

GRADUATE LEARNING PLAN

for

Pamela Vanderlinde

•ADDRESS:
 •PHONE: •EMAIL:

DOCUMENT DATE: January 18, 2011

<u>FOCUS AREA:</u>	- <u>Applying study of historical and contemporary bespoke fashion to my design practice, philosophy and teaching.</u>
<u>Prof. Advisor:</u>	- <u>Ms. XXX XXXX</u> •PA Position/Title: <u>Instructor, Illinois Institute of Art-Chicago</u> •PA Address: _____ •PA Phone: _____ •PA Email: _____
<u>Faculty Mentor:</u>	- <u>Michelle Navarre Cleary, PhD</u> •Position/Title: <u>Resident Faculty, School for New Learning, DePaul University</u> •Address: <u>DePaul University, 1 E. Jackson Blvd., Chicago, IL 60604</u> •Phone: <u>312-362-7301</u> _____ •Email: mnavarr9@depaul.edu
<u>Cluster:</u>	- 86 _____
<u>Approval:</u>	- <u>1/21/11</u> (date approved by Student's Academic Committee) - <u>2/18/11</u> (date approved by Graduate Student Program Review Committee)

► PART I: Personal/Professional Background & Goals

Directions: In Part I, the student provides a context for the Graduate Learning Plan and a rationale for both his/her career direction and choice of the MAAPS Program of study as a vehicle to assist movement in that direction. Specifically, Part I is to include three sections:

- A. a brief description of the student's personal and professional history (including education, past/current positions, key interests, etc.);
- B. an explanation of the three or more years of experience (or equivalent) offered in support of the Graduate Focus Area;
- C. a brief description/explanation of the student's personal and professional goals.

A. Description of My Personal/Professional History:

I have many passions in this world; fashion, teaching, travel, reading, yoga to name a few. As a whole, my quest for knowledge is expansive. Everything I do and have done in my life revolves around the pursuit of my dharma or life's journey. I began on this path at the age of eleven, while sitting in my best friend's walk-in closet examining the clothing her mother had just purchased for her for the upcoming school year. I commented that "we could do this" and immediately went home and pulled out my mother's old sewing machine and taught myself to sew. This was a time when celebrity in fashion design existed only in the ateliers of Paris, so most found it odd my obsession with design at such an early age. I was very lucky to have parents who supported my newfound love and pushed me to dive into it with all my heart. At this time, I had no idea that I wanted to be a fashion designer, I was just doing this because I was driven to by something that seemed to come from deep within my soul. In high school I was fortunate to have a sewing teacher who gave me the freedom to explore my design sensibilities. I think I was the first and only student to have an independent AP sewing class for the whole of my senior year. This allowed me to greatly advance my sewing skills in preparation for undergraduate study.

The summer between my junior and senior year of high school, I was lucky to be a foreign exchange student on the Greek island of Corfu. This experience opened up the world to me literally, and thus began my second passion in life, travel. As an exchange student, I experienced another culture in the best possible way, I lived it. I was brought into my host family's dynamic and treated as one of their own. This experience significantly influenced my

outlook on life and art. I was exposed to the European lifestyle, which focuses more on living one's life to its fullest in all arenas. I quickly came to realize that success is not only measured from your choice of profession, but also how you live your life. I was able to form friendships with people not only from Greece, but from many European countries as Corfu is a major travel destination. I noticed that in Europe there were many artists and designers who ran their own successful businesses. Interacting with these people made me realize at a young age that anything is possible.

Upon returning to the States, I soon realized the direction my future would take. I would become an independent fashion designer with my own boutique. I researched possible colleges and found Purdue University to have the best program for my path. I received a BS in Apparel Technology and Design along with a focus on Retail Management. Purdue was an excellent choice as it gave me the technical skills I would need to become a fashion designer. The focus on retail management was a vital part of my education as I wanted to own and operate my own small business.

For my junior year, I decided that I needed to be in London, one of the major fashion cities in the world. Purdue did not have an exchange program for fashion, so I found my own. I applied and was accepted to The American College for Fashion-London. To say that my year in London developed me into the designer I am today is an understatement. This was 1987 and the energy of London was intoxicating for me. I jumped in, feet first, to my life and studies there and this was, and still is evident in my designs. It was there that all the years of learning and observation both in and out of the classroom began to align. Looking back at my portfolio from that year, you can see the distinct progression my creativity has taken to the present day. This is not to say that I haven't changed dramatically in my style, but you can without doubt tell that this is the same designer.

Upon graduating, I went to New York looking for a position in the apparel industry. I have to say, after my year in London, New York was a pretty dismal place. I spoke with many independent designers who ran small design houses and was surprisingly told by them all that the Big Apple was not a good match for an innovative designer. In New York, fashion is big

business and the bottom line is essentially the most important side of design, not artistic creativity. I was grateful for these insights and made the decision to settle in Chicago, which has a more independent approach to the industry. I realized that I needed experience in my field before I would be ready to open my store and set out to learn as much as possible.

My first job was that of a pattern cutter for SuZen, a Chicago based fashion designer. I found my job terribly boring and repetitive but learned a great many things about the ins and outs of owning a small fashion house. I then took a position as a visual merchandiser for a large chain of mall stores. I worked with a team consisting of myself and three other persons where our job was to come up with the window displays and merchandising of ten stores. Here I learned a valuable lesson on how to sell your product through all aspects of store design. Years later these skills came in quite handy when designing and merchandising my own boutique. My next position as a costume designer for The Admiral Theatre to this day still surprises people. The Admiral features 'adult entertainment' in the form of stage shows and lap dances with a facade of sophistication. I took this job for the sole factor of curiosity. My responsibilities included the designing and making of costumes to be worn on stage. These were sold to the dancers in the theatre's costume shop. I learned more about myself and feminism in this job than I would have ever imagined. At first, I had the opinion that these women who make a living by displaying their bodies were doing so because they thought it was their artistic freedom. I soon realized that most of these women felt trapped and lacked the education and experience to get out of this profession. It was at this point that I realized that I needed my designs to help to empower women, not objectify them, and soon left this job.

The next few years, I honed my skills as a designer and pattern maker for private cliental. In 1997 I felt I was finally ready and opened my boutique, Zone, in the Lincoln Park neighborhood of Chicago. In order to make a success of the business, I was responsible for all elements of design, from concept to pattern making and the final construction of the garments. I soon learned that all these aspects needed to be in place for a successful piece of clothing to be produced. If I didn't have a good inspiration or concept, there was no excitement in the collection. I needed my pattern making skills to be exact so the clothing fit properly on the body. The quality of garment

construction and fabric choice was also a big factor in whether a piece would sell. I soon made a name for myself in the Chicago market. My attention to the fine details of construction and fit made me the designer to come to for tailored jackets, suits, coats and dresses. My boutique offered my designs 'off the rack', but I also offered custom design services. As the years passed, my custom design end of the business overtook the ready- to- wear in customer popularity and sales. In 2008, economic issues were starting to play out in retail sales worldwide, and I had to make the difficult decision to shutter my boutique and concentrate solely on my custom designs.

In the spring of 2003, on a whim, I went to a yoga class and soon became entranced with the yogic philosophies. As a result of my yogic studies, I started to feel the need to give back some of my considerable knowledge in my chosen profession and in 2006 started teaching fashion design courses at The Illinois Institute of Art-Chicago. My areas of teaching focus on advanced pattern making, which can include flat pattern making, design specialty classes, and the senior level design course. These courses are set in a laboratory setting where students develop and implement their own apparel designs from concept, pattern making, to the finished garment. Being a working designer in the field, I bring twenty years of industry experience to the classroom. Students gain a better comprehension of the design field via these experiences and how I relate them to the given project. My years of expertise as a pattern maker and designer makes me that much better of a teacher.

To say that design is an unwavering obsession for me is an understatement. Everything I have done and will do in both my personal and professional life derives from my creative passions. This is a career where schooling never stops, whether it be in a formal classroom, on the street, or in the studio. Fashion design is a constantly evolving learning process, and I feel very fortunate to be in a field that I find so exciting.

B. Explanation of My Experience in Support of My Graduate Focus Area:

On an academic level, I hold a BS in Apparel Technology and Design from Purdue University. I spent my junior year abroad studying at The American College for Fashion-London.

This degreed coursework focused primarily on flat pattern making, draping, design concept, fine art studies, historical costume, textiles, and fabric printing. I have taken post graduate classes in hat making, Gerber Accumark CAD design, lithography, Photoshop, and Illustrator.

Professionally, I have been an independent designer working in Chicago for over twenty years. For eleven of those years, I owned and operated a boutique named Zone which housed my designs. I have been teaching fashion design classes at the undergraduate level for the past five years at The Illinois Institute of Art-Chicago. I feel my intertwined career paths of design and teaching will greatly compliment my intended focus of study. This program will give me the time, structure and learning environment needed to explore my own personal and professional development as an artist. Creatively, I will find inspiration from my research into new designs. I will define my design sensibility by the better understanding of innovative design concepts and techniques. In teaching, I hope to be able to use my newly developed skills to excel as an instructor and mentor. I will be giving my expanded knowledge to a new breed of designers, hoping they will better understand the importance design has on society as a whole.

C. Description/Explanation of My Personal/Professional Goals:

Although I already have many years of experience and success as a designer, pattern maker and teacher, I am always looking for ways to expand my knowledge. I am an authority when it comes to flat pattern making skills, especially coats and jackets, but my knowledge base of draping techniques needs refinement. I would also like to delve deeper into several areas of bespoke design which will include: tailoring, zero waste design, architectural design in clothing, corsetry design and construction, printmaking techniques, weaving, textile art, costume history, and the study of why we dress. I will also focus on the artistic side of my own designs and on articulating my personal design philosophy. For my culmination project for the program, I would like to write a book proposal for a clear and concise textbook focusing on pattern making techniques used for jacket design. The proposal will include a detailed outline with one sample chapter.

► **PART II: Liberal Learning Self-Assessment**

Directions: In Part II, the student reflects upon and assess his/her current performance in relation to the five LIBERAL LEARNING skills and specific facets associated with each (See HANDBOOK SECTION IV.) This self-assessment is important in identifying gaps between where the student sees him/herself now and where he/she wants to be in each of these areas at the end of the MAAPS Program. In this way, both strengths and limitations can be identified and either built-upon or resolved through specific Learning Activities in the student's Focus Area and/or through all-the-more purposeful participation in the Liberal Learning Seminars. Specifically, this section is to include:

- A. a description of the student's strengths and limitations regarding each of the five Liberal Learning Skills & Facets including intended strategies for developing areas of limitation and enhancing areas of strength. *(For a fuller description of the LL Skills & Facets, see HANDBOOK SECTION IV.)*
- B. a description of the student's particular interests in each of the six Liberal Learning Seminar topics. *(For a fuller description of the LL Seminars, see HANDBOOK SECTION IV.)*

A. Liberal Learning SKILLS—My Strengths & Limitations

(1) My facility with Self-Assessment & Self-Managed Learning

My Strengths in Self-Assessment & Self-managed Learning include:

- Reflecting critically on my experiences. I will enhance this area by exploring new methods of reflection through this program and through the reflection on practice competence.
- Assuming responsibility for setting and achieving my learning goals. As an independent designer, I must always have goals with attainable time limits. I will continue to strive to move forward step by step in order to achieve set goals.
- Assessing the quality of my work in the classroom, including consideration and feedback from others. I will continue to listen to my students and co-workers in all ways to consistently improve my teaching skills.

Areas where I plan to improve my Self-Assessment and Self-Managed Learning:

- I hope to strengthen my knowledge when it comes to using varied learning resources. After taking LLS-425, I will to be able to better access the library and internet for research.
- I am not good at delegating, and often feel the need to personally control every situation. This is something that I need to work on as it comes up in life and work. Hopefully after learning more about myself through self assessment, I will be better

able to give responsibility to others. I also feel that LLS-475, Exercising effective Leadership will also help me in this area.

