AIDES 3223 Apparel Design Studio III Fall 2010

Course Coordinates
Meet: Tues/Thurs 1:55-4:55, McNeal 205-212
Credits: 4
Prerequisites: DHA 2222 with grade of at least C-
Studio Key Code: 10831
Moodle site: accessible through MyU

Instructor Coordinates
Dr. Lucy Dunne
356 McNeal Hall
612-626-5901
Email: ldunne@umn.edu

Office Hours
Thursdays, 11:00am-11:00pm. During this time I can usually be found in my office, but check the studio and 340 McNeal as well. I am more than happy to discuss your projects (and any other clothing interests you may be pursuing) outside of class. However, there are times when I’m busy or otherwise not able to meet with you. If you have a pressing concern, the best approach is to come during office hours. If you have a conflict, the next best approach is to schedule an appointment. In an emergency don’t hesitate to come by, but bear in mind I may not be available.

Course Description
Studio III focuses on the interaction between materials and design in apparel. In this studio we expand the possibilities for clothing design in 3 dimensions, using traditional methods that take advantage of textile properties like stretch and felting as well as non-traditional methods and materials of your invention that will allow you to achieve shapes and silhouettes previously inaccessible. Our three major topics are knitwear, tailoring, and non-traditional materials. We will also focus on deepening and expanding your design skills through a more in-depth design development process focused on expanding your design boundaries through new material properties, design presentation and exhibition, and creative design for the runway.

Course Objectives
Upon completion of this course, students should be able:
• To describe and discuss the range of clothing structures from non-tailored to tailored, using appropriate terminology.
• To examine, evaluate, and implement a variety of structuring techniques in non-tailored and tailored clothing.
• To identify and evaluate structural textile properties that influence choice and performance of shaping techniques.
• To demonstrate the use of traditional and innovative methods in structuring non-tailored and tailored garments.
• To create innovative garments with unique and sculptural shapes.

Learning Outcomes
3. Students in this course will have mastered a body of knowledge and a mode of inquiry in the areas of tailoring, knitwear, and non-traditional materials. Learning will be assessed through foundation exercises in construction and patterning techniques, and through the application of these techniques in the development of original garments in each area.
6. Students in this course will understand the role of creativity, innovation, discovery, and expression in aesthetic or artistic design through the development of innovative garments that employ unique and sculptural shapes. Learning will be assessed through critique and evaluation of design projects in each topic area. Project components include inspirational research and development of aesthetic direction, ideation and sketching, garment construction, and project presentation/reflection.

Evaluation
A grading rubric will be provided for each assignment, and will outline the criteria for evaluation for the specific assignment. If these criteria are not clear, it is your responsibility to ask for clarification. Your course grade will be calculated from your weighted project grades, as follows:

Knit Project: 25%
Tailoring Project: 25%
Non-traditional Materials Project: 25%
Technical/creative skills exercises: 20%
Participation/Professionalism: 5%
Required Texts

Readings from these texts and from class handouts will be assigned during each project.

Supplemental Texts

Supplies:
Patternmaking equipment
Sewing equipment
Muslin
Drawing supplies
Sketch pad/notebook for ideation and research (pages must be removable for assembling project portfolios)
Project supplies (varies)

We won’t need all of these supplies all of the time—check the course schedule for a rough outline of project progress.

Expectations
In this course we use a combination of lecture, class discussion and activities, and project work to advance your understanding and abilities in design. The format of our class meetings will change week-to-week, depending on the material to be covered and the project phase we are in. I will try to maximize the amount of in-class work time you have for your projects. Bear in mind that class time is the perfect time to check in with any question or decision you have (large or small). Asking questions is the best way to improve your grades: I’m here to help you improve your projects. Make as much use of your instructor resource as possible! Some other expectations:

• Students are responsible for all class meetings and materials, including information in the syllabus.
• Students are responsible for being on time and prepared for all class sessions.
• Students are responsible for meeting all course requirements, observing deadlines, exam times and other course procedures.
• Students are responsible for seeking help when needed.
• Students may not make commercial use of their notes or lectures or University provided materials without the written consent of the instructor.

