

# COLLEGE OF DESIGN

## UNIVERSITY OF MINNESOTA

### Apparel Design Studio I

ADes 2221

Spring 2017

MW 12:50 – 3:50 pm

Lecture: 250 McNeal

Lab: 212 & 205 McNeal Hall

4 Credits

Prereq – DHA 1201 or RM 1201, [ DHA 1221], ADes pre-major

Portfolio Review: Friday, May 12<sup>th</sup>, 2017

#### Instructor's Information

Lindsey Strange

Phone: 612-624-2254

Email: lstrange@umn.edu

Office Location: Room 207 McNeal Hall

Office Hours: Mondays, noon – 12:45 PM

#### T.A. Information

Nokyeon Kim - Email: kimx4703@umn.edu

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\*Office Hours by appointment

"Thinking is more interesting than knowing, but less interesting than looking" Johann Wolfgang von Goethe

### Course Information and Instructor's Expectations

#### Description:

Introduction to theories and methods used to solve problems in designing clothing for a variety of user groups. Develop an understanding of the relationship of the 2-dimensional pattern shape to the 3-dimensional body. Introduction to basic drafting, flat pattern, and design.

#### Student Learning Outcomes following course completion: <http://www.slo.umn.edu/>

- Understand the basic relationship of the 2-dimensional plane to the 3-dimensional body in developing pattern shapes.
- Understand and utilize flat pattern manipulation to vary pattern style while maintaining size in the design of clothing.
- Ability to examine, evaluate, and utilize pattern development techniques as appropriate for selected clothing designs.
- Execute basic process of clothing design ideation through use of a variety of research techniques.
- Learn and implement the basic process of apparel pre-production, from design concept through finished sample

*"Without passion, all the skill in the world won't lift you above craft. Without skill, all the passion in the world will leave you eager but floundering. Combining the two is the essence of the creative life." Twyla Tharp*

#### Required Texts

Armstrong, H.J. (2009). Patternmaking for Fashion Design. 5th edition. New York: Prentice Hall

Bye, E.. (2010). Fashion Design. Oxford: Berg.

Seivewright, S. (2012). Basics Fashion Design 01: Research and Design. 2nd Edition. AVA Publishing SA

**Recommended Text**

The Complete Book of Sewing. (1996). New York: D.K. Publishing. *Or similar text.*

**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).

**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.

**Attendance and Participation:**

**Attendance is absolutely essential and entirely your responsibility as are the consequences of your actions.** Attendance will be taken at the beginning of each class period—if you arrive late, you will be marked absent for that class. 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.

Students with 3 or more absences will receive a reduction of 2 letter grades from their earned grade (i.e. an A becomes a C) and 5 absences will receive an F as the final grade.

The following reasons justify absences:

- (a) Illness certified by the Boynton Health Service or another physician
- (b) Death of a parent, sibling, or grandparent (proof of funeral attendance must be supplied)
- (c) Participation in religious observances with advance instructor notification
- (d) Participation in University approved co-curricular activities, and must be certified by the Office of Student Affairs.

**Workload:**

The standard university workload expects 3 hours per credit outside of class for an average student to receive a C. Students have typically invested considerably more hours in this course to achieve their individual goals. Good organization, prioritizing, and a focused work ethic will support your goals.

<http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html>

**Academic Misconduct:**

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**

A-F grades will be assigned in accordance with university definitions; plus or minus indicate performance relative to the letter grade definition.

**A** : (90-100%) achievement outstanding relative to the level necessary to meet course requirements ('excellent' above and beyond; initiative, creativity)

**B** : (80-89%) achievement significantly above the level necessary to meet course requirements ('good')

**C** : (70-79%) achievement that meets the basic course requirements in every respect ('just fine')

**D** : (60-69%) achievement worthy of credit even though it does not fully meet the basic course requirements in every respect

**F** : (59% and below) performance that fails to meet basic course requirements and is unworthy of credit

<http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

### **Grading Breakdown for Ades 2221:**

20% Mini Project

5% Quizzes

30% Exercises, reports, assignments (see handout on Moodle for point breakdown)

20% Sleeve Project: ideation notebook, patterns, bodice with sleeve

25% Final Project: ideation notebook, patterns, garment

### **Course Evaluation**

Specific grading criteria will be given with each assignment. The criteria for patterns are precision and perfection. Perfect patterns are an absolute necessity in industry and a small error can cost manufacturers \$1,000's. Neatness and use of standard markings is critical to communicating your ideas to your co-workers. See Final Pattern Guide for specifics.