- In my personal design work, I am not as open to criticism as I wish to be. My strategy for this will be to have an open mind to what others are saying about my work, in order to gain a new perspective on it. I will ease into this by seeking and working with feedback on areas, such as my writing and teaching.

(2) My facility with Critical, Creative & Systemic Thinking

My strengths in Critical, Creative & Systemic Thinking include:

- Discriminating information from opinion. In any given situation, I will strive to evaluate what is being said or written to determine between what is factual and what is someone's viewpoint.
- Making reasonable generalizations from observations, information, and ideas. I am good at sitting back in a given situation and observing what is happening. I will continue to listen to others in order to enhance my insight in a given situation.
- Offering insightful and innovative contributions to complex situations or problems. My greatest strength in critical thinking lies in the area of pattern design, and I will continue to give my insight to colleagues and students who need assistance in this area. I also have the ability to ascertain a person's level of expertise in order to give them better feedback.

I hope to improve my Critical, Creative and Systemic Thinking by:

- Identifying significant ideas and their underlying assumptions. I use design and critical thinking in my design analysis, and I welcome the opportunity to apply this to other areas.
- Evaluating outcomes of inquiry. My strategy for developing this area will be to see more than one side of an issue or situation. I will look for strategies for doing this when taking this seminar.

(3) My facility with Applying Values-based Decision-Making

My strengths in Applying Values-based Decision-Making include:

- Understanding values that inform personal and professional behavior. Doing what I consider to be morally right in my personal and professional life is very important to me. In any given situation, I will continue to be aware when moral and ethical issues conflict with each other.
- Engaging in the processes by which ethical frameworks are formulated. I will continue researching and seeing more than one perspective to enable me to make more educated decisions.
- Incorporating value considerations within both personal and professional decision-making. I always consider the other person's cultures and values when dealing with any given situation. I will continue to strive to be respectful of other cultures whether in another country or in the classroom.

I would like to improve my Values-based Decision-Making in:

- Evaluating outcomes of systematic inquiry with respect to the values they reflect. I hope to better formulate in my mind the actual meaning and importance of certain values that are unique to any given culture.

(4) My facility with Various Modes of Communication

My strengths in Communication include:

- Recognizing and responding to non-verbal communications; I am very "street smart," in that I can read most situations pretty clearly. I will continue to form my opinions from all aspects of communication, not only verbal.
- Writing clearly and concisely in a style appropriate to one's readers; I have the ability to bring what I am saying or writing to many levels of expertise, allowing a person to comprehend what I am trying to say, without there being confusion. I hope to obtain even better writing skills, so I can enhance all areas of communication.

I plan to improve my communications skills by:

- Speaking and presenting ideas effectively to a variety of audiences; I hope to become an improved presenter by better structuring my lectures, making them clear and concise so that with practice, speaking in front of others will become easier for me.
- Listening actively to the spoken communications of others; I find that if I'm not interested in the subject matter, I tend to let my mind wander. My strategy for developing this area will be to look for why the subject is relevant to the other person and ask questions about their passion for said subject.

(5) My facility with Interpersonal Relations

My strengths in Interpersonal Relations include:

- Moving easily between the roles of leader and participant as needed in groups; I am good at taking a leadership role when appropriate, but am comfortable taking a back seat if there is someone who is more experienced than I am in a situation. I will continue to step in and out of these roles as needed for the benefit of the group.
- Recognizing the “complementary” of individual differences and working with them; In a group situation, I am good at reading what tasks people are comfortable doing and delegating duties based on their comfort level. I will continue to strive to make people feel relaxed in the group dynamic, thus making them more effective participants.
- If I am in a situation where I am not knowledgeable in the subject matter, I tend to sit back and listen until I better comprehend the topic. I will continue to strive to learn from others without feeling at a disadvantage for my lack of knowledge.

I would like to improve my Interpersonal Relations by:

- If I am in a new situation, I tend to not participate until I feel comfortable with the other participants in the group. My strategies for developing this will be to speak up more at the start of a new experience, hopefully making myself less anxious about meeting new people.

- It's hard for me to openly critique an individual's work in a group situation if I feel it will hurt their feelings. (I'm not sure if this is a bad thing though, as I usually do this individually with students.) When I am required to give group critiques, I will strive to balance the positive with the negative so the person walks away with the feeling of a confidence as well as clear ideas for improvement.

B. Liberal Learning SEMINARS—My Hopes & Interests

(1) My hopes/interests for Exploring Modes & Processes of Systematic Inquiry (LLS-425)

My hope that after taking this seminar is that I will have a better skill set when it comes to incorporating various methods of research. I also hope to be able to reflect and self-assess myself in a less biased way.

(2) My hopes/interests for Understanding Personal & Org. Change (LLS-435)

I hope to better understand change in my personal and professional life, to not only understand what change is but also be an agent for change.

(3) My hopes/interests for Enhancing Interpersonal Dynamics (LLS-445)

I hope to better enhance my own interpersonal dynamics in non-familiar situations. I hope to learn to observe and understand in order to better communicate with people individually and in groups.

(4) My hopes/interests for Valuing Human Differences (LLS-455)

I hope to better understand cross-cultural communication and incorporate this understanding into my travels. I also hope to be able to bring about a better understanding of the women's movement to my students who have little understanding of the difficulties of past generations.

(5) My hopes/interests for Engaging Ethical Reasoning (LLS-465)

I hope to become better educated on different perspectives, especially when it comes to consumerism in the apparel industry. I also will continue to be a more ethical traveler by staying in locally owned guesthouses and supporting "mom and pop" businesses in the countries I visit.

(6) My hopes/interests for Exercising Effective Leadership (LLS-475)

I hope to become a more effective leader in the classroom and among my peers.

► **PART III: The Graduate Focus Area**

Directions: In Part III, the student offers a thorough definition and explanation of the individualized, career-related area that serves as the focus for his/her graduate study. Specifically, Part III is to align clearly with Part I (above) in terms of the student's background, current situation and goals and include the following:

- A. a PHRASE describing the student's individualized Graduate Focus Area including its core activity and primary context for application (i.e., "doing what? where?")
- B. an EXPLANATION of the phrase including its meaning, major components, major trends, knowledge base(s), major contributors, "cutting edge" areas, and list of resources consulted.

(For a fuller description of the Graduate Focus Area, see HANDBOOK SECTION V.)

A. My Graduate Focus Area PHRASE:

Applying study of historical and contemporary bespoke fashion to my design practice, philosophy and teaching.

B. EXPLANATION:

- (1) Definition: What does the phrase (above) mean? Please provide here a brief narrative explanation of the Focus Area phrase (above).

Building on my experience as a working fashion designer and undergraduate educator, I will focus on the historical, technical, creative and tailoring aspects of bespoke design. Bespoke design has its roots on London's Savile Row and the term actually comes from the statement that the suit had "been spoken for," or in other words, it was made to order for a particular individual. Originally, the Savile Row Bespoke Association had strict rules as to what qualified as a bespoke piece of clothing. It needed to be handmade with a minimum of 60 hours of hand sewing going into the making of one suit. As the times have changed, so has the art of bespoke tailoring. Contemporary bespoke design takes the basic foundations of bespoke tailoring but combines hand-worked techniques with faster machine methods. While there are still bespoke tailors in London who adhere to the old customs and make suits for men only, today when a person

speaks of a bespoke article of clothing, they are speaking more to a custom-made garment for either sex, rather than the actual traditional tailoring techniques of the past.

The art of tailoring, where beautiful fabrics are used to create impeccably crafted clothing is still today the mainstay of bespoke fashion. This is the building block of my personal design philosophy in which I incorporate beautiful fabrics combined with old world tailoring to create timeless pieces that can be worn for a lifetime. Mass production of “cookie cutter” fashion available at discount and chain stores has made unique one-of-a-kind clothing more desirable in the past decades. This renaissance in custom, hand-made, timeless clothing is very exciting to me as this has always been my focus in all I do, both in my teaching and design esthetic.

Focusing on the elements of bespoke design, I intend to delve deeper into my personal design esthetics by studying not only fashion- related subjects, but also gaining inspiration from the world at large. I will incorporate my love of travel into this mix by learning traditional hand weaving and surface design techniques from the artesians' in their native countries. I will further elevate my skills as a pattern maker by focusing on draping, zero waste design, corsetry, and transformational reconstruction pattern design techniques which all are elements in contemporary bespoke design. I will continue to research historic costumes, as this is an enormous inspiration for my own work. Everything I do in my own research, in turn, will be integrated into my teachings in the undergraduate classroom.

For my culmination project, I propose to write a book proposal for a clear and concise textbook of pattern making techniques for jacket design. The proposal will include a detailed outline with one sample chapter. In my years as a pattern maker and teacher, I have noticed that jacket design, which is the key element of all bespoke fashion, gives students and designers alike, trouble both technically and creatively. This book will be affordable and accessible to students and designers who want a reference point for the different methods and principles involved in drafting a complete jacket pattern in a variety of styles.

(2) Major Components: What are the major components included in this Focus Area and how do they relate to each other?

Fashion design is unique in that a designer has to combine creativity along with learned skills in order to bring their vision into reality. The basic goal for any designer is that they are able to communicate their design philosophy through all aspects of the creative process. Referencing historical costumes, a bespoke designer continually utilizes knowledge of previous time- periods as a springboard for new inspiration. Clothing originally was only a necessity for covering the body, whether it be for warmth or modesty. Today, this “necessity” has evolved into a multi-billion dollar a year industry, where bespoke pieces are still relevant and appreciated by those who can acquire them.

Major components in this focus area include:

Costume History: Historical and societal influences can include costume history, conservation, and the study of indigenous cultures.

Creativity/Design: The creative side to the apparel industry is less tangible. This includes an artist’s actual creative experience through self exploration as a designer. This is evidence of their design aesthetic and point of view.

Education: The fashion industry changes with each season. A person involved in this field must continue to educate themselves about all aspects of design in order to stay relevant. Through teaching, I am able to share my knowledge with others in the field of design.

Pattern Making: The major components in the technical portion of pattern design. Traditional techniques use both flat pattern and draping methods.

Sociology: The study of why we dress and how it impacts people’s perceptions of who we are. Knowing this in my focus area is important both in my teachings and independent work. Because clothing can impact how a person is perceived, it influences how and why we design in a certain way.

Sustainable Design: These can include conservation, eco friendly ‘green’ fabrics, recycling, repurposing and zero waste design.

Tailoring/Construction Techniques: These are the hand-worked techniques that go into making a quality piece of clothing.

Textile Design: Surface design, weaving, embroidery on fashion fabric are components in this area of focus.

(3) Major Trends: What are the major trends affecting this Focus Area?

Major trends include:

- **Bespoke/Custom Design Ateliers:** Garments that are custom made for the client. This small segment of the industry, which has its roots on London's Savile Row, has been growing steadily in the past decade due to consumer's desire for quality, well made, tailored pieces. The term "bespoke" was originally used as a reference to a man's suit that had "been spoken for", meaning the suit was created for a specific customer.
- **Costume History:** The study of dress through the ages.
- **Eco Friendly, Sustainable Fashions:** Clothing made with thought of the effect it has on the environment, also called "green fashion."
- **Fashion as Art:** The garment as a conceptual piece and the body as a vehicle to wear it.
- **Historical Conservation:** The preservation of historical garments and textiles, usually in a museum setting.
- **Indigenous Cultures, preserving traditions in weaving, surface design:** Maintaining and preserving the elements of traditional techniques used in native cultures to insure their survival in future textile designs.
- **In Sourcing:** This is the new term describing the trend for designers and manufacturers who are producing garments in the United States as opposed to overseas.
- **Pop Up Shops:** Temporary stores opened by a fashion designer or company in order to create a "buzz" about their brand or product.

