Spring 2021 – History of European Fashion
IDSEM-UG 9206-F01

Thursdays 2.30-5.15pm GMT/3.30-6.15pm CEST

Please note: From March 28th 2021 Daylight Savings start in Europe (+1 hour)

Remote Synchronous

Spring 2021

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you’ve completed the online academic orientation via NYU Classes so you are aware of site specific support, policies and procedures.

Please contact florence.academicsupport@nyu.edu if you have trouble accessing the NYU Classes site.

Class Description:

This interdisciplinary course will demonstrate the important insights dress offers into society, both in the past and today. We will discuss key moments in the history of European fashion from the Renaissance to the present and, taking dress as our starting point, consider how shifts in attitudes and approaches to fashion reflect wider artistic, cultural, economic, political, and social ideas.

Led by specialists in the history of British and Italian fashion, the course will give you a grounding in theories, methods and approaches to studying dress history and fashion studies in a global context, together with a unique opportunity to analyse case studies from British and Italian fashion history.

As you will discover, dress can offer important new perspectives on existing and emerging theoretical debates and we’ll explore how fashion intersects with, expresses, and influences: Art; Class; Culture; Gender; Identity; Power; Politics and Race.

Through the lectures, seminars, and related assignments you will develop an understanding of key
moments in the evolution of fashionable dress. As importantly, you will learn to appreciate the wealth
of inspiration past fashions provide for contemporary design, and an awareness of the significant role
dress continues to play in expressing status, ideology, and identity.

Instructors Details:
● Veronica Isaac and Patricia Lurati
● Email:
● Villa Ulivi Phone Number:
● Office hours by appointment (These will run remotely and meetings should be booked in
advance).

Course Information:
● Thursday 2.30-5.15pm GMT /3.30-6.15pm CEST (Unless otherwise stated)
● Link to Zoom Meeting (available via NYU Classes):
● There are no pre-requisites for this class
● London Academic Calendar

Inclusion, Diversity, Belonging and Equity
NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing
that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to
cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation,
and creating sustainable communities.” At NYU Florence, we are committed to creating a learning
environment that:

• fosters intellectual inquiry, research, and artistic practices that respectfully and
rigorously take account of a wide range of opinions, perspectives, and experiences; and

• promotes an inclusive community in which diversity is valued and every member feels
they have a rightful place, is welcome and respected, and is supported in their endeavours.

NYU Florence embraces diversity and recognizes our responsibility to foster an open, welcoming
environment where students, faculty and staff of all backgrounds can collaboratively learn, work and
communicate. We will continually strive to work together to nurture a culture of inclusivity, compassion
and mutual respect.

There are both on-campus and NYU Global resources available to students and staff wishing to share
their experiences with us or offer suggestions for improvement. On-campus, students, faculty and staff
can contact any one of our three local IDBE Liaisons, Mary Barbera, Lisa Cesarani and Angelica Pesarini.
Students can also contact the Office of Academic Support or the Office of Student Life to talk to a member
of staff. Students are invited to join the NYU Florence IDBE Student Committee and take on an active role
in planning encouraging dialogues on issues around diversity and inclusion.

The Global NYU community can access the Office of Global Inclusion, Diversity and Strategic Innovation
who works closely with students, faculty, administrators, and staff, regardless of where you
may be located, to help make every aspect of NYU more equitable. You can contact them at globalinclusion@nyu.edu for more information and resources.

Bias Response Line

NYU’s Bias Response Line (BRL) provides an open forum to members of our community and helps to ensure that our community is equitable and inclusive. It is a centralized way to share or report experiences and concerns regarding bias, discrimination, or harassing behavior that may occur within our local or global NYU community. To contact the BRL, please email or call: 212-998-2277.

