TEST #2

- 34 taking
- A-20 *** 7-100s
- B-6
- C-8
YOUR 1\textsuperscript{st} FILM REPORT
is due Oct 11

• Must come from the provided list
  – UNLESS pre-approved by me via email.

• You need to thoughtfully answer each question.
  – The format is provided
  – Yes, no, or incomplete sentences will not gain you the full 50m points.
Costume Film REPORT REQUIREMENTS

- Must be selected from the PROVIDED LIST. MUST BE TYPED! Must be turned in--not emailed--at the beginning of class on the due date. Please edit AND proofread for spelling, grammar and content. NO TXT FORMAT!!! Please use complete sentences. The report should be written in the following format:

1. Title, Director, Production Company, Costume Designer, Year Released:

2. Why did you pick this movie to review?

3. Do you think the film makers wanted to accurately portray the clothing/period, or do you think they wanted to make a theatrical statement by taking liberties with historical accuracy? Give me 2 reasons to support your opinion.

4. Do you think that this movie could have just as easily gotten its point across set in modern times, or did it need the historical setting to be most effective? WHY?

5. Would you like to have lived in this time period---and WHY?

6. Name one clothing item from this period that you would have enjoyed wearing---and WHY?

7. Name one clothing item from this period that you would NOT have enjoyed wearing---and WHY?

8. Did this film portray multiple tiers of society? Name two of them, and describe the differences between them. Tell me which group you think you would have belonged to and WHY?
All 3 represent a cusp of prevailing societal change brought on by advances in science and technology. While some looked forward—Some were concerned about the negative implications of those advancements, and looked to the past for consolation.
ROMANTIC
1815-1840

Named for
a literary movement

Beginning of
The Industrial Revolution

Beginning of
The Victorian Era

"Wanderer über dem Nebelmeer"
Caspar David Friedrich, c 1818
ROMANTIC
1815-1840

• It is MID-TERM

• We have spent the entire semester so far on the years from before common era (BCE) by thousands of years until this period which begins 1815.

• We will spend the 2\textsuperscript{nd} half of the semester on just 203 years
ABOUT the PERIOD

• Named for a literary movement, this period is the beginning of the **Industrial Revolution**: discovery, science and technology will become major influences on everyday life, and much that was previously done “by hand” will become mechanized.

• Victoria takes the throne of England AT AGE 18!, in 1937, and will rule until her death in 1901 (64 years on the throne), so the end of this period marks the beginning of the **“Victorian Era”**.

• Society divides down diverse lines at this time. The foremost group represents a desire to be **RESPECTABLE**. There was a heightened awareness of wealth, material well-being, and social position. The appearance of: propriety, trustworthiness, stability, industry, chastity, utility, caution, and conformity were the traits one wanted to convey. “Appearances” became extremely important. It differed from past society because “a fat bank statement might obscure a faulty pedigree”, where formerly, one only needed to be born into position. One no longer had to be born into money, but could work the way up into society by making a lot of money in a trade, which was facilitated by the Industrial Revolution. This basically gives rise to the **“middle class”**.

• Women were not given many options at this time, so they needed to “marry well”. They were raised to look for these “stable” traits in a “marriageable” man so that they could be taken care of. **RESPECTABILITY WAS VALUED AS HIGHLY AS MONEY**, which sometimes yielded hypocrisy as well as materialism. These tenets lasted throughout the Victorian Era and bear her stamp of prudery.
The reactionary group at this time were the ROMANTICS. The unofficial leader was the flamboyant Lord Byron (deemed “mad, bad, and dangerous”). This vein of thought was a direct reaction to the Industrial Revolution in that the Romantics felt that science and technology were potentially evil and would compromise the spirituality of society. Many artists and writers clung to these ideals and it manifested in an out-of-the-mainstream population that dressed and lived in the “Bohemian” style. They believed that the “spirit and self” were important, not society and its expectations. They harkened back to a similar time in history –directly before the Renaissance-- when magic and nature had not yet been replaced by science and discovery. They admired the art and aesthetic of that period. They dressed in flowing garments, velvet capes, blousy trousers, turbans, medieval sleeves and admired “Gwenevere” and “Ophelia”.

