THA 3361
Topics: Patterning & Design
11:00 – 12:40 M, W, F

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Fall 2012 Office hours
Monday & Wednesday 8:00 – 9:00
Tuesday 10:00 – 12:00
or by arrangement

Textbook:

Draping for Fashion Design, 5th by Jaffee
Costume Technician's Handbook by Ingham
Costume Design, 2nd by Anderson
20,000 Years of Fashion: History of Costume by Boucher
Pattern Making for Fashion Design, 4th by Armstrong

Course Objective:

This course is designed to allow students to explore basic patterning skills, both flat patterning and draping. The students will work from measurements to create customized slopers, as well as manipulate commercial patterns. These patterning skills will later be applied to original designs.

Attendance Policy:

Since this is primarily a hands on course, you will be allowed 2 absences, EVERY UN-EXCUSED ABSENCE BEYOND THIS WILL RESULT IN A 20 POINT LOSS FROM YOUR FINAL GRADE. Also note, being late not only disrupts the class you miss my wonderful opening words of wisdom. Please keep in mind that TWO TARDIES WILL EQUAL ONE ABSENCE.

Note: if you are more than 15 minutes late you will be recorded as absent.

If you are ill or have another excused absence (see college catalog), see me as soon as possible and I will not deduct the 20 points from your grade. IF YOU ATTEND EVERY CLASS, YOU WILL HAVE 20 POINTS ADDED TO YOUR FINAL GRADE.

If you are ill please email or call to let me know you will not be in class. I will not accept notification in any other fashions (I.e. do not text a friend as this will not count as proper notification)

Cell Phone Policy:

Cell phones are not allowed to be on in this class. I will not allow them to be answered in class and I will not allow texting in this class. If you have an emergency situation where you must be available to be contacted by phone please let me know so appropriate arrangements can be made.

Assignment Policy:

Assignments are to be handed in ***at the beginning*** of the class period they are due.
***Please note: If you have an excused absence, the work may be handed in late with no penalty but please see me (well before the due date) to discuss the reason it is late and a potential new due date. I am not an OGRE; if you have a problem with an assignment, please see me. I MAY have a solution.

ALL PROJECTS NOT PICKED UP BY STUDENTS WILL BE RETAINED IN MY OFFICE FOR ONE YEAR. AFTER THAT TIME THESE RECORDS WILL BE DESTROYED.

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Note: If you have a documented disability and wish to receive academic accommodations, please contact the coordinator of the office of disability services (581-6583) as soon as possible.
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POINT BREAKDOWN:

FLAT PATTERNING BODICE……..	100 POINTS
DRAPED BODICE……..	100 POINTS
DART MANIPULATION……	100 POINTS
PRINCESS SEAM……..	100 POINTS
ADDING FULLNESS AND GRADUATED DARTS..	100 POINTS
TUCKS, PLEATS AND GATHERS…….	100 POINTS
YOKES……..	100 POINTS
COLLARS……..	100 POINTS
FINAL……..	400 POINTS

TOTAL	1200 POINTS

A = 1200 – 1080 B = 1079 – 960 C = 959 – 840 D = 839 – 720 F = 719 - 0

OUTLINE OF ASSINGMENTS, A MORE DETAILED HAND OUT WILL BE GIVEN FOR EACH PROJECT.

FLAT PATTERNING A BODICE FRONT, BACK & SLEEVE

You will select a dress form, measure it and using the formula outline in the book and as demonstrated in class, you will draft a bodice front, back and sleeve. You will then true the pattern and create a mock up of your pattern to turn in that will fit the dress from. You will hand in your bodice back, front & sleeve as well as the mock up with the set in sleeve.

DRAPE A BODICE FRONT AND BACK USING A FEMALE FORM

You will drape a bodice front and back as demonstrated in class. You will create 2 bust darts in this drape for the front and a shoulder and waist dart for the back. You will true up the pattern and transfer this to a paper pattern. You will hand in both your draping and your flat pattern.

WITH THE FOLLOWING: You will be using the ½ scale patterns found in your book. When you slash & spread, use a piece of colored paper behind to allow for a greater visual contrast. It could be construction paper or any other color paper you can find. Please be sure to show all steps in your process. If you have more than one attempt, please list that and hand it in so we can see progress. All projects will take the principles demonstrated in class then through using the instruction in the book as well as some intuitive leaps, you will create the design variation designated for each project.

DART MANIPULATION.