Desired Outcomes:

On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and to present independent, reasoned analysis of primary and secondary sources in both written assignments and oral presentations.
- Have acquired a basic knowledge of the development of European fashion from the Renaissance period to the present day
- Have developed their ability to analyse and draw evidence from primary source materials, and particularly visual material, to investigate the history of fashion
- Have improved their understanding of the social, cultural and political meaning of fashion
- Have mastered a basic understanding of past fashion as a source of inspiration for contemporary designers
- Have developed an understanding of the layered meanings carried by dress both now and in the past, and an awareness of the wider themes which the study of dress can illuminate.

Assessment Components

The grade for this course will be determined according to these assessment components:

***Detailed briefs for each assignments will be provided on NYU Classes***

- Written Analysis of a Painting [15%] – deadline Monday 22nd February
- Group Presentation on a specific item from the wardrobe of Hortense Mitchell Acton [20%] - to be presented in class on Thursday 25th March
- 2000 word Essay (about 4 pages) [25%] - deadline Monday 26th April
- 5 x Reflective Moodboards [20%] – deadline Monday 10th May
- Class Participation [20%]

Failure to submit or fulfill any required course component results in failure of the class. Unless you have arranged an extension late papers submissions will result in a lowering of your grade (there will be a penalty of 0.5 marks per day that your work is late).

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The assignments will be:

1. **Close visual analysis of a Painting [15%]**

   Your written analysis should be submitted to Turnitin. Deadline Monday 22nd February 9.00am CEST.

   For this first assignment you are asked to choose a painting from the lists provided and carry out a close visual analysis of the content. Your analysis should consider not only the content and composition of the painting but also the context within which the painting was created. You should pay particular attention to the dress and textiles featured in the painting, but should also consider the status of the sitter, the original function of the painting and what the dress reveals about the fashions of the period.

   To support your close visual analysis please also find an image of a contemporary garment or accessory which relates to your chosen image (perhaps through silhouette, patterns, fabrics, colour palette etc.)

   This close visual analysis should be about 750-1000 words in length (max 3 pages, not including illustrations or Bibliography). You must include images (with full captions) and provide a full bibliography to acknowledge all your sources.

2. **Group Presentation on a specific item from the wardrobe of Hortense Mitchell Acton [20%]**

   Each member of the group must submit a copy of your supporting handout to Turnitin. Deadline for handout **Wednesday 24th March 9.00am CEST**.

   **Your Presentation will be delivered in class on Thursday 25th March**

   Your second assignment is a 10-15 minute group presentation and builds on our Webinar exploring Hortense Mitchell Acton’s wardrobe (week 6). Working in your groups of 2-3 you should choose an object from the list provided. Using the readings from the Webinar session and other classes as your starting point, work together to discover more about the history and creation of your chosen object.

   You will need to deliver a group presentation about your findings to the class. This presentation must be supported by a handout (max 3 sides of A4 including images) which includes:

   - A brief summary of your findings/introduction to your chosen object
   - At least one image of your chosen object [with a full caption]
   - At least one contextual image of your chosen object (Illustrating how it was original used or worn) [with a full caption]
3. **2000 word Essay (about 4 pages) [25%]**

Your 2000 word essay (about 4 pages if single spaced, with additional pages permitted for illustrations and Bibliography) should be submitted to Turnitin. Deadline Monday 26th April 9.00am CEST

Your third assignment takes for the form of essay in which you are asked to showcase the degree to which a single object (in this instance a piece of dress or an accessory), can provide a vehicle through which to engage with wider themes and theoretical debates. Your essay should be based around the close study of an image, garment, accessory or textiles of your choice from any date between c.1400 and c.2020. It might be a personal photograph, a piece from your personal wardrobe, or an object owned by a member of your family. Alternatively, you might prefer to select a photograph from a recent fashion shoot, a portrait from an art gallery, or an image from a museum/archive. You could also choose a garment or textile in a museum collection, or a piece from a contemporary designer.

