

A photograph of two historical garments on mannequins. The garment on the left is a light pinkish-brown dress with intricate floral embroidery in green, yellow, and blue. It features a high collar and a full skirt. The garment on the right is a vibrant blue jacket with a textured, ribbed fabric and gold embroidery. It has a large, white lace collar and a matching lace cuff. The background is a solid yellow color.

Threads of History

TWO HUNDRED YEARS OF FASHION

NOV. 10, 2016 – MARCH 12, 2017

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SCAD FASH

MUSEUM OF FASHION + FILM

54

About

SCAD FASH

SCAD FASH Museum of Fashion + Film celebrates fashion as a universal language, garments as important conduits of identity, and film as an immersive and memorable medium. Situated within the SCAD Atlanta campus, the museum focuses on the future of fashion design, connecting conceptual to historical principles of dress — whether ceremonial, celebratory or informal — and welcomes visitors of all ages to engage with dynamic exhibitions, captivating films and educationally enriching events.

Fortified by the university's strong global presence and worldwide connections to renowned contemporary fashion designers, filmmakers and creative professionals, SCAD FASH is an integral part of the SCAD educational experience.

Like the award-winning SCAD Museum of Art, SCAD FASH serves as a teaching museum and creative resource for students of all ages and a wellspring of inspiration for visitors. Through programming that engages the university's broad array of academic disciplines — encompassing more than 40 majors and 70 minors — SCAD FASH offers a diverse, year-round program of exhibitions, films, installations,

performances and events that enliven and inspire SCAD students and the greater community. Every program is designed to engage and appeal to visitors with varied backgrounds and interests, from textiles and jewelry to photography and film.

Within nearly 10,000 square feet of elegant and adaptable exhibition space, SCAD FASH brings a distinct schedule of fashion-focused exhibitions and compelling films to the heart of Midtown Atlanta. In addition to gallery talks, lectures, film screenings and exclusive opportunities for museum members, SCAD FASH is an international stage for student and alumni design showcases, fashion shows and exhibitions.

Throughout the year at each of its locations around the world, SCAD hosts a spectacular lineup of thought-provoking, star-studded events that place art and design education front and center. SCAD FASH continues this rich tradition by affording students and professors across all disciplines the opportunity to celebrate works of wearable art and remarkable filmmaking, and to interact with the renowned and emerging professionals who create them.

Left: From left to right: Delphos dress by Mariano Fortuny, circa 1907. Gift of Cornelia Guest in honor of her mother, C.Z. Guest. Provenance: Florence, Italy; beaded black lace dress with satin cummerbund with gold beads and blue silk floss embroidery, circa 1918. Provenance: U.S.; both garments courtesy of SCAD Permanent Collection.



About the **Exhibition**

SCAD FASH Museum of Fashion + Film presents *Threads of History: Two Hundred Years of Fashion*, a sartorial voyage through style and time celebrating the power of fashion and its capacity to reflect historical and cultural trends. Featuring rare European and American garments from the 18th through 20th centuries, the exhibition illuminates society's shifting values as it traces the evolution of historic dress.

Threads of History: Two Hundred Years of Fashion offers viewers the unprecedented opportunity to examine womenswear, menswear and children's ensembles through a range of distinctive periods, from the ornate Rococo era and the grand Belle Époque to the glitzy Roaring '20s and the elegant New Look revolution following World War II.

Many of the garments on display appear courtesy of world-renowned Italian fashion professor and collector Raffaello Piraino, whose legendary collection, housed in Palermo, Italy, consists of more than 5,000 garments and accessories that belonged to the Sicilian aristocracy and bourgeoisie. Notable items from the SCAD Permanent Collection punctuate the exhibition.

Threads of History: Two Hundred Years of Fashion is curated by Rafael Gomes, SCAD director of fashion exhibitions, with assistance from Luca Lo Sicco, SCAD associate chair of fashion marketing and management.

Left: Raffaello Piraino, 2016, image by Michael James O'Brien, associate chair of photography. Courtesy of SCAD.



About the

Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of educational standards and are designed for use within the museum’s exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today’s innovative careers.

Recognizing the guides’ overall design excellence and ingenuity, the American Alliance of Museums’ Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016.

This *Threads of History* guide explores the evolving artistic, historical and social significance of fashion. Through interdisciplinary standards-based activities, students discover the complex nature of fashion and its influential role in our lives, forging meaningful personal connections with captivating artifacts from the distant and more recent past.

Left: From left to right: A graphic rose-print dress, an evening dress in midnight blue velvet and a white lace sheath dress, all circa the 1950s. See page 26 for image credits.

Educational standards are listed on pages 20–21.

Highlighted glossary terms may be found on page 22.

Additional learning resources are located in the Curriculum Connections section on pages 23–25.

Full artist image credits are recorded on pages 26–27.

Timeline



The *Galerie des Modes et Costumes Français* publicized the extravagant fashions of the Versailles court with sets of serially published engravings. This example dates from 1779.



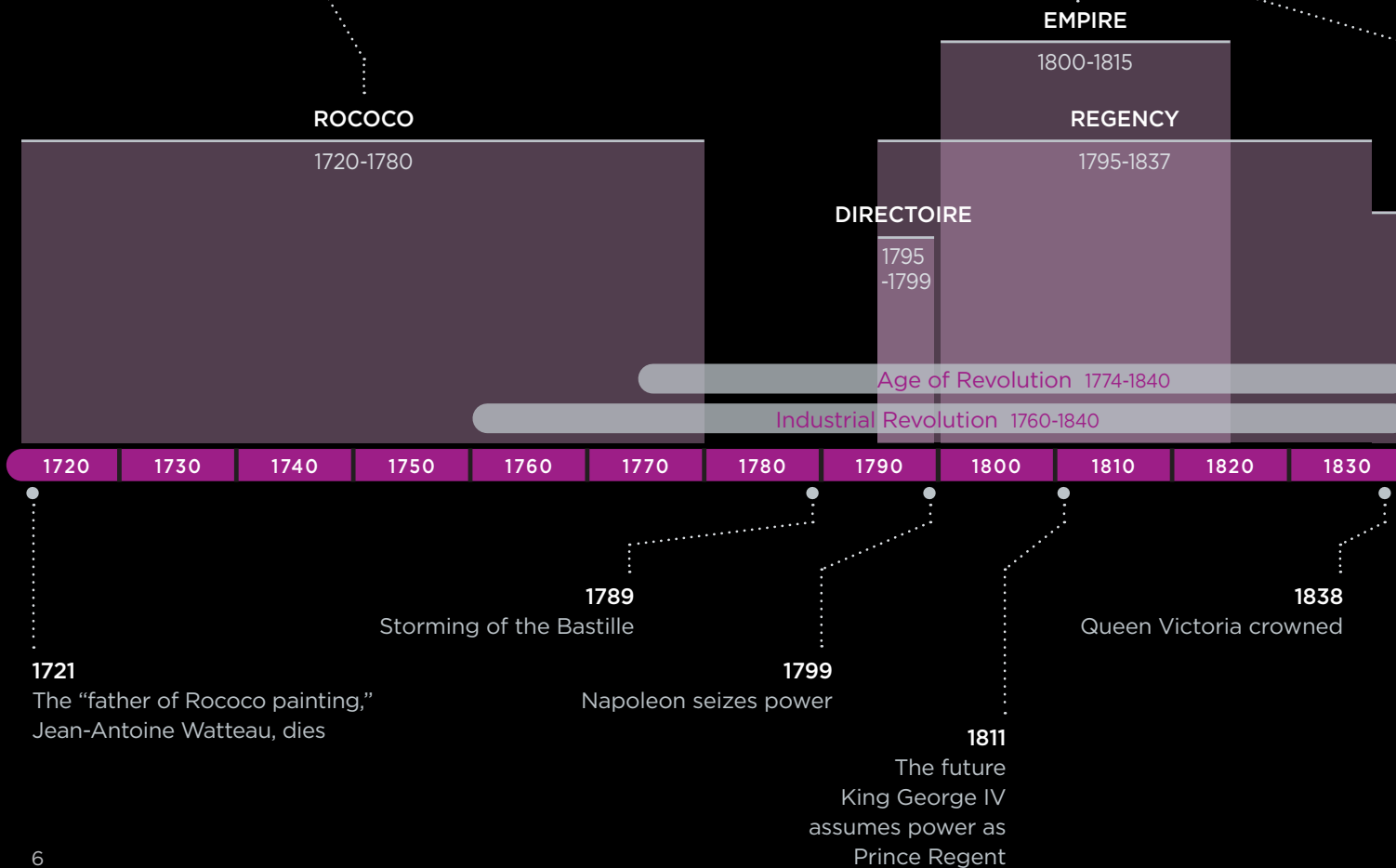
One of the earliest fashion magazines, *Gallery of Fashion*, included this illustration of Empire dresses in its January 1800 issue.