The Romantic notion was one of utter hopelessness, disillusionment, melancholy, and dishevelment. They wore a lot of black, and wanted to appear very pale. It was popular to sip arsenic and vinegar, and suck on lead to promote pallid skin-- and women put drops of Bella Donna in their eyes so they would appear vacant and shiny. They wanted to appear pale, fragile, and delicate.

Poets, writers, and artists at this time were often under the influence of morphine and cocaine. Much of the dark “Gothic” literature we still study was born out of this movement. This group would inspire the work of the “Brotherhood of the Pre-Raphaelites”, who will become influential in the next period.
INFLUENTIAL PEOPLE

France
- Louis XVIII
- Charles X
- Louis Phillippe “The Citizen King”

England
- George III – “sparse, frugal and plain” Had a mental illness that caused him to give up the throne in the “Regency Act” of 1811.
- George IV — Prince Regent aka “Prinny”, was officially ruler as “Regent”, but the Prime Minister really ran things. He became King when his father died in 1820. (reign 1820-1830) “bloated self-indulgence”, dissolute lifestyle”, “Georgie-Porgie”

- VICTORIA begins 63 yr. reign in 1837 (at age 18!)
- Benjamin Disraeli

America
- Madison * Adams
- Monroe * Jackson
Reign 1837-1901
63 years, 9 months

4 Fashion Periods

Romantic

Crinoline

Bustle

Fin de Siècle
1837-1901
Took the throne at age 18

1952-Present
Took the throne at 25
66 years
Sept 9 2015
Queen Elizabeth II becomes longest-reigning
UK monarch
BBC.com
EVENTS

**England**

- 1811-1820 — Regency Period
- 1833 — abolition of slavery in British Empire

**America**

- 1823 — The Monroe Doctrine (proclaimed that European powers would no longer colonize or interfere with the affairs of the newly independent nations of the Americas, and that The United States planned to stay neutral in wars between European powers and their colonies)
Most Representative Statement of Period

• Respectability valued as highly as money.

• “A fat bank statement might obscure a faulty pedigree.”

• Industrial Revolution facilitated the rise of the middle class, similarly to the rise of guilds in the Gothic era.
DISCOVERIES & INVENTIONS

- 1816—Kaleidoscope and Stethoscope
- 1817—Erie Canal construction begins
- 1817—Selenium and lithium discovered
- 1823—Charles Macintosh invents waterproof fabric
- 1827—Nicephore takes first photograph
- 1827—Sulfur friction matches
- 1827—Ohm’s Law (electrical currents)
- 1829—Smithsonian Estate established
- 1829—First patent for a typewriter
- 1830—First built sewing machine—Thimmonier was run out of Paris, his machine vandalized—at the time—an experienced tailor could stitch 30 stitches per min by hand, and this new machine could do 200 stitches per minute!!!
- 1831—London Bridge opened
- 1836—Remember the Alamo!
- 1838—“Trail of Tears”—Native Americans forced to move west
- 1839—Daguerreotypes
- 1839—Charles Goodyear—makes possible the vulcanization of rubber
- 1839—The Ozone discovered
- 1839—First baseball game (Cooperstown, NY)
Earliest surviving photograph, 1826 or 27
Nicéphore Niepce
****several DAYS of exposure required
Earliest surviving photograph OF A HUMAN
1838, Daguerre
Robert Cornelius, self-portrait, Oct or Nov 1839. Quarter-plate Daguerreotype
On the back is written:
“the first light picture ever taken”

1839 or 40, made by John William Draper
Of his sister Dorothy Catherine Draper
Visual Style

Architecture
  – Gothic Revival

Artists
France
  – Delacroix
  – Debucourt

England
  – Turner

America
  – John James Audubon
Romanticism

Art
Delacroix
Gericault
JMW Turner
Wm Henry Hunt

Music
Chopin
Franz List
Tchaikovsky
Wagner

Literature
Edgar Allan Poe
Jane Austen
William Blake
Robert Burns
Lord Byron
RW Emerson
Mary Shelley (Frankenstein)
Percy Shelley
Wm Wordsworth
John Keats
Lincoln’s Inn, London
1843
Royal Pavilion at Brighton
This seaside palace was built from 1787 to 1815, at which time construction was started on the domes and minarets, which was completed to its current appearance in 1822.
DATE to NOTE!!

In the Theatre

- ***1823—King John—

First “historically accurate” costumes!!!!!