Using your chosen object as your starting point, your essay must explore one of the themes we have considered in class in more depth. Potential themes include the relationship between: *Fashion & Power, Fashion & the Body, Fashion & Identity, Fashion & Politics, Fashion & Art, Fashion & Work and Fashion & Masculinity.*

Your discussion can have a historical focus, or engage with more contemporary themes, but must be rooted in fashion or dress. Whether looking to the past, present or future, you will need to reflect on the historical, social and cultural context within which your object was created. You will also be expected to draw on relevant methodologies and critical theories in your analysis.

**You must discuss your ideas about the potential direction and focus of your essay with the course tutors either via email or in office hours**

4. **5 x Reflective Moodboards [20%]**

The completed mood boards are due on Monday 10th May by 9.00am CEST and must be uploaded as a PDF of a PowerPoint presentation (or equivalent) to Turnitin.
Compile 5 x Moodboards which reflect on the themes we have discussed in class (or additional themes of your choice – previously agreed with your tutors).

Each page of the mood board should include a main image (a painting, a photograph, a drawing or a work of art) related to the topic. You should then choose no less than 4 further fashion/costume/textile images (and no more than one from a specific fashion designer) spanning from the Renaissance to the present day. These secondary images must be connected to your original image in some way (perhaps as a possible source of inspiration, or through colour palette, texture or construction). You could also explore links to paintings and visual arts, sculpture, decorative arts, architecture, design, contemporary fashion and accessories, historic or contemporary textiles, and patterns, techniques and materials inspired, or taken from, cultures across the globe.

For at least one of your moodboards you should find a suitable song connected to the topic.

You must also provide a brief written statement (2-3 sentences per board) which outlines the inspiration for each of your five moodboards. You should also include a full list of your images (detailing the creator, title, medium, date of creation, and source of each). These details can be included on additional ‘slides’, or submitted as a separate document. Please confirm your preference with the tutors.

As with the essay, you should discuss your chosen themes with your tutors either in an office hour appointment or via email

5. Class Participation [20%]

This mark will reflect your contribution to class discussion, engagement with assigned readings and attentiveness to, and collaboration with, fellow students. It is essential that you keep up with the reading as they serve as the basis for class discussion. Active participation in class discussion will contribute to your class participation grade and will represent 20% of your final mark.

Assessment Expectations:

Letter grades for the entire course will be assigned as follows:

- **Grade A:** The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished themself throughout the course of the semester for his/her contributions to class discussion.
• **Grade B:** The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

• **Grade C:** The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement.

• **Grade D:** The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the following areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor’s office hours.

• **Grade F:** The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor’s office hours.

All students are expected to demonstrate evidence of independent research, to conform to the referencing system in place at NYU and to include relevant illustrations to support and develop their discussion.

**Grading Guidelines**

A  =  94-100  
A minus =  90-93  
B plus =  87-89 B  
=  84-86  
B minus =  80-83  
C plus =  77-79 C  
=  74-76  
C minus =  70-73  
D plus =  67-69 D  
=  65-66  
F = below 65

**Grading Policy:**

Please refer to Assessment Expectations and the policy on late submission of work

**Academic Accommodations:**

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to
better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

**Attendance Policy:**

Study abroad at Global Academic Centers is an academically intensive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. In blended course format, students, based on need and circumstance may attend class sessions in-person or remote synchronously online. Both are acceptable and would be considered present in class. Since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the Global Sites is expected. Unexcused absences will affect students' semester participation grade. Faculty will take attendance at the beginning of every class. For Go Local Students studying in Florence, If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken. Both in-person and remote students are responsible for making up any work missed due to absence. Repeated unexcused absences in a course may result in failure. Please be in contact with your professor via email to meet during office hours to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

**Excused Absences:**

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. Absences should be reported to the Office of Academic Support via email and to your faculty member BEFORE your class meets for lesson.

