

### Shift:

Hand sewn using cotton batiste. Kannik's Korner shift pattern.

### Pantalettes:

Hand sewn using cotton lawn and pima cotton. I used the Mantua-Maker pattern which is based on original pair of drawers pictured in *Moden 1780-1840* by Ellen Andersen. Trimmed with tucks and lace.

Pantalettes were relatively new during the early 19<sup>th</sup> century. They added coverage without adding bulk to the skirts. They were considered masculine because they resembled men's garments and most women didn't adopt them. However, more fashionable women did, so I decided they would work with my dress.

Pantalettes were quite long, as can be seen from this exchange between Princess Charlotte of Wales and the Lady de Clifford: "Your drawers are much too long," the Lady de Clifford told her. "I do not think so," replied the princess; "the Duchess of Bedford's are much longer, and they are bordered with Brussels lace." "Oh," answered the Lady de Clifford, "if she is to wear them, she does right to make them handsome." (quoted from Jessamyn's Regency Costume Companion,

<http://www.songsmyth.com/underthings.html>). Mine are almost as long as my dress.

Another example of two piece pantalettes can also be found in a quote from 1820 on Jessamyn's site: "They are the ugliest things I ever saw: I will never put them on again. I dragged my dress in the dirt for fear someone would spy them. My finest dimity pair with real Swiss lace is quite useless to me for I lost one leg and did not deem it proper to pick it up, and so walked off leaving it in the street behind me, and the lace had cost six shillings a yard..."



## Corset:

The pattern from the corset is taken from a c. 1820-1840 corset that I own. I adjusted the shape of it to give the higher bustline that was popular in the 18 teens. It's hand sewn, with two layers of linen between two layers of cotton sateen. This is based on the original corset patterned in *Period Costume for Stage and Screen* by Jean Hunnisett. I designed the cording and embroidery designs based on several corsets I found on the internet and in books. The back is boned with German plastic boning, which is remarkably similar to the whalebone I've felt in several original bodices that I own. The eyelets are hand sewn. It's cross laced. Although spiral lacing seems to have been the more common lacing technique at this time, cross lacing was also used as is seen in an 1810 fashion plate reproduced in *Corsets and Crinolines* by Norah Waugh.

Corsets in the early 19<sup>th</sup> century are a rather controversial issue. However, by the 18 teens it's apparent that corsets have come back into style. In *The Mirror of the Graces (1811)*, the author speaks against stays, saying, "A vile taste in the contriver, and as stupid an approval by a large majority of women, have brought this monstrous distortion into a kind of fashion, and in consequence we see in eight women out of ten, the hips squeezed into a circumference little more than the waist and the bosom shoved up to the chin, making a sort of fleshy shelf, disgusting to the beholders, and certainly most incommodious to the bearer."

I've experimented with not using stays in some of my other Regency dresses and have found that without stays, the extremely high waists popular during this time would've most likely been impossible for most women.

A few fashion plates depicting stays also appear at this time.



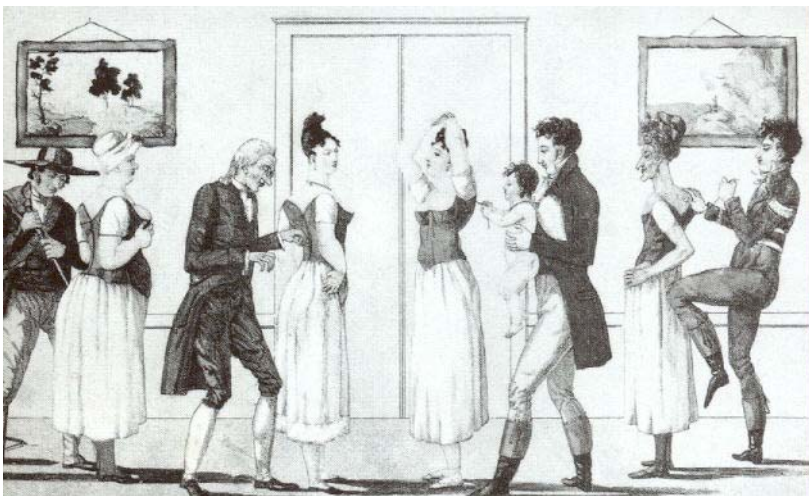


The original corset.