Featured in *La Mode*, these early Victorian dresses feature the sloping shoulders and puffed, frilled sleeves typical of that time.



These 1856 Victorian hoop-skirted styles are from *The Paris Chronicle*, a trimonthly journal of the fashion, literature, fine arts, industry and commerce of Paris.





In the December 1890 issue of *Paris-Mode*, fashionably correct Victorians are dressed, left to right, in attire for visiting versus receiving a visitor.



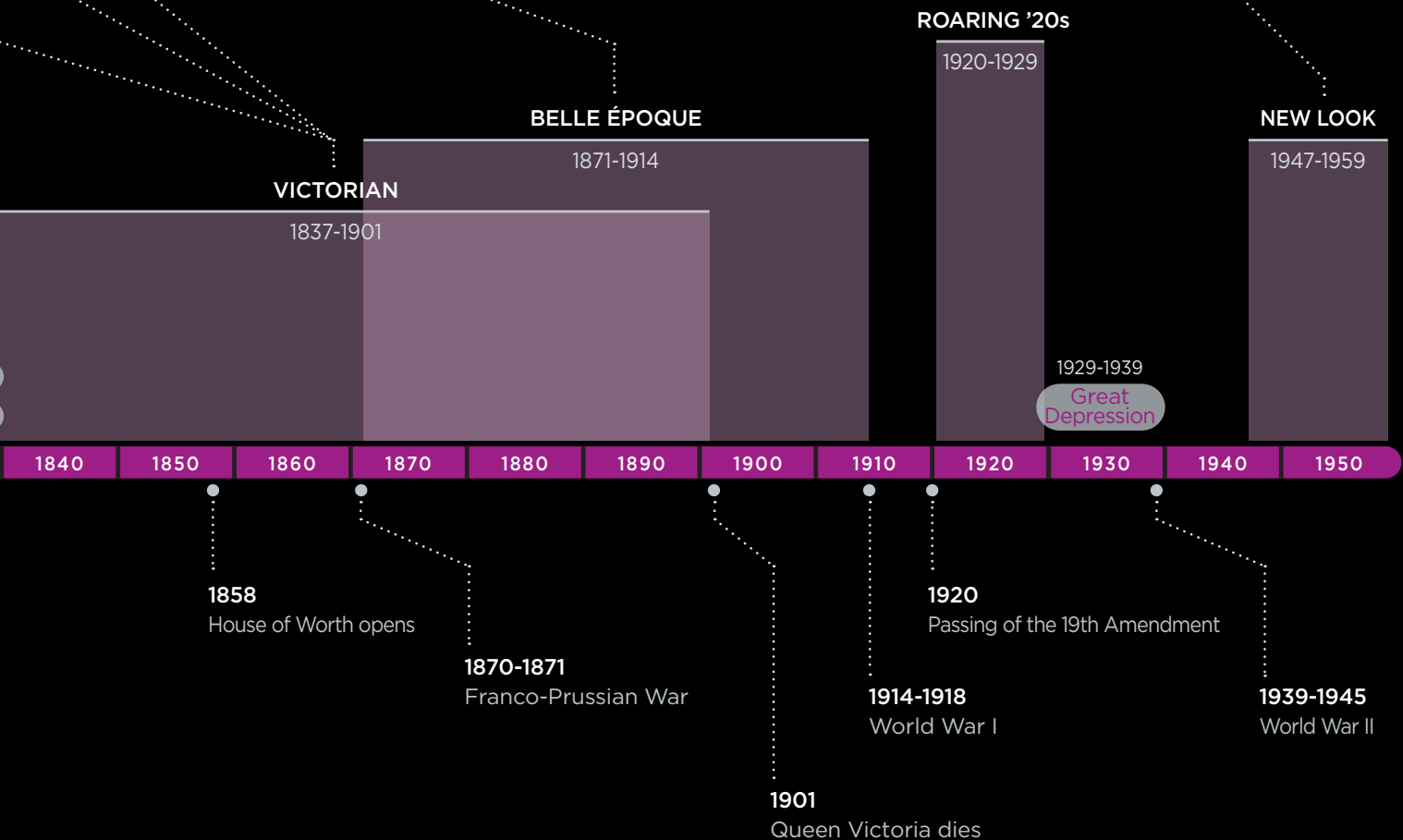
Illustrator Charles Dana Gibson's immensely popular drawings inspired a feminine ideal that became known as the "Gibson Girl." This 1902 example is from his book *The Social Ladder*.



This cover illustration featured on the January 1929 edition of *Vogue Paris* artfully depicts the Jazz Age's modernistic, angular style.



The hourglass silhouette returned with the New Look, shown here in an illustration from the March 1955 edition of *Vogue*.



1 Connect fashion's evolution to historical events

“Beauty is made up of an eternal, invariable element ... and of a relative, circumstantial element ... the age, its fashions, its morals, its emotions.”

Charles Baudelaire (1821-1867), French writer



Rococo fashions from the late 18th century displayed at SCAD FASH. See page 26 for image credits.