**Categories of Excused Absences**

**Absence Due to Illness**

- If you are a Go Local student present in Florence and feel sick, please contact the Office of Student Life for assistance.
- COVID-19 related family emergencies will be considered as an excused absence.
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

**Due to Religious Observance**

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
- Please note that no excused absences for reasons other than illness can be applied retroactively.
Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

**Late Submission of Work**

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

**Plagiarism Policy**

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:
The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

**Writing Center:**
The NYU Florence Writing Center offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for an online consultation at the Writing Center’s website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

**Required Text(s):**

There are no required texts for the course. Course readings are posted online in the Resources folder of the NYU Classes site. In the Villa Ulivi Library hard copies of some textbooks are available to loan out for the semester. For more information on the resources and services of the library, please email florence.library@nyu.edu

**Supplemental Texts(s):**
Further suggested reading and watching will be detailed for each session. These readings are not compulsory, but may aid research for your assignments.

Tutors are very happy to provide guidance with further reading and research for your assignments. Please contact them via email or arrange an office hour appointment to request this support.
Internet Research Guidelines:
The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment:

n/a

Class Assignments and Topics:

Session 1 –
Thursday 28th January: Introduction to the Course (Patricia and Veronica)

Overview
The first part of this session will focus on providing an introduction to Course, the Tutors and the Assignments.
We will also remind you of the research sources available to you in London and through NYU.
In the second part of our first session we will use your own images and some contemporary case studies to explore the ‘meanings’ and ‘memories’ carried by clothing.

Assigned Reading
There is no assigned reading for this session, but students should prepare for the session by choosing an image of family member or themselves. They should be prepared to share this image in the class and to talk briefly about why they choose this image, who is in the photo, what they are wearing and roughly when the image was taken.

Further Reading


Session 2 –
Thursday 4th February: Fashion and Power in Renaissance Italy (Patricia)

Overview
In this session virtually held at the Uffizi the history of Italian fashion from the 15th to the 16th centuries will be taught through a selection of paintings bearing witness to clothes that, because of their ephemeral nature, have not survived.
Students will learn the basic items of masculine and feminine Renaissance clothing and how to decode messages that dress once conveyed to the viewer through colors, textiles, accessories and hairstyles.

Assigned Reading


Further Reading
Further reading to support this session can be found in the suggested reading for Assignment 1.

**Session 3 – Thursday 11th February: Fashion and Power: Dressing to Impress at the British Court (Veronica)**

**Overview**
We will begin with a lecture exploring the role dress played in communicating status and power in late 16th and 17th Century Britain, particularly within the world of ‘the Court.’ Building on the themes and visual sources discussed in the lecture, and drawing on your assigned readings, we will then consider how to make effective use of images for your research and assignments. We will focus particularly, on the strengths and limitations of paintings as a source for research. We will also consider which sectors of society are often left out of this visual narrative and how we might rediscover their stories.

**Assigned Reading**

- Hayward, Maria. “Dressing Charles II: the King’s Clothing Choices 1660-85”. Apparence(s). 2015. [https://journals.openedition.org/apparences/1320][online and pdf on NYU Classes]
- Tiramani, Jenny. “The Sanders Portrait.” *Costume*, 39.1 (2005): 43-52. [pdf on NYU Classes – You can view the images properly if you access the article directly through the library]
- Film: “Elizabethans Undressing: an interpretation of Elegy XX by John Donne (circa 1600)”. Kings College London and The School of Historical Dress. 2017. YouTube. [10 minutes]

**Further Reading and Suggested Films**

• **Films:** Orlando, Directed by Sally Potter (1992); The Favourite, Directed by directed by Yorgos Lanthimos (2018)

**Session 4 – Thursday 18th February [NO CLASS]**

There will be no class this week. Please use this time to work on your first assignment and to carry out further reading. **You should watch the film Marie Antoinette (2006) assigned for Session 5.** You might also want to investigate some of other the films we’ve recommended too!