Designed by James Robinson Planche
Theatre Royal, Covent Garden,
This present MONDAY, 24th NOVEMBER, 1823,
will be Produced Shakespear's Tragedy of

KING JOHN

With an Attention to Costume
as it is re-staged in the English Stage. This Actor shall appear in the Person
HABIT OF THE PERIOD:

In the various Ages and Customs being correctly fromude, both the Actors, such as
Monumental Effigies, Seals, illuminated MSS., &c.

Mr. Sturley, Mr. Paul, Mr. C. Parks, Mr. Barnard, Mr. Heath, Mr. Marsden, Mr. Connors, Mr. Bennett, Mr. C. Banks, Robert Parkinson, Mr. Johnson, Mr. Levy, James Gurney, Mr. Austin, Kenyon, Mr. Norris, Philip, King of France, Mr. Egerton, Lewis, the Younger, Mr. Abbott, Prince Arthur, Master Doll, (first appearance on the stage), Archdeacon of Lincoln, Mr. Andrews, Cardinal Pole, Mr. Chapman, Chadwick, Mr. Baker, French Herald, Mr. Henry, Citizen of Angers, Mrs. Atkins, Callet, &c.

Queen Eleanor, Mrs. Vining, The Lady Constable by Mrs. Hartley, Blanchard, of Cudby, Mrs. Foot, Lady Fane, Mrs. Pearce.

Authorities for the Costume:

KING JOHN: Effigy, in Worcester Cathedral, and His Great Seal.
QUEEN ELISABETH, Effigy, in the Abbey of Westminster.
EPTITY of the Earl of Salisbury, in Salisbury Cathedral.
EFFIGY of the Earl of Pembroke, in the Temple Church, London.
KING John's Silver Cup, in the possession of the Corporation of King's Lynn, Norfolk.
ILLUMINATED MSS. in the British Museum, Bodleian and British College Library, and the Library of Cadmus, Methuen, Sandford, Street, Gough, Stack, Steeple, &c.

The Plays will, as usual, be given in English.

The General Conflagration

Mr. Sinclair.

The Grand Display of Cavalry, with the Grand Display of Cavalry.

TIMOUR, THE TARTAR,

TIMOUR, THE TARTAR,

The Spanish Tyrant, and Despotism of

The NARRATIVE, &c. and Despotism of

The Bohemian Tyrant, and Despotism of

The Pretender, and Despotism of

The Grand Display of Cavalry, with the Grand Display of Cavalry.

With the Grand Display of Cavalry, by a brilliant and imposing spectacle, and will be an event Mr. Young

Cortez, or, The Conquest of Mexico, will only be acted on Wednesday, in which

Macolin's Comedy of The Man of the World, will be acted on next week, in which

A NEW TRAGEDY,

A NEW PETIT-COMEDY, (with Music), are in rehearsal, and will speedily be produced.
DRESS EXTREMISTS

Dandies:

George Bryan “Beau Brummell”: one of the most influential men in the history of clothing. (For his WEARING of clothing)

• 1. Father of Tailoring: Tailored garments: custom shaped to the individual. (“you might almost say the body thought”).

• 2. Propounded Cleanliness: you should wash your body every single day, and wear clean clothes daily

• 3. It is a matter of good taste: Less is better. “Immaculate understatement”, “Conspicuously inconspicuous”. “Simplified and Modernized Men’s Dress”

George Bryan Brummell (1778 - 1840), better known as Beau Brummell, was an arbiter of fashion in Regency England and a friend of the Prince Regent. He led the trend for men to wear understated, but beautifully cut clothes, adorned with elaborately tied neckwear. He claimed to take five hours to dress, and recommended that boots be polished with champagne. His style of dress came to be known as dandyism. A falling out with the Prince of Wales led to Brummell's downfall; his famous remark "Alvanley, who's your fat friend?" (referring to the Prince - who had just snubbed him) probably didn't help. Brummell fled England in 1816 as the result of gambling debts. His friends arranged for him to become British consul at Caen in France, but unfortunately the post was abolished. He died penniless and insane in Caen in 1840, never knowing that he would be remembered as one of the greatest fashion influences. His name is used today for things like clothing companies, clothing styles, musical groups, magazines, etc. He said of himself: “I have no talents other than to dress; my genius is in the wearing of clothes”. from Wikipedia
THE Romantics:

Stemmed from an **artistic, literary and intellectual movement** that originated in the second half of the 18th century in Europe, and gained strength in **reaction to the Industrial Revolution** which embodied (amongst other things) the arts, literature, and music.

