

Fashion & Design in Europe:

Between the West and the World

01:510:232

Professor Jennifer M. Jones

Rutgers University, Fall 2021

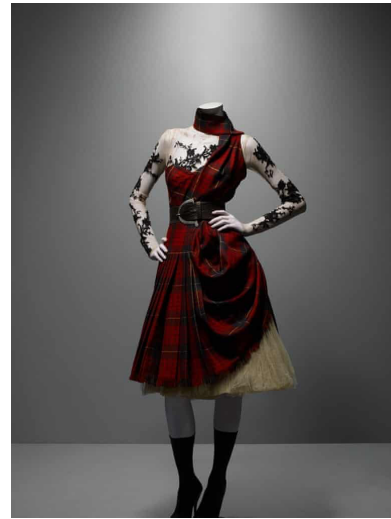
Course video trailer:

<https://www.youtube.com/watch?v=hDra6OqNqXw>

Class meetings: Monday, Thursday 9:00 -10:20 am

Office hours: Thursday, 10:30 - 11:30 am

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**Alexander McQueen, "Widows of Culloden"
collection Autumn-Winter 2006-2007**

Fashion is one of the most striking features of the modern world. The tempo of modern life is marked by our clothing fashions. What screams 1990s like "mom jeans"? Each year sports its fashionable colors, with 2016 the year of "Millennial Pink". We live in a world dominated by "fast fashion" in which companies like Zara stock their stores with new styles every 14 days and create up to 10,000 new clothing designs each year. Supply chains for a single item of clothing stretch around the world. Labor exploitation is endemic in the clothing industry. And the production of clothing and textiles are significant causes of environmental destruction and play a key role in climate change. Yet, our clothing and fashion provide inestimable aesthetic pleasure, provide tools for social cohesion and economic advancement, and are primary ways of exploring and shaping our identities. For many, fashion is a form of recreation and shopping, whether in brick-and-mortar stores and scrolling through Instagram influencers' pages online, is fun. How did we get here?

Exploring the history and culture of clothing and fashion systems requires a full range of disciplinary and interdisciplinary perspectives. How Europeans dressed and designed the material objects that shaped their world is deeply revealing of cultural norms, social hierarchies, and individual aspirations. Studying

The history of costume touches on every issue – raw materials, production processes, manufacturing costs, cultural stability, fashion and social hierarchy.

- o Fernand Braudel (1981)

Fashion is a rich and multi-disciplinary subject, and a point at which history, economics, anthropology, sociology and psychology could be said to meet.

- o Lisa Tickner (1977)

Fashion is more art than art is.

- o Andy Warhol



SAS Core Goal: HST

Learning goals:

- Chart how clothing styles changed and how the fashion system developed between the Renaissance and the late 20th century.

clothing fashions provides a distinctive perspective on the connections between social and gender relations, sexuality and aesthetics, domestic and global systems, tradition and novelty, "the normal" and "the deviant," and between politics and culture. Fashion and design are also deeply embedded in technology and economic practices and were driving forces of imperial expansion. Since at least the Middle Ages, fashion culture has always been "globalizing" and Europeans have been engaged in an ongoing process of dialog and appropriation of the textiles and design cultures of Asia, Africa, and the Americas.

As historians, the study of clothing and fashion is particularly interesting. All clothing has a distinctive "temporal signature" – traditional, classic, retro, modern, youthful, avant-garde, revolutionary, futuristic.... Clothing styles are shaped by a complicated dialog between the past, present, and future.

This course will focus on a series of "moments" in European history when aesthetic styles in clothing became a flashpoint for cultural change. In order to understand the values at stake in the aesthetic choices European men and women made in different eras, students in this class will focus on the tensions between older styles and the adoption of newer styles.

- Connect the emergence of new styles of clothing to specific aesthetic shifts that marked European culture from the early Renaissance to the late 20th century.
- Connect changes in European fashion and design to new patterns of global trade, colonization, and empire.
- Understand the complicated ways in which changes in fashion and design are connected to transformations in society, politics, technology, and culture.
- Learn to incorporate the study of material objects into historical inquiry and explore some of the key challenges faced by historians of material culture.
- Develop a more sophisticated understanding of the dialog that takes place between different cultural forms, especially between peoples' clothing, domestic architecture, and artistic, philosophical, scientific, and cultural movements at key moments in European history.
- Develop familiarity with key concepts in fashion theory.
- Draw connections between the history of fashion and our contemporary culture of fashion and the fashion industry.
- Reflect on the environmental impact of clothing, textiles, and the drive for novelty throughout European history.