Special Accommodations
Reasonable accommodations will be provided for students with documented disabilities. It is your responsibility to contact me the first week of class to work out details. You will also need to work with the Office of Disabilities Services. Arrangements for accommodations will be arranged on an assignment-by-assignment basis—don’t assume I have granted you extra time or a modified assignment unless we have agreed the terms before the assignment due-date.

Attendance
Attendance is mandatory for all class sessions, and punctuality is essential. Unless given specific permission, you must stay for the entire class period. Peer and instructor interaction are one of your most valuable resources in a studio course. You are encouraged to take advantage of the scheduled class time to seek my feedback and that of your peers, and to share your experiences so that others might benefit as well. You are expected to participate in class discussions and critiques, and be respectful and polite when critiquing classmates' work. 3 or more absences will result in a grade
reduction of two letter grades from the final course grade (eg, an A in the course would become a C). 5 absences will result in an F for the course. Assigned work is due at the beginning of each class, and will otherwise be considered late. Late work will be accepted at the beginning of the next class period, with a penalty of one letter grade. No work will be accepted more than one class period late.

The following reasons justify absences and makeup requests and must be documented: (a) illness certified by the Boynton Health Service or another physician (b) death parent, sibling, or grandparent (proof of funeral attendance must be supplied), (c) participation in religious observances with advance instructor notification (d) participation, certified by the Office for Student Affairs (Office of the Registrar-St. Paul, 190 Coffey Hall), in University approved co-curricular activities.

Incomplete
Incomplete will be given only in cases of your own documented medical or family emergency. At least 75% of coursework completed with a passing grade is required for an Incomplete.

Grading
A-F grades will be assigned in accordance with University definitions, plus or minus indicates performance relative to the letter grade definition
A : achievement outstanding relative to the level necessary to meet course requirements (’excellent’ above and beyond; initiative, creativity)
B : achievement significantly above the level necessary to meet course requirements (’good’) 
C : achievement that meets the basic course requirements in every respect (’just fine’)
D : achievement worthy of credit even though it does not fully meet the basic course requirements in every respect
F : performance that fails to meet basic course requirements and is unworthy of credit

Studio Rules
The studio is a shared space, and many tools will be shared with your classmates. Be respectful of the mannequins and equipment. Please refer to the Studio Rules document for specific studio procedures. You are welcome to work after hours, however please respect the studio rules as specified in the Studio Rules document, and be sure to follow studio closing procedures if you are the last to leave.

Academic Dishonesty
Professional and ethical behavior is required. Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or involves misrepresentation of a student’s own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another’s work. Discovery of academic misconduct is grounds for an F or N in the course.

