**ADes 3225**  
**Apparel Design Research**  
Spring Semester 2020

Thursday, 3:00-4:55, McNeal 250, 1 credit, meets 7 times
Office Hours: by appointment

Instructor: Dr. Elizabeth Bye  
Office: 240 McNeal  
Phone: 624-3751  
E-mail: ebye@umn.edu  
DHA phone: 624-9700

**Course Objectives**
- To complete the research to support the development of the senior clothing line, a public presentation of your design work.
- To research the audience of the proposed line.
- To research the visual and thematic content of the proposed line.
- To develop and evaluate professional goals.

**Required and Recommended Materials:**

Materials for line research, ideation, and presentation

Each student in Apparel Design Research will have a professional mentor. The mentor should be someone you have not worked with before this semester. You are required to meet with your mentor 1-2 times during the semester. We have many volunteers who are anxious for the opportunity to work with you!

**Student Learning Outcomes following course completion:** [http://www.slo.umn.edu/](http://www.slo.umn.edu/)

1. *Can identify, define, and solve problems*; through the development of a line of garments for public presentation; process and projects will be assessed based on given criteria

2. *Have mastered a body of knowledge and a mode of inquiry*; through the development of a line of garments for public presentation; process and projects will be assessed based on given criteria

**Release of Work Statement:** Students understand that enrollment in this course grants
consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

**Workload:** The standard university workload expects 3 hours per credit outside of class for an average student to receive a C. Good organization, prioritizing, and a focused work ethic will support your goals.

**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.

**Grading Structure:** Specific grading criteria will be given with each assignment. Assignments are required to be word processed and professionally presented.

- **15%** Focus Assignment
- **15%** Designer Bio
- **10%** Mentor Report
- **30%** Customer, Client, Audience and Visual Research
- **30%** Line Concept Presentation, Mood Board

**Grading**

A-F grades will be assigned in accordance with university definitions; plus or minus indicate 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

Grades are determined as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93.3%</td>
</tr>
<tr>
<td>A-</td>
<td>90%</td>
</tr>
<tr>
<td>B+</td>
<td>86%</td>
</tr>
<tr>
<td>B</td>
<td>83%</td>
</tr>
<tr>
<td>B-</td>
<td>80%</td>
</tr>
<tr>
<td>C</td>
<td>76%</td>
</tr>
<tr>
<td>C-</td>
<td>73%</td>
</tr>
<tr>
<td>D</td>
<td>70%</td>
</tr>
<tr>
<td>D+</td>
<td>66%</td>
</tr>
<tr>
<td>F</td>
<td>below 60%</td>
</tr>
</tbody>
</table>
Grading Late Work: Work is due at the beginning of class. Late work will be accepted at the following class meeting only, and will be marked down one full letter grade. After that time projects will not be graded except for extraordinary circumstances. Incompletes 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.

Make Up Work for Legitimate Absences:
http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html
Self-Reporting of Medical Absence from Class um1886.docx

Extra Credit Options: None.

University Policies

Personal Electronic Devices in Classroom:
http://policy.umn.edu/Policies/Education/Education/CLASSROOMPED.html

Use of Class Notes and Materials:
http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html

Scholastic Dishonesty and Student Conduct Code:
http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf
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.

Sexual Harassment:
http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf

Statement on Climate of Inclusivity: You are expected to be attentive during class, ask
questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. 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 and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help. 
(or refer to http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf)

**Academic Freedom and Responsibility:**
http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf

**Availability of Disability and Mental Health Services:**
The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- **Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or ds@umn.edu.**

- **Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

**Attendance:** Attendance is absolutely essential and entirely your responsibility as are the consequences of your actions. Attendance for every class and staying for the entire class is required. Attendance will be taken at the beginning of each class period—if you arrive late, you will be marked absent for that class. You are required to be on time for each class, participate in discussions, and critique of your own and other’s work. Work is due at the beginning of class. Work that is not presented for critiques will be
considered late. Come to class prepared to work the full time. Students with more than 1 absence will receive a reduction of 2 letter grades from their earned grade (i.e. an A becomes a C) and 2 absences will receive an F as the final grade.