Design work will be evaluated on research, documentation, design process, execution, and technical skill.

Mini projects are intended to meet the following objectives:

- a. Explore creative solutions
- b. Develop presentation skills- oral and visual
- c. Experiment with different media in 2 and 3 dimensions

The PROCESS is as important as the PRODUCT. Learn to document your process.

Keep a design journal to document your design process in this class.

### **Accepting and Returning Assignments:**

Assignments should be ready to be turned in and will be considered on time only at the beginning of class.

Graded assignments will be graded and returned within one week if possible.

### **Grading Late Work:**

Work is due at the beginning of class. Class exercises, worksheets, and assignments will not be accepted late, except in the case of an excused absence. If not finished, turn it in as is.

Late work for design projects 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.

**Policy for Missed Exams and Make Up Work for Legitimate Absences:**

<http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>

Make-up exams and class assignments are provided for ONLY in the case of documented excused absences (i.e. documented illness, death in family, intercollegiate athletics, religious observance, etc.) These must be discussed with Professor Strange. An excused absence is one reported to the instructor prior to class via e-mail.

**Incompletes:**

Incompletes for the course will be given only in cases of documented illness for yourself or family emergency. At least 75% of coursework completed with a passing grade is required for an incomplete. A contract for completion of the class must be agreed upon by student and professor before the end of finals week and filed in the department office.

**House Rules**

The designated class hours are intended for studio work and research. 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. If you are late or seen using a device during critique, you will have 5% deducted from your project grade.

**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 on Moodle for the specific studio procedures. You are welcome to work after hours, however please respect the studio rules.

**Extra Credit Options:**

Senior Show Volunteer: Points go towards pattern exercise section only

Half Day = 25 pts

Full Day = 50 pts

**University Policies****Personal Electronic Devices in Classroom:**

<http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

**Use of Class Notes and Materials:**

<http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html>

**Scholastic Dishonesty and Student Conduct Code:**

<http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

**Sexual Harassment:**

<http://policy.umn.edu/hr/sexualharassment>

**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://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity\\_Diversity\\_EO\\_AA.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf))

**Academic Freedom and Responsibility:**

[http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic\\_Freedom.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/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. The Office of Equity and Diversity has a *Disability Resource Center* (DRC) 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 [drc@umn.edu](mailto:drc@umn.edu).
- Students registered with DRC, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

For additional information please visit: <https://diversity.umn.edu/disability/>

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](http://www.mentalhealth.umn.edu) or contact Counseling/Consulting Services at 612-624-3323.

**Academic Services:**

If you would like additional help, please contact one of the offices listed below.

