Course Description and Objectives:
Held in Florence, this course focuses on the relationship between Italian Fashion and the richness of its ancient cultural heritage. We will explore several aspects of how fashion connects to identity, and, in particular, to the Italian one. History is an active and abiding presence in the creation of contemporary life and fashion. The course objective is to familiarize students with those aspects of the cultural past that still shape the present way to express an Italian identity in fashion.

The important cultural past was an essential element in the evolution of the Italian Fashion Style, and the roots of Italian creativity go back in time to the experimentalism of the Italian Humanist movement and the economic strength of the Rinascimento. This course will explore a visual and thematic history of Italian fashion from the Court of Cosimo I of the Medici family to the present, with particular emphasis on silhouettes, fabrics, garment details, construction, accessories and meanings of cultural change concerning clothing in Italian society and in different periods. Relationships and reciprocal influences of subcultures, genders, and the role of mass communication will be examined within the international context.

The aim of the course is to give the students inspirational sources and a correct vocabulary and methodology on fashion research from the histories of art, costume and ideas, utilizing research from libraries, museums, the internet, and other sources. The student will be encouraged to express his/her interests and observations of the main characteristics of each historical period. On-site visits are a very important part of this course.

Summary of topics

The following is a list of topics that will be covered:

1. Identity and Fashions: why people dress and how this affects costume and fashion change; symbolism and evolution of clothing.
2. The Middle Ages and the Renaissance: the evolution of the Italian society, the importance of local textile production and commerce, the birth of banks and the middle-class, and fashion as a way of expressing status.
3. The role of the Italian Courts, in particular the one of Tuscany, in the evolution of the use of art and fashion as a political and economic tool.
4. The dresses of Eleonora de Toledo and Cosimo I: an important study on archaeological findings, textile restoration, archive research, and body’s structure & under structures.
6. Traditional folk costume as part of the expression of local styles both in its historical evolution (18-19th century) and in its influence on current Italian designers (Dolce & Gabbana, Antonio Marras).

7. The birth of Italy: fashions and cultures around 1830-1890, the importance of the historical revival of a more prestigious Italian past (Dante, the great Artists, the recreation of the great events, such like the Battle of Legnano or the Florentine Calcio Storico).

8. Parisian and French fashion between the 18th and 19th century as a cultural frame and reference point for the birth of Italian fashion.


10. Between the Wars: the avant-garde and the beginning of Italian fashion.

11. 1951 and the birth of the Italian Style: the “made in Italy”, the importance of the textile districts (Como, Prato, etc.)

12. The great Italian fashion protagonists: designers and brands.

**Visits:**
Below is a list of possible museums we may visit together depending on open hours and our class meeting time. Individual visits to some of the museums below may be part of your assignments as well.

- The Anthropologic Museum, via del Proconsolo, Florence
- The Argenti Museum, Pitti Palace, Florence
- The Capucci Foundation, Villa Bardini, Florence
- The Cerratelli Foundation, Pisa
- The Costume Gallery, Pitti Palace, Florence
- The Ferragamo Museum, Florence
- The Gucci Museum, Florence
- The Hortense Acton Mitchell private closet, Villa La Pietra, Florence
- The Modern Art Gallery, Pitti Palace, Florence
- The Palazzo Vecchio and Eleonora de Medici’s “appointment with history”, Florence
- The Stibbert Museum, Florence
- The Textile Museum, Prato
- The Uffizi, Florence

**Breakdown of Grade:**
Final grades will be determined as follows:

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Attendance and Class Participation</td>
<td>10%</td>
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<tr>
<td>Weekly Reading Assignment (1)</td>
<td>10%</td>
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<tr>
<td>Assignment 2 (on site visit)</td>
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<tr>
<td>Fashion Blog (group assignment, 3)</td>
<td>10%</td>
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<tr>
<td>Paper</td>
<td>20%</td>
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<td>Midterm</td>
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<td>Final Exam</td>
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**Required Text:**
The text book will be a course pack with fashion sources and references, readings and information for assignments and exams. You will find the master copy on reserve at the NYU Villa Ulivi Library. Other sources and readings assignment will be available online or on Blackboard.
Suggested readings:

**Monographs on Italian Fashion:**
Bauzano G., *Capucci, Timeless Creativity*, Skira, 2001
Paulicelli E., *Fashion under Fascism: Beyond the Black Shirt*, Berg 2004
Walter Albini, *the Style in Fashion*, Zanfi, Modena 1988
- *Armani (Design Monographs)*, 2000
- *Versace*, 2001

**Primary Sources:**
Castiglione B., *The Courtier*, on line google books, ed. 1724
Machiavelli N., *The Prince*, Plain Label Books, on line google books
Vecellio’s *Renaissance Costume Book*, Dover Publ. 1977

**General Sources:**
Armour & men dress for war: Men-at-Arms series, London, Osprey, 1979
Barnard M., *Fashion as communication*, Routledge 2002
Boucher F. *20.000 Years of Fashion*, H.N. Abrams, 1987
Cloth and Human Experience, Smithsonian Institution Press, 1991
Collier Frick C., *Dressing Renaissance Florence*, JHU Press 2005
Davis F., *Fashion, Culture and Identity*, University of Chicago Press, 1994
*L’abito per il corpo, il corpo per l’abito*, catalogue, M. Stibbert, 1998 (english version)
Laver J., *Costume and Fashion*, Thames and Hudson, 1995;
O’Hara Callan G., Glover C., *Dictionary of Fashion and Fashion designers*, Thames and Hudson 2008
Polhemus T., *Street style*, 1995
Survey of Historic Costume - 3rd Edition - Tortora and Eubank, Fairchild
*The Age of Napoleon, costume from Revolution to Empire: 1789-1815*, catalogue, New York, 1989
Waugh N., “*Well-Cut through the body*”: Fitted Clothing in Twelfth-Century Europe”, in DRESS, n.26, 1999, pp.3-16

Suggested links:
http://www.metmuseum.org/toah/hd/eudr/hd_eudr.htm
http://harpersbazaar.victorian-ebooks.com
http://www.uvm.edu/~hag/godey/godeytitle.html
http://mfah.org
http://www2.ctahr.hawaii.edu/costume/
http://www.tfc.unt.edu/
http://www.museumofcostume.co.uk/

Readings and Amici Cards
Readings are assigned on the syllabus under the week for which they are due. In other words, the assignments must be done in advance of the lecture for which they are assigned. All students at NYU in Florence receive museum cards. These cards are invaluable resources both in and outside the classroom. You are required to bring your museum cards with you to all site visits, regardless of whether or not the sites are among those for which the cards provide free access.
You are also required to go on your own to the Uffizi, the Modern Art Gallery (Pitti Palace), The Argenti Museum (Pitti Palace) to see any works which appear in your readings that are a part of those collections. This is to be done in advance of the lecture for which that reading is assigned.

Graded Work: Assignments, Papers, Presentations, Projects, and Exams

During the course students will be required to take two exams (midterm and final exam), to do a weekly reading (individual assignment 1), to visit one of the suggested museums or places (individual assignment 2), to build up a Fashion Blog together with a group of colleagues (group assignment 3), and to write a term paper.

1. Individual assignment 1, consists of a weekly reading from the course pack. Every week a different student will report to the class a brief summary of the reading and provide the professor with a ½ page handout. Each student will present one time during the semester. This assignment will count as 10% of the final grade.

2. Individual assignment 2, each student during the semester is required to visit selected museums as personal assignment 2. This will count a 10% of the final grade. The result and impressions of the visit has to be posted on the Fashion Blog (see nr. 5).

3. Paper – The term paper is a research paper that should be well-organized and in defense of a thesis statement. It must be completed independently and must include citations for all sources used, whether these are assigned readings from the course or sources you find on your own. Failure to properly cite your sources constitutes plagiarism (see below). If you are uncertain as to how to properly cite your sources, please do not hesitate to see me during office hours or to contact me via email.