The movement **validated strong emotion as an authentic source of aesthetic experience**, placing new emphasis on emotions such as trepidation, horror, terror and awe.

Revived **Medievalism** in an attempt to escape population growth, urban sprawl and industrialism.

The properties of **Lord Byron**—gifted but perhaps misunderstood loner who creatively followed the dictates of inspiration rather than the standard ways of contemporary society—were prized.

**Valued intuition and emotion over rationalism**

paraphrased from Wikipedia…

**CLOTHING MANIFESTATION:** Exotic styles, more casual and artistic which were influenced by Medieval art and exotic locations.
“Beau” Brummell
in a miniature engraved portrait
(“My genius is in the wearing of clothes”)

Lord Byron
(“Mad, bad and dangerous”)
Beau Brummell
Watercolour by Richard Dighton
1805

Byron in Arnaout Dress
Thomas Phillips
1835
National Portrait Gallery, London
First person famous for being famous

First metrosexual 200 years before
The term was introduced

Was actually the name of a men’s dressing table

Gillette ad 1917
Historic Recreation of Brummel
Historical Figures of England Gallery

From “This Charming Man”, Hugh Bonneville as George IV, “Before” and “After” his “transformation “ at the hand of Brummell
Jermyn Street London, erected 2005
Lord Byron
Colored engraving, c. 1850

Lord Byron
By Theodore Gericault

Byron in Albanian Dress
Thomas Phillips
1835

National Portrait Gallery, London
Gabriel Byrne as Byron, 1986

Hugh Grant as Byron, 1988

Jonny Lee Miller as Byron, 2005

Richard Chamberlain as Byron, 1972

Hugh Grant as Byron, 1988
Regency dandies stepping out
Well Known Bond Street Loungers, c. 1820
"Waist and Extravagance", a satire of the fashions of ca. 1830 by W. Heath.
French Fashion Plate from 'Petit Courier' 'Men's Hunting Costume', 1833. Metropolitan Museum, NYC.

A young dandy exhibiting the excesses of the cravat craze (1819).

Dorner, Jane. *Fashion*. P.85
Lacing a Dandy
Thomas Tegg, 1819
WHAT IS TAILORING?

MODERN DEFINITION: When we say something is “tailored” today, we generally mean that it is a more classic cut, without frills, more corresponding to traditional masculine style rather than feminine. It can also refer to the process of custom-fitting or altering something, and the person performing this technique is called a Tailor.

ORIGINAL DEFINITION: The term dates from the 13th century and by the late 18th century referred to “a set of specific hand and machine sewing and pressing techniques that are unique to the construction of traditional jackets”. (wiki). Truly tailored garments appear 3-diminsional even when not on a body because they are meticulously shaped to a specific person.
Here's What the Tailoring of the Future Looks Like

esquire.com

ON HOW CLOSELY TECHNI-COLE RESEMBLES A TRADITIONAL SUIT:
NOTCHED COLLARS / LAPELS
M-NOTCHED COLLARS
SHAWL COLLAR
Boehn
Journal des Dames, May 1823

Men’s Clothing, 1834
victoriana.com

Men’s Fashion Plate, 1826
University of Washington Library Digital Collections
CLOTHING TYPES

Men

- Very formal style for this period. A lot of black and conservative colors were common. Tailoring was a way to distinguish quality in construction.

- The main piece for men was the **FROCK COAT**. It is unique in this period because of the puffed sleeve and very nipped in waist with a bell shaped skirt. The “swollen” chest area from the last period was carried over, as was the practice that some men wore a waist-cincher to achieve the small-waisted silhouette. To enhance the rounded chest, the **SHAWL COLLAR** was popular, which was rounded from the collar into the lapel without any sort of notch or break, making it very 3-dimensional.

- Vests were common, and pants were unique in that they were quite full at the top and quite fitted at the bottom-- and often short in the hem to reveal the stockinged ankle area and flat slipper pumps. These pants could also have a stirrup to hold them down and under the shoe. In the 1830’s, the **“BUTTON-FLY” PANT** is introduced (deemed “fornication pants” by Brigham Young)
Men-Other

HAIR
   A swept forward longish hairstyle continued to be popular

HATS
   Top hat; bowler or derby hat.