We will explore four broad periods:

- **1350-1700:** From the birth of fashion and a new kind of court culture in the Renaissance to new practices of domesticity and the emergence of middle-class culture in the 17th and 18th centuries.
 - Early Modern globalization and colonization; the printing press; decline of sumptuary laws; virtuosi and collectors; the beginnings of a consumer revolution; the spread of cotton and colorful Indian cotton print textiles.
- **1700-1815:** From the Rococo in 18th-century France to the new aesthetic of neoclassicism and Empire style in the late eighteenth and early 19th century.
 - Urbanization early industrialization; cotton and the expansion of the trade of enslaved people; Enlightenment and new ideologies of gender and race; neoclassicism and discoveries of Herculaneum (1709) and Pompeii (1748, rediscovery); Republicanism, Revolution and political upheaval.
- **1815-1920:** From the Biedermeier style and Victorianism in the mid-19th century to the Arts and Crafts movement, Art Nouveau and Modernism in the late 19th and early 20th century.
 - Department stores, fashion magazines, celebrities, *haute couture*, ready-to-wear clothing, innovations in chemical dyes, working-class culture, mass culture, nationalism, imperialism, and WWI.
- **1920-2000:** From high modernism in fashion and design to the celebration of mass culture and the impact of Pop art, Punk rock, and “Fast Fashion” on clothing and design.
 - Bauhaus and modernism; film industry and film stars, pop music; communism, fascism, WWII; postmodernism, street style, subcultures; Milan, London, Antwerp, Tokyo, and NYC compete with Paris; globalization.

Readings:

On Canvas

All readings will be available as PDFs or as links on the History 510:232 Canvas site.

For Reference and exploration:

- Valerie Steele, ed. *Encyclopedia of Clothing and Fashion* (2005), 3 volumes. Available through RU Libraries, Gale ebook. https://go-gale-com.proxy.libraries.rutgers.edu/ps/retrieve.do?resultListType=RELATED_DOCUMENT&userGroupName=new67449&inPS=true&contentSegment=&prodId=GVRL&isETOC=true&docId=GALEI CX3427500007
- Heilbrunn Timeline of Art History at The Costume Institute at the Metropolitan Museum of Art (MET), <https://www.metmuseum.org/toah/essays/#!?dept=The-Costume-Institute>
- "Fashion" on the Victoria and Albert Museum website. <https://www.vam.ac.uk/collections/fashion>
- The Business of Fashion <https://www.businessoffashion.com>
- *Women's Wear Daily* (WWD) <https://wwd.com>
- *The Guardian's* fashion section <https://www.theguardian.com/fashion>
- Google Arts & Culture (search "fashion" and other topics) <https://artsandculture.google.com>

Requirements and assignments

Your final course grade will be calculated as follows:

- **Active participation: 10%**
 - Each member of the class is expected to attend class and participate actively in discussions. This is not an online class.
- **In-class assignments: 5%**
 - These five in-class assignments/engagements are noted on the syllabus. Students will receive 1 point of credit or “no credit” for each assignment.
- **Reflection posts: 15%**
 - Over the course of the semester students will post 5 (out of a possible 10) Canvas Reflection Posts on readings. The specific prompt will be posted on Canvas at least a week in advance. You must submit at least 2 reflections before week 8. Note: the last opportunity for a reflection is Nov. 8. Each reflection should be at least 300 words. Read the rubric on our Canvas site for detailed expectations (3 points each)
 - Due by 9 pm the evening before class.
- **Fashion Designer Biographies: 10%**
 - Students will write a Fashion Designer Biography/Poster with a partner (10 points)
 - Due Oct 21
- **Quizzes: 30%**
 - Four in-class assessments (7.5 points each)
 - Dates: Sept 30, Oct 14, Nov 4, Dec 6
- **Final paper (25%) and poster (5%): 30%**
 - Students will produce a final paper and a poster on “The Rise and Fall of a Fashion”
 - Poster due final day of class, Dec. 13
 - Paper due on Dec. 17

Note:

- Students are expected to read all assigned books, articles, and websites and view assigned films and film clips. They are expected to take notes on the readings and refer to their notes throughout the semester as we make connections between the readings.
- All absences, whether excused or unexcused, should be entered into the Rutgers University [absence reporting website](#), where you will indicate the date and reason for your absence.
- If you have been told to quarantine, please contact the professor as soon as possible to arrange for alternate assignments.

