

Course Syllabus

Fashion Studio IV
FAS 333—Spring 2024

Class Hours/Day: T*Th 9:30-12

Credits: 3 credits

Prerequisite: FAS 120, 121, 222, 223, 332

Audience: 3rd year major

Instructor: Kirsten Schoonmaker

Office hours: W 11-12pm, F by appointment

Email: keschoon@syr.edu

Email availability hours: M-F, 8:30-5:00pm

Course Description (from Catalog):

Continued advanced exploration and conceptual development of design ideas that integrate and contribute to the mastery of a variety of fashion techniques and skills including drawing, draping, flat pattern, garment construction, and tailoring.

Additional Course Description:

This advanced-level studio course is designed to refine and elevate students' proficiency in draping and pattern-making, building upon the foundational skills acquired in previous courses. Emphasizing the pivotal role of material selection in garment creation, the course will explore the interplay between fabric, construction, and silhouette. This course focuses on utilizing a range of primary sources, fostering the development of research skills that support creative designs.

The course primarily centers on project development, providing students with studio time to apply learned techniques and theories to real-world design scenarios. Collaborative participation from all students is encouraged, creating an environment conducive to peer learning and constructive feedback.

Learning Objectives

Each project in this course will build toward mastery of the learning outcomes for the program and develop **critical and creative thinking skills** that are applicable in any discipline. In this course we are focused on these key competencies:

- Apply advanced draping and pattern-making techniques to create diverse silhouettes
- Evaluate and select appropriate materials to effectively to achieve desired garment outcomes
- Utilize research skills and a variety of sources to inform and inspire the creative design process

Our projects that support your skills in garment ideation and creation will also demonstrate your ability to **explore and synthesize ideas, artifacts, issues and events to inform and evaluate arguments, develop new insights, and produce creative work** (Syracuse University Shared Competencies: Creative & Critical Thinking).

Textbook:

None required. Recommended resources listed below:

Databases/Online Resources:

- WGSN (Firm). *WGSN: Fashion*. London: WGSN,.
 - <https://www-wgsn-com.libezproxy2.syr.edu/fashion>
- *The Vogue Archive*. Ann Arbor, Mich: Proquest,.
 - <https://www.proquest.com/vogue/index?parentSessionId=XILYogaBOgtjeIN%2Fidabnw%2FbdYQCOqXszVIHovFIpx4=&accountid=14214>
- “Methods of Basic Draping, v. 1. Basic Bodice I: Back,” *Archive on Demand*, accessed January 11, 2024,
 - <https://archiveondemand.fitnyc.edu/items/show/639>.
- <https://www.vam.ac.uk/collections?type=featured>
- <https://www.metmuseum.org/art/collection>

Draping Texts:

- Duburg, Annette. *Draping : Art and Craftsmanship in Fashion Design*. Arnhem, Netherlands: ArtEZ Press, 2008.
- Jaffe, Hilde., and Nurie Relis. *Draping for Fashion Design*. Reston, Va: Reston Pub. Co., 1975.
- Joseph-Armstrong, Helen. *Draping for Apparel Design*. 3rd ed. New York: Fairchild Books, 2013.
- Küisel, Karolyn. *Draping : The Complete Course*. London: Laurence King Publishing, 2013.
- Sobel, Sharon. *Draping Period Costumes : Classical Greek to Victorian*. New York ; Focal Press, 2013.

Historic Fashion

- Arnold, Janet. *Patterns of Fashion : Englishwomen's Dresses & Their Construction*. New ed. New York: Drama Book Specialists, 1977.
- Johnston, Lucy (Lucy Anne), Marion Kite, Helen Persson, and Richard Davis. *19th-Century Fashion in Detail*. Revised and Expanded edition. New York, New York: Thames & Hudson Inc., 2016.
- Olian, JoAnne. *Full-Color Victorian Fashions, 1870-1893*. Mineola, N.Y: Dover Publications, 1999.
- Severa, Joan L. *Dressed for the Photographer : Ordinary Americans and Fashion, 1840-1900*. Kent, Ohio: Kent State University Press, 1995. **Patterns of Fashion**

