

Harriet



A Regency Paper Doll

by Isobel Carr

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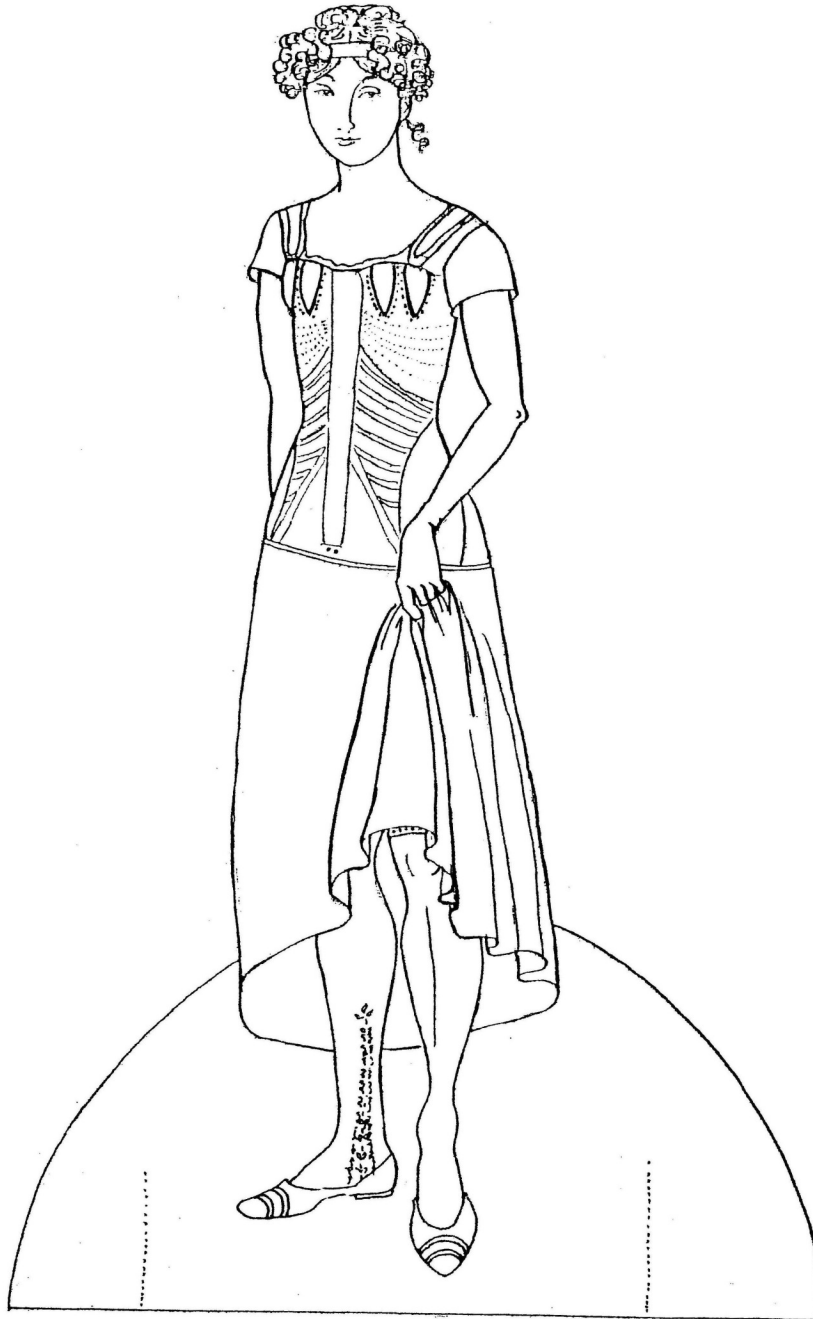
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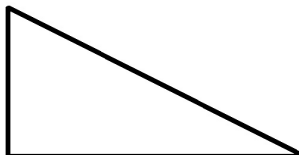
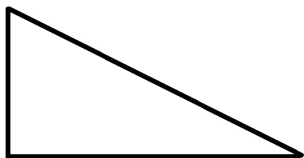
FLAMING HARPY PRESS
MMXII

Underclothes, c. 1810-1820

White linen chemise, white linen stays, silk or cotton stockings (most likely also white, with decorative “clocks” in either white or a contrasting color), garters, and shoes (most likely of kidskin or silk). The stays are based on an extant example in the Kyoto Costume Institute’s collection.