- **Social Media:** A new phenomenon for marketing and branding a product or company through web based applications.
- **Transformational Reconstruction Design:** A more artistic approach to the design of clothing. Architectural elements are introduced into the pattern making process.
- **Trend Forecasting:** The study of future styles or fads in the fashion industry.
- **Zero Waste Design:** The method of using every piece of fabric from the bolt so there is no waste going into a landfill. This is a form of “green fashion” which can be traced back to previous time periods when fabric was considered valuable and not a scrap of fabric would be wasted.

(4) Knowledge Base(s): What areas of knowledge (disciplines/fields) are most relevant to this Focus Area?

- **Costume History:** see above
- **Creativity/Design:** see above
- **Design Philosophy:** A designer’s personal design aesthetic and point of view that should be evident in all their creative endeavors.
- **Fine Arts:** Also known as visual arts, these processes are important to a designer as they can offer creative ideas and inspiration.
- **Hand Embellishments:** Embroidery and/or fabric manipulations, such as pleating, tucking and gathering that are sewn onto a garment by hand.
- **Historical Conservation:** see above
- **Pattern Making (both flat pattern and draping):** see above
- **Printmaking Methods:** The process of applying decoration to the surface of a fabric.
- **Sociology :** see above
- **Tailoring/Construction Techniques:** see above
- **Trend Forecasting:** see above
- **Weaving:** The artful process of interlacing fiber or thread to create fabric.

(4) Major Contributors: Who are some of the major contributors in this Focus Area (e.g., authors, researchers, professional associations, etc.)?

- **Center for Pattern Design** (www.centerforpatternndesign.com): “Our mission here is to recognize the skill of pattern designing, to educate and provide research for professional development and to explore contemporary applications.” This is my favorite resource for pattern making. It is the only organization that I am aware of that dedicates itself solely to the craft of pattern making.
- **Centre for Sustainable Fashion** (<http://centreforsustainablefashion.wordpress.com>): “The Centre for Sustainable Fashion at London College of Fashion connects research, education and business to support, inspire and create innovative approaches to fashion.” This is a great source for what is happening in Europe with sustainable design
- **Chicago History Museum**: A museum holding the second largest historical costume collection in the world. To date, it stores over 50,000 articles of clothing and textiles in its archives.
- **Craik, Jennifer**: Craik wrote the book *The Face of Fashion, Cultural Studies in Fashion* in 1994. She dismisses the “trickle down” theory in relation to dress and instead claims that there is instead a “trickle up” effect resulting from sub-cultures and mass consumerism.
- **The Doneger Group** (www.doneger.com): “The Doneger Group is the leading source of global market trends and merchandising strategies to the retail and fashion industry.” This is one of the only trend forecasters that still prints their editions. These beautiful books have actual fabric swatches with detailed analysis of color and trend for the upcoming seasons.
- **The Embroiderers’ Guild of America, Inc.** (www.egausa.org): “Mission statement: To stimulate appreciation for and celebrate the heritage of embroidery by advancing the highest standards of excellence in its practice through education, exhibition,

preservation, collection and research.” This is the place to look for all things happening in the world of embroidery in our country.

- **Erickson, Sandra:** Founder and Director , Center for Pattern Design
- **Evans, Caroline:** Professor of Fashion History and Theory, University of the Arts London, Central Saint Martins College. She has written many books, including *Fashion at the Edge* which analyzes the work of experimental designers and *Fashion and Modernity*.
- **Fairchild Books** (www.fairchildbooks.com): “Fairchild Books is the world's leading publisher of textbooks and educational resources for students of fashion, merchandising, retail, and interior design. As part of the Fairchild Fashion Group—publishers of *Women's Wear Daily*—Fairchild Books has a unique, insider access to all aspects of the fashion and design worlds.” This publisher produces the majority of textbooks for fashion design in the United States.
- **Fashion Group International FGI** (www.fgi.org): “The Fashion Group International is a global, non-profit, professional organization with 5000 members in the fashion industry including apparel, accessories, beauty and home.”
- **Kaiser, Susan:** (sbkaiser@ucdavis.edu) Professor, Division of Textiles and Clothing, Women and Gender Studies, University of California, Davis. As stated on her website, “Her research focuses on fashion theory in conversation with transnational feminist cultural studies; masculinities; cultural and sustainability studies through the production and consumption of textiles and fashion.”
- **Lesage (Paris)** (www.lesage-paris.com): “The Lesage House-famous throughout the world for bestowing its embroidery on the fabulous creations of the great couture, ready-to-wear and accessory designers-remains the guardian of a now rare know-how: the craft of embroidery”. Hands down, this is the source for all things to do with embroidery. They offer classes and workshops on all types of embroidery and beading.
- **Long, Tim:** Fashion Curator, Chicago History Museum

- **Parsons-The New School for Design-New York** (www.newschool.edu/parsons):
The New School for Design now offers a MA in fashion studies. This is the first of its kind in the States and will be helpful to me in my studies of why we dress.
- **Royal School of Needlework-London** (www.royal-needlework.org.uk): “The RSN is the international centre for teaching, practicing and promoting hand embroidery across a wide range of techniques.” This is the “Lesage” of London, not quite as famous, but still offers wonderful courses on the craft of needlework.
- **School of the Art Institute-Chicago** (www.saic.edu): “The Department of Fashion Design is internationally recognized for its unique interdisciplinary program within a fine arts foundation.” SAIC has an amazing textile collection, as well as classes on surface design.
- **Selvedge Magazine** (www.selvage.org): “Bi-monthly publication for interior textile and fashion designers.” This is a great avant-garde magazine that has a more independent approach to the fashion industry than traditional magazines such as Vogue.
- **Simmel, Georg**: (1858-1918) Simmel was a German sociologist, philosopher and critic who penned the famous article *Fashion* in 1904. This article pioneered the thought of the duality of fashion. He argued that individuality along with conformity exist in all society. Those who are thought to be eccentrics or non conformists are not necessarily unique, but just conforming to another extreme.
- **Steele, Valerie**: Director and chief curator of *The Museum at the Fashion Institute of Technology*.
- **Style.com**: An online fashion publication dedicated to the fashion industry, especially runway shows.
- **Textile Center (Minneapolis)**: (www.textilecentermn.org) “The Textile Center is a national center for fiber art. Its mission is to honor textile traditions and promote excellence and innovation in fiber art. The Textile Center represents and supports fiber artists working in all forms of textile media including weaving, quilting, knitting,

sewing, needlework, lace making, basketry and beading.” This is an exciting resource to go to for learning hand embellishment in the United States.

- **Veblen, Thorstein:** (1857-1929) Veblen was an American economist and sociologist who introduced the term *conspicuous consumption* in his 1899 book *The Theory of the Leisure Class*. He used the term to depict the nouveau riche.
- **Vintage Sewing Information** (www.vintagesewing.info): “Vintage Sewing Reference Library, Inc. offers free online access to public domain sewing books.” This is an excellent resource on all things sewing. There are vintage books about pattern design and fit too. This will be a great resource for me when researching my book.
- **Wilson, Elizabeth:** (www.elizabethwilson.net) Wilson penned the book *Adorned in Dreams, Fashion and Modernity* in 1987. The book argued the importance of dress and fashion from a feminist perspective. She is a visiting professor of cultural studies at the London College of Fashion.
- **Women’s Wear Daily WWD** (www.WWD.com): “WWD is the authority for breaking news, comprehensive business coverage and trends in the worlds of fashion, beauty and retail.” This is considered the “fashion bible” by everyone in the industry.
- **Worth Global Style Network WGSN** (www.wgsn.com): This is an online resource for the fashion industry that is updated daily. Its contents include research, trend analysis, and coverage of designers.

(6) Cutting Edges: What are the key areas of knowledge and skill required to be on the “cutting edge” of this Focus Area? In which areas do you already possess competence? In which areas are you seeking new learning?

Fashion design is constantly in motion. Collections by commercial designers can include up to eight lines per year. Social media has forced all designers to look at their industry and find new approaches to stay on top. For the first time in modern design, the consumer is actually having a say in what goes into a collection. As an independent designer, I have always put the customer first in looking to how and why I design a certain piece of clothing. Custom design is

again offered within the major design houses to meet the growing need for bespoke fashion. I feel that I have been ahead of the curve in this aspect, as I offered custom designs from Zone's inception to present day.

As an independent designer and educator, I must be proficient in all aspects of the design process. Everything I do in my personal designs is mirrored in my ability to teach these creative processes to my students, whether they be my strengths or weaknesses. I am a proficient flat pattern maker and bring these skills into my studio classes. Students and faculty seek me out for guidance because of my strong abilities as a jacket designer and pattern maker. I want to become as skilled and knowledgeable in my draping techniques. My sewing and construction skills are exceptional, but I can use improvement in the hand tailoring and embellishment of fabrics. I would also like to expand my knowledge and focus on zero waste design, bespoken design, architectural design in clothing, knitwear design and construction, corsetry design and construction, printmaking techniques, weaving, textile art, costume history, historic conservation, and the study of why we dress.

My constantly growing comprehension of art and design allow me, as a teacher, to help my students "flesh out" ideas in their own individual work. This in turn helps them to develop their own personal design sensibilities. Being continually surrounded by their enthusiasm also aids in my own personal creative evolution into the artistic side of my designs and personal design philosophy.

(7) Resources Consulted: What resources did you consult in answering the previous questions and building your Graduate Learning Plan?

References

Aldrich, W. (2002). *Pattern cutting for women's tailored jackets: classic and contemporary*. Oxford: Blackwell Publishing.

"The meaning of the term 'tailored' has changed as methods of manufacture and the retailing of clothes have evolved. This book demonstrates the wide range of cutting methods used to produce garments which are described as 'tailored' jackets."

This is a great book for advanced pattern makers about bespoke cutting, engineered cutting and style cutting. It includes many ideas with quick references to the making of the pattern. It also gives an historical background to pattern making.

Amaden-Crawford, C. (2007). *The art of fashion draping* (third ed.). New York: Fairchild Publications.

"The revision of an easy-to-follow bestseller teaches the different methods and principles involved in draping fabric on the dress form."

This book will be helpful in my studies of draping. It gives basics on the art of draping fabric for fashion design.

Banks, L. (2010). Timo Rissanen, Professor of Sustainability, Parsons. 2. Retrieved from WGSN website

Article talks about zero waste fashion, and in particular Rissanen, a fashion design professor of sustainability at Parsons. He talks about how the public is scared off by the term sustainable fashion and the mindset needs to change. He also speaks of buying less clothing and hanging on to the pieces you have.

This article is showing that going green is not a fad. Designers and fashion schools are starting to think about sustainability in fashion.

Burnham, D. K. (1997). *Cut my cote*. Ontario: Royal Ontario Museum.

"In ancient times, weaving far outstripped the techniques of cutting and sewing, with the result that garments were made with the cut edges as straight as possible and with selvages cleverly utilized to save the sewing of hems and to give strength where needed. Garments were cut neatly with little wastage from widths produced on the customary loom of the area."

An interesting look at ancient clothing with diagrams showing the patterns for the garments made- utilizing all the fabric by using little or no waste. This is a good example of zero waste in a historical context.

Corcoran, C. T. (2010, August 27). Marketing's new rage: brands sponsoring influential bloggers, *Women's Wear Daily*, p. 5.

"Forget about just display ads. Increasingly, the future of advertising online seems to be through sponsorships, contests, giveaways, product placement...-often with bloggers. 'I think the media industry is changing and bloggers are leading the change'" said Sea of Shoes blogger Jane Aldridge. This article goes on to say that fashion blogging is the "'next evolution of advertising'. Bloggers are forming relationships with brands to blog about their products and making a lot of money doing it."