Supplies:

Some of this I can supply (within reason), but I want you to be prepared:

Draping supplies

- Flat black soutache braid (we try to avoid sticky tape on dress forms)
- Flat head stainless steel pins (I prefer these for draping)
- 15 Dryds muslin (or as needed)
- Sharp pencils in 3 colors
- Dressmaking shears

Additional draping supplies you may want to consider:

- Depending on your design, you may need a different weight of “muslin” to drape and create your mockup. This will be a part of our preparatory discussions
- Elastic
- Twill tape

Pattern making supplies

- Pens in blue, green, and red
- Pattern notcher
- Tracing wheel
- Awl
- French curve, hip curve
- 2” clear plastic ruler (18” long or greater)

Sewing supplies

- Juki kit from FAS120
- Needles (DBx1 or for your personal machine) appropriate to your material (if you work in knit, you’ll need a ballpoint needle! If you choose a very fine silk, you’ll want a fine needle!)
- Snips

Project supplies you may need (this will depend on your design!):

- Boning
- Grosgrain ribbon or petershim
- Buttons
- Zippers
- Interfacing
- Tulle
- Interlining (maybe flannel, maybe organza)
- Other supplies for details, embellishments

Course Requirements

We will complete three different large projects over the course of the semester. Each creative challenge will require the production of a toile, a competently produced paper pattern, a fully finished garment, and culminate in a presentation of the work. While the product is an important part of all evaluations, the process is equally important to your grade.

Project #1: Complete the Look: Draping a skirt for a historic bodice

20% of semester grade, due 2/6/2024

This project will ask you to combine historic silhouettes and inspiration with modern trend research. You will select a historic bodice from the Sue Ann Genet Costume Collection as inspiration. You will analyze the materials used, considering color, pattern, and texture. You will look at historically appropriate skirts for inspiration, but you will complete the look through an entirely modern lens. As a group, we will analyze creating volume and dimension on the form and evaluate a range of materials for the potential. After sampling a range of materials and methods for creating volume on the body, you will develop a skirt that completes the ensemble. You will be encouraged to use digital printing to develop your own textile to unify the presentation of the historic bodice and your new skirt.

Draping skills developed:

- 1) Identification of control points in draped design
- 2) evaluation of material drape
- 3) utilize variety of primary sources for creative inspiration

Creative & Critical Thinking Skills Practiced:

- 1) Describe a potential focus for analysis,
- 2) analyze, interpret, synthesize component parts
- 3) Develop a creative work

Project #2: Learning from the Masters: Recreating a Designer's Signature

35% of semester grade (distributed), final critique 3/26/2024

The primary objective of this assignment is to analyze the work of a contemporary fashion designer. Through background research and in-depth exploration of a garment in the Sue Ann Genet Costume Collection, you will develop an understanding of your selected designer's approach to form, volume, grain, materials, fit, and finishing. This exploration will culminate in the reproduction of one of the designer's garments using draping techniques. Working designers often reference previous work or turn to historical examples for inspiration. This exercise will help you dissect a compelling look into discrete elements, providing a deeper understanding of design principles, enabling you to incorporate these insights into your own designs.

Draping skills developed and practiced:

- 1) identification of fundamental draping techniques,
- 2) evaluation of material choice,
- 3) selection and application of construction and finishing methods

Creative & Critical Thinking Skills Practiced:

- 1) Describe a potential focus for analysis,
- 2) analyze, interpret, synthesize component parts
- 3) Reflect on the ways in which the relevance of an artifact can contribute to the creative process
- 4) Develop a creative work

Project #3: Make it yours, but make it fit

45% of semester grade (distributed), final critique 5/3/2024

What is your signature style? You will analyze your own work to identify materials and silhouettes that capture your point of view as a designer. You will work with a fit model to develop a look that expresses your creative identity. The focus of the project is on adjusting the fit of a draped garment to work on a moving human being.