Student Writing Support <http://writing.umn.edu/sws/index.html>

Student Academic Success Service <http://www.uccs.umn.edu/>

**Class Schedule and Assignments \*\*\*SUBJECT TO CHANGE\*\*\***

Date	Due	Reading for Today	Lecture Topic	Lab
1/18	Text: Pattern-Making: Joseph – Armstrong		Meet and Greet Introduction to Course Structure	Fill in personal measurement chart in pairs (pg. 783) (Use pages 31-35 for measuring instructions) Work on Design Elements and Principles and Term Handouts
1/23	<b>Due:</b> Elements and Principles & Terms Handout  Patternmaking Kit and Supplies	<i>Armstrong Chapter 1-2-3 (p.38,39, 65-67)-4(p. 69-76)</i>	Pattern Basics Intro to Kimono Pattern (Handout) <b>Intro to Project 1</b> Design Process Design Research	Kimono Pattern Draft ½ Scale Blocks 6 Total (book, pg. 787-792)
1/25	<b>Due:</b> Interview Questions	<i>Seievewright Chapter 1,2, 3 Read Bye, Chapter 2&amp;3 Watch facings video in Moodle</i>	Design Research: Inspiration, Design Statement Patterning a facing	Kimono Pattern Draft & Facings Muslin Construction  Professor Subject Interviews
1/30	<b>DUE:</b> <i>Working and Final Kimono patterns &amp; Muslin Full and ½ Scale Blocks</i>	<i>Armstrong Chapter 4 Read Seievewright Chapter 4</i>	Dart Manipulation: Slash and Spread Method Ideation & Idea Selection	½ Scale Slash and Spread Exercises <b>EX:</b> p. 77, 79 -1&3, 90-91, 93 (5 total) + 1 muslin choice  <b>Review</b> Design Statement and Criteria with Professor Strange – small groups
2/1	<b>DUE:</b> <i>½ Scale Slash and Spread Exercise Patterns</i>	<i>Read Seievewright Chapter 5</i>	Dart Manipulation: Pivot Method Presentation Boards Project 1 Questions	½ Scale Pivot Exercises <b>EX:</b> p. 80-81, 82,84, 94, 96 (5 total) + 1 muslin choice  <b>Review:</b> Ideations & presentation board ideas with Prof. Strange – Small Groups
2/6	<b>Project I</b>	<i>Review Armstrong pg 38-44)</i>	<b>Project 1 Presentations</b>	Drafting the bodice block Bodice Draft F&B + muslin Ex. Pg. 40-43
2/8	<b>DUE:</b> <i>Project 1 Deliverables</i>		<b>Project 1 Presentations if needed</b> <b>Introduction to Project 2 – Sustainability</b>	Work on Bodice Blocks  Library Visit 3:00 – Computer Lab
2/13	<b>DUE:</b> ½ Scale Pivot Exercise Patterns	<i>Bye, pg. 149-156 – Also read highlighted articles on Moodle</i>	Sustainability Lecture Watch The Next Black	Refashion Project

Date	Due	Reading for Today	Lecture Topic	Lab
2/15	<b>DUE:</b> Bodice Block Draft F & B + Muslin	<i>Armstrong Chapter 5</i>	Dart Clusters and Equivalentents Shoulder Darts & Yokes	<b>EX:</b> p. 85, 86-1, 101, 103 (mark as pleat cluster, fig. 6), 108 OR 109, 145-146 (7 total) halfscale all + 1 muslin choice (not 85-86)
2/20		<i>Armstrong Chapter 6 &amp; 7</i>	Style lines Added Fullness Sustainability Continued	<b>Princess Ex:</b> p. 122 - Half Scale F&B, p. 126 - Full Scale F&B + Muslin <b>Added Fullness EX:</b> p. 136-2, 140-3 + 1 muslin choice
2/22	<b>DUE:</b> <i>Dart Clusters &amp; Equiv., Shoulder dart, Yoke Exercises</i>		Meet in Studio Peer review in groups – project 2 Where is the Dart 1?	Advanced Bodice Design Handout (A,B,C), In groups  In class grading exercise
2/27	<b>DUE:</b> <i>Princess seams and Added Fullness Where is the Dart 1?</i>		Review Project 2	<b>Quiz 1: Bodice (1/2 scale)</b>
3/1	<b>DUE:</b> <i>Advanced Bodice Designs</i>		Workday – Meet in Studio	
3/6	<b>Project 2</b>	<i>Sleeve handout Armstrong pg. 55-60</i>	<b>Project 2 presentations – Group 1</b>	<i>Sleeve Block Drafting Demo in Studio</i>
3/8	<b>DUE:</b> <i>Project 2 Deliverables</i> <b>Due by Friday 3/10:</b> <i>Email Prof. Strange 3 design brief ideas</i>		<b>Project 2 Presentations – Group 2</b> <b>Intro to Sleeve Project</b>	Draft sleeve block with dart ( <i>Handout</i> ) + <i>muslin</i> Goldstein Gallery Research
3/13		SPRING BREAK		
3/15		SPRING BREAK		
3/20	<b>DUE:</b> 3 fabric swatches and & 15 ideations min. <b>DUE:</b> <i>Sleeve block + working pattern</i>	<i>Armstrong Ch. 14</i>	More Sleeves How to fit in a sleeve	Sleeve design critique  <b>Ex.</b> Half Scale: 312- fullness at cap, 313-1, 315-1: Full scale: Choose 324-1 OR 325-2 + muslin, attached to bodice block muslin
3/22	<b>DUE:</b> Moodboard & Final Design: Send boards to Prof.	<i>Armstrong Chapter 13</i>	Skirts	Skirt Block Drafting Demo in Studio <b>Skirt Block Draft</b> F&B pg 48-50  <b>Skirt EX:</b> 241 F&B, 245 Fr.only, 250-6 gore F&B
3/27	<b>DUE:</b> <i>All sleeve patterns</i>	<i>Waistband and zipper videos in Moodle</i>	<i>Skirts Cont.</i>	Skirts <b>EX:</b> 262 Front, 277 Back with Knife Kick Pleat, 267 F&B + 1 muslin choice 291 Draft Full scale Circle Skirt with waistband and zipper (pg. 236-7) + muslin

