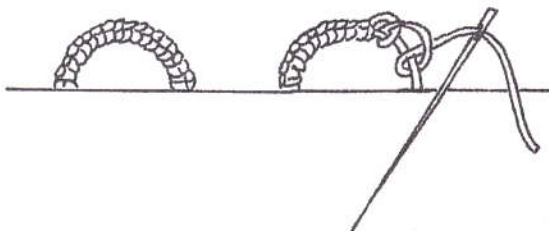
*Mlle. Bereux*

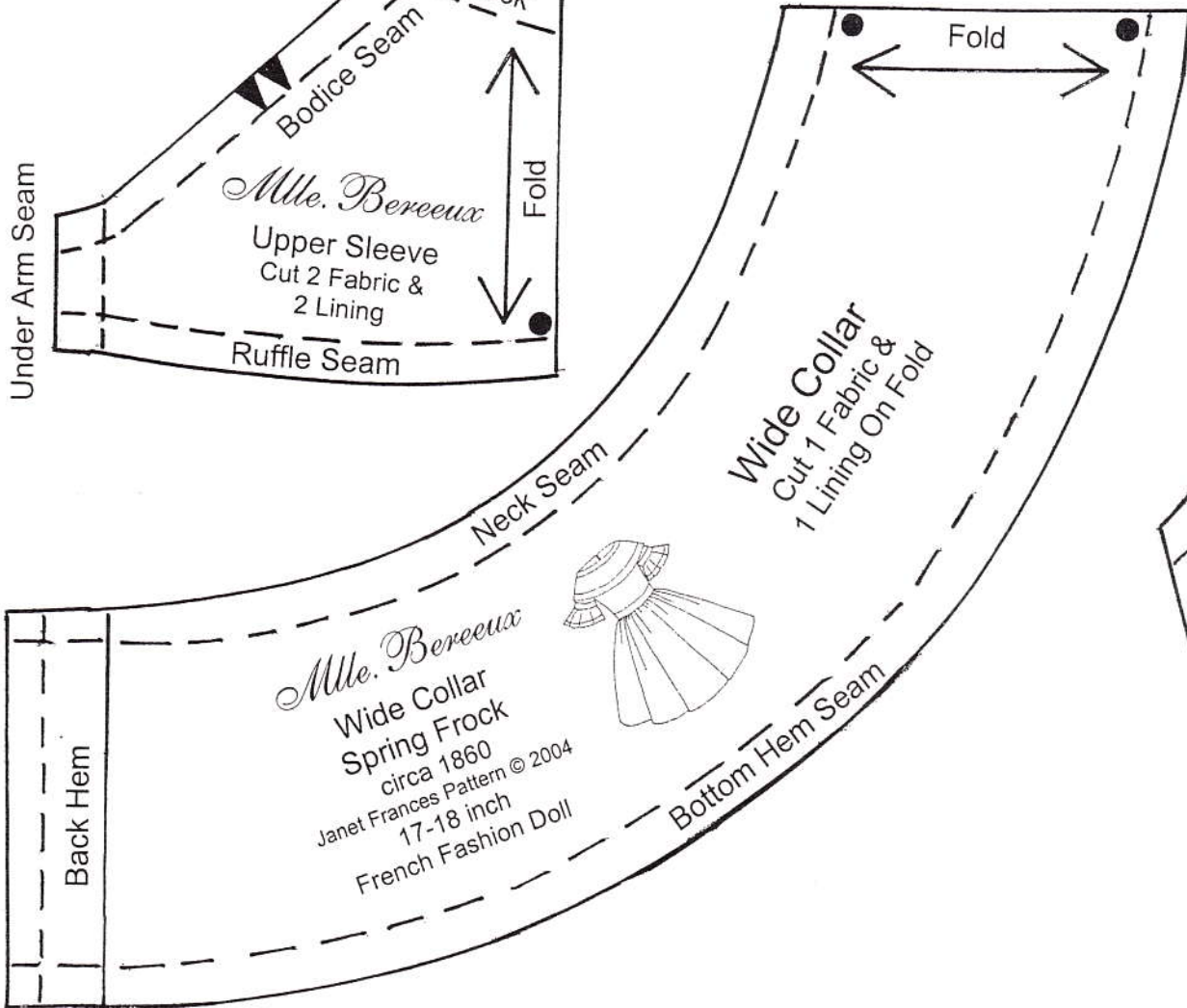
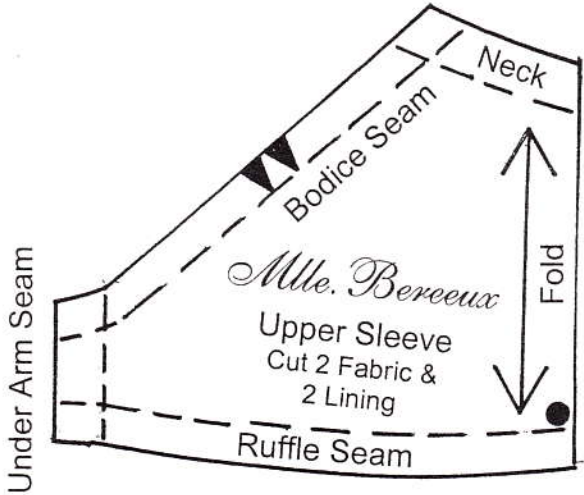
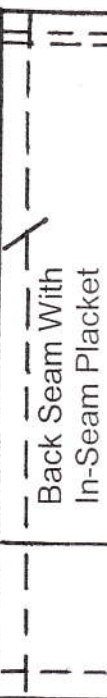
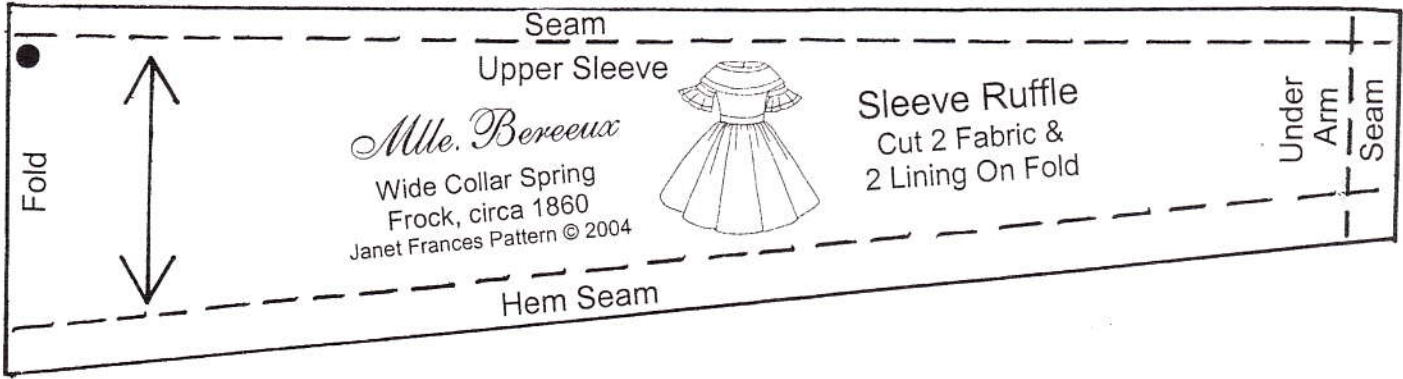