Weekly Schedule

Week 1

Thursday, September 2 Introductions. What is fashion?

Reading (read after first class; use as a reference for subsequent weeks of the semester):

- Phyllis Tortora, "Europe and America: History of Dress (400-1900 C.E.) in Valerie Steele, ed. *Encyclopedia of Clothing and Fashion* (2005), 3 volumes.

Week 2

Monday, September 6 Labor Day NO CLASS

Wednesday (Monday classes meet Wednesday this week), September 8 Theorizing Fashion & Fashion Theory

Readings (read before class):

- Fred Davis, *Fashion, Culture, and Identity* (1992), chapters 1 and 2
- Daniel Miller, "Why Clothing is not Superficial," in *Stuff*. Cambridge, England: Polity Press, 2010.

Reflection post, option #1

Thursday, September 9 Was Fashion a European Invention?

Time period: Courtly Culture, 1350-1600

Readings:

- Carlo Marco Belfanti, "Was Fashion a European Invention?" *Journal of Global History* 3, no.3 (2008): 419-443.
- Sarah-Grace Heller, "The Birth of Fashion." *The Fashion History Reader: Global Perspectives* (2010).

Discussion/in-class assignment #1

Week 3

Monday, September 13 Material Histories: Cotton and Silk

Time period: 1500-1800

- Sven Beckert, *Empire of Cotton: A Global History*, chapter 1, "The Rise of a Global Commodity," and chapter 2, "Building War Capitalism" (2014), pp. 4-55.

Reflection post, option #2

Thursday, September 16 The Northern Renaissance and Holland's Golden Age

Time period: 1550-1700

Readings:

- Kassia St. Clair, "Diamonds and the Ruff: Lace and Luxury," in *The Golden Thread: How Fabric Changed History* (2018).

Week 4

Monday, September 20 18th-century France: From Classicism to Rococo

Time period: 1650-1750

Readings:

- Beverly Lemire, "Domesticating the Exotic: Floral Culture and the East India Calico Trade with England, 1600-1800," *Textile*, Vol. 1, Issue 1 (2003).

Discussion post, option #3

Quiz #1

Thursday, September 23 Case Study: Marie Antoinette

Time period: 1770-1790

Readings:

- Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (2006), chapters 1, 2, 3, 5 (6 is optional). Note that this is about 100 pages of reading. Plan ahead.
- Kimberly Chrisman-Campbell, "Rose Bertin," in Valerie Steele, ed. *Encyclopedia of Clothing and Fashion* (2005).

Discussion/ In-class assignment #2

Week 5

Monday, September 27 Women's Fashion in the Time of Jane Austen: Empire, Biedermeier, and Regency Styles

Time period: 1790-1820

Readings:

- Vanessa Thorpe, "Rewriting history: how imperfect costume dramas make the past relevant," *The Guardian*, 27 June 2021.
- Interview with Hannah Greig, historical advisor for films:
<https://yorkcareers.wordpress.com/2019/01/16/podcast-episode-1-hannah-greig-historical-adviser/>

Reflection post, option #4

Thursday, September 30 Men's Fashion in the Romantic Era: Saville Row and the Three-Piece Suit

Time period: 1790-1830

Readings:

- Anne Hollander, "The Genesis of the Suit," *Sex and Suits: The Evolution of Modern Dress* (1994), chapter 3.

Reflection post, option #5

Week 6

Monday, October 4 Monday, October 11 Victorianism and the Creation of *haute couture*

Time period: 1830-1880

Readings:

- Diana Crane, "Clothing behavior as non-verbal resistance: Marginal women and alternative dress in the 19th century," in *The Fashion History Reader: Global Perspectives* (2010)
- Elizabeth Ann Coleman, "Charles Frederick Worth," in *Encyclopedia of Clothing and Fashion*.