Using ½ scale patterns, you will take a bodice front waist dart (single dart) and select 4 of the styles included in the Armstrong book and complete them using (2) with the rotation technique and (2) with the slash and spread technique (Armstrong pgs. 70 – 80). On pg. 80 you will create a pattern for the back garment on the right side with the "Y" shape back you do not need to add the fullness to this pattern yet. Take a single dart and make it into a double dart as seen on (Armstrong pg. 85). Then select (2) double dart patterns and execute them. (Armstrong 87 – 92)

PRINCESS SEAM:

Using flat patterning you will explore the princess seam and how the variations on this can create different design outcomes. You will take the basic two-dart sloper to create a basic princess seam that ends in the armhole (Armstrong pg. 122). Then you will create a princess seam that is a "panel" style line (Armstrong pg. 125) then you will go and select 1 design style from pgs. 124 & 127 and execute them. You will hand in: (4) samples: Princess line that ends in armhole, princess line is a "panel" style line, design choice (clearly labeled) from pg. 124 and design of your choice (clearly labeled) from pg. 127

ADDING FULLNESS & GRADUATED DARTS:

You will revisit the back design you explored in the dart assignment (Armstrong pg. 80). Leave the original project in tack but use the knowledge you gained from that assignment and add the fullness using the slashing and spreading knowledge from this assignment. You will do an example of a dart cluster. You may select from the waist dart cluster on (Armstrong pg. 98 or the shoulder dart cluster pg. 101) I would then like to see you do a sample for the graduated or radiating darts of your choice. Please select from (Armstrong pg. 103 – 104). The final selection would be to work your asymmetric curved darts. You may select from (Armstrong pg. 111 – 112)

TUCKS, PLEATS & GATHERS:

Using the technique demonstrated in class, complete the pin tuck exercise found in the book (Armstrong pg. 154) I would then like to see you use find a garment that you like. It could be from a magazine, the Internet or a garment you own. It should have pleats, tucks and or gathers in it. Then I would like you to "read" the garment and see if you can pattern it out using the slopers provided in the book. You must turn in the patterns as well as the picture or actual garment.

YOKES:

You will design (2) of your own yoke styles for the front and back of a garment. I would like it to have some shape to it that is not straight across as we see in the demo piece. Please think about how you will construct the garment to make sure the construction lines are sound. Then, you will add some fullness to the bottom of the garment using the slashing and spreading technique discussed in other projects. Think about how the front and back yokes will line up. The yoke can begin and end where you would like it to, it does not need to follow the traditional idea of the yoke. For the bottom of the garment, I would like one to be gathered, the other should hold some kind of tuck. The bottom again can have some design lines to it.

With both of these, I would like sketches to see what your overall desired outcome is. If you like, you could go online and "borrow" a design idea from somewhere else, you must however document your source.

COLLARS:

You will draft a basic shirt collar & undercollar (Armstrong pg. 178 – 179). Select 1 of the collar variations that is on (Armstrong 182 – 188) in all of these cases, you must take the front and back sloper and put them together so you have a continuous line so the collar flows. I want to see these two pieces put together as shown in the book so we can check how the collar fits. I would also like to see you do a collar with a stand so you may select your variation from (Armstrong pg. 191 – 194)

FINAL PROJECT:

You will read one of the following scripts. You will follow the standard procedure in working with a script to design. You will read and analyze the script. You will then do a "tracker" for the characters. Take your notes on the script, who are these people, what do they say about themselves, what do others say about them etc. You will do research and present it in an organized manner. You will have both historical and conceptual research. Then you will create a concept for the play and select 6 Characters to render. You will need to discuss how the other characters in the play would work within this concept and connect to the other characters. Then you will select 1 of the designs and draft or drape or work with commercial

patterns to manipulate the pattern somehow to create one of your designs. You will need to be sure you have working drawings of the one costume you are planning on creating. We will ask that you make a mock up of this design. It may either fit the form you have been working with over the semester or you may create a garment that you may model later.

See below some information taken from the KCACTF website that will help you in preparing to present your project at festival. Do keep checking back at the site to make sure things have not changed.

http://www.kcactf3.org

Allied Design and Technologies (including Prop-a-Palooza), Faculty/Staff Design and Technology Exhibits

We can provide two different kinds of display areas:

- A 4' wide by 8' tall panel of 2" thick Styrofoam on which photos or small display items can be pinned. Large dimensional items can be placed on the floor in front of a panel.
- A small table (usually about 3' wide by 18" deep) in front of a 4'x8' Styrofoam panel, allowing table space and about a 4' wide by 5' tall display area.