SHOES
   Flat slipper-like shoes were worn by men as well as some riding-type boots.

OUTER
   Great-coats and Capes with multiple cape-let layers on the top, with collars

OTHER:
   Cravats: long scarf-like tie that wrapped around the neck (often numerous times) that ultimately tied in some configuration in the front.
The Respectables:

Dressed to reflect or aspire to a reputable place in society and the workplace. Clothing to conformity rather than anything outside the expected or accepted.

CLOTHING MANIFESTATION: Safe, dark, conservative.
Grey Overcoat with Cape and Hip Pockets
Journal of Ladies and Modes 1828
Costumes of Paris, 2655

Elegant men suit, France 1826
Fashion silhouette of 1837
Modes de Paris Journal des Tailleurs
Sporty Parisian dandies of the 1830s

Portrait of Antoine Julien Meffre-Rouzan
Eugene Francois Marie-Joseph Devéria
1833
Wikipedia
1820s Double-breasted dress coat, Waistcoat and ‘cossack’ trousers
Victoria and Albert Museum
no. T. 197-1914

Men’s Fashion Plate 1830

Men’s Clothing 1847
Blue tail coat and light trousers constitute the new uniform of the English middle-class revolution. 1804

Men’s Coats

The changing frock coat, Journal des dames et des modes, the demihalille look of 1807 and drop tails and pique waistcoat from 1811.

Men’s Coats
Tails, redingote: examples of the eighteenth century frock coat’s elegance for day wear.
1836, 1838
Men’s Coats

Cutaway shortened tail coat typical of the first quarter of the nineteenth century.
1816
Men’s Coats
Fashion Plate
Les Modes Parisiennes
1828
Portrait of the Artist
Prince G. G. Gagarin. 1829.

The Russian Museum, St-Petersburg, Russia.

Count György Károlyi
Johann Ender
1830

Hungarian Academy of Sciences, Budapest
Man’s and Boy’s Suit Suit

Petit Courrier des Dames
Vol. 14 no. 39 (25 May 1828). Plate #557

Engraving by Richard Dighton (1819)

Dorner, Jane. Fashion. P.85
Different cravat knots
(from left to right: ball, a la Darlincourt, sentimental, a l’ Oriental, a la Bergani, a l’ Americaine) c. 1831.

de Noblet, Jocelyn. Industrial Design. P.93

All bottom illustrations from H. Le Blanc's The Art of Tying the Cravat.
Hand coloured engraving of English menswear
William Wolfe Alais, 1829
Louis-Auguste Schwiter
by Eugene Delacroix
1826-27
National Gallery
London

Felix Mendelssohn, 1829
By James Warren Childe
Portrait of K. I. Albrekht
Orest Kiprensky
1827

The Russian Museum, St. Petersburg, Russia.

Portrait of A. F. Shishmarev
Orest Kiprensky
1827

The Tretyakov Gallery. Moscow, Russia
Count István Széchenyi
Johann Ender
1818
Hungarian Academy of Sciences, Budapest

Leconte de Lisle
By Jean-Francois Millet, c. 1840
National Gallery of Art, Washington, U.S.
Rudolf von Arthaber with his Children
Friedrich von Amerling
Österreichische Galerie, Vienna
The Begas Family
Carl-the Elder-Begas
1821
Wallraf-Richartz Museum, Cologne
Portrait of Frederik Sødring
Carl--the Elder--Begas
1832

Hirschsprungske Samling, Copenhagen

Portrait of I. A. Beck
Karl Brulloff
1839

The A. N.
Radishev Museum of Arts, Saratov, Russia
Self-Portrait
Eugene Delacroix
1825

Self-Portrait
Eugene Delacroix
1825
Dandyism in the romantic period
A Ballroom in 1834
W. Heinemann, London, 1898
“Bright Star”, 2009
Abbie Cornish and Ben Whishaw (as John Keats)
CLOTHING TYPES