The fanciful aesthetics of the **Rococo** period reached their height in Louis XVI's French court. Led by tastemakers Marie Antoinette, queen of France, and her dressmaker Rose Bertin, late 18th-century fashions were characterized by a combination of frivolity and courtly formalism. Both women's and men's garments featured fabrics like silk and velvet, along with the uninhibited use of lace, embroidery and flounces. In addition, women's fashions required an exacting silhouette that restricted mobility through tightly laced corsets, wide **panniers** and towering hairstyles.

The American and French victories over monarchical rule ushered in the tumultuous Age of Revolution, initiating a dramatic shift away from Rococo's ornate displays. The new styles, referred to as **Directoire** and **Empire** in France and **Regency** in England, took inspiration from classical Greek and Roman culture. Featuring white cotton muslins, a columnar silhouette and high, uncorseted waistlines, the new styles promoted naturalism and freedom of movement.

Examine the Rococo, Empire and Regency garments on the facing page. Compose a list of descriptive phrases for each one that creates a complete visual impression. Next, broadly outline the political and social aspects of the period to which the garments belong. Refer to this guide's timeline and Curriculum Connections section for resources. Combine your notes into a brief analysis that references the particular features that embody each garment's time period.



Rococo



Empire and Regency

Descriptive phrases:

Descriptive phrases:

Political and social aspects:

Political and social aspects:

Analysis:

Analysis:

From left to right: Two styles from the Rococo period, an example of Empire fashion and an example of Regency fashion. See page 26 for image credits.

2 Analyze fashion's role as a social signifier

“In suiting a dress to the occasion upon which it is worn, there is more to be considered than the mere personal appearance of the wearer.”

Sarah Annie Frost, Victorian-era writer

The Industrial Revolution's urbanized societies shifted occupations away from home, resulting in new lifestyles that no longer required women to run family businesses. Metropolitan life also increased the formality of social settings and the need for suitably decorous clothing.

In the midst of this rapidly changing world, Queen Victoria's influential 63-year reign offered a steady, reassuring example of refined elegance, domestic bliss and the certainties provided by detailed codes of etiquette. Wealthy Victorian women observed subtle social discernments, for instance, choosing among garments deemed appropriate for visiting versus receiving a visitor. These practices were supported by the invention of mechanized looms, sewing machines and the development of synthetic dyes, which contributed to a wider selection of more affordable fashions for consumers. Women's domestic roles, reflected in fashion, found expression in the Victorian hourglass silhouette, which emphasized “ideal” feminine attributes. Clothing became more restrictive, characterized by corsets, voluminous skirts and heavy **crinoline** petticoats. The latter were followed by the cage crinoline, or **hoop skirt**, which developed into the **bustle**.

While contemporary fashions provide substantially more room for individual expression than Victorians enjoyed, clothing remains a potent social signifier. Today's standards for dress include opinions about appropriate wear based on age, gender, occasion, time of year or time of day, locale and more. Think of feminine versus masculine prints, seasonal color palettes, eveningwear and attire for events such as opera and rap performances.

Fashion is a collective, socially shaped phenomenon. Our clothing choices signify attachments to groups that range from the broadest categories, such as female and male, to distinctively focused groups, such as neo-Victorian **steampunk**. Fashion's pervasive influence rests in its ability to satisfy our need for a sense of belonging to a group, while simultaneously providing creative opportunities to demonstrate our unique selves.

Recall a past social occasion and the clothing you chose to wear. On the facing page, write a reflective essay that addresses the attire you chose and its social import. Discuss how your choices differ from what you are wearing now. Before you write, consider the following questions: What meanings reside in your clothing choices? How do these choices indicate group allegiance or declare your individualism?

Right: Late Victorian styles displayed at SCAD FASH. See pages 26-27 for image credits.



A walking dress from the mid-Victorian era. See page 27 for image credits.

“When the morning walk assumes the character of the promenade, where it is for pleasure rather than in the performance of a part of the duties of the day, more of richness and stylishness is not only allowable, but is to be desired.”

Sarah Annie Frost



A Sunday dress from the late Victorian era. See page 27 for image credits.

“A simple, modest elegance will mark her church-going costume, perfect in neatness, taste and in finish, yet with nothing conspicuous to attract attentions or provoke comment, even if admiring.”

Sarah Annie Frost

3 Discuss the relationship between fashion and art

“From the outset, Worth ... presented himself as an artist. ... Worth was a creator and arbiter of taste.”

Author unknown

Charles Frederick Worth’s exquisite gowns, meticulously constructed from the highest-quality materials, are synonymous with the peaceful, prosperous and artistically rich period known as the **Belle Époque**. Regarded today as the father of **haute couture**, Worth demonstrated a remarkable **prescience** concerning the future of fashion. Rather than visit a client in her home for fittings, Worth established a salon where his clientele came to him, creating the first fashion “house.” The first designer to use live models and present seasonal collections, Worth went on to revolutionize fashion by assembling garments of interchangeable pieces, allowing for easily assembled unique looks. Resourcefully creating brand extensions through the distribution of Worth patterns, his designs found new markets within the wider public.

The enduring, readily recognizable style of a garment’s maker was a concept that did not exist prior to Worth. He considered himself an artist and dressed the part of a **bohemian**, often wearing a beret and flowing **cravat**. Like classically trained artists, Worth frequented museums to view paintings and historic artifacts that influenced his work.

Today, museum exhibitions focus on fashion while fashion designers are acknowledged for their significant contributions to the arts, such as film and dance. Still, no consensus exists regarding whether or not fashion is an art. Fashion designers themselves firmly stand on opposing sides of this question, while other designers like Carolina Herrera take a mediatory stance. She says, “Art always inspires fashion and fashion is art in movement.”

Participate in an informal peer discussion about whether or not fashion should be considered an art. Divide into pro and con groups to collaborate on research. Groups should agree on a few simple rules for discussion that promote the process of sharing diverse views, connecting ideas and broadening perspectives. Seek out various definitions of art as well as opinions held by artists, fashion designers and critics. Compose a list of persuasive points that both support your position and anticipate potential challenges from the other viewpoint. At the conclusion of the discussion, write a reflection on your evolving ideas about the relationship between fashion and art.

Persuasive points:



Reflection:

From left to right: Worth gowns from the early 1900s, styles for day and evening. See page 27 for image credits.

4 Explore how fashion reveals character

“I had no idea of originating an American flapper when I first began to write. I simply took girls who I knew very well and ... I used them for my heroines.”

F. Scott Fitzgerald (1896-1940), American writer



Fashion ensembles from the Roaring '20s. See page 27 for image credits.

During the 1920s, fashion became dramatically and recognizably modern. In this **ebullient** period following the First World War, women had just won the right to vote. The collective postwar enthusiasm and sense of new possibility sent them in droves to colleges, where youth-centered culture challenged longstanding values, as well as the fashions of the previous generations. Women abandoned corsets for boxy, loose silhouettes, raised their hemlines and bobbed their hair. This created an androgynous, yet daringly feminine, aesthetic worn by bold young women known as flappers.