**DEADLINE ASSIGNMENT 1: Monday 22nd Feb - Visual Analysis [9.00am CEST]**

**Session 5 – Thursday 25th February: Fashion and The Body: Corsets, Panniers, Crinolines, Bustles and Heels (Patricia)**

**Overview**

The aim of this session will be to explore how, across the centuries, fashion using corsets, paddings, panniers, crinolines or high heels transformed feminine natural anatomy. Reshaping the body through volumes or constraints helped to attain the ideal beauty as well as the posture expected in alignment with social distinction.

**Assigned Reading**

• **Film:** Marie-Antoinette, Directed by Sofia Coppola (2006). [link on NYU Classes]

**Further readings and suggested films**

Session 6 –
Thursday 4th March: WEBINAR: Hortense Mitchell Acton and the Callot Soeurs (Patricia and Veronica)

Overview
This session will explore the Hortense Mitchell Acton collection of dress made by the Paris haute-couture house Callot Soeurs, one of the great names in Belle Époque fashion. The collection at Villa La Pietra is one of the most important archives of these couturiers in the world. Francesca Baldry, collection Manager at Villa La Pietra, and Claudia Beyer, textile conservator, will be our guest speakers on Zoom.

Assigned Reading
A Garden with a View: Villa La Pietra, the Actons and their Milieu. October 4-31 2017. [pdf on NYU Classes]
Film: The Great Gatsby, Directed by Baz Luhrmann (2013). [link on NYU Classes]

Further readings and films

Session 7 –
Thursday 11th March: Fashion and Identity: Cultural Exchange vs. Appropriation [Japan and China] [India and the British Empire] (Patricia & Veronica)

Overview
Using case studies connected with Japan and China, alongside examples from India (and other countries which were once part of “the British Empire”), we will explore the role cultural appropriation plays in inspiring fashion, both in the past and today.
Drawing on the assigned readings we will examine the distinction between Cultural Exchange and Cultural Appropriation. Reflecting on more recent fashion collections, we will consider whether respectful “Cultural Exchange” could be a positive source of innovative and creative design.

**Assigned Reading**


**You may also find it interesting to explore:**

This series of five short films which provide a virtual Curator’s tour of the *Kimono: Kyoto to Catwalk* exhibition 2020 at the Victoria & Albert Museum:

Andrew Bolton, Head Curator, Costume Institute, MET Museum. “A virtual curator’s tour of the *China: Through the Looking Glass 2015 exhibition at the Metropolitan Museum of Art*:.

**Further Readings and films**


Kaiser, Susan, ‘Fashioning the National Subject’ in *Fashion and Cultural Studies*, London: Bloomsbury, 2013, pp. 52-74 [pdf available on NYU Classes]


**Films:**

*East is East*, Directed by Damien O'Donnell (1999) and *Anita and Me*, Directed by Metin Hüseyin (2002)

British Film Institute: “South Asian Britain on Film”


Overview
Co-curator of the exhibition “Boldini and Fashion” (Ferrara, 2019), Virginia Hill will introduce the students to the long and fruitful relationship between the Italian artist Giovanni Boldini and the world of Paris haute couture and the influences this had on his portraiture. The exhibition offers a fascinating journey through paintings, marvellous historic clothing and iconic accessories that will show the relationship between art, fashion and literature in the Belle Époque.

Assigned Reading
To follow

Session 9 – Thursday 25th March: Group Presentations (Patricia & Veronica)

Overview
This week students will deliver their group presentations on their selected from the wardrobe of Hortense Mitchell Acton (examined during the Webinar in Week 6)

Assigned Reading
This is no assigned reading this week. Students should use this time to engage in contextual reading for their Essay (Assignment 3) due on 26th April

DEADLINE ASSIGNMENT 2:
Handout [9.00am CEST Wednesday 24th March]
Group Presentations delivered in class on Thursday 25th March

Session 10 – Thursday 1st April: Fashion and Politics: From the Suffrage March to the Slogan T-Shirt (Veronica)

Overview
This session will focus on the longstanding connection between fashion and politics. The lecture will centre on key instances within Fashion History to consider how and why certain garments and accessories can become charged with political significance.

