

FASH - 16 - Intermediate Contemporary and Historical Fashion Illustration

COURSE OUTLINE OF RECORD

VIII. General Course Information

Subject:*

FASH

Course Number:* 16

Descriptive Title:* Intermediate Contemporary and Historical Fashion Illustration

Course Disciplines:*

Fashion

Related Technologies

Division:

Industry and Technology

Department:*

Fashion

Catalog Description:*

This course focuses on contemporary and historic illustration. Topics include the study of historical fashion design, how it is properly illustrated and its application for contemporary apparel design. Historical time periods include the Egyptian, Greek, Roman, Middle Ages, Renaissance, 17th and 18th Centuries, Empire, Romantic, Caroline and Edwardian Period to 1980s. Attention is given to fabric, color and texture renderings in various mediums.

Conditions of Enrollment:

Prerequisite:

Fashion 15 with a minimum grade of C or equivalent

Co-requisite:

Recommended Preparation: Art 217

Enrollment
Limitation:

Course Length: Full Term

Hours Lecture (per week): 1

Hours Laboratory (per week): 3

Outside Study Hours:* 2

Total Hours:* 72

Course Units:* 2

Grading Method: Letter Grade only

Credit Status: Credit, degree applicable

Transfer CSU: Yes
 No

Effective Date: Prior to July 1992

Transfer UC: Yes
 No

Effective Date:

General Education
ECC:

Term:

Other:

CSU GE:

Term:

Other:

IGETC:

Term:

Other:

IX. Outcomes and Objectives

A. Student Learning Outcomes SLOs (The course student learning outcomes are listed below.)

Student Learning Outcomes:

SLO #1 Apparel Group Collections

Student will be able to creatively illustrate a series of proportional and clothed historic fashion figures and technical flats for men, women and children in a design presentation, based on the assessment of an apparel or costume group illustration project in terms of visual accuracy, appeal, cohesive design plan and visual display principles.

SLO #2 Period Styles

Students will have the ability to research, discuss, utilize, and render differences in period styles as they apply to both historical and contemporary apparel design presentations.

SLO #3 Classmate Design Critique

Students will have the ability to positively analyze and learn from each other's unique and artistic design forms while participating in a class discussion and critiques.

B. Course Objectives (The major learning objectives for this course are listed below.)

Student Learning Objectives:

1. Design, render and present a cohesive apparel collection from the Egyptian, Greek or Roman era along with contemporary design versions.
2. Illustrate accurate and unique historical and contemporary fashion illustrations using various art mediums (pencil, paint, pen and ink, felt tip pen and/or markers).
3. Accurately render different types of fabrics from the 1920s.
4. Choose a key design element from 1960s, 1970s and 1980s and design and illustrate a contemporary look with the "Rack and Stack" technique.
5. Formulate quick croquis and accurate flat technical sketches from historical and contemporary fashion design.
6. Create fashion illustrations that are portfolio ready.

X. Outline of Subject Matter

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

- I. Main Topic (3 hours, lecture)
 - A. Sub topics
 - B. Sub topics
 1. Super sub topic
 2. Super sub topic

Major Topics:

I. CONTEMPORARY AND HISTORICAL FASHION ILLUSTRATION OVERVIEW (2 hours, lecture)

- A. Class working criteria
- B. Student goals

II. FASHION SKILLS ILLUSTRATION (3 hours, lab)

- A. Drawing exercises
- B. Fashion skills - a rendered illustration
- C. Purchasing art supplies

III. FASHION SKILLS ILLUSTRATION CRITIQUE (1 hour, lecture)

- A. Assessing fashion skills illustration
- B. Mounting creative visual projects
- C. Female, male and child skeletal structure – review
- D. Croquis and technical flats – review
- E. Cave dwellers

IV. CAVE DWELLERS (4 hours, lab)

- A. Drawing exercises
- B. Robot structure and the fleshed-in version
- C. Head, hands and feet illustration
- D. Art mediums - pencil, pen, paint, felt tip pen, paint, Crayola and more
- E. Apparel details – review
- F. Cave dweller illustrations
- G. Contemporary version illustrations

V. CAVE DWELLERS CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion and visual corrections
- C. Egyptian, Greek and Roman dress

VI. EGYPTIAN, GREEK AND ROMAN DRESS (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. Egyptian, Greek and Roman illustrations
- D. Contemporary version illustrations

VII. EGYPTIAN, GREEKS AND ROMANS DRESS CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion and visual corrections
- C. The Middle Ages

VIII. THE MIDDLE AGES (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. The Middle Ages illustrations
- D. Contemporary version illustrations

IX. THE MIDDLE AGES CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion and visual corrections
- C. The Renaissance

X. THE RENAISSANCE (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. The Renaissance illustrations
- D. Contemporary version illustrations