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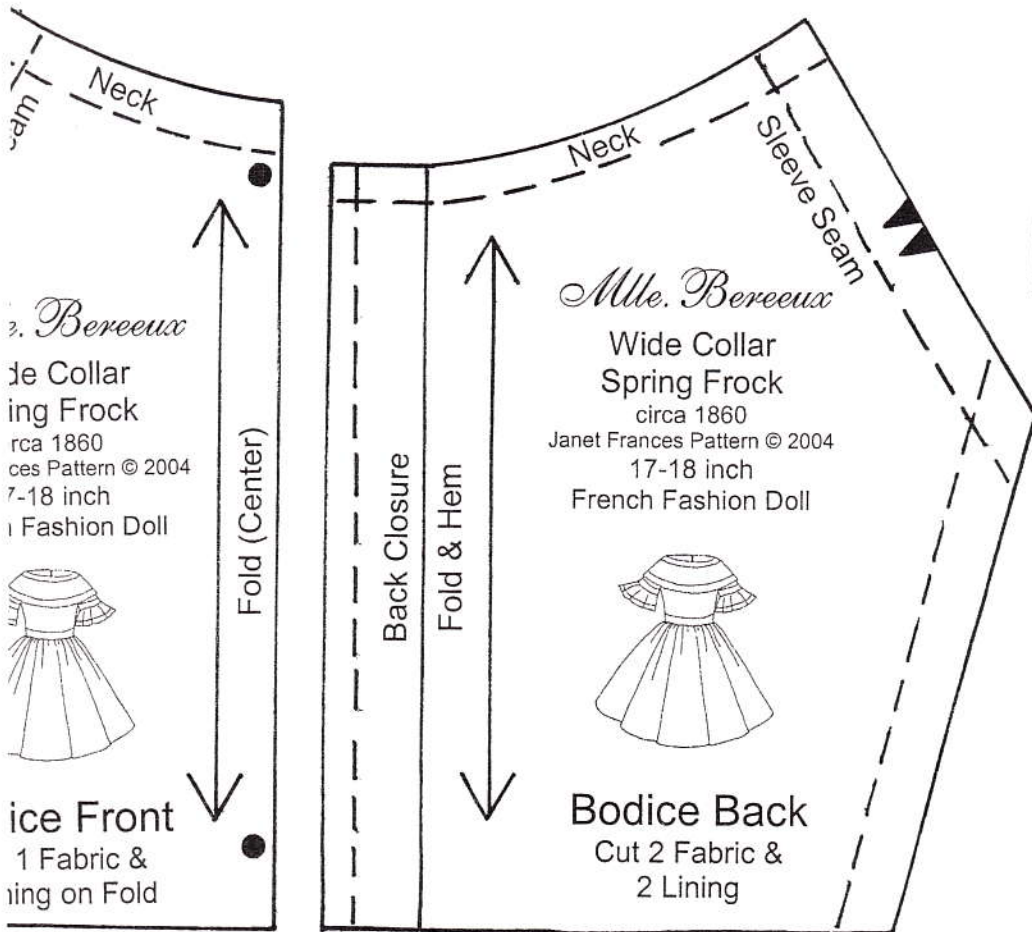
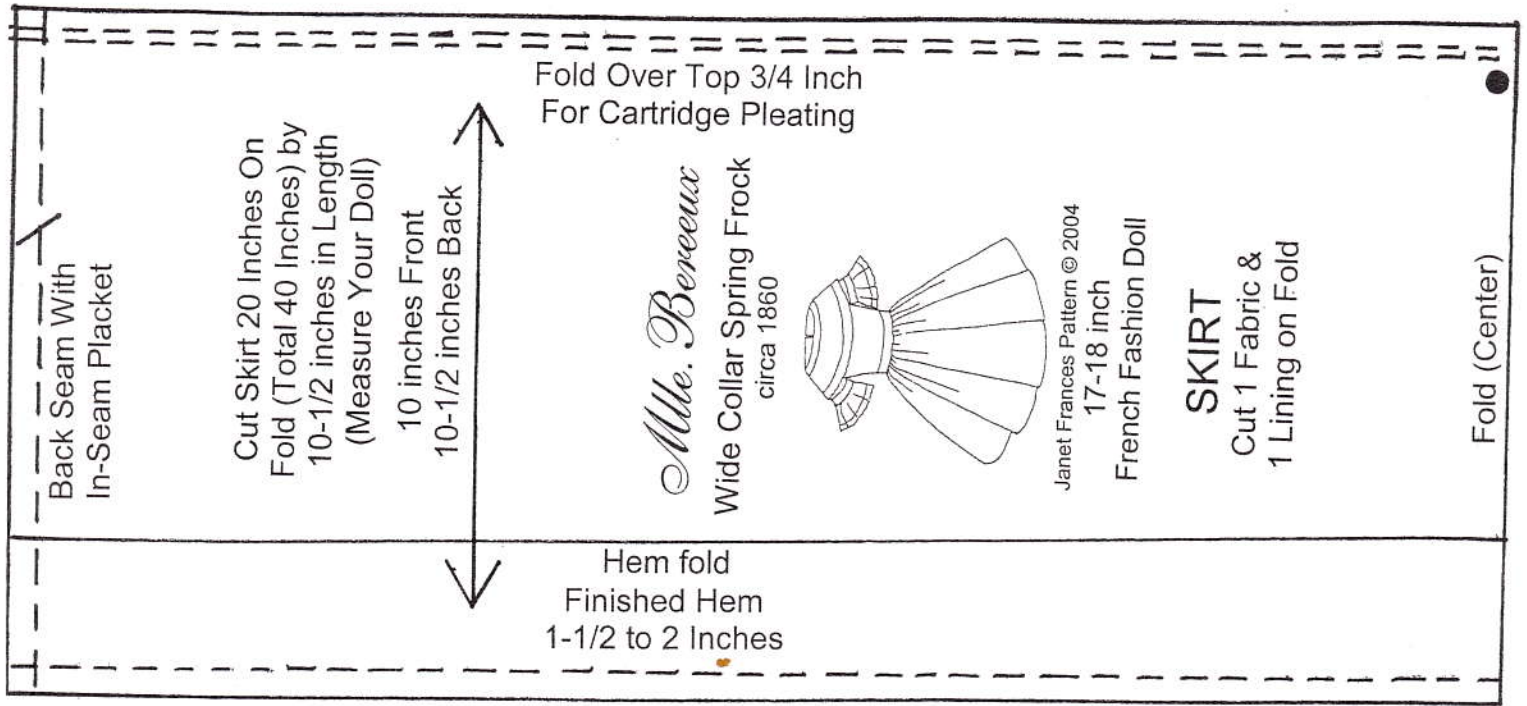
circa 1860

17 – 18 Inch Rohmer or Huret Fashion  