House Rules:
- The designated class hours are intended for research, discussion, and critique. Skill development and design creativity thrive in a focused atmosphere of open interchange among your peers.
- Please turn off electronic devices during lecture and critique.
- I will happily honor your request at any point to address you by your correct name, gender pronoun, or any other manner you would like to be referred. If you like, I will also instruct class members to do the same. Please advise me of how you would like to be referred to in class.

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.
# Class Schedule and Assignments

<table>
<thead>
<tr>
<th>Date</th>
<th>Wed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 23</td>
<td>Intro to course</td>
</tr>
<tr>
<td></td>
<td>Discuss Focus and bio: <strong>Who are you?</strong></td>
</tr>
<tr>
<td></td>
<td>Line Development- Point of View, Message</td>
</tr>
<tr>
<td></td>
<td>Digital Story Telling</td>
</tr>
<tr>
<td>Feb 6</td>
<td>Discuss research strategies for Audience Research:</td>
</tr>
<tr>
<td></td>
<td><strong>Who are you designing for?</strong></td>
</tr>
<tr>
<td></td>
<td>Documenting your research</td>
</tr>
<tr>
<td></td>
<td><strong>Due:</strong> Focus video and bio draft (peer review)</td>
</tr>
<tr>
<td>Feb 20</td>
<td>Discuss strategies for Inspiration Research</td>
</tr>
<tr>
<td></td>
<td><strong>What is your message and inspiration?</strong></td>
</tr>
<tr>
<td></td>
<td>Share/critique audience concepts</td>
</tr>
<tr>
<td></td>
<td>Individual meetings</td>
</tr>
<tr>
<td></td>
<td><strong>Due:</strong> Revised bio</td>
</tr>
<tr>
<td>March 5</td>
<td>Story Boards</td>
</tr>
<tr>
<td></td>
<td>Share/critique Inspiration research</td>
</tr>
<tr>
<td>March 26</td>
<td>Story board Critique</td>
</tr>
<tr>
<td></td>
<td>Individual meetings</td>
</tr>
<tr>
<td>April 9</td>
<td>Final Critique</td>
</tr>
<tr>
<td></td>
<td>Individual meetings</td>
</tr>
<tr>
<td>April 30</td>
<td><strong>Due: Line Concept Presentation</strong></td>
</tr>
<tr>
<td></td>
<td>Mentors invited.</td>
</tr>
</tbody>
</table>
ADes3225
Apparel Design Research
Focus Assignment
100 points

The purpose of this assignment is to have you reflect on both your learning goals for the coming year and your professional goals and direction. Your conclusions should guide your choices as you develop your senior line. Answer the questions based on thoughtful consideration. Record a brief video (5 minutes or less) of your responses. Consult with faculty as needed. Upload to Canvas.

1. What type of work would you like to do upon graduation? In 5 years? In 15 Years?

2. What areas of the industry are you most interested in pursuing as a career?

3. What categories of apparel or product type are you most interested in pursuing as a career?

4. What type business or company would you like to work for? (i.e. established mass marketer, small independent design company) Give examples.

5. What are your design strengths? Think about what attracts the most compliments regarding your design work.
6. What are your design challenges? Think about what aspects you struggle with or would like to improve.

7. What give you the most satisfaction when it comes to apparel design? Think about what part of the process or elements of the profession give you the most motivation.

8. Do you have any special considerations or limitations to your future career?

9. What are the learning goals you want to meet before you graduate?

10. If you have completed an internship, what were the positive and negative aspects of that experience? If not, what type of experience would you like to plan?

11. What is most important to you? What are your values and drivers?
ADes3225  
Apparel Design Research  
**Designer’s Bio**  
100 points

Prepare a brief bio reflecting your strengths, passions, and interests in apparel design. Build from your focus assignment. Examples are below. Many other examples are available online. You may also review recent show programs.

The bio should be focused, brief, and the content related to your professional past, present, and future. This is intended to be a promotional piece that highlights your point of view and strengths as a designer. You might call it “an elevator speech.” It may be used as part of your senior line program page, to submit with design competitions, or as copy for exhibitions. You may use a first- or third-person voice. **Bring a double spaced, printed copy to class for peer review.** The final version will be uploaded to canvas.