Reflection post, option #6

Thursday, October 7 In-class group work on Fashion Designer Biographies

Week 7

Monday, October 11 Corsets and Crinolines: Gender and Eroticism in the Victorian Era

Time period: 1840-1870

Readings:

- Helen E. Roberts, "The Exquisite Slave: The Role of Clothing in Making the Victorian Woman"
- David Kunzle, "Dress Reform as Anti-Feminism: a Response to Helen E. Roberts"

Discussion/ In-class assignment #3

Thursday, October 14 William Morris and the Arts and Crafts Movement

Time period: 1870-1890s

Readings:

- "How Arts and Crafts influenced fashion," Victoria and Albert Museum website.

Quiz #2

Week 8

Monday, October 18 "Nature," Japonisme, and Art Nouveau

Time period: 1890-1910

Readings:

- Mary Wagener, "Fashion and Feminism in 'Fin de Siècle Vienna'" *Woman's Art Journal*, Vol. 10, No. 2 (Autumn 1989-1990).
- Bonnie English, "The Interplay of Commerce and Culture Before the First World War," in *A Cultural History of Fashion*, chapter 1, p. 5-29. (Find it in the same PDF that contains Bonnie English's chapter 2.)

Reflection post, option #7

Thursday, October 21 Fashion Biographies Group presentations

Week 9

Monday, October 25 Coco Chanel

Time period: 1910-1965

Readings:

- Film: *Coco Before Chanel* (2009) – watch outside of class; complete before class. <https://video-alexanderstreet-com.proxy.libraries.rutgers.edu/watch/coco-before-chanel?source=suggestion>
- Amy de la Haye, "Coco Chanel," in *Encyclopedia of Clothing and Fashion* (2005).

Discussion/In-class assignment #4

Thursday, October 28 The 20s: The Flapper and *La Garçonne*

Time period: 1920s

Readings:

- Lou Roberts, "Samson and Delila Revisited: The Politics of Women's Fashion in 1920s France," *American Historical Review* 1993.
- Bonnie English, "The Democratization of Fashion: Machine Age Aesthetics," in *A Cultural History of Fashion*, chapter 2. (Find it in the same PDF that contains Bonnie English's chapter 1.)

Reflection post, option #8

Week 10

Monday, November 1 Bauhaus and Utopian Modernism

Time period: 1919-1933

Readings:

- Djurdja Bartlett, "Art Versus Technology: Early Soviet Dilemmas on Dress," in *FashionEast: The Spectre That Haunted Socialism* (2010), chapter 1.

Thursday, November 4 Fascist Fashion

Time period: 1930s

Readings:

- Irene Guenther, *Nazi Chic? Fashioning Women in the Third Reich* (2004), chapter 4.

Reflection post, option #9

Quiz #3

Week 11

Monday, November 8 Post- WW II: The Baby Boom and Dior's New Look

Time period: 1945-1960

Readings:

- "Dior," in *Encyclopedia of Clothing and Fashion*.
- "Christian Dior: Designer of Dreams" exhibition at the V & A (currently at the Brooklyn Museum): <https://www.vam.ac.uk/exhibitions/dior-designer-of-dreams>
- "Fashion unpicked: The 'Bar' suit by Christian Dior" on the Victoria and Albert Museum website: <https://youtu.be/K8ch2lxxf2M>
- "Claire McCardell," in *Encyclopedia of Clothing and Fashion*.

Thursday, November 11 The Golden Age of Fashion Journalism

Time period: 1945-1970

Readings:

- Kate Nelson Best, "The Golden Age: Fashion Journalism and Haute Couture in the 1950s," in *The History of Fashion Journalism*, 2018.

Reflection post, option #10

Week 12

Monday, November 15 Scandinavian Modern: Armi Ratia and Marimekko

Time period: 1950-1975

Readings:

- Marilee DesLauriers, "Marimekko," in *Encyclopedia of Clothing and Fashion*.

- Marianne Aav. *Marimekko: Fabrics, Fashion, Architecture*. New York: Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2003, select chapters.

Thursday, November 18 The 1960s: Mary Quant, Twiggy, and Carnaby Street

Time period: 1955-1970

Readings:

- "Mary Quant," and "Biba" in *Encyclopedia of Clothing and Fashion*.
- "Twiggy, She's Harlow and the Boy Next Door," *New York Times*, March 21, 1967
- Bonnie English, "Postmodernism and Fashion," in *A Cultural History of Fashion*, chapter 5

Week 13

Monday, November 22 The 1970s: The "Battle of Versailles" (1973)

Time period: 1970s

Readings:

- Robin Givhan, *The Battle of Versailles: The Night American Fashion Stumbled into the Spotlight and Made History* (2015), excerpts.