D. Contemporary version illustrations

XI. THE RENAISSANCE CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion and visual corrections

C. The 17th and 18th centuries

XII. 17th and 18th CENTURIES (3 hours, lab)

A. Drawing exercises

B. Proportion and structure

C. 17th and 18th centuries illustrations

D. Contemporary version illustrations

XIII. 17th and 18th CENTURIES – CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion, accuracy and visual detail corrections

C. The Directorie and Empire Periods

XIV. THE DIRECTORIE AND EMPIRE PERIODS (3 hours, lab)

A. Drawing exercises

B. Proportion and structure

C. The Directorie and Empire Periods illustrations

D. Contemporary version illustrations

XV. THE DIRECTORIE AND EMPIRE PERIODS CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion, accuracy and visual details corrections

C. The Romantic Period

XVI. THE ROMANTIC PERIOD (4 hours, lab)

A. Drawing exercises

B. Proportion and structure

C. Romantic Period illustrations

D. Contemporary version illustrations

XVII. THE ROMANTIC PERIOD CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion, detail accuracy and visual corrections

C. The Crinoline Period

XVIII. CRINOLINE PERIOD (3 hours, lab)

A. Drawing exercises

B. Proportion and structure

C. Crinoline Period illustrations

D. Contemporary version illustrations

XIX. CRINOLINE PERIOD CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion, detail accuracy and visual corrections

C. Bustles and the 1890s

XX. BUSTIES AND THE 1890s (3 hours, lab)

A. Drawing exercises

B. Proportion and structure

C. Busties and 1890s illustrations (morning tea, travel, dining or formal evening)

D. Contemporary version illustrations

XXI. BUSTIES AND THE 1890s CRITIQUE (1 hour, lecture)

A. Group assessment

B. Proportion, detail accuracy and visual corrections

C. Edwardian and World War I (WWI)

XXII. EDWARDIAN AND WW I DRESS (3 hours, lab)

A. Drawing exercises

- B. Proportion and structure
- C. Edwardian and WWI group illustration

D. Contemporary version illustrations

XXIII. EDWARDIAN AND WW I CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion, detail accuracy and visual corrections
- C. Roaring 20s - Cocktails, Jazz, Luxury and Cubism

XXIV. THE ROARING 20s (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. 1920s - Jazz, Cocktails, Luxury and Cubism illustrations
- D. Contemporary version illustration

XXV. THE ROARING 20s CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion, detail accuracy and visual corrections
- C. The 1930s and The Great Depression

XXVI. THE 1930s AND THE GREAT DEPRESSION (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. 1930s and The Great Depression illustrations
- D. Contemporary version illustrations

XXVII. 1930s AND THE GREAT DEPRESSION CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion, detail accuracy and visual corrections
- C. The 1940s and World War II (WW II)

XXVII. THE 1940s and WW II (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. 1940s and WW II illustrations
- D. Contemporary version illustrations

XXIX. 1940s AND WW II CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion, detail accuracy and visual corrections
- C. 1950s - The New Direction

XXX. THE NEW DIRECTION - 1950s (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. The New Direction - 1950s group illustrations (Playwear, school wear, work apparel and special occasion wear)
- D. Contemporary version illustrations

XXXI. THE NEW DIRECTION - 1950s CRITIQUE (1 hour, lecture)

- A. Group assessment
- B. Proportion, detail accuracy and visual corrections
- C. The 1960s, 1970s, and 1980s - Style Tribes, Peace and Love, Girl Power

XXXII. 1960s, 1970s and 1980s (3 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. 1960s, 1970s and 1980s group illustrations
- D. Contemporary version illustrations

XXXIII. 1960's, 1970's and 1980's CRITIQUE (1 hour, lecture)

- A. Group assessment

- B. Proportion and visual corrections
- C. Criteria for final in class project

- D. Cultural heritage

XXXIV. CULTURAL HERITAGE DRESS (4 hours, lab)

- A. Drawing exercises
- B. Proportion and structure
- C. Cultural heritage dress illustration
- D. Final group assessment

Total Lecture Hours: 18

Total Laboratory Hours: 54

Total Hours: 72

XI. Primary Method of Evaluation and Sample Assignments

A. Primary Method of Evaluation (choose one):

Primary Method of Evaluation

B. Typical Assignment Using Primary Method of Evaluation

Typical Assignment Using Primary Method of Evaluation: Research and accurately illustrate different types of fabric used from the Middle Ages using various art mediums. Use these fabric illustrations to design a historic and contemporary fashion design for a man or woman. Submit illustrations to the instructor.

C. College-level Critical Thinking Assignments

Critical Thinking Assignment 1: Based upon the Renaissance era, research and draw concise construction details for a garment with both era and contemporary versions that can be used as a guide for the patternmaker. Submit illustrations to the instructor.