Author F. Scott Fitzgerald's book *The Great Gatsby* defined the age and the flapper style. Fitzgerald frequently employed descriptions of clothing to contribute to readers' knowledge about the wearer's character. Jay Gatsby's clothing communicates his social aspirations while his **ethereal** love interest, Daisy, is often dressed in the purest white. Fitzgerald also reveals a character's ambitious nature by depicting a transformation wrought through her change of wardrobe:

“Mrs. Wilson had changed her costume some time before, and was now attired in an elaborate afternoon dress of cream-colored chiffon, which gave out a continual rustle as she swept about the room. With the influence of the dress her personality had also undergone a change. The intense vitality that had been so remarkable in the garage was converted into impressive **hauteur**.”

Explore fashion's ability to **elucidate** literary characters. Choose a character from literature or film, select the garment from the exhibition that seems to best fit that personality, and write a brief description supporting your choice.

Character: _____

Garment: _____

Description:

Next, choose a garment from the exhibition and invent a character who wears it. Outline a brief plot including a conflict and resolution. Your character's problem-solving approach should be reflected by the clothing he or she wears.

Garment: _____

Character: _____

Plot:

Consider whether your clothing choices reflect your personality, or if your personality reflects what you wear. Record your thoughts below.

5 Reflect on the past and anticipate the future

“New things are only those which have been forgotten.”

Rose Bertin (1747-1813), French milliner and dressmaker



An evening gown from the late 1950s. See page 27 for image credits.

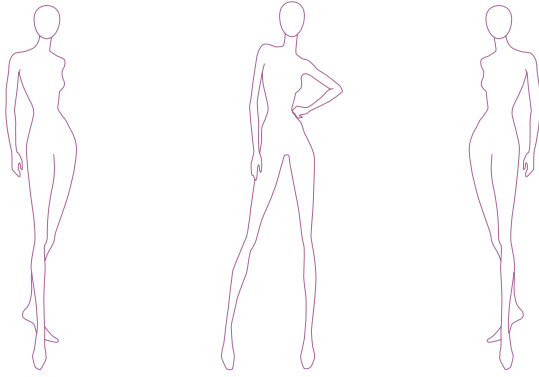
During World War II, women’s wartime role in the workplace, along with rationing restrictions, informed their square-shouldered, military-inspired garments. When peacetime arrived, returning armed service members replaced many employed women, who then took on the role of homemakers to raise the baby-boom generation.

In 1947, fashion designer Christian Dior redefined the fashions of this age with the introduction of the New Look. Dismissing the austerity of the war years, New Look fashions brought back long, full skirts constructed from lavish amounts of fabric. Sloping shoulder pads, hip pads and a cinched waist completed this ultra-feminine silhouette, evoking the rigidly constructed garments and hourglass figures of Victorian and Belle Époque fashions.

Evolving fashions both invent and reinvent as cycles of history repeat. For instance, Vivienne Westwood revived the corset in the late 20th century with a punk take on undergarments as outerwear, reflecting a youth culture movement that defied social norms and promoted DIY fashion innovations.

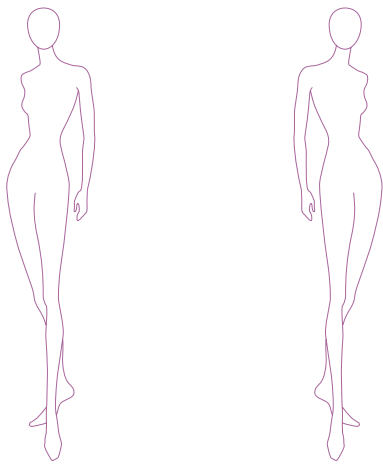
*Review the exhibition and use the spaces opposite to record the silhouettes and design details that you find appealing and relevant to today’s world. Next, speculate on how fashions might evolve in the coming years. Create two “new looks” by combining or modifying the fashions you have observed and sketched. Select one of your sketches to revise and refine on the larger mannequin. Include a detailed design statement that describes how the final design evokes the emerging *zeitgeist* of your generation.*

1. Sketch silhouettes:

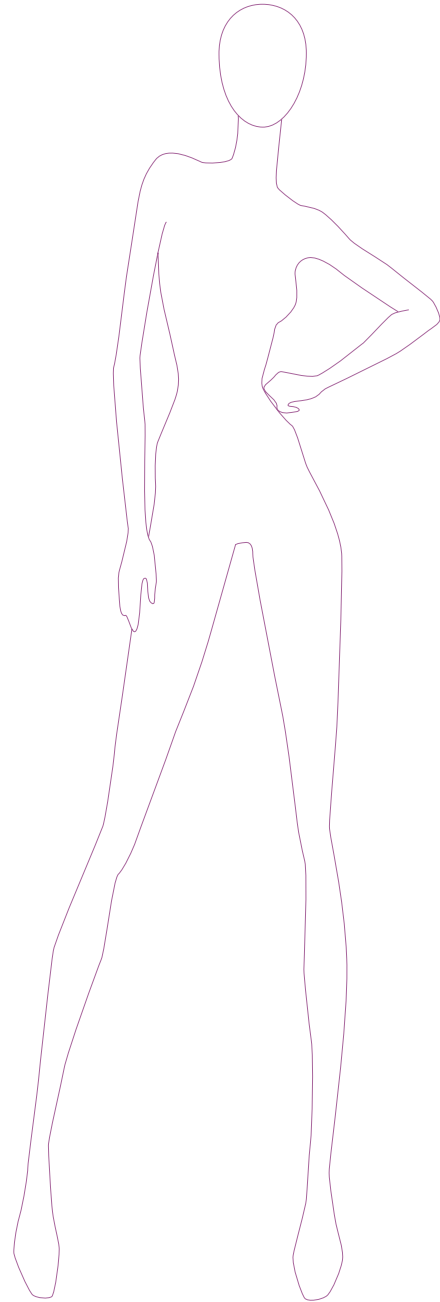


2. Sketch details:

3. Combine and modify designs:



4. Revise and refine:



5. Design statement:

Educational Standards

National Core Arts Standards — High School

Activity 1

- Presenting 6.1** **Anchor:** Convey meaning through the presentation of artistic work.
HSII: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- Responding 7.2** **Anchor:** Perceive and analyze artistic work.
HSIII: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe or culture.
- Responding 8.1** **Anchor:** Interpret intent and meaning in artistic work.
HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Activity 2

- Responding 7.1** **Anchor:** Perceive and analyze artistic work.
HSI: Hypothesize ways in which art influences perception and understanding of human experiences.
- Connecting 11.1** **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.
HSII: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

Activity 3

- Responding 9.1** **Anchor:** Apply criteria to evaluate artistic work.
HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.
HSII: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
HSIII: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Activity 4

- Creating 1.1** **Anchor:** Generate and conceptualize artistic ideas and work.
HSI: Use multiple approaches to begin creative endeavors.
- Responding 7.2** **Anchor:** Perceive and analyze artistic work.
HSI: Analyze how one's understanding of the world is affected by experiencing visual imagery.
HSII: Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.