Your term paper must be on an aspect of one of the following topics:

A – Fashion as a “social” tool.
B – Fashion as “art” opposed to fashion as “craftsmanship”.
C – Italian fashion and its roots in the mercantile society of the Renaissance: status symbols, luxury, expression of power and wealth, and examples of refined artistic taste for beauty and aesthetic.
D – The relationships between Italy and its international counterparts: France and America (similarities and differences).
E – Dress collections as expression of taste and culture in 19th century Florence.
F – In-depth research on the life and style of an important Italian fashion designer and/or brand/label to be chosen together with the professor.

You must choose your term paper topic by the week before the midterm. For the class prior to the midterm you are required to submit a term paper proposal, including your proposed title and/or thesis statement and an annotated bibliography. For the annotated bibliography, you are required to locate at least three sources relevant to your proposed term paper topic other than the assigned readings on this syllabus (although assigned readings may, of course, be used for the final paper). Your sources may be found among the sources listed on this syllabus, in the Course Pack, or on any other relevant source available in the Ulivi Library, the British Institute Library, the Dutch Institute library, the library of the Center for Renaissance Studies at Palazzo Strozzi,
JSTOR or other database of scholarly articles (i.e., see “articles via databases” on the NYU Libraries site – link in External Links on our Blackboard site). For each source, you are to write a complete bibliographic citation. Under each citation you must write a single paragraph describing the content of the source and why it is relevant to your research topic.

Each student must schedule a meeting with me as soon as possible following submission of the term paper proposal to discuss his or her topic and sources.

Plagiarism: All work executed for this class, including term paper proposals, exams and term papers, must be completed independently. PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM AND WILL RESULT UNCONDITIONALLY IN A FAILING GRADE FOR THE COURSE. To “plagiarize” is defined by the Oxford English Dictionary as:

Take and use as one’s (the thoughts, writings, inventions, etc., of another person); copy (literary works, ideas, etc.) improperly or without acknowledgment.; pass off the thoughts, work, etc. of (another person) as one’s own. (Lesley Brown, ed. The New Shorter Oxford English Dictionary, 2 vols (Oxford: 1993), 2:2231)

You must cite all sources for your work, not just books and articles but also internet and non-traditional media sources. This is especially important in your term paper, which, as a research paper, is meant to be a demonstration of your ability to locate, assemble, analyze and employ sources. Your proper citation of these sources is fundamental for the proper completion of the paper. If you have any doubts or questions about what constitutes plagiarism, please do not hesitate to ask me in class, in office hours or via e-mail.

Submitting your work: Hard copy submission of your assignments is welcome, although you may submit assignments electronically (e.g., as attachments in Word to e-mail; for all other formats, please see me to confirm their acceptability before submission). If you submit assignments electronically, you must do so BEFORE 9:00 pm OF THE DAY PRIOR TO THE DUE DATE INDICATED ON THE SYLLABUS. Electronic submission received after 9:00pm will be considered late. Late submission of either electronic or hard copy assignment will result in a lower grade or evaluation of them. It will count a 20% of the final grade.

4. **Midterm-exam and Final exam**

The midterm and the final exams are comprised of image identifications, open answer questions, an essay question and multiple choice questions. The images for identification and comparison will be chosen from among those shown during lecture, seen in your readings or works seen on site: all images seen in the exams will have appeared in at least one of these places. For each image you will be required to identify the period or the date (at least the decade if in the 20th century), the author (name of the designer, the atelier or the brand), or the style, the name of the work, its material or materials, its present or original location. For the essay portion of the exam you will have a choice of three topics. These are generally broadly construed to allow you to address the larger themes discussed in class and particularly to demonstrate your knowledge of the reading. You are expected to cite relevant assigned reading in your response to the topic
that you choose. An exam essay question response that does not cite any of the assigned reading will not receive full credit. In this context, it is sufficient to cite the name of the author to whom you are referring. The final exam will have the same format.

Both the midterm and the final are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please see Lisa Cesarani or Jennifer Dronsfield in the Academic Support Office immediately to insure that we can make proper arrangements for testing.