Skills developed and practiced:

- 1) identification and application of fundamental draping techniques,
- 2) evaluation of material choice,
- 3) selection and application of construction and finishing methods,
- 4) evaluating and correcting fit on live model

Creative & Critical Thinking Skills Practiced:

- 1) Develop a creative work
- 2) Disseminate a revised version of the creative work

Grading

In abstract terms, your grade in this class is intended to reflect your engagement, learning, and perseverance. In more concrete terms, your grade will be based on the following assignments:

Complete the Look	Due 2/6	200 pts total
	Presentation of research, inspiration, & final result	50 pts
	Design of garment	30 pts
	Technical: Pattern development	60 pts
	Technical: Garment construction	60 pts
Designer Recreation	Critique 3/26	350 pts total
	Garment selection presentation	100 pts
	Presentation of research, inspiration, & final result	50 pts
	Technical: Pattern development	100 pts
	Technical: Garment construction	100 pts
Working with a fit model	Critique TBD	450 pts total
	Professional interaction with fit model	50 pts

Presentation of research, inspiration, & final result	50 pts
Design	30 pts
Technical: Pattern development	100 pts
Technical: Garment construction	120 pts
Photographs	25 pts
Design statement	50 pts
Submission abstract	25 pts
COURSE TOTAL	1000 pts

Please note:

- Per the School of Design's policies, attendance is mandatory. More than one (1) unexcused absence will result in lowering your final grade by ½ letter grade.
- In the design field, it is essential that you complete your projects by the calendar as it was planned. Your assignments will be due at the start of class unless otherwise indicated by the instructor. **Submit your work in its current state (finished or unfinished) on the date it is due in order to receive credit.** Late assignments will not be accepted.

Final grades will be assigned on the following scale:

Grades	Grade Points/Credit	Percentage Range	Total Points
A	4.000	92-100%	920-1000 pts
A-	3.667	90-91.9%	900-919 pts
B+	3.333	88-88.9%	880-889 pts
B	3.000	82-87.9%;	820-879 pts
B-	2.667	80-81.9%	800-819 pts
C+	2.333	78-79.9%;	780-799 pts

C	2.000	72-77.9%;	720-779 pts
C-	1.667	70-71.9%;	700-719 pts
D	1.000	62-67.9%;	620-679 pts
D-	.667	60-61.9%;	600-619 pts
F	0	Below 60%	Less than 600 pts

University Attendance Policy

Attendance in classes is expected in all courses at Syracuse University. Students are expected to arrive on campus in time to attend the first meeting of all classes for which they are registered. Students who do not attend classes starting with the first scheduled meeting may be academically withdrawn as not making progress toward degree by failure to attend. Instructors set course-specific policies for absences from scheduled class meetings in their syllabi.

It is a federal requirement that students who do not attend or cease to attend a class to be reported at the time of determination by the faculty. Faculty should use “ESPR” and “MSPR” in Orange Success to alert the Office of the Registrar and the Office of Financial Aid. A grade of NA is posted to any student for whom the Never Attended flag is raised in Orange Success. More information regarding Orange Success can be found [here](http://orangesuccess.syr.edu/getting-started-2/), at <http://orangesuccess.syr.edu/getting-started-2/>.

Students should also review the University’s religious observance policy and make the required arrangements at the beginning of each semester.

Course Attendance Policy

- Continuous and active participation is expected. This policy is in place in order to model best professional practice for industry.
- I understand that circumstances arise that may be beyond your control. Illness, family emergency, internship opportunities, and other situations may arise that may prevent you from attending class as expected. I expect you to take ownership of your own learning. In practical terms, this means:
 - If you cannot participate, notify me as quickly as possible of your absence (ideally, in advance). You do not need to disclose the reason.
 - Let me know what your plan is for a) making up for the in-class or online activity and b) submitting any expected work. You know your individual circumstances and can best devise a plan that keeps you on track.
 - You are responsible for initiating this process. I will not email you about missing work or class or ask when you’re going to make contact with me.

For example:

Dear Professor Schoonmaker,

I will not be in-class on Friday Oct. 10th. I will be traveling for the next three days and will not have access to a sewing machine. I do not believe that I will be able to complete the assignment for Friday Oct. 17th, but can submit photos of the completed work to you by Monday Oct. 20th.