Activity 5

Creating 2.1

Anchor: Organize and develop artistic ideas and work.

HSII: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Creating 2.3

Anchor: Organize and develop artistic ideas and work.

HSIII: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits and/or empowers people’s lives.

Creating 3.1

Anchor: Refine and complete artistic work.

HSIII: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

College, Career and Civic Life Framework for Social Studies State Standards — High School

D2.His.1.9-12

Change, Continuity and Context: Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

D2.His.2.9-12

Change, Continuity and Context: Analyze change and continuity in historical eras.

D2.His.4.9-12

Perspectives: Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.

College and Career Readiness Anchor Standards for Writing — High School

CCRA.W.1

Text Types and Purposes: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCRA.W.3

Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

CCRA.W.9

Research to Build and Present Knowledge: Draw evidence from literary or informational texts to support analysis, reflection and research.

CCRA.W.10

Range of Writing: Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

Glossary

Belle Époque (bell eh-POCK) A period of stability in Western Europe preceding World War I in which the economy, technology and arts thrived

bohemian *adj.* A descriptive term for a nonconventional way of life for artists and intellectuals

bustle *n.* A cushion or framework worn under the back of a long skirt to support and display a draping of material

cravat *n.* A short, wide band of fabric worn around the neck, typically by men

crinoline *n.* A stiff fabric used for petticoats, designed to hold out a long, full skirt

Directoire (dee-REC-twarh) The period from 1795 to 1799 when France was ruled by a five-member committee known as the Directory; Directoire also refers to the classical revival of artistic styles during this time

ebullient *adj.* Joyously unrestrained, spirited

elucidate *v.* To make clear or easily understood

Empire (AHM-peer) The period from 1804 to 1815 in France under Napoleon Bonaparte's imperial rule that was characterized by the adoption of Roman, Greek and sometimes Egyptian decorative styles

ethereal *adj.* Characterized by unusual lightness and delicacy

haute couture (oat co-teeur) *n.* A French legal term defining clothes made by an approved fashion house; requirements for designation include a workshop in Paris, a minimum full-time staff of 15, and two fashion shows per year offering collections with at least 35 made-to-order garments

hauteur *n.* A superior manner; domineering pride

hoop skirt *n.* Also known as a cage crinoline, a framework of flexible hoops connected by fabric strips worn to shape a long skirt into a fashionable silhouette

pannier (PAN-nyee) *n.* A framework of oval hoops that supports side extensions of a skirt at hip level

prescience *n.* Knowledge of events or things before they exist; foresight

Regency The period from 1811 to 1820 when Great Britain's King George III was declared unfit to rule and his son, the future King George IV, assumed power as Prince Regent; Regency also refers to the period from 1795 to 1837, which coincided with distinctive classically inspired styles

Rococo The 18th-century period whose artistic style was characterized by fanciful curved asymmetrical forms and elaborate ornamentation

steampunk *n.* A style of design and fashion that combines historical elements with anachronistic technological features inspired by science fiction

zeitgeist *n.* The unique spirit of a particular period of history

Curriculum Connections

pp. 6-7 Timeline

- Citations** “A Paris chez Esnauts et Rapilly rue St. Jacques à la Ville de Coutances: Avec Priv. du Roi.” *Galerie des Modes et Costumes Français*, drawing by le Clerc, engraved by Dupin, 1778-1785, p. 133, *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k1056746t/f321.item>. Accessed 4 Jan. 2017.
- Heideloff, N. “Fig. 244 and Fig. 245.” *Gallery of Fashion*, 1 Jan. 1800, pp. 244-245, *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k10750420/f7.image>. Accessed 4 Jan. 2017.
- La Mode: revue des modes, galerie de moeurs, album des salons*, 6 April 1838, n.p. *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k9610501p/f185.item>. Accessed 4 Jan. 2017.
- Adam, Albert. *The Paris Chronicle: A Tri-Monthly Journal of the Fashion, Literature, Fine Arts, Industry and Commerce of Paris*, Ch. Hartwick, Paris, 5 May 1856, *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k865004z/f117.item>. Accessed 4 Jan. 2017.
- “No. 9. Toilette de visite en velours blou-foncé orné de boutons de macre. (Patron de la jaquette-corsage: Countours No. 1. Devant de la planche de patrons.) No. 10. Robe de chambre en flanelle et surah.” *Paris-Mode*, edited by Ludovic Baschet, 1 Dec. 1890, p. 5, *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k6259467d/f7>. Accessed 4 Jan. 2017.
- Gibson, Charles Dana. *The Social Ladder*. Robert Howell Russell, 1902, p. 71, *archive.org*, https://ia801205.us.archive.org/34/items/hhbooker2_yahoo_0001/0071.jpg. Accessed 4 Jan. 2017.
- Vogue Paris*, general editing by Edna Woolman Chase, Jan. 1929, cover, *Gallica*, <http://gallica.bnf.fr/ark:/12148/bpt6k6540653q/f11.item.r=vogue%20192>. Accessed 4 Jan. 2017.
- “Late-Day Successes: Dior’s High-Low Waistline, His Most-Accented ‘A.’” *Vogue*, vol. 125, no. 4, 1 March 1955, p. 115. *ProQuest*, <http://0-search.proquest.com.library.scad.edu/docview/911861632?accountid=13730>. Accessed 4 Jan. 2017.

pp. 8-9 1. Connect fashion’s evolution to historical events

- Additional Resources** **Website** Examine the sewn components that come together in a Rococo robe à la française. www.palaisgalliera.paris.fr/en/work/robe-la-francaise-sack-back-gown
- Website** Explore an overview of the French Revolution. www.history.com/topics/french-revolution
- Website** Discover 13 surprising facts about 18th-century French fashion. www.mentalfloss.com/article/64170/13-facts-about-18th-century-french-fashion

Website Consult this overview of the history and fashions of the Empire and Regency periods.
www.maggiemayfashions.com/regency.html

Website Peruse paintings, fashion plates and movie clips that illustrate 19th-century fashions.
www.bellatory.com/fashion-industry/Fashion-History-Early-19th-Century-Regency-and-Romantic-Styles

Quote p. 8 Baudelaire, Charles. *Selected Writings on Art and Literature*. Translated by P.E. Charvet, Penguin Books, 1972, p.392, www.brainpickings.org/2016/08/31/ baudelaire-beauty-strangeness. Accessed 4 Jan. 2017.

pp. 10-13 2. Analyze fashion's role as a social signifier

Additional Resources **Video** Observe archival footage that documents late Victorian fashion as Queen Victoria arrives at an 1898 garden party. www.youtube.com/watch?v=6jXwGKusIPM