Each of them will count as 20% of the final grade. The midterm is scheduled for MARCH 6th and the final exam is scheduled for MAY 8th.

and for NO reason the date and time of the scheduled exam can be changed.

There are no make up quizzes or make up exams (except extreme circumstances).

5. Group assignment, 3 – Fashion Blog

At the beginning of the course, the class will be divided in groups of 4-5 students maximum. Each group will have to build up a Fashion Blog related to the class where, each week, you will post comments, report any visits done and material studied.

The blog link will be shared with the professor and with the other groups. The professor will look at each blog during the semester, and systematically before the midterm and the final. On each blog, the students are expected to post:

- Comments about the weekly readings and class discussions;
- List of researched websites to share with colleagues;
- Images found on line, related with the topic of each lesson;
- Short comments and/or research on the museum visits;
- Photos taken around the city and during school field trips connected with contemporary fashions and street styles
- Inspirations and moods

It will count a 10% of the final grade.

Blackboard:

There is a Blackboard site for this course. In order to access Blackboard, you must have an NYU net ID. All non-NYU students are automatically assigned an NYU net ID when they enroll in the program. In order to activate your net ID, please log on to home.nyu.edu (note: there is no “www” in this site address) and follow the instructions to create a password. Once you have a valid net ID and password, you can enter the course’s Blackboard site by logging onto home.nyu.edu; then, from your NYUHome homepage, click on the tab marked “academics” to locate the appropriate hyperlink under “Classes”. Updates and announcements will be posted regularly on the Blackboard site so please check it often. You will also find links to some of our assigned readings, to websites and may other useful resources on the Blackboard site. If you are having any difficulty activating your net ID or using Blackboard for this course, please let me know in person or via e-mail. Our Blackboard site is a work in progress; recommendations for it are much appreciated.

Office Hours : By appointment, to be requested after class or via e-mail.

Class Participation:

Attendance, both in class and on visits, and class participation are mandatory. Speaking up in class is highly encouraged and welcomed. Please feel free to ask questions and clarify concepts. Note-taking is mandatory. A critical approach and personal researches are warmly recommended.
It is also expected that you actively listen to your classmates, pay attention, and participate in the class by reading assignments, doing homework and contributing to the overall class environment. Everyone will be expected to come to class prepared to discuss all the assignments. Readings are assigned weekly and must be read in advance of the lecture for which they are assigned. Site visits and field trips are intended primarily as opportunities to examine works and objects in person and for class discussion. The course will be held in English, with some French/Italian/German terminology due to the period examined.

Students are responsible to obtain the information and assignments from any missed lessons. **Attendance is required in class, at all site visits and on field trips.** Please be aware of where we are meeting and how to get there well in advance of our meeting time, since often site visits are reserved in advance and closely timed; therefore, no exceptions will be made for late arrivals. **Absences will affect your final grade for the course. Two unexcused late arrivals at class will be considered the equivalent of one unexcused absence, with the same consequence for your final grade.**

**Class participation is worth 10% of your final grade.**

Students will be evaluated based on their ability to understand and apply the reading material to class discussions. Each student will be expected to provide opinions, feedback and challenge the instructor's and other students’ assumptions, in a respectful manner. A correct, active and responsible participation is highly recommended otherwise the participation grade will be strongly affected. Habitual absence from class and disrupting class (i.e., talking, snoring, text messaging, etc.) will reduce this grade.

No cell phones/blackberries, nor computers allowed on during class.

**Grading Criteria:**

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<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Participation + Attendance</td>
<td>10%</td>
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<tr>
<td>Weekly Reading Assignments (1)</td>
<td>10%</td>
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<tr>
<td>On site assignment (2)</td>
<td>10%</td>
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<tr>
<td>Fashion Blog (3)</td>
<td>10%</td>
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<tr>
<td>Paper</td>
<td>20%</td>
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<tr>
<td>Midterm Exam</td>
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<td>Final Exam</td>
<td>20%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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**Evaluation criteria:**

Each work will be evaluated based on the following criteria:

1. Ability to understand and connect ideas and links related to the history of fashion
2. Comprehension and correct application of the historical methodology of analyzing data and sources on the subject
3. Ability to develop/express creativity and innovation of thought
4. Depth of content
5. Quality of execution. In a written paper/test this refers to quality of written expression; in a visual project this would refer to quality of presentation of your idea in chosen media. For example on the Blog the quality of presentation in terms of organization and layout, in a design board the organization and the professionalism in overall look (clean, no glue marks, well laid out etc), in an oral presentation it would mean organization of presentation, slide
care, preparation and rehearsal. This refers to ability of speakers to understand their “role”,
speak to their audience vs. reading, maintain good eye contact, correct volume and speed of
delivery.

Please feel free to contact me for any further clarification needed in terms of evaluation criteria,
or any other questions you may have regarding the course. Contact me through my website
www.sarapiccolopaci.com or through the class website.

Visits -Trips
The dates of the visits are given with all reserve. The dates, meeting points and times of the visits
will be communicated and confirmed by the professor one week before each visit.
Also if you are taking the same visit with another class all visits for this class are still mandatory,
because different classes are focusing on different objects. If this is your case, you will need to
make up the visit for this class.

- Make sure you know the exact meeting point each week and how to get there; be aware
  that there might be changes in the visit schedule!
- Please don’t be late at the meeting point as the class cannot wait for you to start a visit.
  NOTE: if you are late you will have to pay the entrance, since free entrance is granted to a
  complete group only.
- If absent, please find out what to do and where to meet next lesson: there could be
  assignments.
  A late show will be treated as an absence.

Other policies:
General Format :
Your name, course number, and the date must be indicated on every page of all work turned in.
All submitted written works must be typewritten, 1 and ½ spaced, 1” margins, preferable Times
New Roman, Arial, Tahoma font. The paper should be approximately 6-10 pages. If you hand in a
printed version, please staple, bind or clip your work if multiple pages. No loose pages accepted.

Digital Format:
All projects done in PowerPoint or any other digital formats must be given a digital copy via usb
key. The paper and the written assignment can be sent via email.
You cannot present your project/paper from your laptops as they are not necessarily compatible
with the School digital projector. A copy on CD must be made and presentation will be from the
NYU laptop only. Apple/MAC formats must be duly converted since school laptops run on
Windows XP. Please test your presentation to ensure it is compatible BEFORE presenting to class.
Careful on any embedded music. There is no wireless so you cannot imbed and call up internet
sites in presentations.
Many students have had issues with lack of complete conversion (especially digital images not
showing up) so please TEST first.

Please alert me in advance if you have special circumstances that need to be considered.

Schedule of Lectures
Please note, near each reading assignments you’ll find the position:
C.F. = Course Folder
B.B. = Blackboard
NYOU = NYU online resources
NYUL = NYU Library

**Lesson 1: Tues. Jan. 31** – In class - Introduction to the course; Identity and Fashions: why people dress and how this effects Costume change. Crossing cultures and ideas: why fashion is able to express what is often difficult to express with words.

Reading:

a) RIBEIRO a., *Antiquarian Attitude – some early Studies in the History of Dress*, in “Costume”, nr. 28, 1994, pp.60-70  NYOU, C.F.


**Lesson 2: Tues. Feb.7** – In class - The society of book-keeping – the age of the warrior and the merchant. The birth of modern fashion, between International Gothic and Renaissance style. From the growing importance of the individual in Renaissance society (and his/her body) to the consciousness of the Look (and to the first books on behavior, such like *The Prince*, *the Courtier* and *the Galateo*)

**Personal assignment #2:** 1-Visit the Anthropologic Museum (via del Proconsolo)

Reading:


**Lesson 3: Tues. Feb.14** - In class – The evolution of the Court Style. Fashion as an expression of power at the Courts of Italy and in other Court of Europe (England, France): Eleonora of Toledo, her dresses, the Ducal *Guardaroba* and the Archives;

Reading:


Reading:


c) Lesson 5: Tues. Feb.28 - In class - Florence in the 18th and 19th century; the English Community and the Grand Tour: a step on the path of French and English fashions. Landscapes and the representation of the “Italian folk costumes” in artistic memories.