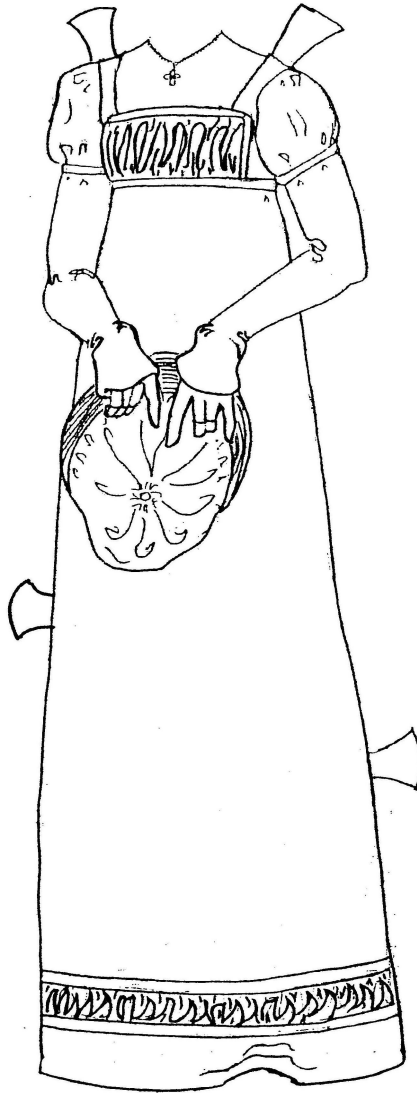


Wedges to help her stand



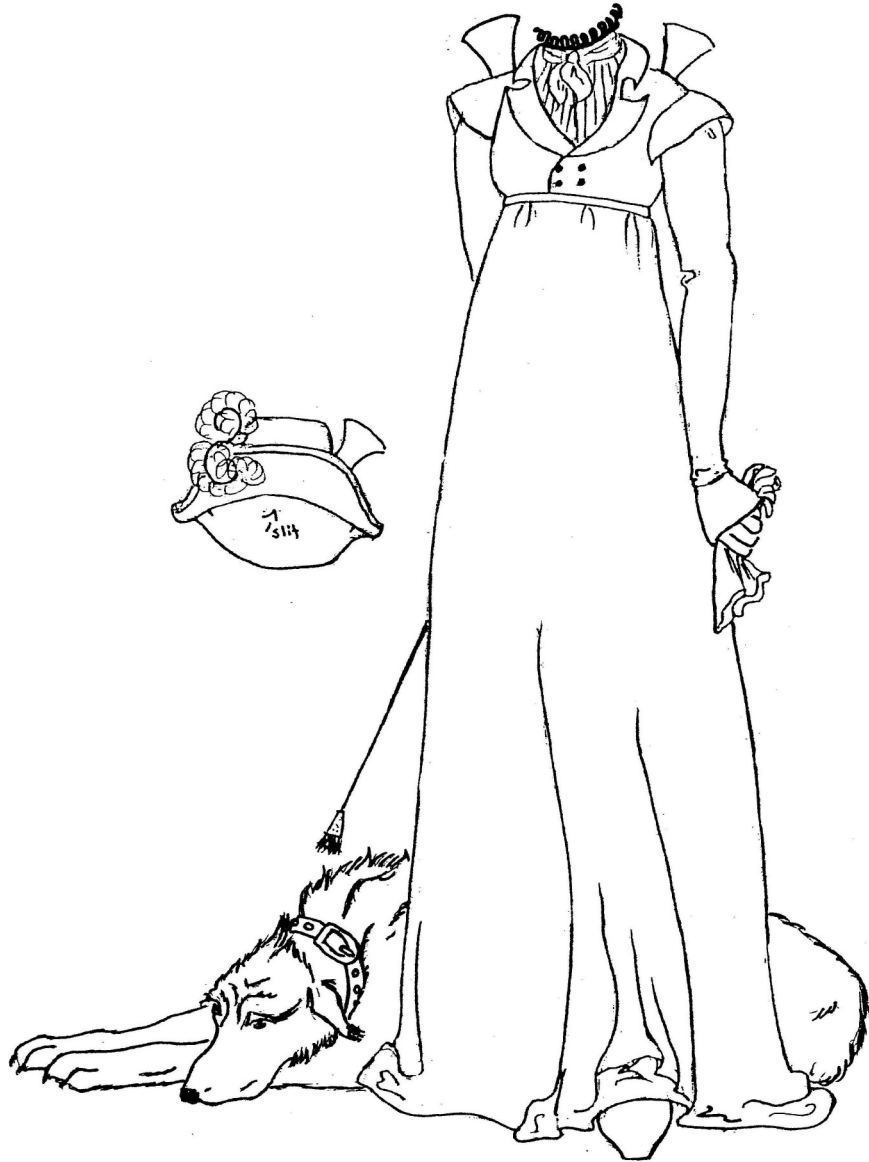
Drop-front Morning Dress, c. 1809-1813

Combination of features from two extant dresses, one a red polka-dot muslin, and the other a heavy goldenrod cotton twill (both in private collections). These gowns opened in the front with a “bib” that covers the chest and have long ties that wrap around the waist like an apron. They are a common design for the first decade and a half of the 19th century.