**Jason Wu**
Taiwanese-born fashion designer known for his sophisticated and well-crafted creations. In the early 1990s Wu’s family moved from Taiwan to Vancouver. His mother hired a fashion student there to teach her young son, who was “always sketching and drawing,” the art of pattern cutting and sewing. When Wu was a teenager, he began designing for dolls, and in 2000 he created Fashion Royalty, a high-end line of dolls. He later attended the Parsons School of Design in New York City. After three years of study there, Wu worked (2005) as an intern for noted fashion designer Narciso Rodriguez, whom he called his role model. In 2006 Wu established his own eponymous label, which reflected a design aesthetic that he characterized as feminine. Manhattan socialites, including *Vogue* contributing editor Marina Rust and business tycoon Ivanka Trump, were early fans of his polished ready-to-wear line.

**Q&A with Tara LaTour**

Tell us about the vision for your brand?  
When creating the brand, I set out to create a brand where modern ideas meet the romanticism of the past, both aesthetically and ideologically. I design using modern silhouettes that have vintage inspired and hand-crafted detailing, all while using the finest fabrics. I also believe in local and true craftsmanship, which is why a 100% of our gowns are made in the US.

Where did you receive your fashion education?  
I received my education and degree from Parsons School of Design in New York, NY.

Why Bridal?  
I love bridal; I always have. I think there is something spectacular about dressing a woman for such a marked occasion. I believe the biggest impact for me was in
childhood when I used to watch my grandmother make wedding gowns. I would always play with scraps of the fabric and could help but thinking how magical it all was.

You work a lot with color. Why?
History shows us that wearing white is a relatively new concept. It started as a trend in 1850 when Queen Victoria got married. It was this event that was a catalyst for what we see as the white dress today. Not to mention, we love to celebrate women that see themselves as brides in all colors and shades.

What inspires you most?
My inspiration is ever-changing. However, my family and nature’s landscapes tend to be a common thread that runs through everything I design. Those are the two things that continue to inspire me time and time again.

Anna Lee
Anna Lee is a Saint Paul-based milliner and designer with a heart for community and a mind for industry development for independent fashion and the arts. Her hat making career started over 15 years ago when a dress she designed needed something extra. She founded Ruby3 in 2000 and proceeded to take on every creative project she could, including founding the rock-n-roll fashion show and design incubator Voltage: Fashion Amplified in 2004, and the fashion organization MNfashion in 2006.

She currently works in accessories product development for Target Corporation and is focusing on developing seasonal collections for Ruby3 and mentoring emerging designers.

Carlos Campos
Born in Honduras, Carlos Campos grew up in a design household inspired by his father, a master tailor. It was here that Carlos decided to follow in his father’s footsteps to become a fashion designer and to pursue his own version of the American dream.

After studying fashion design at the fashion institute of technology, Campos embarked on a successful career as a design consultant for brands such as Zara and PVH, and for Broadway productions such as Jersey Boys, Fiddler on the Roof and The Graduate. In 2007, he launched his namesake brand Carlos Campos New York. The brand’s modern take on "classic American style, with a Latin twist” immediately earned him the respect and accolades of the US and Latin American fashion communities including the fashion group international's rising star for menswear.

Laura Smalls
Laura Smalls often references being strongly influenced by Film Noir of the 30's and 40’s. The "Laura Smalls" collections have been carried by Bloomingdale's, Henri Bendel and I. Magnin, just to name a few. Her collection expanded during a meeting with Andre Leon Talley when he urged her to present during fashion week that September.
Laura is now able to create an extensive outerwear collection for her label as well as a Contemporary collection encompassing Dresses and Sportswear. Laura’s impressive clients are a diverse group of strong and modern women who are not afraid to make a statement with their attire.

Laura says "When I see outstanding fabric that resonates with my aesthetic, I feel the fabric tells me what it wants to become. Every mistake, twist and turn always comes out for the good. I’ve just learned it’s important to go with the flow. Designing is an organic and joyful process that comes from the heart."
ADes3225
Apparel Design Research

Part 1: Audience Research
100 points

An integral part of your senior line is to define, clearly and accurately, who will be buying, wearing, and enjoying your garments. You want to know your audience in depth, and be able to describe their lifestyle, values, and specific needs and desires. Why is your line concept beneficial to your audience and their environment? Your information should be current and documented. Personal interviews, observations, and credible demographic information should form the foundation of this research.