Women

• The Romantic waist begins to lower form the high Empire one, but it takes the period to get all the way back down to the “natural” waist, so many gowns from this period appear to be “slightly higher than true waist.
• The neckline is a bow back to the Cavalier period and is very wide and off the shoulder (high-necked for daytime, low-necked for nighttime, but with the consistent silhouette).
• The columnar skirt from the past period gives way to an extreme bell shape for this period enhanced by the fact that it was also slightly shorter revealing the slipper-like shoes underneath. These were held out by multiple petticoats, and the hem was often padded to further reinforce the bell-shape. (This paralleled the shape of the “Romanic tutu” in ballet).
• Probably the most unique feature in this silhouette is the sleeve shape. These extreme puffs were very horizontal, and known as GIGOT and BERET sleeves. Fashion magazines and cartoonists of the day enjoyed representing these extreme sleeves as having the ability to enable women to fly!
• One further thing to note-- with the advent of the sewing machine at this time, the gowns were typically “self-embellished”. This means that instead of added trims, they were “decorated” with decorative pieces made from the same fabric as the gown—something that would not have been practical when all sewing was done by hand, but possible with the increased speed provided by the machine. (invented in 1830, but not patented until 1849)
Women-Other

Hair
Tall bun in back and top and ringlets on the side. They loved big mantilla-style combs.

HATS
The BONNET continues to be popular, with the brim still sticking up high like Empire, but more rounded on the sides (follows the hair silhouette) SHOES: They favored little ballet-like slippers (ESCARPIN) with “toe-shoe” type lacing up the ankle area.

OUTER Little short cape-lets were popular.

OTHER
CORSET
The corsets’ main function at this time was to cinch in the waist.

PETTICOATS
Multiple bell-shaped petticoats enabled the skirt to retain the desired silhouette.
Silk Day Dress, 1820
Kyoto Costume Institute

Robe de Soir
Evening Dress, 1826

Day Dress 1838
Kyoto Costume Institute
Extant Stays and petticoat, c. 1830s

MMA
Marie Taglioni
As
“La Sylphide”
1832

“The Romantic Tutu” shape heavily influenced women’s fashion silhouette.
Day Dresses 1835-37
Kyoto Costume Institute

Day Dresses 1838 and 1835
MMA
Examples of Self-Embellishment

1826 – England
The Kyoto Costume Institute

1822 – England
The Kyoto Costume Institute

Examples of “Self-Embellishment”
Evening Dress, Fashion Plate 1833
After a drawing by E.T. Parris
Victoria and Albert Museum

Dress, c. 1828; Bonnet, c. 1830
Victoria and Albert Museum
BERET SLEEVES
This Redrawing is of an extant garment in Britain for a book on period patterning where the author—Janet Arnold—studied the garments in detail and then developed scale patterns for them. To the right is the pattern shaped for the "Beret Sleeve" that shows that the slit is where the arm fits through, and the section between the hashmarks is what is stitched to the underarm of the gown, and the gathered part is stitched into the shoulder. This configuration allows the extreme sleeve fullness to stick out to the sides of the arm horizontally.

This sleeve underproper was done by a period reproduction stitcher I found on the internet. The muslin pattern above shows her pattern shape and size.
Fashion Plate from 'World of Fashion', May 1829, Morning and Evening Dresses.
Hand-colored engraving.
Tozer

Movie still:
The Young Victoria
From Patterns of Fashion”
By Janet Arnold
Shows the re-drawn sleeve from an extant garment

At the right— the Flat Pattern shape of a Gigot sleeve
Gigot means “Leg of lamb” in French,
Day dress, circa 1832-1834.
Pale coffee silk taffeta dress with matching pélerine cape. Soutache trim of the same fabric.
Kent State University Museum

Day dress, circa 1836.
White printed cotton day dress with red floral sprays.
Kent State University Museum
From A series of early hand-coloured fashion plates for fashions in 1830, 1831 and 1832 by William Wolfe Alais who exhibited at the Royal Academy in 1829 and 1833.
From A series of early hand-coloured fashion plates for fashions in 1830, 1831 and 1832 by William Wolfe Alais who exhibited at the Royal Academy in 1829 and 1833.
This hand coloured engraving is from a William IVth fashion periodical called La Belle Assemblée. Fashion-era.com
This hand coloured engraving is from a William IVth fashion periodical called La Belle Assemblée. 1831
Fashion-era.com
Woman Sewing by William Henry Hunt, watercolour, circa 1830. Manchester City Art Gallery.