Janet Frances Hollingsworth

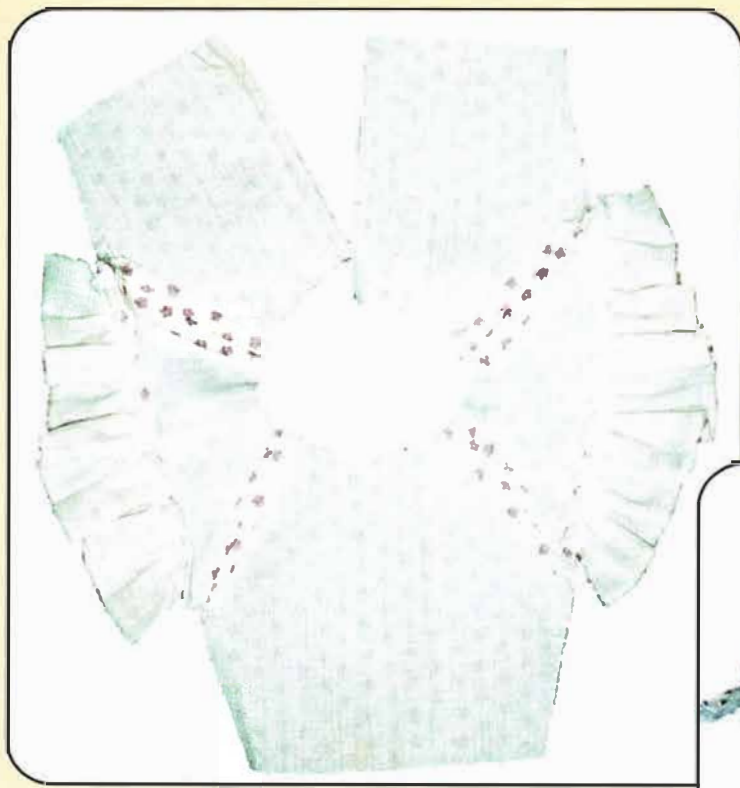
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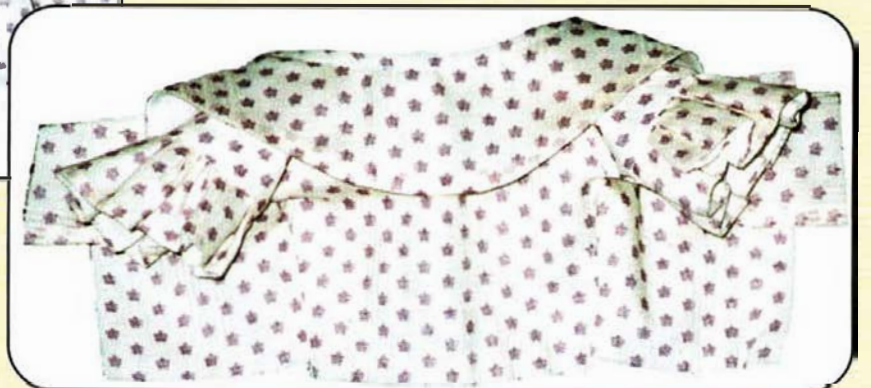
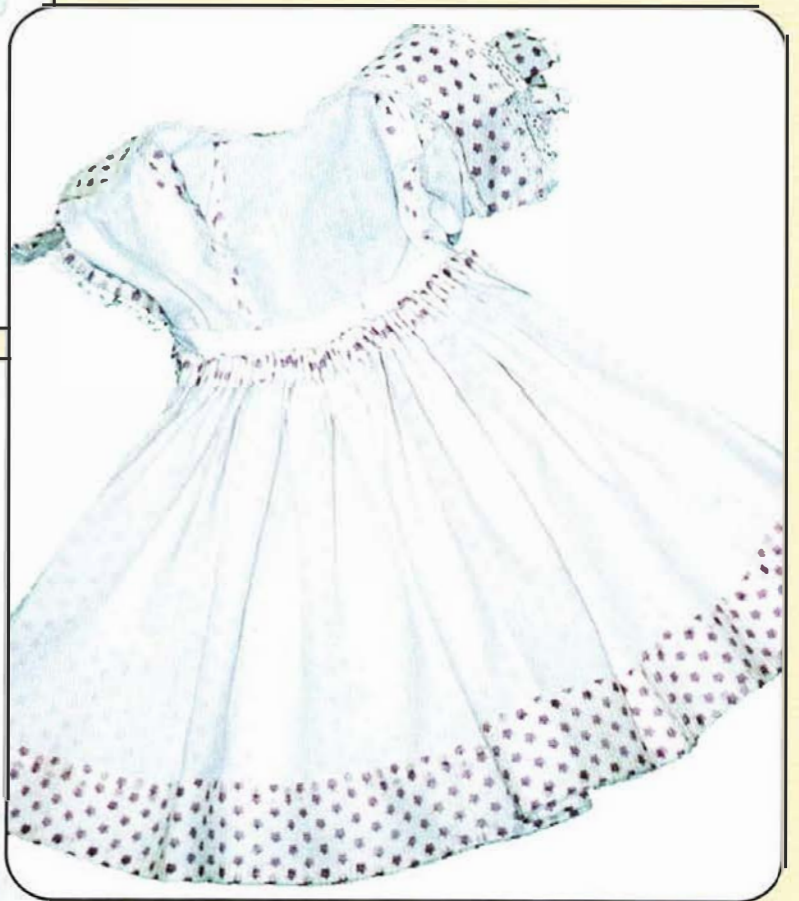




1/4 Inch Seams  
 Directions continue on reverse side.



**T**hese photographs show the construction of the dress. Starting top left, clockwise: The inside of the bodice including the raglan sleeves with ruffles before side seams are sewn; inside front of dress; bodice with side seams sewn and collar attached; and inside back of dress.





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