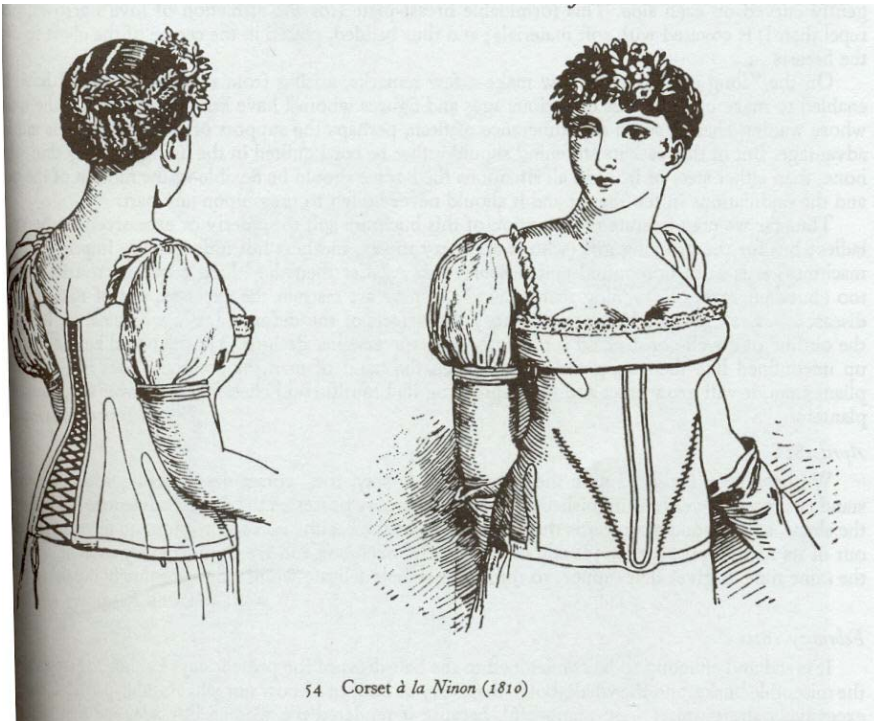
Jacques Gatine, *Costume Parisiens, Les Ouvriers De Paris* no 26 Paris courtiere en corsets 1816. From the Black Cat Books website.



1809 image of corsets from *Fashion*.



Early 19<sup>th</sup> century corded corsets pictured in *Fashion*.



c. 1810 Corset redrawn in *Corsets and Crinolines* by Norah Waugh

### The petticoat:

Hand sewn of Egyptian cotton and cotton batiste. Fifteen rows of cotton cording sewn into hem. These hold the skirts out a little, since the line of dresses was starting to change, becoming less columnar and slightly fuller at the hem. Bodice pattern from *The Cut of Women's Clothes* by Norah Waugh, 1820s ballgown.

The high waisted dresses of the early 19<sup>th</sup> century needed a high waisted petticoat below them to hang properly. Especially a sheer dress wouldn't look right with a petticoat that hung from the waist. This petticoat would also prevent the corset from showing through the bodice. There are several references to slips in period literature, including one for an evening dress in the July 1807 *Lady's Magazine* "A dress of pale pink muslin or crape, over a white sarsenet slip." Throughout the magazine, many dresses are referenced with the slips that would be worn with them. A slightly later bodiced petticoat is in the Gallery of English Costume in Manchester. A bodiced petticoat also sold on eBay recently.







The eBay petticoat



The Gallery of English Costume petticoat

## The dress:

Hand sewn of Swiss muslin. Hand embroidered with cotton broderie anglaise in tambour and satin stitch and French knots. The pattern is, like the petticoat, the 1820s ballgown bodice from *The Cut of Women's Clothes*, which I altered to have a higher waistline. I used this pattern because the lines matched the lines of a dress dated 1815-1822 in *Costume in Detail* by Nancy Bradfield. This is a fairly simple bodice, which is what I wanted so it would fit neatly under the spencer.

The skirt seams are French seamed and the bodice seams are left unfinished. Since I was unable to find this detail in any books, I asked about seam finishes on the 1812 Civilian Yahoo group, where many people have examined original dresses and found these finishes to be typical.

The embroidery pattern is based on an Italian fashion plate which has a scalloped hem with flowers. I extended the embroidery up the center front skirt based on a design in an original dress in the Metropolitan Museum of Art.

The sleeve detail is taken from a dress sold on eBay. The pattern for the sleeves is taken from a frock, dated 1806-1809 in *Patterns of Fashion* by Janet Arnold. It's a fairly straightforward long sleeve seen in many fashion plates and existing garments.