Drawing on surviving images and the assigned readings we will look particularly closely the important part dress played in the late 19th and early 20th century Suffrage Movement within Britain. We will also consider the politics of style, dress and agency among the British Black Panthers, a political organisation that fought for equality for people of colour in the UK from 1968-73.

Assigned Reading:
Cook, Matt, “The slogan T-Shirt's relationship to queer culture” and Fiona Cartledge, “The


Futurism

Further Readings

You may also find it interesting to explore:

‘My Heart Will Always Be in Brixton: Olive Morris’ (Google Arts Online Exhibition):
https://artsandculture.google.com/story/my-heart-will-always-be-in-brixton-olive-morris-black-cultural-archives/XwWReH6wADe8xA?hl=en


Films: *Small Axe*, A series of films directed by Steve McQueen [available via BBC i-player and on Amazon Prime]

Session 11 –
Thursday 8th April: Fashion and Art: Futurism and Surrealism – Elsa Schiaparelli (Patricia)

Overview

Futurism conceived fashion as a visual and social commentary on its cultural and political project: fashion was wearable art inspired by movement and dynamism. On the other hand, Elsa Schiaparelli’s collaboration with the Surrealist movement, and Salvador Dalí in particular, produced a couture style that critiqued traditional modes of femininity while still working within dominant social structures. Schiaparelli and the Surrealists created an aesthetic model that directly related to the New Woman movement of the 1930s.

Assigned Reading


Lugli, Emanuele. “Tear That Dress Off: *Cinderella* (1950) and Disney’s Critique of Postwar
Session 12 – Thursday 15th April: GUEST LECTURE – Beyond Copying: London Wholesale Couture in Post War Britain – Dr Liz Tregenza - https://advantageinvintage.co.uk/about-me/ (Patricia and Veronica)

Overview
This week will feature a guest lecture from curator, lecturer and writer Dr Liz Tregenza. Liz currently works as a Curator of Collections and Learning at Colchester Museum. She is an expert in 20th Century fashion and both researches, wears and sells vintage fashion. She will be discussing her doctoral research into Frederick Stark and explaining Stark’s significant role in the development of British ‘Ready-to-Wear’ Couture.

Her lecture considers the London wholesale couture industry with a focus on the immediate post WW2 period. The term ‘Wholesale Couture’ has long-since fallen out of usage; however, it was used to describe the pinnacle of the British ready-to-wear fashion industry between the 1930s and 1960s. Companies within this sector have typically been recognised as creators of high-quality copies of French haute couture, using ready-to-wear techniques. This lecture will illustrate that wholesale couturiers were more than simply copyists and show some of the complexities of their design processes and business strategies.

Within this lecture she will reveal some of the methods used to explore wholesale couture; from in-depth material culture studies, to uncovering stories of fashion manufacture through census records. Overall, it will demonstrate that wholesale couturiers were vital in cementing London’s status as a ready-to-wear fashion centre after WW2.

Assigned Reading

Further Reading

**Session 13 –**
**Thursday 22nd April: Fashion and Work: Uniform and Working Clothes (Patricia)**

Through an excursus from the Renaissance to the present this session will illustrate the communicative character of uniforms and working clothes as visual markers of group membership. If uniforms inspire trust, respect, and sometimes fear, working clothes signal occupational identity. Social and political values attributed to this kind of functional clothing will be analyzed.

**Assigned Reading**
**Film: Catch Me If You Can**, Steven Spielberg (2002). [link on NYU Classes]

**Further readings**

**DEADLINE ASSIGNMENT 3: Monday 26th April - Written Assignment [9.00am CEST]**

**Session 14 –**
**Thursday 29th April: Fashion and Masculinity: ‘Peacock Fashion through the Ages: From the Macaroni to the Metrosexual’ (Veronica)**

**Overview**
Centering on case studies which exemplify key moments in the development of clothing for men, this week’s lecture will explore how ideas about British masculinity, fashion and the body have evolved and shifted over the past three centuries.