Date	Due	Reading for Today	Lecture Topic	Lab
3/29	<b>Due:</b> Sleeve Test Garments		Workday – Meet in Studio	Sleeve Fitting & Critique
4/3	<b>Due:</b> All Skirts patterns + Muslin		Sleeve project work day – meet in studio <i>Where is the Dart 2?</i>	
4/5	<b>Sleeve Project</b> <b>DUE:</b> Sleeve Project Deliverables		<b>Sleeve Project Presentations</b> <b>Intro to Final project</b>	
4/10	<b>Due:</b> <i>Where is the Dart 2?</i>	<i>Armstrong Chapter 18</i>	Final Project Research, Ideation and Mood Board Torso Block & Dress variations	<b>Ex:</b> 2 Dart Torso Block Pattern Draft p. 385-388
4/12	<b>DUE:</b> Torso Block <b>DUE:</b> Research and Mood Board Draft		Final Project Boxes Guest Lecture 12:50 – 2:30	Ideation
4/17	<b>DUE:</b> Final Idea Selection		<b>Quiz 2 - Skirt</b> Final Project	Pattern Making and Construction
4/19			Final Project	Pattern Making and Construction
4/24	<b>DUE:</b> Test Garment		Final Project	
4/26			Final Project	Pattern Revision and Construction
5/1			<b>Final Project Presentations – if needed</b>	
5/3			<b>Final Project Presentations</b> Course Wrap Up Imaging Lab	<b>DUE: Deliverables</b> - Mood Board, Presentation Board, Research Book (Persona, Problem Statement and Design Criteria), Final Garment, Test Garment, Final Patterns and Working Patterns, Portfolio Preparation
5/12		<b>PORTFOLIO REVIEW!!!</b>		

\*\*\* Events of Interest

- February 4<sup>th</sup>: Senior Fashion Show – INSTINCT, Rhapsody Hall, 5:30 or 8:30
- April 4<sup>th</sup> – Patagonia WORN Wear on Campus, Sustainable Fashion Competition Show 5:30 pm. Best Buy Theater in Northrup
- April 19<sup>th</sup> – IMPRINTS – WAM Show. 7:00 – 9:00 pm



### **Required Supplies**

Basic Patternmaking Kit (\$99.99) – *These are set aside for you at the U of M St. Paul bookstore – ask for them in the supply department. This kit is absolutely required and the tools included will be required in each studio going forward in the program. It has been assembled in the most cost effective way possible.*

Tape measure

Oak-tag 2-3 sheets (buy as needed)

Colored pens or fine tipped markers (black, red, blue, and green)

Scissors for cutting paper

2 Pocket folders for turning in patterns

### **Recommended Pattern Making Supplies (Not Required):**

Pattern Notcher - #45N 1/10- 1/16" X ¼" ([sold on Amazon](#)) \*\*Highly recommended

Metal Yardstick

Flexible Curve Ruler

### **Sewing supplies**

10 yds. mid weight muslin-not permanent press, or light weight WOVEN test fabric. Maybe buy as needed.

Marking pencil or tailors chalk

Thread

Hand sewing needles

Seam ripper

Pins & Pin cushion

Sewing machine needles (universal #12 – available in studio, but good to have extras)

Fabric scissors (must be good quality)

Trimming scissors – short blade (purchase if you don't already have from assembly)

### **Design Supplies**

8" x 11" or larger sketch pad for ideation and research (can overlap with Illustration class)

Colored pencils, Markers, &/OR Paint (overlaps with Illustration Class)

Scissors

Tape

Glue &/or cold mount

Exacto knife

3 ring binder

Project supplies as needed (varies)

**The following list presents exercises and possible points for each exercise in this class**

\*\* Pattern exercises half scale unless otherwise noted

10 - Elements and Principles of Design

25 - Terms Handout

20 - Where is the dart 1?

20 - Where is the dart 2?