The dress closes with two tapes, one at the neck and one at the waist. This detail is copied from an original c. 1820 ballgown bodice that I own. It can also be seen on a dress dated 1810-1814 in *Form and Fashion, Nineteenth Century Montreal Dress*, and two dresses dated 1823 in *Costume in Detail*, which also includes dresses with neckline drawstrings from 1806-09 and 1815-22.

The ruffle on the neckline is taken from an 1815 fashion plate shown in *English Women's Clothing in the Nineteenth Century* by C. Willet Cunnington.







On the left, my cuff. On the right, the dress from eBay.



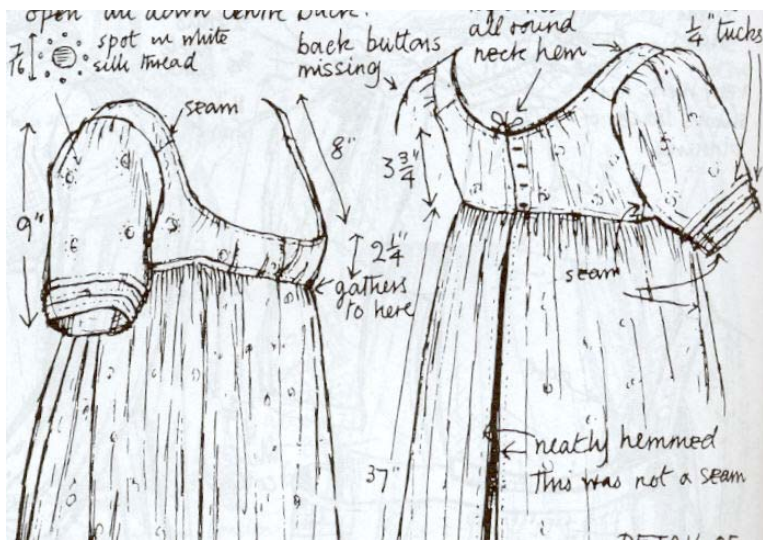
On the right and above, the inspiration for the hemline embroidery. On the left, I used the basic shape to translate the hemline embroidery into a design that worked up the front of the skirt.







1815. Walking dress of white cambric muslin, frouched; green saracenet pelisse



Left: The back of the dress from *Form and Fashion*.

Right: The neckline with flounce from *English Women's Clothing in the Nineteenth Century*.

Below: The dress showing seam placement from *Costume in Detail*.



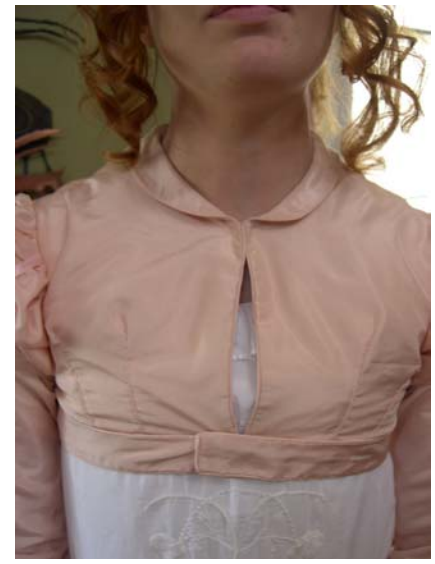
## The spencer:

Hand sewn of pink silk taffeta, lined in white China silk, interlined in white cotton. The two 1818-22 spencers in *Costume in Detail* are silk lined with silk. My silk was thin and slightly transparent, so needed the cotton interlining. Pattern from *Period Costume for Stage and Screen, 1815-1825* bodice. Sleeves, A Pelisse, c. 1818-1825 from *Patterns of Fashion*.

To make the spencer, I copied the technique from the pelisse in *Patterns of Fashion* which was described as having the outer silk and lining made separately which means the seams would've been covered. I used my 1820 ballgown bodice for a guide for sewing the pink silk and cotton interlining. I folded the seam allowances under and backstitched the two layers together.

The sleeves are lined only in white silk. They're piped at the cuffs. The sleeve puffs are piped at the slashes. The sleeve puffs are gathered under each piece of ribbon, again based on my 1820 bodice, so the gathering keeps them puffed and not the ribbons, which are just decorative.

The spencer closes with hooks and eyes at the waist and neck. It's open between. This detail comes from a spencer/dress combination in the Victoria and Albert. Although this is a modern interpretation of how the dress should look, the dress form is properly set for the dress, which causes the spencer to open slightly. I very much liked the look of this, so decided to do the closure this way. The belt shuts with a pin. The originals in *Costume in Detail* have no closures. I decided to use a pin since they were common dress fasteners at the time.