On the display panel, participants should be sure to include:

Name of participant(s)
Title of play
Label of what's being shown

When registering for this event, participants will be asked to choose which display type they'd prefer, and whether the display needs power. Entries needing even more space should contact the Regional Design Chair to ensure space is available.

Do's and Don'ts for all Displays

- Before arriving at the Festival, have your visual materials mounted on one to four mat boards (Crescent brand mat board, illustration board, etc., available at art supply or framing stores) each a uniform size of 24 inches by 40 inches. This insures a uniform standard for exhibition and judging and saves you set-up time. Scenic designers may substitute a model for one of the mats boards. Mats can be attached to the Exhibit display panels with steel T-pins, available in fabric stores, craft stores, as well as the craft sections of most Wal-Marts.
- Bring your own steel T-pins
- Make sure your name, the show and the event you are entered in is displayed visibly and prominently on your panel.
- If including a statement of approach or overview of the project, mount it at about eye level in an easily readable font and font size.
- Remember that respondents will need to understand the story you are telling simply by looking at your panel. Labels and/or brief descriptions of the process can be helpful tools in communicating intentions!
- Don't include the name of your school on the face of your display. You don't have to go through and white out your school's name from drafting, light plots, paperwork, emails, etc. Just don't add it anywhere on your display.
- Don't cover your display board with fabric or other crafty items.
- Don't include dark photographs that don't show your work well.
- Don't include copies of the script in your display.

- In placing the required materials on your display panel, everyone should be reminded that "process" is the key to a good exhibition. In design, for example, respondents look specifically at how the final design was developed, and how the items the designer shows relate to the text. The relationships between the design, script and concept/approach should be made as clear as possible. Entries should include as much documentation as possible. The display should be able to communicate your work without you having to be there to explain it!

Some Tips and Tricks by Category of Design

Costumes: If you have lots of sketches consider layering sketches behind each other or binding some together like a book; you can bring your costume bible for **realized** designs and display it on a music stand; provide about 2" x 2" fabric swatches for renderings.

In order to help the respondents understand your design process and intentions, it is important that designers in all categories present support materials, which most clearly tell of the story of the process and evolution of the design.

Supporting materials that have proven most useful include combinations of the following: research images, preliminary sketches, white models, color models, color sketches, drafting (including ground plans and sections), recordings of sound cues and manipulations that lead to those compositions, design bibles, storyboards, fabric and trim swatches, cue synopsis, production photographs, tracking sheets and the like.

Costume Design
Six to twelve representative renderings or color plates with costume fabric swatches attached; a color chart or color board to give an overview of the designer's approach to the play as a whole; presentation of the design that incorporates color, texture, value, and scale in the form of research, renderings, sketches, photography or a combination thereof.

The following is a list of plays for your final project. Note: You have the possibility to submit this design to ACTF if you wish.

Spring Awakening. Book and Lyrics by Steven Sater and Music by Duncan Sheik. Theatre Communications Group, Inc., 2007

Twelfth Night by William Shakespeare, 1601

Cause Celebre by Terence Rattigan, 1978. Samuel French Ltd, 2011

The Holy Rosenbergs by Ryan Craig, Oberon Books, 2011

The Bacchae of Euripides, A Communion Rite by Wole Soyinka, W.W. Norton & Company, 2nd ed, 2004

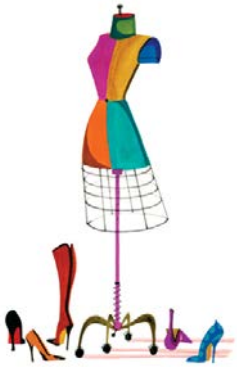
TENTATIVE SCHEDULE

Week 1:	Aug.	20	Intro to syllabus. Safety test & Liability/release form
		22	Review fabric terms/characteristics grain lines, selvage edge, how to put fabric “on grain”, how to “block” fabric
		24	Review basic fitting devices, darts, gathers, pleats. What are they? How do we construct them? Why do we care about them?
Week 2:	Aug.	27	Review basic pattern terms & “short hand” CB, NSA, SA place on fold