Critical Thinking Assignment 2: Research proportion, detail accuracy and fabrics from the 1890s era: Morning, tea, travel, dining or formal evening. Illustrate a series of outfits for a man, woman and child from this period along with a contemporary version. Submit illustrations to the instructor.

D. Other Typical Assessment and Evaluation Methods

Other Evaluation Methods:

If Other: VISUAL/WRITTEN PRESENTATIONS
 IN-CLASS DRAWING ASSIGNMENTS
 IN-CLASS CLOTHED MODEL
 HOMEWORK PROJECT PRESENTATIONS
 IN-CLASS TIMED PROJECT EXAMINATIONS

XII. Instructional Methods

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

Instructional Methods: Demonstration Group Activities Lab Lecture

If other:

XIII. Work Outside of Class

Work Outside of Class Answer questions
 Journal (done on a continuing basis throughout the semester)
 Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting)
 Other (specify) Problem solving activity Required reading Skill practice
 Study

If Other: FASHION ILLUSTRATION AND APPAREL GROUP PRESENTATION ASSIGNMENTS
 APPAREL RETAIL SHOPPING RESEARCH

XIV. Texts and Materials

A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Up-To-Date Representative Textbooks: Caroline Tatham, Wynn Armstrong, Jemi Armstrong, Fashion Design Drawing Course: Principles, Practice, and Techniques: The New Guide for Aspiring Fashion Artists, 2nd ed., Barron’s Educational Series, 2011.
 (Industry Standard)
 DK Adult, FASHION: The Definitive History of Costume and Style, DK Publishers, 2012.
 (Industry Standard)

B. Alternative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

**Alternative
Textbooks:**

C. Required Supplementary Readings

**Required
Supplementary
Readings:**

- FASHION ILLUSTRATION by Anna Kiper, David and Charles Publications, 2011
- MASTERS OF FASHION ILLUSTRATION BY David Downton, Lawrence King Publishers, 2012
- Women's Wear Daily
- Fashion magazines
- California Apparel News
- Fashion web sites

D. Other Required Materials

**Other Required
Materials:**

Art supplies for in-class drawings and projects

XV. Conditions of Enrollment

A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite

Prerequisite

Category

sequential

Requisite course:

Fashion 15 with a minimum grade of C or

Requisite skill(s): This is a second level fashion sketching/illustration course. If a student has not successfully completed and passed a fashion sketching course or its equivalent, he is unlikely to succeed in this class. Fashion 15 is the foundational course of apparel industry sketching and Fashion 16 content builds on previous information taught in Fashion 15.

Knowledge of how a garment fits the body and should look on the illustrated figure.
 FASH 15 - Understand the correct use of proportion and exaggeration to illustrate a fashion design on the human form as required by the apparel industry.

Knowledge of illustrating fabrics, folds and patterns.
 FASH 15 - Render different types of fabric with pencil, paint, pen and ink, felt tip pen and/or markers or combinations of art supplies.

Knowledge of drawing apparel details, croquis and technical flats.
 FASH 15 - Draw concise technical flats, coqui's, and apparel accessories of a garment design that can be used as a guide for the patternmaker.

Knowledge of correct drawing proportions, color choices, design applications, fabrication and structure for a quick design group concept presentation.
 FASH 15 - Illustrate a sportswear collection with fashion accessories using pen, pencil and various color mediums.

**Matching Skills
 (Objectives):**

B. Requisite: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite: equivalent

Requisite Skills: This is a second level fashion sketching/illustration course. If a student has not successfully completed and passed a fashion sketching course or its equivalent, he is unlikely to succeed in this class. Fashion 15 is the foundational course of apparel industry sketching and Fashion 16 content builds on previous information taught in Fashion 15.

**Matching Skills
 (Objectives):**

C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite course: Art 217

Requisite skill(s): Illustrate a correctly proportioned fashion figure or life drawing with the use of various art mediums.

ART 217 - Exhibit perceptual awareness and drawing skills as they pertain to portraying the human figure.

ART 217 - Determine the proportions of the figure based on comparisons of head heights and other parts of the form.

ART 217 - Recognize and describe the anatomical structure of the model.

**Matching Skills
(Objectives):**

D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite:

Requisite skill(s):

**Matching Skills
(Objectives):**

E. Enrollment Limitations

**Enrollment
Limitations and
Category:**

**Enrollment
Limitations Impact:**

Course Created by: Chris Moran-Wisdom

Date: 12/01/1989

Board Approval Date:

**Last Board Approval
Date:** 06/19/2017

**Last Reviewed and/or
Revised by:** Gayle Baizer

Date: 09/28/2018