Website Read about the levels of consideration involved in selecting proper attire during the Victorian age. www.vintageconnection.net/DressEtiquette.htm

Website Delve into this overview of Victorian fashions from hoop skirts to bustles.
www.bellatory.com/fashion-industry/Fashion-History-Victorian-Costume-and-Design-Trends-1837-1900-With-Pictures

Website Peruse this 1879 instructional book on etiquette for a wide assortment of Victorian social situations. www.archive.org/details/ourdeportmentor01youngooq

Citations p. 10 Frost, Sarah Annie. *The Art of Dressing Well: A Complete Guide to Economy, Style and Propriety of Costume*. Dick and Fitzgerald, 1870, <https://archive.org/details/artofdressingwel00fros>, p. 42. Accessed 4 Jan. 2017.

p. 12 Frost, Sarah Annie. *The Art of Dressing Well: A Complete Guide to Economy, Style and Propriety of Costume*. Dick and Fitzgerald, 1870, <https://archive.org/details/artofdressingwel00fros>, p. 55. Accessed 4 Jan. 2017.

Quote p. 13 Frost, Sarah Annie. *The Art of Dressing Well: A Complete Guide to Economy, Style and Propriety of Costume*. Dick and Fitzgerald, 1870, <https://archive.org/details/artofdressingwel00fros>, p. 38. Accessed 4 Jan. 2017.

pp. 14-15 3. Discuss the relationship between fashion and art

Additional Resources **Article** This article considers the legal line between fashion and art.
www.theglobeandmail.com/life/fashion-and-beauty/fashion/the-fashion-police-should-clothing-be-copyrighted/article32733007

Video View an assemblage of short film clips that show Parisian Belle Époque fashions from 1909.
www.youtube.com/watch?v=_pQGweZK6jU

Website Read the fascinating story of how Charles Frederick Worth launched his career.
www.napoleon.org/en/history-of-the-two-empires/articles/charles-frederick-worth-the-empress-eugenie-and-the-invention-of-haute-couture/

Website Learn more about the essential skills and values encouraged by debate.
w.idebate.org/about/debate

Quote p. 14 "Paris Haute Couture." *Worth Paris*. www.worthparis.com/paris-haute-couture. Accessed 4 Jan. 2017.

pp. 16-17 4. Explore how fashion reveals character

Additional Resources

Video Watch this 1929 film of a fashion show in London's Great Cumberland Place. www.youtube.com/watch?v=7cJvY6JAaIE

Video View a compilation of Parisian couture, entertainment and street fashions from the 1920s. https://www.youtube.com/watch?v=NMn1-_n4jwO

Video Fashion photographer John Knight discusses historical influences that contributed to the advent of flapper style. <https://www.youtube.com/watch?v=jNkr6TYMIFk>

Website Read these side-by-side biographies of F. Scott Fitzgerald and his muse, Zelda Sayre Fitzgerald. www.pbs.org/kteh/amstorytellers/bios.html

Website Learn how authors use clothing to convey character. www.nownovel.com/blog/write-better-characters-clothing

Quote

p. 17 Bruccoli, Matthew J. and Baughman, Judith S. *Conversations with F. Scott Fitzgerald*. University Press of Mississippi, 2004. p. 57.

pp. 18-19 5. Reflect on the past and anticipate the future

Additional Resources

Video Listen to fashion historian Ivan Sayers discuss fashion trends and predictions. www.vimeo.com/55998079

Website Read about the 1947 debut of Christian Dior's New Look. www.dior.com/couture/en_us/the-house-of-dior/the-story-of-dior/the-new-look-revolution

Website Investigate punk, politics and youth culture. www.unireadinghistory.com/2013/09/04/punk-politics-and-youth-culture-1976-84

Website View images from the revived House of Worth's first collection from 2010. Designer Giovanni Bedin presented modern evening gowns inspired by the sculpted silhouette of the crinoline. www.worthparis.com/the-crinoline

Website Explore SCAD Portfolios and view a fashion student's design project inspired by various eras throughout the history of fashion. <http://portfolios.scad.edu/jennifernesbitt>

Quote

p. 18 "Rose Bertin." *Great Thoughts Treasury*. www.greatthoughtstreasury.com/author/rose-bertin-fully-marie-jeanne-rose-bertin. Accessed 4 Jan. 2017.

Image Credits

Page	Provenance	Medium	Year	Courtesy of
4	U.S.	Graphic rose-print dress with fitted bodice, spaghetti straps accented with attached bows and knife pleated circle skirt	circa 1950s	the children of Jeanne Ferst in honor of their mother. SCAD Permanent Collection.
4	Palermo, Italy	Evening dress in midnight blue velvet and gathered white tulle	circa 1950	Raffaello Piraino Collection
4	U.S.	White lace sheath dress	circa 1950s	private collection
8	Palermo, Italy	Habit à la française in blue silk with gold embroidery	circa 1775	Raffaello Piraino Collection
8	Palermo, Italy	Bodice of gold brocade and lace, decorated with silk pale gray bows	circa 1775	Raffaello Piraino Collection
8	Palermo, Italy	Habit à la française in silk velvet with embroidery and applications in semiprecious stones	circa 1800	Raffaello Piraino Collection
8	France	Waistcoat in silk with gold and silver embroidery	circa 1800	Raffaello Piraino Collection
8	Palermo, Italy	Habit à la française in pink moire fabric and a waistcoat in silk satin with metallic thread	circa 1790	Raffaello Piraino Collection
8	Palermo, Italy	Habit à la française in green damask and a silk waistcoat	circa 1790	Raffaello Piraino Collection
8	Palermo, Italy	Habit à la française in mustard yellow silk with rich embroidery	circa 1775	Raffaello Piraino Collection
9	Palermo, Italy	Habit à la française in olive silk and embroidery in polychrome silks and a vest in white silk satin with silver thread embroidery and metallic sequins	circa 1775	Raffaello Piraino Collection
9	Naples, Italy	Robe à la française in brocade fabric with a floral pattern, silk tulle and lace sleeves	circa 1770	Raffaello Piraino Collection
9	Palermo, Italy	Walking dress in white muslin cotton with trim	circa 1805	Raffaello Piraino Collection
9	England	Neoclassical ceremonial dress in Swiss cotton muslin	circa 1800	Raffaello Piraino Collection
11	Naples, Italy	Walking dress in burgundy and Titian silk, embroidered with glass beads and golden thread	circa 1885	Raffaello Piraino Collection
11	Palermo, Italy	Walking dress in olive silk satin with a bustle skirt and woven velvet rose motif	circa 1870	Raffaello Piraino Collection