Thursday, November 25 Thanksgiving (no class)

Week 14

Monday, November 29 No class (this is a change of designation day for Wednesday classes)

Thursday, December 2 Subcultures and style: Vivienne Westwood's London Calling

Time period: 1968-1980

Readings:

- Bonnie English, "Anti-Fashion," in *A Cultural History of Fashion*, chapter 6

Week 15

Monday, December 6 The 1980s: Japanese Designers, and the "Antwerp Six"

Time period: 1980s to the present

Readings:

- Bonnie English, "Japanese Conceptual Fashion," in *A Cultural History of Fashion*, chapter 7
- "Placing Tokyo on the Fashion Map," in *Fashion World Cities*, eds. Christopher Breward and Davis Gilbert.

Quiz #4

Thursday, December 9 Fashion Forward into the 21st Century

Readings:

- Bonnie English, "Global Practices – 1980s Onward,"; "Eco-Fashion"; and "The Emergence of Asian and Indian Fashion Design Industries" in Bonnie English, *A Cultural History of Fashion*, chapters 8, 11, and 12.

Discussion/In-class assignment #5

Week 16

Monday, December 13 Final Project Presentations, Poster Session

Friday, December 17 Final papers due

Notes and University Policy

Reading Days:

Tuesday, December 14 Reading Day

Wednesday, December 15 Reading Day

Attendance

Students are expected to attend all sessions and to be active and thoughtful participants in class discussion. Unexcused absences (i.e., other than a documented illness, documented emergency, religious observance, or university-approved absence) will have an adverse effect on your grade.

Citizenship

The Department of History's "[Policy on Mutual Responsibilities and Classroom Etiquette](#)" states, "Our commitments to a strong learning community are expressed in many ways. Respectful professors convey their commitment to the discipline of history and their desire to share its delights and challenges. They are well prepared for class, provide students with clear goals and expectations, listen carefully to student questions and comments, and conscientiously evaluate their students' work. Respectful students bring a strong work ethic to the history courses that they select. They expect to attend the scheduled classes, to be on time, to be prepared for class, and to be attentive during class. A shared respect for the discipline of history and for one another as teachers and students of history is essential to the academic integrity of our program. We must all do our part to maintain an environment of openness and civility that encourages and honors the intellectual achievement represented by the discipline of history."

Your grades

The Canvas grade book will be updated regularly throughout the semester, so please make sure to check your grades so that you know where you stand. If you would like to discuss your grades at any point, I am always happy to meet with you during office hours or via Zoom.

Academic Integrity

The foundation of this course and any scholarly endeavor is academic integrity. I fully expect that all students will adhere to principles of academic integrity in their work. You are responsible for understanding the [Rutgers University policies regarding academic integrity](#). Ignorance of these policies or the consequences for violations is not an acceptable excuse.

All written work must be a student's own original work. Collaboration on written work is not permitted. Any and all references to other sources within your own paper must be properly cited according to the bibliographic conventions of the [Chicago Manual of Style](#), which is available at the Alexander Library and online at the [Purdue Online Writing Lab](#).

Staying safe during the Covid-19 Pandemic

In order to protect the health and well-being of all members of the University community, masks must be worn by all persons on campus when in the presence of others (within six feet) and in buildings in non-private enclosed settings (e.g., common workspaces, workstations, meeting rooms, classrooms, etc.). Masks must be worn during class meetings; any student not wearing a mask will be asked to leave.

Masks should conform to CDC guidelines and should completely cover the nose and mouth:

<https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/about-face-coverings.html>

Each day before you arrive on campus or leave your residence hall, you must complete the brief survey on the [My Campus Pass symptom checker](#) self-screening app.

Students with Disabilities

Rutgers, the State University of New Jersey abides by the Americans with Disabilities Act of 1990, the Americans with Disabilities Act Amendments (ADAA) of 2008, Sections 504 and 508, which mandate reasonable accommodations be provided for qualified students with disabilities and accessibility of online information. If you have a disability and may require some type of instructional and/or examination accommodation, please contact me during the first week of the semester so that we can arrange accommodations. If you have not already done so, you will need to register with the Office of Disability Services, Lucy Stone Hall, Livingston Campus, 54 Joyce Kilmer Ave., Suite A145. Phone: 848.445.6800 Online: <https://ods.rutgers.edu/>

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