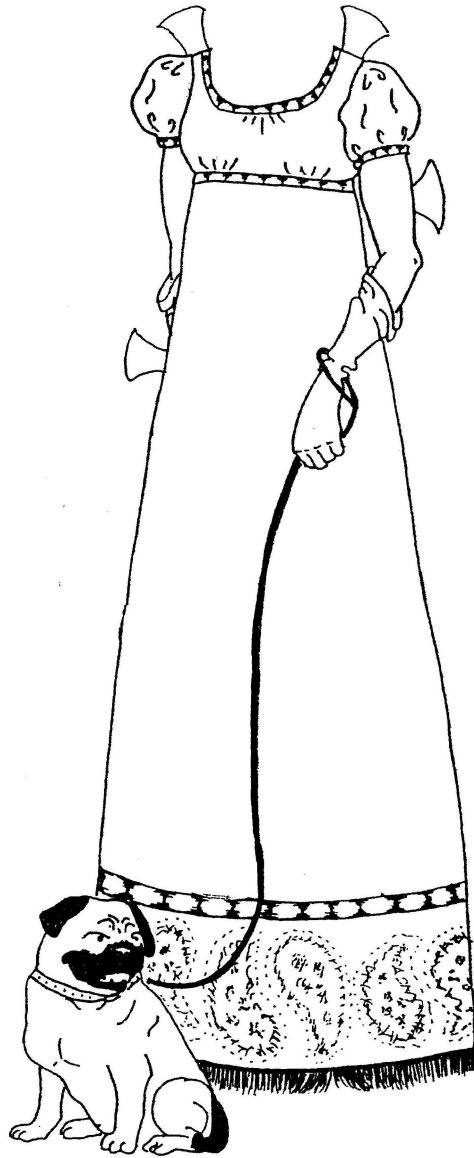
Habit, c. 1809-1812

Original illustration shows what appears to be wheat-colored linen (straw hat is from BBC production of *Emma*), but wool (especially in blues, browns, and reds) was very common. Habits were made up of spencer jackets over separate skirts with pinafore tops to hold them up. The skirts frequently had ties inside so the train could be eliminated for walking.