Include gender, socio-economic profile, careers/occupations, typical leisure activities, when/where your garments will be worn, what price point will be used, where would they purchase/select the garments. Where would it be likely to sell your line and who is your competition? Research their markets, customers, prices, image and promotion. What makes your audience unique and what differentiation or added value will your line provide?

1. Organize and document your research. Include copies of interviews (minimum of 5), questions and responses, **observations**, and notes (the summary of what you have read or seen- NOT printouts of published articles). A minimum of 5 credible, retrievable sources required (bibliography). (electronic: upload to Canvas OR hardcopy OR combination)

2. Prepare a one-page bulleted summary description of your audience, justifying them as a viable market for your line. Limit bullets to no more than 8. Fewer than 8 is just fine!

Part 2: Inspiration Research

Select a visual topic/inspiration/direction/message that will serve as the basis for visual elements in your senior line. Consider color, line, shape, silhouette, texture, proportion, light and shadow, details and embellishment from a variety of sources. Current fashion images should be kept to a maximum of 20 pages (collage counts as 1 page). Observe Fair use and cite appropriately on a separate page. You must own the rights or have permission to use anything in your final presentation.

Suggestions:
♦ If you have a definite color direction; is there a painter with a similar color palette that might further inspire your work?
If you tend towards geometric shapes and hard edges; think of architecture as a source of inspiration.

If you tend towards curved shapes and soft edges in your designs; think of elements in nature that might inspire your work.

There are many possibilities for your visual research; use what attracts your eye and your spirit.

If you use an historic inspiration; go beyond retro apparel styles and delve into the social and cultural themes of the time plus other designed objects of the period. The Goldstein Gallery and the other local collections are outstanding sources.

Check out the great ‘coffee table’ books at the library- art, nature, food, travel...

You may select a non-visual source of inspiration such as poetry or music and translate it into the visual.

**Process**

1. Select a general direction, focus or theme for your inspiration. There should be some connection that resonates with the people you are designing for.

2. Develop a method of collecting and displaying your inspiration research. Hard copy, digital or a combination. This should be portable, so you can bring it to class. Upload to Canvas or turn in a hard copy as appropriate.

3. Collect many, many images: tears, digital images, tracings, postcards, fabric swatches that represent the color or texture of the inspiration.

4. Keep collecting as you continue your research and line development.

5. Collect and record the early ideas that materialize during these beginning stages of research. Ideation sketches, collages, whatever works for you to put your research into clothing form. Massage, mix, match and play with your ideas.

**Evaluation criteria**

<table>
<thead>
<tr>
<th>Evidence of in-depth investigation of an authentic audience.</th>
<th>40%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bulleted summary highlights the most important points about your audience and justifies them as a viable market for you line. There needs to be some visual</td>
<td>30%</td>
</tr>
</tbody>
</table>
expression. A persona board is optional, and the content may be integrated in the mood board.

30%  Quantity and quality of images/inspiration: organized. A mood board.
Prepare a presentation to convince prospective donors to invest in your initial collection. Include your research about your audience, your visual inspiration and materials, and your initial line concepts (rough sketches). Tell your story using analog, digital, and/or video methods. You will have 7-8 minutes for the presentation and 2-3 minutes for questions.

Your concepts will likely continue to develop and change with feedback and constraints that arise before fall semester. Every detail does not need to be decided. This is an ‘at this point in time’ best prediction of what your line will be.

**Evaluation criteria**

100 points

40% Ideations and early sketches convey experimentation based on audience and visual research.

30% Presentation clearly communicates your audience, visual inspiration, materials and initial concepts.

30% Presentation is professional, persuasive, and engaging. Openness to critique.
ADes3225
Apparel Design Mentor Meeting Feedback

Please provide some information on what you covered in your first meeting. Responses may be brief.

Brief background on your mentor:

Discussion about the development of the senior line:

Additional Comments:

Apparel Design Senior’s Name________________________

Mentor’s Name________________________ Date ________