This is interesting in how a "free" way to write about what you love has morphed into big business. This form of social media is attracting more viewers and it is "here to stay." I find this interesting in that it is personalizing big fashion groups, making a customer feel more important because they are a part of this elite group who has a say about what a designer is showing in their collections by belonging to a specific blogging community online.

Corcoran, C. T., & Lockwood, L. (2010, September 15). Fashion world adapts to consumer immediacy, *Women's Wear Daily*, p. 4. Retrieved from <http://www.wwd.com/fashion-news/fashion-world-adapts-to-consumer-immediacy-327254...>

"Welcome to the world of fast fashion-really fast fashion-and it's being created by the consumer herself. The growing power of the consumer is stirring the potential of a tug-of-war with the brands themselves as shoppers demand exactly what they want and how they want it-and they want it right away."

Designers and design houses are using video streams of their shows, along with online shopping as a way to allow their customer to have exactly what they want almost immediately. With the immediacy of viewing future season's fashion within minutes of their runway shows, a demand has come up for the customer wanting these pieces now. Burberry this fall is streaming its runway show and people can pre-order selected items with an app on their iPhone with an estimated delivery time of 7 weeks. The usual turn around for a garment is six months. This is going to greatly influence markdowns at the retail level as well as bringing the seasons closer to the actual time women will be wearing the clothing.

Diderich, J. (2010, September 7). Miyake designs origami-inspired collection, *Women's Wear Daily*, p. 1.

"Issey Miyake, the Japanese innovator, has again pushed the boundaries of fashion design with a new concept based on three-dimensional origami. Miyake developed the project as part of his studies into new production processes with the Reality Lab., a research and development team within the Miyake Design Studio. One of his principal concerns is developing fabrics that do not rely on fossil fuels."

Miyake's research and collection will further my studies in architectural design and sustainability

Ericson, S. (June/July 2010). No waste allowed. *threads*, 60-63.

"The point here isn't to save fabric; it's to eliminate waste. That's the culprit that runs costs up and threatens our planet. The proactive solution is to design for zero waste, so think about how you can approach creating garments in this manner in your own sewing and cutting down waste."

This gives names of designers who use zero waste design and also mentions the Centre for Sustainable Fashion in London. It gives examples of patterns with photos of the garments, this is very helpful.

Fredisdorf, Y. (2010, September 17). [Part-time faculty, fashion design- Illinois Institute of Art- Chicago].

We spoke about the Center for Pattern Design and how she and Sandra Erikson are trying to get the architectural fashion designer, Nakamichi Tomoko, to come to the States and do workshops based on her book, *Pattern Magic* (which will be coming out with an English version soon). We also spoke about upcoming workshops at the fashion resource center at SAIC. They include a lecture by H. Layne who worked closely with Charles James, and a ribbon art and fabric manipulation workshop with Candace Kling.

Good, L. (2008). Textiles to Travel For. *Fiber Arts*, 8. Retrieved from http://www.fiberarts.com/article_archive/resources/textiletours.asp

"Dreaming about a guided textile trip? These organizations offer textile-related trips and tours. Updated for winter 2009-2010!"

This is a good jumping off point to find and research indigenous techniques in traditional settings. There are some trips through museums and artists, with hands-on learning of these skills.

Habor, H. (2009, November 9). Yeohlee Teng exhibit opens in Dallas, *Women's Wear Daily*, p. 2. Retrieved from <http://www.wwd.com/eyescoop/yeohlee-teng-exhibit-opens-in-dallas-2365276/print/>

A fashion exhibit in Dallas featuring Teng's work; "[Teng] deals with the... architectural concerns of space, shape and volume", said Myra Walker "Her clothes interact with the body and the space around them." Teng deals with architectural design elements, as well as zero waste design.

This is a designer who is dealing with zero waste design and architectural elements of design. These are two of my "hot topics" of focus for my graduate studies.

Ivan, N. (2010 September 10). [Fashion Consultant].

Nena Ivan has been a fixture in Chicago's fashion scene for over 40 years in a top level spot at Saks Fifth Avenue. She also is an adjunct professor at Columbia College-Chicago. We spoke at my school's internship presentations. She remarked on career opportunities in the fashion industry, stressed knowledge in the field of pattern making was a huge plus. She spoke about the industry being a multi billion dollar a year industry and the downturn in the economy has made the industry re-invent itself, and by no means was there any issue to it collapsing. She spoke about custom design houses and the trend for custom design work- that people will always pay for quality. She also commented on the new term "in sourcing," where companies are looking to manufacture at home rather than overseas.

Jaffe, H., & Relis, N. (1973). *Draping for fashion design*. Reston: Reston Publishing Company.

"Draping is a method of patternmaking for fashion design that permits free and accurate expression of ideas as the designer works. It is a three-dimensional process of designing."

This is my draping book from undergrad at Purdue. I still think it is the best draping book as it gives good examples for the basics of fabric draping.

Joseph-Armstrong, H. (2010). *Patternmaking for fashion design*. New Jersey: Prentice Hall.

"*Patternmaking for Fashion Design* was written with specific goals in mind: To provide a comprehensive patternmaking text. To present clear instruction, with corresponding easy-to-follow technical illustrations and up-to-date fashion sketches, that will stimulate the creative imaginations of both technical and design-oriented students. To make available a reference source for the professional patternmaker and designer. To fill the need for basic foundation patterns."

This is a good overall book on the fundamentals of patternmaking. It is the book we use at The Art Institutes.

Karimzadeh, M. (2010, February 4). Parson's to launch master's programs, *women's wear daily*, p. 5.

This article announces the launch of two new master's programs at Parsons The New School. "The studio-based M.F.A. in Fashion Design and Society aims to develop the next generation of industry leaders... the M.A. in Fashion Studies, meanwhile, takes a more theoretical, academic approach, targeting future scholars who seek to study fashion as an analysis of object, image, identity, history and culture."

The M.A. in Fashion Studies will be very helpful to me in my sociological research. I'm hoping they will have courses and or workshops available for me to take.

Koda, H. (2001). *Extreme beauty: the body transformed*. New York: The Metropolitan Museum of Art, New York.

"Over time and across cultures, shifting concepts of beauty have given rise to extraordinary fashions that constrict, pad, minimize, or exaggerate various zones of the body. This stimulating book displays and discusses an array of such extreme fashion practices, from the bound feet of aristocratic Manchu women to the tea-tray supporting bustle of an 1880's French visiting dress."

Gorgeous book showing details of modern dress and the historical references they come from.

Ledbetter, M. (1981). *Tailoring: traditional and contemporary techniques*. Reston: Reston Publishing Company.

"This book facilitates decision-making in the selection of fabrics and design and in the construction of a tailored garment, using the traditional method, a contemporary method, or a combination of the two. Advantages and disadvantages of both traditional and contemporary methods of construction are presented, including such factors as time and skills required, design and fabric considerations, and the influence of the choice of techniques on the finished garment."

This is my tailoring book from my undergraduate studies at Purdue. I like the approach it lets you take in choosing which technique you want to use when tailoring a garment.

Nakamichi, T. (2005). *Pattern magic*. London: Laurence King Publishing.

"*Pattern Magic* is the cult pattern-cutting book from Japan. Step-by-step projects show you how to create stunning, sculptural clothes, using a creative approach to pattern making."

This is an amazing book about architectural design in pattern making. This book includes projects with basic pattern drafting techniques and a photo of the finished project.

Pandy, P. (2010, September 15). [Assistant Professor, Fashion Design, Illinois Institute of Art-Chicago].

We spoke about sustainability in textiles, also about traditional ethnic techniques in fabric printing and weaving in her home country of India. Two specific areas in India which still

focus on traditional techniques are Jaipur, known for their traditional block printing and Kalamkari in Hyderabad known for their brightly colored cotton fabrics which are a mixture of printing and dyeing techniques (known to Westerners as chintz).

Pepin, H. (2010). *Fundamentals of apparel design*. St. Helena: Center for Pattern Design.

"There are a few authors in every field who have made a deep and lasting impact and practitioners [sic] can usually name them rather quickly. In the field of clothing and pattern design, Harriet Pepin is one such person. She published before and during the Golden Age of Couture, around 1945-1965 and therefore was able to infuse her work with the influences of major artists and examples of the time. Her books tell you WHY a principle or element of apparel design is called for or underlies the design."

This is an excellent source for how and why a designer can achieve a balanced garment. It proves that great design is timeless.

Powell, P. (2010). *Tailored fashion design*. New York: Fairchild Books.

"Students will learn to consider tailoring as a design element, rather than just a method of garment assembly. The book guides readers from inspiration through pattern manipulation and garment construction of their own tailored jacket designs."

This book gives some good historical elements of tailoring. The book focuses mainly on sewing techniques for a tailored jacket. It also gives profiles of certain designers who use tailoring in their creations.

Rosenbloom, S. (2010, August 13). Fashion tries on zero waste design, *New York Times*.

"Zero-waste design strives to create clothing patterns that leave not so much as a scrap of fabric on the cutting room floor. This is not some wacky avant-garde exercise; it's a way to eliminate millions of tons of garbage a year."

Zero waste has made it to the main-stream with this article in the Times. It talks about Timo Rissanen, and his book coming out in February. It mentions another zero-waste designer, Holly McQuillan. It also talks of two exhibitions coming up next year, one in New Zealand and one at the Averill and Bernard Leviton Art Gallery in Chicago in March, in collaboration with Columbia College Chicago.

Salen, J. (2008). *Corsets, historical patterns and techniques*. Hollywood: Costume and Fashion Press.

"Twenty-five beautiful and historically accurate corsets covering almost two centuries of dressmaking from 1750-1917; Each stunning example is accompanied by a full working pattern, photographs and drawings, plus an historical overview giving an invaluable insight into making up these period pieces."

This includes great examples and patterns, along with two projects that demonstrate historical techniques in corset making.

Seivewright, S. (2007). *Basics fashion design 01, research and design*. Switzerland: AVA Publishing SA.

"Research is the fundamental success to any design-related project and in Research and Design you are taken through a series of chapters that explain firstly the constraints you may have as a designer and then what research is. Why you research and where you research. How to format and process the research. The book then moves into design development and the processes that you need to explore as a designer to maximize the information gathered in the research."

This is a great book for students and designers alike. It gives great examples of how to go about the research for your inspiration for design

Senior Project Class, Illinois Institute of Art-Chicago. (2010, September 15). [Fashion Design Students].

I had an open discussion with my students who will be graduating in the next few months to pursue fashion design. Hot topics in their minds are celebrities as designers and how it makes their education seem less important to the public. They commented on social issues, that people care about where things are produced and will not buy items if they are made in certain countries. Social media is huge in fashion now, Facebook, blogs, Twitter give instant access to fashion shows and what is happening with major brands and designers around the globe. Fast fashion, people are wanting to buy closer to the actual time they will be wearing the garment- how does this effect production? Trickle up theory, TV shows and movies such as "Madmen", and how they influence fashion trends.

Shaeffer, C. B. (2007). *Couture Sewing Techniques*. Newtown: The Taunton Press.

"Couture Sewing Techniques presents the finest sewing techniques in the world as they're actually practiced in couture workrooms."

This is a great reference on details for creating beautiful, hand-tailored garments.

Shoji, S. (2010, September 15). [Fulltime fashion design instructor-Illinois Institute of Art-Chicago].

We discussed hot topics in design- Zero waste design- looking at fabric waste and design from a different perspective, designing the object around the full yardage of fabric with nothing being wasted to end up in a landfill. Some designers to look at: Mark Lui, Julian Roberts (subtraction cutting), Issey Miyake, and from the past, Sonia Delaunay who advocated this back in the 1920's. We also spoke about bespoke tailoring and how it is making an impact in the USA, from its British roots.

Silecchia, H. (2010, September 15). [Adjunct Fashion Design Instructor, Illinois Institute of Art-Chicago].