			etc. We will discuss this in terms of commercial patterns and some of the shop short hand that can be used in patterning. Discuss the typical SA and the potential to vary this.
		29	Discuss design lines, sloper vs. commercial patterns etc. What are the three major patternmaking principles?
		31	Measurements. Discuss & measure each other. Please do not wear loose clothing on this day. You must be able to be measured so no skirts, overalls etc. We will use EIU's Measurement sheets for this exercise. Discuss how sizes change throughout time. The reason for this and the importance to keep this in mind when selecting commercial patterns to manipulate, when working with "historic" patterns and when working with dress forms that have been purchased over time.
Week 3:	Sept.	3	NO CLASS LABOR DAY
		5	Discuss the dress form and see how we can use it.(pg. 26 Armstrong) Discuss terms such as balance lines and design lines and how they are important to your work. We will discuss how to use twill tape to establish these lines. What is twill tape? Well, we will review this as well! We will also discuss why those pesky seams are so prominent on the dress form itself! ~ Select a form and Measure it according to the book to see how they compare. *NOTE: lets keep your form labeled so we can be sure you use the same form when we make a flat pattern from your measurements. For this exercise, I would like you to work with female forms, as it will allow you to work with darts.*
		7	Review and explore your pattern drafting tools.
Week 4:	Sept.	10	Demo on patterning from measurements: Using the measurements from your form, you will work in class drafting pattern Front & Back (Armstrong pgs. 32 – 41)
		12	Discuss "truing" a pattern, what does this mean? How do we do this?
		14	Work in class to true pattern and make a mock up for your form
Week 5:	Sept.	17	Fit the mock up on your form ~ draft a sleeve (Armstrong 49 – 58)
		19	continue with sleeve. How does this true up? Set it into the garment
		21	Finish Mock up so you will hand in a bodice with a set in sleeve
Week 6:	Sept.	24	Lets drape: Draping a bodice front & back. (note: draping sleeves are tricky so we will keep with the same form you patterned your sleeve to originally and then use the same sleeve) DEMO & THEN WORK IN CLASS (Jaffe pg. 8 – 16) Demo single & double darts. **FLAT PATTERNED BODICE DUE NO LATER THAN TODAY**
		26	Work bodice in class
		28	DEMO HOW TO TRUE DRAPING, AND TRANSFER TO PAPER PATTERN
Week 7:	Oct.	1	Now that you have experienced both techniques, lets discuss the pros and cons of each, what works best in each format and how to combine both techniques.

		3	Flat patterning techniques will be the focus of the following lectures. These techniques will be explored to help you work with slopers and with commercial patterns to help you change these patterns to work with your designs. **DART MANIPULATION.** DEMO (Armstrong pgs. 66 – 92) demo how to "rotate" a dart, how to "slash" a dart and what it means to "slash and spread" within a dart. **DRAPED BODICE DUE NO LATER THAN TODAY**
		5	**NO CLASS, FALL BREAK**
Week 8:	Oct.	8	lets look at how darts can work into your design Lets look at various garments and learn how to "read" the various design lines within the garments
		10	**Have the play selected that you wish to do for your final project.** Review basic of design process. Note: You may work with found croquis or you may create your own. **DART MANIPULATION DUE**
		12	Review the importance of creating your design lines when rendering to allow for the patterning to take place Review rendering & drawing techniques as needed.
Week 9:	Oct.	15	What is a princess seam? Where do we see it? Where does it come from and how can we use it? Demo using Armstrong Pg. 118
		17	Discuss/Demo and work on princess seam assignment.
		19	Discuss plays and the progress on the design process itself.
Week 10:	Oct.	22	Demo & Discuss adding fullness to garments: sleeves, skirts etc. **PRINCESS SEAM DUE**
		24	continue demo/discussion
		26	work in class
Week 11:		29	Demo tucks & pleats
		31	continue demo/discussion
	Nov.	2	work in class
Week 12:	Nov.	5	DEMO Yokes and how they can be used. **TUCKS & PLEATS DUE**
		7	continue demo/discussion
		9	work in class
Week 13:	Nov.	12	Demo & Discuss Collars **YOKES DUE**
		14	continue demo/discussion
		16	work in class
Week 14:		**THANKSGIVING BREAK NOV. 19, 21, 23**	
Week 15:	Nov.	26	work final project **You must have designs completed no later than this date so we can select a garment and then create the patterns. They may be working sketches if you want, but please leave time to render.** **COLLARS DUE**
		28	Work final project

		30	work final project
Week 16:	Dec.	3	work final project
		5	work final project
		7	work final project

NOTE: Your final is Wednesday December 12 between 10:15-12:15.
We will meet at this time and present your designs and your mock up.

THANKS FOR ALL OF YOUR HARD WORK. HAVE A SAFE BREAK AND I WILL SEE YOU NEXT SEMESTER!