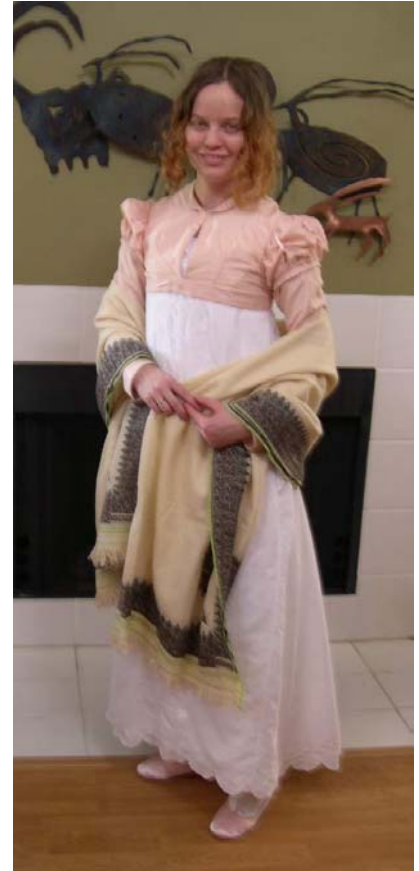
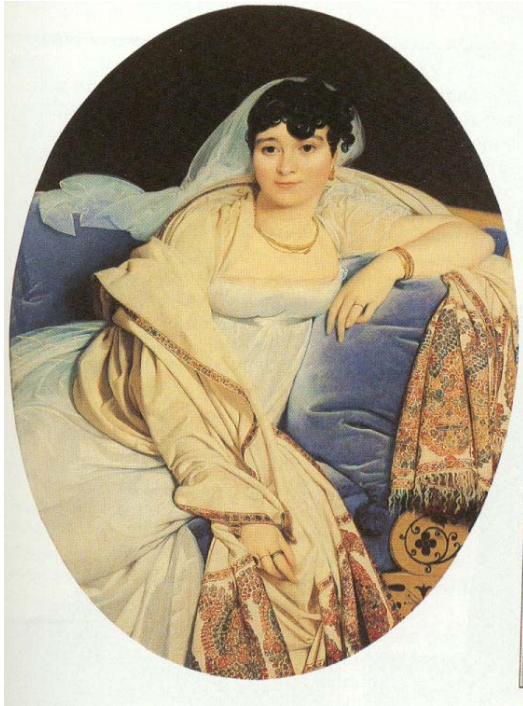
A fashion plate showing the pink and white color scheme. This was the inspiration for my colors. From The Regency Fashion Page (<http://locutus.ucr.edu/~cathy/reg3.html>)

A pink silk spencer from *Understanding Fashion History* by Valerie Cumming. The color is nearly identical to mine.

The dress and spencer from the V&A showing the slightly open neckline.

### The shawl:

Shawls were very popular during this time period. As seen in many of Ingres' paintings, paisley was a popular design and they were rectangular in shape. My shawl is wool, of indeterminate age, but has the exact right look for the Regency.



### The fichu and chemisette:

The chemisette comes from a pattern in *Patterns of Fashion*. Chemisettes, as seen in fashion plates, were very popular during this time period. However, fichus were used as well and I much prefer the look of these. My fichu is a triangle of cotton netting. It was important to keep your neckline covered during the day.







**The reticule:**

Once narrow skirts came into style, the pockets of the 18<sup>th</sup> century were discarded. They were replaced by small handbags called ridicules or reticules. Mine is based on a whitework



reticule sold on eBay and a the shape of a reticule shown in *Fashion* by the Kyoto Costume Institute. The cording and circles of French knots come from the eBay reticule. The central design of two cats facing a tree with bunches of grapes is my own. Animals do appear in period embroidery. Also, I love purses with cats on them and cats seem to be the official costumer's mascot, so I wanted to have a little personal touch.



The original from eBay.

### **The shoes and stockings:**

The shoes are satin ballet flats with matching pink satin ribbons. Similar shoes are seen in many fashion plates. The stockings are modern white cotton. They are however, similar to period stockings. White was the most popular color and they were machine made at the time so could be very fine. They are about the weight of most reproduction stockings, with the benefit of the heel hitting my heel instead of halfway up my calf. In the period, stockings would've been held up with garters, either ribbons, cotton or linen tape or springs that were sewn into fabric.