We spoke about 'green' fashions and sustainability in textiles. We spoke about haute couture and how design ateliers are making one-of-a-kind clothing available to a wider audience of consumer. We also spoke about artists as fashion collaborators.

Sparks, L. (2005). *The basics of corset building*. New York: St. Martin's Griffin.

This book has been written to explain in illustrated detail the process of building a corset.

This is a good start to the study of the basics of corset building. I plan on making one of these examples before I delve deeper into historic techniques.

Tortora, P. G., & Eubank, K. (2009). *Survey of historic costume*. New York: Fairchild Books.

"Survey of Historic Costume presents a thorough overview of western dress from the ancient world to the trends of today. Each chapter presents social, cross-cultural, environmental, geographic, and artistic influences on clothing."

This is a great condensed study of costume history. It is beneficial in the study of historic dress, having beautiful photographs and illustrations.

Waugh, N. (2004). *Corsets and crinolines*. New York: Routledge/Theatre Arts Books.

"This book is a study of these shapes (corsets and crinolines) and how they were produced, how simple laced bodices became corsets of cane, whalebone and steel, while padding at the shoulders and hips gave way to the structures of farthingales, hoops and bustles."

This is a good resource for vintage patterns of corsets and the history of them.

Wolff, C. (1996). *The art of manipulating fabric*. Iola: Krause Publications.

"The possibilities for three-dimensional manipulation of fabric-gathering, pleating, tucking, shirring, and quilting woven materials- are seemingly endless. Working from the simplest possible form-a flat piece of cloth and a threaded needle-she categorizes all major dimensional techniques, shows how they are related, and gives examples of variations both traditional and modern."

This is an amazing reference book on hand manipulations for fabrics.

Yoneda, U. (2009). Mark Liu's Zero-Waste designs Use Every Last Scrap. 2010(September 15). Retrieved from <http://www.ecouterre.com/5048/mark-lius-zero-waste-designs-use-every-last-scrap/>

"Eco fashion designer Mark Liu is changing the way clothing is made with his zero waste fabric patterns that fit the smaller components of his clothes among the larger ones like a puzzle so that every single scrap is utilized."

This gives some great photos of Liu's work. It also mentions that he is featured in the book *Sustainable Fashion: Why Now?* by Fairchild books.

► **PART IV: Application Setting**

Directions: In Part IV, the student describes the setting (work or otherwise) that will serve as his/her “laboratory” for both applying learning to practice and deriving learning from practice with respect to the Focus Area and the Liberal Learning Skills/Seminars. In short, the question to explore here is “where will you apply learnings from your graduate study...and how (in what capacity)?”

A. My Application Setting:

I have two major application settings for my focus area. First, I will use my position as an educator at The Illinois Institute of Art-Chicago to bring my knowledge and expertise to a new generation of talent. Second, I will continue to evolve my personal vision as an artist and designer.

In the classroom, I am constantly learning about the design process through my teachings. When a student comes to me with a complex design idea, I must use my critical thinking skills to best help the student achieve the desired effect for their design. On a technical level, I will bring my new and advanced skills to the classroom as well as to my own creative endeavors. A better understanding of historic costume will allow me to connect to the styles of bygone eras and utilize them for inspiration in my personal design aesthetic. This historical knowledge will be passed on to my students, and this will help them to better comprehend why awareness of previous time periods of dress are so important in designing for today’s market. As I take my technical and creative knowledge to the next level, my students will be able to benefit from my newfound expertise.

Before I began teaching, my creativity was directly related to my income. This put a strain on my artistic freedom as I constantly had to worry about whether a certain garment would sell, and thus keep my business profitable. Teaching has allowed me to rethink my creative aspirations in a new way, as I no longer need to generate my sole income from my artistic work. At first, this sense of freedom paralyzed me, as I can take my inspirations to a level of creativity as never before, but which path should I take? Since closing my boutique, I have been at a crossroads in which direction I want to take the next phase of my design career. To say I have been a little nervous about this new stage is an understatement! I had been working towards and

with the same goal of owning and operating my own boutique since I was a teenager. What to do next with all my knowledge and passion for design left me at a quandary. I still have my custom work, but I have realized that while this was fulfilling in the past, I feel the need to continually reinvent myself in order to grow both as an artist and designer. I will accomplish this by expanding my knowledge base so I can be a leader in the field of bespoke fashion.

The research I have been doing for my graduate learning plan has opened up a new level of awareness of how I can move forward with my new aspirations. I have been thinking for the past few years that there really is no good pattern making book in the discipline of jacket design. I had a wonderful art teacher in high school, who said something to me about artistic passion. He said that it is impossible to be great at everything. I should choose one thing that I want to be exceptional at, and to devote my energies to becoming proficient in that facet of design. I realized at that moment that I loved all things to do with jackets and this would be my main focus in my designs. I have not swayed from this focus, and writing a book about my primary passion of jacket design makes obvious sense.

I am fortunate to have two areas of focus that intertwine and flow together so nicely. Everything I do in reference to my individual designs and philosophy directly facilitates my role as an educator. As an educator, I must constantly stay on top of trends and technology to give my students the best possible education I can give them. By instructing them, I in turn educate myself, and thus the teacher becomes the student.

► **PART V: Professional Competencies**

Title Page to Part V

This page provides an overview of the following NINE PAGES of the Graduate Learning Plan. In brief, these nine pages outline the plan for the student's development and demonstration of graduate-level comprehension and skill regarding the **eight Professional Competence Areas**. One page is devoted to each of the eight competence areas—with the ninth page reserved for a supplemental competence in one of the previous areas. A fuller description of each competence area is included at the top of each of the subsequent pages.

DIRECTIONS: In designing Part V, please use the following nine pages as templates. Each page includes a general description of a particular Professional Competence area and a table or grid for your individual design.

AP-510: Ability to understand the main theories that guide and explain practice in the Focus Area.

AP-520: Ability to understand methods of research appropriate to the Focus Area.

AP-530: Ability to apply specialized skills appropriate to the Focus Area.

AP-540: Ability to engage communication modes appropriate to the Focus Area.

AP-550: Ability to understand the organizational and/or interpersonal dynamics within which practitioners in the Focus Area define and fulfill their roles/responsibilities.

AP-560: Ability to interpret challenges from larger contexts (e.g., temporal, social, or international) facing the Focus Area.

AP-570: Ability to analyze ethical issues involved within the Focus Area.

AP-574: Ability to engage reflection in/on practice within the Focus Area.

AP-585: A second competence (supplemental) in one of the previous areas.

• Professional Competence AP-510 •

Ability to understand the MAIN THEORIES/IDEAS guiding and explaining Focus Area practice.

“can describe and analyze at least two significant ideas (e.g., theories, models, principles, and/or concepts) in the focus area or related fields—including implications for practice.”

DESCRIPTION of AP-510 (2 cr hrs): This area addresses knowledge and understanding of theories, models and/or theoretical frameworks—including their implications for practice—relevant to the Focus Area. In areas where theories are not well established (e.g., emerging fields of study or in unique combinations of fields), this area includes exploration of theories in related fields. As the student addresses contemporary theories, he/she should be familiar with their relationship to theoretical traditions. Successful demonstration of competence in this area includes:

- (a) Knowledge of the differences among the terms—theory, concept, principle and model;
- (b) Ability to analyze (compare, contrast, critique—not merely describe or react to) theories or their counterparts including their application to practice.

PLAN for AP-510	
(1) Competence Statement	Outcome: Can describe and analyze two significant theories informing feminist labor history as they relate to the study of fashion and bespoke design.
(2) Learning ACTIVITIES	<p>Activities: Self managed learning</p> <ol style="list-style-type: none"> 1. Develop a literature review of significant theories informing feminist labor history. 2. Pick two theories, and apply them to understanding the implied difference between tailoring and dressmaking. 3. Reflect on how the two theories did or did not help me to understand the differences between the two. <p>Initial Literature:</p> <ul style="list-style-type: none"> A. <i>Gender and the politics of history</i> by Joan Wallach Scott B. <i>“Experience and Discourse: a Map of Recent Theoretical Approaches to Labor and Social history”</i> by Sean Scalmer C. <i>The female economy: the millinery and dressmaking trades 1860-1930</i> by Wendy Gamber D. <i>The culture of sewing: gender, consumption and home dressmaking</i> by Barbara Burman E. <i>Dressmaking as a trade for women in Massachusetts</i> by May Allinson F. <i>Labor histories, class politics and the working class experience</i> by Eric Arnesen G. <i>Gender and class in modern Europe</i> by Laura Levine Frader
(3) Learning PRODUCT(s)	<p>Demonstration: I will develop a literature review of significant theories informing feminist labor history.</p> <p>I will write a paper on the impact the implied difference between tailoring and dressmaking had on the women’s labor movement using two theories of feminist labor history, and include a reflection on the process of understanding the difference between the theories. This paper will include an annotated bibliography in the APA format.</p>
(4) Assessor	

<i>(anticipated)</i>	<p>Instructor, School of the Art Institute, Chicago</p> <p>XXX has been an instructor at SAIC since 1983. She has taught a variety of courses in both the Fashion and Art History Department: 20th Century Dress, Advanced Studies in Costume History, American Style in Dress, Dress and the Decorative Arts, The Artist in Fashion, Visions in Fashion, survey of the History of Clothing, Dress and Society.</p>
(5) Schedule <i>(anticipated)</i>	Spring 2012

• Professional Competence AP-520 •

Ability to understand METHODS OF RESEARCH appropriate to the Focus Area.

"can describe and analyze at least two methods of gathering data appropriate to the focus area and develop a detailed protocol for implementing one."

DESCRIPTION of AP-520 (2 cr hrs): This area addresses the systematic gathering of data and interpretation of findings as practiced within the focus area and/or related fields. Successful demonstration of competence in this area includes:

- (a) Knowledge of the types, purposes, and relative utility of research methods (not "tools" such as library and internet research per se) currently practiced in the profession;
- (b) Understanding contingencies involved in the appropriate application of each; and,
- (c) Ability to develop a protocol for implementation.

PLAN for AP-520	
(NOTE: Students are advised to register/complete this competence (AP-520) during the same quarter in which they register/complete LL Seminar LLS-425.)	
(1) Competence Statement	Outcome: Can describe and analyze practice-led and museum archival research as two methods of studying corsetry and develop a detailed protocol for implementing one.
(2) Learning ACTIVITIES	<p>Activities:</p> <ul style="list-style-type: none"> A. Study of literature on practice-led research. B. Study of literature on archival research methods. C. Develop a detailed protocol for implementing one of the research methods. <p>Supplemental Activities:</p> <ul style="list-style-type: none"> A. Historical research: I will research vintage corsets accessed from the archives at The Chicago History Museum and The Victoria and Albert Museum in London. B. Independent study: I will research the construction styles of corsets, and apply research by making a corset. <p>Initial Literature:</p> <ul style="list-style-type: none"> A. <i>Practice as research: context, method, knowledge</i> by Estelle Barrett B. <i>Practice-led research, research-led practice in the creative arts</i> by Hazel Smith and Roger T. Dean C. <i>Method meets art: art based research practice</i> by Patricia Leavy PhD D. <i>Doing Research in Fashion and Dress: An Introduction to Qualitative Methods</i> by Yuniya Kawamura E. <i>Archival Information(How to find it, How to Use It)</i> by Steven Fisher F. <i>Textiles and Text: Re-establishing the links between Archival and object-based Research</i> by Maria Hayward G. <i>New Directions in Archival Research</i> by Margaret Lewis H. <i>Archival Strategies and Techniques</i> by Dr. Michael Ray Hill I. <i>Working in the Archives: Practical Research Methods for Rhetoric and Composition</i> by Alexis E. Ramsey J. <i>Qualitative Research and Evaluation Methods</i> by Michail Quinn Patton K. <i>Corsets: historical patterns and techniques</i> by Jill Salen

	L. <i>Corsets and crinolines</i> by Norah Waugh M. <i>The basics of corset building</i> by Linda Sparks
(3) Learning PRODUCT(s)	Demonstration: I will write a paper comparing and contrasting the pros and cons of both methods of research. I will utilize both methods and research one historical style of corset and draw conclusions as to which method is best for my style of learning. The paper will include an annotated bibliography in the APA style.
(4) Assessor <i>(anticipated)</i>	TBD
(5) Schedule <i>(anticipated)</i>	Summer 2012

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-530 •

Ability to apply SPECIALIZED SKILLS appropriate to the Focus Area

"can describe and demonstrate skill (or set of skills) relevant to the focus area."