Page	Provenance	Medium	Year	Courtesy of
11	Palermo, Italy	Walking dress in cream and blue striped silk taffeta with a bustle skirt and gold trim	circa 1875	Raffaello Piraino Collection
11	Palermo, Italy	Walking dress in midnight blue silk velvet with a bustle skirt and woven velvet ornamentation	1880	Raffaello Piraino Collection
11	Palermo, Italy	Afternoon dress in burgundy silk and silk damask with a bustle skirt and a floral motif	1880	Raffaello Piraino Collection
11	Palermo, Italy	Wedding ceremony dress with a bustle skirt and bodice in pink silk satin damask and industrial lace	circa 1885	Raffaello Piraino Collection
12	Palermo, Italy	Walking dress in plum silk with black lace and flowers, owned by Princess Concetta Tomasi di Lampedusa	circa 1865	Raffaello Piraino Collection
13	Palermo, Italy	Sunday dress with a silk skirt, Prussian blue velvet bodice and a lace appliqué collar	1880	Raffaello Piraino Collection
15	Palermo, Italy	Dress designed by House of Worth in black silk tulle with lace appliqué, black velvet ribbons, rhinestones and ivory silk chiffon lining visible through the net panel	circa 1903	Raffaello Piraino Collection
15	Paris, France	Evening dress designed by House of Worth with embroidered tulle, black chenille cord trim, black sequins and a boned, satin underbodice	circa 1905	SCAD Permanent Collection
15	U.S.	Black ostrich plume fan with tortoiseshell handle	circa 1900	SCAD Permanent Collection
15	U.S.	Opera binoculars	circa 1900	SCAD Permanent Collection
16	Palermo, Italy	Slip-on evening dress in pale green silk crepe with sequins and beads, and a low waist	circa 1925	Raffaello Piraino Collection
16	France	Straw cloche hat with silk fruits, beaded flowers and cellophane leaves	circa 1925	SCAD Permanent Collection
16	U.S.	Slip-on sleeveless evening gown with black satin netting, decorated with gold metallic cord embroidery and a matching shawl	circa 1925	SCAD Permanent Collection
16	Palermo, Italy	Evening dress in pink cotton tulle and silk chiffon, ornamented with crystals and bugle beads	circa 1925	Raffaello Piraino Collection
18	France	Evening gown with scalloped bodice in black chiffon with floral appliqués of white and lilac sequins, black jets and pearls	circa 1959	Raffaello Piraino Collection
28	Palermo, Italy	Dress in red silk satin and black Chantilly lace, worn to a wedding	1865	Raffaello Piraino Collection
32	U.S.	Slip-on evening dress with black tulle, applications of beads, cabochons, silver sequins and golden silk slip	circa 1925	Raffaello Piraino Collection
32	U.S.	Beaded satin flapper dress embellished with silver-lined crystal beads and rhinestones	circa 1926	SCAD Permanent Collection



A red silk satin and black Chantilly lace dress worn to a wedding in 1865. See page 27 for image credits.

Related SCAD Degree Programs



Fashion

At both the undergraduate and graduate level, SCAD fashion students prepare to lead in the ever-evolving world of fashion through a rigorous curriculum anchored by creative thinking and dynamic technology. Guided by professors with extensive industry experience, students explore fashion from the conceptual to the commercial and merge technical dexterity with personal vision to develop original fashion collections. Studio courses culminate in the creation of garments and complete collections that serve as important career-making evidence in graduates' portfolios. Strong connections to the professional realm help students land valuable internships while completing their courses of study. Students have secured coveted internships with The Row, *Teen Vogue* and Tory Burch. Graduates have gone on to rewarding careers at Diane von Furstenberg, *ELLE* magazine, Marc Jacobs and Opening Ceremony.

Students interact with and are inspired by breathtaking creations on a daily basis at the SCAD Museum of Art in Savannah and SCAD FASH Museum of Fashion + Film in Atlanta, where the university premieres couture exhibitions such as *Oscar de la Renta* and *Dress Up Story—1990 Until Now*. The university's permanent collection includes more than 1,000 signature and historic garments.

SCHOOL OF FASHION

BACHELOR OF FINE ARTS **A H S**

MASTER OF ARTS **A S e**

MASTER OF FINE ARTS **A S e**



Art History

SCAD art history students view the world through art and artifacts, and learn from distinguished scholars who hold outstanding credentials, extraordinary research experience and active artistic practices that inform their teaching. The university's global locations grant art history students the unique opportunity to study, intern and work around the world, including the chance to hold exclusive docent positions within SCAD museums and galleries.

Undergraduate students examine the art and design of diverse periods and media, and each student develops a thesis that plunges into history, theory and criticism. The graduate program emphasizes the critical analysis and interpretation of works of art and culminates in original research. More than 70 elective options — covering a panoply of topics from cave art to 1980s punk photography — are integral to the course of study and permit students to customize their degrees. At both levels, students engage in enriching lecture series, symposia and events, including SCAD deFINE ART, where they connect with renowned artists including Alfredo Jaar and Carrie Mae Weems, and influential scholars and critics Jerry Saltz of *New York* magazine, Pulitzer Prize-winning author Louis Menand and others.

SCHOOL OF LIBERAL ARTS

BACHELOR OF FINE ARTS **S**

MASTER OF FINE ARTS **S**



Accessory Design

SCAD accessory design students conceptualize and create an eclectic range of covetable items — from shoes and handbags to heirloom leather goods — that punctuate personal style and narrate the wearer’s story.

Undergraduate and graduate students engage in every facet of this competitive sector of fashion and learn the manifold processes to produce distinctive designs. From sewing technology to computer-aided design, students master high-end tools and hone their personal aesthetic as they stride to the forefront of this growing field.

Studio courses culminate in the development and execution of finished products that enable students, quarter by quarter, to build impressive portfolios that secure internships and jobs at The Row, Alexander Wang, Coach, Kate Spade, Vince Camuto, Proenza Schouler, Reebok and Derek Lam, to name a few.

While sharpening design and patternmaking techniques, students experiment and become proficient with industrial sewing machines, men’s and women’s shoe lasts, skiving machines and CAD software.

SCHOOL OF FASHION

BACHELOR OF FINE ARTS 

MASTER OF ARTS 

MASTER OF FINE ARTS 



Fibers

SCAD fibers students consistently earn major awards in professional competitions sponsored by Cotton Incorporated, Surface Design Association, International Textile Market Association and others. In fact, the department boasts more winning students in designext (formerly known as the Surtex Student Design Competition) than any other university in the world. Attracted to the university’s wealth of creative talent, leading fabric distributor Fabricut tapped SCAD students to research and develop original textiles and wall coverings for potential production and sale by the company’s Stroheim line, for feature in *Traditional Home* magazine.

Fibers students choose from a wide range of electives — from embellishment and embroidery to 3-D printing — and build a comprehensive body of work that lends itself to a directed career path. Across all levels of study, collaboration is key to executing portfolio-worthy, award-winning work, including SCADpad, the unique micro-housing community developed as a new blueprint for urban living. Groundbreaking student work also features prominently in the annual SCAD Fashion Show.