Reading:

a) PARMAL A.P., “Fashion and the growing importance of the Marchande des Modes in Mid-Eighteenth Century France”, in *Costume*, nr.31, 1997, pp.68-77 NYUO
b) SÈGUY P., “Costume in the Age of Napoleon”, in *The Age of Napoleon*, catalogue, Metropolitan Museum, N.Y. 1989-90, ch.1, C.F.
c) ASHELFORD J., “Perfect Cut & Fit, 1780-1850”, in *The Art of Dress, clothes and society 1500-1914*, the National Trust, Laura Ashley, London 2000, pp.167-210 NYUL

**Lesson 6: Tues. March 6** - In class – Midterm

Review all the readings, the museum visits, the lectures done up until this moment.

**Tuesd. March 13 – No class (Spring Break)**

**Lesson 7: Tuesd. March 20** - On site Visit: Harold Acton Private Closet, visit to the Collection of Villa La Pietra

**Personal assignment #2:** 2-Visit the Argenti Museum (Pal. Pitti)

Reading:


**Lesson 8: Tues. March 27** – In class - The birth of Italy: fashions and cultures around 1830-1890; the importance of the historical revival of a more prestigious Italian past (medieval times,
Renaissance and High Renaissance): the Florentine historic Ball of 1887; Modern Times – 19th century’s fashions, from Charles Worth to the Belle Epoque.

**Personal Assignment #2**: 3 - Visit the Modern Art Gallery (Palazzo Pitti)

Reading:


Due: Term Paper Proposal

**Lesson 9: Tues. April 3** – In class - The importance of being… Italian - the historical reasons of Italian Fashion success (World War I and II and their consequences; Schiaparelli, Chanel, Dior, Ferragamo, Giorgini, Pucci, Capucci, Gucci …)

Reading:


**Lesson 10: Tuesd. April 10** – Site Visit – Palazzo Vecchio: meeting the Duchess Eleonora of Toledo - ‘time-machine’ in the year 1545.

Meeting point in front to the Palazzo Vecchio, Piazza della Signoria, Fountain side, at 9:00: punctual.

Reading:


**Lesson 11: April 17** - Site Visit & review: Gucci Museum; Ferragamo Museum

Meeting time: 8:50. In front to Palazzo Vecchio, piazza della Signoria;
Personal assignment #2: 4 - Visit the Capucci Foundation (Villa Bardini, Costa San Giorgio)

Reading:
   a) FERRAGAMO S., *The Shoemaker of Dreams*, Harrap G., London 1957, one chapter: free choice by the students NYUL

Personal assignment #2: 5 - Visit the Textile Museum (Prato, via di S.Chiara)
Give a look to: www.museodeltessuto.it;

Lesson 12: FRIDAY April 20  
Full Day Site Visit – Cerratelli Foundation, Pisa; Textile’s Restauration Laboratory, Pisa;
Private School Bus: Meeting time: TBA

Reading:

Lesson 13: Tues. Apr.24  
In class – Screen Vision: Valentino, the last Emperor; Lecture: the Fashion districts and the growth of an Italian Fashion Style – Industries, Labels, Brands; from High Fashion to Ready to Wear, from Street-syles to Fashion Bloggers: which future for fashion?

Reading:

Due: Submit Term Paper

May 1st No Class: National Holiday; Make up class on FRIDAY 4th

Lesson 14: FRIDAY 4th, Site Visit & review: Costume Museum (res. # xxx)
Meeting time: xxx. Inside, at the entrance of the Costume Gallery (2nd floor, Palazzina della Meridiana), xxx ; punctual: reservation and check point

Reading:
   a) PAGLIAI L., *Florence at the time of Giovanni Battista Giorgini/ Arts, Crafts and Fashion in Italy and the United States*, Firenze, Edifir2011, selected chapters NYUL

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**Lesson 15: Tues. May 8 – In class – Final Exam** (term papers returned)

Revise all the readings from the midterm to nowadays, the museum’s visits, the lectures.