Portrait of Archduchess Sophie Joseph Stieler 1832
Adelaide d’Orleans, sister of Louis-Phillipe
Auguste de Creuse, 1838
Wikipedia

Madame Charmois
Jean-Baptiste-Camille Corot, 1837
Queen Victoria
Thomas Sully 1838

Wallace Collection, London

Portrait of the Writer I. N. Kozhina.
Vasily Tropinin. 1836

The Art Museum of Belarus, Minsk, Belarus
Amanda Seyfried
Les Mis Photo shoot for Vogue
Annie Leibovitz
Portrait of Grand Duchess Elena Pavlovna and Her Daughter Maria Karl Brulloff, 1830
The Russian Museum, St-Petersburg, Russia.

At the Mirror,
Georg Friedrich Kersting, 1827
Kunsthalle, Kiel
Princess Victoria and Dash

1833
by George Hayter

Self-portrait, 1835

Movie Still:
The Young Victoria
Portrait of Colette Versavel, Wife of Isaac J. de Meyer
Georg Friedrich Kersting 1822

Museum voor Schone Kunsten, Ghent

Claremont Fashion Plates
Archery Dresses, Autumn 1831
Afternoon and evening dresses, 1827
La Belle assemblee, July 1827
University of Washington Libraries
Portrait of Madame Récamier
Georg Friedrich Kersting
Galeria, Zagreb

Portrait of Fanny Gail
Heinrich Maria von Hess
1820-21
Private collection
Minna
Portrait of Wilhelmina Planer
1835
Alexander von Otterstedt
Original in Richard-Wagner-Stiftung, Bayreuth
Bath of the Nymphs, detail
Francisco Hayez
1831

Wikipedia
Portrait of the Princess N. S. Golitzina
Alexander Brulloff, 1822
The Pushkin Museum of Fine Arts, Moscow, Russia

Self-Portrait with Family. Detail.
1830
The Russian Museum, St. Petersburg, Russia.
Alexander Brulloff. Portrait of a Young Lady.  
Late 1820s or early 1830s

The Hermitage, St. Petersburg, Russia


The Tretyakov Gallery, Moscow, Russia.

Detail: Fashion Plate  
Evening Dress, Ball Dress  
La Belle Assemblee, March 1828  
Victoria and Albert Museum
Nanette Heine, née Kaula
STIELER, Karl Joseph, 1829
Schloss Nymphenburg, Munich

Mademoiselle Mars
David d'Angers, 1825
Private collection
Portrait of Princess Ye. P. Saltykova. Karl Brulloff, 1833-1835

The Russian Museum, St. Petersburg

7 am (1830s Riding Habit)
Hours of the Parisian, 1840
Maria Angelica Richter von Binnenthal
Johann Peter Krafft, 1814-15

Private collection
Portrait of Marie J. Lafont-Porcher
François-Joseph Kinsoen, c. 1835
Groeninge Museum, Bruges

Portrait of O. A. Ryumina
Orest Kiprensky, 1826
The Russian Museum, St. Petersburg, Russia
Presumed Portrait of Miss Kinsoen.
François-Joseph Kinsoen

Groeninge Museum, Bruges

Portrait of N. N. Pushkina, nee Goncharova
Alexander Brulloff, 1831

The Pushkin Museum in Moscow
El Enlace de Los Peinetones
C.H. Bacle, c. 1834
A Correct View of the New Machine
For Winding up the Ladies’, c. 1830

La Mode 1831
Boehn
Wiener Zeitschrift, Vienna, 1834
Max von Boeing’s Moce and Manners of the 19th Century

La Mode, Paris, 1831
Max von Boeing’s Moce and Manners of the 19th Century
Marchande de Corsets
Charles Philipon, 1830
Jewelry
Necklace and earrings with cannetille and graini detailing in the gold, c. 1825.

Phillips, Clare. Jewelry: From Antiquity to the Present
Three-colored gold bracelet set with turquoises, rubies and diamonds, c. 1825
Armstrong, Nancy. *Victorian Jewelry.*
Necklace, earrings, bracelet, brooch and belt buckle in gold, emeralds and diamonds c. 1835

Armstrong, Nancy. Victorian Jewelry
Portrait ring with initials, Austrian or German about 1820.

Chadour, Anna Beatriz.

Rings: The Alice and Louis Koch Collection, Forty Centuries seen by Four Generations; Volume II
Envelope ring hides a declaration of friendship (Amitié), French, 1830-1840. Chadour, Anna Beatriz. Rings: The Alice and Louis Koch Collection Forty Centuries seen by Four Generations; Volume II