DESCRIPTION of AP-530 (2 cr hrs): This area involves identifying skills that are particular to the profession and the context(s) in which these skills are applied. The emphasis is on actual demonstration of specialized skills used in practice. Successful demonstration of competence in this area includes:

- (a) Selection of skills that appropriately represent the profession & one's professional goals; and,
- (b) Application of skills at a level appropriate to both professional contribution & graduate study.

PLAN for AP-530	
(1) Competence Statement	Outcome: Can describe and demonstrate the specialized skill of pattern making in both flat pattern and draping methods in jacket design.
(2) Learning ACTIVITIES	Activities: <ul style="list-style-type: none">A. Take draping workshop, Dior, Bar Jacket, at The Center for Pattern Design. (See Appendix A,B,C for workshop description)B. Independent study on jacket draping techniques.C. Independent study: Compare and contrast the draping of Dior's Bar Jacket learned in the workshop with my personal flat pattern method of the same jacket. Initial Literature: <ul style="list-style-type: none">A. <i>The Art of Fashion Draping</i> by C. Amaden-CrawfordB. <i>Draping for Fashion Design</i> by H. Jaffe and N. RelisC. <i>Draping: Art and Craftsmanship in Fashion Design</i> by Annete Duburg
(3) Learning PRODUCT(s)	Demonstrations: I will construct the same jacket using both flat pattern and draping methods that will then be analyzed in a design journal comparing the ease and difficulties in both methods of design. I will also compare the aesthetics and fit of each jacket constructed. The journal will include visuals of the pattern making process.
(4) Assessor <i>(anticipated)</i>	TBD
(5) Schedule <i>(anticipated)</i>	Winter 2012 Dior, Bar Jacket workshop, January 7-8, 2012 Center for Pattern Design, Napa Valley College, St. Helena, CA

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-540 •

Ability to engage COMMUNICATION MODES appropriate to the Focus Area

*"can describe and demonstrate communication skill (or set of skills)
relevant to a particular context in the focus area."*

DESCRIPTION of AP-540 (2 cr hrs): This area involves facility with communication modes relevant to professional practice in the focus area. It requires an understanding of the relationship among key communication variables (the message, the method, the audience and the context), a repertoire of communication strategies, and a dexterity or ease of access permitting the professional to adapt communication strategies to changing situations as necessary. Successful demonstration of competence in this area includes:

- (a) Selection of appropriate method(s) of communication in relation to the context (audience and environment) in which the communication will occur; and,
- (b) Application of skills at a level appropriate to both professional contribution & graduate study.

PLAN for AP-540	
(1) Competence Statement	Outcome: Can describe and demonstrate hand embroidery as a form of non-verbal communication in bespoke fashion.
(2) Learning ACTIVITIES	Activities: I will take embroidery workshops at The Royal School of Needlework in London. I will review the literature and interview the teachers, historians and artisans about how this vanishing art form communicates both individual fashion statements and the significant heritage of bespoke design. Through these activities, I will also gain perspective and understanding of embroidery as a form of non-verbal communication. Initial Literature: A. <i>Stitches in time: the art and history of embroidery</i> by H. Dassell B. <i>"The theory and practice of counting stitches as stories: material evidences of autobiography in needlework"</i> by A.M. Murphy C. <i>Threading time: a cultural history of threadwork</i> by D. Bausum D. <i>Royal school of needlework: embroidery techniques</i> by Sally Saunders E. <i>The myth and magic of embroidery: embroidery in rituals and storytelling</i> by Helen M. Stevens
(3) Learning PRODUCT(s)	Demonstration: I will give a Power Point presentation on embroidery as a form of non-verbal communication. I will include an annotated bibliography to go along with the presentation to be given at a fashion design department meeting at Illinois Institute of Art.
(4) Assessor (anticipated)	TBD
(5) Schedule (anticipated)	Summer 2012

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-550 •

Ability to understand the ORGANIZATIONAL and/or INTERPERSONAL DYNAMICS within which practitioners in the Focus Area define their roles and fulfill their responsibilities.

“can describe and analyze organizational and/or interpersonal dynamics inherent within professional practice in the focus area.”

DESCRIPTION of AP-550 (2 cr hrs): This area addresses the human and structural issues that professionals encounter within practice (work) environments. It provides an opportunity for students to consider how their professional role affects and is affected by systems, technology, structure, and other people within their practice settings. Successful demonstration of competence in this area includes:

- (a) Identification of relevant dynamics (e.g., open/closed systems, power, trust, culture, conflict, diversity, gender, communication, change, impact of technology, etc.); and,
- (b) Description and analysis of particular dynamics in relation to their impact on professional practice and vice versa.

PLAN for AP-550	
(1) Competence Statement	Outcome: Can describe and analyze specific gender dynamics of the real and idealized human body in relation to modes of dress.
(2) Learning ACTIVITIES	Activities: A. Course: ARTHI3567-Dress and Society at the School of the Art Institute (See appendix E for course description)
(3) Learning PRODUCT(s)	Demonstration: Course grade and a paper or additional work speaking to my competency statement.
(4) Assessor <i>(anticipated)</i>	Instructor, School of the Art Institute, Chicago
(5) Schedule <i>(anticipated)</i>	Spring 2012 Class offered in SAIC's spring quarters

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-560 •

Ability to interpret CHALLENGES FROM LARGER CONTEXTS facing the Focus Area.

“can describe and analyze challenges from the larger context facing the focus area—including implications for professional practice.”

DESCRIPTION of AP-560 (2 cr hrs): This area addresses the ability to see the profession (including its issues and problems) within a context that includes at least one of the following aspects: the temporal (historical development and future directions of the profession); the social/cultural (relationship of the profession to its societal context); and, the international (the state of the profession globally). Successful demonstration of competence in this area includes:

- (a) Identification of significant challenges facing practitioners in the profession; and,
- (b) Analysis of selected challenges within a framework that emphasizes one or more of aspects listed above (temporal, social/cultural, or international).

PLAN for AP-560	
(1) Competence Statement	Outcome: Describe, demonstrate and analyze the challenge of zero waste design and the implications for the future of design.
(2) Learning ACTIVITIES	Activities: Study of literature on zero waste in design. I will design and execute a tailored suit produced through the process of zero waste. This technique will be addressed in a chapter of my proposed textbook on jacket design. Initial Literature: <ul style="list-style-type: none">A. <i>Cut my Cote</i> by Dorothy K. BurnhamB. <i>Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes</i> by Alison Gwilt and Timo RissanenC. <i>Ethics in the Fashion Industry</i> by V. Ann Paulins and Julie L. HilleryD. <i>Social Responsibility in the Global Apparel Industry</i> by Marsha a. DicksonE. <i>Cutting For All!</i> by Kevin L. SeligmanF. <i>Sustainable Fashion-Why Now?</i> By Connie Ulasewicze
(3) Learning PRODUCT(s)	Demonstration: I will construct a tailored suit produced through the process of zero waste design. I will include a draft of the chapter that deals with zero waste design in my proposed book. I will present a recorded Power Point lecture describing my understanding and the implications of zero waste design.
(4) Assessor (anticipated)	TBD
(5) Schedule (anticipated)	Summer 2011

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-570 •

Ability to analyze ETHICAL ISSUES involved within the Focus Area.

"can describe and analyze ethical issues impacting the focus area—including implications for professional practice."

DESCRIPTION of AP-570 (2 cr hrs): This area addresses the relationship between beliefs and assumptions regarding humanity, good/evil, right/wrong, etc., and behavioral outcomes (including conflicts). Successful demonstration of competence in this area includes:

- (a) Identification of significant problems, dilemmas, or circumstances in the focus area requiring ethical decision-making and the determination of an appropriate response;
- (b) Ability to analyze problems and propose solutions using various philosophical frameworks or constructs.

PLAN for AP-570	
(1) Competence Statement	Outcome: Can describe and analyze ethical issues that arise between folk art communities and their consumers, and, using relevant philosophical frameworks, propose solutions.
(2) Learning ACTIVITIES	Activities: <ul style="list-style-type: none">A. Independent study: Travel to Peru to study and learn traditional weaving and printing techniques at a women's co-op. (See Appendix D for tour information)B. I will study the literature in relation to the impact of tourism and globalization on traditional textiles.C. I will interview the women weavers about their stance on the ethical issues I am exploring.D. I will look at what philosophical framework or constructs are applicable for analyzing the problem and propose solutions. Initial Literature: <ul style="list-style-type: none">A. <i>Ethics in the fashion industry</i> by V. Ann Paulins and Julie L. HilleryB. <i>Social responsibility in the global apparel industry</i> by Marsha a. Dickson
(3) Learning PRODUCT(s)	Demonstration: <ul style="list-style-type: none">A. Learning traditional weaving techniques at the source.B. Write a paper detailing my travels and the relevance of traditional methods of weaving and printmaking for future textile design. I will focus on the loss of ethnic textile traditions and how they are impacting indigenous and global communities, and propose solutions that are grounded in an ethical approach. The paper will include an annotated bibliography in the APA format.
(4) Assessor <i>(anticipated)</i>	TBD
(5) Schedule <i>(anticipated)</i>	Spring 2013

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXXX

• Professional Competence AP-574 •

Ability to engage REFLECTION ON/IN PRACTICE in the Focus Area

"can describe and analyze approaches to reflection and apply such to a particular personal situation involving one's professional practice."

DESCRIPTION of AP-574 (2 cr hrs): This area addresses the interplay between and among thinking, doing and reflecting in the often-ambiguous and complex contexts of daily practice. Whereas action provides for the practice of ideas, reflection allows for the creation of new ways of mentally organizing ideas in order to find additional possibilities (e.g., new ideas, new perspectives, new choices, new understanding of continuing choices, etc.) to inform future action. Successful demonstration of competence in this area includes:

- (a) Identification of various approaches to reflection (e.g., experiential learning, transformative learning, emancipatory learning, mindfulness, meditation, contemplation, journaling, after action review, etc.); and,
- (b) Ability to analyze one's own experience through reflection.

PLAN for AP-574	
(1) Competence Statement	Outcome: Can describe and analyze teaching portfolios in higher education as a method of reflection and create my teaching portfolio.
(2) Learning ACTIVITIES	Activities: Self managed learning: A. I will review examples of existing teaching portfolios in higher education. B. I will study the literature on teaching portfolios in higher education. Initial Literature: A. <i>The teaching portfolio: a practical guide to improved performance and promotion/tenure decisions</i> by Peter Seldin B. <i>Developing a professional teaching portfolio: a guide for success</i> by Patricia M. Constantiner C. <i>"The Teaching Portfolio"</i> Harriet W. Sheridan Center for Learning at Brown University
(3) Learning PRODUCT(s)	Demonstration: A. I will write a paper on different types of teaching portfolios, and a self-reflection on the process of creating my own teaching portfolio. B. I will create my teaching portfolio based on my research and reflection.
(4) Assessor <i>(anticipated)</i>	Michelle Navarre Cleary, PhD
(5) Schedule <i>(anticipated)</i>	Spring 2011

Name: Pamela
Vanderlinde

DePaul #:

Cluster #: 86

Date: XXXXXXX

• Professional Competence AP-585 •
(Supplemental Competence I)

DESCRIPTION of AP-585 (2 cr hrs):

- When ready, replace this italicized materials with your response.
- Review the previous eight areas (theories, research methods, specialized skills, etc.) and choose an area in which to develop a *SECOND* Competence Statement.
- Follow the directives from that area and insert the entry for the *SECOND* Competence Statement (including its Learning Activities, Learning Product, Assessor and Schedule) on this page.