Thank you for your understanding, (Proactive student)

Studio Use Policy

- This class is considered a precursor to employment and professional workroom behavior will be expected. Come to class prepared to work; bring your tools and materials to each class. You must bring your own supplies as listed in the syllabus. I will not have rulers, pens, scissors, etc for you to borrow.
- No food or drink is allowed in the designated workroom area.
- It is your responsibility to keep your workspace tidy. This is essential for a safe and efficient working process. This applies 24/7. Remember that this is a shared studio environment and no one else will clean up after you.
- Cell phones and electronic devices may be permitted during class time for projects. Be sure to silence your ringers and all notifications before class time.
- It is expected that you will be generous and supportive of your peers. If you complete an assignment while others are still working, refrain from loud conversations or other distractions. Materials have been provided so that you can work ahead at your own pace, so use the working time to your advantage.

Additional Policies:

Instructor Email Policy: All emails sent during my email availability hours will be answered within 24 hours. Email sent outside of those hours (after 5:00pm during the week and on the weekend) will be answered within 48 hours. Please note, I will generally respond to one work related email per person per day. If further conversation is necessary, I suggest that we meet during office hours or make an appointment.

Accommodations: Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to contact me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.

If you would like to discuss disability accommodations or register with CDR, please visit Center for Disability Resources (<https://disabilityservices.syr.edu/>). Please call (315) 443-4498 or email disabilityresources@syr.edu for more detailed information.

Student Athletics or other University Activities: Any student participating in athletics or another University program which requires travel or events that conflict with course time should bring the correct documentation to the instructor within the first two weeks of the semester.

Faith Tradition Observances: Syracuse University's Religious Observances Policy (<https://policies.syr.edu/policies/university-governance-ethics-integrity-and-legal-compliance/religious-observances-policy/>) recognizes the diversity of faiths represented in the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their traditions. Under the policy, students are given an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance, provided they notify their instructors no later than the academic drop deadline. For observances occurring before the drop deadline, notification is required at least two academic days in advance. Students may enter their observances in MySlide under Student Services/Enrollment/My Religious Observances/Add a Notification.

Emotional Health: If you find yourself grappling with stress, anxiety, depression, or other issues, I encourage you to schedule an appointment with [the counseling center](#). Please note, as a matter of policy, the Counseling Center does not give out medical excuses. Instead, the staff encourages students to talk directly to faculty or an academic dean about a need for postponements or excused absences.

Incompletes: An incomplete grade will be granted only for continuous long-term illnesses (more than 3 weeks) supported by an attending physician's letter. All withdrawal and drop dates, specified by the University, will be adhered to by the instructor.

Academic Honesty: Syracuse University's [Academic Integrity Policy](#) reflects the high value that we, as a university community, place on honesty in academic work. The policy holds students accountable for upholding course-specific, as well as university-wide, academic integrity expectations for all work they submit. The policy governs citation and use of sources, the integrity of work submitted in exams and assignments, and truthfulness in all academic matters, including course attendance and participation. The policy states that any work a student submits for a course must be solely their own unless the instructor explicitly allows collaboration or editing. The policy also requires students to acknowledge their use of other people's language. These expectations extend to the realm of artificial intelligence (AI) as well as to the use of websites that charge fees or require uploading of course materials to obtain exam solutions or assignments. Students are required to ask their instructors whether use of these tools is permitted—and, if so, to what extent—before using them to complete any assignment or exam. Students are also required to seek advance permission from instructors if they wish to submit any portion of the same work in more than one course. Failure to receive this permission in advance may violate the Academic Integrity Policy. [Insert here any course-specific expectations consistent with the Academic Integrity Policy, including expectations regarding the use of artificial intelligence.]

Please consult the full policy for additional information about academic integrity guidelines and processes. All students are required to read an online summary of the University's academic integrity

expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

Academic Work: Student work prepared for University courses in any media may be used for educational purposes. A student may grant permission to have his/her work used in this manner by registering for, and by continuing to be enrolled in, courses where such use of student work is announced in the course syllabus.