SCHOOL OF DESIGN

BACHELOR OF FINE ARTS 

MASTER OF ARTS 

MASTER OF FINE ARTS 



Fashion Marketing and Management

Fashion is business, and a big business it is. SCAD prepares students for their dream careers with an array of exclusive electives and minors. Get in on the action by creating a short fashion film — from storyboarding to location scouting to styling. Or pursue a passion for perfume by completing a minor in fragrance marketing and management.

Students benefit from a comprehensive curriculum rich with coursework in trend forecasting, product development, material sourcing, visual merchandising, retailing and advertising. Each student works closely with full-time, connected professors to build a career-oriented portfolio that opens doors. The department emphasizes professional practice, and students intern at prestigious companies and fashion houses such as Anthropologie, BCBGMAXAZRIA Group, *Fashionista*, Hugo Boss, Nordstrom, *Seventeen* and Urban Outfitters.

SCHOOL OF FASHION

BACHELOR OF FINE ARTS **A H S**



Luxury and Fashion Management

SCAD offers the world's first M.A. and M.F.A. in the specialized field of luxury and fashion management. These dynamic graduate programs — ranked No. 1 in the world for “Best Learning Experience” and “Best Long-term Value” by *The Business of Fashion* — reflect the vigor of an expansive and evolving luxury marketplace. Through SCAD eLearning, the university provides working professionals already active in the field with the opportunity to pursue an M.A. completely online.

Guided by full-time professors who have worked with industry giants such as Neiman Marcus, Henri Bendel and Saks Fifth Avenue, luxury and fashion management students examine global finance, explore decision-making strategies and study the life cycle of products. The curriculum emphasizes operations and leadership through strategic studies in consumer behavior, marketing, brand and supply chain management, communications and promotion.

SCHOOL OF FASHION

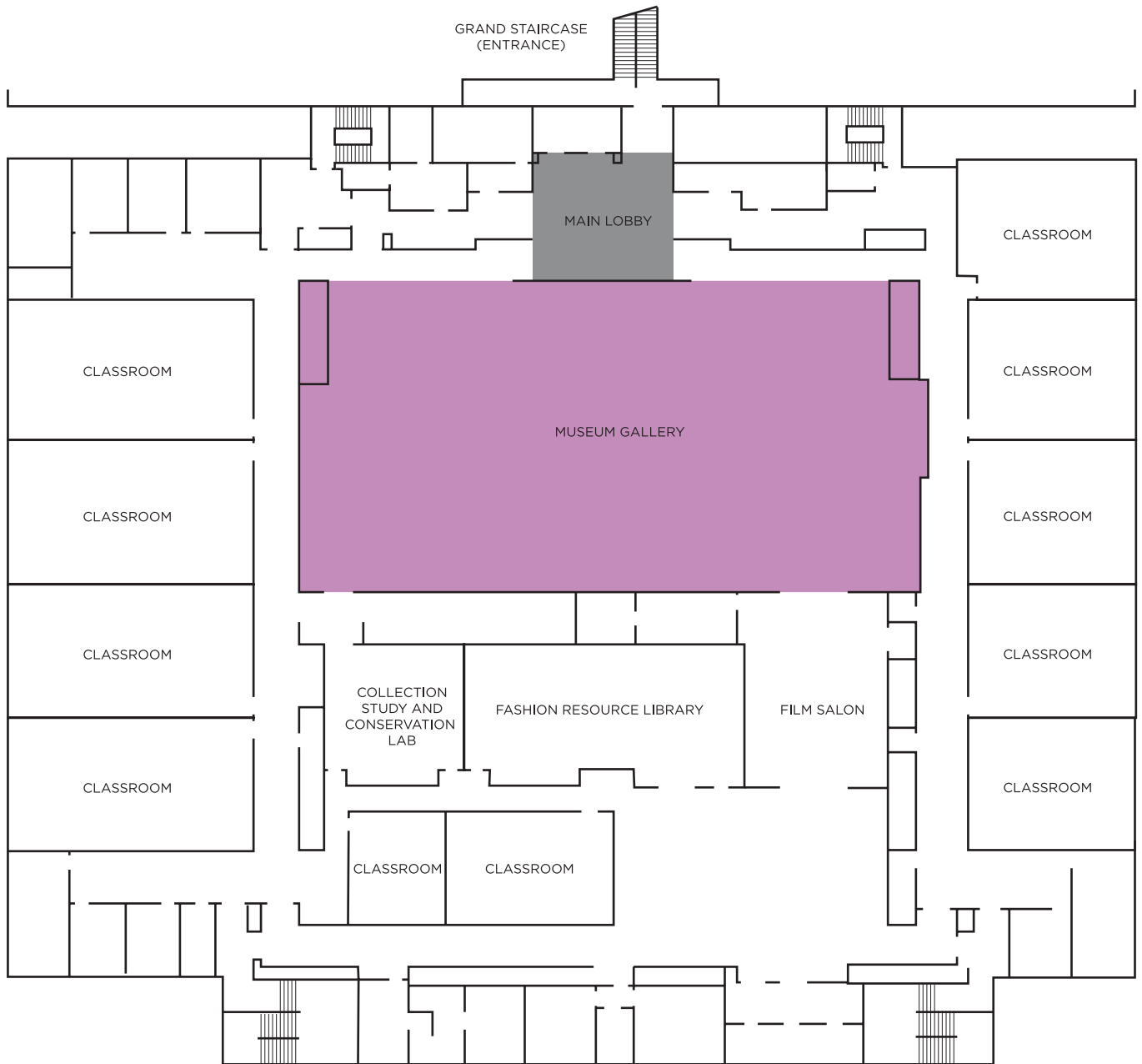
MASTER OF ARTS **A H S e**

MASTER OF FINE ARTS **A H S**



Beaded flapper evening dresses from the mid-1920s. See page 27 for image credits.

Museum Map



Current and Upcoming Exhibitions

- S** **From the Depths Above** • William Singer
Jan. 31, 2017 – April 30, 2017
- S** **Lineages** • Monir Shahroudy Farmanfarmaian
Jan. 31, 2017 – Aug. 6, 2017
- S** **Roots** • José Parlá
Feb. 7, 2017 – July 16, 2017
- S** **Florida Living** • Hernan Bas
Feb. 14, 2017 – May 21, 2017
- A** **Project Diaspora** • Omar Victor Diop
Feb. 17, 2017 – Aug. 20, 2017
- S** **Chroma** • Carlos Cruz-Diez
Feb. 21, 2017 – May 7, 2017
- S** **With You ... Us** • Glen Fogel
Feb. 21, 2017 – May 28, 2017
- S** **Infinity Lines** • Chiharu Shiota
Feb. 21, 2017 – Aug. 6, 2017
- S** **Blind Memory** • Hank Willis Thomas
Feb. 21, 2017 – Aug. 20, 2017
- S** **Freedom Isn't Always Beautiful** • Hank Willis Thomas
Feb. 21, 2017 – Aug. 27, 2017

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