Classroom Conduct
All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code.
The University of Minnesota is committed to providing a safe climate for all students, faculty and staff. All persons shall have equal access to its programs, facilities and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.
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<tr>
<th>Date</th>
<th>Tuesday</th>
<th>Date</th>
<th>Thursday</th>
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<tr>
<td>9/7</td>
<td>Course Intro&lt;br&gt;Intro to Knit project</td>
<td>9/9</td>
<td>Knit: design critiques (teams) – 20 sketches each due, mood board draft due&lt;br&gt;Serger samples</td>
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<td>9/14</td>
<td>WSI VISIT – CLASS AT WSI HQ&lt;br&gt;Sketch/mood board revisions reviewed with WSI&lt;br&gt;Due today: Read Richardson Ch1</td>
<td>9/16</td>
<td>Knit final design, annotated sketch and BOM due&lt;br&gt;Patternmaking techniques&lt;br&gt;Intro to coverstitch&lt;br&gt;Coverstitch samples&lt;br&gt;Due today: read Richardson Ch3, Crawford Ch 18</td>
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<td>9/21</td>
<td><strong>Serger samples due</strong>&lt;br&gt;Knit – patternmaking (1st pattern done)</td>
<td>9/23</td>
<td><strong>Coverstitch and project seam samples due</strong>&lt;br&gt;Knit – fit first sample</td>
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<td>9/28</td>
<td>Knit – construction&lt;br&gt;Guest speaker – Kristy Janigo, Target</td>
<td>9/30</td>
<td><strong>Knit DUE - Imaging lab</strong>&lt;br&gt;Intro to Tailoring – Half-Scale Samples</td>
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<td>10/5</td>
<td>Intro to Tailoring – half-scale samples&lt;br&gt;Sketches/research&lt;br&gt;Due today: read Tailoring p.11-17, 42-45, 64-83</td>
<td>10/7</td>
<td><strong>Half-scale tailoring sample due</strong>&lt;br&gt;First sketches due&lt;br&gt;Patterning for Jackets&lt;br&gt;Due today: read Armstrong ch22</td>
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<td>10/12</td>
<td><strong>Open Studio: ISWC</strong>&lt;br&gt;Video tutorials: Shoulder pads, Pockets/button holes&lt;br&gt;Read: Shoulder pad handout (Moodle), Tailoring p. 90-95, 116-119&lt;br&gt;Work on patterns</td>
<td>10/14</td>
<td><strong>Open Studio: ISWC</strong>&lt;br&gt;Cut/sew fitting muslin&lt;br&gt;Read: Fitting (Moodle), Tailoring p. 48-53</td>
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<td>10/19</td>
<td><strong>Shoulder pads, pockets, button hole samples due</strong>&lt;br&gt;<strong>Annotated Sketch due, materials due</strong>&lt;br&gt;First muslin fitting, cutting and canvas&lt;br&gt;Due: read Tailoring p. 55-61</td>
<td>10/21</td>
<td>Canvas construction, hand and machine methods&lt;br&gt;Fronts due (pockets, darts, buttonholes)&lt;br&gt;Sleeves&lt;br&gt;Due: review Tailoring p. 64-83, read p. 96-99</td>
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<td>10/26</td>
<td><strong>Sleeve sample due</strong>&lt;br&gt;Work on canvas</td>
<td>10/28</td>
<td><strong>Open Studio: ITAA</strong>&lt;br&gt;Jacket shell construction&lt;br&gt;Video tutorial: linings and hems&lt;br&gt;Read: Tailoring p. 100-103</td>
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<td>11/2</td>
<td><strong>Lining/hem sample due</strong>&lt;br&gt;Tailoring – final shell fitting&lt;br&gt;Cutting/fitting sleeves – muslin sleeves</td>
<td>11/4</td>
<td>Tailoring – shell complete, set sleeves&lt;br&gt;Final finishing/pressing&lt;br&gt;Read: Tailoring p. 106-110</td>
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<td>11/9</td>
<td><strong>Tailoring DUE - Imaging Lab</strong>&lt;br&gt;Intro to non-traditional materials – materials experiments, materials selection</td>
<td>11/11</td>
<td>Non-trad: Sketching/research&lt;br&gt;Materials experiments</td>
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<td>11/16</td>
<td>Non-trad: preliminary sketches and experiments due&lt;br&gt;Peer-workshop concepts</td>
<td>11/18</td>
<td><strong>NO CLASS -- Cornell</strong>&lt;br&gt;Non-trad: peer-workshop sketches&lt;br&gt;Finalize design</td>
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<td>11/23</td>
<td>Non-trad: patterns and development</td>
<td>11/25</td>
<td><strong>Thanksgiving – No Class</strong></td>
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<td>11/30</td>
<td>Non-trad: development</td>
<td>12/2</td>
<td>Non-Trad: development&lt;br&gt;Progress critiques</td>
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<tr>
<td>12/7</td>
<td>Non-trad: construction</td>
<td>12/9</td>
<td>Non-trad: construction/finishing</td>
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<td>12/14</td>
<td><strong>Non-trad DUE - Imaging Lab</strong>&lt;br&gt;Course wrap-up&lt;br&gt;Studio clean-up</td>
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***This schedule is subject to change!