PLAN for AP-585	
(1) Competence Statement	Outcome: Can describe and demonstrate the specialized skill of transformational reconstruction patternmaking in the context of jacket design.
(2) Learning ACTIVITIES	Activities: <ul style="list-style-type: none">A. Audit fellow instructor Yoshi Fredisdorf's design specialties class on architectural design.B. Attend workshop on transformational reconstruction design with Japanese fashion designer Shingo Sato. (See Appendix F for more information)C. Apply fundamentals learned in workshop and classroom to create a jacket based on transformational reconstruction design. Literature: <ul style="list-style-type: none">A. <i>Pattern Magic</i> by Nakamichi TomokoB. <i>More Pattern Magic</i> by Nakamich TomokoC. <i>The Art of Manipulating Fabric</i> by Colette WolffD. <i>The Cutting Edge: Fashion from Japan</i> by Louise MitchelE. <i>Extreme Beauty: The body transformed</i> by Harold Koda
(3) Learning PRODUCT(s)	Demonstration: <ul style="list-style-type: none">A. I will incorporate techniques researched into the design and production of a tailored jacket using transformational reconstruction patternmaking.B. I will keep a design journal which will include images of the design process and my reflections.
(4) Assessor <i>(anticipated)</i>	Instructor, Illinois Institute of Art-Chicago
(5) Schedule <i>(anticipated)</i>	Spring 2011 Design Specialties class winter quarter 2011. Workshop tentatively scheduled for April 2011.

► **PART VI: Plans for Culmination**

Directions: In Part VI, the student is to identify which of the two Culmination Options he/she is currently considering and, regarding such, with what possible focus per option chosen. To be sure, Part VI's plans are held as *tentative—pending further evolution and refinement as study in the Focus Area progresses*. As possible, the student is encouraged to identify his/her Culmination Option as early as possible in order to integrate all aspects of the Program together and, most directly, use the earlier parts of the program to build toward the latter. (For a fuller description of Culmination Options, see HANDBOOK SECTION V.)

At this point, I'm leaning toward...

__x__ Option B—Integrating Project Proposal & Final Product (8 cr hrs)
[AP-591 (2 cr hrs) & AP-592 (6 cr hrs)]

I plan to write a book proposal for a clear and concise textbook of pattern making techniques for jacket design. The proposal will include a detailed outline with one sample chapter.

In my years as a pattern maker and teacher, I have noticed that jacket design, which is the key element of all bespoke fashion, gives students and designers alike, trouble both technically and creatively. This book will be affordable and accessible to students and designers who want a reference point for the different methods and principles involved in drafting a complete jacket pattern in a variety of styles. As this book will be used as a supplement to existing pattern making textbooks, I will only briefly touch on the complexities of construction and tailoring methods. Each chapter will be formatted as an independent jacket project, with a specific design and how to implement the pattern for such design. I will stress in the introduction that these elements of design, such as collar, lapel, body style line, sleeve, etc. can be interchanged with other projects to create an infinite number of jacket designs. I will also introduce experimental methods of jacket design such as zero waste design and transformational reconstruction design with references of where to go to do further research on these methods.

Proposed Outline:

1. Introduction
 - a. Why this book is necessary

- b. This book is to be used as a supplement to existing pattern making books
 - c. Putting detailed examples of several flat pattern style lines for jackets into one book
 - d. An overview of the proper steps in tailoring and constructing a jacket
- 2. Flat Pattern techniques- The jacket block or sloper for the flat pattern method
 - a. Jacket sloper (directions of how to make it from your torso block)
 - b. Fitted jacket sloper for “shrunk jackets”, using a modified torso block
 - c. Sleeve block- one piece with and without dart
 - d. Sleeve block- two piece
- 3. Jacket style lines (each section will include how to draft the pattern, facings and linings)
 - a. Traditional notched lapel jacket, armhole princess style line, two piece set-in sleeve, welt pockets
 - b. Shawl collar jacket
 - c. Portrait collar jacket
 - d. Jackets without lapels (convertible, revere, peter pan)
 - e. Peplums and riding jackets (jackets with hemline facings)
 - f. Combining flat pattern for body of jacket and draping of the collar and lapel
 - g. Zero waste design (explanation and project)
- 4. Basic construction details
 - a. Interfacing guidelines for a soft tailored jacket
 - b. Jacket assembly sequence- (what should be sewn first- to be used as a refresher- not as a tailoring reference!)

► PART VII: Professional Advisor & Working Relationship

Directions: In Part VII, the student addresses the matter of his/her Professional Advisor (PA). (For a fuller description of the role of the PA, see HANDBOOK SECTION II. Specifically, Part VII is to include a brief description of the following:

- A. What led the student to nominate the particular PA. (See HANDBOOK SECTION II for PA qualifications.)
- B. What the student hopes for regarding the nature of the relationship with the PA;
- C. What the student believes he/she (the student) brings to that relationship; and,
- D. An initial plan for interaction between the student and the PA (e.g., frequency, method, etc.)

[NOTE: Early in the process, these four areas will be addressed in terms of PLANS in general. Once the PA is approved, the content of these areas should be updated more specifically in relation to the particular PA.]

A. Rationale/criteria for nominating specific PA:

↳ **What led you to nominate the particular PA you nominated? (e.g., qualities? commitments? education? field of practice? position in field? etc.)**

After much soul searching as to who I think would be my ideal professional advisor, I have realized that she was right under my nose. As I have been going through this process of cultivating my graduate learning plan and searching out possible advisors, she is the one person I have gone to for guidance. She has already given invaluable advice to me on the direction my graduate studies will take.

XXX XXXX is a full-time fashion design instructor at the Illinois Institute of Art-Chicago, where she has been teaching since 1998. She also teaches part-time at The School of the Art Institute-Chicago and is in the process of completing her final competency in DePaul's MAAPS program this fall. XXX is a talented educator, and from the moment I became her colleague five years ago, she has always acted as a mentor to me. I believe the fact that she has gone through the same graduate program will be very beneficial to me as she can give me great insights into how the program works and will make sure I get the most out of this experience. While we both teach in the same undergraduate program, XXX takes a more conceptual approach to design than I. She is great at making me think beyond my usual artistic confines and value the design process as more of an art form than I usually do. I feel she would compliment my learning in a fantastic way in that she will constantly push me to go deeper into my design and teaching philosophy.

B. What I hope for regarding the “Student—PA” relationship:

↳Describe the “working/learning relationship” you hope to build with your Professional Advisor.

It is my hope that having XXX as my professional advisor, I will look at fashion design from a different perspective. Having someone who is so dedicated to the field of design is indeed a very thrilling prospect for me. She is constantly keeping up with design trends and her areas of expertise just differ enough from mine that I am always learning new and exciting information from her. I look forward to gaining valuable insight from her years of experience in and out of the classroom.

C. What I bring to the “Student—PA” relationship:

↳What do you believe you bring to the “working/learning relationship” you hope to build with your Professional Advisor?

The wonderful aspect of working in an educational setting is that as educators we are constantly learning from one another. I will not only bring my new knowledge to the students, but also to my colleagues at school. Working so closely with my professional advisor will allow me to share these new skills with her firsthand. This collaboration will be mutually beneficial to us both.

D. Initial Plan for “Interaction Process” between Student & PA:

↳Describe the interaction plan you have discussed with your PA (frequency of contact, method of contact, etc.).

I intend to interact with XXX consistently throughout each quarter. As we work in the same building, it will be very easy to spend time when needed to discuss expectations and/or issues that come up with my program. We will also be corresponding through e-mails and phone conversations.

Appendix A (pertaining to AP-530)

- **About Us**



The Whole Point!

Our mission here is to recognize the skill of pattern designing, to educate and provide research for professional development and to explore contemporary applications. We hope this leads us all over the place; there is no end to all the fascinating pattern design approaches and how they come to be. Most of all we want new generations to follow their curiosity, create new forms and learn from the best in history.

This takes us into clothing for the most part but enclosed forms, containers of all sorts, are part of the scope -- more on that in 2011. Finally, we hope that the art and fine skills of pattern designing continue to impart confidence, creativity and yield personal success for those who recognize the importance of beautiful fit



and design. Ten years into the new century, we are now more together and getting serious about the 21st Century. Change is everywhere, along with much new brilliance. We are at once coping, inventing, living fuller, expressing -- no longer having to think about the here and now -- we are living it and doing so by using all of our skills in more places, every day.

This is a new website for a new time and through it we hope to present the best work in new pattern directions and the best knowledge of the past -- the two are always the magic mixture, invariably producing minds that stir, blend, fuse and produce a whole new zeitgeist for the next decade.

New pattern ways are emerging . . .you can look forward to:

- Zero-Waste Cutting - Sustainable fashion, a new and unique industry in which the pattern rules.
- Containers - patterns of boxes, lanterns, handbags
- Digital Graphics - pattern cutting engineered to the surface design
- Molding and Forming - patterns developed from molded forms
- Animated Draping - new CAD and 3-D programs

Thoughts or ideas? [Send us an e-mail.](#)

Our Online Philosophy . . .

As the online world explodes and there is more and more, one has to take a stand on some things so to remain clear and grounded. Our approach to being an online presence is that we do not accept advertising. I know, it's dollars slipping through our fingers, but honestly our purpose here is to offer good

products and information that help people be more skilled pattern makers, designers and craftspeople -- it isn't to try to get you to buy stuff from who knows where -- so no ads.

We try to create many of our own products and offer those products in the pattern world that we use ourselves.

We also print and reprint books and booklets -- actually that's where this whole thing started -- since 1980 as Antiquity Press! Now we print-on-demand (POD) which means that when we get an order for a book, we print it. For a new book we may print 5 - 10 extra to be ready and we try to ship the next day so we have to be ready. It makes a huge amount of sense to POD since no one has the resources to tie up cash in inventory any more; however, the downside is that each costs more. Just know we are pricing the products at that delicate balance between customer affordability and staying in business -- it's a dance.

We want to make our site as user friendly and as best a fit for our followers as possible so if you have a great idea or think we should be doing something different or or better, just tap out an email -- we want to know!

Thank you for checking in here and please let others, especially students, know about your discovery!

Appendix B (pertaining to AP-530)

Draping Series Schedule

These classes are evolved from the book, *Draping, the Art and Craftmanship in Fashion Design*, (in our store) in which there are 10 iconic designer dresses shown in the sequence that they are draped on a dress form. As of this writing in April of 2010, three of the classes have been held, the Vionnet, Dior Jacket and Madame Grés, and there are seven more to go. The following schedule shows when they will be held and for those who missed the first two, they are rescheduled at the end of the cycle.

All the classes are held on a single weekend at Napa Valley College at the UpValley Campus in St. Helena, CA with an enrollment maximum of 15. If there is 8 or more on a waiting list and the facility is available, a repeat of the class will be held the following weekend. For further information and to register for each class, please go to the classes link on the left side of our homepage. Registration will open a two months before the class is scheduled and supply lists go out two weeks before.