In the seminar discussion we will examine these ideas and case studies in more depth and consider how shifting ideas about gender – specifically the gender binary – might shape future fashion.

**Assigned Reading**

**Further Readings**

Films: *Paris is Burning* Directed by Jennie Livingstone (1990) and *This is England* Directed by Shane Meadows (2006).

**Session 15 – Thursday 6th May: WEBINAR: University of Westminster, Menswear Archive (Patricia and Veronica)**

**Overview**
This final session will focus on the significant collection of menswear held in the ‘Menswear Archive’ at the University of Westminster. You will have the chance to put questions to the archivist, Dr Danielle Sprecher, who will introduce you to key pieces from the collection.
During the session we will discus ‘The Archetypes of Menswear’ and how this has shaped the archive’s collecting practices and displays. We will also consider the challenges of studying, archiving and exhibiting male dress.

**Assigned Reading**

You may also find it interesting to explore:

**Reigning Men: Fashion in Menswear, 1715–2015**: Not specifically about Menswear in Britain, but a great exhibition about menswear (with a good supporting book):

**Further Reading**
Lomas, Clare. “Men Don’t Wear Velvet You Know!” Fashionable Gay Masculinity and the


*DEADLINE ASSIGNMENT 4: Monday 10th May – Moodboards [9.00am CEST]*

Class Time Expectations
In light of the unique circumstances of blended instruction, we ask students to consider the following class time expectations to ensure a productive class:

- Prepare your workspace for class, limit non-class activities during synchronous class time.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- If deemed necessary by the study away site (i.e. a COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or “raise hand” function in order to add your voice to class discussions.
- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.

Final Exams
Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the Office of Academic Support florence.academicsupport@nyu.edu as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Required Co-curricular Activities
There are no co-curricular activities scheduled for the course, but there will be two virtual visits to museum collections. Namely:

**Week 6 – Thursday 4th March:** Villa La Pietra: Hortense Mitchell Acton and the Callots Soeurs - [https://lapietra.nyu.edu/](https://lapietra.nyu.edu/)

**Week 15 – Thursday 6th May:** University of Westminster, Menswear Archive

Suggested Co-curricular Activities
Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.
Your Instructors

Veronica Isaac (PhD, University of Brighton), has a background in the museum sector and worked for the Victoria and Albert Museum for over ten years. She has also carried out freelance projects for museums and private collections around Britain and lectures widely. She currently works as a freelance curator, lecturer and writer, and, alongside her work for NYU London, teaches at the University of Brighton and Rose Bruford University. An interdisciplinary dress historian, her BA was in English Literature and History whilst her MA focused on Museum and Gallery Studies with a specialist pathway in Historic Textiles and Dress. In September 2016 she completed a PhD thesis investigating the personal and theatrical dress of the actress Ellen Terry (1847-1928). Her particular specialism is the history of dress and theatre costume during the long nineteenth century (c.1789-1914), but her curatorial experience and publications extend beyond this.

Patricia Lurati defended her PhD thesis on “Orientalism and Exotic Animals in 14th and 15th century Florence” at the University of Zurich. She earned her degree in Art History at the University of Siena and her M.A. in History of Fashion at the University of Florence. Patricia is the recipient of numerous Swiss research grants and her work focuses mainly on the period of the Italian Renaissance. She is the author of books – Doni nuziali del Rinascimento nelle collezioni svizzere (2007), La chiesa di sant’Antonio abate a Morcote (2014) – and scholarly articles. In 2014 she curated the exhibition and edited the catalogue of Doni d’amore. Donne e rituali nel Rinascimento (Pinacoteca Giovanni Züst, Rancate Switzerland). She also curated and edited the catalogue of the successful exhibition Animalia Fashion (Palazzo Pitti, Museo della Moda e del Costume, 2019).