ADES 3223 Clothing Design Studio III Spring 2012

Course Coordinates
Meet: T/Th 1:55-3:50pm
McNeal 205-216
Credits: 3
Prerequisites: DHA 2222 with grade of C-
Studio Key Code: 47651
Moodle site: access through MyU

Instructor Coordinates
Dr. Lucy Dunne
356 McNeal Hall (office)
340 McNeal Hall (lab)
Email: ldunne@umn.edu

Office Hours
Wednesdays, 10-11:30am. During this time I can be found either in the studio, my office, or in the lab. Appointments can be made outside of office hours if you have a conflict: this is the best strategy. In urgent situations I can often be found in my office and/or lab, and am happy to answer questions if it is at all possible. However – I am not always available on-demand, particularly during busy points in the semester. Plan your work time to avoid trying to put out fires at the last minute when there is no instructor available for questions.

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: 20%
Tailoring Project: 30%
Non-traditional Materials Project: 30%
Technical/creative skills exercises: 15%
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 notes, lectures, or University provided materials without written instructor consent.

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 (e.g. 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.
Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. 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 of 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
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.

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.

**Student Conduct and Academic Integrity**
http://www1.umn.edu/oscai/integrity/student/index.html
If you have additional questions, please clarify with your instructor for the course.

**Equity, Diversity, Equal Opportunity, and Affirmative Action:**
The University will provide equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.html

**Disability Accommodations:**
The University is committed to providing quality education to all students regardless of ability. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Services to determine appropriate accommodations for a particular student in a particular course. For more information, please reference Disability Services: http://ds.umn.edu/Students/index.html.

**Mental Health Services:**
University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.

**Academic Freedom and Responsibility:**
Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.
<table>
<thead>
<tr>
<th>Week</th>
<th>Tues</th>
<th>Thurs</th>
</tr>
</thead>
</table>
| 1/17 | Course intro  
Intro to Knits  
Reading: Richardson ch 1 | Knit designs  
Garment examples  
Reading: Richardson ch 3 |
| 1/24 | **Knit: materials, final designs due**  
Begin drafting | **Annotated sketch due**  
Knit: construction plan, patterns & simulations, draping |
| 1/31 | **Knit samples due**  
Knit patterns and construction | **Fitting shell due**  
Knit fittings |
| 2/7  | Knit construction | **Knit project due**  
Intro to Tailoring  
Begin half-scale samples |
| 2/14 | Tailoring  
Sketches/research  
Due today: read Tailoring p.11-17, 42-45, 64-83 | **Half-scale tailoring sample due**  
Final designs  
Shoulder pads, patterning for Jackets  
Due today: read Armstrong ch22, Shoulder pad handout (Moodle) |
| 2/21 | **Shoulder pads, annotated sketch due**  
Tailoring: Pockets/button holes  
Due today: read Tailoring p. 90-95, 116-119 | **Materials due**  
Tailoring: Cut/sew fitting muslin  
Due today: read Fitting handout (Moodle), Tailoring p. 48-53 |
| 2/28 | **Pockets/button hole samples due**  
**Fitting muslin due**  
Tailoring: First muslin fitting, cutting and canvas  
Due: read Tailoring p. 55-61 | Tailoring: Sleeves, canvas construction (hand, machine and fused methods)  
**Fronts due (pockets, darts, buttonholes)**  
Due: review Tailoring p. 64-83, read 96-99 |
| 3/6  | **Sleeve sample due**  
Tailoring: fuse fronts, shell assembly Linings and hems  
Read: Tailoring p. 100-103 | **Lining/hem sample due**  
Muslin sleeves due  
Fitting sleeves |
| 3/13 | **SPRING BREAK** | **SPRING BREAK** |
| 3/20 | Tailoring: Hanging linings  
_Jacket shell and lining due_  
Due today: read Tailoring p. 106-110 | Final finishing/pressing |
| 3/27 | **Tailoring project due**  
Intro to non-trad  
Runway analysis exercise | Non-trad: Sketching/research  
Materials experiments  
Possible Field Trip TBA |
| 4/3  | **Non-trad materials due**  
Materials experiments | Non-trad: preliminary sketches and experiments due  
Peer-workshop concepts |
| 4/10 | Non-trad: peer-workshop sketches  
Finalize design | Non-trad: patterns and development |
| 4/17 | Non-trad: development | Non-Trad: development  
Progress critiques |
| 4/24 | Non-trad: development | Non-trad: construction |
| 5/1  | Non-trad: construction/finishing | **Non-traditional materials project due**  
Course wrap-up  
Studio cleanup |

***This schedule is subject to change!***