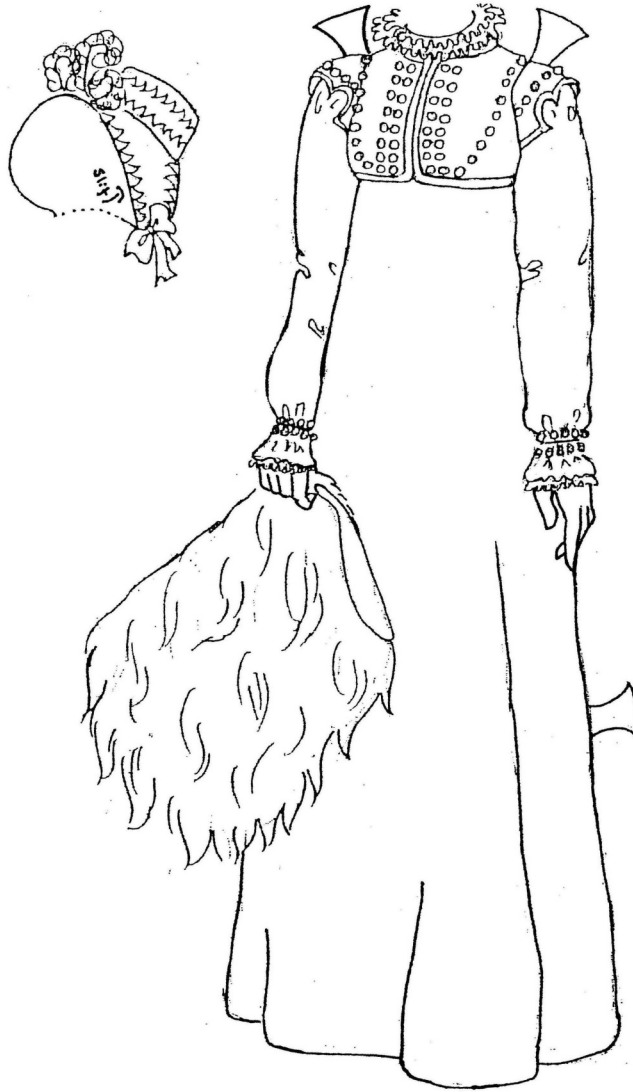
Shawl Dress, c. 1810-1813

Original wool gown red with black, cream and red trim. There are many examples of gowns made out of shawls, with the colorful borders put to good use.



Hussar-style Spencer, c. 1813-1816

Original illustration shows an orange jacket with blue piping and buttons, with a matching orange hat, and plain white dress. Military styling was very popular toward the end of the Napoleonic Wars. You see it in quite commonly in spencers, redingotes, and habits.



Walking Dress, c. 1817-1819

Original illustration shows a soft pink dress with dark grey or black trim and white ostrich plumes. The gown would likely have been made of silk or cotton, especially a fashionable glazed cotton, which had a sheen to it.



Ball Gown, c. 1817-1818

Original illustration is white with green trim, most likely of silk with lace and embroidery, possibly even of fine silk netting. There are many examples in the Victoria and Albert Museum's collection. The standing collar is part of the Tudor craze that hit Regency fashion in the late teens.



Archery Dress, c. 1818-1822

Extant example in the Manchester Gallery of Costume in dull green with peach and black trim (as are almost all archery costumes I've seen). These are the official colors of the Royal British Bowmen.



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COLOPHON



This was originally printed in a limited edition of 100 as a souvenir for the Beau Monde Day at the Romance Writers of America's 25th anniversary conference in 2005. Those original booklets are still out there somewhere, but it seems a shame not to share Harriett more widely. The doll is based on an 1816 portrait of Harriet Woodhead by Jean-Auguste-Dominique Ingres (a detail of which appears on the cover). Each of the outfits is based on either an extant garment or a period fashion plate.

Special thanks go to Jessica Cohen (who also did my website header) for help perfecting the drawings (specifically the hands!), and Candice Hern, whose wonderful collection of Regency fashion plates provided the inspiration for several of the outfits.

ABOUT ISOBEL



Isobel grew up participating in a wide variety of historical reenactment clubs (California Renaissance Faires, the Society for Creative Anachronism, Heyercon, Dicken's Faire, Gaskills, etc.). On top of these clubs, she and her friends recreate 18th century fashions just for fun. She's spent large parts of my life studying the manners, customs, and clothing of multiple periods (most specifically Renaissance England and Germany, Georgian/Regency England and France, and Victorian England), and has firsthand experience creating and wearing the clothes of these eras (including the correct underwear and corsets!). Because of her interest in living history, and that hobby's strong focus on the details of daily life, she has an unusual and intimate perspective on history.

She was born and raised in Northern California, where she still lives, in a 1916 California Bungalow with her Mastiff, Clancy. Over the years, she's taught creative writing, horseback riding, and numerous seminars on historical costuming and food. She can drive stick, and start a fire without matches. She can make a soufflé, and hitch a team of horses to a wagon. She can also spend nine hours in a Victorian corset without a problem, but can't wear heels for more than four hours. Isobel laughed all the way through every episode of *Colonial House*, and if she could only watch one movie for the rest of her life it would be *Impromptu*. When she's not at the day job or writing, you might find her relaxing up at Huntington Lake, walking Clancy around Alameda, or slinging coffee at Burning Man.

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