Draping Designer Icons, Series Schedule

Check Classes for the Current One



Worth

July 17 - 18, 2010

[See Class Photos
Here](#)



Drecoll

October 2 & 3, 2010

[Register Now!](#)



Christian Dior
Dress

January 8 - 9,
2011



Courrèges

March 5 - 6, 2011



St. Laurent, Le
Smoking

May 7 - 8, 2011



Cardin

July 9 - 10, 2011



Yamamoto

September 17 -
18, 2011



Vionnet

November 5 - 6,
2011



Dior Bar Jacket

January 7 - 8,
2012

When we reach this point the series will repeat with the addition of more iconic designers such as Claire McCardell, Adrian, Charles James, Balenciaga -- there is no end! If you would like the classes to meet more frequently (impatient for your favorite), let me know!

Maybe we should take a poll?

Draping the Dior Bar Jacket

Draping the Dior Bar Jacket



This is the second in a series of classes leading students through the couture draping process for each of the iconic designs in the new Dutch book, *Draping - The Art and Craftsmanship of Fashion Design*. The first class focused on the Madeleine Vionnet garment and this one will focus on the Dior Jacket. The book features master drapers recreating in beautiful detail exactly how the most famous designs were done.

In this class we re-created the Dior New Look suit jacket -- PLUS, we applied Alan LeBlanc's wisdom of the Pli de Souplesse, a bit of French draping magic that enables you to wear a fitted jacket, reach out the window to the mailbox and never have the jacket lift from the waist -- a mini-triumph of cutting. This is the suit jacket that put the first women in the boardroom on the map!

It was originally called the Bar Jacket since it had been designed for women who knew their own minds and sipped champagne in the right bars at a time when that was not so proper. For a great background article on it and John Galliano's commitment to the concept this year, see the October 2009 issue of *Marie Claire*. Rumor has it that you wore nothing underneath since the jacket was structured to deliver all the shaping desired.

This draping series is a two day, 16 hour class using half scale forms which are provided that will focus upon a new designer piece each time. The class is limited to 12 participants and the next one will be in the fall featuring the Grecian Goddess gown by Madame Gres as done in the new draping book, *Draping, the Art and Craftsmanship of Fashion Design*.

PHOTOS FROM A RECENT CLASS



All prices are in USD. Copyright 2010 Center For Pattern Design. [Sitemap](#) | [Sell Online](#) with BigCommerce

Appendix D (pertaining to AP-570)

PUCHKA

TEXTILES/FOLK ART/MARKET TOURS



PUCHKA offers 2 small group tours to Perú each year. We invite you to join us on one of these exciting 22-day adventures, which begin and end in the capital, Lima.



TOUR DATES: 2010
April 16 - May 7
September 17 - October 8

TOUR DATES: 2011
April 1 - 22
Peru / Bolivia / Argentina

October 7 - 28



Puchka Perú Textiles/Folk Art/Market Tours

Perú...land of ancient civilizations and enduring traditions. For millennia, its people have lived and worked the land, holding firmly to the customs of their ancestors and embracing a rich and timeless artistic legacy. From the haunting desert seacoasts to the spectacular Andean highlands and cloudforests to the exuberant lowland jungles and rainforests, they have walked its footpaths and roadways, their puchkas (drop spindles) whirling before them as they spun the wools, cottons and luxurious alpaca that would become some of the most exquisite, vibrant and complex weaving, embroidery, braiding and knitting ever known to humankind.

PUCHKA takes you where others don't go, in a way that others don't do in a land that is an open museum of cultural adventure. PUCHKA is not only a cultural tour but also a textile school. Our mission is threefold: to guide you straight into the heart of a nation's breathtaking artistic heritage; to take you deep into the lives and creative spirits of the artists themselves; and to support and promote the extraordinary textile and folk art communities of this remarkable and enchanting nation.

Travelers on PUCHKA intensive, 22-day adventures gain an uncommon understanding of the dedication, vision and techniques that continue to kindle brilliance in today's guardians of Peru's ancient artistic traditions. Our participants also experience superb collections of textiles, folk art and world-renowned colonial art; the haunting and lively music of panpipes, harp, quena and charangos; local dances and festivals; the mystery of ancient archaeological sites, the energy and bustle of colourful outdoor markets; the distinctive charm of folk art villages; and the mouth-watering flavours of Peruvian cuisine. But their most treasured memories are of the rare and special friendships they develop as they work shoulder-to-shoulder and heart-to-heart with some of Peru's most outstanding textile and folk artists.



What are PUCHKA Textiles/Folk Art/Market Tours?

PUCHKA, pronounced pooshka, is the Quechua word for drop spindle. For millennia, travelers across the Andes have been fascinated by the sight of women, girls and - depending on the region - men and boys as they fed unspun cotton and the washed and carded fleeces of sheep, alpaca and llama onto their whirling puchkas to spin them into yarn and thread. The ancestors of contemporary spinners also used the fleeces of vicuña (a cameloid mammal related to the llama and alpaca and now a protected species), as well as the fur of mice, rats and viscacha (altiplano rodents), human hair, sisal, spider

webs, various grasses and kapok. The yarns they produced were then, and often still are, dyed with leaves, flowers, roots, minerals, indigo and cochineal to be used in creating the exquisite, hand-made shawls, blankets, rugs and tapestries for which Perú is famous.

PUCHKA 22-day journeys are not mere sightseeing tours, though they certainly include a remarkable number of extraordinary and heart-stopping sights and experiences along the way. Rather, our focus is on small-group, hands-on workshops with master spinners, weavers, knitters, embroiderers and gourd engravers from across Perú who come to work with us in our guesthouses. We visit the capital Lima; beautiful Arequipa, a UNESCO designated Heritage Site; the majestic Colca Valley/Canyon; enchanting Cusco and the Urubamba Valley/Sacred Valley of the Inca. We also explore Machu Picchu and other archaeological sites, stunning textile collections and private studios of textile artists, amazing museums, colourful markets and a whole lot more.

When you travel with PUCHKA you experience, not only the skills and techniques, but also the lifestyle and unique creative personality of each artist we work with. PUCHKA works very hard to ensure that you are fully immersed in the wonderful scents, sounds, tastes, textures and - most of all - the endless profusion of visual delights with which these specialized communities abound.

A PUCHKA tour is not for everyone, however:



The PUCHKA Traveler

PUCHKA travelers are independent, mature individuals who relate positively to others; possess an adventurous, open, generous, flexible spirit; a passion for textile and folk-arts and a deeply felt respect for artists and others of diverse cultural backgrounds. They are courteous individuals, respectful of others and who share the good manners typical of the average Peruvian. They recognize that they are traveling in what is often referred to as a 'Third World Country', do not expect life to be the same as in their home countries and are non-

exploitive of others. Whether you are an enthusiastic beginner, a textile artist, weaver, knitter, braider, embroiderer, photographer, educator, student, curator, folk-art lover, buyer, searcher, sojourner or corporate type looking for something entirely different - and if you remain open to the unfamiliar and delight in it - PUCHKA will expand your horizons, nourish your soul and inspire your creative spirit.



Your Traveling Companion

PUCHKA and Raymi Travels Perú invite you to bring along your significant other, friend/s or adult children. A range of fascinating adventures awaits them while the rest of the group is "in class".

Groups are limited to no more than 24-26 textile participants depending on choice of workshop. There are 6 workshops occurring concurrently and your teachers are able to give each one of you an unusual degree of individual attention. To intensify your experience of Peruvian culture, we take you off the tourist trail, behind the scenes, without ever compromising your safety or comfort. Our groups stay in small cosy guesthouses and lodges whose local character and unpretentious charm bring you closer to the people and their traditional way of life. While our workshops are intense, we travel at a leisurely pace that allows you to fully absorb the many wonders Perú has to offer.

All photos were taken in Mari Solari's folk art Gallery in Lima.

Appendix E (pertaining to AP-550)

SAIC's Post-Baccalaureate Certificate in Fashion, Body and Garment program provides students who have an undergraduate degree with an opportunity to further develop their work in a large, professional fine arts school environment. The program is designed to advance students' practical and creative skills and position them for entry into a master's level program in fashion. Applicants to the program may be individuals with a BA or BS who need an additional year of foundational work to prepare a portfolio; individuals with an undergraduate or graduate degree in art who wish to pursue work in fashion design; or international students requiring a year of intensive studio work typical to the United States educational system before beginning a master's level program in design. The curriculum offers the formal course work of an advanced undergraduate program with methods- and materials-oriented labs, studio research and development, and art and design history courses. **The course-based, three-semester intensive advances students' skills in engaging with cloth as a medium, and guides each student through the creation of a personal design statement.** Completion of the Post-Baccalaureate Certificate in Fashion, Body and Garment does not guarantee admission to SAIC's Master of Design program. Credits taken while a post-baccalaureate student cannot be counted toward a master's degree at SAIC.

See also:

[Department of Fashion Design](#)

[Master of Design in Fashion, Body and Garment](#)

[Graduate Admissions](#)

– Curriculum requirements

Area	Credit Hours
Summer Intensive	6
FASH 5101 <i>Design Studio I</i> (6)	
Fall Semester	12

FASH 5110 *Design Studio II* (6)
FASH 5122 *Lab: Inner Structure/Outer Edge* (1.5)
FASH 5123 *Lab: Defining Lines* (1.5)
ARTHI 3566 *Survey of the History of Dress* (3)

Spring Semester

12

FASH 5130 *Design Studio III* (6)
FASH 5132 *Lab: Shifting Shape* (1.5)
FASH 5133 *Lab: Twists, Tucks and Turns* (1.5)
ARTHI 3565 *Body Arts* or
ARTHI 3567 *Dress and Society* or
ARTHI 4562 *Shape of Contemporary Dress* (3)

Participation in two Graduate Critiques

Total Credit Hours

30

Degree requirements and specifications

1. Curriculum: The Post-Baccalaureate Certificate in Fashion, Body and Garment program is designed to be a full-time, three-semester program. Any exception to this requirement must be approved by the program/ department chair and will only extend to one full calendar year.

2. Full-time Status Minimum Requirement: 12 credit hours

Degree details

The Post-Baccalaureate Certificate in Fashion, Body and Garment program provides students who have an undergraduate degree with an opportunity to further develop their work in a large, professional fine arts school environment. The program is designed to advance students' practical and creative skills and position them for entry into a master's level program in fashion.

Course Description

Art History 3567

Dress and Society

This course in the history of dress provides an opportunity for historical research into particular facets of the real and idealized human body and its coverings. Among the topics covered are concepts of modesty and sumptuary laws in relation to cultural issues such as religion, philosophy, and art-related movements. Readings include selections from Bernard Rudofsky, Richard Martin, E.H. Gombrich, and Virginia Woolf, among others.

Prerequisite: Art History Survey Requirement.

Appendix F (pertaining to AP-585)

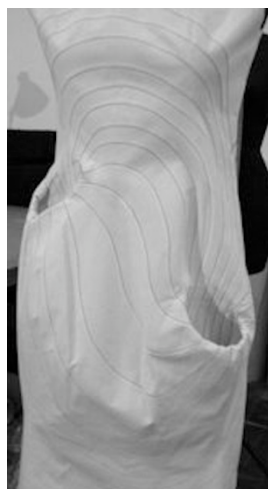
TR, Transformational Reconstruction

SHINGO SATO, MASTER OF TRANSFORMATIONAL RECONSTRUCTION



Shingo Sato explains his TR, or Transformational Reconstruction, Pattern Design techniques. Shingo sculpts his designs using flat pattern methods to build in 3-dimensional effects, often cutting them into pieced waves and geometric patterns of fabric and color. He is an excellent, experienced instructor of TR in Milan and Tokyo and one of the most innovative pattern designers in the field. For a look at Shingo's

work see Julian Roberts' video of a recent [TR Master Class](#) at Central St. Martin's in London. Also view his [video channel](#) on YouTube or visit his [website](#). CFPD will bring Shingo to Chicago and Vancouver in spring 2011.



All prices are in USD. Copyright 2010 Center For Pattern Design. [Sitemap](#) | [Sell Online](#) with BigCommerce