25 - (5 each) Half Scale Blocks (from photocopies)

50 – Kimono Draft + Muslin

50 – Full bodice draft + Muslin

25 – Sleeve Drafts with Dart – Handout + muslin, sewn into bodice muslin

30 – Skirt Draft

30 – 2 Dart Torso Block Pattern Draft F&B p.385-388

50 - Slash: (5) + 1 muslin choice

77: CF Waist

79 -1: Mid-Shoulder

79- 3: French Dart

90-91: Waist & Side Dart

93 : Mid AH & Waist Dart

50 - Pivot: (5) + 1 muslin choice

80-81: Mid-Neck Dart

82: Side Dart

84: Shoulder Tip

94: Mid-Neck & Waist

96:CF Neck & Waist

60 –Back Neck, Yokes, Dart clusters &

Equivalents (7) + 1 Muslin Choice

85: Multidispersion for when shoulder dart not required

86-1 – The Back Neck Dart

101: Gathers at Shoulder

103: Waist Cluster – mark as pleats

108: Graduated **OR** 109: Radiating

145-146: Basic front and back yoke

50 – Princess: (2)

Half-scale 122: Classic Princess Styleline, F&B

Full-scale 126: AH Princess Styleline, F&B + Muslin for 126

30 - Added Fullness: (2) + 1 muslin choice

136-2: Fullness at Semi Yoke

140-3: Added Fullness Variations, w/ CD

60 - Advanced Bodice A,B,C (Handout)

70 - Skirts 1: + 1 Muslin choice

241: Basic Flare, F&B

245: Added Flare, Front

250: 6-Gore Skirt, F&B

262: Pegged Skirt / Pleats, F & B, Add pg.

277: Knife Kick Pleat to back

267: Yoke w/ Gathered Skirt, F&B

291 Draft Full Circle Skirt with waistband & zipper (pg. 236-7) Full scale + muslin

70 - Sleeves: half-scale

313-1: Half-Circle Sleeves

315-1: Petal Sleeves

Full Scale, Choice 324-1 Mutton OR 325-2 Cowl + Muslin

## Final Pattern Guide

Your final patterns should be clean, polished, and professional. We will use color-coding to denote fabrication, and a pattern card to summarize the pattern components.

### **Pattern Labeling Requirements (In this order – Written in pen)**

1. Exercise # or Garment Name (in industry practice this would be a style number)
2. Piece identification (e.g. Center Front, Side Front, Waistband, Back Neckline Facing, etc.)
3. Size
4. Cut quantity for each fabric/interfacing etc (e.g. cut 2, cut 1 on fold)
5. Your Name (educational standard only)

### **Label colors to denote fabrication (use on pattern label, for cut quantity only)**

(this is a non-standard practice that we will use for educational purposes only)

- **BLACK** = self fabric (face fabric, main fabric)
- **RED** = interfacing
- **BLUE** = lining
- **GREEN** = contrast fabric

#### *Example Label*

*Exc. 77*

*Front Bodice*

*Size: 8*

*Cut 1*

←-Indicates self-fabric

*Cut 1*

←- Indicates lining

*Lindsey Strange*

### **Markings Included on pattern –Marked in Pencil**

#### **Standard Patterning Practice**

- Grainline
- Piece ID (CF, CB, SS, etc)
- Notches – marked from the cut edge, through to the seam line
- Placement of internals (facing, interfacing, lining, etc.)
- Gather length or pleat direction (if ambiguous) \
- Drill Holes (darts, pockets, etc)
- Dart Point

#### **Non-Standard Educational Practice**

- Seamlines – with notches marked from the cut edge through to the seam line
- Fold Line - Mark with a double-ended arrow or three dots along folded edge
- Bust point
- Interior Dart Legs

### **Seam Allowance Standards for Exercises**

\*SA past the seam line at corners should be drafted to match the matching piece: e.g., when pieces are laid face-to-face, the SA angle/corner should match past the seam line.

\*SA should be drafted appropriately to seam-type and operation: e.g., zipper SA should match the width of the zipper tape, hems should match finish type

#### **½" Seam Allowance (most seams)**

- Shoulder seams
- Side seams
- Waist seams
- Armholes
- Sleeves
- Style line seams

#### **¼" Seam Allowance (enclosed edges)**

- Neckline
- Collars
- Facings and edge facing is finishing on main body

#### **1" Seam Allowance**

Hems (for exercises only)