After the student has completed such courses, any further use of the student's work will meet one of the following conditions: the work will be rendered anonymous by removing all of the student's personal identification; or written permission from the student will be secured.

Course Schedule:

Please note: This is a projected schedule. If a change in the schedule is required, you will be notified via Blackboard. Please keep on top of your emails.

Week	Date	Project/Focus	To do in class	To Complete for Next Class:
1	1/16	Complete the Look: Draping a skirt for a historic bodice	Course overview Getting to know your bodice	Trend research: Use WGSN to identify a trend that resonates for you
1	1/18		Looking at skirts: - Historic examples - Photographs/paintings	Bring some reference images to next class
2	1/23		Studio session: volume exercises	Begin sourcing your materials
2	1/25		Studio session: Focus on proportion	Complete your toile Think about finishing details and needed supplies
3	1/30		Studio session: Final fabric	
3	2/1		Studio session: final fabric	
4	2/6		Critique: "Complete the look" challenge Collection introduction	
4	2/8	Learning from the Masters: Recreating a Designers	Collection day	Select your designer
5	2/13		Library and research day	Set up a timeline for your designer to develop a biographical sketch
5	2/15		Guest lecture: Tectonic Analysis	

6	2/20		<p>Collection Day</p> <p>Break down your selected garment using the tectonic analysis framework presented</p> <p>Be sure to identify techniques/details with specific vocabulary to help</p>	Develop a draping plan through sketching, list making
6	2/22		<p>Studio day:</p> <p>Begin marking your form, selection of appropriate weight material</p>	
7	2/27		Studio day: Drape development	
7	2/29		Studio day: drape development	Complete your drape and remove from the form. Triple check that your marks are accurate
8	3/5		Optitex: Trueing your pattern	Complete digitization of your pattern
8	3/7		Optitex: Trueing your pattern	Prepare and export your pattern for printing
9	3/10-3/17		Spring Break	
10	3/19		Studio day: Sewing your recreation	
10	3/21		Studio day: sewing your recreation	Make sure you put your presentation together!
11	3/26		<p>Presentation & Critique:</p> <p>Learning from the Masters</p>	
11	3/28		<p>your own, Make it</p> <p>Introduction: Make it your own</p> <p>Brainstorm: What is your “designer signature”</p>	Prepare a designer signature statement for next class

12	4/2		Fit Model day: Measure your fit model and compare to the form Consult your fit model!	Pad your form
12	4/4		Studio day: ideation	Begin sourcing/selecting your materials
13	4/9		Studio day: drape development	
13	4/11		Studio day: drape development	Complete your drape, transfer to pattern, cut and baste your toile for a fitting. ABSOLUTELY NO STRAIGHT PINS GO ON LIVE HUMAN BEINGS
14	4/16		Fit model: first fitting <i>Be sure to collect feedback</i> Select final fabric	Transfer your fit corrections to your pattern
14	4/18		Studio day: final fabric	
15	4/23		Studio day: final fabric Fit evaluation	
15	4/25		NO CLASS: FASHION SHOW Finishing plus photography set up tips	
	5/3 12:45pm		Final Critique This is the Registrar assigned time block that aligns with our class meeting schedule. You should not have other finals during this time slot.	

<https://www.vam.ac.uk/articles/learning-from-the-master>

<https://www.youtube.com/watch?v=sjlLD5uMI0>

<https://www.youtube.com/watch?v=JB5y67bE1H8>

https://www.youtube.com/watch?v=h_FfrcizKw

https://www.instagram.com/p/CqkauBZILDe/?img_index=6

<https://www.thecuttingclass.com/the-christian-dior-toile-room/>

<http://www.vam.ac.uk/content/journals/research-journal/issue-03/dialogues-between-past-and-present-historic-garments-as-source-material-for-contemporary-fashion-design/>

https://wwd.com/fashion-news/fashion-features/gallery/inside-the-archive-the-past-post-future-muses-1235775362/iris-van-herpen-couture-fall-2022-17/?post_type=pmc-gallery&p=1235775362